

RECORD MIRROR

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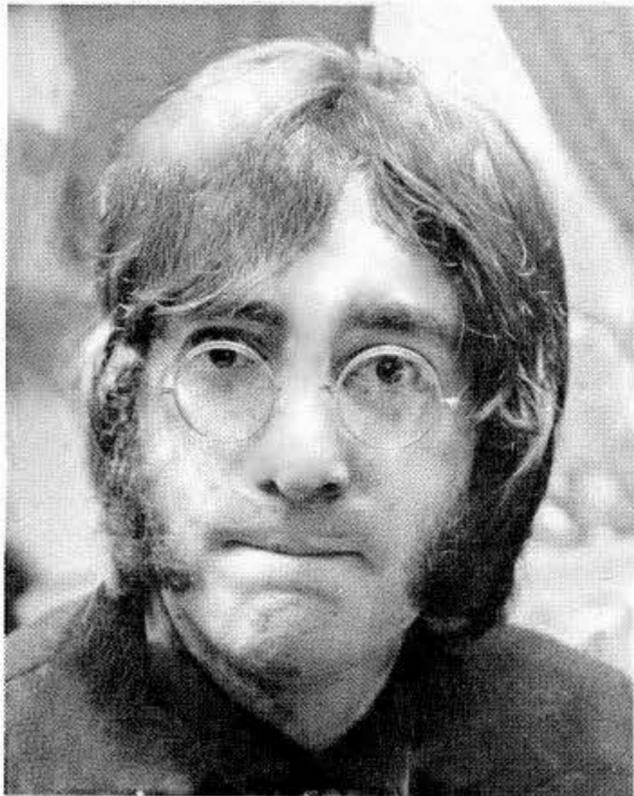
SCOTT WALKER

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

BEATLES: FOR THE SAKE OF YOUTH, RECONSIDER!



JOHN LENNON—will the fearless foursome hear the call?

An RM reader pleads for musical progression...

WHEN pop music comes in for criticism, it is attacked on the grounds that its audience are usually too ready to feel and too reluctant to think. Pop has improved in the past five years, but it's still generally true that record-buyers do not trouble to select music which requires their whole attention and concentration.

The Beatles have shown how much can be accomplished in contemporary vocal music, and while they had the inclination to write and perform subtle, complex works like "I am the Walrus", "Eleanor Rigby" and "Within You, Without You", they influenced their fans and some other composers to support their efforts for superior pop. Now George Harrison reveals that their music is likely to return to its old simplicity, which means that it will automatically lose its capacity to endure, the timelessness which the above-mentioned songs have. I think this would be tragic for the progressive side of pop — especially if they value disc sales — figures above their extraordinary musical ability.

Beatles and George Martin — for the sake of youth, reconsider! — C. A. OVERY, 1 Masavelton Avenue, Mill Hill, London N.W.7.

years of experience have allowed them to become too sophisticated for today's public. One thing is certain, however, that the incomparable Drifters will continue to outlive their contemporaries for a long time to come.—Michael D. Grimes, 54 Ullswater Road, Southmead, Bristol.

heavily in the States, too. With over nine albums released on this label it makes quite a solid sales total. Being a No. 1 Aretha Franklin fan for many years I have collected 12 of her albums. To my mind it has never been the sound that is selling Aretha, but Aretha that is selling the sound. After all, many other U.S. stars have changed recording companies after a long stay with their "founder" label without much success. We ardent Franklin fans are happy to see her become a household name. We can now be "grooved up" with her latest "multi recorded" releases. But take away the backing, the dubbed "extras" and what have we got? The wonderful vocal chords of a truly magnificent singer. And sweet memories of bygone days and past Franklin masterpieces, when the songs Aretha recorded were the songs she loved the most.—Peter B. Hawley, "Toscana", 4 Tranfield Avenue, Bradford Road, Guiseley, Near Leeds, Yorkshire.

ARETHA'S PAST!

THE Aretha Franklin success story didn't start like many people think, with Atlantic records. It began many years ago when, in her mid teens, she recorded "Today I Sing The Blues" for Columbia. Later on she was to have a U.S. Top 20 entry with "Rock-A-Bye Your Baby", go on to record the immortal "Try A Little Tenderness" and have the sizeable U.S. Top 100 entries such as "Running Out Of Fools" and "Can't You Just See Me". Her Columbia albums have sold

BLUEJEAN BOP

I AM just writing to say how sick and tired I am of reading about people who keep referring to Liverpool groups as a "thing" of the past. Honestly, the way people dictate 'who' is going to be 'in', and 'who' is going to be 'rubbish', just makes my blood boil. How can they say such stupid, childish things, when there are such smashing Liverpool people around like the Swinging Blue Jeans? They are STILL one of the most versatile and polished groups around on the scene today. They have a great stage presentation and are five of the nicest, genuine people on the whole pop scene, and for me, you can keep all the other big-headed groups!!! The Swinging Blue Jeans should be helped back on their way into the charts, where they deserve to be—so come on all you fans, give them that helping hand, and when their new record is released, go go go out to buy it, and belt up all you knockers, you just follow the new stupid trends like sheep.—Miss Elsa Hegg, 2 Keasley Road, Higher Crumpsall, Manchester 8.

FRESH FACES?

WITH reference to Mr. Brightman's letter concerning female singers, (May 25th), I couldn't agree more with him. I myself, have on release, a new record "Play The Drama To The End" on R.C.A. and to get television exposure on it is virtually impossible. It's not a question of talent as he says, but a question of who you know. Television producers should realise that the public would like to see new, fresh faces instead of the same old ones. At this rate, there will be no new female stars at all — Clodagh Rodgers, 42 Pharamond Court, Willesden Lane, London, N.W.2.

ROSCO TIME

ONLY a few years ago, a young man left the American Navy. That was in 1964, and in only four years he has established himself beyond all doubt as Europe's Number One D.J. His name is "Emperor Rosko" and in Europe as "President Rosko". His originality has struck home to many Radio 1 listeners, and yet still he only has one single hours time. Unbelievable as it may seem, he rose straight into the ranks of the first five D.J.'s of Britain. Rosko puts over a unique show inasmuch as the records he features are not everyday material. Such a tremendous personality, with such a following he must surely command more than one single hour's airtime. — Rosko Ranger John Wood, 245 Barrows Lane, Yardley, Birmingham 26.5

C. A. Hollick, 154, Pilton Place, East St., Walworth, London, S.E.17. — I have pics of the Walkers, Beatles, Herd, Love Affair, Bee Gees, Treme, Lulu and many more. Some come from American magazines. I will be grateful to anyone who can send me pictures of the Monkees which I will swap for any of the mentioned etc. I especially want pics from abroad.

In brief...

Diana Cox, 19 Roedean Crescent, Roedean, Brighton, Sussex. — Billy Joe Royal has a new record "Don't You Be Ashamed" just out on C.B.S. label. It's a truly fantastic disc and is well worth three minutes of anybody's listening time. Would any fans of Billy Joe, anywhere in the world, please write to me. I can supply info. on Billy Joe, and would appreciate help in spreading the name of Royal.

Steve Brailsford, 30 Marsh Lane, Barton-On-Humber, Lincs. — Will fan from Liverpool University and Noel and George from Luton, please write to me. We all met at the Middle Earth when the Byrds appeared and like all the best people, they read the R.M.

Mick Coombes, 4 Toland Square, Roehampton Lane, London, S.W.15 — have two Dusty Springfield L.P.'s and singles which I am willing to swap or sell. Also, I have other pop singles of Elvis, Kinks, Beatles, Tremeloes, etc. for sale or swap for any unwanted singles or L.P.'s of Motown artists, if this is possible. If not, could you please write and state whatever you have to offer. Both L.P.'s and singles are in good condition.

Tom Mabbett, 40 St. Julian's Farm Rd., West Norwood, London, S.E.27 — Information, photos, biographies, interviews etc., urgently needed for book "The Beautiful Byrds". Anything at all about the Byrds would be most appreciatively received, especially from "Perfumed Gardeners", and I will return anything sent to me on request. PLEASE help me to fulfil a four-year-old ambition.

Kay Stewart, 20 Rochelle Court, Arbut Square, Stepney, E.1. — With another, and I hope, more successful Rock Revival upon us, isn't it about time somebody thought about issuing a long-awaited L.P. by the late Johnny Kidd, a luxury that his fans were denied during his lifetime.

Henry Starling, 596 Howlands, Welwyn Garden City, Herts. — Can anyone help me to obtain the following L.P.: "Hits From The Ravin Twenties" (M.G.M. C 921). I have tried for two years to obtain this record as it is deleted. I will pay 30s. for it, or buy any L.P. the reader wishes to choose. I am not a square but I like some older music sometimes.

Jane Miller, 21 Beechcroft Gardens, Wembley Park, Middx. — I am a great fan of the Herd, and I would like another Herd fan to be my pen-pal. If anybody would like to write to me would they please send their letters to the address above.

Anne Birkert, 41 Seymour Rd., St. Albans, Herts (Tel. 52679) — If you are interested in going to see Bobby Vee perform on Saturday July 13 at the Cranberry Fold Inn at Darwen PLEASE contact me as soon as possible. It has been decided that we should go to Darwen by coach instead of rail as the cost is cheaper — only 52s. by return. If you live near Darwen and would not want to travel from London but would still like to go and see him perform please let me know as I want numbers for table reservations.

DRIFTIN' ALONG

EXACTLY fifteen years ago, in 1953, a young American rock'n' roll group began recording for a small label called ATLANTIC. The group aroused interest on a national basis and in 1959 broke big with a top-ten hit, called "Dance With Me" — the refrain being warbled by a young singer called Ben E. King.

Under King's leadership other successes followed including "This Magic Moment" and "Save The Last Dance For Me". Just when the group looked set for continued success came the shock departure of King to seek a solo career. Somehow, during this period of unrest in the group, the standard set in the early days was main-

tained and the unit became more sophisticated and followed through with classics of the calibre of "On Broadway" and "Upon The Roof" in 1962.

Then, tragedy struck. Rudy Lewis, who had taken over as lead singer, died suddenly. Despite this shattering blow the group continued and a very able vocalist stepped into the vacancy created by Lewis's unfortunate demise — one, Johnny Moore. With a few subtle changes in style the group still managed to walk off with the title of No. 1 Vocal Group.

In 1964, the famous "Under The Boardwalk" became one of the biggest selling records of the year in America and became another classic for THE DRIFTERS. Of late, the Drifters' popularity has seemingly waned. Possibly, the

NEW LABELS MUSHROOMING

NEW record labels continue to mushroom — in fact, it's difficult keeping up with the mass formations. But two especially interesting new organisations were announced last week: Les Reed's Chapter One label; and S.N.B. Records, launched by actor David Hemmings and Simon Napier Bell.

Les Reed speaks first: "Starting Chapter One is a natural development for me. The publishing companies have gone well and so has the Wessex Studios . . . so I've now hit the ambition of creating a new record company. I've always wanted to make a really big new company.

"We're released through the world by Decca, who have been very lucky to me — 38 big-hits in the past few years. Our first single is by the March Hare, who I found working at Quaglino's under the name of the Undergrads. Lead singer Paul is a very good-looking boy, good on standards — they'll come through as a mixture of standards and rock.

"Next out will be Jason Cord, who already has a terrific following in Birmingham. Good stage act; and his group has been renamed the First Chapter. And there is Johnny Gun, who has a standard-ish sort of voice. I'm looking for Andy Williams-type material for him.

"But I'm most interested in new talent, not established names. There's plenty of new names around if you have the time to look. In Wales, it's ridiculous. You could find a dozen Tom Jones's if you look — maybe not with the good looks, but certainly with the voice.

"Mostly I'll deal with the standard-type artists, not the groups. There's a young producer, David Balfe, who is well up on the actual group scene. And there is Ted Taylor, a marvellous musician and bloke — he's worked a lot with me. He's found Johnny Gun and a great new organist (we're thinking up a name for him right now), so Ted will be very much involved. And when the offices are ready, Jackie Rae will be there in an administrative position — and also writing songs.

"We all want to be open-minded about all types of music. But definitely the emphasis will be on new talent — maybe the odd occasional big name if one was offered, but not the general run of artists who have been recording for a long time.

"The March Hare record is starting to move. And a lot of producers were very impressed when we played Jason Cord's first at our launching ceremony."

Les Reed is making progress . . . fast.

And now for Simon Napier Bell and SNB Records. David Hemmings, currently one of our busiest and most successful film actors, chatted things over with Simon and decided that it was most important to have a closer link between the two major forms of popular entertainment — that is films and music.

David, who has a finger in several different businesses (including the



LES REED with luscious CHAPTER ONE supporters.

management of boxers), has had a close connection with the music business since the start of his meteoric career when he was singing with Benjamin Britten's opera group in "Turn Of The Screw". In America, he made an album for MGM, mostly of his own compositions and now he'll be able to write and record for SNB.

Simon has been associated with both worlds — and recently been combining the two by writing and arranging film music as well as producing pop records and managing various artists.

So the new label is being run in association with the Hemdale group of companies, which include set-ups for film production, artists' agency, public relations and management. Already the advantages of having these companies working to the same end has been shown by Jimmy Winston, ex-Small Face organist, singing with the agency side and immediately being chosen for a leading film role.

Records to be released? Well, the first two are "No Need To Explain" by the Flamma Sherman, Girls from Liberia; and "You Can't Do That", by Andy Ellison.

And again these artists are being considered for film parts and some of the actors and actresses associated with Hemdale are in the running for recording contracts.

Two new set-ups, then. Two ambitious set-ups. Only remains for me to wish them both the best of luck.

— P.J.

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(Balance 6/- weekly). After 6/- down, the 3 L.P.s, fresh from the makers, are posted to you, anywhere in G.B. Just send 6/- with a list of titles. State your age. Under 17 not accepted. PRINT your full names and HOME address. County Court debtors not supplied. Any popular L.P. including all BEATLES, STONES, MONKEES, DYLAN, BEACH BOYS, ELVIS, J. HENDRIX, OTIS REDDING. FOUR TOPS, SUPREMES and all TAMLA MOTOWN STARS.

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

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AMERICA WILL DESTROY ITSELF, SAY ASSOCIATION

ALONG came Mary and the Association hand in hand. And Mary went and the Association stayed and more records appeared followed by gold discs. And the Association stayed and their reputation grew and they became an established group.

In America. And the Association's records came across the wide Atlantic and everybody said they're good, they're very good.

BUT The Association have never, till now, had a chart record in England. Which is a shame, a very shame.

The group was over here recently for a short while—they stopped off for one concert and a television appearance on the way back from the Music Festival in Rome, and I conversed with Association drummer, Ted Bluechel Jr.

"We're basically a 'live' group as opposed to a recording group," said Ted, "and I think we sell our records on the strength of our stage act. Which is probably why we haven't had a hit in this country. We've never done a live tour here, and so, apart from the records, no one really knows us. We're just doing one concert over here this time—more to see how we go down than anything else. I think we'll definitely be doing a tour here, but it won't be this year—unless we can get over here towards winter or something."

