

RECORD MIRROR

Largest selling colour pop
weekly newspaper.

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THE TREMELOES AND MARTHA REEVES AND THE VANDELLAS (RM pic. Dezo Hoffmann)

YOUR PAGE

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

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

WHY HAVE THE YARDBIRDS DESERTED BRITAIN?

COCHRAN ON THE AIR

I UNDERSTAND that there are no more Eddie Cochran tapes or recordings available. If this is the case, how about Liberty chasing up some of the Radio Shows which he did as I expect they keep records on live shows. Last week I was visited by the President of the Jerry Lee Lewis Club in France; and he brought with him a tape-recording of Gene Vincent and Eddie, recorded from French radio (I believe) on their 1959-60 tour. The tape contained Eddie singing "Sweet Little 16" and Eddie and Gene singing together a number called "White Lightning". It would sure make a great single! — 23 Carmode Avenue, Great Barr, Birmingham 22a.

THANKS TORM

FOR a long time now I have felt I should write thanking the "Record Mirror" for the service it has given to rock fans in recent years. With the recent rock revival prevalent in so many music papers I, at last, resolved myself to the task. Long before all these other papers jumped on the bandwagon, to cash in on the latest fad, the "Mirror" was giving ample coverage to the great rock scene. Many rock fans have recently complained that not enough space has been given to their kind of music but this criticism is rather unfounded. You have always given plenty of information about rock record re-issues, allowed fans to air their views and generally given more than adequate space for various features on their music. No other papers have given such consideration as this.

Besides being a great rock fan myself, I manage a business that caters especially for rock record collectors. We specialise in obtaining rock records for fans, particularly ones which have eluded them for some time. When they visit my shop in Kensington market they are always talking about what's in the latest "Record Mirror." Rock fans are some of the most enthusiastic record collectors and I hope that the "Mirror" continues to cater for

them long after the "so-called" revival has died out. — The Manager, "Collectors Services", 18 Delamere Gardens, Mill Hill, London, N.W.7.

LEAVE THEM ALONE

I FEEL that I must reply to Dave Hall of Exeter (May 11th) because, like Dave, I appreciate the musical and lyrical beauty of many West Coast groups. However, I think he ought to think again about wishing to see them in the charts. It is obvious to anyone that commercialisation immediately reduces anything of beauty to an all-time low. Would Dave really like to see names like Country Joe and the Fish and Love sandwiched between Engelbert Humperdinck and Cliff Richard? Can he imagine Jimmy Young playing an Electric Prunes record between a telephone call and "today's special recipe"? Should the West Coast groups become popular there would be the inevitable advertisements for Velvet Underground tee-shirts and Jim Morrison hats. And, like all other crazes, their popularity would soon die and we would have to stand and watch these groups reduced to the status of most of the Liverpool and "Flower Power" groups. No Dave, let's leave Captain Beefheart etc. as a minority taste, where they are at least in the capable hands of John Peel and are enjoyed by aware people who can benefit from the experience. Otherwise, before we know it, the Tremeloes and the Love Affair will be using the Captain's amplified flower-grinder as part of their stage act! — Christine Markwell, 62 Natal Road, Bounds Green, London, N.11.

ROCK - ART FORM?

I HAVE recently been sickened by remarks made in certain pop circles about Rock 'n' Roll. For instance "R'n'R is one of the most boring musical formulas: steady beat, inane lyrics, simple droning melody" and various other similar statements which bring to light just how misguided some people really are. R'n'R was a natural fusion of

WHY have the Yardbirds deserted Britain? In the past year we have had one single release and two that were promised but never materialised—no albums—no T.V. and virtually no radio or live appearances. Yet their recent appearance on "Top Gear" was nothing short of sensational and their U.S. L.P. "Little Games" was simply brilliant. Britain has not forgotten the group who gave us "For Your Love", "Still I'm Sad", and "Shapes Of Things", so don't forget us, Yardbirds. Come back from America now, and show us where it's really at.—Nick Lambert, 14 Boundary Gardens, Newcastle-Upon-Tyne, NE7 7AA.

other accepted styles which went before, principally R'n'B, Jazz, Boogie, C'n'W, Hillbilly, and even Gospel. This was made evident in the varied musical backgrounds of legends such as Perkins, Haley, Domino, Lee Lewis, Presley, Chuck Berry, Little Richard, and a few others. Not only did R'n'R arouse mass interest in other sounds which were previously ignored, but also prompted the breeding of other styles such as the Beat Ballad, Good Time, String Beat, Rock 'n' Soul and Mersey Beat. Perhaps the evil lies in the fact that only a minority of hard-core purists appreciate R'n'R as a serious art form. — Roddie the Rocker, 24a County Road, Walton, Liverpool 4.

SYMBOLS 'N' SEASONS

IN reply to reader John Cavendish's criticism of The Symbols and other similar groups in last week's issue, I should like to reply on The Symbols behalf. For some years The Symbols have been greatly influenced by The Four Seasons, not because they have tried to imitate their sound or blatantly copy them, but because they have preferred to be influenced by their style of music, than any other. It is virtually impossible to copy note for note The Four Seasons because of Frankie Valli's distinctive voice, but it is to The Symbols credit that they can reproduce their records better than most other British groups. It is completely wrong to blame Radio 1 for The Four Seasons lack of hits and equally wrong to criticise the Symbols because of their chart success. In actual fact "Bye, Bye Baby," which is the only record originally recorded by The Four Seasons and covered by The Symbols was only a minor hit com-

pared to "The Best Part Of Breaking Up." To the best of my knowledge The Four Seasons have not appeared in Great Britain during the last few years and it is therefore little wonder they have had virtually no chart success during this time. It is the fault of the group, their managers and their record company for not realising that the British buying public want to see The Four Seasons and not just hear them. This is why The Symbols are successful — Danny O'Donovan, Symbols Manager, Suite 14, Evelyn House, 62 Oxford St., London, W.1.

PERKINS - TRIUMPH?

ADMIT Johnny Cash fans at recent Cardiff and Bristol, "Mr. Blue Suede" Carl Perkins stole the whole show, even when Carl was playing guitar for Johnny Cash, Carl got more cheers than him and had the real Gone Gone cats boppin' and some old Cash fans were bouncing in their seats. And at the end of Cash's performance at Bristol, Cash came back to do one more song: "Get Rhythm" to out-rock Carl and to regain his fans from joining the Carl Perkins Fan Club, but Carl walked over him. Carl should have topped the bill for he is the greatest cat with "Blue Suede Shoes" and a Rockin' "Guitar"—Leepin Lyndon Needs, 100 Constable Drive, Newport, Monmouthshire.

EL'S CON TRICK

ELVIS Presley's latest two singles "Guitar Man" and "U.S. Male" are just two more nails in his coffin. It is quite clear that he can no longer be regarded as King of pop. His



YARDBIRDS — sensational 'Top Gear' performance

blatant retrogressive style on these singles is an insult to pop music of today. He jumps on the "rock revival" with a couple of mediocre songs that both sound the same, and it seems that he cannot be bothered, or perhaps is now incapable of producing anything faintly as good as his great hits of the early 60's. Film after film and record after record are "churned" out with hardly any thought to their quality, and as long as the money rolls in and his faithful fans buy these sub-standard records it seems that Elvis is content to remain in this passive state, conning his fans in a gigantic confidence trick. — Brian Moses, 44 Earsbury Road, Kent.

FAN MAIL

I AM conducting a special survey on what people seek or see in their idols, show-business personalities or others, if anyone is interested please answer these questions frankly. 1. Who (a person or a group) do you admire most—not necessarily show-business personality? 2. What is it about the person or group that makes him or it so special—talent, looks, etc.? 3. How deep is your admiration of the person or group? 4. Do your immediate friends also have similar feelings for the same person? 5. Have you met or seen your hero in person? Did this increase or lessen your admiration? Please send your replies to: A. Brooks, 84 Fordwych Road, London, N.W.2.

In brief . . .

D. Davies, 11 Sable Avenue, Sandfields Estate, Port Talbot, S. Wales. — I would like to purchase some Everly Bros. L.P.'s, E.P.'s, and singles at half-price; mainly their earlier recordings. Can any Record Mirror readers help me.

Carolyn Case (International Elvis Presley F.C.), 121 Woodland Road, Hellesdon, Norwich, Norfolk. — I am arranging a coach trip to the 1968 Elvis Presley Convention, to be held on July 21, 1968, for local fans. I would be pleased to forward full details by return to any Elvis fans wishing to come with us.

G. Ingle, 65 Larkway, Brickhill, Bedford. — Can anyone please help me to get these records: "Mockin'bird" — Charles & Inez Fox; "First I Look At The Furze"; Contours: "Let The Good Times Roll" on Cameo-Parkway and any old "Edwin Star" records. Please contact, stating price etc.

Stephen Light, 44 Falconwood Road, Addington, Croydon, Surrey. — I have "Memphis Gold Vol. 1" L.P. by Various Artists including Sam & Dave, Otis Redding, Booker T., Mar-Kays, etc. I would swap it for L.P.'s on Stax or Atlantic and Tamla, giving my eye-teeth for the Isleys "This Old Heart Of Mine" L.P. Please write to the above address.

Joan D. Macdonald, 10 Altfield Road, West Derby, Liverpool 14. —

After having tried for a few weeks now to find a Pen Friend from the Reader's Club I have been unsuccessful as I can never find anyone near my age-group and so have come to the conclusion that no one over 20 years old (I am 24, old but not ancient) reads the Record Mirror!

MOIRA: In fact, there are a number of over-20's in the Readers' Club, but anyway, maybe now some people will contact Joan.

J. Collinge, "Lowood", 1 Carr Hall Gardens, Barrowford, Nelson. — Any readers with Dylan, Simon & Garfunkel or Incredible String Band L.P.'s unwanted who'd like to sell them or exchange for Beatles, Jim Hendrix, Who, Nirvana or John Mayall L.P.'s please write with S.A.E. to the above address.

June Hainey, 62 Sunnyside Crescent, Holytown, Motherwell, Lanarkshire, Scotland. — Does anyone have any pix, articles or anything at all on the Bee Gees which they don't want? I have pix of most groups and solo singers which I'll swap for them.

Carol Ann Roland, 42 Compton Close, Robert Street, Regent's Park, London, N.W.1. — I am starting a petition to bring back the Zombies, even if only for recording and not personal appearances. Could anyone interested please send their signature to me at the above address.

PLASTIC BRIAN SAYS 'IT'S NO BED OF ROSES'

BEING in a pop group is hard work and it's no bed of roses. I was probably happier as a person before having a hit with "Everything I Am." I was making a living, just bread and butter money — but I had nothing to worry about. Now there are a lot of worries and it's really nerve-wracking to keep on following up hit records. People really think you're making a fortune when you've had a chart entry but The Plastic Penny are just earning a wage because of the terrific expenditure.

You know, it looks so easy from the outside, everyone thinks the life of a pop artiste is full of glamour and riches. Before I joined the group I expected everything would be happening once we had a hit — and I suppose most members of groups who haven't made it expect that the world will be at their feet once they've had a disc high in the charts. But I'm not disillusioned, I've learnt a few things and I think I've benefited from the experience.

You get recognition, of course, but even that has its drawbacks. You get to the stage where you can't go anywhere. On a rare day off recently I went to Dagenham for the day out with the family, to get away from it all. But you can't get away — we were just sitting in a cafe and someone recognised me and I had to start signing autographs.

The worst thing of all is the worry, but it's a necessary evil, it makes you really think of the future. I'm a lead singer now, but I think of my future in terms of becoming a successful writer, say in five years time. I'm signed as a songwriter and wrote the last two 'B' sides for our records . . . that made us a lot of money. It's a long term policy, really, because being in a pop group which has had a hit isn't the way to make money for the rest of your life. That's very short term.



PLASTIC PENNY — puzzled about their latest release

We've still got hopes for our latest release "Nobody Knows It," but we're puzzled because it didn't make an impact before now. After all, 90% of the people we know really liked it — and it's a Bill Martin/Phil Coulter song, which should help. We really thought it would go.

We've got our third record out in June: "The Shelter Of Your Arms", which I wrote with our organist Paul Raymond. I regard this as my first big step as a writer because it's the 'A' side — it's the preliminary step to us writing all our own future releases. I'd like the number to be a hit — even if it hadn't been written by us, because it would establish us as a group.

But I think that everyone in a group should have a long term policy, have an idea of what to do when they retire. I'd like to just sit behind a desk and write hit songs!

BRIAN KEITH

'I HAVE USED DDD NOW FOR A WEEK AND EVERY SPOT HAS NOW GONE'

Doreen Holt from Liverpool.

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AMERICA'S GREAT DUO

HANK AND ANDY TALK TO RM...

ANDY WILLIAMS — in London to buy a watch, a pair of shoes and a few sweaters (and to sing a few songs) — confessed that after five years of doing a weekly television show he got bored with the routine. "The audience ratings were better when I quit than when I started so I decided to quit while I was ahead. But I'm doing three specials and I want to produce some shows, one featuring my wife, and another built around the Osmond Brothers."

