

RECORD MIRROR

INSIDE: Otis Redding,
Tim Buckley, Hollies,
Don Partridge colour

Largest selling colour pop weekly newspaper. 6d. No. 370. Every Thursday. Week ending April 13, 1968

GENE PITNEY (RM pic Dezo Hoffmann)



CHEM HOLLYES

Jennifer Eccles



THE GREATEST RECORDING
ORGANISATION IN THE WORLD

E.M.I. Records (The Gramophone Co. Ltd.) E.M.I. House, 20 Manchester Sq. London W.1

PARLOPHONE R 5680

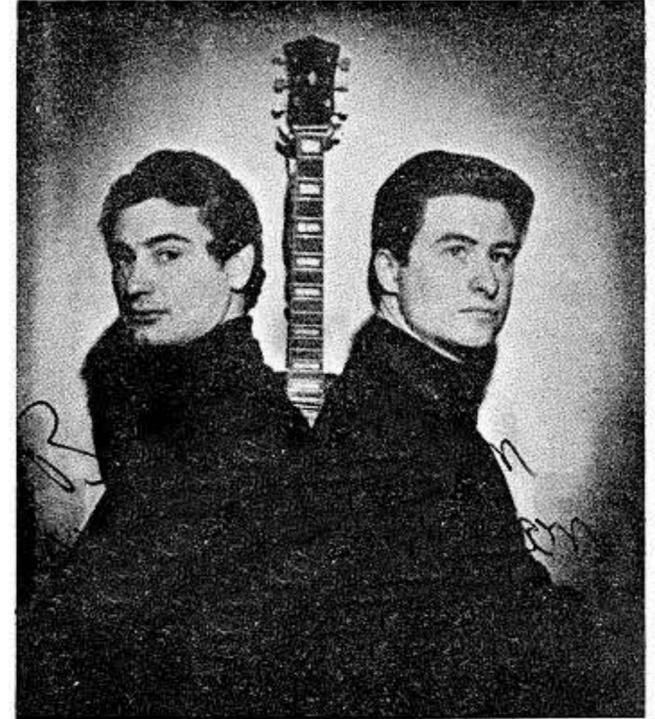
Published by GRALTO MUSIC LIMITED

YOUR PAGE

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

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

THE ALLISONS: BRITAIN'S FIRST EUROVISION TRIUMPH



THE ALLISONS—placed second in 1961 with "Are You Sure".

ELVIS & SUN

ELVIS and R&R fans unite! I've started an action for an LP filled with unreleased SUN and movie songs from the King of Rock and Roll, Elvis Presley. But first, we must show RCA Victor that we want such a wonderful record. Please send a letter to me with every signature you can get and let us show that Rock 'n' Roll lives and that the Elvis story isn't ending. I am sure that when RCA offer us this LP it will break every sales record and Make Elvis No. 1 again in the Pop business. This is a world-wide action and I am sure that we can achieve success. It will cost you just one stamp to help—G. Zuman, Zaandammer 12, III Amsterdam, (o.w.), Holland.

PHONEY D-J'S

WHAT a naive bunch are our Radio 1 Dee-Jays — or what a naive bunch are the 90 per cent of the listening population who take them seriously. THEY decide that certain records are "good" commercial sounds; THEY proceed to play these select few twelve times a day (e.g. "Captain Of Your Ship", "Cry Like A Baby", "Lady Madonna", "Xanadu", etc.) then they have the nerve to claim that these records made the charts because they are the "good ones" on the market. They would have their naive public believe that the steps in the procedure are: 1. Good record released. 2. People like and buy it. 3. Enters chart. 4. Played like mad for benefit of all. IN FACT, the way it happens 90 per cent of the time is: 1. Producer, D.J. select "good" records by "nice" people. 2. Play them to death. 3. People like them because they hear them most often, and buy. 4. Enters chart. Give Radio 1 to Raven and Rosko and scrap the rest of the phoney! — Sandy Simpson, 18 Marywell Street, Aberdeen.

HOLLY—NEW DISCS!

AT long last a decent record company has come along to provide material for fans of the popular singers of the late '50s. I refer to the Music Corporation of America, whose records are distributed on their own M.C.A. label. Firstly, we had the great re-release of "Rave On/Peggy Sue" by Buddy Holly. Then, we are promised a great new single and

L.P. by the fabulous Rick Nelson in April. Now more great news regarding Holly. In April, M.C.A. are re-releasing four of Buddy's L.P.s under new titles. The best news, perhaps, is that M.C.A. are giving careful consideration to releasing four brand "new" tracks by the late, great Buddy! If current sales of "Rave On" are anything else to go by, then these new discs will sell like hot cakes! — Nick Mirams, 12 Calverden Road, Ramsgate, Kent.

BIRDIE TALENT

WHAT a great surprise to see such talent (both meanings!) as that of Reparata and The Delrons and The Paper Dolls in the charts. It's about time that record buyers took notice of girl groups, for apart from the great Tamla female groups such as The Supremes and Martha and The Vandellas, the charts have been dominated by male groups. We have already got a few female groups on the scene, i.e. The Enchanted Forest, The Stocking Tops and The Karlins. So, come on, record buyers, give them a break, and don't let them fall into obscurity as did The Sharri-Las, Ronettes, Crystals, Chiffons and many more. — A. Vetrano, 23 Napier Drive, Dryburgh, Dundee.

ANOTHER Eurovision Song Contest is here, but is the British entry really the best available? Congratulations anyway to writers Bill Martin and Phil Coulter on the success of a second entry, perhaps another winner. At the same time, I can't help feeling a deep sense of personal disappointment as another year passes with myself once again uninvited to submit an entry. If I feel any sense of, say, privilege at all, it's because my partner and I, as the Allison's, had such a success on behalf of Britain with the biggest success of any entry since the Contest began. The song I wrote, "Are You Sure", sold over a million copies, and gave us a No. 1 hit in 19 countries, including Britain. I make no claim that I could be even half so successful again, but along with other songwriters, I do feel that with the present contest arrangements, etc., a great many potential hit songs never get a chance of competing and possibly winning for Britain. Don't you or your readers feel that at the present time, with Britain needing all the morale and prestige boost it can get, that the initial stages of the contest could be wider spread? For with the contest being the type of foreign entry it is, the natural glamour attached and accompanying it could make the whole country feel involved.—JOHN ALLISON, 44 Kew Bridge Court, London, W.4.

SKUES SHOW

HAVING just finished listening to Saturday Club I felt that I had to write and say what a truly marvellous job Keith Skues makes of this show. I seldom read praise concerning this great D.J., yet there couldn't be someone more worthy of it. He consistently gives a good performance and has been on the air every Saturday since September 30, 1967 — no mean feat — and, for me, it is the brightest two hours of the week. He works very hard to make his show a success and his task is

made more difficult by the fact that he has to combine "live" music with records, which is not easy to do successfully. And yet, he breezes through the two hours full of bounce and fun. Yes, happiness is definitely "Cardboard Shoes" on a Saturday morning. Long may our air waves be filled with the voice and terrific personality of a dynamic D.J. named Keith Skues. More power to your elbow, kind sir — Evelyn Austin, 48 Sunbury House, Swanfield St., Bethnal Green, London, E.2.

'CARPENTER' MAN

THE Four Tops are currently riding high with "If I Were A Carpenter", and whilst many will remember the song from the Bobby Darin record success, there can be very few who will connect it with the name of one, Tim Hardin. However, this is the name which can be found on the label in tiny letters under the title as the composer. Fewer still will be aware of the fact that Jim has made a really fine recording of the song, which is only available in this country on his second album — "Tim Hardin 2". As the composer, Tim's version must be the original and originality is the key word for this singer. He composed all the songs on both his albums, and every one is sincere and beautiful. Try living with such numbers as "Reason To Believe" and "Hang On To A Dream" (both issued on a single in Britain) but whatever you do, do yourself a favour as I urge you to try a sample of Tim Hardin, because he has something to offer that will get right into your innermost soul. — Barry Kingston, 9 Clifton Place, Brighton.



THE SHIRELLES are seen here in 1963 with reader BRIAN SMITH.

KIKI WANTS A HIT RECORD!

THE best thing, I felt, was never, no not never, give Kiki Dee a good write-up for her records again. Should she come up with an obvious number one smash-hit, I think it better I keep my lips and my typewriter sealed.

Reason? Well, it could be true that the constant adulation heaped upon Miss Dee by journalists and dee-jays could be holding her back. We talked earnestly about this just the other day and came to the conclusion that if you FORCE an artiste on the public too much, then it could be the public is put off.