"It's a funny thing, but we've got this reputation as a vocal group, whereas we're far more hung up on being accepted as good musicians. Personally I think we're far better instrumentalists than we are singers, anyway. We're more interested in putting on a good stage show than spending all our time in the studios making records. We like to be able to make the same sound on stage and on disc, and this is one of our main selling points in the States."

The Association take their music seriously—which is good because their music is good. But they're very serious people anyway—talking to Ted at the group's reception was not talking music or pop, it was talking philosophy and life in general. According to Ted, the American way of life has a lot to do with the American way of music.

"America now is fast reaching the end of its life. Millions of years ago, there was a place called Atlantis that reached a certain point when civilisation could go no further—machinery had started to develop at a much faster rate than life. And when it reached this stage, the whole of Atlantis destroyed itself, because civilisation could go no further. The continent sank under the sea. I believe that America is in the same position now, and by the year 2000 it will destroy itself as Atlantis did—perhaps not in the same way. It may explode or something!"

"I think that although most people in America don't realise this sort of threatening disaster looming over them, it's created an atmosphere. The sort of atmosphere that's resulted in the hippy art forms, and of course, the hippy movement itself. The underground is really only people trying to survive in a civilisation that basically is nothing to do with people. America is virtually a fully automated country where the human element is ignored, and it's the hippies who, although they probably don't know exactly why they're doing it, are trying to keep the country alive."

"I'm not a visionary or anything—I didn't see all this in a dream. Originally I read about the theory, but thinking it over it seems completely logical. And the person who wrote that America would destroy itself by the year two-thousand was a very highly respected visionary—and most of his predictions have in fact come true. So I don't see why he should be wrong this time."

"But even if he is wrong, the atmosphere is definitely one of impending disaster—and music has become a very important part of life, because it's a very human thing. As a group, music to us is very important, it's our living and we take it seriously. But—and this goes for the whole of the Association—we're basically thinking people, and music is only part of our life. We preach love, sing songs—and philosophise in our spare time."

And that is the Association. But they do make good records, and ... who knows? Perhaps America will explode soon, or sink under the sea.

DEREK BOLTWOOD



It's all been brought to light now. That beaty, professional and highly melodic tune (which topped the American charts) by those well respected young lads, the ASSOCIATION—was actually ominously concerned with a particular mind effecting substance thought still to be found in even today's sensible society. MARY was a JOINT! Yes, that innocent but catchy word MARY in the underworld means JOINT. Not Sunday joint, but JOINT. ALONG came MARY, get it? Mary? "But we're off that scene now" say the guys ...

Grand Ole Opry -British style!

ANY doubts as to the popularity of American Country Music in the British Isles were dispelled on Sunday, May 19, when Folk Voice held their third Festival of American Country Music at Cecil Sharp House. Country music acts from the length and breadth of England besieged the concert hall with a splendid variety of old and new sounds. The Festival was split into two parts — Modern Country during the afternoon and Bluegrass and Old Time from 5.30 until the finale.

Harmony

Opening the Modern Section were The Rhythm Ranchers who ran through a selection of popular tunes and displayed a good feeling for country harmony on the old Lefty Frizzell hit, "The Long Black Veil". The Ranchers set a high standard with their interpretations of standard country material and their ability to "tone down" the amplification. Many other modern outfits, whilst presenting polished acts, were marred by over-enthusiastic steel-guitarists and crashing drummers—Jan and The Southerners suffered considerably from this major fault and, at times, Jan's

excellent voice was completely inaudible.

Other electric country bands who earned a good response from the capacity audience were: Dave West and The Ramblers; Billy Harris (who deserves to be recorded); and The Night-life; and the undisputed star of the first half, Little Ginny, who brought the house down with her versions of "Little High Horse" and "Out Behind The Barn"—Ginny stood knee-high to a grasshopper and toted a guitar twice her size.

One final criticism of the afternoon's proceedings was the rather poor compering — all very fine when the show was running smoothly, but when performers arrived late there was just an ominous silence. Why no jokes and professional patter, fellas?

The evening session, consisting of traditional American music proved to be a wealth of talent that ranged from Bluegrass musicians like The Bluegrass Ramblers, The Clay County Travellers and The Stoney Ridge Boys, to Old Time outfits and solo artistes such as The Southern Ramblers, Pete Sayers, The Blatimers, the inimitable Malcolm Price and an exciting new talent in the shape of Dave Plane, who performed four numbers, backing himself on four separate instruments: the auto-harp, Appalachian Mountain Dulcimer, guitar and un-amplified steel-guitar.

Compering during the second show was handled by Dave Travis



DAVE PLANE

and Brian Golbey. Later on in the evening, Brian Golbey dueted with banjo ace, Pete Stanley and brought some musical good humour to the Festival with their amusing rendition of "The Arkansas Traveller".

Seated in the large audience were such personalities as Miki and Griff, Murray Kash, Jimmy Hawthorne (who also played during the second half), Ian Grant (Producer of "Country Meets Folk"), and American banjo player, Tom Paley.

The entire concert was recorded by Pickwick International, for release as a double album package on their Hallmark label. Producer, Don Todd, of Pickwick, was responsible for the recording arrangements and he hopes to secure a U.S. release for the albums. Apparently, all applause and introductions are to be left in, wherever possible, to give the disc an authentic "Opry" flavour. Good luck, Don, it's about time something constructive was done!

Despite one or two set backs that are inevitable with a concert of this size, the producers, Jim Marshall and Mike Storey, scored a decisive victory in the battle for the acceptance of country music. I can't wait for the next Festival of American Country Music in October — let's hope by that time things are really moving for the great country acts who appeared on May 19. Brian Chalker, 1968



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MICKY WEDDING

Monkee Micky and sultry Samy were seen last week at the site of their first meeting, BBC's Top of the Pops where Samantha used to be chief record spinner. Rumours of an engagement to be announced floated about but nothing was actually said. It was hinted, however, that a certain matrimonial happening may take place in the Autumn.

MIAMI CALLS WELLS FARGO; UNDERGROUND WAHOO WASHED OUT...

MIAMI'S attempt to imitate Monterey with their Underground Pop Festival, held on Saturday and Sunday, did not really come off — despite Jimi Hendrix and the Experience arriving before a 12,000 plus crowd on Saturday by helicopter.

The idea was two days of continuous blues and rock, from 12 noon to 12 midnight. On Saturday it worked although the crowd that barefooted its way to the racetrack venue didn't get full value from Arthur Brown. Arthur's Crazy World had to cut itself short because of over-running, the fact that Hendrix followed him and Miami's laws that forbid music after midnight on Saturday.

The next day however the rain started. Amazingly for Miami which is an American sunspot, there was a tremendous downpour which washed out the Festival.

After this the arguments started between promoters and managers. Subject was money and payment thereof. Some performers were paid but the concert promoters insisted on some of the takings being placed in safe keeping. They called in Wells Fargo!

Apart from Jimi, the Mothers of Invention, Chuck Berry, Blue Cheer, John Lee Hooker and local groups appeared. Arthur Brown appeared without makeup on his afternoon, daylight, stint.

The Foundations invaded the ultrahip Fillmore East in New York for two concerts and did quite well considering... They turned up in force to dig Booker T and the MGS making a rare New York appearance on Sunday...

Soul Brother No. 1 James Brown is emerging more and more as a Civil Rights figure. After the Washington Riots it was Brown who appeared on TV asking his Brothers to cool it. Now he has a New York concert called the National Soul Festival, with part of the proceeds going to youth and community organisations — including the Police Athletic League! After the show a Food Train will distribute to the poor in various poverty areas in New York city.

His new single: a two part version on King of "America Is My Home."

Tiny Tim is 45 years old. He wears very long hair and sings in a high falsetto. He uses very old songs as his material, although occasionally does pop songs, including singing both parts of Sonny and Cher material. He plays a ukelele as he sings and always carries a handbag with him. He calls, breathlessly, everybody Mr. or Miss — "and that dear Mr. Bing Crosby recorded this in..." He is an avid baseball fan of the Dodgers and was ejected from the ground recently for urging them on with a victory song. To British ears he sounds like a combination of Whispering Paul McDowell, Mrs. Miller, Jonathan and Darlene Edwards.

But he does have an LP that's sold 100,000, called "God Bless Tiny Tim", a single "Tiptoe Through The Tulips" climbing the charts. And he packed the Fillmore, San Francisco where the hip and the beautiful called for more and he is very much in demand for top TV shows.

You don't really laugh at him because he comes over very innocent and sincere. But he's set to be America's 1968 novelty!

Lord Sutch with his servant Horace the Butler and his Rolls Royce painted as a Union Jack started on a promotion tour across America for a magazine... Frank Zappa has bought Tom Mix's house in Laurel Canyon, California, where Eric Burdon lives...

MINI-LP BY MOVE

THE Move are to release a revolutionary "mini-album" on June 21. The record, called "The Move Live At The Marquee", will be the same size as an E.P. but will play at 33.

The disc will retail at normal E.P. price, and playing time is eighteen minutes. The five tracks on the record are: "So You Want To Be A Rock 'n' roll Star"; "Stephanie Knows Who"; "Something Else"; "It'll Be Me"; and "Sunshine Help Me".

Despite rumours circulating recently, Carl Wayne announced last week that he will definitely not be leaving the Move. All the problems within the group have been resolved, and, he stated, they are quite happy to remain a four-piece.

On July 19, the Move start an American concert tour until August 28. During the tour they will be playing at two major pop festivals. Immediately after the tour, the group will go to Los Angeles where they will meet their recording manager, Denny Cordell, to record single and L.P. material.

HERD-FOUR WEEK TOUR IN AUSTRALIA

PROMOTER Tim Brodzic is currently negotiating to take the Herd to Australia for a four week tour in January 1969. The tour will cover the whole of Australia and New Zealand, and may also include the Far East.

Under a new agreement with Philips Records, all the Herd records are to be given simultaneous release in ten European countries, immediately their discs enter the top ten in this country. This comes into effect this Friday with the Continental release of their current hit record, "I Don't Want Our Loving To Die".

The Herd last week finished work on a promotional film for this record, and have now started recording their new album which is due for release in late July or early August.

NEWIES BY MANFRED, 1910 CO-, LOUIS

AMONG the new singles being released on the week ending June 7 are ones from Whistling Jack Smith, John Mayall's Bluesbreakers, Erma Franklin, The Barron Knights, Louis Armstrong, The Marvelettes, John Fred and his Playboy Band, Ben E. King, Manfred Mann, 1910 Fruitgum Co. and Trini Lopez.

All the new singles to be released that week are as follows: DECCA Lynda Clarke — "Rain In My Heart"; Jimmy Powell — "Sugar Babe"; Primo Scala and his Accordion Band — "Blue Skies"; John Mayall's Bluesbreakers — "No Reply"; DERAM Whistling Jack Smith — "Only When I Larf"; LONDON Erma Franklin — "Open Up Your Soul"; Billy Golden — "A Loser Makin' Good"; Gene and Debbie — "Lovin' Season"; COLUMBIA Kim and Kelly — "Happiness Is"; The Barron Knights — "I Never Will Marry"; The Settlers — "As Long AS There's Love"; The Waltham Green — "Sorry Mr. Green"; PARLOPHONE The Tapes — "There's A Blind Man Playing"; STATESIDE Fashions — "I.O.U. A Life-time Of Love"; Louis Armstrong — "Sunshine Of Love";

TAMLA The Marvelettes — "Here I Am Baby"; BELL Lemonade Charade — "San Bernadino"; C.B.S. John Fred & His Playboy Band — "Shirley"; Rainy Daze — "What Do You Think"; The Sy Paine Orch. — "The Last Goodbye"; Spirit — "Uncle Jack"; ATLANTIC Ben E. King — "Don't Take Your Love From Me"; PHILIPS Luis Alberto Del Parana Y Los Paraguayos — "La Selicidad"; The Dutch — "What Is Soul"; Morgan James — "The Dreamer"; FONTANA Manfred Mann — "My Name Is Jack"; Clive Westlake — "100 Days"; Keith Hampstead — "Tenement Tragedy"; MERCURY Freedom — "Where Will You Be Tonight"; M.G.M. Bill Medley — "I Can't Make It Alone"; M.G.M. Studio Orch. (Original Soundtrack) — "Lara's Theme"; Nicky Hopkins — "Medley Of Top Pops ("Cinderella Rockafella" etc.); PYE Scruggs — "Lavender Popcorn"; Ethna Campbell — "Kiss Tomorrow Goodbye"; Moira Anderson — "Charlie Is My Darling"; PYE INTERNATIONAL 1910 Fruitgum Co. — "May I Take A Giant Step (Into Your Heart)"; REPRISE Trini Lopez — "Mental Journey";

SONS AND LOVERS

SONS and Lovers' manager, Phil Smith, goes to America next Wednesday to negotiate details for the groups first promotional visit to that country in late September. The visit is to include college, TV, radio and recording dates. On July 8 the group go to Iceland for a month, and their new single is to be released on June 28 — although no title has been decided upon as yet.

ELMER GANTRY'S VELVET OPERA

AS reported in the Times last Saturday, Mary Jane, the American nick name for marijuana, is also the title of Elmer Gantry's Velvet Opera's new single. "The title is no co-incidence. Aside the usual 'boy meets girl' theme, the song attempts to recreate a weird, dream-like quality reminiscent of the feeling induced by smoking pot" said a spokesman for Elmer Gantry.

LONG JOHN BALDRY

AS a result of a television appearance made by Long John Baldry in Holland four months ago, John is in Amsterdam at the

moment signing contracts for a television series in which he is to star as host.

The series is to start in the autumn, and John will commute between London and Amsterdam for the duration of the show.

SAROLTA

SAROLTA is to return to Hungary at the end of June, to start a tour of the Iron Curtain countries. Before leaving, however, she will complete her first LP in this country for Island Records. The album features songs by the Bee Gees and Jackie Edwards, and is to be produced by Dave Mason of the Traffic, who produced her current single "Open Your Hands."

ROY HARPER

ROY HARPER, who is at present in Norway taking part in the University of Oslo music festival, returns on Whit Monday, June 3, to co-star with Tyrannosaurus Rex at the Royal Festival Hall. Stephan Grossman, David Bowie and John Peel are also on the bill.

STATUS QUO

THE Status Quo's American visit starting on September 18, is to be extended by four days so



19-year-old Tricia Madden — pictured after winning the title of Radio One's 'Disc Jockey Derby Dolly', with three top male disc jockeys, who are, from top: David Simonds, Tony Blackburn and Don Moss.

ANDY'S CONCERT

CBS Records has been inundated with enquiries about the song which received the greatest ovation at all three Andy Williams' concerts at the Albert Hall last week: (In The Summertime) You Don't Want My Love. Andy sang the song SEVEN times, once in Japanese.

"The phones have hardly stopped ringing with people asking where they can buy the record," said a CBS spokesman.

The song is in fact available on an EP first released three years ago, called Andy Williams' Favourites — Volume One (EP6054), which is still available.

that the group can record over there.

Only July 16, Status Quo are to start a tour behind the Iron Curtain, in Poland, Czechoslovakia, and Bulgaria, where they will be appearing in cabaret and on television.