I suggested that there only seemed to be room on network American television for one regular show at a time built around a singer. Andy considered this for a while and was at first inclined to disagree. "Dean Martin was running at the same time as myself. But I guess that was more of a comedy than a musical show. Yes, I came along after Como."

Did Andy study the Como formula. "Oh sure. I appeared on his show three times and they were big breaks for me. I was booked by the same agency so I expected that helped. Perry used to encourage young singers — much more than I did because television became more competitive and I had to concentrate on the big name singers. "I don't think there was any singer Perry used who didn't dream of having his own show one day. I did, and I learnt a lot watching Perry. He was the first star I ever saw who turned his back on the camera and let the guests have all the spotlight. He said he was on every week and he didn't want people to get tired of him. I'm sure he had the right idea. I'd been on other shows with guys like Milton Berle who were determined never to get off camera. Had Berle on my show and he wouldn't turn round — we just kept on backing right up to the scenery."

PERRY'S ENCOURAGEMENT

Working with all the best available singers in America guesting on his show was obviously a highly challenging situation for Andy. Did this ever cause him any professional anxiety. "No, I was too stupid to be afraid." (For stupid read self-confident.) Not many groups featured on The Andy Williams Show. "Somebody else said that to me today. I thought we'd had quite a few but the show used to go out between ten and eleven, which meant that the viewing audience was not as young as they would have been if we'd been on at eight or nine. I always felt we were on at the wrong time."

There were publicity men, an arranger, a sound balancer, and Andy's personal assistant milling around in the hotel room, all interrupting with their questions to Andy. All this activity made a terrible mess of my attempts to coherent note-taking but I do recall one curious anecdote of Andy's, told as he wandered around the room: "My father

was a mail clerk who sorted the mail on trains. They hung mail bags out the side of the train and they were collected in nets at the stations the train went through. He took me on a trip with him once and put me in a mail bag and had me delivered at our home station. One day, I'd like to open a TV show like that — you see the mail bag arrive, they open it up and a kid steps out and says 'Hi, I'm Andy Williams!'"

For the rest, I remember his restlessness — he constantly got up and moved to illustrate a point, yet he did it without any trace of nervousness — and the very friendly presence that radiated from his bright blue eyes. A humorous, happy man — "and being married to a French girl has a lot to do with it."

DAVID GRIFFITHS

THE MANCINI STORY

AND then there is Henry Mancini, alias "Hank", one of the most respected figures in the music business. Tall, balding, quiet-spoken and most matey — we chatted at a crowded reception about singles and LP's.

Said Hank: "I guess I regard myself primarily as an album artiste — there have been 25 or so in the past few years. But every so often you come up with a track that seems just right for the single market. So out it comes..." And, often, it gets in the charts.

He enjoys very much working and touring with Andy Williams. They admire each other. Andy chose Henry's "Moon River" as his theme — and "Charade" and "Days Of Wine And Roses" were two of his biggest sellers.

He likes to experiment. "I don't like to be restricted to purely orthodox instruments. I've recently used a kiddie's toy, a Japanese samisen, which gets a shrill quivering note; a deliberately out-of-tune piano; and various African instruments."

He writes his songs during normal nine-to-five office hours. And he's staying in the same London suite where he wrote "Charade".

He went to Aliquippa High School, Pennsylvania, and in the yearbook of 1942: "Mancini is a true music lover, collects records, plays in the band and has even composed several beautiful selections. He wishes to continue his study of music and maybe, one day, to have an orchestra of his own."

He likes to tell the story how he returned to Aliquippa for a special Henry Mancini Day celebration laid on by the record company. Civic meetings, flowers, honours galore. That evening he ran into a former schoolmate who slapped him on the back and said: "Why, Hank Mancini! You old son-of-a-gun, what are you doing these days?"

He has a list of awards which date from 1954, when he won a "Oscar" nomination



ANDY WILLIAMS and his pretty wife CLAUDINE LONGET share a toast with D.J. PETE BRADY

for the score of "The Glenn Miller Story" and going through the years, it's impossible here to list them all... just drop in names like: "Moon River", "Baby Elephant Walk", "Pink Panther", "Mr. Lucky", "Breakfast At Tiffany's", "Peter Gunn", "The Great Race", etc., etc.

ROYAL VARIETY

He has written a book on orchestration; is married with three children (son and twin daughters); has twice been voted leader of the Playboy All-Star Orchestra; has a new double 'A'-sided single (RCA Victor) on "Wait Until Dark" and "Norma De La Guadalupe"; and a new LP "Encore! More Of The Concert Sound Of Henry Mancini."

He started playing flute at the age of eight — as did his dad before him. He has been honoured with a Royal Variety Performance show here.

And when Sean Connery was recently in Hollywood filming for Alfred Hitchcock, he was offered visits to all the top tourist attractions, like Disneyland... but held out for a pass to watch and hear H. Mancini at a recording studio. Request granted.

Henry Mancini is actually one of the few true giants of the music business.

P.J.



HENRY MANCINI

AND WE REVIEW THEIR CONCERT

ONE of America's true men of song, Henry Mancini lays proud claim to a remarkable list of musical credits, sprinkled with the occasional academy award. It was a pleasant evening for the ear as the prolific composer/conductor soared through a generous helping of Television themes, film scores and tributes to a number of Artists, including our own legends, Lennon and McCartney.

Selections varied from the Brass beat of "Peter Gunn", the bouncy flute sound of "Baby Elephant Walk" and the enchanting melodic "Days of Wine and Roses", to a Billy Strayhorn jazz tribute "Chelsea Bridge", and a dedication to Mother's Day with "The Stripper".

My vote, however, goes to the lilting piano-string sound of "Two for the Road"; one of the most incredibly atmospheric themes ever written.

Mancini more than admirably proved that his rapidly rising popularity is not unwarranted.

AND HERE AGAIN, IS ANDY WILLIAMS — Prancing in just like one of the family, everybody's brother-in-law Andy Williams began lovably, and with sheer professional command, the first of his three Albert Hall appearances.

Andy's immediate connection with audiences is amazing. Very much like a long awaited reunion with old friends. He is the type of personality that makes us all feel right at home.

Cleverly including all the old favourites, he began immediately with "Who Can I Turn To", and his current big selling rendition of "Can't Take My Eyes Off You." The superb tonal quality and range of his voice came out on a quite emotional

and very, very beautiful version of Danny Boy, backed only by a lone guitar.

Enraptured after such Williams' standards as "Almost There", "Dear Heart", "More", "The Days of Wine and Roses" and "Born Free", the applause from the thousands in the hall was enormous when Andy re-introduced Henry Mancini. The two proceeded to clown about in an effective bit where Andy played piano on a send up of the "Spinning Song".

They then broke into a waltz about the stage to Mancini's "In the Arms of Love".

Other numbers of note in the act were "Somewhere", from West Side Story, "Can't Get Used To Losing You", "By The Time I Get To Phoenix", and a nice arrangement of Simon & Garfunkel's "Scarborough Fair", which Andy just rescued from the threatening Mike Sammes singers injuring "Canticle" in the background.

Funniest aspect of the evening was Andy's seven encores of his early semi-rock hit "Cause You Don't Want My Love" — the seventh being in Japanese while meek, collegic, blue eyed Andy stomped around the stage in a "Little Egypt" routine.

Another great moment was the quick introduction of his delectable wife, Claudine Longet, whose own success Andy claims not to be jealous of.

On the whole, the presentation qualifies, in my opinion, as concert of the year. There wasn't a hum or a haw in the crowd because the arrangements were brilliant, the sound well balanced, and everything about Andy Williams denotes a star and demands your undivided attention. And he had mine.

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STUART HENRY

WHILE on the air during Mid-day Spin on Radio One last Friday, Stuart Henry learnt that he is to compete BBC Television's Top Of The Pops once a month, alternating with DJ's Jimmy Saville, Pete Murray and Alan Freeman. His first broadcast as a regular compere of this programme will be on July 11. Stuart is also to take over the Kenny Everett Show, starting on Sunday June 16.

THE ALAN BOWN!

THE Alan Bown! have temporarily postponed their proposed thirty day tour of America as it would have coincided with their next single, which is planned for release in early June. Said Alan: "We've been trying so hard for so long to make it here, that we attach more importance to the record than the tour at the moment." As soon as their commitments permit, however, the group have an open contract to start work on a teenage film at the International Film Corporation Hollywood Studios. The group also have an LP planned for August release.

STATUS QUO

STATUS Quo, whose record "Pictures Of Matchstick Men" is at present at 78 in the American charts, have been approached for a further U.S. tour in September, following their current tour which starts in about a week. On September 24 the group fly directly from America to Australia for a two week tour, to be followed by a further week in New Zealand. On May 27 and 28 Status Quo make a pilot television show for a Belgian television company, to be shown in various Continental countries in either late June or early July. If the programme is a success, it may be turned into a weekly series, featuring the group.

THE SYMBOLS

THE Symbols are to make their first cabaret appearance in Great Britain on June 14, when they double for the one night at Prince's Club and Domino in Manchester. Starting June 23, the group do a week's cabaret at the Top Hat in Spinnimore, doubling with the Sands at Whitley Bay, and on June 15 they start their four day tour of Ireland in Dublin. The Symbols are also negotiating for a three week tour of Australia, where their single "What A Lovely Way To Say Goodnight" is beginning to move up the charts, starting on August 18.

DUANE EDDY

DUANE Eddy dates are: May 28, Late Night Line-up BBC-TV; 29, Cedar, Birmingham; 30, Locarno, Bristol; 31, Coronation, Ramsgate - including Judging Miss Ramsgate contest; June 1, Simon Dee Time, BBC-TV; 2, Starlight, Greenford; 5, Chicksands U.S. Base; June 6-16, Germany; June 23-29, Garrick Club, Leigh, Lancs.

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PLASTIC PENNY

THE Plastic Penny are to split up. Brian Keith, lead singer and songwriter of the group is to go solo, and will appear mainly in cabaret. The other four members of the group will remain as the Plastic Penny. The split is completely amicable, and the group is to continue doing ballroom dates, while Brian will be concentrating on cabaret. Brian Keith's first solo disc, "The Shelter Of Your Arms", is to be released on June 7, and a percentage of the royalties from the record will go to the charitable organisation, Shelter, for whom the song was originally written.

LONG JOHN BALDRY

LONG John Baldry is to go into management. The first artiste signed by John is Stuart A. Brown, who started his career as lead vocalist with John's band, Bluesology. This week Stuart is to make his first record in the Pye studios with John producing it for him. Said John: "Ventures of this kind will in no way effect my own singing career. I have always been able to spot prospective talent, and then try to help, in some way or other. Amongst artistes associated with my various bands are Jeff Beck, Mick Jagger, Paul Jones, Brian Auger and Julie Driscoll."

JOHN ROWLES

JOHN ROWLES appears on the Eamonn Andrews' Show on Sunday, May 26 — and tapes a Jimmy Young Show on May 23. On June 8, he is on the Billy Cotton TV show. He also records a special holiday BBC radio show for transmission on June 3, and on June 2 appears with the Seekers at Torquay.

BILL HALEY

EXTRA dates added for Bill Haley and the Comets are as follows: Today (Wednesday), Locarno, Stevenage; May 23, Bristol Locarno; 24, Manchester, Princess Club and Domino Club; 25, Tofts, Folkestone; 26, Holland (one day); May 27 - June 2, Ireland; June 3, (afternoon) Leeds Mojo Festival at Queens Hall and the Cromwellian and Pantiles, London (evening); June 4, open-air jazz festival, Dudley Zoo and (evening) Birmingham Town Hall; June 5, Munich for six or eight weeks.

TROGGS

THE Troggs returned to London last week after their very successful American tour. Their first engagement in this country was on Time For Blackburn, when Tony Blackburn presented them with a Gold Disc for world-wide record sales of their hit, "Love Is All Around". They appear again in the Tony Blackburn television show this Saturday to sing their new record, "Surprise, I Need You". The Troggs go back to America on July 24 until September 4 for a coast-to-coast tour.

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Continued on page 11

Beatles interviewed on major US TV show

JOHN and Paul Beatle in New York were acting like businessmen — they were here to get Apple Corps away — but they still managed to set minds reeling with their put-down of their former idol the Mahareshi.

"It was a nice trip, thank-you-very-much, and we got off" said John when the duo appeared on the "Tonight" show, a late night five-million viewed chat show.

Programme host Joe Caragiola brought the subject up first with reference to the disastrous Beach Boys-Guru tour. John replied "Ah yes, we tried to persuade him against that. We finished with that scene — we believe in meditation, it's like exercise or blowing your nose, but not the Guru and his scene!

"When we started we were naive — we're as naive as the next bloke — and we thought he was magic. And he wasn't. He was only human.

