

Record Mirror

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Inside: Elvis,
Beach Boys and
Move in colour,
and Tremeloes



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YOUR PAGE ...want to let off steam? Any questions about the scene? Then just drop a line to JAMES CRAIG, LETTERS EDITOR.



THE DUBLINERS—part of the rural comeback!

LET'S HAVE MORE OF THE RURAL HITS

In brief . . .

JUNE Easton, 93 Mount Pleasant, Armadale, Westlothian, Scotland: Never any mentions of Del Shannon, Just Monkees—well, I don't dislike them, but Del is being sadly neglected (sob!) James Craig: When Del was last over here. Record Mirror had two lengthy features on him. Remember?

David Lloyd, School House, Secondary School, Whitechurch, Cardiff: Please can anyone help me collect articles about Dusty Springfield — and pictures of her from American magazines.

Frank Allen, 49 Woodside Park Road, North Finchley, London, N.12: I'm trying to get RCA-Victor to do a three-record set album of Elvis's Golden Records — Volumes 1, 2 and 3. Please write to me and I'll pass your letters on to the company.

John Lyons, 10 Longleat Way, Bedford, Middlesex: I think the Dubliners' "Seven Drunken Nights" is a poor copy of a Sonny Boy Williamson song "Wake Up Baby", which was also written by him. Recorded in 1961 and still available on a Marble Arch album.

Mrs. R. Nicholas, 38 Kenway Road, London S.W.5: A reader asks what extra ingredients Roy, Cliff and Elvis have that keeps them at the top. The answer: These three are pop musicians . . . and we are under their spell.

Mrs. Ward, Park Road, Oldham: Thanks for such a good report on the new Elvis film. What we enjoy is good clean entertainment, no squalor, kitchen sink or sex —

it wouldn't suit Elvis who is a clean-living gentleman.

Robert Slater, 27 Florence Road, Brighton 6, Sussex: I have copies of nearly every Brenda Lee single out in Britain, plus her LP's up to March 1967. I'll sell or trade them for similar material by Gene Pitney.

Jill Noddle and Jane McKeown, 116 Grosvenor Road, Pimlico, London, W.1: Our boy-friends say it was Larry Cunningham who recorded "Tribute To Jim Reeves". We say it was an American artiste. Please help us prove our boy friends wrong. James Craig: Sorry girls, 'Twas Larry Cunningham himself!

Vivienne Thumpston, 129 Swakeleys Road, Ickenham, Uxbridge, Middlesex: I've been living with Sam and Dave's "When Something Is Wrong With My Baby" for a month. And I'm telling you that even minus the "Lord Have Mercy's", "Do You Feel Alright's" and "Y'all's", this is what soul is all about. Uncontrived, sincere, well-arranged, beautifully performed and building to a fantastic climax.

Mike Cowley, 26 Barnaby Place, Guisborough, Yorkshire: The company that has had unforeseeable hits with artistes such as Dylan, Simon and Garfunkel, Andy Williams and Tony Bennett — CBS — has now taken over distribution of Jan and Dean. Is it too much to hope for a repeat performance with the West Coast Dynamic Duo?

Pete Wilkinson, Rotherham, Yorks: Though Lulu's latest "The Boat That I Row" is good, there's a better one by Neil Diamond on the flip of his single "I Got The Feelin'", released last November. I'm sure that, with pluxs, London Records could still make it a hit.

IT's nice to see an Irish folk group like the Dubliners get into our charts with their "Seven Drunken Nights", which just goes to show what plugging can do for a non-commercial recording, and on a small label at that. Accents have always fascinated me, although in this case it could have been the song rather than the singers that has contributed to the success. It would certainly make a refreshing change to see more of these rural folk singers from various parts of the British Isles hit the charts with their respective accents, like Adge Cutler and the Wurzels with "Champion Dung Spreader" from the West Country, and the Singing Postman with his current single "Mind How You Go", from the steaming rain forests of Norfolk. Will Nailsea, Somerset, be our answer to America's Nashville?—Tony Grinham, 196, Selwyn Avenue, Highams Park, London, E.4.

EVERLY QUALITY

IT's over nine years since the Everly Brothers' first record "Bye Bye Love" hit the charts towards the end of 1957 and they have since been two of the greatest performers ever to appear on the pop scene. Back in the days of that number, the majority of the Everlys' records were in the C and W trend, as were most of their London singles. It's interesting to note how such other greats as Holly, Orbison and Presley started by singing in this style. The hits that followed for the Everlys on Cadence were "Wake Up Little Susie", "This Little Girl Of Mine", "All I Have To Do Is Dream", "Bird Dog", "Problems", "Take A Message To Mary", "Till I Kissed You"



DON (left) and PHIL EVERLY

etc. All with good flip sides and ten written by Boudleaux Bryant and his wife. Their first LP included hits by Gene Vincent and Little Richard and these were better, I think, than the originals. They changed labels and their style changed, too. "Cathy's Clown" leaped to the top and so did the follow-ups. All with excellent 'B' sides. Now it looks as if they won't make it so big again . . . but as perfectionists they have always been worthy, not like so many performers of today who make the charts irrespective of what quality their records are. — Simon E. Myers, 76 Brookfield Avenue, Poynton, Stockport, Cheshire.

CHART STORY

IT's all lies, I tell you, I'm not "Kaiser Bill's Batman" — there's been a terrible mistake. This guy called "Jimmy Mack" asked me to do a favour and take out a friend of his called "Bernadette". In a willing mood, I agreed but I didn't know she was engaged to "Arnold Layne" — and not knowing I said "Something Stupid" to the effect that I was "Dedicated To The One I Love", but she thought I meant her. She nearly flipped. "Touch Me, Touch Me" she cried and I thought she'd gone mad and said "Why Why?" "Because I Love You", she replied. "You've Got What It Takes". I told her "You're Joking" . . . she had only known me twenty minutes. She said: "But I'm A Believer in instant romance", and "What A Woman In Love Won't Do is nobody's business". Then a friend of her fiance's called "Al Capone" found out and trying to help out said: "I'm Gonna Get Me A Gun" and fix him, meaning me! By then I was in a "Purple Haze" and said: "Forget it, just 'Release Me' and let me go home because

"I'm Gonna Get Along Without You Now". Fortunately she agreed after I showed her "Pictures of Lily", my wife, saying we were very "Happy Together". Must confess I ended up with "Seven Drunken Nights", trying to forget. I'm glad "It's All Over" . . . but let it be a lesson to all of you.— C. R. Ure, 73 Broadcombe, South Croydon, Surrey.

SUCCESS!

LOOKING through old copies of Record Mirror, I found some facts about a certain group. First article on the six-man group appeared in May 1963, when Norman Jopling praised their qualities and predicted a big future for them. There were only five of them when their first record entered the charts two months later. The first EP was in the charts for over a year. The second topped the EP section for fifteen consecutive weeks. The first LP topped the charts for twelve weeks, dropped out after nearly a year and returned three months later. They have had fifteen "Cashbox" top fifty entries. They've had six LP's, 3 EP's and twelve singles, six number ones, in Britain — a total of 98 different tracks. And 'n the 1966 poll they knocked the Beatles to second place in the British vocal group section. The Rolling Stones, of course. With success like this, it'd be interesting to conduct a poll to find their most popular recordings. 1. Single track; 2. LP; 3. LP track. Let's have the entries rolling in to me: my own choices: 1. Get Off My Cloud; 2. Aftermath; 3. Goin' Home — Chris Feather, Badock Hall, Stoke Bishop, Bristol, 9.

SPECTOR SOUND

REGARDING the Beach Boys' new record "Then I Kissed Her" and the Walker Brothers' "Walking In The Rain", I think we'd benefit by re-issuing the originals by the Crystals and the Ronettes — their versions are the best and they contain the sensational Spector sound. I think it unfair that second-rate versions of the original should be a hit and anyway I think it would be on the way to re-creating a new and more permanent interest in Phil's sound. I've heard it called almost "Wagnerian". Anyway, Decca could put different 'B' sides — say "Uptown", or "On Broadway", or "He Hit Me", for the Crystals . . . and "I Can Hear Music", or "I Wonder", or "Chapel Of Love" for the Ronettes. — Michael G. Jones, 66 Rotherhithe New Road, Bermondsey, London, S.E.16.

MEMORY LANE!!!

WE so hardly hear the good old records I enjoyed when I was in my teens. I'm 22 years old now but it would bring back nice memories to hear once again "When Mexico Gave Up The Rumba" (Mitchell Torok), "Dear One" (Larry Finnegan), "True True Happiness" (Johnny Tillotson), "Language Of Love" (John D. Loudermilk), "Let The Little Girl Dance" (Bobby Bland), "Ballad Of A Teenage Queen" (Johnny Cash), "Don't Play That Song" (Ben E. King), "You Are The Only One" (Rick Nelson) and many more. Surely it would be a good idea if these records were re-issued, or given radio play. Many others. I'm sure, like these oldies but goodies. — Vince Laus, 42 Rochester Avenue, Rochester, Kent.

Record Mirror

EVERY THURSDAY

116 Shaftesbury Avenue, London W.1.
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The secret of Mickie Most's huge success



MICKIE MOST seen presenting DONOVAN with the gold disc for million-plus sales of "Mellow Yellow"

MICKIE MOST is one of the most successful recording managers in the business and has spelt 'good luck' to many artistes since he first produced THE ANIMALS' haunting "House Of The Rising Sun". His first recording session with LULU has produced her first hit for some time . . . and JEFF BECK'S debut single has also proved to be a winner.

I called Mickie at the recording studios where he had spent most of the day with DONOVAN. Had Don's new single resulted? "No, the session didn't work out as well as I hoped" said Mickie, "so we'll probably use the numbers on an album."

Following his trip to the Cannes Film Festival, he will be off to the States seeking material for his artistes. He made a trip there recently and among the numbers he found was one called "The Boat That I Row." "I'll spend about a week looking for material" he told me, "and I'll also be laying the foundation for Lulu's trip there in June. Her record will be released in the States to co-incide with the trip."

I SWING WITH IT

Mickie is please with the success his artistes are having in the U.S. "Jeff Beck's got a hit there and The Yardbirds are doing extremely well with 'Little Games'."


His work doesn't end in the studio when a number has been successfully recorded. "I take care of the artistes all along the line. I swing with it. To make money you've got to help the artiste and promote the record and make sure that the shops have got their copies. If my work just stopped at the recording stage I'd have nothing much to do but sit around because I'm only in the studios once or twice a week."

The forthcoming New York trip will no doubt result in Mickie finding some hits for his artistes — and his shrewd choice of material usually pays off. "I definitely choose all the material the artistes record. I play it to them and if they like it, good. If they don't . . . they still do it anyway. They trust my judgement. Herman, for instance, has sometimes not been too happy with material I've chosen for him — but he acknowledges that I've been right . . . and he's got 40,000,000 record sales behind him to prove it."

"After all, most artistes don't know what's good for them, unless they're songwriters. Donovan plays me several numbers and I choose which ones to record. The success of "Mellow Yellow" surprised him."

"However, I never go to see my artistes perform on stage. I have a set plan in mind with each artiste and I know in which direction I want them to go. If I heard them on stage they might play a number which might prejudice me. I might think 'that's nice' and it might throw me and alter the particular plan I've set out."

BILL HARRY

SOUL SUPPLY 

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HOWARD TATE
Get it while you can Verve VS552

THE RAELETS
One hurt deserves another H.M.V. POP1591

BETTY LAVETTE
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THE VIBRATIONS
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After the break—John talks of his secret ambitions, a budgie, and the cause of the split

NOW, it didn't exactly come as a shock did it, that the Walker Brothers were breaking up. Despite flurries of denial, distraught publicists, and general apathy from the three lads concerned, the happening has happened.

Now, apart from the immediate concern that Walker fans will either have to pay three times as much from now on for their idols records, or else tearfully choose between them, there is also the question of what do the Walkers (are they still going to be called Walker?) themselves think about it.

I spoke to John at Dezo Hoffmann's photographic studio — John was having his first solo pictures taken.

"Well, I'll be called John Walker," said John. "That'll save any mispronunciation!" In between John's comments, Dezo was carefully posing John and using a budgie as a prop.

"But Dezo I hate budgies," muttered John, who is a renowned dog-lover. "Listen," said Dezo. "If the kids see you with this budgie, then they'll love you even more. All the kids have budgies in their homes."

Meanwhile, the most immobile budgie in the world sat silent on John's hand.

"I'm excited," said John. "This is really the first time I've ever really had to try to prove myself. As me—as a solo name. Admittedly I've got a great advantage over other new solo artistes — but I'm still worried. Obviously."

"I'll be using a permanent backing group and I'll be writing lots of my own material — eventually I hope to go into films."

John's publicist, Chris Hutchins interjected to say that since the announcement (the day before this interview), offers had been flooding in from all over the world. Already John had bookings actually into NEXT year!

But what did actually cause the break. The final split?



THE WALKER BROTHERS — this is the last official studio shot to be taken of them before the final split.

"Incompatibility. The kind of music mostly — I could never see eye to eye with Scott. And I can't even explain to you the kind of music which I like. You ask me if my future records will sound like the Walker Brothers — well, I was one third of the group, so there'll be some similarity! But I won't be deliberately trying to emulate the sound."

"My eventual aim of course is to go into movies. I've got some things lined up already but no dates set as yet."

"You see things reached a head with the group. We could go no further. We couldn't get any further with the sound or with the image. I could tell you

exactly what the publicity pictures would have been like now if we'd have stayed together. I could tell you exactly what the next few records would be like. This was really the main problem.

"If I flop — then I won't regret this decision. I never regret anything I do, it's like cutting off a finger or something. My wife agrees with me all along with this."

That's it then. John Maus, alias John Walker is now going solo — he's nervous yet confident, a little undecided but ambitious. The odds are that in one year he'll be a big solo star.

Next week — a solo Gary talks to the Record Mirror. **NORMAN JOPLING**

AIR Hitmaker John Burgess offers a chance to the 'young hopefuls'

A RECORDING manager is always on the listen-out for fresh pop talent and so it's a great temptation for me — in this, my first magazine column — to say how I'm always interested in hearing demo discs and tapes made by young hopefuls.