DUSTY SPRINGFIELD

APPEARING on Dusty Springfield's television show on June 5 will be the Jimi Hendrix Experience. On June 14, Dusty goes to America to meet her agent Harold Davison, to complete business discussions for television and cabaret in that country.

On July 8, Dusty starts her season at the Talk of the Town.

... new single from Cilla Black, "Where Is Tomorrow", to be rush released on June 7.

THE FOUNDATIONS

THE Foundations are cancelling their proposed world tour, and intend to return to Britain immediately after their American tour, which ends at San Francisco on June 15.

The group will start work on recording tracks for a new single immediately they return. The world tour will be postponed until late September or October, and will take place prior to their Mexican visit later this year.

THE SEEKERS

THE Seekers have been signed for their second cabaret appearance at the Talk of the Town. The season is to last four weeks and starts on June 10, immediately after their concert tour.

On June 24, the Seekers star in their own BBC 2 colour spectacular, called "The Seekers Down Under" which was filmed during their Australian visit last year.

This Thursday the group start recording their new LP under the direction of Mickie Most.

AMEN CORNER

THE Amen Corner are to make their third British concert tour of this year in October. Other artists who may be appearing on the tour are Ike and Tina Turner, the Move, and Skip Bifferty.

On June 6, the group's manager Don Arden, flies to New York to discuss details of Amen Corner's three week tour of the States in September.

THE LEMON TREE

THE Lemon Tree cut a new single with their producer, Andy Fairweather Low this week. The single, called "It's So Nice", is to be released on June 14. The group are at present making arrangements for the recording of their live E.P., "Currant Buns", to be released prior to their German visit on July 15.

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Continued on page 11



TRAFFIC—by Lon Goddard.

TRAFFIC AND THE UNDERGROUND

US

THE "underground" in England is a collection of dark damp platforms and jostling crowds and miles and miles of tube trains weaving in and out of tunnels. The "underground" in America is a groovier thing, nothing to do with tube trains, more to do with beautiful people and beautiful sounds. A way of life that reached its peak with flower-power and weekend hippies but still survives in a more genuine form. Especially on the music scene.

In England tube trains are underground traffic. In America, Traffic is "underground".

And Traffic have just returned from America.

"If it hadn't been for the underground movement, we'd never have made it in the States" said Jim Capaldi. "There's a distinct barrier between the teeny-bopper groups and the underground groups — groups like Jefferson Airplane and the Electric Flag. And the great thing is that we were immediately accepted by them."

"Musically over there it's like the early days of negro jazz—all the groups just live for their music, and jam sessions are a pretty regular thing, with everyone getting up on stage to have a blow. The extent of your music doesn't really seem to matter, just how well you play and what you know. If you want to make sounds by tapping an ashtray, then you join in. We did one concert—it was a sort of charity thing—out in the street, playing from the back of a truck. It was great because different group members got together and played. If a musician says to you: "Let's get together and have a blow", you do just that. A jam session can go on for hours—you don't talk or anything. You just play."

stage act. You know, a collection of different numbers with a pause between each one. But before long we'd started running numbers on, and expanding numbers, and having 16-minute breaks and that sort of thing. I think we've become a lot more involved with our music, and we've straightened our ideas out a lot.

"I don't think we'll ever make another single. By that I don't mean that we won't be releasing singles. But we won't ever go into the recording studios with the idea of making a hit record — a commercial single that's specifically aimed at the charts. Albums are far more important—you can put so much more into them. Certain tracks may be released as singles, but they won't be recorded as such."

"The album we're working on at the moment will probably be released as a double album. One record of tracks put down in the studio, and the other from the numbers taped at the cottage. I don't think studios are important either—they're far too complicated, just a place for manufacturing hit records. Eventually we'll record everything at the cottage on our own tape recorders, and just have pressings made from our tapes. Then we'll only be putting down exactly what we play, and not a sound that's been manufactured by the studio engineers."

"We're going back to America—and I hope we learn a lot more. I'd like to stay over there for a while, and then come back to this country and try and put across the same sort of things that the underground groups are doing there. It's so totally different. A concert over there involves the whole audience—they don't just sit there listening, wanting to be entertained. They're a part of the whole scene."

"It's not that audiences here are basically different—just that they're not being given the sort of atmosphere, or the sort of show that involves them. We'd like to try and bring this atmosphere back from the States if we can. Don't get me wrong—it's not that we haven't got good musicians in England. Just that we haven't got as many of them as America—like I said, America's a much larger country, with a lot more of everything. Over here, what there is of the underground movement is still a part of the general pop scene, whereas over there it's almost completely separate. I think the full impact of the underground is still to come."

DEREK BOLTWOOD

Fan club's Poem Corner supplies odes to Lulu

LULU'S OFFICIAL FAN CLUB

Address: 286 Long Chaulden, Hemel Hempstead, Herts.
Secretary: Mrs. Elizabeth (Betty) Blackie.
Founded: November 1964.
Current membership: 1,100.
Subscription rates (per year): U.K. 5s. Overseas 10s.

REMARKS: Formed some four years ago at the time of "Shout", Lulu and the Luvvers' Official Fan Club (as it was then called) was originally managed by sister of one of the Luvvers, Margaret Neilson. In November 1964, however, with its membership total around the 30 mark, it was taken in hand by the present secretary, Betty Blackie, and put firmly on the road which has led it to figure in yet another of Britain's truly remarkable fan club success stories.

Quite the most amazing aspect of Lulu's Fan Club is the fact that, materially at least, it has attained its still-soaring membership figure (which has almost quadrupled within the past 12 months) entirely on the strength of one solitary selling point, namely, its 4-6 page, six-weekly newsletter.

Neatly duplicated on pastel-coloured foolscap paper, the newsletter combines two full pages of news with an exceptional number of exclusive features, including a Poem Corner (devoted to odes in praise of Lulu, written by members) and the so-called Get Togethers column through which members may contact fellow fans living in their locality. With these and other more familiar items, such as raffles with autographed LPs and small personal articles donated by Lulu herself, as the prizes, and the Pen Pal and Swap Corners, the newsletter is an invaluable and enjoyable source of information for each and every Lulu fan.

The only other item currently offered by the Club (apart from the membership card) is its red and gold leatherette lapel badge, priced at 3s. But if the Club is a little less than prolific in the material supplies department, the deficiency is well-balanced by the fact that whether answering queries, compiling the newsletter or arranging a meeting between Lulu and her fans, Betty Blackie draws upon a vast fund of personal experience and friendship which dates from the day, some 15 years ago, when she and Lulu first became neighbours in their native Glasgow.

Due largely to the worldwide success of "To Sir With Love", the Club now has an ever-



LULU—warm, friendly, adorable.

increasing percentage of overseas members, particularly from Israel and the United States (a branch catering specially for Lulu's American fans has, in fact, just been inaugurated). But the one great stronghold of Lulu devotees (and home of such "well-satisfied" Club members as Brian Page, of 26 Elliott Road, London W.4., who writes in praise of the information service, and secretary Betty's dedication) is right here in Britain, or, more specifically, North of the Border in Scotland, where live the vast majority of the Club's most avid supporters.

Of these, it is perhaps long-serving member David Preston, of 59 Ballochmyle, Calderwood 20, East Kilbride, Lanarks., who best sums up the feeling of all Lulu's Scottish fans.

Declares David: "Being a member of Lulu's Fan Club is, for me, a great honour."

"Not only does the Club notify its members of all Lulu's engagements, both large and small, it also helps us in many other ways to feel that we are in direct contact with her."

"Having met Lulu before her great step to fame and knowing her now as an international star, is a feeling simply out of this world. And I can honestly say, whether she is in the company of the Beach Boys, the Monkees, Gene Pitney, or any other famous name, she is ever the same warm-hearted, friendly girl whom I will always adore."

"Every honour which comes Lulu's way," David concludes, "only makes me more proud that I belong to her Fan Club; and I feel bound to make the suggestion that anyone who has ever heard of Lulu should have no hesitation in writing to Betty Blackie and becoming a member right away."

ALAN STINTON

It's not the same in England—I suppose there is an underground over here, but it's not as large or as effective. It's only natural really, because America is so much larger anyway. But the thing is that over there the hippies are genuinely hip. They may be a bit freaky — but they're very sincere. It's not just a trendy fashion.

"The atmosphere is so different in America. Over here the kids don't really need an underground so much—the English have a lot to identify with. Our tradition goes back centuries. But in the States they haven't got such an established tradition, they're a very new country still. So the kids are all searching for an identity—and this breeds a sort of unrest that's resulted in the whole underground movement. There's a big vogue for people to study the old red-indian civilisation, for example, and draw parallels between themselves and these original Americans."

"But it's good, because great things come out of an atmosphere like that — there's some really great music being made in America at the moment. I'm sure that something really fantastic is going to happen in America very shortly. I don't know what—perhaps it'll explode or something. There's that sort of an atmosphere over there."

"So although we're not really a part of the American underground—we weren't born into it—we've become very involved in it, and we've learnt a lot from it. When we first went out there—like the Cream when they first went to the States—we did a straight

DAVID BROOK
sings

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CAPTAIN BEEFHEART (left) and THE MAGIC BAND. Their next LP is a double album set to be issue on Verve.

People Talk About

BEEFHEART!

MOST people who play pop music and seem to be successful (judging by the conventional criteria of success) seem to have a little musical talent and plenty of glorious superlatives hung on to them by their manager/publicist/record company—that cast of thousands every money-making pop act grows around them.

Captain Beefheart and the Magic Band are made of sterner stuff. Their conventional success is not very great. They have never had a hit record of any sort anywhere, they have never played at the Albert Hall nor the Shea Stadium nor the Royal Variety Show, they have (to my knowledge) no thriving fan club, sending out richly-informed monthly bulletins, and, their faces are unknown to readers of magazines like '16', 'Jackie' and 'Fabulous'.

Yet Beefheart's Magic Band are undoubtedly successful. They are one of the best-known American groups in Britain and wherever they play, massed audiences attend. And what is truly important—people talk about Beefheart, and many of them wonder what he's all about.

The Captain (real name Don Van Vliet) was roused from a state of sleep to talk to me, and surrounded by the newly-wakened Magic Band (three aware musicians) I learned more about the group whose first LP "Safe As Milk" is counted among the best underground records for years.

"We try to tell the kids to watch out" said Don. "It's something that started years ago when I was about sixteen and I was stopped and searched by a cop because he didn't like the way I looked. This is in a free country. It's getting closer to '1984' when a television set in your room will register a change in your facial expression. The kids have to watch for the men in grey flannels, and this generation of young people is completely different to any other generation. They are more aware, and this has been caused by their attitudes, mind-expanding drugs, and most important of all the music they listen to. Music is the most important medium of all of the art forms because for the kids it is the easiest to understand—it gets through to them.

"You can write a poem, and use the word 'yellow'. OK. But if you put music to it, you add another depth to the word yellow, and this conjours up pictures in the mind—and that's where it's all at, in the mind. This is why Dylan put his poems to music, and very successfully too. I can admire Dylan—he's a God in the States.

"The important thing to the group is to communicate. There's really only one song on the 'Safe As Milk' LP that starts to put across this message, and that's "Electricity". If you asked that guy downstairs what I meant by electricity, he'd think about the plug in the wall. Our next LP will be full of these type of songs. Next to telepathy, music is the best

form of communication. We get kids in Britain who stand and watch our act and afterwards say to us, 'Don't change a bit'. We want to have ears that will listen to us. I can't express these ideas properly in words, I'll have to play you our new LP when it comes through, that's better, and points towards the aim, the ideal. There aren't many other groups trying to do this, putting across this type of message.

The Byrds? No, they only hinted at it when they reflect Dylan. Nor the Beatles, although they have certainly brought some fresh air on the scene and done a lot of good. But 'she loves you yeah, yeah'? They're better now—a bit better. The Mothers Of Invention? Yes, they're nearer to it than anyone else, but as I say, I haven't heard many other groups.

'ANYONE OVER THIRTY ...'

"Anyone over thirty isn't capable of understanding what this is all about, and this is the big gap between the generations. The kids of thirteen nowadays—the ones who see us—they're the kids who are really going to get this message. George Orwell who wrote 1984 knew what was going to happen, and now this is nearer, but it was pretty near even when he wrote that book. People are brought up in a completely protected atmosphere, but it isn't for their good, it confines them, they're restricted by these conventions. Like if a guy wears grey flannel and those square gold-rimmed glasses, then he's OK for President. Also he'll have a few million, so everyone'll say, 'He must know what it's about if he's got that money.' As for actor Ronald Reagan . . . I can just see his wife—she's the real governor—saying to him 'Comb your hair THIS way, dear'."

I said goodbye to the Captain and his Band after remembering their first British ally Peter Meaden to them (it was Peter who introduced the Band to John Peel who has done so much for them) and wandered off, hoping that some of their message would get through to you, without the aid of poetry, or music, or telepathy.

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THE CLANCYS



THE CLANCY BROTHERS with TOMMY MAKEM—all their LP's are big sellers in Britain and America.

...AND TOMMY MAKEM

ONE of the first things that strikes you about the Clancy Brothers and Tommy Makem is their honesty and dedication to the music that has brought them world-wide acclaim.

I met the group recently at the Royal Gardens Hotel, where they, are staying prior to their tour of England and Scotland. It was a weary foursome who greeted me that afternoon—an arduous B.B.C. TV recording session had taken its toll—but we managed to find enough time for a chat about the current folk scene. Firmly established both here and Stateside, Paddy, Liam, Tom and Tommy have some pretty scathing observations to make regarding the American folk scene. "It's finished," said Tommy Makem. "Everybody's going 'pop' these days and the kids are getting more country music minded." Just to substantiate that remark Tommy gave me a copy of his solo CBS album, "Tommy Makem Sings Tommy Makem", which is very much in the country music vein.

At present, the Clancy Brothers and Tommy Makem are busily recording several shows for the B.B.C.; they include The Billy Cotton Show and a 50-minute colour programme "Talk of the Town". In addition to this they have radio dates, recording sessions and a tour lined up—then it's holiday time and a complete rest from the hectic life that has grown round Ireland's top folk group.

PRAISE FOR BBC

There has always been considerable doubt as to whether the B.B.C. are able to present a successful television programme centred around folk music, but the Clancy's, especially Tom, are full of praise for the way in which they are left to their own devices regarding song material and presentation. "The B.B.C. people are the best," Tom added, "they knock the Americans, especially those in Hollywood, into a cocked hat. You should have seen the scripts they handed us—they payed a bloke twenty thousand dollars to write a T.V. series around us and it was muck, sheer muck; they haven't got a clue."

