

# RECORD MIRROR

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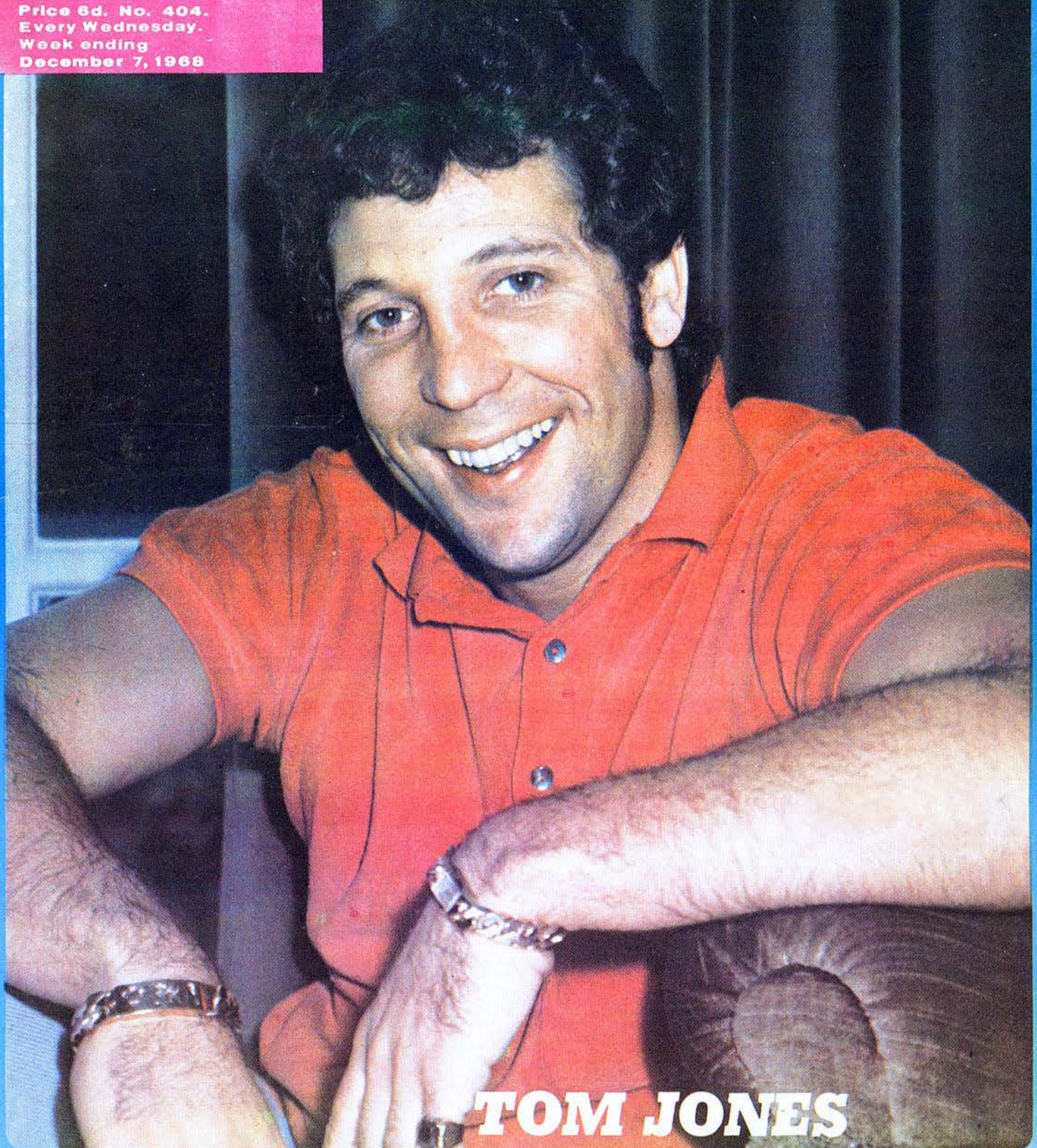
INSIDE



SUPREMES, JEANNIE C.

BARRY RYAN, JOHN WALKER

BONZOS, NINA SIMONE COLOUR



**TOM JONES**

# YOUR PAGE



... want to let off steam?  
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line to VAL or JAMES,  
letters dept.

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

## ALL TOGETHER NOW:

**MAY I** on behalf of all Beatle fans make an appeal to the four gentlemen in question. An appeal which reads: "Please release those four new songs from the 'Yellow Submarine' cartoon on an E.P.!"

The reason for this is that I, like many other Beatle addicts, have just finished saving in order to purchase their long awaited double LP "The Beatles". Therefore, it seems ridiculous to suggest that we pay another 36s. 6d. for an L.P. comprised of the four previously unreleased songs, together with two oldies and a whole side of George Martin orchestral arrangements.

Surely it would be beneficial both to the Beatles camp, and to the foursome's many fans, if a decision was taken to issue such an E.P. — an E.P. which would undoubtedly make the top ten. — C. Davis, Bracebridge Road, Erdington, Birmingham 24.

### GIMMICK PLUG

**WHAT** do you do if you're a new group trying to get launched? Engage agents, publicity men, record pluggers? No!

You just leave a recording of your song in a railway station locker. Then you ring up a record publisher, and tell him to send a recording by a mystery group, called, for the sake of convenience something ridiculous, like The Burrowers.

When the record is released, and played on the radio, some Radio 1 dj will claim it's the Beatles, or some other famous group. The other dj's will also speculate as to your identity, and with the resulting publicity — your success will be assured.

I know it sounds unlikely, but it might just work! — Stephen Robinson, 45 Charrminster Road, Worcester Park, Surrey.

### CLIFF SINATRA

**HAVING** seen Cliff Richard recently I am convinced he's going to reach the class of Frank Sinatra. He really does get better and better.

And with her superb jazz stylings and torchy ballad renderings it looks like Helen Shapiro is all set to follow in the footsteps of one Pecky Lee.

As to the Move, Who, Hendrix, Driscoll etc — I'm afraid it'll be 1970. Amen! — Harry Morrison, 14 Westmorland Road, Greenock, Renfrewshire.

### ELOISE

**FROM** what I can gather, Paul Ryan wrote Eloise without having any knowledge of the theory of music, and gave it, in very rough form, to that brilliant arranger, Johnny Arthey.

Doesn't it make you wonder whether "Eloise" would ever have seen the light of day had the writer not already been in the business? And how many other potential hits are written through-



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out the country each year by unknown amateur writers who have to discard their songs because they know the chance of having their work listened to is extremely remote. They could only afford to send a simple tape — which would probably be listened to by someone with a complete inability to imagine the song as it could be.

Anyway, congratulations to Paul and Barry Ryan on their brilliant song. And I think it's worth a thought that, had Brian Epstein not come along, that composing genius Paul McCartney might still be sitting up there in Liverpool — unknown. — Malcolm Hillman, Elm Grove Road, Barnes, S.W.15.

### ELVIS-HOLLY

**UPON** receiving a copy of the Elvis Presley version of the much recorded 1956 classic — "Rip It Up", I have unearthed a rather delicate and also probably a unique pop situation.

It is not the hit side (recorded in '56 by Bill Haley and Little Richard) that creates the interest, but the flip item — "Baby Let's Play House", which is credited to Gunter. Being a staunch Buddy Holly fan I have his 1960 album — "Holly in the Hills", and the first track is "I Wanna Play House with You", written by Cy Coben.

Without doubt it is the same record with virtually the same arrangement, but not only do we have two writers credited for writing the single, but also two different titles. Perhaps someone can throw some light on this controversial matter. — Simon E. Myers, Stiles Avenue, Stockport, Cheshire.

### YOUNG SHOW

**IF** it is true the Jimmy Young Show commands the largest listening figures, how sad it is that he, and no doubt his producer, seem to be incapable of playing fair by the artistes and public.

They must know that for every Tom Jones fan there is another for Elvis Presley — that for everyone who enjoys Val Doonican, there is someone who believes there is only one Jim Reeves. Others, again, believe the pleasant-voiced Des O'Connor is no match for the great Roy Orbison.

What valid reason, then, can there be for the constant denial of air play for these three top American favourites? True, if one is lucky.

### GREAT NEW ALBUMS!!!

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- "Hair" Showcase 36/8
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- Deviants Disposable 39/11
- John Mayall 36/8

### MUSICLAND

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230 Portobello Road, London, W.1.

## "RELEASE YELLOW SUBMARINE SONGS ON E.P."

one may hear the occasional oldie, but has anyone heard their current singles — whilst those of their British counterparts are plugged daily?

Not only does this unfair treatment cause deep resentment in a large section of the public, but it is doing much to lose the BBC her great reputation as a fair-minded public service. — R. Nicholas, Kenway Road, London, S.W.5.

### WHAT'S COOKIN'

**WITH** so many records being re-released these days, I am surprised that RCA Victor do not release any of Sam Cooke's great hits. Many of today's artistes have based their style on his, and it is said that he was one of the first and best soul singers.

If such fantastic records as "Frankie and Johnny" or "Twisting the Night Away" were made available to the record buying public, surely they would become the great hits they deserve to be.

Before anybody says this only caters for one type of record I ask them to listen to some of Sam's LPs and note the great strength and variation his voice was capable of. — D. Clarey, Royton Road, Waterloo, Liverpool 22.

Paul Conway, 39 Trowels Lane, Derby. — I have for sale Beatles' Books nos 23-35 inclusive. All in as new condition I also have Johnny Walker's Caroline theme tune by Dune Eddy. Any offers to me at the above address.

Roger Jaert, 4 Holly Bush Close, Church Village, Near, Pontypridd, Glamorgan.—Does anybody out there have a copy of "Stop Her On Sight (S.O.S.)" by Edwin Starr, on Polydor? Cash for a copy—urgent.

Monica Browne, 34 Buckingham Houses, Sefton Park, Liverpool L17 3AY. — Can anyone help me obtain the records: "When A Man Loves A Woman" by Percy Sledge, and "A Place In The Sun" by Steve Wonder, in good condition. State price.

V. Phillips, 14 Albany Court, Montrose Avenue, Burnt Oak, Edgware, Middlesex. — I have Small Faces, Who, and Wayne Fontana LPs for sale at 15s. each. Also two Rolling Stones' EPs for 5s. each. Please write to the above address.



THREE of the FAB FOUR plus effigy.

Tor Johnsen, Dag Eilivssonsgt 4, Gimsoy, Skien, Norway.—Could any RM reader please help me get "Cotton Candy Sandman" by the Harper's Bizarre. Please write stating price I would like it in good condition.

Julie Ferguson, 150 Boulton Road, Handsworth, Birmingham 21.— I have old records by Cliff and also old Shadows' records for sale, oldies by the Tornados, Elvis, and many others. I have a copy of the Stones' "Satanic Majesties" LP for sale. Please send s.a.e. for list. Has anyone got a copy of "Dear Delilah" by Grapefruit? I will pay for "Dear Delilah" or do a swap.