The trouble is that whenever anyone in my line of business makes such a statement he is immediately inundated with samples from singers, musicians and song-writers. Which ought to be great. But isn't. I can hardly describe what a depressing experience it is to listen to hour after hour of utterly hopeless material. It's really quite upsetting to think there are so many people around who have absolutely no self-critical faculties and who cherish the most fatuous illusions about their abilities. For the blunt fact is that the overwhelming majority of demo-senders haven't got the faintest idea what a quality pop disc is all about. They don't get within a million miles.

And perhaps the saddest thing of all is that you get same names, the same terri-

ble voices and ghastly songs, sent year after year.

Let me try to give you some idea of how rare it is to come across an artiste with a good, distinctive sound. In my years at EMI I heard thousands of demo discs and live auditions in the recording studios. Two afternoons a month I used to listen, half an hour at a time, to performers who thought they ought to be making commercial discs.

Of the demos sent I'd say less than one per cent revealed evidence of sufficient talent to justify a studio audition. All those people spending time and money for an appalling result. Looking back on those years I can't remember finding one worthwhile singer, group or song. Nothing.

All the artistes I've ever found were recommended by somebody. Manfred Mann, for example, was recommended by his publicity agent, Ken Pitt. Freddie and The Dreamers were recommended by John Barry who — with no financial stake in the group — simply rang up one day and said I ought to

listen. And when a musician of John's calibre says listen, I listen.

Russ Conway is another musician who recommended a group to me, though to my subsequent regret I turned them down. They were called The High Numbers, I tested them and thought they were excellent but it just so happened that at the time I was extremely busy recording artistes who were in the charts — Manfred, Cliff Bennett, Adam Faith, plus a few others who looked like making it. So I had to tell The High Numbers' manager that, much as I liked the group's sound, I'd have to pass them up because of pressure of other work. A few weeks later they had been recorded elsewhere and were on their way into the charts. Mind you, they'd changed their name — to The Who.

Still, I'm far from being the only one in the business who has been too busy to pay sufficient attention to a good thing. I know that Ron Richards tested Lulu, liked her style, but nevertheless turned her down because he was at the time immersed



JOHN BURGESS

in the Liverpool scene's big explosion of talent. Oddly enough, Peter Sullivan heard Lulu in a Glasgow club a few days later, tested her and signed her for Decca. When

● CONTINUED ON PAGE FOUR



Sandra Massey, 14, 11, St. James Square, Portfield, Chichester, Sussex. Stars — The Walker Brothers, The Beatles, Yardbirds, Crispian St. Peters, Hobby and interests — Pop records, collecting pics of Walker Brothers and singing.



Alan Kay, 18, 169, Manor Road, Stoke Newington, London N.16. Stars — Nina Simone, Ray Charles, Mose Allison, J. Coltrane, Marvin Gaye, Miracles, Solomon Burke, Temptations, Hobby and interests — Blues and Jazz, Cabbages, Chicks, Bread, Reading R.M. backwards.

READERS' CLUB



Roseann Wilson, 15, 33 Gravel Hill, Tile Hill, Coventry, Warks. Stars—Herman, Small Faces, Elvis, Dave Dee, etc. Hobby and interests—Jazzing, Rockers or mods, having fun.



Emil Nejedlo, 19, Praha 6, Fetrovska' c 49/1007. Stars — Elvis Presley, Eddi Cochran, Buddy Holly, the Rolling Stones, Hobby and interests — Photos, collect records, girls.



Marianne Backén, 16, Stockholmsgatan 19 C 34, Helsinki 27, Finland. Stars—Bob Dylan, Buffy St. Marie, Peter, Paul and Mary, Hérbie Mann, Dave Brubeck, The Modern Jazz Quartette, etc. Hobby and interests—Writing, jazz, folk, guitar playing, John Lennon, singing, sailing, cats. Will write in English, Swedish or Finnish. Boy and girl pen friends, thanks!!



Melvyn Holloway, 16, W.B.S. Goldings, Hertford, Hertfordshire. Stars — Small Faces, Troggs, Stones, Ryan Twins, Hobby and interests — Girls, records, clothes, pen-pals.



Jan Arve Christoffersein, 15, Tordenskiolds GT5, Bergen, Norway. Stars — Beatles, Stones, Sonny and Cher. Hobby and interests — Pop band, pictures, Photography.



Birgit Andersen, 15, Kobkesvej 16, Odense, Denmark. Stars—The Walker Brothers, Herman's Hermits, Cliff, The Beatles, Hobby and interests—Pop, dancing and other things, I want to write to a boy of 16-18 years..



Paula Stevens, 17, 43 Irving Street, Lee Bank Birmingham. Stars — Kinks, Mindbenders, Dave, Dee, Dozey etc. Hobby and interests — Dancing and Pop groups.



Sarah Peu-Hadar, 19, Mahane-David 19/1, Haifa, Israel. Stars—Beatles, Elvis, Cliff Richard, Hobby and interests — Movies, records, football, collecting view cards, pen-pals.



Tom Grzelusko, 19, Kalisz, ul. Putankiego 1/6a, Poland. Stars—Move, Troggs, Kinks, Dave Dee, Small Faces, Artwoods, Stones, Monkees, Hobby and interests — Girls, collecting records, musical papers, dances, sport, mods.



Arthur Wolfendale, 26, 44 Holby Street, Blackley, Murr. 9. Stars—Gene Vincent, Little Richard, Jerry Lee Lewis, Stones, Hobby and interest—Records, films.

Owing to the fantastic success of Readers' Club and the rate at which your photos have been pouring in, it would have been impossible to keep pace with them in the paper. Therefore, we are not printing the coupon anymore, until we rid ourselves of the enormous backlog which has accumulated. So, hard luck anyone who hasn't yet written—but in a couple of months (we hope) the coupon will be back again. Until then, we'll print as many photos as we can. . . .

GORDON WALLER—A BBC-2 DRAMA ROLE

GORDON WALLER makes his television debut next Monday (May 15) on BBC-2. He appears in the starring role as a disc jockey in the **ALUN OWEN** play "The Fantasist." Alun Owen is the Liverpool playwright who scripted **THE BEATLES** first movie "A Hard Day's Night".

The play is part of the "Theatre 625" series and may be shown on BBC-1 later in the year.

Despite rumours of a **PETER & GORDON** split, the duo have a new disc released on May 26. It is the title track from the **MICHAEL CRAWFORD/OLIVER REED** film "The Jokers", due to be premiered on June 15.

Newies from Eric Burdon Engelbert and the DC5

THERE are new discs from Engelbert Humperdinck, Los Bravos, The Dave Clark Five, Eric Burdon, The Righteous Brothers, and Garnett Mimms, to be released on the week ending May 19. All the singles for release that week are as follows:

DECCA: The Wonder of You — Keith Shields; There goes my Everything — Engelbert Humperdinck; Six Questions — Errol Dixon; Happy — The Rush; I'm all Ears — Los Bravos.
R.C.A. A Fistful of Dollars — Ennio Morricone plus Orchestra and Chorus; Stop and Think it Over — Perry Como, H.M.V. Stranger than Fiction — Bert Weedon, COLUMBIA: All the World — Kathy Kirby; The Girl with the Sun in her hair — Mr. Acker Bilk; Tabatha Twitchit — The Dave Clark Five.

PARLOPHONE: I Was Queen Victoria's Chambermaid — Mrs. Mills; Somewhere in the Sun — Robert Peters, M.G.M. When I was Young — Eric Burdon and the Animals.

UNITED ARTISTS: Roll the Punches — Garnett Mimms, LIBERTY: Elvira — Baby Ray, STATESIDE: Shadows of a Forky Day — Tony Roman; Too many Fish in the Sea, and Three Little Fishes — Mitch Ryder and the Detroit Wheels; Upright Good Woman — Spencer Wizzins.

TAMLA MOTOWN: Just Look what you've Done — Brenda Holloway; When you're Young and in Love — The Marvellettes, VERVE: Melancholy Music Man — The Righteous Brothers, C.B.S. One in a Million — Chapter Five; Soul Tied — Coasters; We'll Meet Again — the Magic Lanterns; Hurtin' — Johnny Devlin; Do it Again a little bit Slower — Val and the V's; Days of Love — Tony Bennett.

POLYDOR: One Man in my Life — Lynn Holland; Living it Up — Bert Kampfert, ATLANTIC: The Beat Goes On — Herbie Mann; STAX: Same Time, Same Place — Mabel John, ATLANTIC GOLDEN OLDIE: And I Love Him — Esther Philips, MERCURY: These Gentle Hands — Julie Rogers; The Coming Generation — the Gremlins; Sunday will Never be the Same — Spankie and Our Gang.

NEW DUSTY

PHILIPS, Holiday for Clowns — Brian Hyland; Give me Time — Dusty Springfield, FONTANA: This Time Long Ago — Guess Who, A Man Alone — The Fontana Singers and Orchestra; I — Kiki Dee.

CONTINUED FROM PAGE THREE

having lunch with Ron (who was working for EMI), Peter started raving about his new discovery. As soon as Ron realised it was the same girl he'd just turned down he said "I thought I'd made a mistake!"

It is true, though, that it is possible — remotely — to discover a major talent from a submitted demo disc. Peter Sullivan has done it. Decca were sponsoring a Jimmy Saville Luxembourg show in which Jimmy invited talented listeners to send demos to Decca. A couple of dozen of those demos arrived on Peter Sullivan's desk. One of them astonished him. It was sent in by a couple of Welsh lads and was a recording of a friend of theirs who, the lads reckoned, deserved to be better known. Peter shot up to Wales and spent a couple of nights soaking round working men's clubs with the singer, a fellow called Tom Jones.

So, you see, it can happen. And that's why I say — hesitantly and apprehensively — that I'm seeking new talent. I'm not that interested in groups right now but I'd par-

British Rail beat cruises!

BRITISH Railways are organising a series of beat cruises through the summer — starting on Wednesday, June 7, when Simon Dupree and the Big Sound are the featured guests.

The cruises will be the only regular mobile floating clubs, sailing up and down the Solent and calling at the After Peak club, in Ryde, Isle of Wight. Southern Television will be covering the first "wailing sailing".

Recording artists are to be featured each week, with local support acts and a pre-recorded disc show broadcast on the upper decks while the groups play below. Other artists booked include the Amboy Dukes, the Gass, the Shovelles, the Mike Stuart Span, Terry Reid and Peter Jay's Jaywalkers and the Nite People. Yet to be confirmed are the Alan Bown Set and the Amen Corner, a group shortly to record on the Deram label.

OSSIE ARRIVES!!

A sensation was caused by soul singer Ossie arriving at Euston Station this week in a tangerine coloured suit. His chauffeur told press and photographers, "He always wears something conservative for travelling". Ossie's latest disc is "Nothing Takes The Place Of You" on Polydor.

particularly like to find a boy and a girl singer — so long as they have the instantly distinguishable sound that is generally the mark of the successful artist. Just to take a few examples — a record by The Beatles, Paul Jones, Lulu, The Hollies or Cilla is immediately recognisable as soon as you play it. However accomplished a singer may be I cannot help if he or she sounds like an existing star. I only want to hear from people who honestly feel they sound different from anything else on the market. One other thing: if I receive hordes of depressing stuff it will make it all the harder for me to find sufficient time to pay attention to the one per cent or so that has got potential. I'm therefore limiting this offer to complete unknowns — to performers who have never before submitted a demo or a tape. Believe me, I wish I could listen to everybody, record everybody and set everybody to the top of the charts. But real life isn't like that and I'll be delighted if I find just one artist capable of making a hit. If by any chance you're that one please write to me, enclosing a photo if possible, at AIR (London) Ltd., 101 Baker Street, London W.1. **JOHN BURGESS**



BOBBY BARE

BILL HARRY'S POP TALK

AMERICAN Country star **BOBBY BARE** spent a few days in London last week prior to his current German tour. Tall, tastefully dressed, Bobby has been performing for ten years and has been a major figure in the U.S. Country charts for the past five years. He's had million-sellers — and several singles that nearly reached the million mark, but were Top 5 entries nevertheless. This is his third trip to Europe. "I first came over with **JIM REEVES** and **CHET ATKINS**. We toured Germany, Holland, Belgium, Norway, Sweden, Denmark — everywhere except England. Country Music doesn't seem to have moved in England until recently and, of course, I'm happy about the growing interest here.

"I think that the only thing that has prevented Country Music from happening is the image. In the States we've dropped the term 'Country & Western' — it's 'Country Music' now. For years people looked on it as a music belonging to bare-footed ignorant hillbillies. But most of the Country singers are intelligent, well educated people — and the Country sound is basically being performed by the young guys in America. At one time, if you played guitar, sang and spoke with a Southern accent, to most people you were inferior, but that's no more. One of the major things that have helped Country Music is the new breed of Country singers that are not Hillbilly. 15 or 20 years ago they would have been called pop singers.

"What is Country Music? It's just American music — good songs with simple melody and a good message. You just have to have a damn good song that's easy to listen to.

"I dropped up to Liverpool the other day to see the opening of a Country club. I'd always wanted to go there. I just wanted to say 'hello' to the audience — they were very good, very enthusiastic. But if I hadn't have got help I would have been pulled off the stage. The Country fans grabbed me by the jacket.

"I'm looking forward to returning there on May 25 to perform.

COUNTRY RADIO

Broadcasting from the ship "Laissez Faire" 41 miles off the Frinton, Essex Coast, is Radio 355 which presents two Country Music programmes daily. From 9.0 a.m. to 9.15 p.m. on weekdays is "Country Corner", which is broadcast from 9.30 a.m. to 9.45 a.m. on Sundays. From 7.0 p.m. to 7.30 p.m. each evening is "In The Country Style". On Sundays between 3.30 p.m. and 4.0 p.m. is "The Jim Reeves Show." 26-year-old comper of "In The Country Style" is **DAVID ALLAN** who presents old and new Country discs from America and Great Britain. Every night he has a **JOHNNY CASH** spot and a **JIM REEVES** spot and presents news and views from the fan clubs. Dave has been presenting Country Music on the radio for the past nine months and he receives an average of 200 letters a week from Country fans as well as the mums and dads who find the Country sound a change from pop music. Listeners are encouraged to write in with their views on the show and one or two requests are included nightly with a special requests programme on Sundays. Most popular artists on the show are: **JOHNNY CASH**, **JIM REEVES**, **MARTY ROBBINS**, **PATSY CLINE**, **JEAN SHEPHERD** and **HANK WILLIAMS**.