"You know," said Liam, dishing out the hard stuff, "the Americans sometimes don't quite know how to take us at first. We played the Farquar Country Club down in Los Angeles some while back and the

audience were all about what a bloke sang and so foundland appreciate many cases days." Just about into the pr call it a d oysters at for his left

DECCA group records

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THE CHAMBER POP ENSEMB

Walk away, Renee

(from Decca album 'THE CHAMBER POP ENSEMBLE' SKL/LK 4894)
F 12789

DEC



Mr and Mrs Pete Townshend

...ust sat there puzzling what the hell we
...out—and then we had them with us and
...ody marvellous night we had—they just
...sang—it was great. The people in New-
...are a great crowd to play to, they really
...the old songs—I guess it's because in
...they came from Ireland back in the old

...t then the pangs of hunger began creeping
...ceedings and we decided it was time to
...lay and eat. I left Paddy contemplating
...twenty-five shillings for six, Tom, looking
...t sock, Liam saying cheerio to the Rum

and Tommy Makem cracking jokes about Irish
farmers. It made a refreshing change to talk to a
highly successful folk group who have remained un-
spoiled by so called progress and are intent on sing-
ing folk songs 'the way they should be sung'.
Some of the concert dates for the Clancy Brothers
include, The Royal Albert Hall on May 13th, Fairfield
Halls, Croydon, May 5th and Glasgow Odeon, May
6th. After the tour and holidays it's back to the
recording studios for two albums and a possible trip
to Puerto Rico. Along with Pete Seeger the Clancy
Brothers must rate as the ambassadors of folk music.
BRIAN CHALKER

BLUE HORIZON



JOHN MAYALL (left), and THE FLEETWOOD MAC, with Peter Green on the far right.

TALENT GRAB

BLUE Horizon is aiming to become the first British record label to sign an American-based Negro blues or R & B artist to an exclusive recording contract.

This is just one facet of producer Mike Vernon's current visit to the States.

Mike, the man who masterminds recordings by John Mayall, the Savoy Brown Blues Band and Ten Years After for Decca and Peter Green's Fleetwood Mac and the Chicken Shack for C.B.S.'s Blue Horizon subsidiary told me: "I shall be recording five or six LP's by American artistes in Chicago and I shall also be taping interviews with various top-line blues and R&B artistes for a possible documentary album.

Definitely set for L.P. sessions are veterans Sunnyland Slim and St. Louis Jimmy.

Mike is spending the first week of his month-long tour in New York then moving on to Chicago before returning to New York for a further week to complete arrangements for the leasing of Blue Horizon recordings, including a Fleetwood Mac album, to Epic Records.

"I shall be having a good look round the U.S. scene for talent to sign with Blue Horizon. One group I've already been recommended to is Little Jimmy and the Thrillers.

"Nobody seems to know much about them but Eddie Boyd, who already records for us in Britain, says they are a gas. At the moment they just play the dives and juke joints on South Side Chicago.

"Eddie says they have a very modern, rocking R & B sound which generates great excitement."

Eddie, whose new album "7936 South Rhodes"—named after his home address in Chicago—has been released by Blue Horizon, spearheads the label's policy of recording top American artistes as well as home talents.

It was Eddie's admiration for the guitar feel of Peter Green which largely led him to return to Britain to cut the Blue Horizon set.

"Peter's a great bluesman. He's a Negro turned inside out. During the session I felt just as though I was working back home in Chicago," said Eddie.

With the U.S. release of the Fleetwood Mac album—which went to number six in the British L.P. charts—American fans will have the chance to hear Peter's talents for themselves. Moreover, a U.S. tour has been lined up for the boys in June.

During his visit, Mike will be lining up further U.S. releases for British artistes through Epic and ironing out last-minute arrangements for the Fleetwood Mac tour.

"The group will be playing West Coast dates, including the Fillmore Auditorium, but we are hoping to arrange some dates in



EDDIE BOYD—his new single is "The Big Boat".

other areas as well. It would be marvellous if the group could get exposure to a Negro audience as well," said Mike.

Though he is hoping to cut a lot of records and do a lot of business, the trip is also supposed to be something of a holiday for Mike.

"When I return to Britain, I shall really be getting down to it. I've got album sessions lined up for John Mayall, Savoy Brown and Ten Years After for Decca and a lot to put in the can for Blue Horizon.

Singer-pianist Champion Jack Dupree, who is now living in Halifax, will be recording an L.P. for Blue Horizon as well as a commercial R & B single with backing by the Black Cat Bones. Mike will also record Duster Bennett, a one-man band!

Mike added: "We've spent a lot of time looking for British talent but I think most of those with anything worthwhile to add to the blues' scene have already been found, though one 'unknown' who has really impressed me is 15-year-old Danny Kerwin who plays a real mean guitar with a group called 'The Boilerhouse'."

With the Rolling Stones' return to a hard R & B format, Fleetwood Mac's sensational success and all this activity from Mike Vernon, we could well see a return to the raving R & B scene of four years ago, after all, it would be a logical follow-up to the rock-revival.

ROGER ST. PIERRE

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

VARIOUS ARTISTES "The Best Of President"—I Feel Love Coming On; It May Be Winter Outside—Felice Taylor; See You In September, (The Best Part Of) Breaking Up—Symbols; Memphis—Lonnie Mack; I Get So Excited, Baby Come Back—Equals; Rudy's Dead—Little Grant's & Eddie; Then You Can Tell Me Goodbye—Casinos; Dusty—Floyd and Gerry; Train Tour To Rainbow City—Pyramids; Welcome Back—Dick Roman President PTL 1916.

THE Kassner music label have put all of their chart sides, and a few others for good measure, on this varied album. Some good beat sides—includes the mammoth Felice Taylor hit, plus the gentle Casinos weeper "Then You Can Tell Me Goodbye." Lonnie Mack's instrumental blaxie "Memphis" is here and the Equals are of course well represented. Cover is interesting and original too.

★★★★

FRANCOISE HARDY "Sings About Love" (Marble Arch MONO MAL 792).

PYE have lumped ten tracks together for this budget Hardy LP, which includes her first hit "Tous Les Garçons Et Les Filles." Although her present fans will have all of these tracks, this LP will doubtless sell to the more casual record buyer.

★★★

VARIOUS ARTISTES "Fantastic Folk" (Elektra MONO EUK 259)

A PLEASING "Various Artistes" LP here, with real folk coming out for a change. The track selection is good, and includes Mark Spoelstra's fantastic "France Blues" and Tom Paxton's original (and cooler) "Bottle Of Wine". A clever LP too, because it will encourage buyers to explore the other records by some of these artistes.

★★★★

THE CHICKEN SHACK "Forty Blue Fingers, Freshly Packed And Ready To Serve" — The Letter; Lonesome Whistle Blues; When The Train Comes Back; San-Ho-Zay; King Of The World See See Baby; First Time I Met The Blues; Webbed Feet; You Ain't No Good; What You Did Last Night (Blue Horizon MONO 7-42283)

THE cover of this LP is surely one of the best British album fronts for some time. Inside, the blues format continues unchanged, and the rather cool vocals at pleasing variance with the jerky guitar style of the group. A bit too stylised in parts, but on some of the tracks a tremendous atmosphere comes through — "King Of The World" and "First Time I Met The Blues" for instance. Specialist stuff, but it'll be interesting to see whether this appeals to those who did the U.S. blues names.

★★★★

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PATRICK O'HAGAN **REX**
I've just been back to Erin's Isle R 11033

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

New LP's—Solomon King, Union Gap, Johnny Cash, Bill Haley, P J Proby, Geno Washington and Vikki Carr



JOHNNY CASH—Fascinated with American heritage.



P. J. PROBY—



GENO WASHINGTON

NANCY WILSON "Welcome To My Love" — In The Heat Of The Night; May I Come In?; Angel Eyes; It Never Entered My Mind; I'm Always Drunk In San Francisco (And I Don't Drink At All); Theme From "Hotel"; For Once In My Life; You Don't Know Me; Why Try To Change Me Now; Welcome To My Love; Ode To Billie Joe (Capitol STEREO ST 2844)

THE compensation for only eleven tracks on here is the extra long — and superlative — version of Bobbie Gentry's "Ode To Billy Joe". Nancy's smooth, yet subtly soulful vocals are set up against a small combo and light strings backdrop which is most effective. Lazy, late-night music and rather self-indulgent I think, but so obviously enjoyable and entertaining. Hard to pick a special track out, for the album is consistent. ★ ★ ★ ★

BRENDA LEE "Reflections In Blue" — Here's That Rainy Day; You'll Never Know; Baby Won't You Please Come Home; Can't Help Falling In Love; I'll Only Miss Him When I Think Of Him; Am I Blue; If I Had You; Close To You; Little Girl Blue; I Will Wait For You (MCA MUP 306).

A BALLAD selection from Brenda Lee here. Her voice has mellowed with her age, and she certainly sounds more adult than on the ballads like "I'm Sorry" she was singing seven years or so ago. Strictly for her already-established fans as this late-night music is always somewhat specialist. Nice string-filled arrangements, subtle too. But only ten average length tracks, which at something like 37¢ for an LP is just not on, when it comes to value-for-money. ★ ★ ★

ROY BUDD "At Newport" (Pye MONO NPL 18212)

RECORDED in Newport, South Wales (fooled you), this is nevertheless a superb jazz piano album. Roy's interpretations of various tunes, and absolute technical perfection will please anyone who buys this LP. Try "Blues Etude" or "John Brown's Body". His backing group, drummer Chris Karan and bass Dave Holland are spot on. ★ ★ ★ ★

THE PLEASURE FAIR "The Pleasure Fair" (UNI MONO UNL 100)

FIRST LP from MCA's subsidiary UNI label is a well produced folk-tongued album from a group who sound like a cross between the Seekers and the Mamas and Papas. There are some comedy moments here and plenty of good harmonies. The sound isn't too distinctive, but for those who like the brand of mixed groups, this is nice. ★ ★ ★

PAUL AND BARRY RYAN "Paul And Barry Ryan" — Mama, Keep Your Big Mouth Shut; Roomful Of Questions; I Can't Make A Friend; Are You Ready For Me; 24,049th In Succession; Golden Gate; Why Baby Why; The Sun In The Sky; One Packet Of Cigarettes; Big Drum; Little Miss Sunshine; We Are Going Home (MGM MONO C 8661)

A VARIED selection of songs on this LP, with ballads, beaters, mixed up quite well. Their fans will dig this LP, but I doubt if it will be a hit — star arrangers on here like Les Reed, Mike Leander, Johnny Harris and Ivor Raymonde and the arrangements often carry the material and vocals on the weaker items. The cover is very off-putting, looking like a 7/6d. LP. A lot of care has gone into this LP, and deserves more sales than it will probably get. ★ ★ ★

ROTARY CONNECTION "Rotary Connection" — Amen; Rapid Transit; Turn Me On; Pink Noise; Lady Jane; Like A Rollin' Stone; Soul Man; Sursum Mentes; Didn't Want To Have To Do It; Black Noise; Memory Band; Ruby Tuesday; Rotary Connection (Chess MONO CHL 4528)

A VERY interesting LP. The cover is aimed more at the heads than is the sound. Certainly, trip one and trip two instead of side one and side two is different, and the LP is almost completely original, arrangement-wise at least. The basic sound is a kind of ethereal but dominant backing with strings, organ, everything, and some sweet almost sugary vocals intruding occasionally. The vocals are Mamas and Papas-y and the arrangements are excellent. Certainly fans of progressive pop should try to beg, borrow or buy a copy of this, the curiosity value alone is excellent. ★ ★ ★ ★

BARRY BOOTH AND HIS ORCHESTRA "Diversions" (Pye MONO NPL 18216)

BARRY has an agreeable voice, and these light-hearted folk tunes are mostly self-penned ditties which will amuse and entertain the listener. The backings are sophisticated enough to ensure a big market for this album. The images created by his voice — often a dead pan — and the pregnant lyrics are satisfying. ★ ★ ★ ★

THE MUSIC EXPLOSION "A Little Bit O' Soul" (London STEREO SHP 8352)

A ROCK-BASED group who hit it in the States with their vibrant "A Little Bit O' Soul". This LP follows that pattern, and for those kids who regret the passing of the white R & B scene, this is THE LP, which is very good of its type, with some strong guitar work and powerful, competent vocals. ★ ★ ★ ★

GARY PUCKETT AND THE UNION GAP "Gary Puckett And The Union Gap featuring Young Girl" — Young Girl; Lady Madonna; Kiss Me Goodbye; The Pleasure Of You; Dreams Of The Everyday Housewife; I'm Losing You; Woman Woman; Honey; The Mighty Quinn; Wait Till The Sun Shines On You (Sweet Sweet Baby); Since You've Been Gone; Say You Don't Need Me (CBS MONO 63342)

AN LP rushed out to latch on to their chart-topping success with "Young Girl" — also, their previous single "Woman Woman" (better than "Girl") is here, and that's a slower, meaningful ballad. It's a pity though that there are so many "covered" pop tunes here, certainly the inclusion of "Lady Madonna", "Mighty Quinn" and "Sweet Sweet Baby" detract from the quality. The production isn't outstanding, and the whole thing is teeny bopper, but then no one is going to expect a Captain Beefheart from them. Best tracks, apart from the singles, are the gentle "Wait Till The Sun Shines On You" and the plaintive "Say You Don't Need Me". ★ ★ ★

SOLOMON KING "She Wears My Ring" — She Wears My Ring; Happy Again; Stranger In Paradise; Donkey Serenade; Be My Love; Always And Ever; When We Were Young; Hava Nagila; One More Mountain To Climb; White Cliffs Of Dover; The Breeze And I; Arverderci Roma (Columbia MONO SX 6250)

THE immense Mr. King has a powerful voice, which is strong and tuneful. The current big ballad trend will doubtless encompass this LP, which has been excellently recorded and put together. Most of the titles will be familiar and the string-filled backings are OK. ★ ★ ★ ★

MOZART THEME FROM 'ELVIRA'

GEZA ANDA "Concerto for piano and orchestra No. 17 in G Major, K 453 Concerto for piano and orchestra No. 21 in C Major, K 467 by Mozart" (Decca Gramophone STEREO 138783)

I'M always surprised that filmmakers do not use classical pieces more often than they do; it would make a pleasing change from most of the unmemorable film music written. The second movement of Wolfgang Amadeus Mozart's Piano Concerto No. 21 is heavily used in "Elvira Madigan", now showing at the Academy One cinema. It's enchanting music, already topping all the classical charts in Britain and America. If you enjoy the film, this is the original soundtrack. ★ ★ ★

FLATT AND SCRUGGS "Changin' Times" — Foggy Mountain Breakdown; Down In The Flood; Buddy Don't Roll So Slow; Mr. Tambourine Man; Don't Think Twice It's All Right; Where Have All The Flowers Gone; Ode To Billie Joe; Four Strong Winds; Blowin' In The Wind; It Ain't Me Babe; This Land Is Your Land (CBS 63251).