"The system is more important than the person. The Mahareshi had this star thing going for him. All these people surrounding him. It was like the Establishment we know so well. I mean, look at him now, on the road with the Beach Boys."

Reference was made to the Mahareshi's giggle. Said the duo. "That giggle, yes, well it's a natural asset. When it's not getting on your nerves it's a happy sound."

Veteran actress Tallulah Bankhead was a rather bewildered guest on the show. After referring to John and Paul as 'these kids', she said that couldn't understand meditation. Back came John, "Go and find out. You can't learn to swim without a pool, can you?"

About Apple Corps Ltd., John said "Instead of giving some money to the government we decided to play businessmen for a bit. We want to make it an umbrella for people to work under — make it a park for people to come in, symbolically speaking. We'll find out what will happen later.

"But we want to make sure that people who can make films or music but can't get through because of the Establishment, can get to us.

"It is very hard to get through normally — you can't get through the door because of the colour of your shoes, that kind of thing."

About their music, John and Paul were asked how they could top "Sgt. Pepper." Replied Paul. "Why not, after all it's just an LP."

Paul also described how he wrote "Yesterday". He told Caragiola that he did the music first and called it "Scrambled Eggs." It was "Scrambled Eggs" for a couple of months and they even played it as an instrumental under that title on an American tour. Then it became "Yesterday".

Caragiola asked who was the spokesman for the Beatles John pointed at Paul and said "him, when his spokes are working."

About touring Paul commented — it was just pastel-coloured rooms all over but we went in Central Park on Sunday and nobody recognised us. Just long hair among other long hair I suppose."

However, elaborate and necessary security regulations were made, the Beatles booked into a hotel and stayed elsewhere. Journalists for the Press reception were sent telegrams only and told later to arrive half an hour earlier than originally announced.

As a parting shot, host Caragiola asked John and Paul what journalistic question bugged them the most. The answer, "What are you guys going to do when the bubble bursts?" Caragiola then asked them the question. Replied John "I don't know, I'm still looking for the bubble."

MARTHA REEVES and THE VANDELLAS

I Promise To Wait My Love; Forget Me Not (Tamil Motown TMG 657) Pounding, raunchy backdrop on this jerky number which seems to owe something to the Aretha Franklin style. Vandellas don't work too hard, but create a nice sound, while it's Martha who really lays down the solid vocals. Screaming sax' break — plenty of noise and heat throughout with those older Tamla sounds dominating. Flip is more conventional Tamla, with a Viet-Nam lyric. Not a bad 'B' side.

CHUCK BERRY

Sweet Little Sixteen; Johnny B. Goode (Chess CRS 8075). Berry's classic tune — his '16' reissued together with the exciting follow-up. Loads of pounding beat, wild piano and clanging guitar work. His vocal is clear and easy-on-the-ear and his lyrics are superb — certainly this is a breath of freshness from 1958. Flip is almost as strong but lacks the magic of side one.

CHART POSSIBILITY.

BILLY PRESTON Billy's Bag; Don't Let The Sun Catch You Crying (Sue W1 4012) Revival, happy organ instrumental, bubbly Latin backdrop with a compelling sound throughout. ★ ★ ★

THE DELLS Wear It On Our Face; Please Don't Change Me Now (Chess CRS 8071) Follow-up to their massive "There Is", a similarly styled up-tempo old-style R & B beater with Four Tops type vocal and complicated arrangement. Soul fans will dig this strongly—it's good. ★ ★ ★

ORPHEUS I've Never Seen Love Like This; Lesley's World (MGM 1413) A soft shuffle-rock item here with a bossa-nova flavour. Pleasant, but that's all. ★

THE LOVABLES You're The Cause Of It All; Beautiful Idea (Stateside SS 2108). Tamla-slanted beater here with potent soulful female vocal and build-up arrangement. Quite good stuff. ★ ★ ★

THE RADIANTS Hold On; I'm Glad I'm The Loser (Chess CRS 8073). String-filled beater with a slight Tamla flavour about it. Good lead vocal—deserves to be a hit. ★ ★ ★



Newies from Reperata, Nina, Fame, Temptations, John Fred.

AMONG the new single releases for the week ending May 31st are ones from Timebox, Nina Simone, The American Breed, The Temptations, Reperata and the Delrons, Georgie Fame, Inez and Charlie Foxx, Max Bygraves, John Fred and his Playboy Band and Dean Martin. All the new singles to be released that week are as follows:
DECCA The Casuals — "Jeannine"; Threshold of Pleasure — "Rain, Rain, Rain"; Dennis Caudrey and Smile — "Penny For The Wind"; Roland Shaw and his Orchestra — "I Want To Be Happy"; The Chamber Pot Ensemble — "Walk Away Renee"; The Foggy Dew-o — "Reflections"; DERAM Timebox — "Beggin'" LONDON Johnny and the Hurricanes — "Rockin' Goose"; The Silver Byke — "I've Got Time"; MONUMENT Ray Stevens — "Unwind"; RCA Nina Simone — "Kind Of Love Is Dead"; COLUMBIA The Koobas — "The First Cut Is The Deepest"; The Exotics — "I Don't Want Nobody"; PARLOPHONE The Aquarian Age — "Ten Thousand Words In A Cardboard Box"; The American Breed — "Ready, Willing And Able"; TAMLA The Temptations — "I Can Never Love Another"; BELL Reperata And The Delrons — "Saturday Night Didn't Happen"; CBS Georgie Fame — "By The Time I Get To Phoenix"; Stella and Bandbox — "Windows Of The World"; The Beloved Ones — "My Year Is A Day"; The Spiral Staircase — "Baby, What I Mean"; Steve Hunt — "Now I Know It's You I Love"; DIRECTION Inez and Charlie Foxx — "I Ain't Going For That"; The Bandwagon — "Baby, You Can Make Sweet Music"; POLYDOR Chris McClure — "The Answer To Everything"; The Chords Five — "Same Old Fat Man"; MARMALADE Gary Farr and Kevin Westlake — "Every Day"; ATLANTIC Shelly Manne — "Daktari"; Derek Markam — "Soul Power"; PHILIPS Allan Jeffers — "Turn Back The Time"; Dave Antony — "Race With The Wind"; MERCURY Dominic Grant — "I've Been There"; PHILIPS Thorin Shield — "Lonely Mountain Again"; PYE Janie Jones — "Charlie Smith"; J.S.O. — "Captain Of Your Ship"; Max Bygraves — "My Cup Runneth Over"; PYE INTERNATIONAL John Fred and his Playboy Band — "We Played Games"; REPRISÉ Dean Martin — "Bummin' Around"; Duane Eddy — "Niky Hoeky"; Tiny Tim — "Tiptoe Through The Tulips"; VERVE Friend and Lover — "Reach Out Of The Darkness"; MGM The Beacon St Union — "Blue Suede Shoes".

Pop shorts

THE Wishful Thinking, a group co-managed by wrestler Mick MacManus, appear in a commercial on Southern Television for a brewery... the Genesis re-named the Revelation by their bible-reading recording manager Jonathan King for America because of U.S. group, the Genesis. The original name to be retained in this country... Amen Corner to do a two week tour of Hungary in August with Skip Bifferty. Their next single is "High In The Sky", to be released on June 7... Patti La Belle arrives in Britain with the Bells for a three week club and ballroom tour on July 5... Junior Walker and his All Stars arrive for a four week tour at the end of July.

Diane Ferez is to leave the Ferris Wheel owing to pressure of work. The group is now looking for a new coloured girl singer... James Royal, who has a new single "Hey Little Boy" out this week, thinking of living permanently in the South of France... Boeing du Veen is really Dr. Sam Hutt from a South Coast Hospital... if anyone finds a suitcase containing £135 worth of clothing, including a cavalry outfit, between London and Dover, will they please return it to the Ferris Wheel... possible romance between Jeff Beck's Afghan Pudding and Anita Harris's Afghan Albert, when Anita looks after Pudding during Jeff's two month tour of the States... new single from David Brooks "Witchfinder General" from movie of same name... the Peddlers wrote and performed the title song from the 20th Century Fox film "Lost Continent", to be released in America on June 6. They are to go to the States to promote the record and the film at the beginning of June... Olivier Despax, the French singer of Brigitte Bardot fame, is to stay and make records and films in this country permanently... Rick Dane presented the trophies at a Stock Car meeting at Wimbledon last Saturday... Tommy Bishop and the Rock 'n' Roll Revival Show, who appeared with Bill Haley on his first British gig recently, rejoins the Comets for a show at Dudley Zoo on June 4... John Trevar's Expression who appear in Frankfurt, Germany, throughout June, have recorded several radio shows, and will appear for two weeks on the David Symonds Show during their absence... East End group, the Medium, are to have their first LP released in July, containing 12 self-penned numbers, and produced by Mike Smith for CBS... The Robert Stigwood Organisation have signed up Scottish singer Chris McClure to an agency/management contract. £15,000 is to be spent on promoting him. His next single, a Bacharach song "Answer To Everything", is to be released on Polydor on May 31... new LP from the Easybeats, called "Vigil", to be released early June to coincide with the release of their new single... Sons And Lovers were involved in a road accident last Sunday in which their van was written off and their equipment wrecked. After the accident, in Staffordshire, the group went into a nearby transport cafe, and won the jackpot on a one-armed-bandit twice... Penny Lane to appear with Radio One DJ Rick Dane at Lyceum Ballroom in the Strand on May 29 in special International Night held for visiting guest to Britain... David Cardwell asking astronomical fee for Paper Dolls to join six day tour in October. He has also asked for a fifteen piece orchestra and a convertible Rolls Royce... BBC to extend Barry Mason's Radio One Mid-day Spin contract... Barry Mason to make two week trip to Memphis Tennessee. While there he will record ace golfer, Gary Player... Frankie Vaughan presented merry-go-round shaped cake to the Pepper, mint Circus at Coventry Theatre last Saturday... Tony Macaulay to write and produce New Formula's next release... Precious Few, who released a British cover version of "Young Girl", admit that their favourite group is the Union Gap... first LP from the Aynsley Dunbar Retaliation to be released on June 14, containing eight self-penned numbers...

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45 rpm record

'I SING CLEANED UP ROCK 'N' ROLL'

CLIFF TALKS TO RM'S DUTIFUL DAVID GRIFFITHS

PRESS "conferences", however informal, are seldom satisfactory situations in which to interview a pop star. All the questions and answers become common property. Still, an invitation to meet Cliff Richard during rehearsal for his opening at Talk Of The Town sounded like a convivial occasion.

Cliff was his usual charmingly courteous and earnestly talkative self so the conversation went merrily along. For a while.

He talked about his admiration for "the best screaming lady vocalists in the business", The Breakaways, and mentioned that he was looking forward to a holiday in USA "though they're trying to twist my arm into making it a working holiday."

A dynamic, bearded reporter from one of the nationals brought up the fact that Cliff didn't have such a large following in America as here. "Very tiny, I'd say," answered Cliff, "you're being kind. I've had about four Number Sixties!"

The bearded fellow wanted to know if this caused Cliff any distress. "It used to," he confessed. "When I first started I very much wanted a hit in America. When I was fat and chubby I went on a six weeks tour with The Shadows and we did very well but since then nothing much has happened. About three years ago I had a hit here with "The Minute You're Gone" but I was told this wasn't the right material for the States and it was put out as a B side, which I didn't understand. But you can't gear your career to the way it goes in the States. We've gone well in Europe, in Japan—in fact, America's the only place we haven't broken in."

SAME QUESTIONS

Then the bearded fellow wanted to know if Cliff had any plans for getting married and whether he was a millionaire. After answering no to both, Cliff observed: "Every time I see him he always asks me the same questions!" Displeased, the bearded one wished to pur-

sue his enquiries into the state of Cliff's finances and Cliff repeated that he was certainly some way from being a millionaire.

Getting tired of this, I said that the exact total of his money was surely of no practical importance: he was obviously rich enough to be relieved of the slightest concern about money. "Yes, I'm never going to go hungry," he agreed "The source of income isn't important any more."

The forthcoming film, *Two A Penny*, was discussed. Cliff said he had given his services free because he could afford to and because he believed in the film's message (it's Christian). Speaking of his recent appearance in a little-admired TV play he said he'd gone through numerous scripts but there seemed to be very, very few good TV plays. In future, he'd stick to film, and a medium that was less slapdash than TV.

I said he must be unlucky if he couldn't find suitable TV parts. While most plays may be rather awful, since the output is so huge, there's



CLIFF RICHARD — "Le Celibataire Millionaire"?

still a fair number of good ones. I suggested there's about one a month and, not wishing to hog too much of the conversation, turned to the others and asked their opinions.

"I dunno," said the bearded reporter, "I think this is a boring subject anyway."

A RUMOUR

"Oh, I think it's very interesting," responded Cliff with a reassuring smile.

Shortly afterwards Norrie Paramor came over and asked Cliff to return to the rehearsal. Cliff said a few more words about how he sang "cleaned up rock 'n' roll" these days, "not the raw stuff—though there's a rumour in the business that an 'Oh Boy '68' show is being planned for TV."