COUNTRY DISCOTHEQUE

PETE OWEN of "The Appreciation of American Artists Society" is holding a "Country Music Jam-boree" at the Railway Hotel, Wealdstone, Middlesex on June 3 (8.0 p.m.). He tells me that he will be playing Country records on a regular basis and that the Railway Hotel will boast the first Country Music discotheque in that part of the world.

HOLLIES

ALLAN CLARKE, currently holidaying on the Continent for a few weeks. Before he left he told me that the group's new recording company has got off to a fine start and last week they were in Pace One studios recording **THE WEB**.



THE BEACH BOYS

Happy Beach Boys sing the single they don't like

AS per usual, the Beach Boys were something of an enigma. Their act is just about diametrically opposed to the technically brilliant "Pet Sound" — "Good Vibrations" type of thing.

Yet somehow it rings very true and very right that their act is happy, simple (they were even wearing the same blue-and-white shirts as last time) and above all entertaining. It was not pretentious or superficial which it could well have been had they attempted to reproduce some of Brian Wilson's musical brain-children on stage.

They sang most of their recent hits competently, from "I Get Around" (which was the worst-performed number) to "Good Vibrations", which was simply great. The crowd screamed and yelled but "remained calm", from the opening bars of the surfy "You're So Good To Me" to the closing ba-ba-ba's of "Barbara Ann". I would have liked, strictly for my personal pleasure, to have seen them try "Fun Fun Fun" or "Surfing U.S.A." because they DID look the part — but perhaps they consider their hot rod — surf days well past.

They communicated with the audience well — Mike Love especially, and Al was imperiously shy at the loving comments yelled at him from the front rows. A spectrum and paper plane tossed casually into the audience received great acclaim, as did their newie (if you'll excuse the phrase) "Then I Kissed Her", which they sung considerably better than their own record of it. Mike more or less apologised for it, but he needn't have done. They were a good act and enjoyable.

Supporting cast was OK too. Helen Shapiro actually won over the audience with her torrid blues-swing style. Little girls at the front who were gasping in horror at the thought of listening to her at the beginning were enthusiastically clapping and cheering half-way through. Simon Dupree was loud and good — perhaps too loud but still good, and Terry Reid showed great promise with Peter Jay's Jaywalkers. Marionettes looked as if they had been watching too many old Platters movies, but their gospel-tinted soul vocals were great. — N.J.

Country Music Chart

COUNTRY SINGLES

- FUNNY, FAMILIAR FORGOTTEN FEELINGS** (1) Tom Jones (Decca)
- ALMOST PERSUADED** (2) Crispian St. Peters (Decca)
- RELEASE ME** (3) Engelbert Humperdinck (Decca)
- I WANNA SEE NASHVILLE** (5) O'Brians (Major-Minor)
- BUT WAIT THERE'S MORE** (6) Justin Tubb (RCA)
- FOOLS PARADISE** (4) Larry Cunningham (King)
- GET WHILE THE GETTIN'S GOOD** (8) Bill Anderson (Brunswick)
- COLD HARD FACTS OF LIFE** (9) Porter Wagoner (RCA)
- SUFFERTIME** (10) Dottie West (RCA)
- A LOSER'S CATHEDRAL** — Reality (Jeff Hudson)

COUNTRY ALBUMS

- GREEN, GREEN GRASS OF HOME** (1) Tom Jones (Decca)
- TIGER BY THE TAIL** (2) Buck Owens (Capitol)
- ROY ORBISON SINGS DON GIBSON** (5) Roy Orbison (London)
- HAPPINESS IS YOU** (4) Johnny Cash (CBS)
- HANK WILLIAMS WITH STRINGS** (3) Hank Williams (MGM)
- WELCOME TO MUSIC CITY USA** (7) Various Artists (CBS)
- THE DRIFTER** (6) Marty Robbins (CBS)
- ORANGE BLOSSOM SPECIAL** (8) Johnny Cash (CBS)
- IN MEMORY OF HANK WILLIAMS** (10) Hank Williams (MGM)
- 4033** (9) George Jones (Stateside)

PAUL—MORE FILM OFFERS

LAST week, **PAUL JONES**, star of the controversial **PETER WATKINS** film "Privilege", received two further film offers. Both offers were turned down because Jones considered that they weren't "interesting enough". Later this month he will be flying to Paris for the film's premiere and whilst there will be appearing on four French television shows. Negotiations are almost complete for Paul to top the bill at the Paris Olympia whilst there.

Paul will also be flying over to America for the New York premiere early in June.

Last week he arrived for the premiere of the film at the Cannes film festival dressed in a blue suit, white shirt with a red pattern, orange socks and white shoes.

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Just write to "RM PHOTO SERVICE, 20 Gerrard Street, London, W.1."

'We're seeking PERFECTION'

say the Seekers, who are to appear in a big-budget movie . . .

THOSE world-travelling Seekers are carrying on pretty much as before in the next year . . . that is to say: topping bills in cabaret and on stage; making records inevitably destined for the Top Ten; building on their fast-growing popularity in the States — having topped the charts there with the Academy Award-nominated "Georgy Girl".

There's something else, too. I promised Athol Guy I wouldn't shove it at the top of the story, or have a screaming headline about it on sensational lines! But Judith Durham IS making a solo record — on the Tom Springfield song "Olive Tree", which she's been featuring during the London Palladium season. The other three will not be on the record.

And the group, as a group, are anxious that this doesn't herald sensational theories that they're on the verge of breaking up . . . because they're not. They see this step purely as a development of the individual talents in the group. This song is not a group song and it DOES suit Judith admirably. There's no point Athol, Keith and Bruce merely hanging around on the recording session for the sake of it; and it'd be plain darned stupid for Judith to miss out on it simply because it is a good song but not one for a group.

All clear? The Seekers are, in fact, planning very big things for all four of them. They go to America for the "Ed Sullivan" TV show soon, following a recording stint in London. This will open up even bigger interest in the group following "Georgy Girl" and will pave the way for a long tour of the States in late September or October.

No visa troubles, they hope

— certainly they've been cleared by the Musicians' Union, which is a big step. They later go to Montreal for the Expo '67 show, as representatives of Australia.

And then, folks, a film. Now the Seekers don't believe in shouting about something until it's finally fixed. But I've gleaned that it's a big-budget movie and there is a scene which will specifically feature them — and they will also have individual lines to speak. They have songs to sing . . . and one with the star, who is a very big name indeed. They regard this as being perhaps their greatest thrill in the two years they have been big names. It's not just the old story of a pop group being slung in to make up the strength — they emerge as a group with a definite character and play a definite part in the plot.

Then comes another season, of five weeks, at Bournemouth. Says Athol: "We really need this sort of work at least once a year. We can

do our shows and also take time off to think about where we want to go — and re-cap on what we have done before. It's good to get away from the centre of things, which is London — and good to stop rushing around like madmen just for a few weeks.

Then comes the actual filming in the "mystery production". And then four or five weeks in the recording studios. Says Athol again: "It needs solid effort in the studios. We know, now, what we are aiming for and it's no good spreading recording sessions over a long time.

"And then we want to go back to Australia. Last time we were there we played before an audience of 200,000 at the Music Bowl and this was incredible — a fantastic experience. We did our own colour film of that for TV transmission round the world . . . our parents have seen it and like it. Maybe they are biased, but they thought it would go well.

"We want to tour all the



THE SEEKERS—They want to go back to Australia—but not for good!

major centres of Australia. Before, coming from Melbourne, we've had a funny sort of attitude from places like Sydney . . . you know, 'Oh, they come from Melbourne, so they can't be very much good.' But on this last trip all the Press were giving us the big treatment, calling us Australian Ambassadors and so on . . . and this was most satisfying to us.

"We even went to a re-

ception with the Prime Minister. We want to capitalise on this consolidation. So there'll be a major tour of Australia around December, January or February.

"If we have any problem at all it is that we're running out of rungs on the ladder. That's not being big-headed — but we have somehow tried just about everything. There are a lot of things

we'd like to do again — like cabaret at 'Talk Of The Town'. We want to develop so that we can be on stage and put on the whole show. "And most of all we want to go on producing the very best records we can. This means taking our time and spending long periods in the studios."

The Seekers continue to seek . . . seek perfection.

PETER JONES

AROUND THE WORLD WITH WHISTLING JACK

DERAM



WHISTLING JACK SMITH

chases the success of I was Kaiser Bill's batman with his first LP

Around the world

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another big winner on the



label



THE MOVE

'We want to put over a happy image' say the Treams

ALAN BLAIKLEY and RICKY WEST, two happy people with a happy image. TREMELOES both, and happy to be so at a time when their new disc is racing up the charts. "ROGER DALTRY said last week that he thought we were making a mistake by doing this T.V. series" said Alan. "Obviously we don't think so. So far, since we've broken up with Brian we haven't made one mistake."

"People said we were wrong to record 'Silence' and we didn't get one good write-up with the record — but look what's happening. It's going about 15,000 a day — which is far better than the sales of 'Here Comes My Baby'. We had so much confidence in the song and we thought it could be a No. 1. We were going to release it as our 3rd record but the head of CBS saw us performing it on THE HOLLIES Tour and suggested we put it out straight away."

Back to the TV series. "We did a film with Brian about three years ago called 'A Touch Of Blarney'. We didn't want anyone to see it apart from our Mums and Dads. But the chap who edited it had something to do with 'The Teleoons' and he approached our manager about the series idea. "They talked it over and got the scripts written and everything. The offers we've had from America for the series have been ridiculous . . . but the money it'll earn in England will only cover the costs. "The main difficulty with the series will be the fact that we play all the characters. Ricky, for instance, has had to play a young bird and an old woman. . . . "Yes," said Ricky, "and it took three-quarters of an hour to get the make-up right for the old woman part. But I prefer playing parts, it's so much easier playing someone else. When you've got to play yourself it's all strange."

Alan continued: "Every time someone comes up, it might be a right old man—it'll be one of us. Our manager saw the rushes and said: 'Who's that? Who's that?' He didn't know it was one of us."

"The film we made still hasn't been completed. It's three-quarters of an hour long at the moment and it has to be cut down to twenty-eight minutes."

"We must admit it was hard making it. We had to set up very early in the morning to work on it—and then we were appearing at ballrooms every night. We had to spend a lot of time working on our L.P. as well. But we don't mind spending so much time working—after two years of slump you welcome it."

On to the plot of the first story in the T.V. series: "It's done in documentary style. The boots which the army have been buying are of bad quality and are wearing out, so they get a new boot supplier and they want us to test the boots. So we have to walk from Lands End to John O' Groats. Throughout the walk there are the two guys (us again) who were the ones who've been supplying the cheap boots—and they're doing everything in their power to stop us. The baddies are called Sole and Heel."

"While we were making it a Scottish Border Post was built on



THE TREMELOES

a lonely road in Brighton. We had fixed bayonets and army uniforms, the lot. This fellow was driving down the road and Dave (Munden) stopped him and said: "Do you know you're on military ground?" The bloke was dead scared and Dave asked him to produce his passport. He didn't have one and got into a panic. Then Dave looked at his driving licence and allowed him to proceed!"

"We think the series will get under way in late Summer and then we'll be working five nights a week on it. But we're going to spend at least one night a week in ballrooms. We're going down so fantastic in ballrooms these days and we love it. We've been working on our stage act and everything's gone crash, bang, wallop! We're getting the screams, which we've never had before. We've dropped all the lovely, lovely gear which we didn't like playing anyway."

"We're going to America for 40 days at the end of June—'Here Comes My Baby' was No. 25 in the U.S. charts last week and it's breaking out all over the world. We bought the 'Top Of The Pops' film we were on and sent it to nine different countries. "We're trying to get over a 'happy' image — and we think it comes over. When we see other groups with long faces as if they're dying it always annoys us — and we've realised that all those moody pictures taken of us were wrong really. We were thrown off 'Ready, Steady, Go' once because we started laughing and waving. In fact, the only thing we've got against this record is it's not really happy. Our next record has got to be something different."

BILL HARRY



CHAMPION JACK DUPREE
Barrelhouse woman
F 12611

DECCA

PROCOL HARUM
A whiter shade of pale
DM 126

DERAM

THE WARDS OF COURT
All night girl
DM 127

DERAM

JOHNNY FLYNN SHOWBAND
Tell my little girl goodbye
MD 1076

emerald

new from
DECCA
this week

45 rpm records

'I was an only child but I guess my kids won't be!' SAYS ELVIS PRESLEY . . .

HI! People ask me if I'm in love and I say I don't know. I guess I've thought I was in love but it wasn't real. I suppose I haven't met the right girl yet. But hope I soon will. I get so lonesome — why, I even get lonesome in the middle of a crowd.

"One day I'll have my own family . . . and I'll not budge from it. I was an only child but maybe my kid won't be. When I meet the right girl, I'll know then that I'll never be lonesome again, wherever I might be."

The speaker? Elvis Presley, no less. Just some of the quotes from a fan record he made some ten years ago, and in the years that have followed, Elvis has said pretty much the same thing . . . loneliness at the top, wants children, likes marriage—but would wait years before taking the plunge rather than make some dreadful mistake.

And now Elvis IS married. And he is already planning a future for himself and his 22-year-old wife, Priscilla Ann Beaulieu. The announcement came as a bolt from the blue . . . even those closest to the "King" had no idea he had marriage in mind.

Predictably, the ceremony was quiet, dignified and carried through with the minimum of fuss and publicity. Just a handful of photographers and agency reporters. Elvis felt his fans had the right to know about the wedding (he didn't like the idea of total secrecy), but he felt that the marriage ceremony is essentially a private matter.

One newspaper reported that "a million fans were heartbroken". Not true. The immediate reaction of Elvis

fans has been one of whole-hearted congratulations. The Record Mirror postbag has been full of letters from fans, all on similar lines. No-one has suggested that marriage will harm El's career.

Says Miss Nora Harwood, of Stourbridge: "So he's finally got himself hitched. Of course, had I been able to get there sooner he'd have married me instead. Opportunity is a fine thing! Joking apart, our sincerest congratulations to Elvis and his new bride. May they have a life-time of happiness together. We will remain as loyal as ever."