MUCH of the glory of the popular folk heroes and heroines featured here reflect on to Flatt and Scruggs and this, their most glamorous LP. Dylan, Bonnie and Clyde, and Billy Joe McAllister all shine through, and although Flatt and Scruggs don't desert their country styles, this is undoubtedly their most commercial LP. Plenty of banjo, guitar and their old-school vocals. ★ ★ ★ ★

VARIOUS ARTISTES "Star Spectacular" — High Time—Paul Jones; Visions—Cliff Richard; Love's Just A Broken Heart—Cilla Black; The Rise And Fall Of Flingel Bunt—Shadows; From Russia With Love—Matt Monro; A Taste Of Honey—Acker Bilk; I (Who Have Nothing)—Shirley Bassey; Stop, Stop, Stop—Hollies; Winchester Cathedral—Mrs. Mills; Carra Barra Wirra—Ken Dodd; Walk With Me—Seekers; Lady Godiva—Peter and Gordon; Roses Of Picardy—Vince Hill; Wolverton Mountain—Frank Ifield; Till—Russ Conway (UN MONO 101).

ALL of the proceeds from this "various artistes" LP go to UNICEF—the United Nations' Children's Fund. Quite a varied selection of tracks here, but I can't quite see to which market the album is meant to appeal to. However, I do hope it sells well. ★ ★ ★ ★

P. J. PROBY "Believe It Or Not" — When Love Has Passed You By; I'm Coming Home; Give Me Time; Turn Her Away; Mary In The Morning; It's Your Day Today; I Shall Be Released; Cry Baby; Why Baby Why; I've Got My Eyes On You; I Apologise Baby; Judy In The Junkyard (Liberty LBL 83087)

A SUPERLATIVE album from Proby — mostly it, the tortured big-voiced ballad vein. But there are surprises — "Judy In The Junkyard" is a bluesy self-written and produced item with loads of atmosphere, and his rendering of "I Shall Be Released" does full justice to the Dylan number. He doesn't sing "I'm Coming Home" like Tom Jones, but there's room for both versions. His fans will dig this strongly. ★ ★ ★ ★

VIKKI CARR "Vikki" — Can't Take My Eyes Off You; A Million Years Or So; For Once In My Life; The Real Me; So Much In Love With You; One More Mountain; This Is The House That Jack Built; Allie; A Bit Of Love; Go (Vols); Never My Love; By The Time I Get To Phoenix (Liberty LBL 83099E)

VIKKI is a safe singer — you know that if you buy one of her albums you'll get something good. The vocals are straight with just enough emotion to make everything satisfying, and the arrangements are subdued and nice, always secondary to the vocals. The songs are good, and for me, the climax is reached with her heart-rending treatment of Jim Webb's "By The Time I Get To Phoenix". ★ ★ ★ ★

BILL HALEY "Rip It Up!" — New Rock The Joint; Move It On Over; How Many; See You Later Alligator; The Beak Speaks; Forty Cups Of Coffee; The Saints Rock'n' Roll; Sway With Me; It's A Sin; Burn That Candle; Rock Lomond; Rip It Up (MCA MUP 318)

SOME of the original Haley rock items here, including his big single hits "See You Later Alligator", "The Saints Rock'n' Roll". Better than the LP issued on Marble Arch with a lot of interesting arrangements and quite a pounding beat on some of the tracks, like the evergreen "Move It On Over." Good guitar work too, and quite a fresh sound throughout. ★ ★ ★ ★

JOHNNY CASH "From Sea To Shining Sea" — From Sea To Shining Sea; The Whirl And The Suck; Call Daddy From The Mine; The Frozen Four-Hundred-Pound-Fair-To-Middlin' Cotton Picker; The Walls Of A Prison; The Masterpiece; You And Tennessee; Another Song To Sing; The Flint Arrowhead; Cisco Clifton's Filling Station; Shrimpin' Sallin'; From Sea To Shinin' Sea (CBS 62972).

CASH'S fascination with the American heritage has produced several LP's, and he wrote and arranged everything on this interesting album. Deep vocals, hard country sounds and interesting songs, some of which are more corny than others. Good sleeve notes by Johnny — this may be a hit album. ★ ★ ★ ★

BOBBIE GENTRY "The Delta Sweetie" — Okona River Bottom; Big Boss Man; Reunion; Parchman Farm; Mornin' Glory; Sermon; Tobacco Road; Pendul Pendulum; Jessye; Lisabeth; Reflections; Louisiana Man; Courtyard. (Capitol ST 2842).

THE husky voice of delta sweetie Bobbie on an LP which is even better than her first. The songs all have that Southern flavour a mixture of the wide-eyed innocent and the decadent plantation images. Very atmospheric with that "Billie Joe" guitar throughout, and some well used strings. Mostly beat ballads. ★ ★ ★ ★

INEZ AND CHARLIE FOX "Greatest Hits" — Mockin' Bird; I Ain't Goin' For That; You Are The Man; Hard To Get; You Fixed My Heartache; (1-2-3-4-5-6-7) Count The Days; Vaya Con Dios; Fellows In Vietnam; Like Little Children; I Got It (Direction 8—63281).

THIS is a misleading title, because of the mere ten tracks on this puny LP, only one (a re-recorded "Mockin'bird") was a hit for the duo. The other tracks are solid soul, raunchy and well performed and should appeal to the R & B crowd. I liked "You Are The Man" and "Vaya Con Dios," but there must be few soul fans rich enough to buy this LP which is decidedly not value for money. ★ ★ ★

BILL HALEY "Rock The Joint" — Rock The Joint; Rockin' Chair On The Moon; Farewell So Long Goodbye; Real Rock Drive; Fractured; Stop Beating Round The Mulberry Bush; Crazy Man Crazy; Pat A Cake; Live It Up; Watcha Gonna Do; I'll Be True; Dance With A Dolly (With A Hole In Her Stocking) (Marble Arch MAL 817).

ALTHOUGH this set was recorded in 1962 (for the US Alshire label), they bear the vintage hallmark of sides recorded for Brunswick some eight years previously. All of the ingredients are here — up-beat country, clear vocals and a bubbly, bouncy quality rather than the pounding, big beat. ★ ★ ★

THE IRISH ROVERS "The Unicorn" (MCA MONO MUP 310).

THE title track is riding high on the American top five, but isn't doing anything here. The LP is a collection of enchanting Irish songs, with a nostalgic and subtle flavour running throughout. Not as blatant as the Dubliners or the Clancy Brothers, but there is more of a rustic country quality here, with gentle sounds throughout, but they can easily liven things up—like in the lusty "The Orange And Green" and "Bridget Flynn". ★ ★ ★ ★

CANNED HEAT "Boogie With Canned Heat" (Liberty MONO LBL 83103E).

ONE of those strange groups that have managed to combine R & B with psychedelia, and some very weird sounds pervade this LP, especially in "On The Road Again". There are comparisons with artists like Slim Harpo, Muddy Waters, but there is still that insidious drug-like quality which creeps in, although "Amphetamine Annie" is more or less straight rock. Interesting, progressive (?), but whether it will lead anywhere I can't predict. ★ ★ ★ ★

VERA LYNN "Among My Souvenirs" — Among My Souvenirs; Glad Rag Doll; Don't Worry 'Bout Me; Stars Fell On Alabama; I'm Beginning To See The Light; I'll Pray For You; In My Little Red Book; Red Sails In The Sunset; Thank Heaven For Little Girls; Till There Was You; Where Have All The Flowers Gone; Now Is The Hour (Music For Pleasure MFP 1228).

THESE tracks were recorded in 1964, but Vera's voice and style are certainly as sincere and clear as they were in her peak wartime years. The voice that made her "The Sweetheart Of The Forces" comes across well, especially on the older numbers like "Among My Souvenirs", "Red Sails In The Sunset". This LP is bound to be a mammoth seller with the Mums and Dads. ★ ★ ★ ★

ASCHIFREN "The Rise And Fall Of The Third Reich" (MGM MONO C 8079) which is a dramatic piece of scoring, and musically interpretation of the Nazi theme, based on classical motifs. Unutter contrast, RCA have issued the Original London Cast Recording of "I Do! I Do!" (STEREO SF 7938) — contains songs like "My Cup Runneth Over" and "Nobody's Perfect". For New Yorkers in London, who wish to be reminded of home, there's "Jazzhattan Suite" (Verve VLP 9202) by JAZZ INTERACTIONS ORCHESTRA. Cool modern jazz throughout.

New country fans will welcome a new package from CBS titled "This Is Country Music" (CBS PR 20) which includes tracks by JOHNNY CASH, JUNE CARTER, STONEWALL JACKSON and many, many more fine stars from the U.S. Columbia catalogue. If you want your country music a little more romantic, try "Country Hits By Candlelight" by GEORGE MORGAN (London HAB 8353) which features some familiar songs given a romantic but nevertheless country treatment. TENNESSEE ERNIE FORD now makes religious albums consistently, and his latest is "Our Garden Of Hymns" in which he sings with MARILYN HORNE—on Capitol ST 2845 STEREO. Some unusual Latin-tinged orchestral treatments of sophisticated modern songs, like "The Look Of Love" and "Eleanor Rigby" on "Shades Of Today" by PAT WILLIAMS on Verve VLP 9211.

Volume three of "Cotton Club Days" from DUKE ELLINGTON AND HIS ORCHESTRA is now available on Ace Of Hearts AH 166—nice sleeve as usual and this will satisfy collectors. On the same label (Ace Of Hearts AH 167) is "Jazz At Oberlin" by the DAVE BRUBECK Quartet, featuring PAUL DESMOND — recorded in Northern Ohio in 1953, this represents Brubeck at his best. Recorded some time earlier (in 1929, in fact) was "The Ace Of Rhythm" by "JABBO SMITH and his Rhythm Aces (Ace Of Hearts AH 165)—one of the foremost musicians of his day. Nice cover and sleeve notes, too. In complete contrast—DAVID AND MARIANNE DALMOUR—"As They Are" (Columbia SCX 6240 STEREO), with a pleasing mixture of old and new songs—Marianne's voice is really something. If you dig classical music and jazz then you may be interested in "Back On Vibes" by CLAUDE GUILHOT (Columbia SCX 6230 STEREO) and this is interesting enough, especially considering how many jazzmen turn to Bach. SECOND CITY SOUND and "Love Is Blue" (Columbia SCX 6243 STEREO) demonstrate some versatile sounds on such numbers as "Mr. Tambourine Man", "San Francisco" and the title track—good cover shot, too. I don't think that MELLOW FRUITFULNESS can be too serious in the title of their "Music For Meditation" LP (Columbia SCX 6242 STEREO) but the sounds produced is advanced stuff and very listenable.

Hawaiian sounds have always enjoyed a vogue, from Modern Art to Music, and "The WAIKIKI Golden Hits" (MGM C 8086) should reflect this in sales. Certainly the South Sea tunes with more than a tinge of rock sound exciting and adventurous. ROBERTO MANN has hit the charts before, and could do again with "The Great Love Themes" (Deram SML 1019 STEREO)—some of the timeless love songs are here, including "O Sole Mio" and "Hearts And Flowers". CAMERATA's version of "Man Of La Mancha" is on Buena Vista BV 3000 and comes with a full-colour illustrated booklet—good songs, should be a big record.

GENO WASHINGTON AND THE RAM JAM BAND "Shifters, Shifters, Finger-Clicking Mamas"—Water; Hi Hi Hazel; Understanding; All I Need; She Shot A Hole In My Soul; Que Sera Sera; Tell It Like It Is; Different Strokes; Michael; (I Gotta Hold) On To My Love (Marble Arch MAL 816).

THIS bargain-price LP contains several of Geno's single and EP titles, lumped together quite well. For anyone who only buys LPs and not singles, or those who want to replace worn-out 45s, this is ideal. Produced by John Schroeder. Best track is "Michael" followed by "She Shot A Hole In My Soul". ★ ★ ★

PAUL REVERE AND THE RAIDERS "Goin' To Memphis" — Boogaloo Down Broadway; Every Man Needs A Woman; My Way; One Night Stand; Soul Man; Love You So; I Don't Want Nobody; I'm A Loser Too; No Sad Songs; Cry On My Shoulder; Peace Of Mind; Goin' To Memphis (CBS MONO 63265).

ONE of America's top teen groups turn their hand to the Memphis sound. The songs are all in that raunchy raucous vein and have solid backings and arrangements, but despite the wealth of praise on the sleeve notes this album isn't as good as their usual cuts, and that magic, solid Stax feel is lacking here. Only one track "Peace Of Mind" REALLY captures the R & B feel, which is a pity, because this accomplished group are certainly capable of doing better. ★ ★ ★

JACKIE TRENT AND TONY HATCH "The Two Of Us" — I Must Know; Play It Again; Don't Stop Now; Morning Dew; Work Song; Thank You For Loving Me; Route 66; Living It Up Again; The Fool On The Hill; The Joker; Country Girl And A City Man; The Two Of Us (Pye MONO NPL 18214).

A WELL produced and performed LP here. Their voices blend nicely, with the accent (obviously) on Jackie's. The smooth arrangements are not in the least corny, and the duo have picked some good popular songs. Try "The Fool On The Hill" or "Work Song", but I didn't dig their "Country Girl" too much. ★ ★ ★

THEM "Now and Them" (Tower ST STEREO 5104).

SENT to us from the States, this is a virile-sounding beat LP with those good recording techniques and gimmicks one usually expects from American groups. The Irish unit sound nice, and although the sound isn't as raunchy as when Van Morrison was their leader, they do make a good group sound. Best track is the mammoth "Square Room". ★ ★ ★

NEW SINGLES

MATT MONRO

The Music Played: All That Remains (Capitol CL 15551). String Intro, then one of those moody old ballads that Matt does so well. But the problem is that this type of class "job" doesn't always register. The odd one breaks through; the rest just seem to vanish. This is certainly classy, with a good story-line verse, and the usual high-gloss vocal performance. Do hope it clicks. Flip: Similar material, only slower.
CHART POSSIBILITY.

THE KOOBAS

The First Cut Is The Deepest; Walking Out (Columbia DB 8419). I have always had faith in the Kooobas really making it big. This, of course, has already carved a way into the charts via P. P. Arnold, but it suits the lads well, with a very strong atmosphere, tough lead voice, powered guitar — and a sturdy sort of tempo that got me going. Very well performed. Flip: One of those jerky, fast-worded pieces — okay.
CHART POSSIBILITY.

TIMEBOX

Beggin'; A Woman That's Waiting (Deram DM 194). I tip this one with perhaps an over-optimistic approach but the boys are so good, and so musically, that they deserve a breakthrough. Great lead voice on a slow-burning introduction and then it speeds up, with a wealth of ideas instrumentally, and the song, after a couple of plays, sound very saleable indeed. A good release. Flip: Again, nicely performed with a bluesily-dragging beat.
CHART POSSIBILITY.

GEORGIE FAME

By The Time I Get To Phoenix (Carlin); For Your Pleasure (Ivor) (CBS 3526). And your actual Georgie goes all schmaltzy and sentimental, with a bank of strings behind and a performance that ranks his very best. Which is VERY best! He bends notes in a jazzman's style, vying with a haunting sort of Mike Smith production for chief honours. A mention, what's more, for arranger

Keith Mansfield. This is class stuff. Flip: Penned by Georgie, this is a sturdy bluesy number, featuring piano and plaintiveness.
CHART CERTAINTY.