John Buckby, 19 Holdenby Road, Spratton, Northants.—A recent fire has destroyed much of my previously extensive record collection. Anyone got a copy of the following to start to replace them? "One In The Middle (EP)"—Manned Mann, "Poor Little Fool" and "Lonesome Town"—Ricky Nelson, "Donna" and "Endless Sleep"—Marty Wilde.

Alastair Cook, 29 Bell Hill, Petersfield, Hants.—I have a virtually brand-new copy (stereo) of "A Touch Of Velvet" by Jim Reeves, which I would like to sell. The LP is in perfect condition, and will go to the highest bidder.

## from NEW YORK the HAWK REPORT

**ALL** those aged teenyboppers, the rockers who arrive at concerts by the Golden Greats of the Fifties, should start writing to their TV stations, insisting that they show the Elvis Presley TV special, "Elvis", that will be shown in America by NBC in December.

For most of the time it's real vintage Elvis. Black leather, Perspiration, "Hound Dog", "Jailhouse Rock". All those good oldies.

The show opens informally with Elvis sitting on a small square stage, dressed in black leather jacket, open to the navel, black leather trousers and boots. His hair is hanging pompadour fashion over his forehead and his sideburns are long, nearly down to his jawline.

Right! Old style Elvis, Sir Swivel himself. The audience are all round him, and he sits facing three musicians — two guitars and a drummer. Scotty Moore and J. B. Fontana are included, members of his early group.

Then it's slam bang into a whole slew of early Presleyana with El bumping and grinding, sweating and generally moving around the tiny arena like he's trapped there. And obviously enjoying himself, chatting informally with the group between numbers and even stopping the action because "I want to get my snarl in here".

He gives the famous Elvis sneer from those early flicks and then laughs: "Don't knock it — it got me through 29 movies."

This informal session is by far the best thing on the hour long show. Elvis does a few gospel type numbers and there's a lot of dancers leaping about but it is interesting that the accent is on early Presley and on a lot of his blues numbers. Elvis even admits that his style comes from r'n'b and gospel.

This, Elvis addicts will remember, was something that the Colonel was very strict about keeping quiet in those early days, 13 years, 32 Gold Records and 200 million records ago. In those days Elvis' image was

separated from the Negro rhythm 'n' blues scene.

Incidentally forget all those statements about Elvis doing some live shows, probably large fairs in the States, possibly Britain and so on. Says Col. Parker: "We have had fantastic offers for Elvis Presley but he will not play any fair dates in 1969. Nothing is planned. There are definitely no personal appearances in the offing."

Joan Baez has cut her hair short and recorded a couple of country albums in Nashville. She was so impressed with the session musicians down there, especially the fiddle players, that occasionally she broke down and cried — "It was so lonesome sounding and beautiful" . . .

The new Phil Spector recording — he returned to the scene to cut some sides with the Checkmates group — is apparently just as complicated as of old. One track has about 250 separate musical parts built out of a track recorded by just under 30 musicians . . .

Vince Melouney was in New York very briefly

The soon-to-be-ex-Bee Gee has been very busy. He finished a tour in Germany with the Bee Gees, flew back to London where he finished recording his new group (of which he will be a member) Ashley . . . and Dyke. The record will be released by Apple. Two hours after finishing the session, which lasted all night, he and his manager, ex journalist-publicist Norrie Drummond, were on their way to Los Angeles for 24 hours. Then they arrived in New York for another 24 hour trip before Vince flew back to Germany to join the Bee Gees tour there.

Carl Perkins now admits that both the Beatles and Johnny Cash rescued him from personal problems. The Beatles with royalty cheques for items like "Matchbox" and Cash for giving him the right exposure in his show. Perkins says that he was a country boy and then suddenly was a star name. It all happened too fast for him and he started drinking. "I was a mess, a wreck for years," he said.

### In brief . . .

A. G. Gill, 6 St. Brannocks Close, Barry, Glamorgan, South Wales CP6 8NH. — Has any reader got "Under The Boardwalk" by the Drifters, that they could sell me. I'm willing to pay a good price for it.

Miss N. Parker, 160 Portland Street, Waltham, London S.E.17. — Have any readers, mainly abroad, any photos (lossy) of the Hollies taken while on stage, etc. State price required.

Nicky Clarke, 51 Shelford Road, Trumpington, Cambridge.—I have all the Beatles' British albums, from "Please, Please Me" to "Sgt. Pepper" for sale to the highest bidder. All are in excellent condition. All offers considered.

Kenneth Macleod, Camuskerrochd, Strathferriess, Ross-shire, Scotland.—I have Steve Wonder's "Greatest Hits" LP in excellent condition, which I would like to sell or exchange

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# THE BEACH BOY FOOD PROBLEM

"It makes me rather sad," reminisced blond Beach Boy Al Jardine, "to hear some of the old songs from past albums. Brian was really turning out a lot of fine compositions then. He still turns out great material, but he just isn't writing enough any more. I don't think he is doing it intentionally. However, his gradual exit as overseer seems to be in process. It's not an entirely bad thing, as the rest of the group are now handling the majority of recordings and we have a lot of talent to offer ourselves. Carl, for instance, did the engineering on 'Do It Again', which I felt was one of our best works to date. The new LP, called 'Twenty Twenty' includes numbers written by each of us individually, and some very good group efforts. Brian still writes the majority and sort of points us in the



BEACH BOYS—BRIAN missing, of course. (RM Pic)

right direction, but we as a group now tend to have the last word on musical scores."

A Beach Boys' life is by no means an easy one, their greatest publicity asset is their easy-going attitude and very human appeal when chatting to whoever it may be. Unfortunately, this means quite a lot of travelling and not much time to themselves as people. Al explained that all of the members had become recently enthused with another subject:

"This leaping about from country to country is really

showing on us. Although we always look forward to that British tour, I think in future we'll limit ourselves to the States and England. We've always had a loyal following and a good intelligent listening audience—and that does wonders for us as performers. The food in various countries, as well, has been so poor that we looked around for stable food to replace that sometimes rather indelicate diet. All of us are on health foods now, having gone through the macrobiotics scene already. There were only two or three stores in L.A. that sold them, and it became far too inconvenient. Health foods make me feel a lot more equipped and active. We're always on the go for something and a ready diet of useful materials can really aid the system. I think it was Brian who first told us about it—I can't be sure. It just seemed everyone was suddenly on to it."

Back in Los Angeles, the Beach Boys have recently purchased a fair-sized building in the downtown area for use as a Beach Boy headquarters. From there, their own affairs will be handled, plus what Al told me was to be a new phase of their careers.

"We're starting our own label soon. We, of course, won't be on it, but our eyes are open for good sounds to record. The American group, Dino, Desi and Billy, are interested and we think they'd be a good start for the label. Not quite sure what it will be called, but things are slipping into order slowly."

Getting a little less than rest, the five spent Saturday rehearsing at B.B.C. headquarters, and on to their first tour date, Sunday night at the Palladium.

Supported by a bluesy "Sharon Tandy and the Fleur de Lys", the harmonious "Vanity Fare", a boisterous bouncy Bruce Channel, the intricate string sound of "Election" and your thinner D.J. comper, Roger "Twiggy" Day, plus a fantastically improved and note-perfect Barry Ryan, the Beach Boys put on what may be termed the best stage presentation yet.

Applause was universal as a prelude to every number, and the set included exceptional reproductions of such memorable greats as "Sloop John B.", "God Only Knows", "California Girls", "Darlin'", "Barbara Ann", and a very fine version of "Good Vibrations". Dressed in white velvet suits, they looked exceedingly jovial and obviously



BEACH BOY AL—On the health foods. (RM Pic)

felt glad to be back in Britain. Brian Wilson, of course, could not appear, "because," said a heavily-bearded Mike Love, "he got pregnant."

After the two encores, a hungry audience was still hanging from the balconies and salivating at this long-awaited taste of good solid harmony. Even the equipment on stage gave the impression it wanted to go on and on, but time wouldn't allow, so a horde of people ran headlong into the night looking for that magic box office to book for the next tour stop.

"Was the sound all right? It wasn't too loud, was it?" asked a smiling Bruce Johnson. No, I said, it couldn't have been better. Even if it had gone wrong I wouldn't have noticed. My mind flew south after "Sloop John B.", baby...

LON GODDARD

# GOODBYE TO THE CREAM

**T**HE Cream delivered all that was expected of them, and a little more, at their final, farewell-type Albert Hall concert last week. Of course, the atmosphere helped: with just about every hole in the Albert Hall filled by totally appreciative and demanding fans, with TV cameras adding an extra dimension of occasion, with a first half (by two groups—Yes, and The Taste) that managed to be quite exciting and whip up suspense for The Cream, with pleasant compering by John Peel—in short, with everything going for them, Ginger Baker, Jack Bruce and Eric Clapton were easily enabled to justify their reputations and even—if possible—reach a little higher. That was IT—the ultimate potential of The Cream was realised.

Maybe they really mean what they say. Perhaps it is all over for them as a trio. Certainly they will in the near future form a new group apiece. But I'm prepared to bet a little folding money on a "return of The Cream" concert in a year or so. They simply work so uncannily (dare I suggest telepathically?) well together that they are sure to come together again for mutual inspiration.

## RIGHT TO DISBAND

Meanwhile, they are right to disband and go separate ways. For how much further could they develop at this time? They've done all that can be done with those talents and that instrumental line-up. When they've had a rest from each other, played in different musical settings, expanded their inspirations, then they may be able to return—assuming they want to—as a revitalised Cream.

Their concert once again proved how evenly matched they are. The bass guitar of Jack Bruce and the drums of Ginger Baker share the joyful task of laying down a surging, powerful pulse. Jack's lines are always interesting, basic without being trite, and Ginger's rhythmic flights are charged with phenomenal energy. Riding over this, as well as fitting into it, is the glorious, passionate Clapton guitar. To hear them adequately you need to catch the same show as many as four times—once to hear each artiste separately and once to hear the integrated sound.

## DRUM DRAG

The only drag (to my ears) at the Albert Hall was Ginger's long, long drum solo on "The Toad". It was undoubtedly a tour de force, a reckless display of violent virtuosity. Predictably enough, the crowd went wild with delight. But then drum solos always have that effect. I was reminded of those cynical drum features we always used to have to suffer from the great jazz bands. Cynical because a mass audience of young people can be relied upon to get ecstatic over crude, brutal, tasteless noise. Mind you, Ginger provided more than that. Maybe Max Roach or Philly Joe Jones could play more subtly, maybe (no, certainly) Buddy Rich is even more exciting. But Ginger proved that he is that kind of class as a drummer. As a matter of fact, he didn't need a long solo to prove it—his best playing was within the context of the group performances. He crackled with energy and invention throughout the set, never letting up for a moment. There wasn't much contrast, everything was at—or near—fever pitch yet there was never a sense of strain. The Cream



THE CREAM—JACK BRUCE, GINGER BAKER, ERIC CLAPTON

sounded together, and in command of what they wanted to do, from the opening "I'm So Glad" right through to the encores played in response to a screamingly demanding audience which had to be appeased or it might have pulled down the Hall. Right at the end, on "Sunshine", Clapton got such a groovy beat going that one young lady was later heard wishing that she could be Eric's guitar and be made love to like that.