Or Mrs. Maureen Covey, of Farnham, Surrey: "At last — at last! The King has taken the lounge. Most of his fans from way back when have got a head-start on him but thank goodness he has finally made a start. All the best luck in the world to dear Elvis and his Priscilla and love never ending."

Get the gist? Elvis has, in his years at the top, obviously got over the usual teen-idol status. Married or single — it matters little to his fans. But if he is married . . . well, they want him to be happy.



ELVIS and PRISCILLA at their wedding. On the left — some of the ones who couldn't catch him.

And as for his romances! Now we know that he has seen at lot of Priscilla over the past years — that she has lived at Gracelands with El's grandmother. That they met while Priscilla was with her service-father in Germany — during the time that Elvis was completing his two years in the U.S. Army.

And that rumours of their engagement, as published over the last twelve months, COULD have been true, despite denials from El's management. It's said that Elvis has gifted her with a most expensive car and a diamond ring.

Whatever the background, though, this remains a classic case of the fan-who-got-to-marry-the-idol. Priscilla had collected Elvis records right from the days of "Love Me Tender". And Elvis, the ex-

sergeant, is great friends with his father-in-law, the lieutenant colonel.

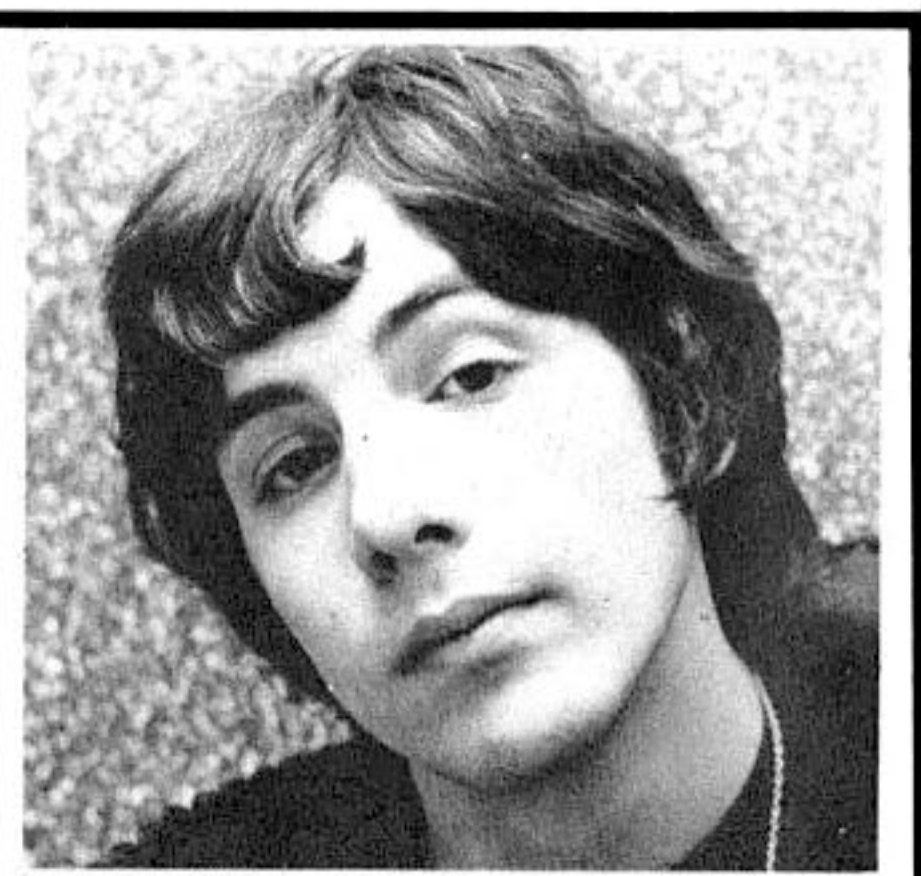
Everybody, then, is pleased for Elvis and his new wife. The old publicity-story romances can be forgotten . . . stored away merely as memories.

I remember, in an "Elvis Presley Annual", editor Albert Hand, looking ahead to 1967, saying: "And how about Elvis taking a wife? That would be better news for the fans than a ten-million seller."

It pinpoints the extraordinary appeal of the man; stresses his durability as a headlined performer. Our only complaint: His wedding was announced too late for us to do much about it last week! We hope the souvenir colour picture, the first in this country, will make up for it.

And Elvis is forgiven for not having made it a couple of days earlier. Congratulations to the King . . . and his Queen.

PETER JONES



CAT STEVENS — an intimate interview with 'Steve Adams'.

CAT BY CAT

(Last year Steve Adams was struggling for recognition. It came. A name change, a hit song and Steve Adams became pop star Cat Stevens. Steve Adams told us he would like to write an exclusive RM piece on Cat Stevens. Here it is).

I MUST admit I've got faults. One of them is my lack of patience. I hate hanging about. If I see something I like—a jacket in a shop window, for instance, I'll go in and buy it. If there's something wrong with it and they ask me to wait for a few days to get it fixed, I won't. I'll take it straight away, fault and all, because I'm very impulsive. I only have patience when I'm writing songs. In fact, I've got the right temperament for this business—because it's so fast anyway, that's why I like it so much.

Red tape kills me a bit—it's unnecessary in some cases. I did a show in Paris and the guy who was supposed to pay me refused to unless I showed him my passport. I didn't have it, so the guy was obstinate—it just got my back up. So we had to get the director down to sort it all out.

I've got will power, I've given up cigarettes for the time being and although people offer me them, I won't take one. In our family we find it necessary to force ourselves to do something just to prove we can do it. That's why I persevered with my music. In the early days no one accepted my music because they said it was too different. I told myself they'd be proved wrong one day—and they were!

I write songs at any time, that's the way it's got to be. I tried writing to a schedule, but it doesn't work. A song could come anytime. I woke at 5 o'clock in the morning the other day and I couldn't go back to sleep. Then I started humming 'cause there's nothing else to do in bed. I stuck the tune on a cassette, had a bath and then finished the song.

I've got skeletons of songs and if someone says to me 'I like that', then I'll finish it for them. But if they come up to me and say 'write a special number for me', I can't do it.

Am I religious? Well, I'll be completely frank and analyse myself. I believe in God when I'm heading for an accident or something—and I believe when I walk in a dark forest and get very frightened. I need something. But when everything's very cushy I put it all down to me. The first school I went to was a Catholic school run by nuns—and I remember Sister Dominic and Sister Anthony. But I'm really a Greek Orthodox—but that's very close to Roman Catholicism anyway. I used to go to Church every Sunday. I remember once, I had a best friend—one day he didn't kneel down in Church because he had a new pair of trousers and didn't want to crease them. So I didn't speak to him any more . . . Because I really believed. Then I couldn't go to Church one Sunday and didn't go the next week, or the next week, or the next week it just dropped off like that.

Another thing I dislike about myself is that I change loyalty. I may be of one mind one day—and the next day I'll be different. I'm not afraid of heights. I love heights—it gives me a tingling effect like I'm going to fall over and die any moment. I'm a masochist. Also, I love flying. When the plane really goes mad and there is a chance of going down! I love cars—but I can't drive. If I could, I would probably kill myself—but it's so unoriginal, everyone's doing it these days.

You know, I'd like to be buried in the sea—it's so much nicer than being buried underground. Death. Yes, now when I think of death I get all the horrors. I think of something I made up: "Where we come from we will surely go and to there we go we have surely been." In other words, we have already been there and we are going back again. Whenever I get scared, I create a little saying or tale like that . . . to fall back on!

I'm being franker than I've ever been before and I'll admit that just recently I've been thinking of marriage. I'm very lonely. Even though I'm surrounded by people and I don't really know them. I've been looking at some nice married couples and been envying them. The happy life! I even dream about it.

When I fall in love I fall in love with a character, a person. I always do—and that's what I hope a girl will fall in love with me for. Not my name or my looks (if I've got any looks), but my personality.

I've always been Steve Adams deep down. Steve Adams has changed—but he would have changed anyway. Whether he was in the pop business or not. But I think that the pop business has rushed it. Now, I have so many commitments—and it's funny how commitments can make you a man.

Another thing, I love to have dreams. Unfortunately, when you wake up, if you lose the thread of the dream for half a second it goes. I've often racked my mind to find out what I've been dreaming about. I'm interested in dreams—but as far as putting dreams into music, I don't think it's a commercial thing. But it's possible to try and capture dreams on film—like SALVADOR DALI did. I'd love to produce a film about a dream. In fact, I think I'll do it someday. I saw 'Casino Royale' and the great thing about that is they had a scene which was just like a dream—it had beautiful pictures, colour and horror.

Songs. I also see them as pictures. I see everything in pictures. That's what I find so beautiful about FRANK SINATRA'S voice—his voice is a picture. When I heard 'Strangers In The Night' I pictured it in my mind.

I try to keep in close contact with my fans. You know, I've got a guy who's 67-years-old in my fan club. That's fantastic to me. I'm going to design a little book to send to members of my fan club. It's going to have some of my cartoons in it and also a special letter in which I'm going to express some of my feelings. That's the only way to get across to my fans, with this book. I can't write a letter to every one of them! I'm so excited about it that's my lack of patience again. I want to write it tomorrow—I feel like phoning them all up today about it. Frankly, fans make an artiste and you should never forget it. Although I've got something to offer that people want, I'll never forget that it's the loyalty of fans that put me where I am and I'll always do whatever I can to please them.

I love coming home to my little block in London. I've got a flat that overlooks a mad little island that does nothing. I love staring at it. It makes me feel good.

The Continent? America? The only country apart from this one that I feel at home in is Greece. I don't know why, because I'm not Greek. But I know I feel happy when I'm there.

STEVE ADAMS

THE RAGGAMUFFINS
Four days of rain
HLU 10134

MARGARET WHITING
Only love can break a heart
HLU 10113

JEFFERSON AIRPLANE
Somebody to love
RCA 1594

FRUGAL SOUND
Abilene
RCA 1595

The Decca Record Company Limited
Decca House, Albert Embankment, London SE 1

NEXT WEEK:
Beach Boys
Small Faces
Kinks
Mick Jagger
in colour
Monkees

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

Sandie's 'Puppet' LP rush-released and there are other album goodies from Sinatra, Duane and the Everlys

SANDIE SHAW "Puppet On A String"—Puppet On A String; Think Sometimes About Me; I Don't Think You Want Me Anymore; Keep In Touch; Stop Before You Start; Hide All Emotion; Tell The Boys; Long Walk Home; I'd Be Far Better Off Without You; I Had A Dream Last Night (Pye NPL 18182)

DUANE EDDY "The Roaring Twangies"—Bye Bye Blues; Roarin'; A Happy Girl; Goofus; American Patrol; Out On The Town; Undecided; Born Free; St. Louis Blues March; Hello Dolly; A String Of Pearls; Wicked Woman From Wickenburg (Reprise RLP 6240)

FRANCIS ALBERT SINATRA & ANTONIO CARLOS JOBIM—The Girl From Ipanema; Dindi; Change Partners; Quite Nights Of Quite Stars; Meditation; If You Never Come To Me; How Insensitive; I Concentrate On You; Baubles, Bangles and Beads; Once I Loved (Reprise RLP 1021)

THE EVERLY BROTHERS "The Hit Sound Of The Everly Brothers"—Blueberry Hill; Movin' On; Devil's Child; Trains And Boats And Planes; Sea Of Heartbreak; Oh, Boy; (I'd Be) A Legend In My Time; Let's Go Get Stoned; Sticks And Stones; The House Of The Rising Sun; She Never Smiles Anymore; Good Golly Miss Molly (Warner Brothers W 1676)

A QUICKLY-put-out album from Sandie—but half of her charm lies in the hasty breathless image she has so it doesn't matter. The songs are good, eight of them being by you-know-who. An obvious buy for Sandie's fans and many others who were enchanted by her recent performances.

BACK to the wildest time of all it says on the cover. The format is easy—Duane Eddy's distinctive twang (twang, not tang) and some settings that are forty years out of date but quite acceptable. An interesting LP, a sort of musical anachronism. Good for Duane's fans — or fading flappers. Musically quite good, too.

THE composer-guitarist-singer Jobim and THE singer Sinatra and an album which sounds at once restless and relaxed, complete yet unfinished—one has the idea that Sinatra makes records with all these different people for fun—yet the end product is always unmistakably brilliant Sinatra. He sings incredibly well, of course, because with Jobim's haunting material and the Sinatra voice, how can it go wrong?

I'D GO farther than saying this is a good Everly Brothers LP. I'd say it was their BEST ever album. The Evs don't mean much chartwise, but they still have a solid reputation. This LP is a really finely performed and produced LP. Just listen to the real depth of sound here, and the fabulous use of a great variety of instruments — this is American beat music at its best. Their versions of other people's hits don't offend—they compliment and sound great. And of course there are those two slightly discordant, slightly saccharin, slightly soulful and oh so unforgettable voices which still sound as fresh and as inspiring as they did ten years ago.

rapid reviews

FOR ardent movie-and-theatre goers there are a bumper bunch of sound tracks, some from the shows et al this month. All your favourite songs from "Fiddler On The Roof" and "Hello Dolly" are on Marie Arch MAL 698 by the STAN REYNOLDS ORCHESTRA — bargain price label too. From the same label (MAL 695) comes the LAURIE JOHNSON ORCHESTRA playing the music from "The Avengers" — so for escapists readers who imagine themselves being chivalrous with Emma Peel, try it. From the American sound track of the TV special "Alice Through The Looking Glass" comes the theme music—beautifully and delightfully played with such names as Jack Palance and Roy Castle cropping up. That's on RCA Victor RD 7857. Back to the Marble Arch brand — an outfit called THE SOUND STAGE CHORUS and the CINEMA STAGE ORCHESTRA present all your fave raves from "The Sound Of Music" and "Dr. Zhivago", and that's on MAL 697.