PAUL MAURIAT

Love In Every Room; La Source (Philips BF 1671). "Love Is Blue" extended now to all over the house. M. Mauriat and his excellent orchestra did well with their last single, of course, and the prestige could rub off on this. Personally I think it's every bit as good, with those moments of strong piano, and the strings and everything... ending with a fade finish. Tuneful indeed. Flip: Mandolin-type sounds and a fairly strong, but not outstanding, theme.
CHART POSSIBILITY.

OTIS REDDING

The Happy (Dum Dum); Open The Door (Stax 601040). A kind of neo "Fa-Fa-Fa-Fa etc." from Otis. About one-tenth as good as "Dock Of The Bay", but doubtless the R & B crowd will buy this, though it won't get the high placing of his last great hit. It's got that usual raunchy Stax backing, nice and bluesy, and his voice is plaintive enough to sound good — it's just that the song isn't strong. Flip, from his new LP is rather a grow-on-you number with Otis telling y'all about the trials and tribulations of love. Better I think than side one.
CHART CERTAINTY.

LULU

Boy; Sad Memories (Columbia DB 8425). I've now decided — Lulu should stick forever more to this uptempo, big-bashing, high-swinging sort of material. It suits her just fine. This song is a surprising amalgam of Geoff Stephens and the Howard and Blackley team and it goes like the proverbial bomb from the off. Great powering arrangement; tremendous sense of occasion and style from Lulu's wee tonsils. Obviously a very big hit. And I'm glad. Flip: A Mark London song, pointing out that nobody actually needs sad memories. But merely so-so, as a song.
MASSIVE SELLER.

DICKIE VALENTINE: Mona Lisa; Wait For Me (Philips BF 1668). Great sense of style here on a useful revival. Dickie could so easily find himself back in the charts with this — and he certainly deserves it. ★★★★★

EDWIN BEE: I've Been Loving You; Call For My Baby (Decca F 12781). Blues-tinged voice here on a rather sentimental and strong song. The arrangement is so-so, I thought, but there is great warmth in Edwin's voice. ★★★★★

ROSETTA HIGHTOWER: Pretty Red Balloons; How Can You Mistreat The One You Love (Toast TT 506). Ex-lead singer of the Orions and one of my Records of the Week. She really swings, this lady, and blends beautifully with a sizzle section behind. Brassy and brash. Great. ★★★★★

ALLAN JEFFERS: Turn Back The Time; Look Away (Philips BF 1670). Highly-touted new balladeer. Doubt if the song will make it, but Allan's professionalism could easily click. Strings added. ★★★★★

CHRIS McCLURE: The Answer To Everything; Meditation (Polydor 56259). Another Record of the Week. Chris, with a gently lilting backing, sings tremendously well. The song takes time to register but once there it never departs from the mind. Strong ballad performance all round. ★★★★★

GOSPEL GARDEN: Finders Keepers; Just A Tear (Camp 602066). Sounds a pretty unusual sort of line-up on this lively beat-better. Enough happens to make it worth commending. ★★★★★

THE AQUARIAN AGE: 10,000 Words In A Cardboard Box; Good Wizard Meets Naughty Wizard (Parlophone R 5700). Very off-beat and ambitious performance, earning a Record of the Week tag, and with great sounds of a wide variety. Must listen carefully, folks, but it's worth the effort. ★★★★★

THE SANDPEBBLES: If You Didn't Hear Me The First Time; Flower Power (Toast TT 505). A very exciting, soul-laden performance, but sometimes the production and arrangement gets a bit too involved for me. But the excitement, fine. ★★★★★

FLAMMA SHERMAN: No Need To Explain; Bassa Love (SNB 3488). Promising debut for a new label — four Libertian lasses with a unique sort of harmonic understanding. Nice use of strings — and this song could be a very sizeable hit. I like it. ★★★★★

MAX BYGRAVES: My Cup Runneth Over; When The Children Are Asleep (Pye 17562). Another good personality performance from Max, here in his usual relaxed style, but on a song which has much more content than some of his previous biggies. I rate him as a performer on about a dozen different levels. Very warm, this. ★★★★★

DEAN MARTIN: Bumming Around; Home (Reprise 23259). With yer actual Dino, one never knows. This is catchy enough, and the song suits his type of voice so well, that it could easily make the charts. Or possibly sink almost without trace! ★★★★★

TINY TIM: Tiptoe Thru' The Tulips; I Got You Babe (Reprise RS 23258). With his send-up little-boy voice, Tiny Tim is a gimmick pure and simple, mostly simple if you ask me. I can't really rate the chances here. But it's all rather amazing. ★★★★★

JANIE JONES: Charlie Smith; Nobody's Perfect (Pye 17550). I actually know somebody called Charlie Smith, but this one is unusual. Janie sings of the gent who becomes a lighthouse keeper in order to stay 'way from his bird. Odd. But nicely performed. ★★★★★

THE BELOVED ONES: My Year Is A Day; She And I (CBS 3330). Banked up strings, and a song which could make progress, given support. Group do it nicely but not with that special spark that suggests an instant hit. ★★★★★

CUPIDS INSPIRATION: Yesterday Has Gone; Dream (Nems 3500). One of my Records of the Week. A new label, new group, stacks of commercial appeal, with a vibrancy that really reaches out and grabs you. Could be a first-time hit — that is, if justice still prevaileth. Good, nay fine, lead voice here. ★★★★★

THRESHOLD OF PLEASURE: Rain, Rain, Rain; He Could Never Love You Like I Do (Decca F 12785). Though this goes on a bit, I found myself eventually going along with it — given real dee-jay support it could make it. Mid-tempo and repetitive. ★★★★★

MARTY WILDE: Abergavenny; Alice In Blue (Philips BF 1669). Good old Marty, singing a town's praises this time, and stamping his distinctive style on it. ★★★★★

KEVIN WESTLAKE AND GARY FARR: Everyday; Green (Marmalade 598007). A lot of class about this one, starting gently then building the emotion. Can't predict it'll be a hit as such, but I once again commend G. Gomeisky for his production ideas. ★★★★★

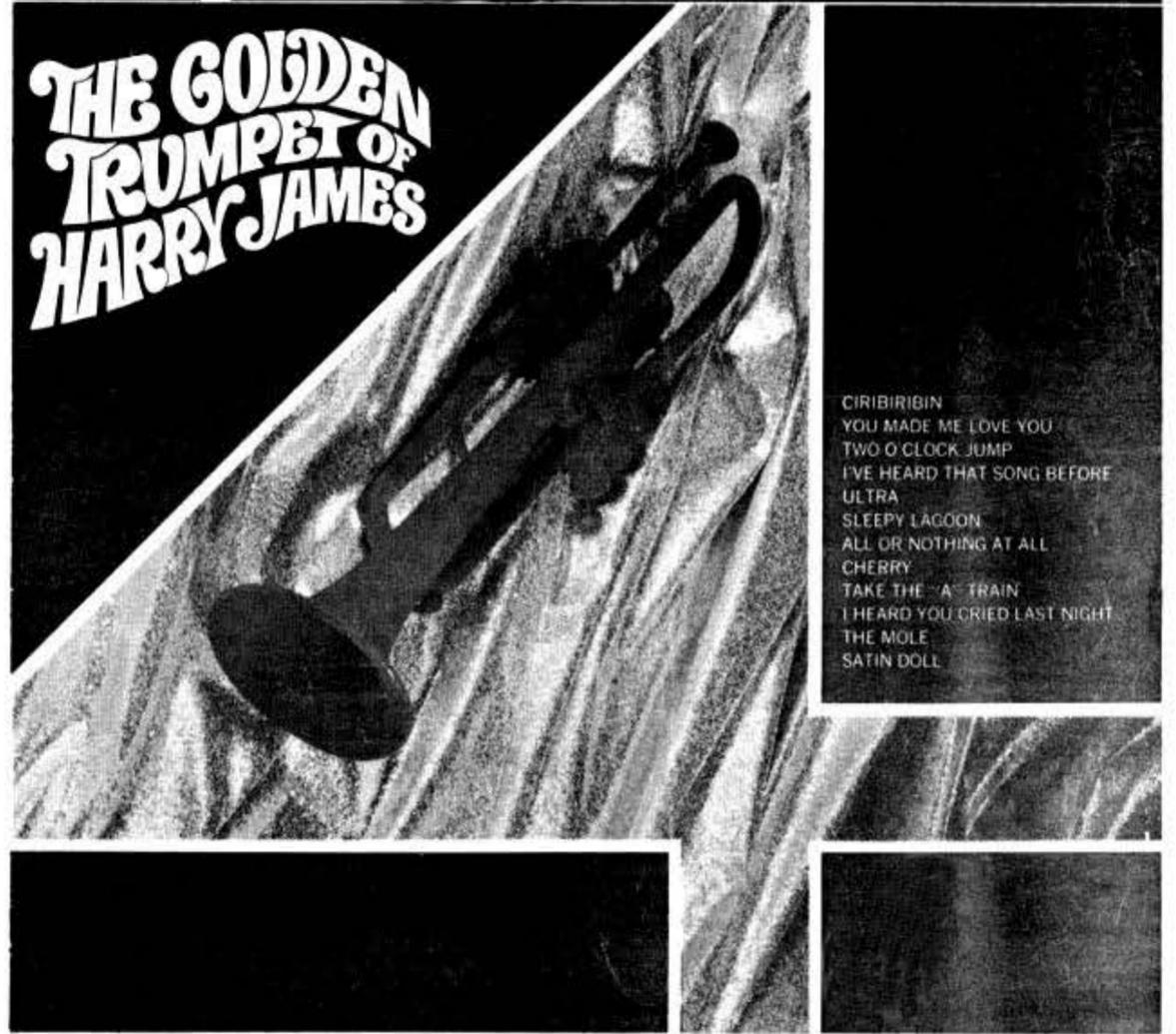
RAINBOW FFOLLY: Drive My Car; Go Girl (Parlophone R 5701). An LP track, and a good one — group clearly has ideas and style. Probably not a chart entry, I'd say, but a compulsive bit of listening. ★★★★★

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COUNT BASIE

CAPTURES Walt Disney's The Happiest Millionaire



LONDON

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12" stereo or mono LP record



Paul H. Godley, 18, 8 Norfolk Drive, Bircotes, Nr. Doncaster, Yorkshire. Stars and Hobbies — Tornados, Fortunes, Monkees, Connie Francis, Heinz. Stamp collecting, girls, listening to pop music.



Randal Ahler, 18, 81 Victoria Road North, Southsea, Hants. Stars and Hobbies—Paul and Barry Ryan, Elvis, Small Faces, Bunk Johnson. 'Mod' clothes, dancing with short girls.

READERS' CLUB



Barrie Brown, 16, 5 Breereton Ave., Liverpool 15. Stars and Hobbies — Move, Bee Gees, Monkees, Who, Stones. Films, records, books of pops.



Thor Solberg, 19, Skarpholvegen 3, Solvang, Hamar, Norway. Stars and Hobbies—John Mayall Blues-breakers, Otis Redding, Aretha Franklin, Joe Tex, Cream, Jeff Beck. Listening to John Mayall's Blues alone (Broken Wings).



Ed McKeown, 21, 24 Daisy Hill Gardens, Newry, Co. Down, N. Ireland. Stars and Hobbies—C&W, Folk, Rock-Soul, Dylan, Buck Owens, Roger Miller, King Curtis. Listening to Caroline North, reading and writing.



Michael Childs, 17, All Saints House, Waverley Road, Eiland, Yorkshire. Stars and Hobbies — Sam and Dave, Percy Sledge, Cliff, Beatles, Lovin' Spoonful, Otis. Playing snooker and listening to records.



Matthew Owen, 20, 31 Pencyllog, Portmadoc, Caernarvonshire, North Wales. Stars and Hobbies — Sandie Shaw, Bee Gees, Elvis Presley, Kinks, Dave Dee & Co. Astronomy, football, reading newspapers and girls.



Douglas Vincent Reade, 17, Caixa Postal 412, Santos-Sao Paulo, Brazil. Stars and Hobbies—Beatles, Herman's Hermits, Association, Sandpipers, Roberto Carlos. Stamp collecting, DX, tape-recording.



Bryan Nicholls, 19, 72 Jersey Road, Gloucester, England. Stars and Hobbies — Impressions, Byrds, Drifters, Beach Boys, Fleetwood Mac. Horse racing, dancing, old cars, American records, clothes.



Harry Vagels, 18, Santhorstlaan 66, Wassenaar, Holland. Stars and Hobbies—Beatles, Supremes, Shoes, Golden Earrings, Otis Redding. Girls, films, dancing, receiving letters from girls, skating.



Jeremy Snowden, 20, 11 The Grange, Hartford, Northwich, Cheshire. Stars and Hobbies — Tamla-Motown-Gordy, Stax-Atlantic, Dylan, West Coast. Dancing, taping, tennis, football.



David Lock, 19, 12 Tedder Road, Bridgemary, Gosport, Hants. Stars and Hobbies—Lulu, Bee Gees, Manfred Mann, Simon Dupree, Dubliners. Enjoying life.



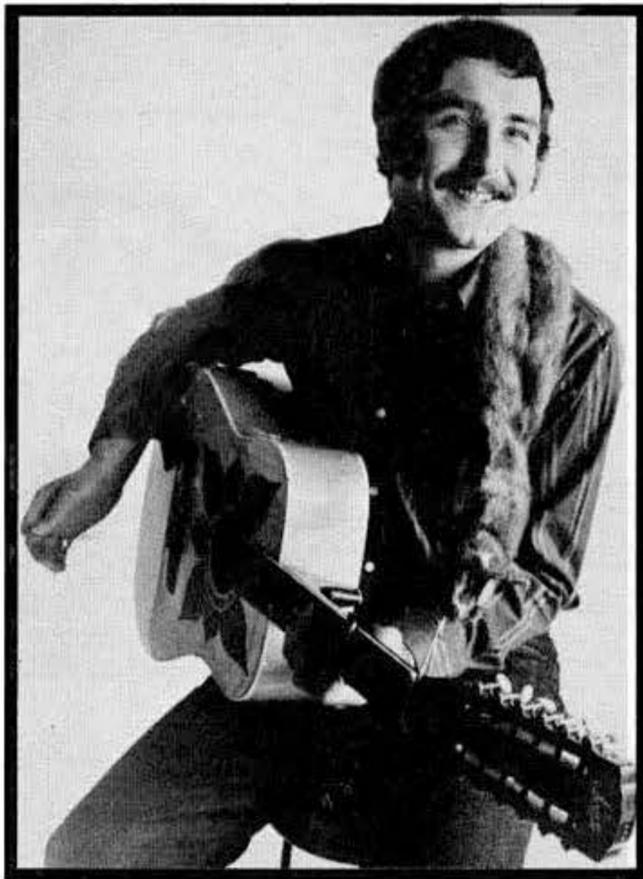
It's all happening for CBS recording group Pandamonium—or if it isn't it soon will be. Their new release "Chocolate Buster Dan", is being promoted by Tony Hall AND Roger Easterby, reckoned to be two of the best promotion guys in the business, and that must give the group a head start. Roger is also co-manager of the group, with Rex Ponton, and I think Martin Curtis, Bob Ponton, Mick Glass and Steve Chapman, the four boys who make up the Pandamonium, are in for a very, very busy time.