As he left he shook hands all round and said to the bearded: "I'll try to get married or become a millionaire by the next time I see you."

I laughed and commented that it made a good exit line. "That's all right," stated the bearded, "just so long as you managed to get down all the answers to my questions, my friends."

When I got my breath back I assured him I had and thanked him.

The bearded started telling his colleagues how French Television had filmed a press conference in London with Cliff, taking advantage of his questions! Wonder if French viewers ever were lucky enough to see this entertainment—doubtless titled "Cliff Richard, Le Celibataire Millionaire"?



by Roy Simonds

A LITTLE surprised, but also very glad to see that I'm getting a few letters from the girls. Keep it up... prove to us that you can dig your music just as much as the boys!

98 (refer April 27, 1968) Regarding the Robins/Coasters thing. Roy Padgham (Finchley, N.12) tells me that according to the sleeve notes of one of the new Atlantic "History Of Rhythm And Blues" set, the Robins originally recorded for Spark, which was bought out by Atco, at which time the Robins became the Coasters. Interesting then to find where the Robins' track on Arvey came from—even if it's the same group. Also Roy tells me of another Robins disc on the now-defunct Los Angeles label, Score, entitled "Around About Midnight"/"You Sure Look Good To Me". Presumably these were made prior to the Spark/Atco items?

117 D. Rains (Southend-on-Sea) wants any information on the following artists, who had these singles on Tamla subsidiaries: "Buttered Popcorn"—The Vows (VIP 25016); "I've Been Cheated"—The Dalton Beys (VIP 25025); and "May What He Lived For Live"—Liz Sands (Gordy 7026).

87 (refer March 16, 1968) Some facts regarding this confusion from Paul De Bruycker (Brussels, Belgium): (1) Bobby Day and Eugene Church made some discs for the same label, Class Eugene Church's hit "Miami" was issued in Britain on London. (2) The Thurston Harris hit on Aladdin 3398 "Little Bitty Pretty One" gives the composer as R. Byrd. (3) Several Bobby Day discs on Class give Byrd as composer. (4) Paul has a Eugene Church single on King 5589, "Geneva", of which the flip, "That's All I Want", is written by Robert Byrd. Now "Geneva" has Eugene Church listed as composer—and since a different music publishing company is involved for each side it appears to scotch the idea that Bobby Day is Eugene Church. (5) The name of Bobby Day is also linked with the Hollywood Flames who recorded for the New Orleans label, Ebb. On this label Paul has several records by Professor Longhair, and all composed by a certain

R. Byrd. Now Professor Longhair's real name is Roy Byrd so it is possible the Hollywood Flames discs on Ebb are written by Roy Byrd and not Robert Byrd. Paul's conclusion then: (a) Eugene Church is not Robert Byrd; (b) Thurston Harris, Robert Byrd and Bobby Day are one and the same guy. Okay then—now I'll throw in a little more to keep the pot brewing... is the Bobby Byrd in James Brown's Famous Flames the same as mentioned here? Confirmations, etc., urgently needed now!

118 Ken Major (Edmonton, N.9) has come across another two singles that he would like details of: "You Mean Everything To Me"/"Highway Number One" by Rudy Greene and The Four Buddies (Club 51 Records C-103); and "Crying Out Loud"/"Tennessee Woman" by Fenton Robinson (Meteor 5041). The latter disc is much in the style of Elmore James. Anyone help?

111 (refer May 4, 1968) Gordon Mowlam (Bournemouth) says that he has personally met Billy Lee Riley/Billy Riley and so can state that: (a) the singers on the Sun records (Billy/Bill) are both he; (b) he did play on some Jerry Lee Lewis discs—presumably guitar; (c) the three LPs on Mercury are all by the same guy; (d) when he saw him he was playing guitar and harmonica; (e) at this time he told Gordon that he had just switched to Crescendo; (f) he definitely played on the Lee Hazlewood "Trouble Is A Lonesome Town" LP. Gordon adds finally that he is now calling himself Billy Lee. Looks like they are one and the same guy then. Any evidence to the contrary from anyone?

119 Roger Perry (Sidcup) would like to know the source (that is to say, original label) plus dates, places, personnel, etc., for the tracks on the LP "Soul Of Joe Tex" on Allegro, which was originally titled "Turn Back The Hands" on Pickwick 3020. Any information at all would be appreciated.

46 (refer February 24, 1968) Regarding Paul Revere: P. G. Pickering (Wyke, Bradford) states that Paul Revere is at the front on the left in both the pictures published (November 4, 1967) whilst Mark Lindsay is on the right at the front in the more recent pic. Other members of the present group

are Freddy Welser, Joe Junior and Charlie Coe.

102 (refer April 27, 1968) Regarding Jerry Ragavoy: Siobhan Burke (Dalton, Huddersfield) writes that Jerry conducted and arranged "Mecca", "Not Responsible" and "The Ship True Love Goodbye" by Gene Pitney on the album "Gene Pitney's Big Sixteen, Vol. 1". All these were, of course, singles in the USA prior to 1964.

70 (refer April 27, 1968) One other Modern release by the Ikettes, "I'm So Thankful", which came before "Peaches And Cream". Info supplied here by Geoffrey Carter (Ruddington, Notts.).

106 (refer May 4, 1968) Jack Payne (Worcester Park) writes to say that he thinks it is probably members of Earl Hooker's band doing the sax work on Bo Diddley's "Cadillac" and "The Greatest Lover In The World"; although a highly unlikely rumour has it that it is King Curtis. Unlikely is right!

120 J Jackson (Watford) wants any info possible on artists who made the following rock discs: "Rockin' And Rollin' Clemantine"/"Bye Bye Baby Goodbye"—Col Joye And The Joy Boys (Brunswick 05806); "Big Fat Sally"/"Here I Am"—Ronnie And Roy (Capitol CL 13628); "Hey Ruby"/"That's How I Feel"—The Valentines (Ember S-123, King recordings). Also he'd like to know the name of the guitarist on the Valentines disc.

115 (refer May 4, 1968) John M. Wilson (Glasgow, S.1) writes to say that the Phil Spector Label was in operation at the same time as Philips. The Veronica disc mentioned by David Ruffell was noted in the R.M. just after the Ronettes and the Crystals had their big hits.

92 (refer April 6, 1968) Re Baby Washington: D. Gardner (Gloucester) advises that she had a single on Checker 918, "I Hate To See You Go"/"Knock Yourself Out". He adds that her full name is Jeannette Justine Washington.

83 (refer March 16, 1968) David Harley (Norwich) says that Gene McDaniels began his career as sax player with a gospel group while still at school. When he finished school he formed his own group with whom he was lead singer. This info was also supplied by Lars Stromberg (Gothenburg, Sweden).

67 (refer April 27, 1968) Godfrey L. Pattinson (Dewsbury, Yorks.) has some more information on this Buddy Holly thing, that comes from a letter written by Norman Petty to a member of the Buddy Holly Club of Great Britain. Firstly Sam "The Man" Taylor is the sax player on "True Love Ways". Secondly, "Reminiscing" and "Come Back Baby" were cut in September 1958 with King Curtis, in New York. Art of the Record Mart magazine reckons though that King Curtis was dubbed onto the "Reminiscing" track after the death of Buddy... One other thing from Godfrey to set the wires humming—the vocal backings on the Crickets records such as "Oh Boy"/"Maybe

Baby", "Thank It Over", etc., were done by two groups, The Picks and The Roses, Wow!

81 (refer April 27, 1968) Lars Stromberg (Gothenburg, Sweden) has a bit more to add on the Trashmen. Firstly, record numbers: "Surfin' Bird"/"King Of The Surf" Garrett 4002, "Bad News"/"On The Move" Garrett 4005, "Peppermint Man" (reverse unknown) Garrett 4010, and the L.P. which was numbered Garrett 200. One other sidelight is that they (the Trashmen) claimed they wrote "Surfin' Bird", but they were later sued by the Rivingtons, and the court found that "Surfin' Bird" was a mixture of "Papa Oom Mow Mow" and "The Bird's The Word", and the rights for the song went to the Rivingtons, and the Trashmen had to pay back all royalties they had received up to that time.

87 (refer March 16, 1968) Michael Briggs (Bradford) is pretty certain that Eugene Church and Bobby Day are not the same since he says Day has a much lighter voice than Church; and also Church's style leans more towards R&B as against Day's rock 'n' roll tendencies. However, David Harley (Norwich) states that Bobby Day definitely writes songs under the name of Robert Byrd.

70 (refer April 27, 1968) Regarding this Ikettes' Teena single issued

here on Sue: Vicky Scrivener (London N.W.2) would like to know if it is Tina Turner who provides the bloodcurdling howls of laughter on it. Also she adds that she thought there were three Ikettes (Pat, Rose, and another, possibly Justice Smith) apart from Vanetta Fields who was part of the Ike & Tina Turner revue in her own right, but on Volume 1 of the Ike & Tina Turner "Live" album (Loma/Warner Brothers) Tina clearly says she will "bring forward one of the Ikettes, Miss Vanetta Fields." Did Vanetta Fields perhaps take over Pat Arnold's place, or did Justice Smith. So far so good. Now I'll throw two spanners in the works... (1) On the back of the E.P. "Fine, Fine, Fine" by the Ikettes on Stateside (from Modern Records) the line-up is given as Vanetta (presumably Fields) Jessie and Robbie. (2) The line-up on the current tour of the Ike & Tina Turner show in this country of the Ikettes is Jean Brown, Ann Thomas, Pat Taylor and Paulette Parker...

6 (refer July 8, 1967) Dr. Soul states that this Nat Perrillat Rex album is possibly still available through Dover Records, 748 Camp Street, New Orleans, Louisiana. Apparently Rex was bought out by Liberty a while back, around the time of their buying Minit.

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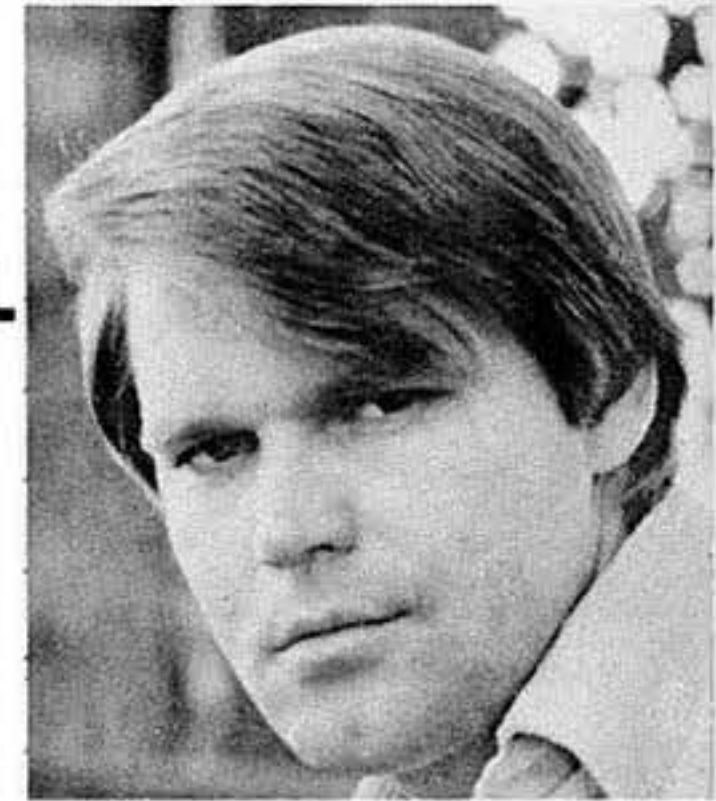
(From the musical 'Man of La')



GARY PUCKETT AND THE UNION GAP

I'M NOT A COUNTRY SINGER

SAYS GLEN CAMPBELL



GLEN CAMPBELL — a new LP out this week on Ember

AT a recent press reception Ember recording star, Glenn Campbell had these words to say to me about country music in the States:

"Country music is really changing now. Singers like Webb Pierce have had it — they've made their money and now the scene has passed them by. They're too nasal and nobody wants that anymore. I don't consider myself a country singer. I like to call myself a singer — that way I can interpret song material my way. You should hear what I've done to Roger Miller's 'Dang Me'. That's a serious song, man and I'm giving it the full treatment, you know, big string section and all! Roger's got a lot of talent and like John Loudermilk, he's moving with the times. I don't plan anything really country for the future — my next album is a guitar set — six, twelve string guitar and dobro. I'll be playing the dobro like a conventional guitar."

Apart from his recent 'Phoenix' single which just failed to register over here, Glenn Campbell is probably best known to English country music fans for his 'Big Blue Grass Special' album on the Capitol label. This album caused quite a stir some years back — although labelled 'Bluegrass', it contained no fiddle and very little five string banjo work and die-hard enthusiasts were somewhat reluctant to accept it as the pure article. I asked Glenn about that album and he commented, 'It was just one of those sessions that happened. I didn't play dobro on that one, although many people seem to think I did — I just played guitar and sang. That's about all there was to it'.