In a sense, The Cream have been very lucky. Their speciality was a type of blatant jazz, super-electrified, a style that reached pop listeners who would not bother with quieter, more sedate trios. They brilliantly bridged gaps between art and pop and jazz. Fashionably, booming amplified, they still kept a firm grip on basic rock and blues, and added their own interpretations of "psychedelic" sonic distortions. Fine musicians capable of producing excellent transitional music. There's better ahead. In particular, there is scope for a trio that can do more verbally (with original songs) and vocally—though I should add that Jack Bruce is a perfectly competent singer but perhaps a trifle anonymous.

## YES—GOOD VOICE

As for the rest of the bill, the lead singer with Yes had a fine voice and the whole group played with commendable verve. The Taste retained rugged modern blues and the guitarist handled his guitar forcefully, without much finesse, which is probably just as well since the customers were waiting impatiently for the second half and The Cream. Under those circumstances, Yes and The Taste did very well. And John Peel was quite comical—particularly when he announced that if he were the Queen he'd insist on an incredible variety show with such acts as Captain Beefheart.

DAVID GRIFFITHS

TOM

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# "THE NEW SINGLE WILL MAKE 'ELOISE' SOUND LIKE A 4 PIECE SAMBA GROUP"

**B**ARRY RYAN speaking: "If you thought the production on 'Eloise' was big, then the next one will make it sound something like a four-piece samba group." He paused to allow the imagination to boggle, for "Eloise" was big enough, in all conscience!

Said Barry: "We're actually in no hurry for the follow-up because 'Eloise' is still doing so well — and it's high in the charts in Holland and Germany. Plenty of action in America, too, with a lot of air-plays. So there's no hurry.

"But we've done one possible new single, 'Love Is Love', written by Paul, of course, and this week we're recording two more. Any one of them could be the new single, but whatever happens we want to be sure that we're on the right lines. Paul is now really busy on the song-writing, and not just for me, either. Status Quo are doing one of his songs, and another has gone to Scott Walker — and another is with Mary Hopkin, and we're waiting to hear the final news on that.

## ALBUM COMING

"Then comes the business of an album. The problem is that when we were singing together, we weren't really album artists. Though we've got about nine numbers recorded for an LP, we want to wait until we see how the next single goes. There's no point spending maybe £15,000 on an album if it's likely to flop. It's silly just to rush into something purely for the sake of it."

After the Beach Boys' tour, on which Barry admitted to a certain amount of personal fear, he goes to America for promotional television work on "Eloise". Why the fear? He said: "Well, apart from television which is a different scene, this was the first time I'd really been out there on my own. Pretty awe-inspiring, really. But the Beach Boys are great. I'd only met Bruce before, but it was a nice feeling working with a group I've admired for a long time. Things like 'God Only Knows' and 'Heroes and Villains' — marvellous stuff."

It's no secret that Barry would like to get into the film world. He said: "I hope and think that next year will be the breakthrough point. There's an American friend of ours and he's in the film business. It's early yet to say anything definite, but could be that around June or July a film may start. Paul will be doing the music for it."

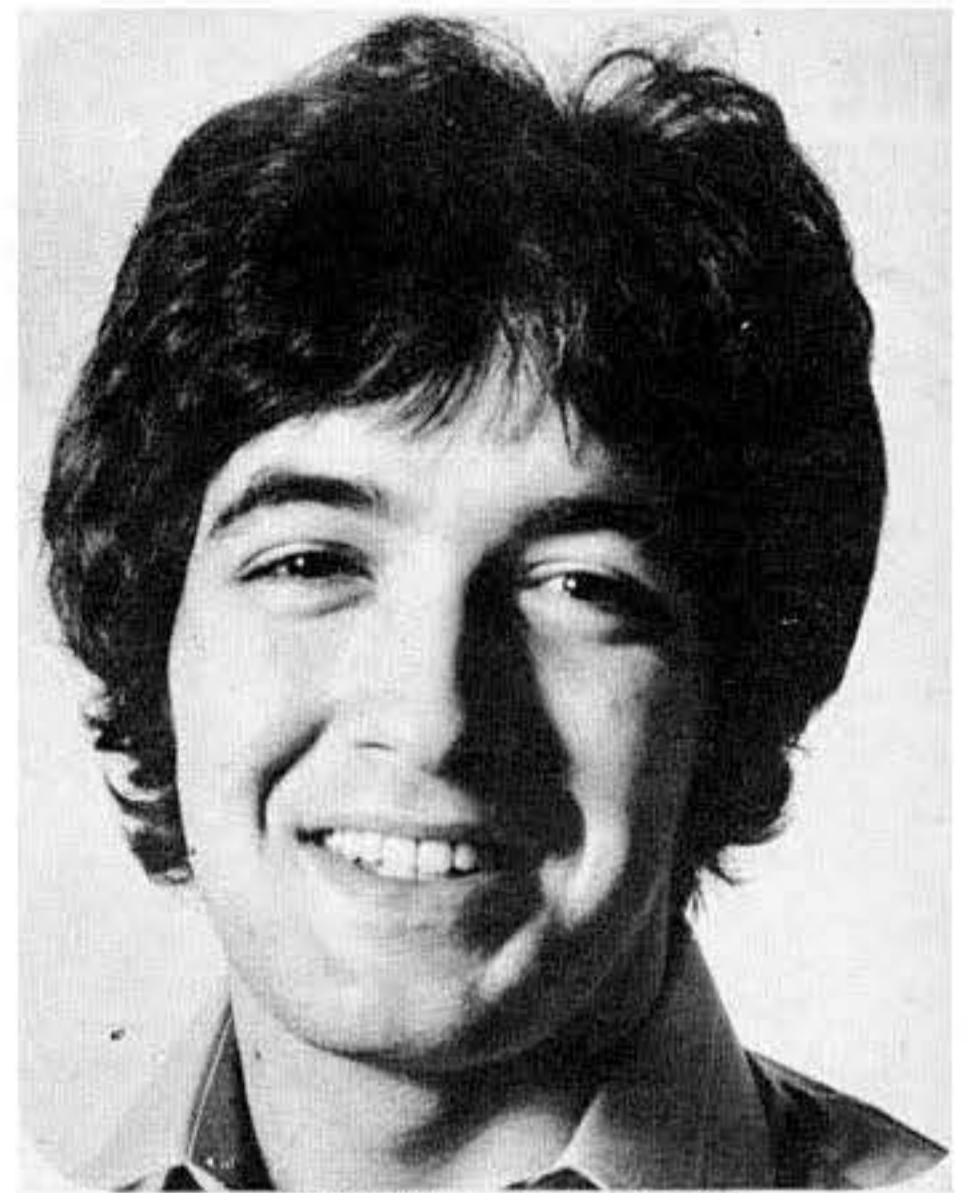
If there was a bit of nervousness about facing audiences

as a new chart-topping solo artiste, how difficult was it to face a massed orchestra and chorus in the studios? Said Barry: "Early on, I was petrified — so was Paul. But you get used to it. Those session musicians are great guys and we get on well, so there's a nice friendly atmosphere. Even so, you can feel a wee bit lonely when you realise that in the end it is up to the singer."

Though the Beach Boy show is reviewed elsewhere, Barry has spent a great deal of time on producing his act. "Eloise" of course was included, but the rest ranged from the Sergio Mendes-type "Look At Love" and Little Richard's classic raver "Tutti Frutti". "I like to switch things around," said Barry, "but none of the freaky stuff. It's just not me."

He put on a grotesque American accent and underlined the point: "The freak-out stuff is just not my bag, baby."

Said Barry in more serious vein: "Getting to the top of the charts, really — it gives one's career a tremendous boost. In just about every way. The fan-club has gone up about ten-fold and the letters come in from all age-groups and all areas. Quite a lot are coming in from America right now, so it looks promising for development there. Pam Oswald runs the fan-club and sifts the mail and answers it — and I get to read it all, too."



BARRY RYAN—Film work next?

## BARRY RYAN

Paul, of course, will be going to America with Barry. Said Barry: "We just get on very well and we help each other. But there's none of that inseparable-twin stuff... we just like each other."

In fact, Paul stands set to become the best-known "face" of all the songwriters. Even if people may have difficulty separating the writing Ryan from the singing Ryan.

But both boys are now extremely successful and extremely happy. What looked like being a pop tragedy has turned out for the best.

To get back to the first paragraph: The next one to make "Eloise" sound like a four-piece samba band? Scuse me — my imagination is still boggling. **PETER JONES**

# JOHN BACK: WITH HELP FROM SCOTT

**D**ESPITE persistent reports of feuding between the Walker Brothers, Scott Engel and John Maus have worked in co-operation to produce John's latest release "Woman".

"Scott was pretty well in control of producing most of the Walker Brothers' things. He knows exactly what sound I want, and so I simply asked if he would produce the record," John explained. "Bill Shepherd wrote the arrangements and Scott put them into action. Scott and I have had disagreements in the past, but these were blown up at the time.

"As 'Woman' is my own composition it's most important to me. We're going to let it go along slowly though, we don't want to go ahead and charge into things. I don't want to shove the record down everyone's throat, but of course I'd be very proud if it got in the charts. 'Woman' is a peaceful type song and is probably the best thing I've done on my own.

"Before this I'd only written four or five songs in a period of five years. But I came back from America this year and sat on the floor with my bottle of wine and taperecorder, and stayed there for like seven months! I try to put a lot of time aside for writing and recording, and I probably won't be making any personal appearances for a while."

John is currently recording a new album. All the tracks will be his own compositions as John feels that no one else can express what he wants to say and sing.

"I take my lyrics from things that have happened to me. I have to wait for something to really affect me before I put it down," John continued. "Our last LP, was disjointed and didn't



JOHN WALKER

mean anything—it was just Walker Brothers music.

"Scott helps out with the songwriting sometimes. You may only need one line. You can spend months trying to get something right, and someone else looking at it can see exactly what you need. I cut a number that I thought would be good for a 'B' side and I played it to Scott—and he said it was terrible! So I said 'How about helping out with the numbers!'"

During our conversation I noticed that although John was relaxed and happy to

talk, he became rather evasive when questioned about his future 'direction' in music:

"I couldn't really explain the direction of the music," said John. "I shall probably emerge as a solo singer this year — your actual John Walker — generally and totally! When people go to see Scott or myself now, they're still seeing the Walker Brothers. The same fans come to see us both. The real proof is going to come from the new fans."

Yes, but. Do you have any plans to play guitar yourself... or perhaps a big band backing... cabaret type work?