She's pretty — and she's pretty good. She's Rosetta Hightower, out here on "Pretty Red Balloons" on the Toast label. It's a mixture of R & B and pop, is all summery, is good for dancing to, too. Voices off are produced by Madeline Bell and Kay Garner. In point of actual fact, Rosetta was for seven years lead singer with the Orlons, but is now based in London — and it was Vicki Wickham who signed her to the Toast label. An American sound, but made for this maid in Britain.



The Art Movement have been together as a group for only 18 months, but their rate of progress has been impressive. Besides winning plenty of fan support around the clubs and ballrooms, they collected £1,000 in the "Discoveries Of Tomorrow" contest at a London club and gained a Decca recording contract. Their first disc "I Love Being In Love With You" was written by guitarist Harry Widlake and could well add to their progress.



John Bryant, I'm told, lets sunshine creep into most of the songs he writes. He comes from Tooting, in South London, left school at 16 to work in advertising, having previously learned violin and guitar. He wrote "Dear Old Mrs. Bell" for the Shadows, then took up producing — and, managed by Bill Phillips, eventually met up with Mike Leander who signed him to MCA. He's a quiet man, John — but he kicks up plenty of fuss as a member of the Hunts Saboteurs Association. His debut disc: "I Bring The Sun", his own song.



We've written before about the upcoming Philadelphia Sound but we haven't written about Bobby Wells, who comes from that part of the States and is highly involved in helping the sound along. His record is "Let's Copp A Groove", a dance disc via Beacon Records. Our soul brother Bobby looks set to follow other Philadelphians like Patti La Belle, Jay and the Techniques and Jimmy Smith into the big-sellers. Backing him on his disc are his brother Roscoe and the Delfonics, who hit the U.S. charts with "La La Means I Love You".



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RECORD MIRROR CHARTS PAGE

CASHBOX TOP 50

AIR MAILED FROM NEW YORK

- 1 MRS. ROBINSON
1 (6) Simon & Garfunkel (Columbia)
- 2 TIGHTEN UP*
2 (8) Archie Bell (Atlantic)
- 3 A BEAUTIFUL MORNING*
3 (8) Basca (Atlantic)
- 4 THE GOOD, THE BAD AND THE UGLY
4 (8) Hugo Montenegro (RCA)
- 5 MONY, MONY*
6 (6) Tommy James & The Shondells (Roulette)
- 6 YUMMY, YUMMY*
13 (4) Ohio Express (Buddah)
- 7 COWBOYS TO GIRLS
5 (8) Intruders (Gamble)
- 8 MACARTHUR PARK
3 (3) Richard Harris (Dunhill)
- 9 SHOO-BE-DOO-BE-DOO-DA-DAY*
7 (8) Stevie Wonder (Tamla)
- 10 MASTER JACK
11 (4) Four Jacks & A Jill (RCA)
- 11 AIN'T NOTHING LIKE THE REAL THING*
12 (7) Marvin Gaye & Tammi Terrell (Tamla)
- 12 THIS GUY'S IN LOVE WITH YOU
32 (2) Herb Alpert (A & M)
- 13 HONEY*
8 (10) Bobby Goldsboro (United Artists)
- 14 LIKE TO GET TO KNOW YOU*
16 (5) Spanky & Our Gang (Mercury)
- 15 THINK*
31 (3) Aretha Franklin (Atlantic)
- 16 I COULD NEVER LOVE ANOTHER*
28 (4) Temptations (Gordy)
- 17 MY GIRL, HEY GIRL*
18 (6) Bobby Vee (Liberty)
- 18 THE UNICORN*
9 (8) The Irish Rovers (Decca)
- 19 DO YOU KNOW THE WAY TO SAN JOSE*
10 (7) Dionne Warwick (Scepter)
- 20 DELILAH*
22 (7) Tom Jones (Parrot)
- 21 TAKE TIME TO KNOW HER*
17 (9) Percy Sledge (Atlantic)
- 22 IF I WERE A CARPENTER*
20 (5) Four Tops (Tamla Motown)
- 23 YOUNG GIRL*
15 (14) Union Gap (Columbia)
- 24 THE HAPPY SONG*
25 (5) Otis Redding (Volt)
- 25 SHE'S LOOKING GOOD*
24 (7) Wilson Pickett (Atlantic)
- 26 LOVE IS ALL AROUND*
14 (10) Trosas (Smash)
- 27 SUMMERTIME BLUES*
19 (11) Blue Cheer (Philips)
- 28 A MAN WITHOUT LOVE*
39 (2) Engelbert Humperdinck (Parrot)
- 29 FUNKY STREET*
21 (9) Arthur Conley (Atco)
- 30 I LOVE YOU
38 (3) People (Capitol)
- 31 ANGEL OF THE MORNING*
42 (2) Merrilee Rush (Bell)
- 32 SOUL SERENADE*
30 (12) Willie Mitchell (Hi)
- 33 I WILL ALWAYS THINK ABOUT YOU
23 (8) New Colony Six (Mercury)
- 34 TIME FOR LIVING*
— (1) Association (Warner Bros.)
- 35 LADY MADONNA*
27 (11) Beatles (Capitol)
- 36 HOW'D WE EVER GET THIS WAY
46 (2) Andy Kim (Steed)
- 37 IF YOU DON'T WANT MY LOVE
34 (4) Robert John (Columbia)
- 38 SWEET INSPIRATION*
24 (9) Sweet Inspirations (Atlantic)
- 39 REACH OUT OF THE DARKNESS*
— (1) Friend & Lover (Verve/Forecast)
- 40 FRIENDS*
37 (3) Beach Boys (Capitol)
- 41 I WANNA LIVE*
48 (3) Glen Campbell (Capitol)
- 42 CRY LIKE A BABY*
35 (13) Box Tops (Mala)
- 43 WEAR IT ON OUR FACE*
41 (6) Dells (Cadet)
- 44 DOES YOUR MAMA KNOW ABOUT ME*
44 (3) Bobby Taylor & The Vancouvers (Gordy)
- 45 JELLY JUNGLE
— (1) Lemon Pipers (Buddah)
- 46 UNWIND
50 (2) Ray Stevens (Monument)
- 47 UNITED
— (1) Peaches & Herb (Date)
- 48 LICKING STICK, LICKING STICK (Part 1)
— (1) James Brown (Kinx)
- 49 CHOO CHOO TRAIN
— (1) Boxtops (Mala)
- 50 I'M SORRY
— (1) Delfonics (Philly Groove)

*An asterisk denotes record released in Britain.

CASHBOX BUBBLING UNDER

- Never Give You Up — Jerry Butler (Mercury)
I'll Never Do You Wrong — Joe Tex (Dial)
Brooklyn Roads — Neil Diamond (UNI)
Paying The Cost To Be The Boss — B. B. King (Bluesway)
Tip Toe Through The Tulips — Tiny Tim (Reprise)
I Got You Babe — Etta James (Cadet)
Love In Every Room — Paul Mauriat (Philips)
You Don't Know What You Mean To Me — Sam & Dave (Atlantic)

TOP L.P.'s

- 1 JOHN WESLEY HARDING
1 Bob Dylan (CBS)
- 2 SCOTT No. 2
2 Scott Walker (Philips)
- 3 SOUND OF MUSIC
3 Soundtrack (RCA)
- 4 GREATEST HITS
6 Supremes (Tamla Motown)
- 5 THE HANGMAN'S BEAUTIFUL DAUGHTER
7 Incredible String Band (Elektra)
- 6 FLEETWOOD MAC
4 Peter Green's Fleetwood Mac (Blue Horizon)
- 7 HISTORY OF OTIS REDDING
2 Otis Redding (Atlantic)
- 8 LOVE ANDY
14 Andy Williams (CBS)
- 9 JUNGLE BOOK
9 Soundtrack (Walt Disney)
- 10 SMASH HITS
10 Jimi Hendrix Experience (Track)
- 11 BEST OF THE BEACH BOYS VOL. 1
10 Beach Boys (Capitol)
- 12 WILD HONEY
10 Beach Boys (Capitol)
- 13 GREATEST HITS
10 Four Tops (Tamla Motown)
- 14 GIFT FROM A FLOWER TO A GARDEN
25 Donovan (Pye)
- 15 BUDDY HOLLY'S GREATEST HITS
21 Buddy Holly (Ace of Hearts)
- 16 TOM JONES LIVE AT THE TALK OF THE TOWN
17 Tom Jones (Decca)
- 17 NOTORIOUS BYRD BROTHERS
12 Byrds (CBS)
- 18 VALLEY OF THE DOLLS
28 Dionne Warwick (Pye Int.)
- 19 SHER-OO
11 Cilla Black (Parlophone)
- 20 THIRTEEN SMASH HITS
19 Tom Jones (Decca)
- 21 BRITISH MOTOWN CHART BUSTERS
23 Various Artists (Tamla Motown)

5 YEARS AGO

- 1 FROM ME TO YOU
1 Beatles (Parlophone)
- 2 DO YOU WANT TO KNOW A SECRET
1 Billy J. Kramer & The Dakotas (Parlophone)
- 3 SCARLET O'HARA
2 Jet Harris & Tony Meehan (Decca)
- 4 LUCKY LIPS
4 Cliff Richard (Columbia)
- 5 CAN'T GET USED TO LOSING YOU
5 Andy Williams
- 6 TWO KINDS OF TEARDROPS
6 Del Shannon (London)
- 7 WHEN WILL YOU SAY I LOVE YOU
15 Billy Fury (Decca)
- 8 IN DREAMS
7 Roy Orbison (London)
- 9 YOUNG LOVERS
9 Paul & Paula (Philips)
- 10 DECK OF CARDS
13 Wink Martindale (London)
- 11 NOBODY'S DARLING BUT MINE
11 Frank Ifield (Columbia)
- 12 LOSING YOU
10 Brenda Lee (Brunswick)
- 13 HOW DO YOU DO IT?
8 Gerry And The Pacemakers (Columbia)
- 14 TAKE THESE CHAINS FROM MY HEART
— Ray Charles (EMV)
- 15 FROM A JACK TO A KING
12 Ned Miller (London)
- 16 IF YOU GOTTA MAKE A FOOL OF SOMEBODY
— Freddie and the Dreamers (Columbia)
- 17 HE'S SO FINE
16 The Chiffons (Stateside)
- 18 SAY I WON'T BE THERE
14 Springfield (Philips)
- 19 PIPELINE
20 Chantays (London)
- 20 HARVEST OF LOVE
— Benny Hill (Pye)

UP AND COMING

- SIR JOHN ALOT OF MERRIE ENGLAND
John Renbourn (Transatlantic)
MEMORIAL ALBUM
Eddie Cochran (Liberty)
DOIN' OUR THING
Booker T. & The MG's (Stax)
LOVE THAT
Bert Kaempfert (Polydor)
JAMES LAST GOES POP
James Last (Polydor)
DIARY OF A BAND, VOL. 1 & 2
John Mayall (Decca)
7936 SOUTH RHODES
Eddie Boyd with Fleetwood Mac (Blue Horizon)

BRITAIN'S TOP 50

- 1 YOUNG GIRL
1 (7) Union Gap (CBS)
- 2 HONEY
3 (7) Bobby Goldsboro (United Artists)
- 3 MAN WITHOUT LOVE
2 (6) Engelbert Humperdinck (Decca)
- 4 WONDERFUL WORLD
5 (17) Louis Armstrong (Stateside)
- 5 LAZY SUNDAY
4 (7) Small Faces (Immediate)
- 6 I DON'T WANT OUR LOVING TO DIE
6 (8) Herd (Fontana)
- 7 RAINBOW VALLEY
9 (7) Love Affair (CBS)
- 8 JOANNA
13 (5) Scott Walker (Philips)
- 9 DO YOU KNOW THE WAY TO SAN JOSE
19 (3) Dionne Warwick (Pye Int.)
- 10 WHEELS ON FIRE
15 (7) Julie Driscoll Brian Auger (Marmalade)
- 11 SIMON SAYS
7 (11) 1910 Fruitgum Co. (Pye Int.)
- 12 SLEEPY JOE
12 (5) Herman's Hermits (Columbia)
- 13 CAN'T KEEP MY EYES OFF YOU
5 (12) Andy Williams (CBS)
- 14 WHITE HORSES
10 (8) Jacky (Philips)
- 15 HELULE HELULE
14 (4) Tremeloes (CBS)
- 16 U.S. MALE
18 (3) Elvis Presley (RCA Victor)
- 17 IF I ONLY HAD TIME
11 (12) John Rowles (MCA)
- 18 JUMPING JACK FLASH
— (1) Rolling Stones (Decca)
- 19 DELILAH
27 (14) Tom Jones (Decca)
- 20 BABY COME BACK
31 (3) Equals (President)
- 21 WHEN WE WERE YOUNG
28 (5) Solomon King (Columbia)
- 22 I PRETEND
23 (4) Des O'Connor (Columbia)
- 23 AIN'T NOTHIN' BUT A HOUSEPARTY
16 (12) Showstoppers (Beacon)
- 24 CONGRATULATIONS
17 (11) Cliff Richard (Columbia)
- 25 FRIENDS
29 (4) Beach Boys (Capitol)
- 26 TIME FOR LIVING
25 (2) Association (Pye)
- 27 THINK
38 (2) Aretha Franklin (Polydor)
- 28 HAPPY SONG
— (1) Otis Redding (Stax)
- 29 JENNIFER ECCLES
21 (10) Hollies (Parlophone)
- 30 HELLO HOW ARE YOU
24 (11) Easybeats (United Artists)
- 31 SOMEWHERE IN THE COUNTRY
26 (9) Gene Pitney (Stateside)
- 32 BLUE EYES
— (1) Don Partridge (Columbia)
- 33 HURDY GURDY MAN
— (1) Donovan (Pye)
- 34 RAINBOW CHASER
43 (3) Nirvana (Island)
- 35 ROCK AROUND THE CLOCK
30 (9) Bill Haley (MCA)
- 36 SUMMERTIME BLUES
36 (6) Eddie Cochran (Liberty)
- 37 DEBORAH
34 (4) Tyrannosaurus Rex (Track)
- 38 CRY LIKE A BABY
22 (11) Box Tops (Bell)
- 39 SOMETHING HERE IN MY HEART
25 (12) Paper Dolls (Pye)
- 40 LITTLE GREEN APPLES
20 (10) Roger Miller (Philips)
- 41 IT'S MY TIME
39 (4) Everly Bros. (Warner Bros.)
- 42 I CAN'T LET MAGGIE GO
23 (11) Honey Bus (Deram)
- 43 LOVIN' THINGS
45 (2) Marmalade (CBS)
- 44 FOREVER CAME TODAY
22 (8) Diana Ross & The Supremes (Tamla Motown)
- 45 SON OF HICKORY HOLLERS TRAMP
— (1) O. C. Smith (CBS)
- 46 SHOO-BE-DOO
47 (4) Stevie Wonder (Tamla Motown)
- 47 LADY MADONNA
56 (11) Beatles (Parlophone)
- 48 RICE IS NICE
44 (5) Lemon Pipers (Pye Int.)
- 49 PEGGY SUE/RAVE ON
41 (9) Buddy Holly (MCA)
- 50 TRIBUTE TO A KING
— (1) William Bell (Stax)

A blue dot denotes new entry.