NO BAD RECORD

One hesitates to go into this subject too fully. A lot of us who hear Gawd knows how many records a week do get to have our favourites, not all of whom find a way into the charts. Kiki Dee is but one. But equally she hasn't yet made what you'd call your actual BAD record and therefore, it is galling to see her lag behind while certain other ladies make the grade.

Don't believe the old rubbish which goes: "Ah, but she's an artiste who does well and doesn't need to get into the charts." Kiki Dee WANTS a hit record. She knows how it will help her career in general terms. And this despite the fact that she can at this moment go into half-a-dozen Continental countries and star there in her own shows.

Her latest record is "Can't Take My Eyes Off You", which she released some three weeks after a certain Andy Williams started climbing the charts. That Mr. Williams actually seemed to be getting more plugs than anybody in recent memory.

But still Kiki went ahead with her plans. She told me: "My manager, Vic Billings, brought the song back from the States and I heard it months before I knew Andy Williams was going to do it. Even when I heard he was the opposition... well, I still figured it was a good song and so well worth recording. You could argue, I suppose, that it suits a girl better than a man—dunno. It's just that it's the sort of song that I can do best of all, so I wanted to do it." Kiki is one of those pure-professional types who don't go adrift on



KIKI DEE—no gimmickry.

a tidal wave of gimmickry. She talks about singing as a profession and as a job, and it's good to hear.

"All the same," said she, "one feels flattered when a disc jockey launches into the 'Ah, Kiki Dee, she's great and isn't it a shame that she hasn't had a hit' type of chat. But I feel that the people who buy records are perfectly capable of making up their own minds and the more you keep on about how I HAVEN'T had a hit, the more they're likely to say that there must be some reason for it!"

Anyway, I've a feeling there is room in the charts for two versions of this delicious song.

As Kiki said: "The songwriting field isn't what it used to be. Groups write songs for themselves, so there is less work for other writers, so the standards tend to fall. I don't hear many songs that I really would want to record."

"Can't Take My Eyes Off You" is certainly strong material.

I also wish to revise my previous review. Kiki Dee, I shall now say, does a perfectly appalling version of this song and doesn't deserve to do a thing with it. No wonder she's not yet had a hit. The girl does it very badly indeed.

P.S. Don't mean a word of it, of course. But it COULD change her luck. PETER JONES

In brief...

- Sandra Newbury, 13 Mercia House, Denmark Road, Camberwell, S.E.5. — What has happened to the great Brenda Lee? Her records are hardly ever played nowadays. Her latest record "That's Alright" is a great record but I have only heard it played once. So come on all of you Brenda Lee fans, let's swarm the B.B.C. with requests for "Miss Dynamite's" records. Has anyone got the following records to sell or swap: "Christy Christmas", "Dynamite", "Ain't That Love", "I Want To Be Wanted", "Emotions".
- Joy Sheldon, 27 Gilbert Road, Netherstone, Lichfield, Staffs. — Does anyone have an old disc of Gene Pitney's called "Town Without Pity". Since hearing it on the Morecambe & Wise Show on TV the tune is driving me mad!
- Frank Harris, 205 Mount Road, Gorton, Manchester 18. — Can any reader help me to get "People" by Barbara Streisand — the first version that has a different "B" side to "I Am Woman". I'll pay a good price if it is in good condition.
- Geoff Kilpatrick, 63 Wren Road, Sidcup, Kent. — Has anyone got Beatles Monthlies Nos. 1-8 and Nos. 10 and 11 which they would like to sell? Please write stating prices to above address.
- J. B. Walker, 8 Wrexhall Road, off Bennet Lane, Dewsbury, Yorks. — I can get fantastic photographs of Eddie Cochran from America featuring him in the classic film "The Girl Can't Help It". Write to me for details, and I will do my best for you loyal Eddie Cochran fans.
- Pete Morgan, Eddie Cochran Appreciation Society, 85 Kingsway, Kingswood, Bristol. — I have going in the West Country a petition for the release of a great Rock 'n' Roll classic made in colour called "The Girl Can't Help It" starring Gene Vincent, Little Richard, and Eddie Cochran. I have some sheets for this petition if anybody is interested. Please send S.A.E. to me at the above address.
- Stephen Barnard, 73 King Street, Dunstable, Beds. — I am holding a poll at the moment to find out which are the most and least popular "B" sides of records released during the last five years and I am hoping that readers of the R.M. will take part. However, please give titles of "flips" recorded by well known groups or singers, as it makes an easier job of setting positions for them.
- Susan Blackmore, 111 Mayfield Gardens, Hanwell, London, W.7. — Please, please, please take notice of Paul Revere and The Raiders' marvellous new single "Too Much Talk". It deserves to be a hit. I would love to hear from other Raiders' fans. (Susan Meakin of Birmingham. I'll tell you all you want to know about Mark!).
- D. McLauchlan, Woodhead, Jedburgh, Roxburghshire, Scotland. — I have pics and articles on every pop star or group which I will swap for anything on The Small Faces or The Beatles (especially 1966 information).
- Pam Bonnie, 10 Lambert Way, Hartford, Northwich, Cheshire. — I am 17 years old and love writing. Does anyone want to be my pen-pal (male)? I will be only too pleased to answer all letters
- Raymond Harrison, 14 Hunters Hill, Unsworth, Bury, Lancs. — I have been trying for ages to get a copy of these records: "Crosscut Saw" by Albert King, "It Tears Me Up" by Percy Sledge, and "When Something Is Wrong With My Baby" by Sam & Dave. Any readers prepared to sell or swap these records, please write and state price.
- Julie Nixon, 3 Farm Cottages, Home Park, Hampton Court, East Molesey. — Has anyone got "Can't Get Used To Losing You"/"Days Of Wine And Roses" by Andy Williams which they are willing to sell.
- R. D. Bowden, 482 Kingsbury Road, Birmingham, 24. — I have in my possession a rare Tamla recording by the Lewis Sisters called "You Need Me" which I am willing to swap for the Contours — "First I Look At The Purse".
- Edwin Darknell, 1 Fernleigh Road, Caldicot, Newport, Mon. — Can anyone please help? For ages I have been trying to buy, steal or borrow copies of early Everly Brothers L.P.s but without success. I will therefore be pleased to hear from readers having any of these rare goodies, with a view to selling them.
- Nick Shinn, 70 Putnoe Lane, Bedford. — Will anyone pay 11 for "Privilege" L.P. by Paul Jones, in good condition? I would also be happy to swap it for any West Coast group L.P. Please send S.A.E. if reply wanted.
- Stewart Fox, 59 Park Avenue, Palmers Green, London, N.13. — Urgently wanted. Top cash prices offered for, and paid, to anyone willing to sell discs by Jerry Goldsmith, Elmer Bernstein, and Lolo Schifrin, especially the latter's "Our Venetian Affair" single.
- F. Derwent, 1 Fortar Road, Clubmor, Liverpool 13, Lancs. — I heard a record on Caroline about two years ago called "Private John Q" by a Country singer called Glenn Campbell. I have tried obtain it but have been told that it has not been released in this country. Can anyone help me obtain it as I would very much like to add it to my Country collection?
- RESULT of Most Popular Bee Gee Poll held by Jenny Brown who lives in Kent. 1. BARRY — 1,281; 2. MAURICE — 1,149; 3. ROBIN — 981; 4. VINCE — 924; 5. COLIN — 582. Many thanks for the votes.
- R. Liddal, 30 Hedgemans Way, Dagenham, Essex. — Wanted: "Harlem Shuffle" by Ralf Nelson, if possible. I will exchange it for two new singles or reader's choice. Please write to above address.
- Patrick McGowan, 13, Craggan Broadway, Londonderry, N. Ireland. — Awaken Elvis Fans in Derry! I am the 43rd member of the new Elvis Fan Club and Branch Leader of Londonderry. My name and address was printed in the club's last Newsletter and here I am without a solitary letter from any Elvis fans, come on Fans, come alive!
- Gordon Jeffrey, 6 Lombard Drive, Chester-le-street, Co., Durham. — I would like to swap my copies of "Baby Love" and "You Can't Hurry Love" by the Supremes and "All You Need Is Love" by the Beatles. The records which I would like to swap them for are "Stop In The Name Of Love" — Supremes, "Tramp" — Otis and Carla, "Going Back" — Dusty Springfield. Anyone with any of those mentioned please write to me.

"WE ALL HAVE A JENNIFER ECCLES IN OUR LIVES"

POP music is like a crowded London bus in the rush-hour. All the passengers in the bus are pop groups. Those who get on at the start have only a slight advantage, because more and more groups embark at every stop. The original groups have to fight to keep their seats on the bus as it gets more and more crowded—and most of them lose their seats and are thrown off.