"I played guitar on two shows recently," said John with a wicked twinkle in his eye. "I'm certainly not too interested in one night tours round the country. Concerts are the sort of thing Scott and I won't be back together singing though."

John obviously has formulated his own ideas and as he says: "When you hear the LP you'll say then, 'Ah, that's it!'"

**VALERIE MABBS**



JEANNIE C. RILEY

**V**ISIONS of the Mississippi Delta again grace the charts as does a rather lovely face while 21-year-old Texas-born Jeannie C. Riley nips at the top of the charts with her U.S. smash, "Harper Valley P.T.A."

While a secretary to a music publishing company in Nashville, hidden talented Jeannie made a number of demonstration discs, one of which was written by Nashville songwriter Tom T. Hall. Less than four weeks later, the completed single was selling half a million a day, earning Jeannie two gold discs and a gold tape cartridge for sales of "Harper Valley".

Admitting she has always been a singing enthusiast Jeannie says, "It's funny — if I didn't make it as a singer, I wanted to be a teacher. And my first record is about the Parent-Teacher Association!"

Response has been so wide since "Harper Valley" that Jeannie and songwriter Hall are now constructing an LP enlarging on various characters mentioned on the single such as Widow Jones, Mr. Harper and Shirley Thompson. And to top that off,

# HARPER VALLEY CHARACTERS COME TO LIFE!

## VIA JEANNIE C. RILEY

shooting of a Harper Valley film begins in January, also involving the characters on the single.

Jeannie takes a lot of stock in song-writing herself and admits she likes that element of sarcasm as shown on her record. Architecture also arouses her interest and she claims it as her one hobby.

Brought to notice by Plantation record company owner Shelby Singleton, both she and Shelby were startled at the sudden success of "Harper Valley P.T.A.". Almost overnight, Jeannie was transformed into a recording star with many bookings arranged and more requested. At any rate, things are really booming for the lass with the southern drawl. She and the chartbusting "Harper Valley" have created a whole new community of characters ripe for musical and film speculation.

**LON GODDARD**

# RAVI'S MESSAGE TO THE YOUNG

**R**AVI Shankar has a message for the young people. And it goes like this: "Love me for the right reasons and for keeps." He continued, saying: "I want them to understand the proper value of me and my music."

In his recently opened Kinnara School in Los Angeles, young westerners are for the first time enjoying in their own country the opportunity of serious study of Indian music and dance.

During 1968, Ravi has been very busy working on his own feature colour film entitled "Messenger Out Of The East". This describes the many musical traditions of India set against his musical life both in the East and West.

I asked him how pop musicians became so influenced by him. "People heard me and were impressed" Ravi replied. "But before this it was Yehudi Menuhin. Indian music is the only music which is very old and very fresh because we improvise all the time. It should not be compared with jazz because the whole basis of improvisation is different. We start like western classical musicians with very strict discipline and organised system — studying the scales,

exercises and the basic fixed compositions for four to five years. This is not exactly in the same manner as the western classical musician because we learn all this individually from a guru and memorise everything as we do not use the written down system."

"After four or five years," Ravi continued, "we start to learn the deeper extent of the ragas (there are hundreds and thousands of ragas). These are the melody forms which are based on the 72 basic scales. They have their own ascending and descending pattern, their own principal moods. Some sad, happy, playful, devotional, etc. They are associated with different periods of the day. A raga is something on which the artist may improvise any length of time either as a soloist or an accompanist to the tabla (drums). After a deeper insight into ragas one starts to improvise under the guidance of the guru — first a little, then more and more.

Was Ravi interested in pop music? "I like some parts of pop which is slow and lyrical in parts. But I can't accept the hard ear-splitting noise some people go for."

Ravi finished with a warning to aspiring Indian music players. "Pop musicians have no time or energy or patience to learn and practise Indian music — it takes many more years."



GEORGE HARRISON AND RAVI SHANKAR

# THE BANDWAGON:



THE BANDWAGON—excellent at short notice.

# THE SUPREME AD-LIB AND CONGRATS FROM Jimmy..

AFTER nearly two years of waiting, the Bandwagon have finally broken down the walls of chart-ache. Having long been one of America's well-respected R and B groups, the members, Johnny Johnson, Arthur Fullilove, Terry Lewis and Billy Bradley, are all veterans of other groups who decided to merge and create their own brand of soul.

## TWO YEARS

"We've been together for over two years prior to 'Heartache'," exclaimed lead singer Johnny. "But none of our releases made it. Sometimes we did tend to get a little disillusioned but all four of us love our work and we

knew we had something to offer the listeners. Now that we've achieved recognition and this record has become a hit, the position we find ourselves in is unbelievable. At last it looks as if we're going to have the chance of singing for a lot of people.

"The five of us were sitting downstairs in the atmospheric Revolution club, following the reception for the Bandwagon in honour of their chart success here in Britain.

"It's a touchy position, swinging just under that number one spot," said Johnny. "Of course we all hope to get to the top but as Americans none of us know too much about the British scene. Naturally we

all have our favourite artistes, the Beatles, the Stones and so on, however, chartwise we know very little about our chances of making it here."

## REVOLUTION

Judging from the performance given at the Revolution, I'd say they stand an excellent chance of breaking through consistently. Johnny's vocals are exceptional and the rhythmic harmonies from Arthur, Terry and Billy have a great deal of strength. Their stage movement is absolutely blinding. All four can dance like nothing you've ever seen before. The feet become an actual blurrrrrr.

"We did dancing and I think it adds that measure of visual excitement," said Johnny.

Looking to see some of London, the boys decided to hop down to the Lyceum at the Strand, where the night's compere were to be that daredevil twosome Jimmy Savile and Alan Freeman. On the

way, Johnny told me a little about the origins and interests of the group members.

"I was born in Florida and raised in New York. When I first decided to go into music, I worked with Wilbur Harris of 'Kansas City' fame, and some with Jimmy James.

"Terry was born in Baltimore and he had the pleasure of working with James Brown's famous Flames. I guess you'd call him a baseball addict on the side. Arthur is 6ft. 3in. of New York power. He worked with me before the entire group was conceived. His tastes are varied, including all sports, the arts and a lot of music. Billy was working with some local groups in Rochester, New York, when he joined."

## SAVILE

Upon arriving at the Strand, they were really put to the test. Jimmy Savile asked if they'd do a few numbers on stage and they hadn't rehearsed or even seen the backing band before. This was where real talent was laid bare. They turned out an excellent version of 'Heartache' plus good renditions of 'Mony Mony' and 'Sweet Soul Music'. Leaving the audience enthralled, Jimmy had this to say to the group backstage: "You boys have turned out a great record and it deserves to go to number one.



JOHNNY JOHNSON—in action

It's discs like this that help to make the D.J.'s job easier because it's a real pleasure to spin it. I know you'll keep on producing quality work. And it isn't often a group is kind enough to help us out by doing a few numbers at such short notice. I think you're a fine group and doing a grand job for music."

Extremely cheered, time demanded that they get a good night's sleep as a heavy television schedule was lurking on the morrow and a fair sized tour impending. Even talent must have a good night's rest.

The Bandwagon's club dates are: Dec. 1 Blaises; Dec. 2, Radio One Club; Dec. 3, Sheffield and Doncaster; Dec. 5, Whiskey-A-Go Go, London; Dec. 7, Twisted Wheel Club, Manchester; Dec. 12, Kursaal, Southend; and Sybills; Dec. 16, Cedar Club, Birmingham; Dec. 17, Scotch of St James; Dec. 20, Hatchells.

LON GODDARD

# IF FEET WERE A FOOT SQUARE..

SBL7864



STL5471



THE HEAD-PARADISE LOST

STL5458



SBL7868



SBL7860

SBL7840



STL5470



SMCL20121



SBL7863



SVRL19006

these ten big Philips Group LP's would end up in many a stocking.

But as things are, they're going to be placed below a lot of trees instead.



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Continued on page 11

# 'WE'LL SPLIT UP SOONER, THAN

**I**T's no secret any more. As in previous years, the Supremes will win their Top Girl Group section of the Record Mirror poll by the highest margin of any winning star or group. Doesn't matter about consistency of hit records any more—the Supremes are streets ahead as the top pop girlie attraction.

Diana Ross has stepped forward as the obvious leader of the group. But Cindy Birdsong and Mary Wilson are very much part of the Supreme scene. So we talked to them, just for a change.

Said Mary, with petite shyness: "We were criticised for our references to the dream of Martin Luther King—specially in the Royal Variety Show. But it's not that we're trying to push a movement into our music. We only changed the lyrics of one song and substituted extracts from Dr. King. We've been finishing our



## LATER' SAYS CINDY BIRDSONG

of our audiences are now white, and they come to hear some of that odd thing called soul. A new kind of recognition is taking place among both races in America and music is helping to a large extent. The situation is improving slowly but definitely."

Now the Supremes were criticised by national newspapers for including their Martin Luther King "spasm" in "Somewhere", towards the close of their act. But then they appeared at the London Palladium for a Sunday evening concert—and the audience rose as one and applauded and cheered this particular item. Just goes to show...

But here comes Cindy Birdsong, so aptly named and the most recent Supreme. She wore a shirt



act with that number for a long time and people genuinely seem to like it.

"The reason is we hold tremendous respect for Dr. King and the work he did. The situation in America is changing rapidly. Black people are discovering that they are really beautiful themselves. No longer are they trying to emulate white styles and attempting to close the gap between black and white—they are supplementing their own beauty and finding pride in their colour.

"And it works the other way too. The majority



and tie and still managed to look the ultimate in femininity. She said: "We must be one of the most travelled groups in the business. We just never stay anywhere long enough to get to know somebody."

"See this ring on my finger?" One couldn't miss it—it was the size of a boulder. "Doesn't mean I'm engaged, just that I like wearing it on that finger. I'd like to be engaged. But I hear tell that YOU are married!"

Cindy is a most attractive personality. She bubbles along even under the strain of questions that are destined to land her deep in the mud. "We marched in support of Dr. Martin Luther King," she said. "We weren't there to be recognised, just to lend our support. But we're amazed at how things get blown up just

because we sing something that is deep in our hearts.

"Diana? Sure she was picked out—but we do what we are told. The boss is Berry Gordy. But we're happy.

"Us splitting up? Well, I dunno about that. Obviously we are going to split up sooner, perhaps, than later. There is a limit to the life of such an act as we have, but if we split it isn't because of there being any trouble or problem.

"I'm the junior partner but basically we are a team. We talk things over and decide what we want to do. We've appeared before the heads of different countries, but I must admit there



was something that bit different, a bit extra, over appearing before your Royal Family."

One doesn't want to constantly harp on the problem of the Supremes "daring" to introduce something thoughtful into a "charity-type" show-biz performance. Personally I'd say that their excursion into racial harmony probably did a great deal more good than the comedians' jokes about heads of State.