BRITISH BUBBLING UNDER

- Boys—Lulu (Columbia)
Anyone For Tennis—Cream (Polydor)
Soul Serenade—Willie Mitchell (London)
Now—Val Doonican (Pye)
Ain't Nothin' Like The Real Thing
Marvin Gaye and Tammi Terrell (Tamla Motown)
You Ain't Goin' Nowhere—Byrds (CBS)
What's Wrong With My World—P. J. Proby (Liberty)

BRITAIN'S TOP R & B SINGLES

- 1 THINK
17 Aretha Franklin (Atlantic 584186)
- 2 TRIBUTE TO A KING
12 William Bell (Stax 601438)
- 3 YOU LEFT THE WATER RUNNING
14 Maurice and Mac Chess (CRS 8074)
- 4 NOTHING CAN STOP ME
4 Gene Chandler (Soul City SC 101)
- 5 THE SON OF HICKORY HOLLERS TRAMP
8 O. C. Smith (CBS 3243)
- 6 THE CHAMP
10 Mohawks (Pama PM 719)
- 7 SOUL SERENADE
2 Willie Mitchell (London HL 10184)
- 8 AIN'T NOTHIN' BUT A HOUSEPARTY
1 Showstoppers (Beacon 3-100)
- 9 THE HAPPY SONG
— Otis Redding (Stax 601 040)
- 10 LOOKING FOR A FOX
3 Clarence Carter (Atlantic 584176)
- 11 MELLOW MOONLIGHT
11 Roy Docker (Domain DS)
- 12 TAKE TIME TO KNOW HER
9 Percy Sledge (Atlantic 584177)
- 13 SHE'S LOOKING GOOD
— Wilson Pickett (Atlantic 584 183)
- 14 DO YOU KNOW THE WAY TO SAN JOSE
16 Dionne Warwick (Pye Int. 7N 25457)
- 15 FUNKY STREET
5 Arthur Conley (Atlantic 584 175)
- 16 MEMPHIS TRAIN
— Rufus Thomas (Stax 601 057)
- 17 GO NOW
20 Bessie Banks (Soul City SC 105)
- 18 SO FINE
15 Ike and Tina Turner (London HL 10189)
- 19 TIGHTEN UP
— Archie Bell & The Drells (Atlantic 584 185)
- 20 AS LONG AS I GOT YOU
— Laura Lee (Chess CRS 8076)

BRITAIN'S TOP R & B ALBUMS

- 1 THIS IS SOUL
1 Various Artists (Atlantic 643301)
- 2 LADY SOUL
3 Aretha Franklin (Atlantic 587 009)
- 3 DOCK OF THE BAY
7 Otis Redding (Stax 230001)
- 4 HISTORY OF OTIS REDDING
2 Otis Redding (Volt Import 418)
- 5 TELL MAMA
9 Etta James (Chess CR1 4536)
- 6 BLUEBEAT SPECIAL
5 Various Artists (Cassone CSPT)
- 7 DOIN' OUR THING
— Booker T. & The MG's (Stax 230 407)
- 8 VALLEY OF THE DOLLS
6 Dionne Warwick (Pye Int. NPL 38114)
- 9 OTIS IN EUROPE
— Otis Redding (Stax 589 015)
- 10 GREATEST HITS
10 Four Tops (Tamla TML 11661)

Continued from page 4

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announcements

PHIL WOOD: Due to the overwhelming response to an insertion of my photograph on the READERS' CLUB PAGE, (May 18th), it is taking me some time to reply to them all. I would like to thank everybody who wrote to me and I shall be replying to them all as quickly as I can.

BREATHLESS DAN IS NOW IN MEMPHIS! May not return for six months. Any urgent correspondence please forward to: Michael Coffey, 51 Park Avenue, Rogerstone, Newport, Mon.

fan clubs

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

GEORGIE FAME FAN CLUB. Secretary, 47 Gerrard Street, W.1.

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

LOVE AFFAIR: S.A.E. to Sue, c/o Harold Davison Ltd., 235/241 Regent St., London, W.1.

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... OFFICIAL!

YES it's true, friends. After many years of being Britain's oldest established fan club, the somewhat extravagantly named Ecstatic Lovers of Vince Ingott's Singing (Elvis for short) has disbanded for good.

Pausing only to remove his bicycle clips, disappointed Ecstatic Lover Ron Platt, club secretary and last surviving member, said yesterday: "Yes, the end has finally come. We were hanging on in the hope that the rock 'n' roll revival would carry Vince Ingott back into public favour, but as he is a whispering ballad-singer, there was little hope. Even my sister, Ada, the only other member of ELVIS, has recently turned her adoration towards younger and more modern singers like Bing Crosby and Louis Armstrong. The end was marked by a moving ceremony in which Mr. Platt placed a black wreath bearing the words 'Ingott, Ingott Rah! Rah! Rah!' around his neck and jumped off Beachy Head. Instead of the customary R.I.P. upon his gravestone, Ron has asked for the letters V.I.P. This, of course, stands for Vince Ingott's Pal. In these days of fickle fans and passing fancies such unswerving devotion is something to behold. (Just what I'm not quite sure, but something for crying out loud!)

Few of you who read the national press can have missed the publicity for Tony Newberg's film now in production in sunny Corsica. It is of course, entitled: "Can Engelbert Humperdink Forget Mercy Beacoup and Find Happiness Amongst A Pile of Old Ken Dodd Singles?"

On location I met Tony, who is starring, directing, operating the camera, making the tea, sharpening the pencils, and humping 4 cwt bales of spaghetti from place to place while whistling the middle-eight of "The Railway Children" on B.B.C.1. He also wrote the script. (But not at the same time) On the beach we talked.

D.C: Tony, are you enjoying making this movie?

TONY: What you mean CEHFMBAFHAAPOOKDS?

D.C: Is that what you call the movie for short?

TONY: No. That's a town in North Wales.

D.C: Is it?

TONY: No, it's what I called the movie for short . . . but not for long. I fractured my mouth after saying only three times. I couldn't speak for a month. So we've rewritten it as a silent western. I play the sherriff of Broken Jaw.

D.C: Tell me Tony, what is the film really about?

TONY: It's about 9,000,000 dollars over budget.

D.C: But what is the story?

TONY: Well, it started off as the adventures of a bus full of retired shoemakers on their annual outing . . . but we abandoned that idea.

D.C: But why abandon a brilliant idea like the adventures of a bus full of retired shoemakers on their annual outing?

TONY: Face it man, it was just a load of old cobblers. So we decided to put in some sex.

D.C: And I understand you now have a very, very sexy picture.

TONY: Yeah man! Sexy! Pow! I'm absolutely certain that it'll be sexier than even Mary Poppins.

D.C: But Mary Poppins wasn't sexy at all. TONY: I know. That's why I'm so absolutely certain. At one time mind you, we were going to make it a biblical story, like Ben Hur, with Christian martyrs and lions, but the lions were too expensive. They kept eating up all the prophets.

D.C: So you decided to make it sexy?

TONY: Yup. And we made our first big mistake. We ordered 350 beautiful dolls from a model agency.

D.C: And what happened?

TONY: We got 350 models. Three inches tall, perfect in every detail, but useless except in very long shots.

D.C: But Tony, looking around me even now I see you've rectified the problem! All these dozens of beautiful girls in bathing costume! Are they extras?

TONY: What the bathing costumes? As far as I'm concerned, yes! But they have laws everywhere.

D.C: I mean, are the girls working on your picture?

TONY: No such luck. They're the producer's kids.

D.C: All of them?



ELVIS AND NANCY IN 'SPEEDWAY'

TONY: He's one of the biggest producers in Hollywood, baby. Some are by his first marriage, some by his second, some by his third, and some by marriages he hasn't even caught up with yet!

D.C: He gets married a lot?

TONY: He's the only guy I know who gets a discount from the registry office.

D.C: Let's get back to the film, Tony. I believe it's about a man's search for himself.

TONY: Right now it is, yes.

D.C: And does this man find himself?

TONY: Yes, he does. Turns out he's been hiding in the refrigerator all the time! He opens the door and the little light goes on and there he is. So to prove himself to himself he challenges himself to a ten mile marathon. That's a pretty racy scene.

D.C: And who wins?

TONY: He does of course, who else?

D.C: Yes, of course. Silly of me.

TONY: But from this moment on, I think I've gone off the idea.

D.C: But it's brilliant!

TONY: No! Sitting in a refrigerator? That sort of thing leaves me cold.

D.C: So what will you do right now?

TONY: Same as every night. Round up the girls and rehearse the orgy scene.

D.C: Is there an orgy scene in the movie then?

TONY: No. But baby the rehearsals are fabulous! Why don't you join me?

D.C: Love to! Oh and by the way, good luck with CEHFMBAFHAAPOOKDS!

At which point our interviewer fractured his jaw. And until you've tried chatting up 75 bikini'd birds with a fractured jaw you don't know the meaning of pain or frustration, or both.

In a savage, penetrating, stupid column like this, the opportunity to be nice doesn't come up often enough, so this week I'd like to mention a few of the people and things I DO like.

I like the Orange Bicycle. I think their disc

will be a hit (Sorry fellas, that's put the kiss of death on it). I like Roger Miller's "Little Green Apples". I like almost anything Roger Miller does. I even like things he doesn't do. (Singing "Hello, How Are You" for instance. He doesn't do that, but it's a lovely record).

I like U.S. Male because it makes Elvis sound human again after all these years.

I like Marty on B.B.C.2. God bless Feldman, Junkin, Took and Chapman, long may they reign.

I also like ladies in tiny bathing costumes.

Any offers?

rapid singles

DOMINIC GRANT has a clearly distinctive voice, deep and emotive, and his debut ballad "I've Been There" (Mercury MF 1032) shows considerable promise. Another new boy: DAVE ANTHONY, on "Race With The Wind" (Mercury MF 1031), again delivered with a sure touch — nice lyrics and arrangement. From the SHAKESPEARES: "Something To Believe In" (RCA Victor 1695) with phone-call intro and droning instrumental until a rather catchy vocal line comes in. ROY DRUSKY sings "Teach Me Little Children" (Mercury MF 1022) with deep sincerity, country-style, and the song struck me as being rather nice. THE MARIANNE, on "As For Marionettes", have an unusual song and Mike Vickers has done a good job on the arrangement (Columbia DB 8420).

JIM ED BROWN sings of "The Enemy" (RCA Victor 1696) in country style, with steel guitar etc., and the enemy is actually a boozier as I understand. From THE EXOTICS: "Don't Lead Me On" (Columbia DB 8418), a powerful sort of beater, with organ and enthusiastic vocal. THE ROKES, with "The Works Of Bartholomew" (RCA Victor 1694), have what sounds to me a likely hit song — most unusual.

STEVE HART, on "Now I Know It's You I Love" (CBS 3506) does a commendable performance but really the material doesn't seem strong enough to break through. From FREDDIE NORTH: "I Have A Dream" (President PT 199), a soulful sort of straight ballad, good

(King KG 1074), a nice simple arrangement and right for the Irish specialty. Sample track, out as a single, from the album "Great Love Themes": "Wonderful One", by ROBERTO MANN and his Orchestra — beautifully recorded. From the SHAKESPEARES: "Something To Believe In" (RCA Victor 1695) with phone-call intro and droning instrumental until a rather catchy vocal line comes in. ROY DRUSKY sings "Teach Me Little Children" (Mercury MF 1022) with deep sincerity, country-style, and the song struck me as being rather nice. THE MARIANNE, on "As For Marionettes", have an unusual song and Mike Vickers has done a good job on the arrangement (Columbia DB 8420).

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but not good enough. And now: The OMSK RUSSIAN ENSEMBLE, doing their show-stopping and bill-topping "Willow Tree" (CBS 3509), very successfully, too . . . and nowhere's near as square as it all may seem. STELLA AND BAMBOS, with "Windows Of The World" (CBS 3505), team up happily with guitar added and the whole scene is friendly, matey and folksy. Ever so emotional, in parts, is PATTIE LANE and her "Paper Dreams" (Polydor 56260) . . . there's enough personality put across in this one to make it a potential hit.

ONE STOP

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DYLAN



TENTATIVE title of Monkees first full-length movie is "Untitled", and their new single will be "D. W. Washburn"/"It's Nice To Be With You" . . . a gold disc for Cream LP "Disraeli Gears" in US . . . Timi Yuro re-signs with Liberty . . . in the States, Jackie Trent and Tony Hatch's "The Two Of Us" covered by Eydie Gorme and Steve Lawrence . . . not surprisingly, Scott McKenzie's "Holy Man" doesn't look like being a hit . . . their next — "Lady Willpower" — Union Gap; "Your Time Hasn't Come Yet Baby" — Elvis Presley, "Eleanor Rigby" — Ray Charles, "Hang-Ups" — Bobby Hatfield . . . Face's disc of the week is Joe Simon's "(You Keep Me) Hanging On" on Monument.

Supremes' next "Some Things You Never Get Used To" not a Holland-Dozier-Holland song — more discontent in Motown camp?

British group the Amboy Dukes tipped to have their second US hit with "Journey To The Centre Of The Mind" . . . Mamas and Papas latest US LP is "Papas and Mamas" which has an unusual cover — next Julie Driscoll LP will be "Open" . . . Captain Beefheart's "new" A & M single is many years old — their new label in Britain and America is Verve . . . old Vee Jay material to be issued on Joy, President's cheap label . . . tailor-made for the rock revival — Tony Hall's new office telephone No. — 1958/9 . . . Santells "So Fine" (NOT the original, Chris Denning please note) hardly worth re-issuing, but Bessie Banks' "Go Now" (which IS the original, Chris Denning please note) well worth it . . . Q21 — Who (originally) cut — (a) "Candy", (b) "Candy Girl", (c) "Candy Man", (d) "Candy To Me", (e) "The 81?"

Watch out for CBS's forthcoming "Rock Machine" promotion, and RCA's "Group-quake" . . . A20 — Bobby "Blue" Bland ("Cry", "Cry, Cry, Cry", etc.) . . . great idea for re-issues from EMI—two old hits by different stars on one disc — commences with "At The Hop" (Danny and the Juniors) b/w "Personality" (Lloyd Price) . . . still active in the States — the Treniers . . . Beacon records "Let's Copp A Groove" by Bobby Wells deserves to be a hit on the strength of the promotion copies sent out . . . Dylan fact: the faces of the Beatles can be seen at the top of the tree (upside down) on the "John Wesley Harding" album . . . after the re-release of his hit "A Little Piece Of Leather", Donnie Elbert's new single out here through Polydor is the old Isley Brothers' title "This Old Heart Of Mine" . . . black-clad rock singer at the Red Cow, Hammersmith is in fact Lee, of the World Of Country Music and Lee's Record Stall fame. . . .