The Hollies got on the bus right at the very start—and they're one of the very few who've managed to hold on to their place in the pop music rush-hour. And strengthen their position at every stop.

And now it looks like they have another massive hit on their hands with "Jennifer Eccles".

"Why," I asked Bobby Elliot, "have the Hollies managed to stay at the top for so long?"

"More than anything else," explained Bobby, "I think it's because we're dedicated. We all thoroughly enjoy pop music—and we'd never do anything we didn't enjoy. We're at the stage now where we could give up pop and just sit back and take things easy for the rest of our lives. But we couldn't do it—pop is such an important part of us. In the same way, we could never become solely a recording group, because live appearances are, we feel, the most important

part of pop. I think it's important for a group to do at least 10 weeks on stage every year—and this is our aim. We'll choose our venues, of course, and only play at places we'd enjoy. I think we deserve to be able to pick and choose a bit now — we've been in the business long enough.

"Another thing, I think, is that we've naturally developed a very polished stage act—and we work well together on stage. We've learnt a fair bit from playing in America—especially on our last tour, which was very long. You have to develop a certain slickness in the act over there—and although too much of it can be a



HOLLIES—a dedicated group.

bad thing, it's important for a group to be professional.

"And, of course, we're all good musicians. I hope that doesn't sound too immodest—but it's true. People tell us we're good, so why deny it? We take pop music seriously—as far as I'm concerned pop music should be recognised as a sort of cultural activity.

"I've started to take song-writing a bit more seriously now, as well. I write with Bern—but we're not trying to challenge the others or anything. We let them get on with it—they know how to write Hollies material now. Bern and I are working on a thing—a sort of musical project. It's difficult to describe it, but it'll be a serious piece of music within the realms of pop. We want to release an L.P.—just Bern, myself, and various other musicians. But nothing to do with the group.

"This doesn't mean that we're losing interest in the group or anything. But it's only natural that we all want to do our own individual things — at the same time as the group projects."

And one last question before I run out of space.

Who is Jennifer Eccles?

"Jennifer Eccles is no one in particular," said Bobby. "But we all have a Jennifer Eccles in our lives."

DEREK BOLTWOOD

REPERATA AND THE DELRONS:

'WE HAD TO SHORTEN OUR SKIRTS...'

INTerviewing girl singers is always a pleasure. In the same way that girls are essentially different from boys to talk to, so are girl singers essentially different from boy singers.

Reperata and the Delrons have a weird-sounding hit record in the nautical "Captain Of Your Ship".

Said Reperata, nee Mary Aiese: "Yes, you COULD say we like 'Captain Of Your Ship'. Who wouldn't like a hit—but it isn't really the kind of material that we always want to be associated with. We should like to perform more meaningful material—rather like the songs that the Bee Gees write and sing."

The group then collapsed into a welter of praise for the Bee Gees. The emotion and sentimentality of the Bee Gees obviously greatly appeals to the girls, which is somewhat surprising, because their other big rave is The Mothers Of Invention.

MORE OBSCENE

"We like to do some of the Mothers' songs on stage," said Delron Nanette, "but there are obviously some we can't do!" The interview room then became a hotbed of discussion on the Mothers, and the Fugs, who have had no records released here but who the girls say are much more obscene.

Reperata and the Delrons had a big hit in the States some four years back with "Whenever A Teenager Cries", but didn't score here. Now, through an inverted stroke of fate their latest record has struck it big in Britain but not in the States. Did the girls have any theories why this happened?

"I think that as girls constitute the majority of the record buyers in the States, this had something to do with it," suggested Nanette. "They prefer records by groups of boys, someone they like the look of. Maybe that's why our record didn't happen here."

Surely the same theory would apply here too, I suggested. "Yeah, it's just a freak," said Lorraine, the third member of the attractive trio. "There were other songs we cut at the session which we preferred."

As I was asking the girls all the usual questions, I won-



REPERATA and the DELRONS—had a hit four years ago.

dered if they had much spare time. "Oh NO!" they replied in charming unison. "As we're all still studying at College, we just don't get any spare time. We have to fit in boyfriends between recording sessions, exams, dates for hops, etc."

Hops, incidentally, in American technology are not things which go in beer, but what we call dance-halls or ballrooms.

The group are all about 21 years old, and they all dig artistes like Otis Redding, Aretha Franklin and the Four Tops. And although they have a rhythm and blues sound (their record was actually in our R & B charts last week), they have never consciously tried to sound coloured.

Biographically, their full names are: Mary Aiese (Reperata), born on December 31, 1946—singing since she was 15, hobbies include surfing, guitar playing and shopping for clothes. "When we came to England," she said, "we found that your mini-skirts were even shorter than we had imagined. We felt like old fuddy duddies! So we had to shorten all of our skirts!"

Lorraine—full name Lorraine Mazzola—was born on February 25, 1947, and wants ultimately to teach French at College. Her interest in music stems from her mothers who is a piano teacher. Nanette—full name Nanette Licari—was born on May 24, 1947. She digs Dionne Warwick and many other soul names and plays guitar. Like the other two she has been singing since her High School days.

The group are recorded by Bill and Steve Jerome of Real Good Productions who saw the girls at a High School performance. Their first record was a big flop—the girls say it was pretty horrible. But the second record—"Whenever A Teenager Cries"—was a great big hit in America and was successfully followed up there by "Tommy", which was covered here by Twinkle.

The group's records are on the Bell label—recently given its own logo here by EMI—who are having big initial success with the girls and the Box Tops. And despite what the girls say about its being a freak hit, there's no doubt that "Captain Of Your Ship" has established both Reperata and the Delrons AND the Bell label to fans here in Britain.

NORMAN JOPLING

*over 250,000
sold in U.S.A.*

SOUL SERENADE

signature tune of

The R&B show

played by

WILLIE MITCHELL

and his combo



HLU 10186
45 rpm record

London Records Division of
The Decca Record Company Limited Decca House Albert Embankment London SE1

SEEKERS TOUR IN MAY

THE Seekers start their British concert tour, called "The Seekers Show", at the Brighton Dome on May 17. The show will include a couple of musical acts in the first half, and the Seekers will do the entire second half.

The tour will last for one month, and will include from sixteen to twenty concerts. Most of the dates for the show will be at Rank circuit cinemas, and individual dates have not yet been confirmed.

The Seekers have a new disc out on April 19, their first recorded by Mickie Most. The record is called "Days Of My Life", and was written by Tomi Romeo. The "B" side is "Study War No More", the Seekers' version of "Down By The Riverside".

GRAPEFRUIT

THE Grapefruit were presented with a frog when they left London Airport last Monday en route to Germany.

The frog, which was presented by lovely Norwegian fan Jorne Errikson on behalf of Sheredac Products, weighed forty pounds, and stood three feet high. It was not in fact alive — just a larger version of the man-made commercial frogs marketed by the firm.

Grapefruit were unable to take the monster frog on the plane with them, but were each presented with a smaller version of the same beast.

ALAN BOWN

THE Alan Bown! are to fly to America for a thirty day nation-wide tour of ballrooms and colleges, starting on June 7. The group are to play in all the major cities, including New York and Los Angeles. On June 23 they play at the MGM Convention in Las Vegas.

They have almost completed their LP which is to be released to coincide with their tour. A new single is due to be released in May.

GINGER JOHNSON

GINGER JOHNSON and his African Drummers will lead the Easter Parade through Battersea Park this Sunday for the London Tourist Council. Ginger, whose Masquerade LP, "African Party" is steadily increasing in popularity, will also appear with the Traffic at the Royal Festival Hall on May 19 in a giant fundraising concert sponsored by the Movement for Colonial Freedom, Independence, and Racial Equality.

Ginger is presently rehearsing his 15-piece show, which includes a genuine African fire-eating witch doctor, dancing girls, a light show, and films, as well as Ginger's very popular African-American pop sound.

GENE PITNEY

BILL TOPPERS, specially American ones, come and go... but the emotional steel-tough yet soft stylings of Gene Pitney seem to go on for ever. In the seven years since he first made a tentative trip to London, he's got hits galore, married with a son — but still the screamers turn out in force. And I DO mean force, having been trapped at the stage-door a couple of times at opening night at Lewisham Odeon.

And Gene himself admires the Mike Cotton Sound, again backing him with drive and musicianship. So it's an act, as ever, strong on sound, on drama, on high-flying vocal acrobatics — his range seems even more elastic and his phrasing more pointed. "Tulsa", to Pitney as "San Francisco" is to Tony Bennett, opened his act, then "Nobody Needs Your Love", a medley of the hits he doesn't ever leave out. "Somewhere In The Country" (which has now grown on me) and "Something's Gotten Hold". This slim, sad-eyed man is one of your genuine stars.