Glenn Campbell is no newcomer to the music scene.

he was a rare child prodigy who began his professional career at the age of six. He has an impressive list of recordings behind him and they include 'The Astounding Twelve String Guitar of Glenn Campbell', 'Too Late To Worry Too Blue To Cry', 'Original Hits', '12 String Story' and 'Big Bluegrass Special'. As far as single releases are concerned, Glenn has enjoyed considerable success with 'Brenda', 'Turn Around', 'Summer, Winter, Spring And Fall', 'Private John Q.', 'Heartaches Can Be Fun', 'Gentle On My Mind' and 'By The Time I Get To Phoenix'. The last two titles earned no less than four Grammy Awards. Campbell is currently bidding for chart placings this side of the Atlantic with his latest Ember release, 'I Wanna Live'.

Here is an artiste typical of the new breed of 'country' performers currently hitting it big throughout the United States. He is a man who believes in musical progress and refuses to be labelled 'Country and Western'. To him the barriers that once separated pop from country are down and in the rush to meet new found success the old timers are facing lean times. In Campbell's words, 'Country Music has grown up!' — a rather hard hitting statement that will go down hard with the purists but signs and remarks such as these suggest that maybe the writing is on the wall for country music as we know it.

I came away from the reception impressed by Glenn Campbell's likeable personality but a little sad at the thought of pop music claiming yet another country artiste.

BRIAN CHALKER

THE MAN WHO BEAT SINATRA

SOUL SWINGER Lou Rawls



LOU RAWLS is a very polished and professional entertainer, both on and off the record. His manner with journalists is relaxed, yet he is confident and has the air of being at ease in any situation.

Anyone who listens to his records will know what I mean. Lou was voted top American male singer recently by "Billboard", beating Frank Sinatra—the first time this has happened for many years. He talked to a number of journalists at a reception thrown by EMI last week. He talked a lot about politics.

"If there's any more tax taken off my money, I guess I might as well stop working. Now I wouldn't mind if this money was going to improve things in my own country but it's not. It's being spent on escalating the Viet-nam war.

"You ask me what would I say if I had a few minutes alone with President Johnson, I'd tell him to get out, move over to let another man get on with the job.

"At the moment the majority of the American people just don't respect any of the Presidential candidates. There's no respect for Nixon, and a lot of the support for Bobby is just nostalgia, after JFK.

"I was in the Army before I began singing professionally. I didn't go to Korea, the

war just ended. But I went overseas—to North Carolina! We call that overseas!"

Lou was wearing a necklace of Indian love beads—which he'd acquired on a reservation from the Chief's daughter just before leaving for Britain.

"This is the second time I've been to London," he explained, "And so far I haven't seen any of it. When I was in the States I learned all about London, the Palaces, the Queen. I must try to find time to see some of these things."

Lou regards his acceptance in the campus circles as the main reason for his award-winning poll results, but in fact Lou has been professionally singing now for 15 years. His first records were made in 1961 for Capitol, and he achieved his first taste for single success with "Love Is A Hurtin' Thing". His albums for Capitol are numerous and are all of a high, consistent standard.

R & B fans know Lou for his work with Sam Cooke, who was a great friend of Lou's. Lou often sang on Sam Cooke records as the prominent backing voice and can be heard on some of Sam's biggest hits. His new single is a down-home item called "You're Good For Me", and if it gets the exposure it could deservedly be Lou's first British hit.

WESLEY LAINE

CCA group records

Joe Simon
(You keep me) Hangin' on
MON 1019



Tony Osborne's Three Brass Buttons
Sunspot
DM 192

(From the Deramic Sound System album 'BRASS IN THE NIGHT' SML/DML 704)

Roberto Mann & His Orchestra
Wonderful one DM 193

(From the Deram album 'THE GREAT LOVE THEMES' SML/DML 1019)



Strong

tations

LR 10198
(Mancha')



NEXT WEEK:
Association: Scott Walker in colour :
Captain Beefheart & his Magic Band :
Clancy Brothers : Herd : Herman

HOLLIES, SEEKERS, PAUL, SCAFFOLD ON STAGE!



In the heart of happy Shropshire, in the Tudor-town of Shrewsbury, with wetness descending en masse from the skies, I awoke.

I awoke to attend the opening of the Hollies, Paul Jones and Scaffold tour in that town. And the clean country air and the crystal clear raindrops beat me about the head as I rushed to the local Granada, arriving in my seat in time for the curtain to go up on a darkened stage with the sounds of the Mike Vickers Orchestra all around.

A number from the Orchestra that merged into the appearance on stage of the Scaffold. And they sang their hit songs and their lesser-known songs. And even got screams for their poetry. "Good Heavens," observed John Gorman afterwards, "they were screaming at us." And he was right, because the audience loved them, and laughed with them, and heartily guffawed at John's solo number "Ten Whisky Bottles". The Scaffold are so amateurish — but in a stylised way that conceals a polished and professional act that's a good opening, and sets a good atmosphere for the rest of the show.

A fast-moving show that doesn't need a compere — a link-man would have spoilt the link as the Scaffold white-suited their way off one side of the stage and Paul Jones bounced on from the other. With an incredible stage act of energy and song, he was on good form. And the audience was in a screaming mood as he sang his way through good songs that should have been hits for him, songs that were hits for him, and a medley with Mike Vickers of hits from the days of the Manfred Mann. Dynamic would perhaps be a good word for Paul Jones on stage in an act that ended with Paul displaying the pinkness of his feet as he performed "Barefootin'". Toes at one moment relaxing on the edge of the stage, and the next moment flying through the air with body attached, in a frenzy of excitement. And then walking off stage in time with the music to close part one of the show.

An interval. The audience making their own entertainment while eating ice-creams and drinking orange squashes, and smoking cigarettes, and all the while waiting for part two. Because part two meant the Hollies.

The lights went down and the curtain went up. And the Hollies were on stage playing one of their hit songs, and the audience broke up, screaming and clapping. Because the Hollies are very, very good. One of the most professional groups on stage, putting across their sound beautifully, with well timed jokes and a bit of larking about in between. And what can one say except they're so musicianly and very entertaining, and we all know how good their songs are because every one they've recorded has been a hit for them.

A great group to end a great show — in fact a winner show. Fast moving and full of atmosphere and variety. The Scaffold and Paul Jones and the Hollies and the whole thing made complete by the Mike Vickers Orchestra.

DEREK BOLTWOOD

IT'S becoming increasingly difficult to define the music of The Seekers. In the sense that "pop" is only an abbreviation of the word "popular", they must automatically be classified as a "pop group". But unlike other pop groups, they are not content to simply stand on stage and run through a string of songs.

They set out to entertain, and their success — via a slick, well-balanced act — means that they move far outside the customary confines of pop music. And it's this deliberate aim to entertain (in the strict sense of the term) that has resulted in the group's emergence as a truly international concert and cabaret attraction.

At Hammersmith Odeon on Sunday (their first London concert in two years and their only appearance in the capital during their current tour) the foursome adequately demonstrated just how much they have matured since first arriving in Britain some four years ago. Their act is polished, nicely paced and extremely varied in content.

Versatility is the key to their success — there's even a comedy routine featuring Judith on piano and the boys horsing around with swanee whistles and hooters (sounds corny, but it isn't). Plus some rock 'n' roll ("Hello Mary Lou") from Athol Guy and Keith Potger and pure folk from Bruce Woodley.

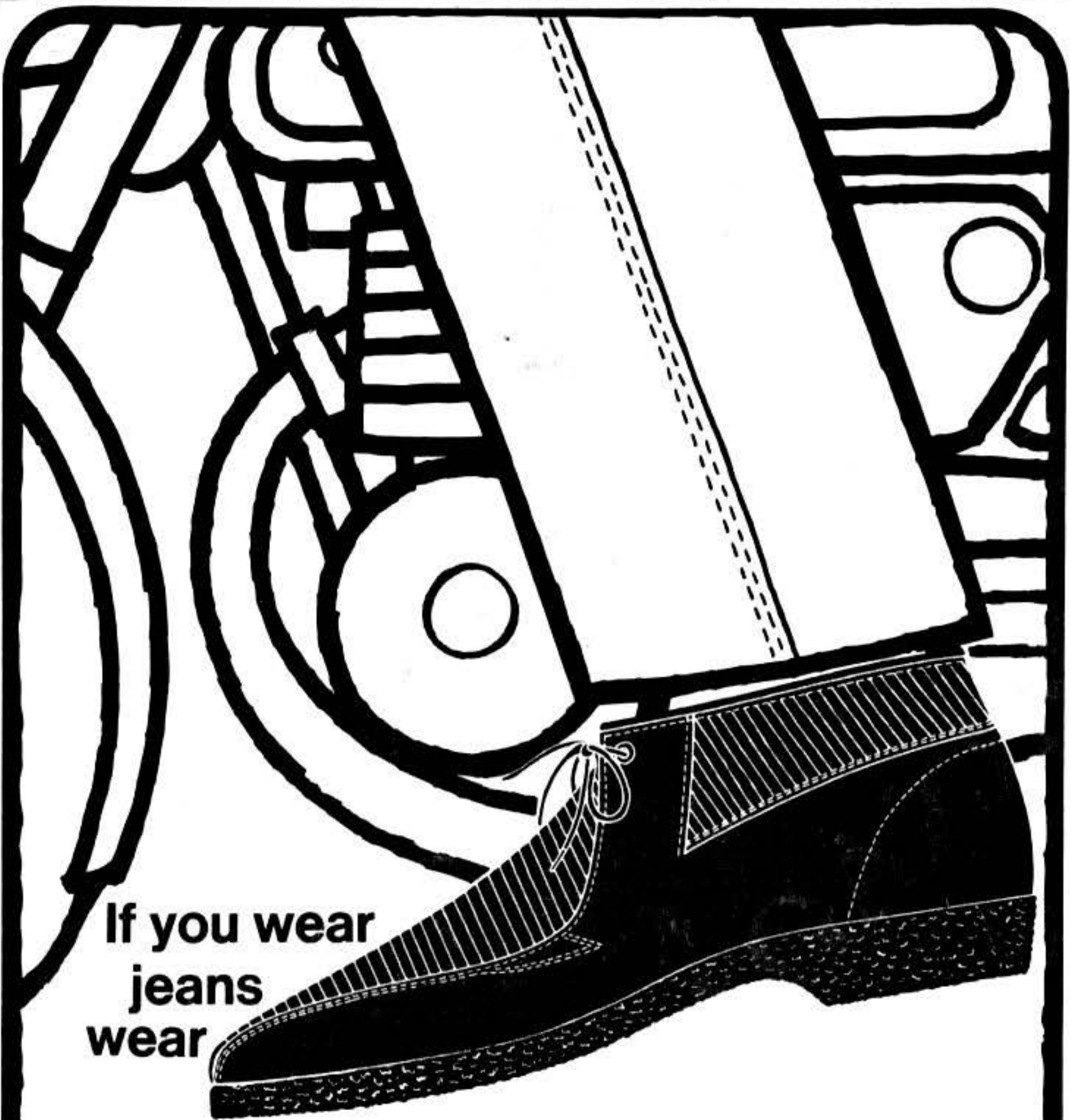
Judith Durham's voice has a richness and clarity all too rare in pop music today, and she came across beautifully (despite a heavy cold) on Tom Springfield's "The Olive Tree" and such Seekers' standards as "I'll Never Find Another You", "Mornintown Ride", "Come The Day", "The Carnival Is Over", "Georgy Girl" and their current release "Days Of My Life".

It's nice to find, too, that there's a wealth of formidable songwriting talent within the group. Bruce Woodley contributed three gems — "Rattler" (already recorded by Lulu and Herman), "Angeline" and "Love Is Kind" — whilst Judith wrote "Colours Of My Life", which I personally rate as one of their finest recordings.

One final point. There's a popular misconception that only older folk attend Seekers' concerts. Rubbish! Those whoops and screams at Hammersmith certainly didn't come from the mouths of middle-aged matrons. The truth of the matter is that the group's audiences cover all ages — from 'teens to the fifties and then some.

Russ Conway, who plays the first part of the show, is a quiet, professional entertainer with an act that is an engaging mixture of talent, humour, subtle charm and genuine warmth. Naturally enough, he includes a number of his disc hits ("Roulette", "Side Saddle" and the like), and he also scored heavily with a sensitive vocal interpretation of "What A Wonderful World".

JAMES CRAIG



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new singles reviewed by Peter Jones

reviewed by Peter Jones new singles

YOUR GUIDE TO THIS WEEK'S NEW SINGLES

THE ROLLING STONES

Jumpin' Jack Flash; Child Of The Moon (Decca F 12 782). Back to their famous rhythm and blues oriented sound here from the Stones, and a number straight from their "Get Off My Cloud" era. A catchy, menacing sound with slightly tongue-in-cheek lyrics and Jagger singing with his mean streak shining through strongly. Danceable, but for me the backing is REALLY a gas, with superb guitar work, pounding percussion and good Jimmy Miller production. A big big smash hit. Flip is more drawn-out with an interesting lyric and powerful sounds going on all the time.