But while we, Lon Goddard and I, talked to Cindy and Mary, Diana the great was also holding forth. She said: "It's not a matter of protest, otherwise we'd have taken a militant view about our own race. We were simply offering up a prayer. I think that the young people today are fighting the good fight and they're very aware of what is going on."

The Supremes have been dragged into political controversy—in a sense against their will.

Let's just not forget that they are actually unique in their own position in pop music. Which is what really concerns us at this time:

## KIKI'S LATEST.

**N**EW record out by Kiki Dee "Now The Flowers Cry", on Fontana. And it makes me cry. A load of right old, ripe old rubbish. Terrible singing. Hopeless. Disastrous. Diabolical. Right old load of rubbish, indeed.

Short pause while fans of Kiki, and there are plenty of them, start breathing fire and fury. But hold on, just a moment. I'll explain.

Through her run of nine singles, most reviewers have gone berserk with praise for Kiki and her very distinctive song style. Disc-jockeys rave dutifully and enthusiastically with each release. So do radio and television producers. "She MUST have a hit this time," quoth they.

But Kiki hasn't. So we hatched up this scheme to suggest that her new one is the aforesaid load of rubbish—just to see if that approach makes any difference.

Consider Kiki's career thus far. She's never done a concert or ballroom tour in this country, but she is now well established in the cabaret field up North. In the New Year, she breaks into the London scene. She's had offers to go on pop tours but she admits that she'd be a bit like a fish out of water in the company of groups like, for mere example, the Who and the Small Faces.

### ITALY

But she has broken through in Italy, where she returns often for the top television shows—including some built specifically around herself. And in Belgium. And Holland. These are key cabaret-TV centres, so she is quite obviously a highly talented girl.

Also in the New Year, she goes to America for appearances, including one with Bob



KIKI DEE

Hope on television. She's even been in a movie, "Dateline Diamonds", which she enjoyed a lot even if it didn't do her vocal career a great deal of good.

It seems, then, that EVERYBODY thinks much the same of Kiki's records. "Great, marvellous, but probably not a hit... That's why I'm on the lines of... 'Terrible, rubbish, but should BE a hit.'"

Here's another ironic thing. Kiki has made an LP. She was against it, her management was against it—because it was simply a rehash of her previous singles, including some of the more-or-less throw-away 'B' sides. "I will not promote this record—I do not believe in it and am, in fact, disappointed that it's even seen the light of day."

Result? Without promotion, it sold extremely well and actually came within a hair's breadth of making the LP charts... and that is factual information, ladies and gents.

Now hopes are rising, on a tidal wave of enthusiastic reviews, that Kiki actually will make it with "Now The Flowers Cry".

And lest anybody think that the headline is meant in all seriousness, I'll tell you that it is a first-rate production, first-rate performance, first-rate song—and if there is any justice that should result in a first-rate hit.

P.J.

## "IS A LOAD OF RUBBISH!"

## info on this week's new

Another huge week! First of all from **ADAM & EVE** some amazing jungle noises going on in their single '**Bwana**'. A pulsating rhythm and a very native-sounding backing make this crazy song a happening. Just watch it pulsate it's way up the charts! On Decca, number F12858. A while back there was a dance which raged across the States but never really took off here. Now that you've all grown into groovy people, not to mention ace dancers, we reckon you're ready to do '**The Duck**'. All you need is the great record by **JACKIE LEE**, and you're away! On London, number HLM 10233. Close your eyes, open your mind and let **THE COMPANY FRONT** pour in with their beautiful song. '**I'm so happy**

**now**. This must be one of the all-time great arrangements, with ecstatic vocal harmonies, nerve-tingling brass, deep brown cellos—it's all here, it's huge and utterly together. On Monument **MON 1027**. Beautiful bossa-nova beat on a delicious new song from **GILBERT BECAUD**. Titled '**Love train**', it moves along with tremendous style—some very good girl-voices in the back, and of course, the swoon-worthy Gilbert sounding great. On Decca **F12860**. **CRISPIAN St. PETERS** has a new one out called '**Carolina**'. The intro has a touch of Tamla, and the whole arrangement is very good, with some super brass. The voice is double-tracked in parts, and this song has the sound of success about it. On Decca, number F12861.





NINA SIMONE

# "HELP YOURSELF" to the EXUBERANCE OF A GENIUS . . .

**Y**OU don't actually sit down to review a Tom Jones' album — you revel in it. As the Christmas sales bonanza builds up, nudity upon nudity presents itself on the LP sleeves and there's a satiation point reached . . . a closing of the ears and a feeling akin to total rejection of all things pop.

Then Tom Jones is slapped on the desk. One of the very few truly international singers produced by this country — a man who breathes his own brand of soul into material that lesser mortals would probably deal with merely as "okay songs".

So Tom, in good time for Christmas, appears with his album "Help Yourself". A solo artiste who dominates his particular scene with the hum of a dynamo, the exuberance of a genius, the taste of one of your actual musicians.

Let's get the credits out of the way first. Under the benevolent but determined guidance of Gordon Mills, this album was produced by Peter Sullivan, and the music directors were Messrs. Johnny Harris, Kenny Woodman, Charles Blackwell and Mike Vickers — which aggregation is designed to cover every available mood and present it to the best extent.

Now the songs. "Help Yourself" needs no specific introduction except to recall that it didn't half sell. This is the vibrant and explosive Thomas, coping with a fair enough song in a way that probably had the composers' eyebrows a-twitching with surprised satisfaction.

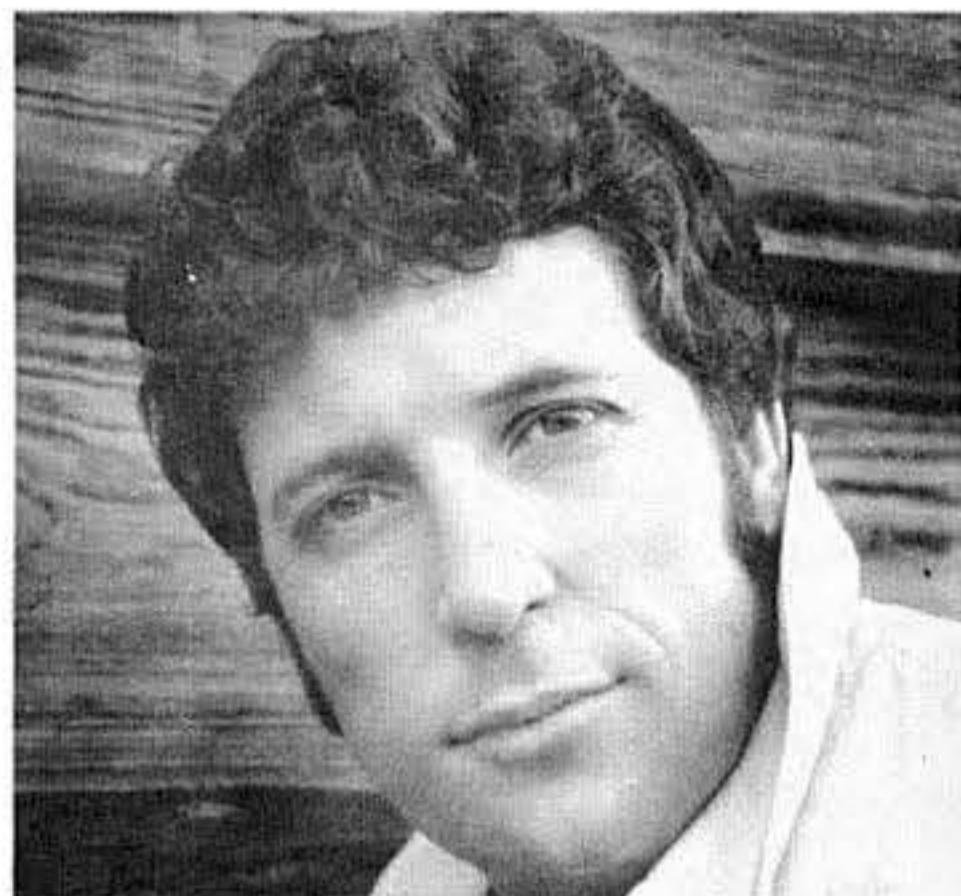
"I Can't Break The News Myself" is one of those songs that builds in its own quietish way, then has spasms of explosion and nuances of arrangement that makes it an extra-special song instead of just a song. Lovely use of the ladies in the background, if you get the gist.

Into "The Bed", as it were. This is a wee bit wee, lyrically, but still gives the chance for Tom to project himself. One of the lesser successes, to my mind, but still . . . a success. "Isadora" is by the Stephens-Carter team, and starts with a dreamy masculinity that somehow purrs along — romantic gear, folks, and very much a builder of a ballad. The arrangement is simple but profound.

"Set Me Free" is possessed of a spoken introduction, which is normally the kiss of death for my personal touch. This is more like mere attempted suicide, but I didn't go much on the slow-building aspects of it. Not really my cuppa, though the girls perform valiantly again as it goes on.

Into "I Get Carried Away". This honks into a big-sounding scene after a while, and then becomes a first-rate production all the way. Mixed-voice chorus helps out on this one, with some slurring trombones urging it along. Okay . . . but again one felt a triumph of the artiste over material.

Side two starts with "This House", which is warm and emotional — a bit disconnected maybe, but Tom's voice soothes and caresses and it all somehow comes to life. Takes a bit of singing, this one. "So Afraid" is one of those



# TOM JONES

philosophic items that need a close study — a bit short on actual melody line.

"If You Go Away" is, quite categorically, great. This is a Jacques Brel and Rod McKuen number and Tom gets a chance to swing along nicely and with an instinctive style of phrasing which actually is quite an eye-opener, even for Jonesian addicts.

Then comes "My Girl Maria". Now when Tom goes off to meet any chick, he'll tell you about it . . . and he makes it sound as if it's the most important date in his life. One cannot say more. Or at least I can't.

The finale is a Marty Wilde-Scott number — "All I Can Say Is Goodbye". Obviously a well-titled finale, and Tom does his lyric-caressing bit again. His voice actually soars and swoops as if projected on elastic bands.

A fine album then. Some of the material not so hot, but all overcome by the artistry of a man with superlative ability.

**P.J.**  
TOM JONES: "Help Yourself" — Help Yourself; I Can't Break The News To Myself; All I Can Say Is Goodbye; I Get Carried Away; If You Go Away; My Girl Maria; Set Me Free; If I Promise; This House; So Afraid; The Bed; Isadora (Decca Stereo SKL 4982). And FIVE STARS, somewhat naturally.



# SEBASTIAN'S WORKSHOP..



JOHN SEBASTIAN

## Combining John, Donovan, Dave, Steve, Graham, Al, Mike and Mama Cass..!

**R**ECIPE for nice sounds: take John Sebastian, Dave Crosby, Steve Stills, and Graham Nash. Add the occasional Mama Cass or Al Kooper or Mike Bloomfield, perhaps even a Donovan, at different times and in different combinations. What do you have? A sort of supersession workshop.