For the rest, Arthur Howes assembled a parade of current chart names. It's worth a guinea a seat, this show amiably and forcibly linked by compere Tony Brandon... holding the fort while fans bay for action isn't my idea of a social evening! Good on yer, Tone!

Simon Dupree and the Big Sound again knocked me out... on the grounds of excitement, presentation, sound, versatility, opening with "Kites", closing with "For Whom The Bell Tolls" and with a lot happening in between. Amen Corner, smartly turned out, powered through a short act... Andy Fairweather-Low cavorting dramatically, mood-changing and bluesey — "Gin House" and "Bend Me" stand-outs.

Status Quo are fast-rising, fan-wise, and were well up to their new chart fame there's an infectious sort of spirit in this group. Don Partridge? This one-man band is developing a good all-round personality, though plagued with microphone problems at first — he stands in the middle of a circle of mikes like a tree circled by railings. It would help to have somebody else "filling" the stage but musically he needs nobody else. What do you do? He also announced he'd written "Rosie" originally for the Beatles.

A typical Arthur Howes goody-packed bill. A theatre-packer. P.J.

Simon Dupree and the Big Sound again knocked me out... on the grounds of excitement, presentation, sound, versatility, opening with "Kites", closing with "For Whom The Bell Tolls" and with a lot happening in between. Amen Corner, smartly turned out, powered through a short act... Andy Fairweather-Low cavorting dramatically, mood-changing and bluesey — "Gin House" and "Bend Me" stand-outs.

Status Quo are fast-rising, fan-wise, and were well up to their new chart fame there's an infectious sort of spirit in this group. Don Partridge? This one-man band is developing a good all-round personality, though plagued with microphone problems at first — he stands in the middle of a circle of mikes like a tree circled by railings. It would help to have somebody else "filling" the stage but musically he needs nobody else. What do you do? He also announced he'd written "Rosie" originally for the Beatles.

A typical Arthur Howes goody-packed bill. A theatre-packer. P.J.

GET WITH — "IN"

Something worth having—

Plain or Frill Shirts & Kaftans — girls can wear them too! Sale Price 51/6d. Money back guarantee. Beautifully made by a swinging set and worn by pop stars. A real "in" style. 60 different shades to choose from. We guarantee you'll be delighted. Send 51/6d plus 3/6 for P. & P. State colour, shade and size. If frill, with or without collar, to:—

"OUTWARD BOUND",
W. SHORTS, BOX NO. RMWS
"RECORD MIRROR"
114 Shaftesbury Avenue, W.1.

KINKS

WH/O said the noble art of weak lung-power screaming was on the way out? Certainly not me, after seeing the opening of the Kinks' tour at Walthamstow Granada on Sunday... and, through a tight personal schedule, I was there first house when things are generally regarded as being "quiet".

The Messrs. Kennedy Street Enterprises and Peter Walsh put on a bill that virtually demanded to be drowned in hysteria — and I'm including the lesser-known performers. Because it was the first house, I'm disregarding the occasional sound 'n' equipment problems — they happen in the best-regulated circles. This one, directed by Fred Perry, was actually very well regulated...

The Kinks closed, with that slightly sardonic air and a welter of familiar material... they lose none of their mixture of charm and violent impact. The Tremeloes, in as special guest stars, came just before the Kinks — and proved, sometimes amusingly, that they're in the top international class vocally. The Herd lived up to everything, closing the first half, that's been predicted for them — though they did suffer from equipment and amplification problems momentarily.

But just for a change, let's accept that they WERE on top form, all three attractions... and spare some limited space to the "others". Like Gary Walker and the Ra'n — Gary, incidentally, shrugging off (with aplomb) a mob of fans who broke through and scattered his drum-kit. Good sound from this new outfit — good bluesy voice from Paul Crane, violent guitar figures from Joey Molland; Gary on drums and snare; John Lawson on bass. Popular, too, in scream-decibels.

Ola and the Janglers, from Sweden, opened the second half with fire, personality and could easily break into a big attraction here. I've seen their feature-length movie, by the way, and that could push the versatile Ola himself into pin-up prominence.

"Which leaves L'fe 'n' Soul, opening the show... forcing, demanding, attention from an audience still trooping to its seats. They looked good, had actually PRODUCED an act with form, and got the audience standing, clapping and near-stampeding.

An exciting mixture of the "old", if they'll pardon the adjective, and the new. Congratulations, Messrs. Peter Walsh and Kennedy Street Enterprises. D.R.

News shorts

JACKIE TRENT and Tony Hatch make their first television appearance as a double act on "Time For Blackburn" on April 13... Dave Cash deputised for Kenny Everett on his programme when Kenny went down with flu last week... the Herd are to appear on Dee Time on April 25... Pete Brady played a request on his radio show from the Beatles office for the Beatles Fan Club Secretary on her wedding day — the request an Elvis record... John Rowles, who is learning to play the organ, is planning to get a backing group... Aretha Franklin, who arrives in Britain on May 10, will bring with her a ten-piece orchestra and a three piece vocal group. The singers are her three sisters... an Atlantic tour is scheduled to start on September 6 for fourteen days... Sharon Tandy is to appear at the Montreaux Festival with the Fleur-de-Lys on April 27... Gene Pitney, the Easybeats and Cliff Richard have been invited to attend the 3rd International Pop Festival at Bratislava in June. Also invited to attend — Massiel, the winner of the Eurovision Song Contest... first record from Hungarian pop singer, Sarolta, to be released on the Island label on April 19, produced by Dave Mason... releases from MGM on April 26 include "It's Only Make Believe" by Conway Twitty, "Good Timin'" and "Handyman" by Jimmy Jones, and "It's All In The Game" by Tommy Edwards. These records were first released between 1958 and 1960, and were all million-sellers... Steven Konlosey commanages the Paper Dolls with David Cardwell... next NEMS release by Cupid's Inspiration on May 3... Cilla Black's TV show all mid-week viewing records... Roy Harper on Dee Time next Saturday

EIRE APPARENT

EIRE APPARENT, who have been touring the States for three months, are not likely to return to Britain at the end of the month as planned.

Their manager Chas Chandler says that the group are in such demand in the U.S.A., that they may remain there for a further six months.

JEFF BECK

JEFF BECK will be going to the States for eight weeks on May 28 for a nationwide tour, starting at Fillmore East in New York.

Before he goes he will be cutting an album with producer Mickie Most, which will be released in America to coincide with his tour. The LP will probably be released in this country in late August.

BILLY FURY

NEGOTIATIONS are at present underway for a film part for Billy Fury in a forthcoming British production. The part will be purely acting, with no singing, and the film is about the early days of rockers in this country.

Billy has started songwriting again, and last week recorded four of his songs.

PETER GREEN

THE Marquee Club are celebrating their 10th anniversary this year by presenting a week of their top artists. Peter Green's Fleetwood Mac were asked to appear on May 26, but they have turned down the offer, and have refused to ever play at the Marquee again.

Instead the group goes to Ireland on May 22, and will be playing at Belfast and Londonderry. Their manager, Cliff Davis, is currently negotiating for a film part for Peter Green. The role will be that of a villain in a forthcoming production.

Peter Green and Cliff Davis, who already have their own management company, are forming a publishing company. They will not be publishing any of Peter Green's own material as he is contracted to another publishing house, but they will be publishing largely Blues material.

Classified

The price for classified advertisements is 8d. per word pre-paid for all sections.

Advertisements should be submitted by Thursday of the week preceding publication. All advertisements are subject to approval by the publishers.

records for sale

RECORD AUCTION. Send 4d. stamp for lists: A. Cackett, 3 Mayfair Avenue, Postley Farm Estate, Maidstone, Kent.

RECORD AUCTION. Blues, Rock, Imports, Deletions, Skiffle. Larze s.a.e., Butler, Heaton Lodge, Marshdale Road, Bolton, Lancs.

RECORD BAZAAR. 50,000 from 2/-. Write for lists. 1142-6, Argyll Street, Glasgow.

RECORDS FROM 2s. 1964-68 Hits. Also auction Elvis, Otis, Everly's, etc. S.a.e. 6 Wellfields, Loughton, Essex.