CHART CERTAINTY.

rapid singles

DAVE CHRISTIE co-wrote "Love And The Brass Band" (Mercury MF 1028) and the performance and arrangement suggest it might take off — brass backing to a memory-laden song. Gentle piano to a small-group backing; the **HORST JANKOWSKI QUARTET** on "A Man And A Woman" (Mercury MF 1029)—nice sense of style. Horst interesting and perky version of Dylan's "I'll Be Your Baby Tonight" (Pye 17549) by **DON DUGGAN**. "Grandfather's Will" by **THE BROADSIDERS** (Pye 17548), a folksy group on a story-line song, dominated by girl lead. From **THE BYSTANDERS**: "This World Is My World" (Pye 17540), and they tackle it very well indeed—especially keen on the front voice which is vibrantly forceful. "Witchfinder General" by **DAVID BROOKS** (President PT 196) is a movie theme, a sturdy outdoors sort of song, and the actor-singer gives it the tough treatment. **SINNERMEN AND SARA**, on "I'm Coming Home Cindy" (MGM 1415), power along to a brisk backing, but the song is one of those catchy pieces that

DONOVAN

Hurdy Gurdy Man; Teen Angel (Pye 17537). This is all kind of whirling and jerky and off-beat—and it wouldn't surprise me if it's a bit! Some odd electronic effect is used on the voice and the song is starkly simple, but instantly gripping. The man sings his songs of love. The backing is tremendous, too. Superb guitar figures, strong drumming—stacks of excitement. Flip: Very gentle and sensitive and excellent.

MASSIVE SELLER.

FRANK SINATRA

I Can't Believe I'm Losing You; How Old Am I? (Reprise RS 20677). Actually, I doubt if this will make it, but there's always a possibility with F. Sinatra. Nothing much against the song, though it's a shade corny, and the voice is highly expressive. But the strings early on infuriated me and sound sort of Palm Court-ish. Later on it smooths out, but it's far from his best. Flip: beautifully sung.

CHART POSSIBILITY.

often get lost. **LENA JUNOFF** sings everything from opera to jazz and she shows a stack of personality on "Yesterday Has Gone" (Olga OLE 008) — she really hammers the lyrics. Group called **HEARTS AND FLOWERS** do "She Sang Hymns Out Of Tune" (Capitol CL 15349), along with the Griffith Park Merry-Go-Round, no less — rather an unusual song, lyrically.

New girl approaching from the horizon: **DEENA WEBSTER**, with the Janis Ian song "You're Losin'" (Parlophone R 5699), sounds a high-promise talent. "Sunny" by **RONNIE ALDRICH** and his two pianos (Decca Phase Four F 12779) is beautifully recorded, played and arranged — wonderful production. **FOGGY DEW-O** have on LP named after them and "Reflections" (Decca F 12776) is a very good example of their versatile talents. On the Deramic Sound System (Deram DM 192): "Sunspot" by **TONY OSBORNE'S THREE BRASS BUTTONS** again excellently recorded and bitingly brassy; very catchy theme.

SIMON DUPREE AND THE BIG SOUND

Part Of My Past; This Story Never Ends (Parlophone R 5697). I assured Simon that this would be a very successful single, so kindly go out and buy it and prove I'm no liar. In fact, it really is a tremendous song and Simon sings with a bluesy edge, getting maximum feeling from it — and the strings behind are marvellous. And I'm still staggered that "For Whom The Bell Tolls" slipped. Flip: A fair enough song, well produced.

CHART CERTAINTY.

THE CREAM

Anyone For Tennis; Pressed Rat And Warthog (Polydor 56358). Play this once, then again, and once more. It should start seeping through by then. I think it's tremendous. All pipe-y, woodwind-y, eerie, cleverly rhythmic. And, underneath it all, very commercial, melodically. This group is built simply on talent — and enterprise. Must be very big indeed. The flip deserves an Oscar for the title alone. Talkie bit ingenious.

CHART CERTAINTY.

MIKE BATT sounds like a great new "find", as singer and writer — his debut on "Mr. Poem" is very good indeed and very well produced (Liberty LBF 15093). **SALT WATER TAFFY** (Pye Int, 25461) on "Finders Keepers" do pretty well — it's not any of the other songs by the same name as far as I can tell. Excellent use of rhythm, cellos and human voices — the **JOE MUDELE CONTRIBUTION** (CBS 3477), on Joe's composition "Wondering If Ever". **CATS PYJAMAS**, led by **KENNY BERNARD**, work hard and well on "Camera Man" (CBS Direction 3482), a powerful piece about a photographer. In much lighter, brighter vein: **THE CHUCKLES** and "Make Love To Life" (CBS 3479), a promising new Manchester outfit.

CHARLEY PRIDE is the coloured Country star, no less, and I find his voice most pleasant — specially on such a good song as "The Easy Part's Over" (RCA Victor). Two more versions of "Sadie The Cleaning Lady" — from **JOHNNY FARNHAM** (Columbia DB 8353) and from **FINDERS**

TIM ROSE

I Guess It's Over; Hello Sunshine (CBS 3478). Tim recorded this in London with British musicians and it's surely his best chart bet yet. His own song, of course, and the sure hand of Mike Smith on the production. One of those urgent, why-did-my-bird-go sort of pieces, not exactly revealing his singing range — half-spoken sums it up. But very exciting and compelling. Flip: One of his own songs, of course.

CHART POSSIBILITY.

PAUL JONES

When I was Six Years Old; You Have No Idea (Columbia DB 8417). Playgrounds, a toddler talking, then this builds into a typical Jonesian ballad... about how good he felt when he was six years old. Off-beat rhythm moves through this dramatic and well-sung piece. Unmistakeably Paul and I only wish I could be more adamant that this will make the charts. Still, his current big tour will help a lot. Flip: Paul wrote this. In parts, it didn't sound like him. Odd.

CHART PROBABILITY.

KEEPERS (Fontana TF 938), and it really is difficult to predict which, if any will eventually make the grade. What's more, **FRANKIE DAVIDSON**, from Australia (Decca F 2270) comes up with a sort of answer disc already: "Rector The Trash Collector". From **THE LARRY PAGE ORCH**: a nice revival version of the old Brubeck hit "Take Five" (Page One POF 068, featuring fine alto sax).

THE NEW COLONY SIX on "I Will Always Think About You" (Mercury MF 1030) produce a soft, romantic sound of some charm. **THE KINSMEN** sing "It's Good To See You" (Decca F 22777), with a restrained sense — liked the harmonic approach. Orchestral version of "Joanna", (Pye 17535), from the baton of **TONY HATCH**, **LYNN TAIT** AND **THE JETS** tackle "Soul Food" (Pama 723) with spirit, introducing the instruments one by one, but it takes time to warm up. Typical and standard Hawaiian music from **THE WAIKIKIS** on "Sweet Lellani" (MGM 1414). Good songs, warmly handled: "Santo Domingo" (Fontana TF 937), **QUINTETTO VENEZUELA**.

ELMER GANTRY'S VELVET OPERA: Mary Jane; Dreamy (CBS Direction 3481). Good group who get a very distinctive sound. Not sure that this number is right for the charts—only for adding to their growing status. ★ ★ ★ ★

BOBBY VINTON: Take Good Care Of My Baby; Strange Sensations (CBS 3484). Gentle version of the Bobby Vee oldie—dressed up well and the song (Goffin-King) stands up well to the revival. But is Vinton's name strong enough here? ★ ★ ★ ★

BOBBY VEE: My Girl/Hey Girl; Take Good Care Of My Baby (Liberty LBF 15096). Good value, this one—and both sides are to be promoted by Bobby when he arrives next month. His style is fine, his voice better than ever. But I confess to doubts about his returning to the charts. ★ ★ ★ ★

DAVID ESSEX: Love Story; Higher Than High (UNI UN 502). One of my Records of the Week. A fine Randy Newman song, ever so simple, and David's voice seems to have taken on an extra depth. Must bear it more than once, though. I enjoyed every note. Very unusual production. ★ ★ ★ ★

BLOSSOM DEARIE: The Music Played; Discover Who I Am (Fontana TF 934). Blossom in late-night romantic mood with fine piano behind that tantalising voice. Breathless... her AND me. ★ ★ ★ ★

OSCAR: Open Up The Skies; Wild Ones (Polydor 56257). Another unusual item from the as yet under-rated one. He attacks well on this one—a bit complex, maybe, as it builds, but with catchy moments. Powerful. ★ ★ ★ ★

TIMI YURO: Something Bad On My Mind; Wrong (Liberty LBF 15092). The magnificent deep-voiced soul-laden Timi sings Les Reed and Barry Mason and comes up with one Record of the Week. The backing is moody and echo-y, with strings, and Timi tugs the last bit of depth from a sing-along-ish number. ★ ★ ★ ★

THE CARTER-STEPHENS CHORALE: Peace! (Dream Of The Woman Man); The Promised Land (Fontana Gem TF 936). I've a feeling this'll be a hit. There aren't actually any words, as such, just a lovely basic theme, first whistled and then hummed by a chorus. But it sticks firm in the mind, has atmosphere and really is commercial in an off-beat sort of way. ★ ★ ★ ★

HANS CHRISTIAN (The Autobiography of) Mississippi Hobo; Sonata Of Love (Parlophone R 5698). In most ways this is a real stand-out production, both as regards the song and the infectious sort of singing. Hope this production doesn't get overlooked. ★ ★ ★ ★

A. P. DANGERFIELD Conversations; Further Conversations (Fontana Gem IF 935) Sub-titled "In A Station Light Refreshment Bar", this is a worthy curtain-opener for a new label division—good group sounds with the sort of material that could easily click. Hope it does. ★ ★ ★ ★

PETER NERO Theme From The Fox; Who Will Answer (Sunbury) (RCA Victor 1692) Peter is a very distinctive pianist, must say that. He's here soon—which must boost sales of this movie theme. ★ ★ ★ ★

TINKABELLS FAIRYDUST Twenty Ten; Walking My Baby (Decca F 12778) Suitably light and airy production and after a couple of spins the actual melody stands up as being potentially very commercial, though I personally prefer more meat. ★ ★ ★ ★

WILLIAM BELL A Tribute To A King; Every Man Oughta Have A Woman (Stax 601038) Intro is a straight crib from "People Get Ready". A corny tribute to Reddins, well sung, but very uninspiring. ★ ★

ARCHIE BELL AND THE DRELLS Tighten Up; Dog Eat Dog (Atlantic 584 185) Repetitive dance item which is a surprising smash in the States. Cleverly arranged though and the performance is excellent. Could be an outsider hit. ★ ★ ★

LOU RAWLS You're Good For Me; Soul Serenade (Capitol CL 15548) Spotlight on Lou Rawls y'all, a heavy slow beater, not the Burke biggie, but another good soul item. Builds up, with great vocal work. Deserves to be a hit. ★ ★ ★ ★



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Leszek Stanaszek, 21, Katowice, Plac Wolnosci 1, Poland. Stars and Hobbies — The Cream, Wilson Pickett, ? and Mysterians, The Outsiders, Status uo, Count 5 etc. Records, stamps.

Barry Filmer, 23, 98 Thorold Road, Chatham, Kent. Stars and Hobbies — Spencer Davis, Beatles, Treams, Beach Boys, Dave Clark Five, Troggs, Lulu. Collecting records, playing drums, girls.

READERS' CLUB



John G. Gonzalez, 26, 20 Sussex Gardens, London W.2. Top floor. Stars and Hobbies — Price, Elvis, Beatles, Beach Boys. Reading, records, I would like to exchange records with collector.

Tone Gudmundsen, 14, Hakonsget 10, Oslo 6, Norway. Stars and Hobbies — Stones, Beatles, Walker Bros., Sonny and Cher, Beach Boys, Hep Stars. Records, films, reading R.M., writing letters, clothes.



Mine Baykara, 17, Yedikule Hava-zazi Fab, Iojmanlari, Istanbul, Turkey. Stars and Hobbies — Tom Jones, Paul Jones, Beatles, Monkees, Cher, Small Faces. Music, reading, long haired boys, mini skirts.

Beth Meldre, 16, Grefsenveien 61, Oslo 7, Norway. Stars and Hobbies — Donovan, Joan Baez, Who Seekers, B. McGuire. Folk songs, records, boys, dancing.



Hana Grosová, 19, Liberecká 1, Litomerice, Czechoslovakia. Stars and Hobbies — Animals, E. Presley. Photography, modern literature, travelling.

Robert Page, 1, 33 Newlands Green, Smethwick, 41. Stars and Hobbies — Hendrix, Move, Who, Cream, Stones. Photography, playing in own group.