Great idea, huh gans?  
But it's more than idea. It's a happening thing. John and Dave and Steve arrived in the country about a week or so ago — incognito, I mean, they didn't actually use false names or anything, but then they didn't particularly publicise their visit either. But ace reporter D. Boltwood knew all about it, didn't he (?), having seen the three having a pow-wow with Graham Nash in one of yer "in" clubs.

I went round to John's hotel to have a chat and a coffee and things. John Sebastian, of course, is no lonser with the Lovin' Spoonful — he's alone. Like solo. And his first single, "She's A Lady", has just appeared in the States — due out here in January. He's been busy recording an album, and appearing on other people's albums (Mama Cass's for example) and writing the score for the Dustin Hoffman Broadway musical "Jimmy Shine" and lots besides. So his few days in England are really a sort of holiday for him.

"We came over about a week ago," said John, "and we've just been looking around, taking it all in. I'll be going back in a few days — I hadn't planned to come to England. But Dave and Steven were coming over, so I took the opportunity to take a short holiday. They're staying for a while — they're taking a flat with a recording studio in it, and they'll be working with Graham."

Does this mean that the four of them will be forming a group?

"I doubt it. Well, I definitely won't be — I don't want to be involved in a group scene any more, and anyway I'm just starting out on a solo career. I don't know whether the others are going to form a group — I think it's unlikely that they would. Not a regular gigging group — we're all basically in the same position, we're individuals, solo artistes. So though we often play together it's not as a regular group — if one of us is recording, then the others would probably sit in on the session. The thing is that we're all on the same level — we've all worked together, and we know what each one of us is capable of. If I start to play a tune, for example, Steve can pick it up and know exactly how to follow and blend in. And this applies to all of us."

"Steven and Dave and I used to get together in California — just have informal sessions with whatever musicians were around at the time. David has this great voice for harmony — he can follow a lead and really harmonise beautifully, come in right on pitch. And then suddenly Graham Nash appeared — and it was incredible, Dave has a high voice, but Graham would be about an octave and a half

higher. We really get a lot of fun out of just blowing together."

This assemblage of talent is not so much a group as an informal sort of workshop. Basically all solo artistes who know one another and work as session men for one another.

"Really we're all people who grew up in the business together — we knew one another, or had heard of one another, long before the hit record scene. The first group I was ever with — this was years ago when I was in New York — was a sort of jug band called the Even Dozen. That wasn't really a regular group — there wasn't a set size, and there'd be anything from six to thirteen members just playing together. That was the start for a lot of people — Paul Rothchild the record producer for example."

"Then after that there was the Mugwumps — that included people like, apart from myself, Cass Elliott, Denny Doherty and Zal Yanovsky."

Cass and Denny were to go on to form the Mamas and Papas of course, and John and Zal, with Steve Bono and Joe Butler, got the Lovin' Spoonful together. A good time group with a good time sound that was, and is, very much a part of John's own personality — lazily friendly and easy-going, and always the centre of a lot of creativity.

Will this workshop idea ever expand into a form of production company, comprising the cream of the musicians? A world-wide jet-set group?

"It would be great if it could," said John. "The only trouble with that is that the moment it's taken off an informal level and turned into a business, you get all the hang ups of contracts and that sort of thing. It's working well at the moment simply because we're all friends who play together."

"The album I'm working on at the moment is a good example of this — each track I do, I decide the sort of sound I want and then get the people who can help me make it. They're all friends or friends of friends. There was one number I did on which I wanted a Phil Spector sound — so to get it I went round to get Phil Spector. I introduced myself, and then we talked about it — as it happened it just wouldn't have worked out if he'd done that track for me. When Phil does a thing it has to be all his — and of course that didn't suit me. But that's the sort of thing; I mean, I didn't record the album with myself and a bunch of session men — there were individual people for each track, people who'd fit together to make the sound I wanted."

John's one of those people who has really a lot to say — both in sounds and ideas. He's at the centre of what looks like being a very healthy musical scene — a re-birth of already well-established pop people. It'll be interesting to see what developments have taken place in the Sebastian-Crosby-Stills-Nash saga by the time he returns to Britain in a month or two.

## New releases from Decca

Listen to the new outing by **THE ENDEVERS**, called 'She's my girl'. Unlike many records around now, you can actually hear them playing the instruments, and it's good — keep an ear open in particular for the bass. Lovely vocal harmonies too. On Decca F12859.

Cellos seem to be the thing now, and they provide the intro to the new one by **THE NEW FACES**. It becomes a bouncy, very happy sound with a huge hook in the chorus. It's called 'Someday', it's on Decca and the number is F12862.

**GUY MITCHELL'S** new one zips along with loads of zest and bounce. Called 'Just wish you'd maybe change your mind', it's fast and fun on London HLB10234.

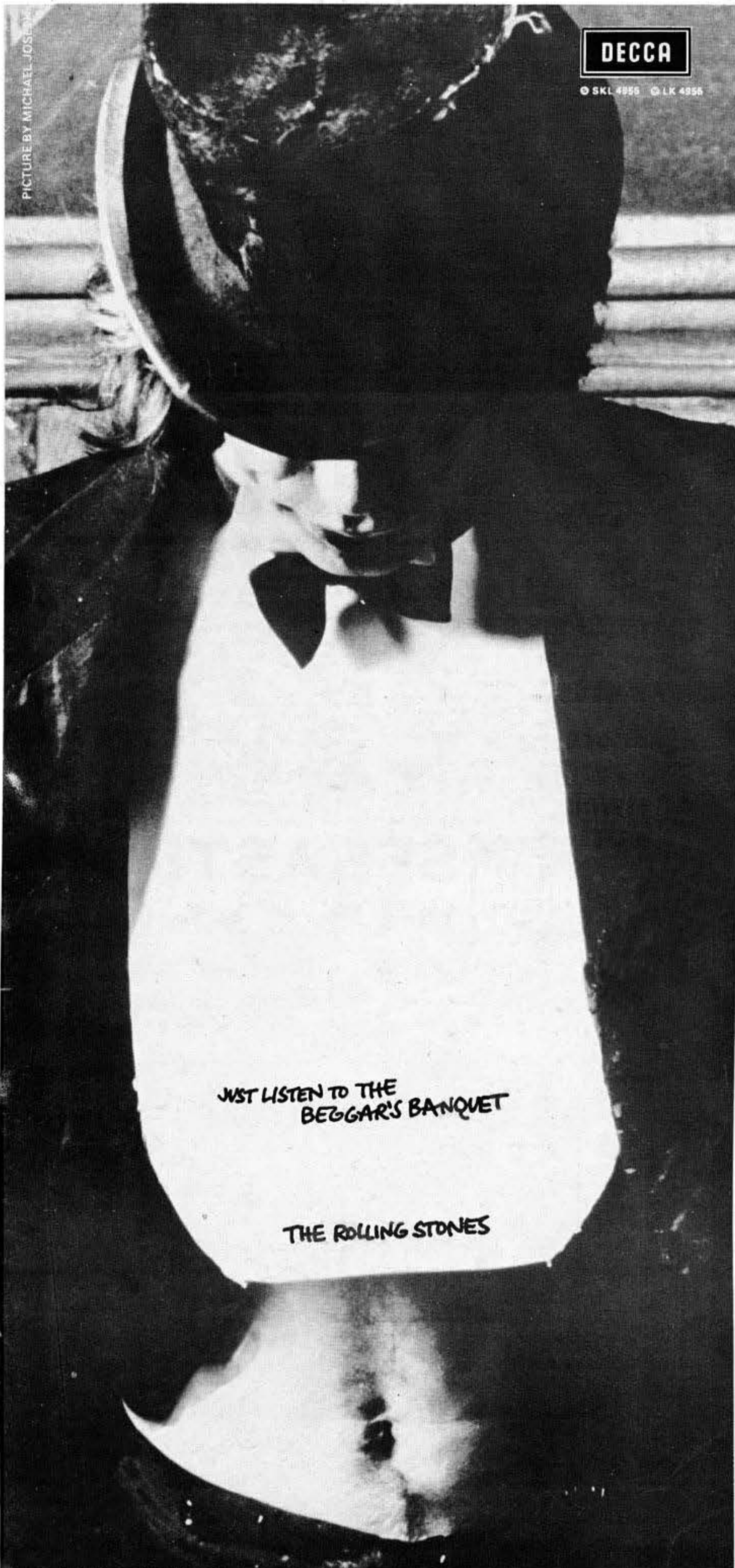
**JIMMY GILMER** sounds pensive on 'Three squares', which is a little bit sad and very beautiful, on London HLM 10233. Have I got room for **THE MEMORIES** new one, 'Indian Lake' on Rex R11039, and also on Rex **PATRICK O'HAGAN** singing 'Stronger than hate', number R11040?

Even more next week!



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PICTURE BY MICHAEL JOSELYN

JUST LISTEN TO THE  
BEGGAR'S BANQUET

THE ROLLING STONES

singles reviewed by Peter Jones new singles

## GRAPEFRUIT

Someday Soon: Theme For Twigg (Stateside Dunhill SS 8065). Very high-pitched lead voice here, with organ prominent in the backing . . . really a high-class performance and production. So it may not have that instant commercial quality, but the atmosphere, sincerity and sensitivity is there in abundance. Sounds like a massive orchestra and chorus etc. in there as well—recorded partly in America. Tremendous. Flip: Written for a Twigg movie and quite strong.

CHART CERTAINTY.

## BOBBY DARIN

Change: Long Line Rider (Bell BLL 1040). Nice record this—song written by Bobby Darin. Folksy and slow—just voice, guitar and light backing, and really beautifully simple. Not too keen on the strings at the end though. Never quite sure about Bobby D. meself—always seems to be singing different sorts of songs on different sorts of labels. Still, he's done some nice stuff—and this is one o' those. Could very well be a chart record—and I wouldn't object to that. Flip: Love that Southern drawl, love it. Fast and all about farms in Arkansas and things. Not good. Not bad. Funny about these flips, innit.

CHART POSSIBILITY.

## THE NEW FACES

Someday: Biscuit Coloured Overcoat (Decca F 12862). This group gets so near to the charts and this is such a commercial song that it must stand chances. The usual super-professional harmonies, with Marie thrust forward as it were, and husband-to-be Barry and Chas working well in support. The arrangement is first rate—Johnny Harris in charge. This is extremely catchy and a splendid performance. Flip: A foot-tapper and also well done.

CHART POSSIBILITY.

## GALT MACDERMOT

Hare Krishna: Hair (Verve Forecast VS 1517). Lovely arrangement on this, very light and airy and quite beautiful. It could do without the chorusing of "Hare Krishna" etc. — it spoils a nice sound. Very nice tune, catchy, like a film score—in fact it's from the Broadway production of "Hair." I can see this record doing quite well in the charts, as long as all yer "arry Krishner luv, an' be in" doesn't put too many people off, like wot it does me. Flip: Aaah man, nice. It's all good stuff actually, and I rather like it.