ROCKIN' ROY'S RARE RECORD AUCTION. Rock, R & B, Soul, Country. Over 600 items! Presley HMV singles, LP, Crash Craddock L.P., Billy Riley L.P.'s, Johnny Bond, Moon Mulligan, Haley's "Sundown Boogie", Motown 601, Ace Scotty McKay L.P. etc. Larze 6d. s.a.e.: Rockin' Roy, 230 Woodhouse Road, Finchley, N.12. Resret no callers.

RECORDS FROM 1s. Recent hits, oldies and rock. Larze s.a.e. for lists. — Dept. C., 77 Manor Road, Wallasey, Cheshire.

ROCK, R & B, TAMLA records. Sales, wants, etc. "It's All Rhythm" No. 2, even better than No. 1! Elvis, Vincent, Cochran, Berry, Lee-Lewis, Supremes, etc. All the greats! Only 1s. 6d., 4d. p & p.—18 Delamere Gardens, London, N.W.7. 959 5187.

1956-68 45's, LP's including rare deletions available. Overseas inquiries welcome. Send S.A.E. for list or call at 16 Leighton Road, Linslade, Beds.

SUPPLY OF SOUL U.S. Femme Imports, 4 Tranfield Avenue, Bradford Road, Guisley, Near Leeds. HURRY!

ELVIS, H.M.V., R.C.A. speed 78 r.p.m. Auction, Nanik, 53 St. Thomas Road, Finsbury Park, London, N.4.

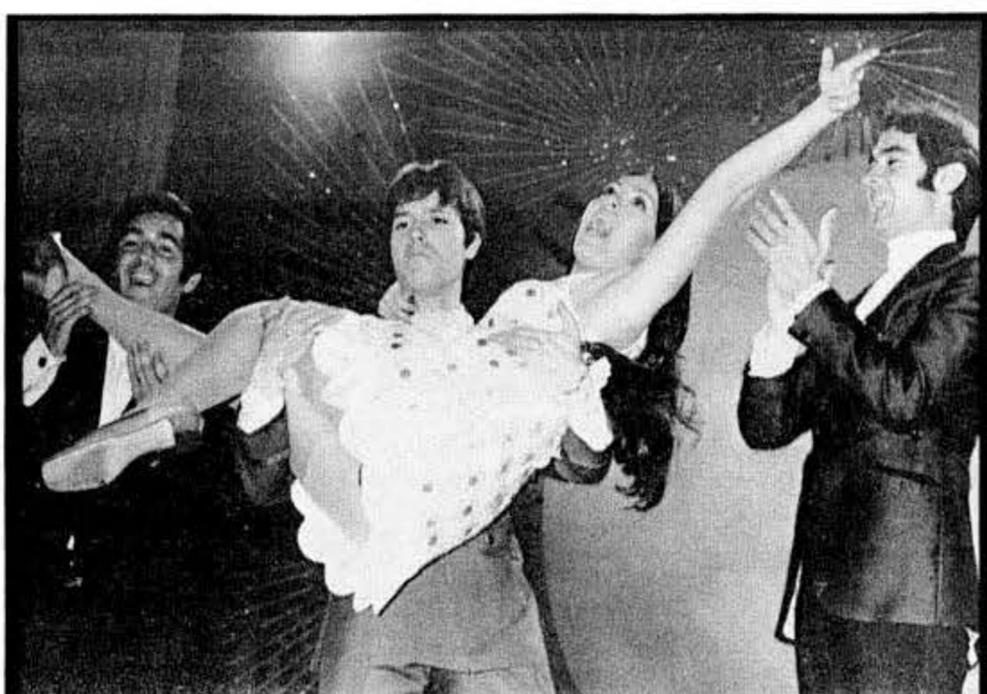
RECENT HITS at popular prices. Ex-Juke box. Money returned if not satisfied. Send S.A.E. for lists. 119a, Leeds Road, Huddersfield, Yorkshire.

AUCTION GREATEST YET Lewis, Coasters, Drifters, Berry, Cochran, Hurricanes, Eddy, plus earliest hits by Clovers Kidd Knox and many others. Rock, Blues. Folk send large S.A.E. 12, Park Hill, Tredegar, Mon. NB2 3NW

penfriends

PENFRIENDS, HOME & ABROAD. Male only. S.A.E. to: T.P.S. (N38), Chorley, Lancs.

UNDER 21? Penpals anywhere. S.a.e. for free details. — Teenage Club, Falcon House, Burley. 503



Her name is Massiel — or Maria de los Angeles Santa Maria for short. And holding her in that horizontal position is her "fantastico" hero Cliff Richard. "Congratulations" says Cliff and Massiel replies "La La La", in Spanish, of course—as well she might. For Massiel is the girl who beat Cliff by one point, to win this year's Eurovision song contest for Spain.

The winning song "La La La" is at present top of the Spanish hit parade, and is soon to be recorded by Massiel in English. "Congratulations" by Cliff Richard, which came second, is this week top of the British charts.



CLIFF—in action singing "Congratulations"



SANDY SHAW who presented the award, gets a kiss from CLIFF and Austrian contestant KAREL GOTT.

CLIFF BENNETT

CLIFF BENNETT was in Cologne last week recording his spot in the German TV colour spectacular which is to be screened in August. The programme is called "The Music of Lennon and McCartney", and Cliff sings his hit version of "Got To Get You Into My Life".

For the performance Cliff wore a blonde wig, gold lame trousers, pink boots, and gold skin. After the performance he went on a shopping spree costing him £200.

On April 13 Cliff and the band will be appearing at Burton's ballroom in Uxbridge. The group has played there every six weeks for the past ten years, and normally draws an audience of over a thousand people for each performance.

BLUE HORIZON

BRAITAIN'S major blues label Blue Horizon announced two more star name signings this week. One was Champion Jack Dupree whose first album for the label is to be recorded shortly. The other is the one-man bluesband Duster Bennett whose single "Hard To Resist" is being released at the end of May. Eddie Boyd's first LP for the label "7936 South Rhodes" is being issued by Blue Horizon on April 19, and on May 3, Eddie's "The Big Boat" single will be out.

CREAM

THE Cream have grossed a minimum of \$400,000 on their three month tour of the United States.

The group were six hours late for a gig at Brandeis University in Massachusetts, because of a snowstorm. They were due to appear at 8 p.m., but didn't arrive until 2.00 a.m. — but the 3,000 strong audience waited, and gave them a standing ovation when they played for four hours to compensate for being late.

Their new LP, "Wheels Of Fire", which is a double album featuring live recordings from their tour as well as material recorded in the studio, is to be released in America at the end of May, and in Britain shortly after.

TOMMY BISHOP

LAST week Tommy Bishop and the Rock Revival Show were awarded a trophy by Granada Television as the best group on the current series of "Firsttimers".

They are likely to appear on a Granada TV spectacular later this year. Last year the trophy was presented to the Amen Corner.

The Rock 'n' Roll Revival Show support Bill Haley at the Royal Albert Hall on Wednesday, May 1, and are off to Germany on May 4 for TV promotion.

They are in the studios this week recording their next single.

SACHA DISTEL

MCA announced last week the signing of Sacha Distel to a long term agreement for the UK, USA, and many other countries. Sacha has just finished recording under the direction of Norrie Paramor, and titles are at the moment being selected for a single to be released to coincide with Sacha's forthcoming British visit. An album is also being prepared.

Martin Wyatt, Sacha's personal representative, said: "Sacha's enormous impact when he appeared on Pet Clarke's show in January confirmed both my and Pet's beliefs that Sacha should spend more time in this country and concentrate more on the British market."

Sacha's latest Continental record hit is "Romeo and Juliet". He also has his own French Television show, called "The Sacha Show".

TOM EDWARDS

A FURTHER series on Radio 1 is being negotiated on behalf of DJ Tom Edwards who completed his present series on Midday Spin this week.

Currently he has his own early morning breakfast show on Radio 4 which will run indefinitely, and is also daily news reporter for Anglia TV.

Tom comperes the Love Affair/ Paul and Barry Ryan concert at the Theatre Royal, Norwich, on Sunday, April 28.

Sounds Inc—and the rock giants they backed...

WHEN we were in the States in 1964 we went to a motel in Los Angeles to visit Little Richard, and he told us: "You and I are five years ahead of our time." We felt that what he meant by his prediction was that rock 'n' roll would regain its massive popularity. He has been proven right.

We first met Little Richard several years ago when we appeared with him on a special Granada TV Spectacular and backed him during a one-month tour. At the rehearsal it was a bit weird at the time because he was on this religious kick and his music was all gospel. However, we think that it was all tongue-in-cheek because after he'd done some gospel numbers he said "But just in case..." and went into "Good Golly Miss Molly".