Another cut-price label, Decca's Ace Of Hearts, comes up with "Music From Disneyland" by JACK PLEIS — many of the oldie favourites are on here from "When You Wish Upon A Star" to "Zip-A-Dee-Do-Do". On AH 144, Back to full price bit—and the music from the sensational "Blow-Up" movie is on MGM CS 8039 (STEREO) and it does feature a track by the Yardbirds—music is composed, conducted and played by HERBIE HANCOCK. The original motion picture sound track from "How To Succeed In Business" is on United Artists ULP 1162 and is honestly one of the brightest and best sound track LPs this month. The dramatic and compelling music from "Funeral In Berlin" is now out on RCA Victor RD 7860 by KONRAD ELFERS and again, this is either for staunch Michael Caine fans, or introvert escapists, or else anybody who happens to like the tunes. A re-issue of the music from "The Eddy Duchin" story featuring the piano of CARMEN CAVALLERO is out on Ace Of Hearts AH 141—the piano stylings of Carmen are played precisely in the Duchin style.

JOHNNY KEATING created much of the fantastic Ted Heath band sounds... and now his own big band is set fair to take over the "number one" position — certainly judging by the excitement on "Here's Where It Is — The Johnny Keating Sound" (Warner Bros 1666), swinging madly on a basis of two separate rhythm sections. More swinging, but gentler, on "The Swing - Happy Years" (Ace Of Hearts AH 143), top deck featuring the moving sax sounds of GLEN MILLER and the flip has the perky, business-like sections of the JAN SAVITT orchestra. And "Pops Remembers", by the PAUL WHITEMAN Orchestra (Ace Of Hearts AH 113) brings back the excitement and atmosphere of the days of racoon coats and speakeasies and the Charleston.

Though the voice of ASTRUD GILBERTO doesn't appeal to everybody, the leisurely Brazilian lullaby does have a place in popular music — on "A Certain Smile - A Certain Sadness" (Verve VLP 9163) she teams up with fellow Brazilian WALTER WANDERLEY and his trio... material ranging from "Call Me" to "Portuguese Washerwoman". One of the biggest Continental names in the big-band business: JAMES LAST and his "Hammond A-Go-Go" (Polydor 249 943) showcases a smaller dance group, with or-Can dominant, in a gently swinging set. Recordings from 1936 make "Fractious Fincering" by FATS WALLER (RCA Victor RD 7855) a joyous spell of nostalgia, with the fat man sinning and swinging to a small group and showing what fatty music is all about. Memories, too, but later ones (dating from 1945 to 1952) from BUNK JOHNSON'S evocative trumpet, KID ORY'S fluent trombone and GEORGE LEWIS'S attacking clarinet — "New Orleans Memories" (Ace Of Hearts AH 140), including a fantastic "Muskrat Ramble".

LITTLE RICHARD "The Explosive Little Richard"—Get Down With It; Land Of A Thousand Dances; The Commandments Of Love; I Don't Want To Discuss It; Money; Pour Dot; I Need Love; Never Gonna Let You Go; Don't Deceive Me; Function At The Junction; Well (Columbia SX 6136).

THE ASSOCIATION "Renaissance" (London HAT 8313).

ONE of the enigmas of the music scene — the Association made a record called "Cherish" which topped the U.S. charts but didn't mean a high here. Their style of sophisticated group vocals and good backing is alluring, but not particularly distinctive.

R. B. KING "Blues Is Blues" (HMV CLP 3605).

M King has been making some pretty but records lately. His clear voice is unstained but commercial and powerful. His guitar work as usual is inspiring and faultless and the recording quality, for a live record, is excellent.

NANA MOUSKOURI "Nana Mouskouri In Paris" (Fontana TL 5404).

THIS is one of those which make you wish you could understand French. Nana's expressive, warm voice wraps itself around some familiar and less familiar tunes a la Francis, and sounds very cool indeed.

RICHARD AND MIMI FARINA "Reflections In A Crystal Wind"—Reflections In A Crystal Wind; Bold Raider; Duplico; A Swallow Song; Chrysanthemum; Sell-Out Agitation Waltz; Hard Loving Loser; Mainline Prosperity; Allen's Interlude; House Un-American Blues Activity Dream; Raven Girl; Miles; Children Of Darkness (Fontana TFL 6075).

RICHARD, I believe, was killed in an accident a short while back — this album is a slab of interesting folk — nouveau folk to be exact. There are shades of Dylan and Baez and some of songs ("Mainline Prosperity Blues", "Reflections") are very potent. The sleeve notes are amusing and although the descriptions of the songs are slightly "poetic" this record is worth listening to — and to Dylan fans perhaps, worth buying.

EDDIE BOYD "Five Long Years" (Fontana FJL 905).

THIS is a compatible stereo release (it can also be played on mono) by one of America's top bluesmen. The usual format — self penned blues songs, earthy lyrics and that something extra in the voice which has put Eddie Boyd in the list of the blues greats. A worthwhile blues record.

KEITH "BLK"/"Ain't Gonna Lie" 88.6; Ain't Gonna Lie; To Whom It Concerns; Pretty Little Shy One; You'll Come Running Back To Me; While Lightnin'; Tell It To My Face; Sweet Dreams; Mind If I Hang Around; Our Love Started All Over Again; The Teeny Bopper Song; I Can't Go Wrong (Mercury 2193 MCL).

KEITH hasn't got a bad voice — and he isn't afraid to tackle some different kinds of song. His version of the Chris Andrews hit "To Whom It Concerns" is quite acceptable and his style varies from near-rock to sweet ballads. A pleasing pop album.

BROOK BENTON "Brook Benton" — Boll Weevil Song; Honey Babe; Careless Love; My Last Dollar; Key To The Highway; Frankie & Johnny; The Intoxicated Beat; Johnny-O; It's My Lazy Day; Child Of The Engineer (Wing WL 1153).

FOR many years, since the days of "Endlessly", I wondered what the fuss was about concerning Brook Benton. Only recently, comparatively, I realised this cheap-label LP seems to have a very good and clear (almost American pressing) recording sound. And with Brook's sophisticated, caressing voice and a selection of easy-going songs, this album is great. Try "Boll Weevil", or the beautiful "Child Of The Engineer". In between every track is good.

JOE AND EDDIE "The Best Of Joe And Eddie" — There's A Meeting Here Tonight; The First Time I Ever Saw Your Face; They Call The Wind, Maria; Children Go; I Laid Around; Michael Row The Boat Ashore; New Frankie And Johnny Blues; Follow The Drinking Gourd; Lonesome Traveller; Summertime; The Old Man; Didn't It Rain (Vocalion VA-N 8066).

I READ some unconfirmed newspaper reports a few months ago to the fact that one of this duo had been killed. If so then this, the fifth Joe and Eddie LP is likely to be their last. British listeners may not be too familiar with them — they're a folk-gospel duo who inject an incredible amount of excitement into their numbers. A potent sound and very sophisticated.

NINA SIMONE "High Priestess Of Soul" — Don't You Pay Them No Mind; I'm Gonna Leave You; Brown Eyed Handsome Man; Keeper Of The Flame; The Gal From Joe's; Take Me To The Water; I'm Going Back Home; I Hold No Grudge; Come Ye; He Ain't Comin' Home No More; Work Song; I Love My Baby (Philips BL 7764).

NINA has left Philips now — I thought maybe the songs would be scraped together for this LP. But no. Once again she has managed to compile a superb LP — listen to the heart-rending pathos on "He Ain't Comin' Home", or in complete contrast, her coolly swinging version of "Work Song". She confidently turns Chuck Berry's "Brown Eyed Handsome Man" into an adult swinger in which you can actually hear the words, and although there are a couple of substandard tracks, this is a MUST for Nina's fans who, I hope, are increasing in number. A word of praise for the anonymous artist who designed the sleeve — take a look.

TERESA BREWER "Terrific Teresa Brewer" — Like I Do; Shutters And Boards; Stand In; Not Like A Sister; I Wouldn't Dream Of It; He Understands Me; Second Hand Rose; Only Your Shadow Knows; Am I That Easy To Forget; The Thrill Is Gone (Wing WL 1157).

SOME quite recent songs from Teresa, including the Maureen Evans hit "Like I Do", Houston Wells-Jerry Wallace's "Shutters And Boards", and of course "Second Hand Rose". Her voice is country tinged, believe it or not — listen to "Am I That Easy To Forget". A powerful, extremely distinctive voice — a pity the cover on this fine LP is so undistinctive.



SANDIE SHAW seen at the Lyceum ballroom last week where she won the Pop Singer Of The Year award at the Weekend magazine Silver Star award presentation. With her is, of course, DAVID FROST.

e.p.'s

WILSON PICKETT "Great Wilson Pickett Hits" — If You Need Me; I'm Gonna Love You; Baby Don't You Weep; Peace Breaker; I'm Sown To My Last Heartbreak; Roberts Monkey Beat; I Can't Stop; I'll Never Be The Same; Baby Call On Me; Give Your Lovin' Right; It's Too Late (Marble Arch MAL 681).

SOME old Pickett material, recorded I think when he was on Double-L. Somehow the tab "A Wand U.S.A. recording" has got on to the label so presumably Wand have bought the masters. Two of Pickett's early hits, the previously unissued "If You Need Me" and the now-forgotten "It's Too Late" are here. "Need Me" is better — it is a superb piece of gospel-influenced soul with Pickett's cool vocal at its best. The influence of the Falcons is still strong on these tracks and they don't sound dated. Good tracks are "I'm Gonna Love You", "Give Me Your Lovin' Right" and the instrumental "Roberts Monkey Beat". A bargain at the low price and a must for ALL soul fans who haven't already imported this.

THE SEARCHERS "Smash Hits Volume Two" — Have You Ever Loved Somebody; You Wanna Make Her Happy; Hungry For Love; If I Could Find Someone; When You Walk In The Room; Don't Throw Your Love Away; This Feeling Inside; Goodbye My Love; Take It Or Leave It; Saturday Night Out (Marble Arch MAL 673).

ANOTHER bargain LP from Pye's cheapest label The Searchers have a very pleasing and sophisticated pop group sound, and although their hits do not tend to have the impact they used to, they are still well produced and performed records. Some of their gems are included on this — like the gently blurring "Don't Throw Your Love Away", the classy "Goodbye My Love" and the jerky "Have You Ever Loved Somebody". Values seem wrong when you pay over seven bob for a single, and just over ten bob for a fine album like this.

DELLA REESE "One More Time" (HMV CLP 3605).

DELLA strident, yet often caressing voice is put to good use here on this album which was recorded at the Playboy Club in Hollywood. Her style is extremely individual, and the songs she sings are familiar — but not corny or overplayed. Like "Sunny", "A Very Good Year" or "What Now My Love" — rather a good record.

ALRICH SHAW AND RONNIE "Great Film Hits Vol. 13" — This Is My Song; Wednesday's Child; Theme From "Hotel"; No Fear Bond Is Here (Decca DFE 8676). This is a very 'on the ball' series — and successful too as the number of releases indicates. Pleasant non-committal listening.

JOAN BAEZ "Bachianas Brasileiras" — Bachianas Brasileiras No. 3 — Arta; Nu Bello Cardillo; El Preso Numero Nuevo (Fontana TFE 18014). A beautiful recording — one of the best Joan has ever made. Completely un-pop — the title track features an ensemble of eight cellos.

CLIFF RICHARD AND THE SHADOWS "Cinderella" — Come Sunday; Peace and Quiet; She Needs Him More Than Me; Doctor Man (Columbia SEG 8527). Three of these are pretty relaxing tracks in typical Cliff-Shads style — the other "Hey Doctor Man" is a wild swinger.

RUSS CONWAY "Always You And Me" — Always You And Me; In The Wee Small Hours Of The Morning; Falling Tears; I Wish You Love (Columbia SEG 8529). Sort of the ultimate in tear-jerking sentimentality — Russ Conway speaks! But actually this saccharin title track leads off to three gentle instrumentals.

THE SINGING POSTMAN "Please Mr. Postman" — Clock In The Biscuit Tin; The Washday Song; Railway Song; Runton Man (Parlophone GE 1964). Despite Roy Hudd, Allan is obviously one of the greatest and most important folk talents to emerge for a long time. Four fine interesting songs.

DICKIE VALENTINE "Heartful Of Song" — I've Got You Under My Skin; For All We Know; Twelfth Of Never; The Mood I'm In; Something Good; With These Hands; Nothing But The Best; Second Time Around; The Best Things To Be Is A Person; Old Devil Moon; Cry My Soul (Weep, My Heart); Who Can I Turn To (Philips BL 7771).

FOR all of the Mums and Dads, who despite having to tap their feet to the Monkees etc., secretly yearn for the bobby-soxer days of another era, here is a record. It is Dickie Valentine, one of the first of the really big solo disc stars of the fifties, singing a selection of quite well-known songs. His voice is still good — it's powerful but he can inject plenty of emotion into it. An OK record, but not for teens or probably many of the twenties either.

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

MUST commend THE ACT for their treatment of "Cobbled Streets", a song of childhood memories (Columbia DB 8179) — it's a very crisp and clear arrangement and performance. Also quite original: "Believe Me", by DREW and DY (Major Minor, MM 508), with off-beat backing sounds. Slightly dated but good mixture of military and pop is "Marching Off To War" (Columbia DB 8182), by the ever-improving RICHARD KENT STYLE. Rather restricted blue-beat from DANDY AND HIS GROUP (Ska Beat JB 269) and "One Scotch, One Bourbon, One Beer". Thought "Can't Seem To Make You Mine" by THE SEEDS (Vocalion VN 9287) a lot of fuss about nothing, musically and vocally. Good treatment of a Barbara Ruskin song by VALERIE MITCHELL — "Love Can Be The Sweetest Thing" (Columbia DB 8186), sultry but promising. Well-performed and well-arranged: VINCE EDWARDS on the beat "I Can't Turn Back Time" (United Artists UP 1179) — he wrote it, too. Up-tempo country-style material from THE WILLIS BROTHERS on "Bob" (London HLB 10132) but not really for the charts here.

ROLAND SHAW and his orchestra turn up with "Salute To Sir Francis Chichester", a stirring and salty sort of instrumental (Decca F 12606). I'm a fan of JACK JONES but I doubt if his beautifully-performed "I'm Indestructible" (London HLR 10131) will make much progress here. And the same goes for NINO TEMPO and APRIL STEVENS who have done much better than "My Old Flame" (London HLU 10130). The TRIBE, on "Love Is A Beautiful Thing" (RCA Victor 1592), feature a lively lead voice and rather routine harmonies on a mid-tempo beater. A couple of plays and you'll probably dig "Got To Get A Good Thing Going" by THE ORIGINAL DYAKS (Columbia DB 8184) — quite promising, this. LEON HAYWOOD whips up a soulful storm, sometimes veering on the raucous, with "Ever Since You Were Sweet Sixteen" (Vocalion VL 9288) — a specialist job. From

rapid reviews

the MONOPOLY: "House Of Lords" (Polydor 56 164), an unusual song (obviously, from the title) and with good lyrics.