CHART POSSIBILITY.

## JOYCE BOND

Ob-La-Di: Ob-La-Da: Robin Hood Rides Again (Island WIP 6051). So far the only girl version of this much-covered Beatle song—and in with chances. Come to that, they're all in with chances! But there's a lot of personality in this West Indian gal's voice and the backing is incisive and sharp. Very catchy and dynamic. So there. Flip: Features the whole Joyce Bond Review, an instrumental scene.

CHART POSSIBILITY.

CHRIS SHAPESPEARE  
GLOBE SHOW

Ob-La-Di: Ob-La-Da: — (Page One POF 113). This is an eight-strong soul outfit who are getting a tip for the charts because I'm tipping every single version of this number . . . can't really separate them. They do it with a fair enough touch, good lead voice and the new routine sort of backing. Chances as good as any, I guess. Flip hadn't arrived at Press time.

CHART POSSIBILITY.

## SYLVIA DAY

You Don't Understand; Show A Little Love (SNB 3859). Trumpet introduction, with guitar, then one of the most unusual voices to emerge in a long time. There's a jazz influence on the backing and the wide-ranged 17-year-old sings out with a curious sort of strained attack. Really it's all very strange yet I've this feeling that it could make the charts. Certainly a splendid arrangement. Flip: More of the high-pitched stuff.

CHART POSSIBILITY.

## THE TREMELOES

I Shall Be Released; I Miss My Baby (CBS 3873). Gone are the Brisk and businesslike Trems, bouncing all over the record—this is a straight and very effective reading of the Bob Dylan song. Lead voice takes it solo at first then we're into that very distinctive group line-up of harmonies. Okay, it's not so instantly commercial as their others, but it'll be a smash. Flip: Another gentler slice of Tremel-ism.

MASSIVE SELLER.

## PINK FLOYD

Point Me To The Sky; Careful With That Axe Eugene (Columbia DB 8511). This starts off very gently, then takes off into a typical Floydian biggie, with the whirring guitars and the tough-styled guitar figures. The mood-changing continues, though, and there's a pretty solid commercial sound to it, all the way. Lots of percussion and something faintly reminiscent about it here and there. Flip: Rather clever.

CHART PROBABILITY.

## KEVIN KING LEAR

Cry Me A River; Shoe Shine Sam (Page One POF 109). Nice-balanced but violent attack on the Julie London old classic — and this could put Kevin in the charts. His last was good enough but just missed out . . . only to make progress in the States. This one whirrs along with a girle chorus behind and some highly eloquent song-selling way out in front. Rather exciting. Flip: Pacey and powerful beater.

CHART POSSIBILITY.

## THE SHAMES

Greenburg, Glickstein, Charles, David Smith and Jones: The Warm (CBS 3820). Titles of both sides sound like group names—but then what doesn't these days. Three years in the army'd do them all good. Very nice record, though, and shouldn't have much difficulty in making the charts despite the fact they're not a name group. Catchy is the word, I'd say. Catchy. Big sound, very brassy, behind it all. Don't know why, but it makes me think of a funky type Monkees. Mind you, if it doesn't get into the charts I shouldn't think it'll be a hit. Flip: very different this side, tinkling acoustic guitar intro, and a folksy harmony thing S and G style. Good.

CHART POSSIBILITY.

## MOUNT RUSHMORE

Stone Free; She's No Good To Me (Dot 115). The Hendrix number this—and quite well done. Nothing brilliant, and ordinarily I wouldn't have tipped it. But I got a feeling in me bones 'bout this record. Loud, heavy, funky and could easily get in the charts—the group has an album out in the States I believe, on which I've heard varying reports. "Stone Free" doesn't particularly show up their musical ability—but it's a commercial sound I s'pose. Flip: Quite nice but ordinary. Still you have to put something on the flip.

CHART POSSIBILITY.

## PIGMEAT MARKHAM

Sock It To 'em Judge; The Hip, Judge (Chess CRS 8085). Oh pix it to me sock meat. Back in the court again, the funky court full o' that fat Pigmeat sound, and he socks it to everyone. One day I'm going to get thoroughly sick of sock it to me, but sock it to me still socks it to me. Not sure really whether once is enough for Pigmeat as far as the charts go. But this will sell well—from the same mould as his last. Which is hardly surprising. Flip: Sounds like some sorta soul party's happening in the court, when here come de judge—de hip judge. Actually it's the same chap really, but more hip in an.

CHART POSSIBILITY.

## BRIAN KEITH

When The First Tear Shows; When My Baby Smiles At Me (Page One POF 103). Ex-Plastic Penny lead singer, now knocking at chart fame with a very fine vocal performance on this exciting song. Starts a bit slowly but as it builds it takes on a strong commercial line. Nice bluesy edge to the voice and the backing is extremely powerful. Could easily be big. Flip: Not so explosive but another good song.

CHART POSSIBILITY.

## NANCY SINATRA

Good Time Girl; Old Devil Moon (Reprise RS 20789). Not really sure about this one either. This is the sultry Nancy on a song which really is very good indeed. All sort of suggestive and so on, but harmless really . . . and it builds into a chorus-backed main line which has a great deal of commercial content. Needs support, I imagine, but it's jerky and direct enough to make. Flip: Fair enough reading of the standard.

CHART POSSIBILITY.

## PETR AND PAVEL

Laska; Wenceslas Square (Page One POF 112). The two Czech boys who arrived here in sensational circumstances. This record, in English, is a sensitive ballad. At first, doesn't seem to be very much, commercially-speaking, but it does have a grow-on-you appeal. Nicely sung and the backing is suitably expressive. Czech-language passage, which doesn't detract much. Flip: Interesting and Continental-sounding.

CHART POSSIBILITY.







Anne Solbakken, 15, Jonas Lies st. 10, Bodo, Norway. Stars and Hobbies — John Mayall, Fleetwood Mac, Butterfield blues band, Doors, Aretha Franklin, Supremes and Cream. Dancing swimming and boys.



Michael V. Wraggsa, 22, 1 Council House, Letheringsett Hill, Norfolk. Stars and Hobbies—Folk, blues, jazz, Electronics, Black Magic, dreaming, Zen witchcraft, Poetry, Pirate radio.

# READERS' CLUB



Mark Pearce, 15, 3 Ellesmere Road, Uphill, Weston-super-Mare, Somerset. Stars and Hobbies — Beatles, R. & B. Soul, Motown, Ska/Bluebeat. Exchanging and collecting old records. Girl pen-pal preferred.



Inger Amundsen, 18, Ammerudveien 35-E, Oslo 9, Norway. Stars and Hobbies — Pentangle, Ralph McTell, Folk songs, blues, soul, playing guitar, poetry, travelling, drawing and painting. All letters will be answered.



Tony Stephenson, 21, 64 Hollyshaw Lane, Whitkirk, Leeds 15. Stars and Hobbies — B. Holly and Crickets, Stones, Everly's, Eddie Cochran, Jerry Lee, Little R. C & W, Rock 'n' Roll, driving, cycling, veteran and vintage cars.



Roger Arthur, 21, 37 Chamberlain Way, Pinner, Middlesex. Stars and Hobbies — Joan Baez, Charlie Rich, Johnny Cash, Elvis Presley, Jerry Lee Lewis. All kinds of music, art, reading, writing, history, youth hostelling, philosophy, German.



Reg Eade, 24, 26 Claremont Road, Forest Gate, E.7. Stars and Hobbies — Country and Western things, Johnny Cash, June Carter, like all type of girls, like playing guitar.



Janice Markfell, 17, The Poptars, Lee-Line, Lea, Nr. Ross-on-Wye. Stars and Hobbies — Seekers, Pet Clark, Cliff, Bachelors, Tom Jones, Lulu, Val Doonican. Photography, wildlife, cycling. Would like boy pen-pal.



Marian Bolsover, 15, 4 Shirburn Gardens, Cantley 2, Doncaster, Yorks. Stars and Hobbies — Herd, Union Gap, Beach Boys, 1910 Fruit-gum Co., Robert Knight, Elvis. Collecting records, and writing. Wants boy pen-pals abroad only, must speak English.



Earl Peacock, 20, 168 Nisbet House, Homerton High St., London, E.9. Stars and Hobbies — Pink Floyd, Nirvana, Bee Gees, Beatles, Kinks, Dusty, Donovan. Classical music, playing piano, composing music, writing fiction. Girls please write.



Locky King, 19, 163A Hampark Road, Forest Gate, E.7. Stars and Hobbies — Otis Redding, Buddy Holly, Elvis, Bee Gees. Like writing to girls.



Baibina Suarez, 20, 200 Queen's Gate, Kensington, S.W.7. Spanish. Stars and Hobbies — Rolling Stones, Lulu, Dave Dee, Tom Jones. Pop music, books, dancing.

# SOFTLY, SOFTLY, THEY CREEP UP THE

# CHARTS

**T**HE Equals new release "Softly Softly" is currently creeping up the charts, true to its title. The group have also released their fourth L.P. "Equals Supreme". I spoke to Eddie Grant about the Equals' record and plans for the future.

"We've tried to achieve a live studio effect on the L.P. recording. We don't do a Geno Washington or Jimmy James, but we tried to enjoy ourselves and act like we were playing to an audience, Eddie explained. "Our style has always been simple. We play for the mass media and they haven't all got an I.Q. of 90. We have been claimed as the first British part negro group to achieve success outside of Britain, and I'm very proud of that. Our music must be universal because it is solid and simple. Our stage act may be sexy and a bit over-exaggerated, but it's only entertainment."

At this point in our conversation Gene Latter joined us, and Eddie explained how the Equals first "break-through" was due to him: "We used to live next door to Gene and every time his car drew up I would rush out and get under his feet to make sure he saw me. One day I read a quote in which Gene had said he was better than James Brown, who is a great favourite of mine, and I quite disliked him for that. Then one day when we were practising Gene heard us and took us to see Edward Kassner of President Records. Then our first release "I Won't Be There" was born."



THE EQUALS

Gene at this time had arrived with the good news that Dickie Henderson is planning to record one of Eddie's compositions, "Kalamazoo" for Christmas release. As well as writing the number Eddie Grant will probably produce it too. He explained that he now produces all the records for groups on the President label, with the exception of the Cymbals.

This, however, is not where Eddie's musical interests end. Along with group member Derv Gordon he manages the Pyramids, Sunday Times and Watson T. Brown. I asked Eddie if he aimed eventually to enter totally into the management and production side of the music industry.

"I'm not the sort of person who could leave playing. If I don't play for a week I feel terribly ill! I can't see myself giving it up for the next eight years. I feel our group has still got a lot to offer. I'd like to do a television show based around the group, so that we have a long enough spot to show exactly what we can do." "The 'guys' in the group are all very natural," Eddie continued, "I'm sure they'd be good for film work."