Richard talked a lot about the other rock people—but nobody was as good as him as far as he was concerned and he always contended that James Brown took his act from him. On tour we used to go on first and start the "Lucille" riff and he'd appear in the audience or balcony wearing capes and things. It was always a wild show wherever we went, never a quiet show... but he always controlled the situation. He'd do a moody by falling off the top of the piano and playing possum and make one of the boys ask if there was a doctor in the house. He'd rouse the audience to such an extent that they used to run on stage. When this happened we'd make a barrier around him and keep on playing with our backs to the audience. He used to love it when they came on stage, that was what he wanted. He'd have loved it if they'd wrecked the place, though he'd never admit it.

Richard was an immensely fit man. He used to pick up a table in his teeth and walk across the stage with it. It was reputed that in the States he'd do it with a chair—with a tenor man sitting on it!

We backed Richard and Gene Vincent in Hamburg in the days when the Beatles were the best rock 'n' roll band of all. They had a very vital rhythm and Richard really dug them. Together with his organ player, Billy Preston, he used to watch them at the Star Club and spent a lot of time in their dressing room talking to them.

Did he ever coach us to be a rock 'n' roll band? He'd never tell us things directly, just give us little hints. He'd indicate that you had to "present" an act, sell it, whatever



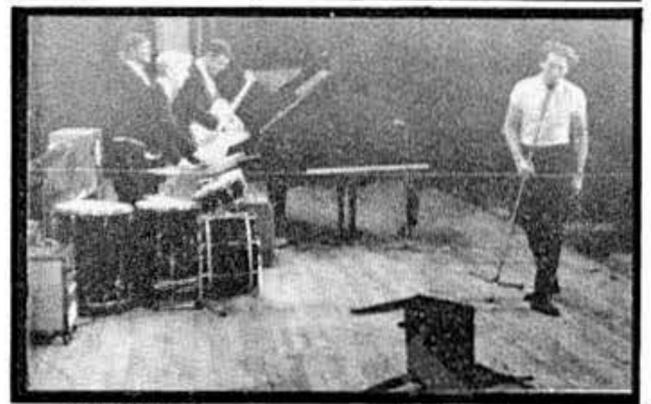
music you were playing. He was a great believer in "getting the audience at it"—even to the extent of throwing his clothes to them! He insisted on the audience having a good time and always dwelt on the emotion of the audience.

The first time we met Jerry Lee Lewis was on stage at a venue in Scotland. We'd been waiting for him at rehearsals and he didn't turn up—then we were given a message that he didn't rehearse, so we just had to wait until the actual show. Both Jerry and Richard considered themselves "the Governor"—and in their own respective ways they were. Jerry Lee was on the other side—country based rock 'n' roll. He was master of that, always in control. He could just sit down by himself at the piano and make the place swing. We were in Germany with him at U.S. bases and he really tore the places up. We used to do seven shows a day with him. It was very hard work, we don't know how we did it.

The reason why Sounds Inc. are still around today is due to Gene Vincent, he is the reason why we turned professional. We were a semi-pro group and one night we were playing at Leytonstone Baths when Henry Henroid approached us and asked if we would back Gene. We were delighted—and stayed with him for 18 months. He used to talk a lot about many things—and he considered that Little Richard and Chuck Berry were the "governors". He said that no one could follow Chuck Berry on stage—not even Elvis Presley in his prime.

When Gene was good he was great, when he was bad he was appalling.

He used to tell us lots of interesting stories about his career in the States. One concerned his drummer in The Blue Jeans who was always pleading poverty because his



SOUNDS INC.—with some of the old rock giants

mother was in hospital. The band were always buying him meals and subsidising him in food and other things for months because they felt so sorry for him. Then they all turned sick when, six months later, he drove up in a brand new Cadillac!

We know that the current interest in rock is genuine. We've always played "Good Golly", but because of this revival scene we put in a rock 'n' roll medley last week. We just do four numbers—but they're tearing the places up, so there must be something in it... and the audiences keep on chanting "Rock 'n' roll! Rock 'n' roll!"

DICK THOMAS of Sounds Inc.

YES

AND

ELEVATOR

A DOUBLE HIT

BY

GRAPEFRUIT



APPLE PUBL. Ltd.

RCA 1677

RCA VICTOR

THE HAUNTING HIPPIE

WE are haunted, in the RM office, by a mythical figure who provides raw material for a running gag. He's the British Pop Hippie and, while wholly fictitious, we see aspects of him in many people we encounter in and on the fringes of the pop business.

His costume is, of course, colourful—though a trifle grubby. His lengthy hair is all over the place—though he pays, when he can afford it, for a hairdresser to Dylanise it. His face looks a little old and worried and he speaks in a mumbling whine. This sort of thing: "Listen man, I'm not putting you down but I just don't want you bugging me. Like, I'm in my own bag, got my own scene going man. All I want to do is groove along, digging all the beautiful things, swining with creative cats." On and on like that.

BROUGHT HER DOWN

The British Pop Hippie sprang to mind watching the recent television interview by Michael Barratt with Marianne Faithfull. She didn't—so far as I recall—actually address Mr. Barratt as man but a good slice of the rest of the jargon was there—she advocated being free to do one's own thing on the scene, and at one point she informed Mr. Barratt that one of his questions had brought her down. Most of what Marianne had to say was interesting, entertaining and even sensible. But the way it was said had a reach-me-down, second-hand quality. The phrases didn't seem quite natural, coming from her, and nor did the tendency to slide into a pseudo-American accent. She used to talk rather differently.

Symptomatic, that's what it is. We seem to be reaching a crescendo of American Negro imitations at precisely the point where it ought to be dying out. It's been going on for years, of course, ever since Al Johnson and his like blacked up to shout their coon songs.

The influence of this imitative stuff on popular entertainment was no doubt beneficial—especially for the white performers. They were able to cash in on the ugly facts of a segregated show business: few coloured acts could get any bookings outside Negro clubs and when they did they worked for less money than their white copiers. Thus, even right into the 1940's the pop attractions of the

day, the big bands, were divided into the white ones (such as Artie Shaw, Benny Goodman, Tommy Dorsey, Harry James) who earned the big money and got the best jobs, like commercial radio series—and the coloured ones (such as Duke Ellington and Count Basie) were paid about half. I'm not suggesting the white bandleaders in any way condoned this set-up (far from it: they tried to break down prejudice by hiring Negro musicians) but it nevertheless existed and it was grossly unjust, since we now know for sure that the great bands were the Negro ones—who have been reaping the full benefit for over a decade.

WHO NEEDS IMITATION?

Then, in pop's recent past the barriers against Negro rock 'n' roll acts came tumbling down—thanks, in part, to such British groups as The Beatles and The Rolling Stones, who drew the white world's attention to the hard-core black blues style. With the result that the coloured acts of Tamla-Motown, for instance, came into their own. When the real thing's around, who needs the imitation?

We're still getting it, though more than ever. For every group such as The Beatles, The Kinks and Cliff and The Shadows who have moved on to original work there are thousands of young white lads all eagerly and earnestly trying to sound like Negroes rather than be themselves. The list is endless, but we must start with Mick Jagger and include, among examples chosen more or less at random, Lonnie John Baldry, Tom Jones, Captain Beefheart, George Fame, Stevie Winwood and Dusty Springfield.

PATHETIC COPY

Modern pop music has its own kind of international, Negro-derived language and it would be unrealistic to say that no white performer should ever sing in the coloured manner. Plenty of British whites—notably George and Dusty—have added a special quality of their own to the basic style. In short, they're more than just imitators, though they are still imitators. But where do you draw the line? Where do you say "this artiste's style is acceptable" and where do you say "this artiste's style is an expensive imitation"? I don't know. Do you?

All I do know is that we hear altogether too much from the British Pop Hippie about having his own bag and doing his own thing when he's just a pathetic, smudged carbon-copy of something from another country. Like, I mean, man, all this uncreative screaming is setting to be a real big drag.

WANTED: ARTISTES WITH VOICES OF THEIR OWN, COLOUR IMMATERIAL. DAVID GRIFFITHS

RM COLOUR NEXT WEEK :
Donovan · Ofarim · Troggs · Dorian Gray

OTIS' AMBITION WAS TO REPLACE SAM COOKE...



OTIS REDDING — here is the report of his spectacular funeral...

ABOUT three years ago I wrote a feature on Otis Redding as part of a series called "Great Unknowns". It was based on four records and some information on Otis which had then been issued. The records were "Pain In My Heart", "Come To Me" and "Mr. Pitiful" on the London label and "Shout Bamalama" on the Sue label.