John Goulding, 25, 135 Aragen Avenue, South Ockendon, Essex. Stars and Hobbies—Jose Feliciano, Orbison, Ray Charles, Bob Hope, The Goons, Everlys, Buddy Holly, Pet Clark, Hank Williams, J. Reeves, Bob Dylan, Burl Ives, Joan Baez. Holidays in Spain, cine photos, folk, blues, pop and classical music.

Watson Ong Marty, 16, 69G Transit Road, Singapore 26, "Republic of Singapore". Stars and Hobbies — Beatles, Tom Jones, Dusty Springfield, Marianne Faithfull, Dylan, Hollies and all kinds of music. Photography, camping, travelling, girls, fashion, pen-pal. I will answer all letters.



Kirkwood Jackson, 15, 54 Pier Road, North Woolwich E.16. Stars and Hobbies — Traffic, Seekers, Val Doonican. Walking, boys, piano.

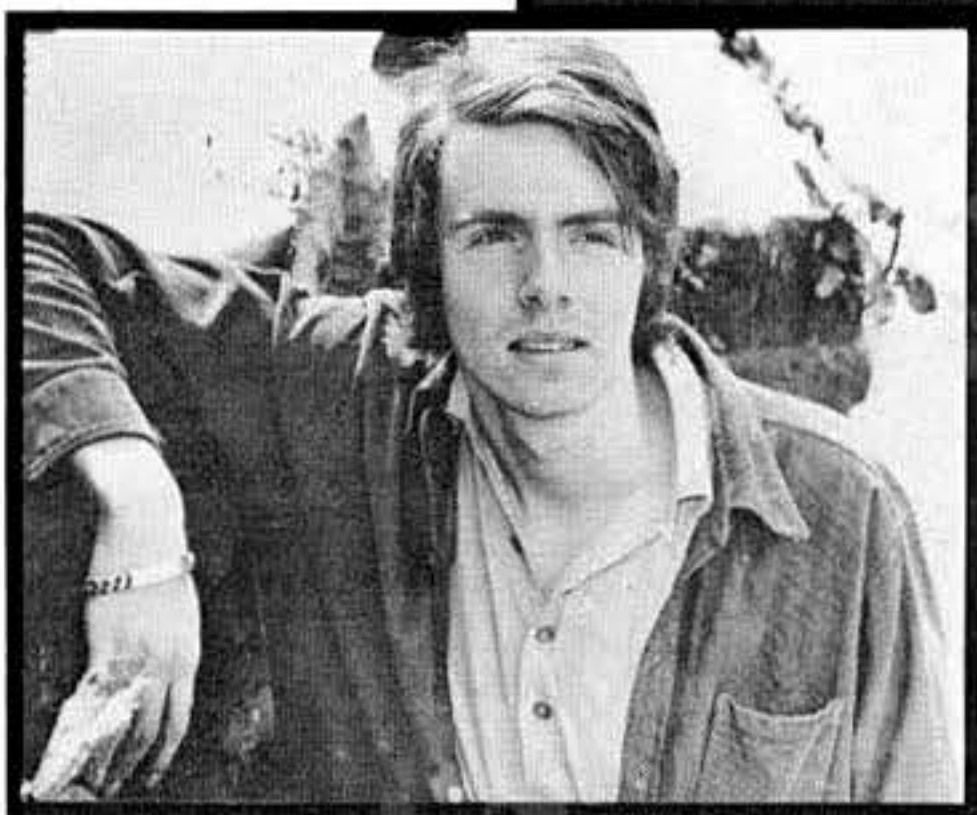
Grajyka Talaga, 19, Sosnowiec, ul. T. Bando 11 Im 4 noj Katowice, Poland. Stars and Hobbies — Beatles, Prosser, Presley, Kinks, Dave Dee, Dozy, Beaky, Mick and Tich. Writing letters, view-cards, records, photos, films.



Les Reed is a man who can recognise talent when he sees it—hence The March Hare making history as the first artists to be signed to his new Chapter One label. Les spotted the four-man group at Quaglinno's (where they've been delighting audiences since April) and his reaction led to their contract—"I was just knocked-out by them," he says. As a group, March Hare have been together since January 1967. Paul Styvar, a handsome six-footer from Stanmore, is their lead singer, and the group comprises two brothers, Gary and Trevor Sulsh, and Barry Guard, who is their drummer. Their first Chapter One release "Cry My Heart" is a Reed-Mason composition and certainly shouldn't have much difficulty in reaching the charts.



Gent in the middle is Robert Knight, American song-star, and the others make up the World of Oz. I've talked about "Oz" before but Robert Knight is the star who was beaten into the ground by Love Affair over "Everlasting Love" — and who says he really doesn't mind at all. A most courteous and gentlemanly character is this chemistry student—"I plan to complete my studies when the pop scene dies down," he says. His second disc was "covered" too. But his latest, "The Power Of Love" on Monument, is his exclusively. At last.



Mike Sedgewick stands a fair chance of becoming The Face of Summer, 1968. In fact, he's by no means new to the record business — he was lead vocalist and guitarist with Adam, Mike and Tim. But he left them to go back into advertising. He had his own business . . . but was tempted back into singing, and he recorded "The Good Guys In The White Hats Never Lose" on Parlophone. Mike is 6 ft. 3 in. tall, is blue-eyed, and there's fair old action on this, his first solo record.



Come and meet Nicole Croiselle, they said. And I was bogged down with previous engagements. Sorry, I said. But they sent this picture of the French lady . . . and I'm not just "sorry" . . . I'm VERY sorry. Nicole, whose record is "I'll Never Leave You" on Columbia, has made a big name for herself in America and Canada . . . and she does TV shows in just about everywhere. She sings jazz and pop and opera, which gives a clue to her versatility. Nicole Croiselle, ladies and gents. Wish I hadn't been so busy . . .



Flash and the Board of Directors are all from Memphis, Tennessee. They've been together for about 18 months—and David Fleischman, alias "Flash", is a 21-year-old bachelor. He was more or less discovered by Paul Revere and the Raiders . . . the two groups have toured together three times so far. Chips Moran, who discovered the Gentry's, Sandy Posey and the Box Tops, says adamantly: "Flash and the boys will be my next big stars." "Busy Signal" is their current British release—via Bell Records.



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RECORD MIRROR CHARTS PAGE

CASHBOX TOP 50



AIR MAILED FROM NEW YORK

- 1 MRS. ROBINSON
5 (5) Simon & Gartfunkel (Columbia)
- 2 TIGHTEN UP*
1 (7) Archie Bell (Atlantic)
- 3 A BEAUTIFUL MORNING*
3 (7) Rascals (Atlantic)
- 4 THE GOOD, THE BAD AND THE UGLY
4 (7) Hugo Montenegro (RCA)
- 5 COWBOYS TO GIRLS
6 (7) Intruders (Gamble)
- 6 MONY, MONY*
5 (5) Tommy James & The Shondells (Roulette)
- 7 SHOO-BE-DOO-BE-DOO-DA-DAY*
9 (7) Stevie Wonder (Tamla)
- 8 HONEY*
2 (9) Bobby Goldsboro (United Artists)
- 9 THE UNICORN*
7 (8) The Irish Rovers (Decca)
- 10 DO YOU KNOW THE WAY TO SAN JOSE*
10 (6) Dionne Warwick (Scepter)
- 11 MASTER JACK
18 (3) Four Jacks & A Jill (RCA)
- 12 AIN'T NOTHING LIKE THE REAL THING*
15 (6) Marvin Gaye & Tammi Terrell (Tamla)
- 13 YUMMY, YUMMY
26 (3) Ohio Express (Buddah)
- 14 LOVE IS ALL AROUND*
12 (9) Troggs (Smash)
- 15 YOUNG GIRL*
13 (13) Union Gap (Columbia)
- 16 LIKE TO GET TO KNOW YOU*
23 (4) Spanky & Our Gang (Mercury)
- 17 TAKE TIME TO KNOW HER*
16 (8) Percy Sledge (Atlantic)
- 18 MY GIRL, HEY GIRL
23 (5) Bobby Vee (Liberty)
- 19 SUMMERTIME BLUES*
14 (10) Blue Cheer (Philips)
- 20 IF I WERE A CARPENTER*
24 (4) Four Tops (Tamla Motown)
- 21 FUNKY STREET*
19 (8) Arthur Conley (Atco)
- 22 DELILAH*
25 (6) Tom Jones (Parrot)
- 23 I WILL ALWAYS THINK ABOUT YOU
22 (7) New Colony Six (Mercury)
- 24 SWEET INSPIRATION*
20 (8) Sweet Inspirations (Atlantic)
- 25 THE HAPPY SONG
31 (4) Otis Redding (Volt)
- 26 SHE'S LOOKING GOOD*
28 (8) Wilson Pickett (Atlantic)
- 27 LADY MADONNA*
17 (10) Beatles (Capitol)
- 28 I COULD NEVER LOVE ANOTHER
35 (3) Temptations (Gordy)
- 29 MACARTHUR PARK
45 (2) Richard Harris (Dunhill)
- 30 SOUL SERENADE*
27 (11) Willie Mitchell (Hi)
- 31 THINK*
42 (2) Aretha Franklin (Atlantic)
- 32 THIS GUY'S IN LOVE WITH YOU
— (1) Herb Alpert (A & M)
- 33 U.S. MALE*
30 (8) Elvis Presley (RCA)
- 34 IF YOU DON'T WANT MY LOVE
39 (3) Robert John (Columbia)
- 35 CRY LIKE A BABY*
11 (12) Box Tops (Mala)
- 36 I LOVE YOU
47 (3) People (Capitol)
- 37 FRIENDS*
40 (2) Beach Boys (Capitol)
- 38 BALLAD OF BONNIE & CLYDE*
21 (13) George Fame (Epic)
- 39 A MAN WITHOUT LOVE
— (1) Engelbert Humperdinck (Parrot)
- 40 I PROMISE TO WAIT MY LOVE
37 (4) Martha Reeves & The Vandellas (Gordy)
- 41 WEAR IT ON OUR FACE*
44 (3) Dells (Cadet)
- 42 ANGEL OF THE MORNING
— (1) Merrilee Rush (Bell)
- 43 UNKNOWN SOLDIER
22 (7) Doors (Elektra)
- 44 DOES YOUR MAMA KNOW ABOUT ME*
45 (2) Bobby Taylor & The Vancovers (Gordy)
- 45 MAY I TAKE A GIANT STEP
— (1) 1919 Fruitgum Co. (Buddah)
- 46 HOW'D WE EVER GET THIS WAY
— (1) Andy Kim (Steed)
- 47 I'VE GOT THE FEELIN'*
33 (10) James Brown (King)
- 48 I WANNA LIVE*
50 (2) Glen Campbell (Capitol)
- 49 LOOK TO YOUR SOUL
36 (7) Johnny Rivers (Imperial)
- 50 UNWIND
— (1) Ray Stevens (Monument)

*An asterisk denotes record released in Britain.

CASHBOX BUBBLING UNDER

- TIME FOR LIVIN—Association (Warner 7 Arts)
REACH OUT OF THE DARKNESS—Friend & Lover (Verve/Forecast)
BABY MAKE YOUR OWN SWEET MUSIC—Jay & Techniques (Smash)
JELLY JUNGLE—Lemon Pipers (Buddah)
PAYING THE COST TO BE THE BOSS—B. B. King (Bluesway)
I'M SORRY—Delfonts (Philly Groove)
UNITED—Peaches & Herb (Date)

TOP L.P.'s

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

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

LP BUBBLING UNDER

- 7936 SOUTH RHODES
— Eddie Boyd with the Fleetwood Mac (CBS)
IN JAPAN
— Cliff Richard (Columbia)
DIARY OF A BAND, VOLS. 1 & 2
— John Mayall (Decca)
LADY SOUL
— Aretha Franklin (Polydor)
SONGS OF LEONARD COHEN
— (CBS)