MIKE RAYNOR AND THE CONDORS turn up with "Turn Your Head" (Decca F 12605), which smooth enough though I thought it rambled on too much. Scottish beat group THE BEATSTALKERS, with a hefty fan following north of the border, could even nibble at the national charts with "My One Chance To Make It" (CBS 2732) — certainly the spirit is here — a plenty. Not a bad performance from Irishman DICKIE ROCK on his "Baby I'm Your Man" (Pye 17316) — and the song clicks, too. More Irishisms, but of more limited appeal, from THE JOHNSTONS on "The Curragh of Kildare" (Pye 17315). In the Soul Supply series "Get It While You Can" from HOWARD TATE (Verve VS 552), good enough for the real fans but otherwise a bit too much! THROMBONES UNLIMITED about sums up "Mexico" (Liberty 10273) — and I'm mad about trombones.

BOB AND CAROL, a husband-and-wife team, do a rather catchy workover on "On My Life" (CBS 2738), but it doesn't really sound like a hit song. And there's more liveliness, again without the magic spark alas, from THE BUNCH on "Don't Come Back To Me" (CBS 2740) — but there are excellent arrangement ideas. Country singer from the States: ROY PRICE on "Danny Boy" (CBS 2720), but really you can't do much different with this song. Rather a sad song about matrimonial mix-ups: "The Wedding of Ramona Blair", by THE MIRAGE (Philips BF 1571), with some good vocal scenes going.

Plenty of big-name tips this week

SONNY AND CHER: Podunk: Beautiful Story (Atlantic 584110). I suppose this will make the Fifty, but I'm far from struck. It's really old-time vaudeville, with a harsh-sounding chorus theme, and Cher occasionally "insulting" "big-nose" Sonny. Deliberately corny old thirties' backing. Can't actually make it all out. Flip: This is more like the old Sonny and Cher and I like it much better.

TOP FIFTY TIP.
DAVE DEE, DOZY, BEAKY, MICK AND TICH: Okay!; He's A Raver (Fontana TF830). There's a Russian approach to this which I found remotely tedious at the beginning, but honestly, it's a real grower on you. The scene builds well, into some jerky lyrics by the Howard Blaikley team. I don't say it's their strongest... but I do say it'll be around longer than most pop records. Unusual, as ever. Flip: As suggested in the title, it raves along most pugnaciously.

TOP FIFTY TIP

JULIAN COVEY AND THE MACHINE: A Little Bit Hurt; Sweet Bacon (Island 6009). Because of lack of name appeal, this is obviously a bit of an outsider. But it's a builder of a beater, with a riff approach, and as it gets louder and louder it becomes both exciting and compelling. Well-sung, really, and there's plenty happening. Think you're gonna like it. Flip: Slower and a sturdy instrumental, with added grunts and groans.

TOP FIFTY TIP.
NANCY SINATRA: Love Eyes; Coastin' (Reprise 26559). Slow-paced ballad and the melody-line is strong enough to ensure a quick return to the charts for this Sinatra. It's not the original knock-out song, lyrically, but it's invested with a lot of personality and style. And the arrangement is surefire commercial. Flip: Rather brisker and more personality-selling. Actually I almost prefer it to the top deck... so it's value.

TOP FIFTY TIP

THE TURTLES: Let Me Be; Almost There (Pye Int. 25421). This is another of those "released on an old label" seeps, but I've an inkling it could just make the grade (unlike most of this sort of release). Group is still riding high with "Happy Together" and this is not as good, musically, as that status symbol. But they do sing well and the song is persuasive, building well. Flip: Jerky and powerful.

TOP FIFTY TIP.
LEE DORSEY: My Old Car; Why Wait Until Tomorrow (Stateside SS 2017). Not too sure that this is a natural for the charts. But it's a catchy sort of descriptive item about what happens when a car breaks down. Boy, is Lee in trouble... nineteen miles from home. He has to walk. Catchy, with a good choral arrangement behind. Yeah, it'll make it. Flip: Really this is more like the Dorsey of old.

TOP FIFTY TIP

right but not as strong as many Dylan songs... yet they have strong commercial appeal. Not a big hit, but good enough for the Fifty. Flip: I thought this was stronger on the instrumental side than the vocal, but it's a not-bad song.

TOP FIFTY TIP.
ROLF HARRIS: If I Were A Rich Man; Fijian Girl (Columbia DB 8191). This has now been re-coupled, as they say in the trade. Rolf enters the Topol musical score scene and does rather an impersonation job on it. This could just prove too late to make much impact, but I've a feeling Rolf's tremendous popularity will help in the charts. Certainly there's personality here. Flip: one of Rolf's personal sound-effect bits, singing oh-so-deep.

TOP FIFTY TIP.
THE WALKERS BROTHERS: Walking In The Rain; Baby Make It The Last Time (Philips BF 1576). Slow-paced version of the Ronettes' old hit. Me—I'm saddened that this is likely to be the last Walker Brothers' release, but it's a good tribute to that big, building, brash sound—and the song is strong enough to make the charts in a big way. The solo moments from Scott are quite tremendous. Flip: rather a strong old piece, with more fine singing.

TOP FIFTY TIP

THE BYRDS: My Back Pages; Renaissance Fair (CBS 2648). A Dylan song and nobody can accuse the boys of copying the young folk master... and even the knockers must admit that they get a first-rate sound going. Lyrics are all

FINE ballad, finely sung, by JOHNNY WEBB on "Hold Back The Dawn" (Melodisc MEL 1617) — right for the older folk, surely. Yet another version (instrumental with yells) of Tarzan's Theme" (MGM 1339) by WADE DENNING AND THE PORT WASHINGTONS. Fair enough big-beat sounds from BRAM RIGG SET on "I Can Only Give You Everything" (Stateside SS 2020), but it does have a dated sort of approach. LP track "Have I Told You Lately" by DON CHARLES (Parlophone R 5596), sung with a gentle and sincere charm. "You Girl" by PAUL YOUNG (Columbia DB 8188), has a repetitive phrase which clicks — but it sounds a bit Trogg-ish. THE RAGGAMUFFINS, on "Four Days of Rain" (London HLU 10134) get a typically smooth American ballad sound going, but it's not much of a song: Usual slick-phrased performance from MARGARET WHITTING on her

"Only Love Can Break A Heart" (London HLU 10133), a good ballad. From MARK JAMES: "Bimbo Knows" (Liberty 55953), a slow-burning story-line song which has an extra something which I like. TOMORROW, on "My White Bicycle" (Parlophone R 5597), get in the pschdelic groove, sound-wise, and the song is certainly unusual. BURT BACHARACH and that big orchestra come up with two fine-swinging self-penned movie themes — "Bond Street" and "Alfie" (A and M 702)... great, and I mean great, sounds. Promising performance from CAROLINE MUNRO on "Tar and Cement" (Columbia DB 8189), full of musicianly sounds but I doubt if the song is strong enough. Produced by Bill Wyman, "Wait For Me" (Columbia DB 8190) features THE WARREN DAVIS MONDAY BAND — big sounds and drastically energetic lead voice on a nacey beater.



THE ISLEY BROTHERS—their fourth single on Tamla issued this week.

THE ISLEY BROTHERS: Got To Have You Back; Just Ain't Enough Love (Tamla Motown TMG 606). A pounding typical Tamla beater from the Isleys — their last few Motown cuttings have just edged in the Top Fifty so there's no reason why this shouldn't. It grows on you and there's plenty of noise, excitement and danceability. An Indian flavour creeps in. Flip is one of those Tamla standards, a former Eddie Holland single and it's a medium pace beat ballad with a throbbing tearful approach.

TOP FIFTY TIP

THE SUPREMES: The Happening; All I Know About You (Tamla Motown TMG 607). A different — very different — Supremes despite the H, D & H composing team (plus a Mr. DeVol) on the credits. It's a bouncy almost circusy, vaudeville type thing, with shades of good-time traditional jazz on the backing. A nice hit record with the girls' voices as good as usual. Tune is good and the whole thing grows on you. Most Supreme flips are OK—this one is no exception. Same writers as the "A" side

TOP FIFTY TIP

TIMI YURO: Cuttin' In; Why Not Now (Mercury MF 978). The deliberate, emotional, throaty voice of Miss Yuro on a weepy ballad with undertones of power and a build-up approach. Not too commercial but soul fans should give this a careful spin.

KING CURTIS: Good To Me; Hold On I'm Coming (Atlantic 584199). A beautiful, tender sax version of an old ballad. The sound is mellow and a great deal of emotion comes across. Flip is an excellent instrumental interpretation of the Sam & Dave biggie.

JESSE FULLER: Going Back To My Old Used To Be; Bye And Bye (Fontana TF 821). The down home style of Jesse is put to good use on this ultra-commercial number. Compelling sound, likeable vocals and compulsive harmonica.

THE FIVE DU-TONES: Shake A Tail Feather; Divorce Court (President PT 134). A re-issue of the original version of James & Bobby Purify's current hit. A frantic dance number with a few dated dance steps. Quite well performed but perhaps too frantic.

OSSIE AND THE SWEET BOYS: Nothing Takes The Place Of You; Brixton Boo-Ga-Loo (Polydor 56167). Cover version of the U.S. hit by Toussaint McCall—this has a better organ and piano backing and the voice is warm and soulful. Pleasant emotional country-styled ballad which has considerable appeal. Take your pick from the two versions.

JIMMY WITHERSPOON: Past Forty Blues; My Baby's Quit Me (Verve VS 553). Blues all along the line—an emotional gutsy item with subdued vocal and instrumental power. Perhaps not outstanding, but competent.

'CANNONBALL' ADDERLEY: Why (Am I Treated So Bad); I'm On My Way (Capitol CL 15500). An OK, cool dance record and not dissimilar from his last (as if you hadn't guessed). Effective and loose-limbed but inspired and confident. Shouts and things a la Ramsey Lewis.

CHAMPION JACK DUPREE: Barrelhouse Woman; Under Your Hood (Decca F 12611). A loud blues with a happy backing and indistinct vocal. Quite pleasing though.

THE RAELETS: One Hurt Deserves Another; One Room Paradise (HMV POP 1591). From Ray's Tangerine label comes this superb gritty-soul slab of slow-burning emotion. Their sharp penetrating voices sound great.

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SOUNDS strange, I know. But, believe me, it's true, that a record often sounds much better on the air than on a record player. And if you're a producer, it's absolutely essential that you know how your latest effort will sound on the radio. Because that's how the public will hear it. And if they dig it, they'll buy it. And you've got a hit. If they don't, they won't. It's as simple as that.

I only wish it were possible for every producer to have access to experimental airtime. In fact, it'd be so great if every reduction or 'mix' could be tried out on the air. To see whether all the effects are effective. I believe this does happen — up to a point — in certain parts of the States. In California possibly more than anywhere else. The first time I ever head of it happening here was the week before last. When a certain independent producer persuaded Radio London to let him try out his latest creation on the air. And the station asked for listener reaction.

The producer was Denny Cordell. The record: "A Whiter Shade of Pale". The group: Procol Harum (fantastic name!). The label: Deram. Denny was concerned how it would sound on the air. For one thing, the side is 4 minutes 8 seconds long. He showed me the mail Big L programme director Alan Keen had sent him. I found it fascinating.

MAGIC

First, though, let me give you my impressions of the record. I heard it originally at Denny's flat. Found it amongst a big pile of demos. The title and group name intrigued me. I put it on the player. And play it practically non-stop until two in the morning. It had that absolutely essential 'little bit of magic'. The lead voice is a sort of cross between Stevie Winwood and Percy Sledge. The lyric (by the lead singer who used to be with the very under-rated Paramours, Gary and group manager, Keith Reid) is, for want of a more accurate description, vaguely in the Dylan bag. The general feel of the record is also a little Dylanesque. But the most arresting thing about it is the organ figure. It's loosely based on an adaptation of Bach's "Air on a G String". Personally, I find the whole thing completely enthralling. If deejays have the courage and patience to plug an over 4 minute side, it could be a world-wide hit. "Even me mum likes it so it must be good", wrote one enthusiastic listener. I think Big L deserves a bouquet for extending a helping hand to a progressively-minded producer. Only wish every radio station would follow suit.

MICKEY MOST

● Every time I make mention in this column of the Denny Cordells and Mike Hursts and Andrew Oldhams, then read the results when the RM appears on the bookstalls, I'm acutely aware of the omission of Mickey Most. Mickey may not be as adventurous or avant-garde as some of the British or American "in" producers. But he's certainly one of the most successful in the world. His greatest flair is unquestionably his ability to select commercial material for his artistes. Always has been. And definitely still is. The latest evidence is Lulu's hit "The Boat That I Row". Originally a Neil Diamond B side, Mickey knew it was an excellent song. His faith is proved by its very high chart placing. Could be a future number one. Another song that Mickey picked recently is "Hi Ho, Silver Lining". I know the Jeff Beck has happened. But personally I preferred the treatment Don Arden's A and R man, Mark Wildey gave it for the version by The Attack. Anyway, apologies to Mickey for lack of mentions in the past.

MODESTY

● I'm always on about Neil Diamond in this column. For the simple reason that he has a great talent. And I hate to see great talent go unrecognised by the public at large. It's sad that he is better known here as a writer of songs for The Monkees and Lulu. Than a singer of his own songs. Neil came into town for 48 hours last week. I spent almost all of them in his company. So often in the past, I've had to look after artistes whose records I'm promoting whose talent I admire tremendously. But who turn out to be let-downs as people. No packdrill. But I regret to say it happens often. Neil was a knockout exception. His modesty, quiet confidence and very dry, rather British sense of humour were a gas. Haven't dug an artiste so much as a human being to such an extent for ages. This sort of work was a pleasure.

Neil's TV debut (on "Top of the Pops") was most impressive. I'm not certain that, at this late stage, "Girl, You'll Be A Woman Soon" will happen. But his next single will be timed to coincide with a further promotion visit in June. "Haven't even cut it yet," he said. "I want it to be a real up-tempo raver, though."