A month later I received a letter from Otis' manager, Phil Walden. Here are some quotes from it:

"Both Otis and myself were elated over your column in the May 1 edition of the Record Mirror! Please accept our thanks for a wonderful and factual feature on Otis.

"Needless to say we are hoping his popularity and success will be widespread in your country. Otis has attained a vast following in the United States as well as several South American countries. I sincerely believe his 'Redding Feeling' will become an important element in the British music world."

A prophetic letter, indeed.

And when Otis DID become a big star here in Britain, several biographies were issued on him by his record companies which gave some facts which are not generally known. Here are some of them:

Otis' personal ambition was to fill the vacuum created when Sam Cooke—followed by Bob Dylan. Among British acts Otis liked the Rolling Stones (they helped to popularise Otis by recording "Pain In My Heart"—Otis reciprocated by later cutting his version of the Stones' "Satisfaction"), the Beatles, the Animals and the Troggs.

Otis formed his own record company in America called Jotis Records, Inc. The first disc on this label was "Same Thing All Over"/"The Sloopy Sloop"—this was written, produced, arranged by Otis, who also played piano on the session, and the artist was Billy Young.

Otis' posthumous LP "The Dock Of The Bay" is on Volt 419 and may be issued here shortly. The tracks on it are as follows: (Sittin' On) The Dock Of The Bay; Let Me Come On Home; I Love You More Than Words Can Say; Open The Door; Don't Mess With Cupid; The Glory Of Love; Nobody Knows (When You're Down And Out); I'm Coming Home; Tramp; The Hucklebuck; Ole Man Trouble.

"Tramp", of course, is with Carla Thomas.

Finally, a section from an article in a Canadian newspaper about Redding's funeral. The heading reads: "Wild Funeral for 'King of Soul'."

"The body of Otis Redding, 'King of Soul', was carried away to his farm yesterday for burial while his widow wailed and thousands of teenagers mobbed a rock 'n' roll singer and his cortege.

"Funeral services for the 26-year-old 'Big O', whose records earned nearly a million dollars this year before he died in a plane crash, were held in the Macon City's small municipal auditorium. An estimated 4,500 people jammed the auditorium, and dignitaries on the stage behind Redding's coffin were dwarfed by banks of flowers. Outside thousands more waited under gloomy skies. When the flower-covered coffin was rolled out, followed by Redding's screaming widow Thelma, the crowd tensed.

"When rock 'n' roller James Brown, one of several famous

recording stars at the funeral, emerged, pandemonium broke out. Brown dived into his car which began to follow the hearse. But howling youths flung themselves on to the vehicle, holding it back. Its efforts to move up produced only spinning tyres and clouds of blue smoke. Police rushed in to remove the youths from the car.

"Office workers leaned out windows cheering on the frenzied teenagers.

"Halfway through the ceremony, while Joe Simon was singing an impassioned 'Jesus Keep Me Near The Cross', Mrs. Redding broke down. Her wails punctuated the amplified sobs of Simon, and her heels beat a drumlike tattoo on the hard basketball floor of the auditorium.

"White clad nurses who were sprinkled through the crowd rushed to her aid.

"Following the services, Redding's body was taken to his Big O ranch at Round Oak, Georgia, about 20 miles from Macon, for private burial. There were reports that Redding recently recorded 40 songs which had not been released when his chartered plane carrying him and his group to bookings crashed into an icy lake near Madison, Wisc."

Not a very pleasant or dignified event. But Redding will be remembered, not because of his funeral, but through his records, and his style, and his voice.

NORMAN JOPLING

THE FOUR TOPS — seen during a live performance

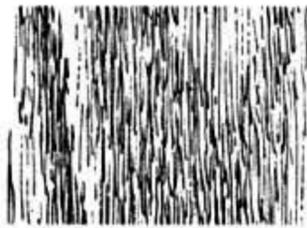


THUGHT I'd start off today with a special treat... a mum spot. Say a big special hello to all those mums who can't actually stand Tony Blackburn. 'Cos, honestly, where would we be without our mums? We'd have to grow on trees or something, and we'd be right up a mum-tree... oops, a bit corny that... ha-ha... but never mind, there's worse to come... ha-ha... as the baby chick said when the incubator went cold, I think my mum's blown a fuse... that joke was sent in by Frank Muir and Dennis Norden of London... perhaps you'll be the lucky prizewinners this week... back to the mums... now just relax for a minute, sit on the sofa and whistle for the milkman to come in... uh! uh! wait for it, listen to the record first... and it's not for a Mum, it's for a Dad! Well, now that's a clever switch... a clever switch, that's what you use to turn on a computer... ha-ha... I told you they were going to get worse, ha-ha... this Dad is Mr. Alf Burckhamstead, who deserted his wife and small son Michael 17 years ago, and there's a message from Mrs. Burckhamstead who says if he'd like to come back home right away young Mike will take great pleasure in knocking hell out of him. Well, I've been going on long enough, so let's have some music. Mrs. B. has asked for Guitar Man by Elvis, but as we haven't got it here in the library, here's a beautiful record called "My Girl"... yet another of my corny jokes, ha-ha.

TOP TWENTY TIP

As a songwriter I've always been ready to jump on a band-waggon. Among my great failures were "Son of Bonnie & Clyde" (a dubious proposition, I'll grant you, if you remember their relationship through most of the movie). I also wrote "I'm Dreaming Of A Green Easter (On Every Easter Egg I Write)", but it didn't have the impact of the Irving Berlin

number... progression position, be all ways... with the... while losing keeping the here it is... She w... And I... But sh... So I to... And I... What a... 'Cos I... 00-00-0... So up... And I... And be... So wha... So I sa... And m... But she... So I... Trouble... has got an... send them... one. If you



Next week in Record Mirror: a beautiful colour souvenir portrait of Otis Redding...



DECCA group records

NEW RELEASES

45 rpm records

THE ELASTIC
Think of you baby F 12763

NICK CURTIS
with the RAYMONDE SINGERS
Honey F 12766

STEPPENWOLF
Sookie Sookie RCA 1679

DON GIBSON
Ashes of love RCA 1680



TIM BUCKLEY (left) and ARLO GUTHRIE (right).

In Britain—Buckley and Guthrie—two of America's new breed of young folksingers...

TIM Buckley is a vague, interesting folksinger who doesn't know how many copies his records have sold or which of his songs have been put out on singles. He records for the Elektra label and his two L.P.'s "Tim Buckley" and "Goodbye And Hello" have put him in a class by himself. It is virtually impossible to categorise him because his voice is sweet, clear and pure, and the arrangements on his L.P.'s are beautiful. His lyrics, though, are forthright and in his own words... "tell it like it is."

If you have never heard anything by Tim Buckley, here are some things he said which may arouse your interest enough to go and listen to one of his albums.

"I think my main message is breaking down—or trying to break down—prejudice between black and white. Everywhere I go in America, I meet prejudice. This is often aimed towards me, prejudice towards my hair, my clothes, the fact that my conga player is a negro, every possible kind of prejudice.

"You live in England and you cannot possibly know this kind of prejudice. I should like to live in England—everything seems cleaner here and beautiful. I've met some beautiful people here, all the time. Maybe you think London is dirty though, yet compared with New York...

"But living in America makes me feel as though I'm alive. It's something happening, this continual state of prejudice."

But surely, I said, better things could happen to you if all the prejudice was not there.

"Perhaps so, but I would have to live elsewhere for a long time, a year maybe, to see, I'd like to live in England and see the beautiful things here."

I said there were certainly some beautiful things to see if you looked for them.

"Yes, yes, I can tell, just through being here in London," replied Tim. "But I'm going back to New York to play after I leave Britain. Then I can go home for a while after that."

"At least there's no prejudice at home..." Tim Buckley was born in Washington D.C. on February 14, 1947, but now lives in Southern California. He moved in the circles of Los Angeles poets and met Larry Beckett, a young poet whose lyrics Tim put to music.

Discovered by Herb Cohen (now Tim's manager), a contract with Elektra records was forthcoming. His songs are on no particular subject—just his life.

"The reason why the record business is more aware nowadays," said Tim, "is because of people like Dylan and Donovan. Chiefly Dylan, of course. I think that Donovan's flowers and beauty are nice, but when Dylan told it, it hurt. I like his new album. The American scene is advanced, compared with the British at the moment, and the West Coast doesn't really mean very much. There are much more aware groups and sounds operating from the East Coast, New York."

"My most important songs—or those which are most important to me—will be on my next album. I'm not bothered about what I've already done—only what I'm doing or am going to do. The L.P. will be different from the others in that it will be an extension, a progression of their sound. But I will probably change that after a while. There are more jazz-influenced things that I'm doing now, and on stage we do completely different things to the albums."