"We also do some cabaret and eventually we might augment the band for that type of work, but still keep our happy sound."

Meanwhile the group will be busy on a European tour of Austria, Vienna, Switzerland and Spain, where they have already achieved a number one hit with "Baby Come Back". At the end of the year the group also plan to visit America.

As Eddie explained, the Equals have already established their music, and now they plan to establish themselves.

VALERIE MABBS



Norma Leon comes from Yorkshire, is blonde, matey — and has been singing since her childhood, having toured a great deal on the Continent. She also has courage. Her first big record chance was ruined by a car accident which left her despairing that she'd ever work again. But now she has hit back against fate, with an RCA version of the Bee Gee song "When The Swallows Fly" — and Norma will be doing a great deal of promotion on it through the weeks to come. She's also a Manchester United fan of long standing.



The guitar arrangement, instrumental all the way, of Khachaturian's "Sabre Dance" has been getting awe-inspired comments from dee-jays in recent weeks. Here are the lads who created it for Parlophone... Love Sculpture. Dave Edmunds does the guitar bits; John Williams is on bass; and Congo plays drums. For obvious reasons, this number is the highlight of their stage act, as audiences at London's Marquee will testify.



Hungarian pop groups don't exactly abound on these shores so it's good to welcome one which has been making a name for itself around the London club scene. Red Star have now paid two visits to Britain and a third is planned for early next year. In the meantime the considerable number of fans they've gathered at their dates in the Revolution can find consolation in their new Decca album that's filled with their own songs played and sung in their own very distinctive style.



Recently the Beatstalkers changed to a bluesy-type of sound, as opposed to their very pop-type scene. They also changed their garb, as this picture shows. Reason for the kills? Well, they wanted to produce something a bit different when going to work in Germany. They weren't too keen on the idea at first, but John Stephen designed a kilt for young folk — without the usual Scottish trimmings. They now do NOT think they look like a bunch of Andy Stewart's! Next record: "Little Boy" on CBS, out around now. Left to right: Jeff Allen, drums; Ronnie Smith, lead guitar; David Lennox, singer; Eddie Campbell, organist; Alan Nair, bass. All from Glasgow, folks.



Here are the Bedrocks, six-strong group from the West Indies and currently living in Leeds — their first record, now out, is "Ob-La-Di-Ob-La-Da" (Columbia) — a song, of course, from the new Beatles LP and written by two chaps names Lennon and McCartney. The boys travel to and from dates in a second-hand ambulance! Individually: Owen Wisdom, bass guitar; Trevor Wisdom, organ and vocals; William Hixon, lead guitar; Paul Douglas, tenor sax; LeRoy Mills, trumpet; Reg Challenger, drums.





**BONZO DOG DOO-DAH BAND**

# JIMMY



JIMMI SMITH

## THE FULLY FLEDGED ARTIST

**B**ACK in 1955, when cars were beginning to grow fins and before the hoola hoop had even been thought of and rock'n'roll was still a thing of the future, things were beginning to happen for an unknown intermission group in New York's Cafe Bohemia.

Not only was Jimmy (who?) Smith good, said America's jazzmen, but he was doing something new and exciting. He was playing organ. Admittedly not the first — that distinction must go to Wild Bill Davis — but one of the earliest and best. Within a few weeks of arriving in New York Jimmy Smith's Trio had become one of the most popular groups with the musicians of that city, and the Cafe Bohemia had become a mecca for jazzmen.

Jimmy Smith will be here any day now for a series of concerts. No longer unknown but a giant of jazz and the idol of many — an unclassifiable musician who's recorded blues and big band sounds. And recorded. And recorded. And his albums have sold. And sold.

Jimmy Smith was born in

Norristown, Pennsylvania, in 1926 — both his parents played piano, so it was natural that little Jim should play it too. Then he went on to study piano, bass fiddle, harmony and theory at the Orenstein School of Music until he had to do wartime service. As a pianist Jimmy Smith was considered one of the leading Bud Powell disciples. (Powell being one of the "greats" in jazz).

After the war Jimmy once more turned to the serious subject of playing jazz. He joined Bobby Edwards' Dial Tones and the Herb Scott Quintet — then Johnny Sparrow and his Bows and Arrows for a while before taking up residence with Don Gardner and his Sonatones, with whom he remained until forming his own trio.

It was while he was playing

with Gardner that Jimmy heard Wild Bill Davis — the first modern pianist to successfully switch to organ. And this inspired our hero to make the switch himself — as soon as he's mastered this comparatively new jazz instrument, he left Gardner and started playing the Cafe Bohemia. Which takes us up to those days I mentioned earlier, before the invention of the hoola hoop.

Jimmy was now recognised as "a fully fledged jazz artist with something important to say" — but only by the jazzmen. The new sound still had to meet the test of the public, and like anything new the public were a little wary of it. But once they accepted him, it all happened in a big way — records like "Midnight Special" and "Walk On The Wild Side" hit the national charts. Jimmy had launched into a recording career that's made him one of the largest jazz sellers — and he's made a couple of dozen albums. With his trio, and then along came "Bashin' The Unpredictable Jimmy Smith" — the first album he



**D**URING his two year lay-off from record production Phil Spector has been appearing in small acting parts on television and film... Atlantic Records in America are reported to be paying \$200,000 for Jimmy Paige's new group Led Zeppelin... Eire Apparent have bought a four-bedroomed house in Los Angeles — with swimming pool... the Village — a tip for the top from John Gee and Kit Lambert... Dave Robinson says: "Will the real Muddy Waters please stand up..." the new Spencer Davis Group is his seventh... the Shirelles, the Dells and the Vibrations still have the same group line-ups as when they started about ten years ago. Just thought you'd like to know... world heavyweight boxing champion Jimmy Ellis sings with Atlantic group the Riverview Spiritual Singers... Lewis Rich, one-time singer with the Herd, has new disc out on Philips, "I Keep It Hid"... Van Der Graaf Generator could be very big next year... the Sweet Inspirations did the vocal backing on Dusty Springfield's disc "Son Of A Preacher Man", recorded in Memphis... A45: Tyrannosaurus Rex... happiness IS Gun-shaped — and they're getting warmer all the time... Beatles' double album already selling better than any single in Luton and district... quite a number of big names brining out too-soon follow-ups lately... nice idea from "Pick of the Pops" playing foreign language versions of hits that have been heard all too often... sizzling attack on the "Hair" cult (and a big plug for soul music) delivered by Jack Good in last week's TV Times...

Pops, member of the Joyce Bond Revue, has 31 children... couldn't Geno Washington's manager, Mike Rispoli, afford a decorator?... Holland-Dozier-Holland are reported to have filed a \$22 million damages suit against Motown... widely differing reports on a recent Cream concert, from fantastic to diabolical... Golden Publicist of the week: Roger St. Pierre who, after donning driving specs and declaring he's as blind as a bat without them, promptly backed into stationary Cortina... says Jimmy Scott: "Only I know the true meaning of 'bra'"... Derek Taylor trying to persuade the Beatles to go on a train trip... David Griffiths now waxing his once-Zapata moustache (?)... New York Public Library got excellent reception at Revolution last week, and are to appear there regularly... Q46: If Mary Hopkin starred in "Those Were The Days" and the Equals had a guest-spot in "Softly Softly", who would you expect to find on Radio One at 8.15 on a Tuesday night?... Joe Cocker's "With A Little Help From My Friends" number one in Turkey this week. Just thought you'd like to know... the whole of the underground movement threatening to go overground next year (?)... a guitarist in America was electrocuted recently while playing in wet socks and no shoes... the Original Pudding Chair Sometime, currently on an extensive tour of Tooting Bec, are not THE Pudding Chair Sometime (known and loved by millions)... suddenly "Groundhog" looks like being a happening name...

## THEY'RE ALL THEY NEED TO GET BY...

**A**ND so it's third time lucky for Marvin Gaye. Apart from having a very successful solo career over the past eight years, Marvin has established himself as the male half of three very successful duets. Firtly, in 1964, he recorded with Mary Wells, who was then the undisputed Queen of Soul. The musical friendship was short lived indeed.

For, having enjoyed great national success in both the States and this country with "Once Upon A Time", Mary promptly left the Motown organisation and went into the musical wilderness. However, she has recently returned to the scene with Jubilee, for whom she has recorded a new album that is now available over here via Stateside.

This mini-success in our charts was Marvin's first bite at the U.K. hit parade despite having enjoyed several notable American hits such as "Can I Get A Witness", "You're A Wonderful One" and "Stubborn Kind Of Fellow".

It was not until 1966 that Marvin teamed up again. This time Kim Weston was chosen. She had at that time enjoyed a string of American successes and their first offering was "It Takes Two", which was destined to put Marvin high into our charts again. But lightning did strike twice for Mr. Gaye. Within weeks of the disc achieving international status, Kim Weston left the company and joined her husband, Mickey Stevenson, at MGM. But this teaming did in fact leave enough recordings to compile an album — "Take Two" — which is still available on Tamla Motown over here. Tracks include "Baby I Need Your Lovin'", "Till There Was You" and "It Takes Two".

The success of complementing Marvin with a member of Motown's distaff artistes prompted them to give it one more try. Tammi Terrell was selected. Again, she had enjoyed some amount of success as a solo artiste with the company. Whereas William Stevenson had produced the Marvin and Mary/Marvin and Kim sessions, the production team of Harvey Fuqua, ex lead voice with the Moonglows, and Jerry Bristol were selected. Finally Marvin seems to have captured his leading lady because Tammi has already recorded two albums with him although their personal appearances have been seriously hindered because Miss Terrell has recently undergone a major operation and is still unable to tour. They have so far on disc enjoyed four successful singles — "Your Precious Love", "If I Could Build My Whole World Around You", "Ain't No Mountain High Enough" and their current British chart success, "You're All I Need To Get By". Their new American single, incidentally, is "Keep On Lovin' Me Honey", which is featured on their new album, "You're All I Need".



**MARVIN GAYE & TAMMI TERRELL**

But, as yet, Marvin has been unable to break through the barrier over here as a solo artiste. His latest American release revives Gladys Knight's "I Heard It Through The Grapevine". Having already heard the disc and bearing in mind that it is his quickest and biggest selling record in the States for many a year, I feel that it could bring a change of luck for him. Certainly if any R&B artiste deserves to have a great big hit record it is Marvin Gaye. Meanwhile, there will be a steady flow of Marvin and Tammi records, some of which will grace our charts anyway.

JOHN DOYLE

made with a big band. And now his latest album "Livin' It Up", coinciding with the man's concert tour over here, features Jimmy with Oliver Nelson — of course — and strings even.

Jimmy Smith has met a lot of challenges, gone in a lot of directions. But it's not over yet — he still wants to add more classical approaches to his playing...

DEREK BOLTWOOD

## NEXT WEEK: ★

★ Elvis, Nina Simone, Arthur Brown, Move ★

### TWO GREAT SONGS!

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