Personally, I feel the next stage in Neil's career will be in record production. Have you heard Ronnie Dove's "My Babe"? To be honest, Ronnie Dove's high on my list of "non fave-raves". But Neil has made an excellent commercial record with him. His future as a producer seems limitless. I wish him every success.

● A very commercial English pop record that has stayed on my mind all week. I kept telling Neil about it. And when we went to The Beach Boys' opening night, we walked in half-way through the song. The record? "Daytime, Nighttime" by Simon Dupree and the Big Sound. Manfred's Mike Hugg wrote the song. It deserves to happen.

● Later the same night, we saw a sneak preview of Garnett Mimms at the Scotch. But was such a sad scene. Garnett asked for any requests. Titles like "Little Piece of Leather" were thrown at him. Songs he'd never sung in his life. The Senate, who backed Ben E. King recently, improve at every outing. At Garnett's excellent Savile Theatre appearance last Sunday. I only wished he could have been backed by a huge orchestra with wild percussionists and his full vocal backing group. But he really can sing.

● Jimi Hendrix at the Savile? Simply fantastic ! ! !

● Like The Beatles, try playing the game . . . ! ! !



Normally Dave Dee is the other side of a sound-proofed recording booth, singing his way into another hit. But before going off on a world tour, he became one of the men on the production side of a record . . . fulfilling an ambition to become a producer. Singer (left) is Lynn Holland — the song "One Man In My Life", due out on Polydor on May 26. It was written by Ken Howard and Alan Blaikley. Also pictured: arranger Des Champ.

names & faces

by
PETER
JONES



Spearheading the British side of Country music is the above-pictured Jeff Hudson, a 30-year-old Londoner, out on Reality Records with a double 'A'-sided featuring "Where Could I Go (But To Her)" and "A Loser's Cathedral", both former hits for Bob Houston. An outdoor-type, Jeff has travelled the world twice — had his own radio show in South Africa, made an album in New Zealand, ridden a bicycle across China, was a "Black And White Minstrel" in Australia. His ambition: "to be the first really great British C & W singer." Currently he's comper and singer in a West End of London night club.



Jason James used to be road-manager for the Four Pennies — and when that group broke up he was out of a job. But he'd already been planning a career for himself as a singer . . . he was voted Norway's number one singer some two years earlier. Now he's made his debut disc, "Miss Pilkington's Maid", on CBS . . . a number he wrote for himself. He's been signed up by Maurice King and Barry Clayman, who handle the Walker Brothers. Jason'll soon need a road manager for himself!



What lots of people want to know, according to the post-bag, is this: Was "Samantha's Mine", a new disc from new group The Spectrum, written with a certain pop-world "romance" in mind? The group say nothing — except that they come from Essex, they started off as a group a year ago with two brothers, Colin and Keith Forsey, and Tony Atkins and Tony Judd . . . then added depth to the sound by signing organist Bill Chambers, who blew all the fuses at his audition. Average age is around 21 and Colin, a commercial artist, designs their colourful stage suits. Their disc is on RCA Victor.



Quick as a flash — that's how the Flies operate on stage. Which accounts for the blurred bits in this picture as the guitars flashed up and down. In fact, the London-based outfit are currently appearing at all the "in" events in London's West End. They were in that fourteen-hour "Technicolor Dream" at the Alexandra Palace and also created something akin to mayhem at the Roundhouse when they bombarded the audience with eight hundred bags of flour. Their latest release, via Decca: "House Of Love".



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RECORD MIRROR CHARTS PAGE

CASHBOX TOP 50

AIR MAILED FROM NEW YORK

- 1 THE HAPPENING*
2 (6) Supremes (Motown)
- 2 SOMETHIN' STUPID*
1 (8) Frank and Nancy Sinatra (Reprise)
- 3 A LITTLE BIT ME, A LITTLE BIT YOU*
3 (8) Monkees (Colgems)
- 4 GROOVIN'
14 (3) Young Rascals (Atlantic)
- 5 SWEET SOUL MUSIC*
4 (8) Arthur Conley (A&O)
- 6 DON'T YOU CARE*
9 (7) Buckingham (Columbia)
- 7 ON A CAROUSEL*
19 (6) Hollies (Imperial)
- 8 YOU GOT WHAT IT TAKES*
8 (5) Dave Clarke Five (Epic)
- 9 I GOT RHYTHM*
12 (4) Happenings (B.T. Puppy)
- 10 I'M A MAN*
11 (4) Spencer Davis Group (UA)
- 11 RESPECT
17 (2) Aretha Franklin (Atlantic)
- 12 CLOSE YOUR EYES*
15 (5) Peaches and Herb (Date)
- 13 GIRL YOU'LL BE A WOMAN SOON*
16 (4) Neil Diamond (Bang)
- 14 I THINK WE'RE ALONE NOW*
6 (11) Tommy James and Shondells (Roulette)
- 15 CREQUE ALLEY
24 (2) Mamas and Papas (Dunhill)
- 16 RELEASE ME*
37 (3) Engelbert Humperdinck (Parrot)
- 17 FRIDAY ON MY MIND*
18 (5) Easybeats (U.A.)
- 18 HAPPY TOGETHER*
5 (12) Turtles (White Whale)
- 19 THIS IS MY SONG*
13 (18) Petula Clark (Warner Bros.)
- 20 WHEN I WAS YOUNG
21 (4) Eric Burdon and the Animals (MGM)
- 21 JIMMY MACK*
7 (18) Martha and the Vandellas (Gordy)
- 22 HERE COMES MY BABY*
28 (4) Tremeloes (Epic)
- 23 MIRAGE
38 (2) Tommy James and the Shondells (Roulette)
- 24 HIM OR ME, WHAT'S IT GONNA BE?
43 (2) Paul Revere and the Raiders (Columbia)
- 25 HAPPY JACK*
31 (3) The Who (Decca)
- 26 AT THE ZOO*
20 (4) Simon and Garfunkel (Columbia)
- 27 WESTERN UNION*
22 (9) Five American (Abnak)
- 28 SOMEBODY TO LOVE
37 (4) Jefferson Airplane (RCA)
- 29 CASINO ROYALE*
29 (4) Herb Alpert and the Tijuana Brass (A & M)
- 30 SHAKE A TAIL FEATHER*
33 (3) James & Bobby Purify (Bell)
- 31 SIX O'CLOCK
41 (3) Lovin' Spoonful (Kama Sutra)
- 32 MY BACK PAGES*
26 (5) Byrds (Columbia)
- 33 ALL I NEED
46 (2) Temptations (Gordy)
- 34 DEAD END STREET*
49 (3) Lou Rawls (Capitol)
- 35 WITH THIS RING*
19 (8) Platters (Musicor)
- 36 I WAS KAISER BILL'S BATMAN*
— (1) Whistling Jack Smith (Deram)
- 37 I NEVER LOVED A MAN (THE WAY I LOVE YOU)*
22 (25) Aretha Franklin (Atlantic)
- 38 DRY YOUR EYES*
32 (7) Brenda and the Tabulations (Dion)
- 39 PORTRAIT OF MY LOVE
48 (2) Tokens (Warner Bros.)
- 40 NOTHING TAKES THE PLACE OF YOU
42 (3) Toussaint McCall (Ronn)
- 41 MAKING MEMORIES*
45 (3) Frankie Laine (ABC)
- 42 MY BABE*
50 (2) Ronnie Dove (Diamond)
- 43 TOO MANY FISH IN THE SEA/THREE LITTLE FISHES
— (1) Mitch Ryder and Detroit Wheels (New Voice)
- 44 WALKIN' IN THE SUNSHINE*
39 (3) Roger Miller (Smash)
- 45 BUY FOR ME THE RAIN*
49 (2) Nitty Gritty Dirt Band (Liberty)
- 46 SUNSHINE GIRL
— (1) Parade (A. & M.)
- 47 WHEN YOU'RE YOUNG AND IN LOVE
— (1) Marvlettes (Tama)
- 48 HIP HUG-HER*
— (1) Booker T. and the MG's (Stax)
- 49 GET ME TO THE WORLD ON TIME*
44 (4) Electric Prunes (Reprise)
- 50 ALFIE
— (1) Dionne Warwick (Scepter)

*An asterisk denotes record released in Britain.

BUBBLING UNDER

Yellow Balloon—Yellow Balloon (Canterbury)
Melancholy Music Man—Righteous Bros. (Verve)
Little Games—Yardbirds (Epic)
My Girl Josephine—Jerry Jaye (Hi)
Lay Some Happiness On Me—Dean Martin (Reprise)
Trump—Otis Redding & Carla Thomas (Stax)
Do It Again A Little Bit Slower—Jon & Robin (Abnak)
Long Legged Girl—Elvis Presley (RCA)
Girls In Love—Garry Lewis (Liberty)
Live—Merry-Go-Round (A & M)

TOP L.P.'s

- 1 MORE OF THE MONKEES
2 Monkees (RCA)
- 2 SOUND OF MUSIC
1 Soundtrack (RCA)
- 3 GREEN, GREEN GRASS OF HOME
4 Tom Jones (Decca)
- 4 MONKEES
3 The Monkees (RCA)
- 5 BEST OF THE BEACH BOYS
5 Beach Boys (Capitol)
- 6 SECOMBE'S PERSONAL CHOICE
13 Harry Secombe (Philips)
- 7 MATTHEW AND SON
10 Cat Stevens (Deram)
- 8 THIS IS JAMES LAST
18 James Last (Polydor)
- 9 FIDDLER ON THE ROOF
8 London Cast (CBS)
- 10 IMAGES
6 Walker Bros. (Philips)
- 11 HOW GREAT THOU ART
20 Elvis Presley (RCA)
- 12 FOUR TOPS (LIVE)
7 Four Tops (Tama Motown)
- 13 COME THE DAY
9 Seekers (Columbia)
- 14 TRINI LOPEZ IN LONDON
11 Trini Lopez (Reprise)
- 15 HAND CLAPPIN' — FOOT STOMPIN' — FUNKY BUTT—LIVE!
16 Geno Washington (Piccadilly)
- 16 HALL OF FAME
12 George Forme (Columbia)
- 17 BETWEEN THE BUTTONS
14 The Rolling Stones (Decca)
- 18 HIT THE ROAD STAX
25 Various Artists (Stax)
- 19 DOCTOR ZHIVAGO
15 Soundtrack (MGM)
- 20 BOB DYLAN'S GREATEST HITS
24 Bob Dylan (CBS)

- 21 GOING PLACES
17 Herb Alpert (Pye)
- 22 MANTOVANI'S GOLDEN HITS
19 Mantovani (Decca)
- 23 DON'T STOP ME NOW
23 Cliff Richard (Columbia)
- 24 A HARD ROAD
22 John Mayall's Bluesbreakers (Decca)
- 25 BERT KAEMPFERT—BEST SELLER
27 Bert Kaempfert (Polydor)
- 26 S.R.O.
26 Herb Alpert and the Tijuana Brass (Pye)
- 27 SURFER GIRL
21 Beach Boys (Capitol)
- 28 DOUBLE DYNAMITE
28 Sam and Dave (Stax)
- 29 PAIN IN MY HEART
— Otis Redding (Stax)
- 30 A DROP OF HARD STUFF
— The Dubliners (Major Minor)

TOP E.P.'s

- 1 FOUR TOP HITS
1 Four Tops (Tama Motown)
- 2 BEACH BOYS HITS
2 Beach Boys (Capitol)
- 3 PRIVILEGE
3 Paul Jones (BMV)
- 4 MORNINGTOWN RIDE
2 Seekers (Columbia)
- 5 TELL THE BOYS
5 Sandie Shaw (Pye)
- 6 HITS FROM THE SEEKERS
4 The Seekers (Columbia)
- 7 FOUR TOPS
8 Four Tops (Tama Motown)
- 8 THIS IS MY SONG
6 Petula Clark (Pye)
- 9 ORIGINALS FROM MARVIN GAYE
7 Marvin Gaye (Tama Motown)
- 10 BEST OF BENNETT
— Tony Bennett (CBS)

5 YEARS AGO

- 1 GOOD LUCK CHARM
2 Elvis Presley
- 2 NUT ROCKER
1 B. Bumble and the Stingers
- 3 DO YOU WANT TO DANCE/I'M LOOKING OUT THE WINDOW
4 Cliff Richard
- 4 LOVE LETTERS
6 Kitty Lester
- 5 AS YOU LIKE IT
7 Adam Faith
- 6 WONDERFUL LAND
3 Shadows
- 7 SPEAK TO ME PRETTY
3 Brenda Lee
- 8 HEY LITTLE GIRL
8 Del Shannon
- 9 WHEN MY LITTLE GIRL IS SMILING
9 Jimmy Justice
- 10 GINNY COME LATELY
10 Brian Hyland
- 11 LAST NIGHT WAS MADE FOR LOVE
15 Billy Fury
- 12 STRANGER ON THE SHORE
13 Acker Bilk
- 13 WONDERFUL WORLD OF THE YOUNG
12 Danny Williams
- 14 HEY BABY
10 Bruce Channel
- 15 NEVER GOODBYE
11 Karl Denver
- 16 ROCK-A-HULA BABY/CAN'T HELP FALLING IN LOVE
16 Elvis Presley
- 17 COME OUTSIDE
— Mike Sarne
- 18 I DON'T KNOW WHY
— Eden Kane
- 19 THE PARTY'S OVER
17 Lonnie Donegan
- 20 LONELY CITY
— John Leyton