5 YEARS AGO

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

BRITAIN'S TOP 50

NATIONAL CHART COMPILED BY THE RECORD RETAILER

- 1 YOUNG GIRL
3 (5) Union Gap (CBS)
- 2 MAN WITHOUT LOVE
2 (5) Engelbert Humperdinck (Decca)
- 3 HONEY
5 (6) Bobby Goldsboro (United Artists)
- 4 LAZY SUNDAY
4 (8) Small Faces (Immediate)
- 5 WONDERFUL WORLD
1 (16) Louis Armstrong (Stateside)
- 6 I DON'T WANT OUR LOVING TO DIE
7 (7) Herd (Fontana)
- 7 SIMON SAYS
6 (10) 1919 Fruitgum Co. (Pye Int.)
- 8 CAN'T TAKE MY EYES OFF YOU
9 (11) Andy Williams (CBS)
- 9 RAINBOW VALLEY
11 (6) Love Affair (CBS)
- 10 WHITE HORSES
10 (7) Jacky (Philips)
- 11 IF I ONLY HAD TIME
8 (11) John Rowles (MCA)
- 12 SLEEPY JOE
14 (4) Herman's Hermits (Columbia)
- 13 JOANNA
15 (4) Scott Walker (Philips)
- 14 HELULE HELULE
24 (3) Tremeloes (CBS)
- 15 WHEELS ON FIRE
23 (6) Julie Driscoll-Brian Auger (Marmalade)
- 16 AIN'T NOthin' BUT A HOUSEPARTY
16 (11) Showstoppers (Beacon)
- 17 CONGRATULATIONS
12 (10) Cliff Richard (Columbia)
- 18 U.S. MALE
40 (2) Elvis Presley (RCA Victor)
- 19 DO YOU KNOW THE WAY TO SAN JOSE
22 (2) Dionne Warwick (Pye Int.)
- 20 LITTLE GREEN APPLES
21 (9) Roger Miller (Philips)
- 21 JENNIFER ECCLES
13 (9) Hollies (Parlophone)
- 22 CRY LIKE A BABY
19 (10) Box Tops (Bell)
- 23 I CAN'T LET MAGGIE GO
18 (10) Honey Bus (Deram)
- 24 HELLO HOW ARE YOU
25 (10) Easybeats (United Artists)
- 25 SOMETHING HERE IN MY HEART
17 (11) Paper Dolls (Pye)
- 26 SOMEWHERE IN THE COUNTRY
22 (8) Gene Pitney (Stateside)
- 27 DELILAH
29 (13) Tom Jones (Decca)
- 28 WHEN WE WERE YOUNG
31 (4) Solomon King (Columbia)
- 29 FRIENDS
33 (3) Beach Boys (Capitol)
- 30 ROCK AROUND THE CLOCK
25 (8) Bill Haley (MCA)
- 31 BABY COME BACK
29 (2) Equals (President)
- 32 FOREVER CAME TODAY
28 (7) Diana Ross & The Supremes (Tamla Motown)
- 33 I PRETEND
44 (3) Des O'Connor (Columbia)
- 34 DEBORAH
26 (3) Tyrannosaurus Rex (Regal Zonophone)
- 35 TIME FOR LIVING
— (1) Association (Pye)
- 36 SUMMERTIME BLUES
34 (3) Eddie Cochran (Liberty)
- 37 CAPTAIN OF YOUR SHIP
27 (10) Reperata and The Delrons (Bell)
- 38 THINK
— (1) Aretha Franklin (Polydor)
- 39 IT'S MY TIME
48 (2) Everly Bros. (Columbia)
- 40 LADY MADONNA
29 (10) Beatles (Parlophone)
- 41 PEGGY SUE/RAVE ON
25 (8) Buddy Holly (MCA)
- 42 BLACK MAGIC WOMAN
42 (7) Fleetwood Mac (Blue Horizon)
- 43 RAINBOW CHASER
49 (2) Nirvana (Island)
- 44 RICE IS NICE
42 (4) Lemon Pipers (Pye Int.)
- 45 LOVIN' THINGS
— (1) Marmalade (CBS)
- 46 SOUL COAXING
45 (2) Raymond Lefevre (Major Minor)
- 47 SHOO-BE-DOO
47 (3) Stevie Wonder (Tamla Motown)
- 48 MARJORINE
— (1) Joe Cocker (Real Zonophone)
- 49 LOVE IS BLUE
38 (14) Paul Mauriat (Philips)
- 50 IF I WERE A CARPENTER
41 (11) Four Tops (Tamla-Motown)

A blue dot denotes new entry.

BRITISH BUBBLING UNDER

- WHAT'S WRONG WITH MY WORLD — P. J. Proby (Liberty).
TRIBUTE TO A KING — William Bell (Atlantic).
AIN'T NOTHING LIKE THE REAL THING — Marvin Gaye and Tammi Terrell (Tamla Motown).
NOW — Val Donnican (Pye).
SOUL SERENADE — Willie Mitchell (London).
YOU AIN'T GOING NOWHERE — Byrds (CBS).
SON OF HICKORY HOLLERS TRAMP — O. C. Smith (CBS).
BLUE EYES — Don Partridge (Columbia).

BRITAIN'S TOP R & B SINGLES

- 1 AIN'T NOthin' BUT A HOUSEPARTY
1 Showstoppers (Beacon 2-100)
- 2 SOUL SERENADE
2 Willie Mitchell (London HL 10154)
- 3 LOOKING FOR A FOX
4 Clarence Carter (Atlantic 584176)
- 4 NOTHING CAN STOP ME
3 Gene Chandler (Soul City SC 102)
- 5 FUNKY STREET
7 Arthur Conley (Atlantic 584 175)
- 6 (SITTING ON) THE DOCK OF THE BAY
4 Otis Redding (Stax 601031)
- 7 SECURITY
5 Etta James (Chess CRS 8049)
- 8 THE SON OF HICKORY HOLLERS TRAMP
17 O. C. Smith (CBS 3343)
- 9 TAKE TIME TO KNOW HER
10 Percy Sledge (Atlantic 584177)
- 10 THE CHAMP
13 Mohawks (Pama PM 719)
- 11 MELLOW MOONLIGHT
18 Roy Dicker (Domain D3)
- 12 FOREVER CAME TODAY
12 Diana Ross And The Supremes (Tamla Motown TMG 650)
- 13 TRIBUTE TO A KING
— William Bell (Stax 601038)
- 14 YOU LEFT THE WATER RUNNING
— Maurice And Mac Chess (CRS 8174)
- 15 SO FINE
14 Ike and Tina Turner (London HL 10189)
- 16 DO YOU KNOW THE WAY TO SAN JOSE
19 Dionne Warwick (Pye Int. TN 25457)
- 17 THINK
— Aretha Franklin (Atlantic 584186)
- 18 SHOO BE DOO
9 Stevie Wonder (Tamla Motown TMG 653)
- 19 TAKE ME IN YOUR ARMS (ROCK ME A LITTLE)
11 Isley Brothers (Tamla Motown TMG 652)
- 20 GO NOW
15 Bessie Banks (Soul City SC 103)

BRITAIN'S TOP R & B ALBUMS

- 1 THIS IS SOUL
1 Various Artists (Atlantic 643201)
- 2 HISTORY OF OTIS REDDING
2 Otis Redding (Volt Import 418)
- 3 LADY SOUL
3 Aretha Franklin (Atlantic 587 099)
- 4 OTIS BLUE
5 Otis Redding (Atlantic 587036)
- 5 BLUEBEAT SPECIAL
— Various Artists (Coxsone CSPI)
- 6 VALLEY OF THE DOLLS
8 Dionne Warwick (Pye Int. NFL 28114)
- 7 DOCK OF THE BAY
— Otis Redding (Stax 230001)
- 8 TELL MAMA
7 Etta James (Chess CRL 4336)
- 9 GREATEST HITS
6 Supremes (Tamla TML 11043)
- 10 GREATEST HITS
10 Four Tops (Tamla TML 11061)

Continued from page 4

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BOBBY HANNA

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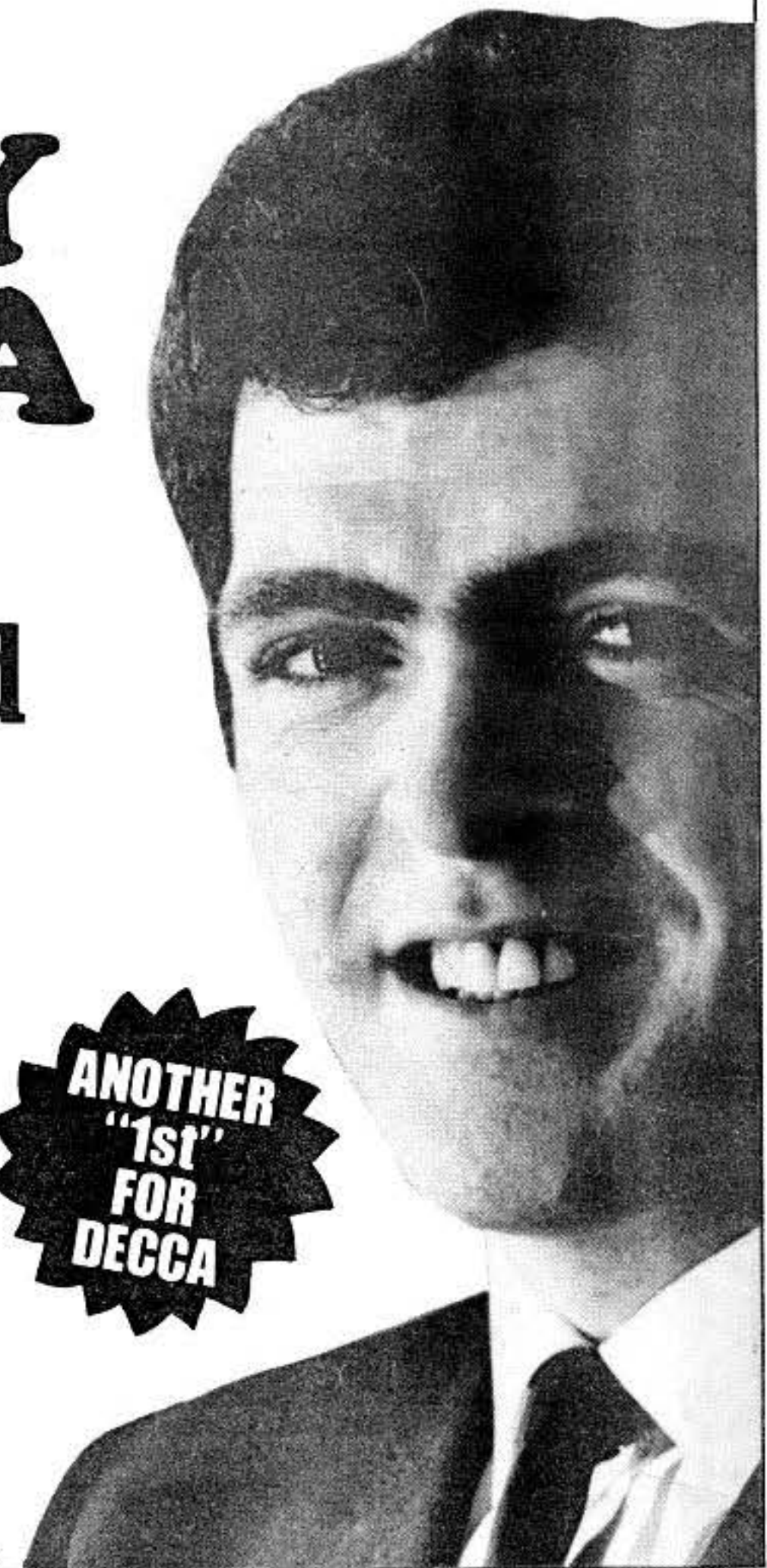
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BOBBY GOLDSBORO



REPRISE in America bringing back 'the quick spinning 78' as a publicity gimmick for Randy Wood . . . CBS would be wise to re-issue Union Gap's "Woman, Woman" as the follow-up to their "Young Girl" . . . rock re-issue LP's scheduled for next month include discs by Johnny Burnette, Fats Domino, Rick Nelson . . . Tom Rush disappointing on 'Late Night Line-Up' . . . their next — "Yester Love" — Miracles, "It Should Have Been Me" — Gladys Knight & Pips, "Safe In My Garden" — Mamas and Papas, "Some Got It, Some Don't" — Brenton Wood, "Saturday Night Didn't Happen" — Reperata and the Delrons . . . A19 — "Great Balls Of Fire" (not the original hit) . . . next Dave Berry LP "Sixty Eight" includes Buddy Holly's "Maybe Baby" . . . Waxie Maxie complains getting Merrill Moore's latest "Down The Road Apiece" played on the BBC is harder "than getting an ink bomb printed on RM's Letters Page"? . . . is Simon and Garfunkel's "Mrs. Robinson" a latter-day version of the Everly Brothers No. 1 1958 hit "Claudette"?

Liverpool singer Al Torino formerly in the Beat Boys with Georgie Fame . . . US hit group the 5th Dimension have formed their own label . . . aren't the Union Gap just crying out to be drafted? . . . British sleeve pic of Booker T's "Doin' Our Thing" LP a vast improvement on the US version . . . interesting Ike and Tina discography in latest 'Soul Music' . . . new re-issue — Brenda Lee's "Let's Jump The Broomstick"/"All Alone Am I" . . . after Tony Palmer's speedy departure from EMI, will Mark Wirtz and Paul Korda follow? . . . onstage, Guy Marks ("Loving You Has Made Me Bananas") impersonates an ostrich, a frozen chicken, a driftwood lamp and a neon sign . . . lead singer of 'The Fabulous Platters' is Don Cherry, formerly with the Famous Flames (info courtesy Dr. Soul) . . . a shame Cats Eyes' "Smile Girl For Me" is so reminiscent of Dionne Warwick's "Reach Out For Me" . . . Q20 — If Frank Ifield is to James Brown as Val Doonican is to Jerry Keller; who would be paired with Johnnie Ray?