BRITAIN'S TOP 50

NATIONAL CHART COMPILED BY THE RECORD RETAILER

- 1 PUPPET ON A STRING
1 (9) Sandie Shaw (Pye)
- 2 SOMETHIN' STUPID
2 (8) Frank and Nancy Sinatra (Reprise)
- 3 DEDICATED TO THE ONE I LOVE
6 (6) Mamas and Papas (RCA)
- 4 SILENCE IS GOLDEN
15 (3) Tremeloes (CBS)
- 5 PICTURES OF LILY
16 (3) Who (Track)
- 6 THE BOAT THAT I ROW
18 (5) Lulu (Columbia)
- 7 PURPLE HAZE
3 (7) Jimi Hendrix (Track)
- 8 FUNNY FAMILIAR FORGOTTEN FEELING
9 (5) Tom Jones (Decca)
- 9 I CAN HEAR THE GRASS GROW
5 (6) Move (Deram)
- 10 A LITTLE BIT ME, A LITTLE BIT YOU
4 (6) Monkees (RCA)
- 11 SEVEN DRUNKEN NIGHTS
12 (7) Dubliners (Major Minor)
- 12 HA! HA! SAID THE CLOWN
7 (7) Manfred Mann (Fontana)
- 13 I'M GONNA GET ME A GUN
8 (7) Cat Stevens (Deram)
- 14 HI HO SILVER LINING
17 (8) Jeff Beck (Columbia)
- 15 RELEASE ME
11 (16) Engelbert Humperdinck (Decca)
- 16 HAPPY TOGETHER
14 (8) Turtles (London)
- 17 NEW YORK MINING DISASTER 1941
27 (3) Bee Gees (Polydor)
- 18 BERNADETTE
12 (7) Four Tops (Tama Motown)
- 19 THEN I KISSED HER
24 (2) Beach Boys (Capitol)
- 20 KNOCK ON WOOD
19 (11) Eddie Floyd (Atlantic)
- 21 SWEET SOUL MUSIC
29 (3) Arthur Conley (Stax)
- 22 IT'S ALL OVER
18 (9) Cliff Richard (Columbia)
- 23 THIS IS MY SONG
20 (12) Harry Secombe (Philips)
- 24 JIMMY MACK
12 (7) Martha and the Vandellas (Tama Motown)
- 25 MAROC 7
24 (5) Shadows (Columbia)
- 26 GONNA GIVE HER ALL THE LOVE I'VE GOT
26 (4) Jimmy Ruffin (Tama Motown)
- 27 THE WIND CRIES MARY
— (1) Jimmy Hendrix Experience (Track)
- 28 IF I WERE A RICH MAN
31 (4) Topol (CBS)
- 29 WATERLOO SUNSET
— (1) Kinks (Pye)
- 30 SIMON SMITH AND HIS AMAZING DANCING BEAR
22 (9) Alan Price (Decca)
- 31 EDELWEISS
25 (14) Vince Hill (Columbia)
- 32 I WAS KAISER BILL'S BATMAN
23 (18) Whistling Jack Smith (Deram)
- 33 ARNOLD LAYNE
25 (7) Pink Floyd (Columbia)
- 34 BECAUSE I LOVE YOU
28 (8) George Forme (CBS)
- 35 CASINO ROYALE
43 (3) Herb Alpert (A & M)
- 36 GUNS OF NAVARONE
38 (4) Skatalites (Island)
- 37 BIRDS AND BEES
44 (2) Warm Sounds (Deram)
- 38 THE FIRST CUT IS THE DEEPEST
42 (2) P. P. Arnold (Immediate)
- 39 OH HOW I MISS YOU
32 (6) Bachelors (Decca)
- 40 MUSIC TO WATCH GIRLS BY
47 (2) Andy Williams (CBS)
- 41 THE HAPPENING
— (1) Supremes (Tama Motown)
- 42 SOOTHE ME
35 (5) Sam and Dave (Stax)
- 43 AL CAPONE
33 (1) Prince Buster (Blue Beat)
- 44 YOU'VE GOTTA STOP
— (1) Love Machine (R.C.A.)
- 45 TIME ALONE WILL TELL
— (1) Malcolm Roberts (R.C.A.)
- 46 FINCHLEY CENTRAL
— (1) New Vaudeville Band (Fontana)
- 47 GET ME TO THE WORLD ON TIME
— (1) Electric Prunes (Reprise)
- 48 ROSES OF PICARDY
— (1) Vince Hill (Columbia)
- 49 59th STREET BRIDGE SONG (FEELING GROOVY)
39 (7) Harper's Bizarre (Warner Bros.)
- 50 MEMORIES ARE MADE OF THIS
36 (12) Val Doonican (Decca)

A blue dot denotes new entry.

BUBBLING UNDER

Sweet Pea—Manfred Mann (Fontana)
Almost Persuaded—Crispian St. Peters (Decca)
I Got Rhythm—The Happenings (Stateside)
Two Streets—Val Doonican (Decca)
If I Were A Rich Man—Herb Alpert (Pye)
Leopard-Skin Pill-Box Hat—Bob Dylan (CBS)

BRITAIN'S TOP R & B SINGLES

- 1 SWEET SOUL MUSIC
2 Arthur Conley (Atlantic 554083)
- 2 BERNADETTE
1 Four Tops (Tama Motown TMG 601)
- 3 I NEVER LOVED A MAN (THE WAY I LOVE YOU)
5 Aretha Franklin (Atlantic 554084)
- 4 PURPLE HAZE
5 Jimi Hendrix (Track 60401)
- 5 LET ME COME ON HOME
16 Otis Redding (Stax 601907)
- 6 KNOCK ON WOOD
3 Eddie Floyd (Atlantic 554041)
- 7 GONNA GIVE HER ALL THE LOVE I GOT
10 Jimmy Ruffin (Tama Motown TMG 602)
- 8 SOOTHE ME
7 Sam and Dave (Stax 601904)
- 9 SHOW ME
13 Joe Tex (Atlantic 554102)
- 10 JIMMY MACK
8 Martha and the Vandellas (Tama Motown TMG 599)
- 11 GUNS OF NAVARONE
4 Skatalites (Island W1 185)
- 12 HIP HUG HER
11 Booker T. and the MG's (Stax 601909)
- 13 WHEN SOMETHING IS WRONG WITH MY MY BABY
18 Sam and Dave (Stax 601906)
- 14 SHAKE A TAIL FEATHER
— James and Bobby Purify (Stateside 552016)
- 15 007 (SHANTY TOWN)
12 Desmond Decker (Pyramid PYR 6004)
- 16 THE FIRST CUT IS THE DEEPEST
— P.P. Arnold (Immediate IM 047)
- 17 TRAVLIN' MAN
15 Stevie Wonder (Tama Motown TMG 603)
- 18 RAISE YOUR HAND
9 Eddie Floyd (Stax 601901)
- 19 AL CAPONE
17 Prince Buster (Blue Beat BB 324)
- 20 LOVE IS HERE AND NOW YOU'RE GONE
20 Supremes (Tama Motown TMG 597)

BRITAIN'S TOP R & B ALBUMS

- 1 PAIN IN MY HEART
4 Otis Redding (Atlantic 557042)
- 2 KNOCK ON WOOD
7 Eddie Floyd (Stax 589066)
- 3 DOUBLE DYNAMITE
3 Sam and Dave (Stax 589063)
- 4 CLUB SKA '67
1 Various Artists (Island WIRL LP 948)
- 5 HIT THE ROAD STAX
2 Various Artists (Stax 589065)
- 6 AND NOW
8 Booker T. and the MG's (Stax 589062)
- 7 'LIVE'
3 Four Tops (Tama Motown TML 11041)
- 8 THE WICKED PICKETT
6 Wilson Pickett (Atlantic 587057)
- 9 MEMPHIS GOLD
— Various Artists (Stax 589061)
- 10 CARLA
— Carla Thomas (Stax 589064)

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'HOME OF THE BLUES' present The Garnet Mimms Show at the Flamingo, 33-37 Wardour Street, London W.1, Friday, May 12. All-night starting at 10 p.m. Also the Skatalites and Horatio Soul are appearing. Future 'Home of the Blues' presentations at the Flamingo include Clyde McPhatter, Friday, May 19, on the evening session (8.0 start).

HI BOP-CATS — Don't write me until mid June — 'Goin' Back to Memphis'. To all Cats who made this return possible — a Screamin' Big. "Thaaaaank You!"
● **publications**
BOP CAT No. 2—JLL interview. Larry Williams, Domino, Diddley, etc. 1/- to: Tony Papard, 29 The Vineyard, Welwyn Garden City, Herts.
STARS OF ROCK 'N' ROLL 1 and 2. More photos of Jerry Lee, 5/- each, 8d. post from—Alan Keen, 66 Neal Street, W.C.2.
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Bee Gees & Tin Gods



THE BEE GEES—their second disc and a smash hit.

THE BEE GEES. A major group for '67 on the showing of their first big hit here "New York Mining Disaster 1941." A major group, in fact, on a Worldwide basis for everything seems to be going for them.

ROBIN, MAURICE and BARRY GIBBS, COLIN PETERSON. Barry took over as spokesman when I saw them recently. "We were doing very well in Australia and we had three No. 1's in a row . . . but the trouble with Australia is that you can only go so far — to continue to progress you have to go to America or England. We decided on England. One of the points that put us off going to the States was the fact that if you become resident, after a certain period of time you become eligible to be drafted.

"In Australia we had our own television series "The Bee Gee's". I was fourteen and the twins were about 11 or 12. It was a weekly half hour show but it was put off the air because the Welfare people thought we were too young.

"Later on we went to "Surfer's Paradise" and did a gig at The Beachcomber. We were fully professional and we had our own show there for eighteen months. We saved a lot of money out of that. Because we were so young our parent's came around with us, we couldn't get rid of them!

"The pop scene in Australia is very small. There are about three main promoters who literally 'make' artists. They've built up people like BILLY THORPE, RAY BROWN, NORMIE ROWE and JOHNNY YOUNG. But after a while the artists drop because, as I've said, there's only so much you can do in Australia. Usually the promoters concentrate on one person at a time and they have so much power that they're called 'Tin Gods'."

When The Bee Gee's came to Britain they were a trio—but they'd already arranged for COLIN to join them while they were in Australia. Colin, star of several films such as "Smiley" and "The Scamp" said: "I knew the boys in Australia and we had a discussion about me joining them. I came on ahead to London as I'd originally

intended to concentrate on a film career. But the film business is such a slow process that even though I gave myself four years to make it in films here, I decided on joining The Bee Gee's instead."

The group were disheartened when they first came to England because they spent weeks sending discs to agents and receiving no reaction. Said Robin: "Then we found that Nems Enterprises had been phoning us every half hour because ROBERT STIGWOOD had heard our records and was interested. We went to see him, signed with him—and since that time everything's started to happen. In fact, Robert's done so much for us in such a short time we can hardly believe it. There's this television series — and we're happy about that because we've all acted, danced and performed comedy before; there's the songwriting side—CILLA BLACK, MATT MONRO and other artists we admire are recording our numbers; and there's the bookings in different countries that we've got. We're going to Germany soon and we've also been booked to tour The States."

Yes, it's all happening for The Bee Gee's — and somehow I think they deserve it. Talent will out!

BILL HARRY



the beach boys

OTIS Redding's next single likely to be a 'live' version Sam Cooke's "Shake" as recorded at the Finsbury Park Astoria . . . Richard Green accidentally broke a friend's wrist last week . . . Tamla Motown artistes to record all of their big hits in Italian from now on . . . Beach Boys and Beatles together at Bag O' Nails club last week . . . Marvin Gaye now recording with Tamla lark Tammi Terrell (his previous partners in song Mary Wells and Kim Weston both quit Tamla) . . . every song on David Bowie's next LP is self-penned . . . Gnomes of Zurich van blew up on the MI . . . Margaret Whitting's "Only Love Can Break A Heart" was Gene Pitney's biggest-ever U.S. smash . . . the Face salutes EMI's bravery in launching its new "Top Ten Prediction" gimmick — but wishes he had a quid for every disc thus



dubbed to fall short of the mark . . . Eddie Floyd's London release recorded for the LuPine label . . . Q19: (a) Which British label celebrates its fifth birthday on the 15th of next month; (b) What was 'Five by Five'; (c) What was the Beatles fifth RM Fifty topping single; (d) Which group debuted in 1962 with "That's What I Said" on Piccadilly 7N 35500?

Barry Sadler demobbed . . . U.S. folk singer Jimmy Rogers went to see Brian Auger debut at the Speak-easy . . . Paragon publicity representing new group the Traffic which includes Steve Winwood . . . c'mon now

Ahern; you know it ain't "Marco 7" . . . T.M. fact: Four Tops' latest R & B chart topper (their seventh, and fifth in a row) places them out of sight of all rivals . . . Jonathan King's "Round Round" bubbling under in the States . . . Jimmy Beaumont and Skyliners of "Since I Don't Have You" fame inked to Luther Dixon . . . A18 — the Sharpes . . .

for the first time in 4½ years the Beatles completely without any kind of RM chart entry this week . . . Rod Harrod has started a disquette in Penarth, Glamorganshire . . . Gary Farr's mother worried about him . . . David Griffiths writing his "I Got Dem White Trash Neighbour Blues" hit . . . doesn't Priscilla look like Elvis?

SAVILLE REVIEW

I ALWAYS get the impression that the American Soul Singers visiting this country are graduates of the 'National Soul Factory of America'. Garnett Mimms at the Saville last Sunday proved my point. He was professional, polished, and made some nice sounds — but that's all. I can't understand why so many people say he's under-rated in this country — he isn't — he just gets the recognition he deserves. A good performance by a good singer with a pleasant personality, but, really, nothing to rave about. He was very ably backed by a Scottish group called The Senate.

Nevertheless, it was good of them to step in at the very last minute to replace Denny Laine — a singer who will make a resounding impact on the pop scene, as soon as he finds himself the right backing group. He had to make a few changes to the line-up only a day or two before the show, which was to have been his first appearance in London in his new role of solo singer, and although I thought they were making a great sound at rehearsals, Denny decided that they

weren't ready to appear before the public. Pity.

It seems to be all the rage for groups to have a line-up of only three people. There were two such groups at the Saville last week — The 1-2-3, and the Jimi Hendrix experience — the 1-2-3 should take a lesson from Jimi Hendrix — you've got to be very good musicians if there are only three of you to make the sound

Jimi Hendrix lacked nothing. He's really out of sight — he gave a knock-out performance, wilder and better than ever before, with a very controlled noise — and I mean noise in the best possible sense of the word. So much so that I couldn't even hear the sound of his fans screaming while he was playing — and assure you, they WERE screaming — despite Hendrix's announcement that screaming fans are like a herd of little piglets squealing. He played all his hit numbers brilliantly, did a great version of Bob Dylan's "Like a Rolling Stone", and finished off his act with a fantastic wild rendering of "Wild Thing".

DEREK BOTWOOD

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