Tim always spoke of his live appearances as "we"—including his conga player, Carter C. Collins, Lee Underwood on guitar, and bassist Jim Fielder.

"You'd be surprised if you saw us on stage. It's the material we perform on stage that is likely to be representative of the next album. More Afro-Cuban sounds..."

One thing which I wanted to ask Tim about were the incredibly pretentious sleeve notes (in my view at least) on his first LP, in which he is described, among various other pop profundities, as "The Quintessence of Nouvelle", Nouvelle being underlined on the LP. What exactly does this phrase mean, I asked Tim, and what do you think of it.

"I think it's French," he replied. "And I hate it. I had nothing to do with it..."

Breathe out, Buckley fans. You may also be interested to know that one of Tim's favourite British acts are the Incredible String band, his Elektra label mates who are scoring with their new LP "The Hangman's Beautiful Daughter".

NORMAN JOPLING

FOLKIES and Popsters unite! With the emergence of the Country-Western Dylan and the new-found obscurity of The Byrds, plus the long lapse between Simon and Garfunkel contributions, Folk-Rock seems to have been temporarily arrested and, therefore, lying in wait of a new talent. To the joy of the fans, a new category has officially been added to that select group of performers.

Just over a year ago, Woody Guthrie's young son, Arlo, was employed rather loosely as a sort of musical office boy at the business residence of Folk manager Harold Leventhal. Having been surrounded by music and musicians from the time he was born, it naturally rubbed off and Arlo began with the harmonica at the age of three. He continued to become a rambling guitar picker early in life, but never seriously considered the aspect of turning to a professional career in music. He spent a lot of time practising and writing, and playing for his friends (such names as Cisco Houston, The Weavers, Judy Collins), which accounted for his rather vague state of employment. Arlo was recognised among some of the top names in Folk and people like Pete Seegar, Theodore Bikel and Alan Arkin were always ready to pick up a guitar and jam away for hours with the young guitarist.

One day, quite suddenly, Arlo decided that he, too, was destined for a musical career and therefore resolved to plant his own imprint in the halls of professional Folk. That afternoon he casually informed his employer that he had just become Arlo Guthrie's manager. And so, another name was added to Harold Leventhal's list of clients. Arlo's first job was at a Massachusetts coffee house called "Club 47". At barely 20 years old, he had made a solid start in the music business.

The really big break came in 1967 at the Newport Jazz Festival. Two years earlier Arlo had had an unfortunate but inspiring experience with the police and a pile of garbage while on a trip to Stockbridge, Massachusetts. From this chain of events was comprised his best work to date—a lengthy epic called "The Alice's Restaurant Massacre". The song was, in various versions, 18 to 25 minutes long. It was first done for a large audience during a guest spot at the Jazz Festival and received such an ovation that Arlo was immediately signed for the evening performance, that being the closing day of the event. There, joined on stage by many of his famous Folk friends on the chorus, Arlo sang "Alice" for over 9,500 people and nearly brought the house down. Well-established by the critics, Arlo then joined a tour with Judy Collins, and cut his first L.P. One side is the complete "Alice's Restaurant Massacre" while the other contains various and sometimes heavy backing on such ditties as "The Motorcycle Song", "Ring Around The Rosy Rag", "Now And Then", and "Chilling Of The Evening".

Staying in Britain for only three weeks this time, Arlo said: "I like England and it's people very much. On my first two visits, I think they connected me too strongly with my father. They'd think of me more as Woody's boy Arlo rather than Arlo the singer. I'd rather not be classified as a near-copy of anyone. Of course, I can't help being influenced by my father or all the singers I like. But, that's just it—I'm influenced by all of them, yet it's still my music. This trip, however, everyone seems to be crediting me and thinking of me as an artiste. I hope I'm getting away from my father's image and creating my own."

I asked him if he sometimes liked using heavy orchestration, since a lot of folk singers would rather use only a guitar. "It depends on the song..."

FOR DRAFT DODGERS

Bringing his own delicate combination of Folk and Rock, his appealing and quite competent guitar playing and his pleasant talking-blues accent, Arlo is bound to make a big impact on the British music scene. He can be seen at London's "Speakeasy" on April 14 and heard on Radio One's "My Kind Of Folk" on April 17.

Some Americans will be happy to learn that the latest method of avoiding the military service is to stroll into the local draft board and repeat with feeling, "You Can Get Anything You Want at Alice's Restaurant..."

LON GODDARD

CALLING ALL RADIO ONE MUMS...



"POP THE QUESTION"

Another magnificent response to "Pop the Question" from all over the country, and several from the towns. And it's a big win for Welsh Wales with an entry from Janet Bushell, who hails from Splott near Cardiff. (anybody who lives in a place called Splott has got to have a sense of humour, it's the only defence). Congratulations (hey, what a great title for a song!) on being awarded the most dubious honour in 1968. Your LP is on its way. The second prize of a dustbin plus a year's supply of garbage goes to K. G. Jackson of Reading University, which only goes to prove that the R.M. is read in all the best places. Thanks to everybody else who entered and I'll be recommending psychiatrists for you all at a later date.

I also get letters. Just a couple of the affectionate reactions to the column.

Dear Sir: I think your column is nasty and destructive and does nothing to enhance the world of pop music we know and love. If you don't stop it, I'll come and scratch your eyes, pull your hair out and push you off Waterloo Bridge, you hateful man.—Grizelda Tewksbury, Sea-view, Dulcet Lane, Birmingham, P.S. Please excuse pencil.

Sir: You are rude about everybody else, when are you going to be rude about Elvis? As one of his staunchest fans, my only fun these days is to write vicious letters to people who say that he is slipping, etc. My pen is at the ready, so come on, I challenge you!—Godfrey Lovelace, Newport Pagnell, Bucks. Golly, it's good to be loved!

"I Wanna Hold Your Knee" seemed to be a definite winner from the sentiments of the Lennon-McCartney combat it didn't sell. So this week I've decided to play it with a song that combines the rock 'n' roll image with a dramatic violent approach of Tom Jones' "Delilah" and none of the charm of the Ofarims or Cliff, and the raw simplicity of a Don Partridge composition. So Publishers please note: Kiss me through the window pane, promised she'd be mine, saw through the window pane, promised she'd be mine, look out my bicycle chain, went straight up and said, are you doing to me? am your rocker feller, me!

stood this other bloke, saw he was six feet four, said: "We've got engaged, are you hanging round for?" said: "Congratulations" say I shake your hand?" said: "Don't come near me" as one man banned.

is. I can't seem to get a last verse. So if anybody has ideas on how to finish this potential hit song please write me at the usual address and I'll publish the best 're not careful.

BAND

CHART BOUND

THE BACHELORS

The unicorn

DECCA

DECCA

THE CALIFORNIANS

GROUP VERSION OF

Congratulations

DECCA

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

Album goodies for Easter week are hit collections by Sandie, the Drifters and Jimi, soul from Wilson Pickett, a new Cilla, grow-on-you incredible string Band, gentle Matt Monro, Frank Ifield



LIBERACE "Liberace Now" — A Man And A Woman; Two For The Road; Happy Barefoot Boy; Somewhere My Love; Born Free; Yesterday; How Inesentive; Moonlight Sonata (Medley); Mame; The Impossible Dream; Georgy Girl (Dot LPD 501).

As I can't even remember what Liberace was like THEN, I

have to judge this from scratch. The obviously competent pianist is overshadowed by the showman — everything fits in — the piano flourishes, the image, his narration on "The Impossible Dream" is curious, but one can imagine middle-aged American (or British I suppose) Mums going spare over him.

rapid reviews

HANK THOMPSON has one of those put-you-at-ease country voices which is nevertheless pretty authentic. On Capitol ST 2826 STEREO, it's called "Just An Old Flame". **MERLE TRAVIS** is a powerful singer and writer—among his compositions is the immensely successful "Sixteen Tons". His version of that, with 13 other biggies is on "The Best Of Merle Travis" (Capitol ST 21010 STEREO). On the folk kick—the traditional Scots group **THE LIVINGSTONES** have a very enjoyable LP out on Waverly SLP STEREO—It's "The Livingstones In Concert"—and is a fine, well-recorded example of this solid music. From across the Irish Sea—more traditional folk music, this time it's "I Know Where I'm Going", via **FINBAR** and **EDDIE FUREY**. **PADDIE BELL WITH TOM SMITH** (Waverly SLP 2104)—some of the numbers here are exciting, others are nostalgic but all are intense and interesting. **THE NOCTURNES** are a vocal pop group, six-strong male and female whose pretty vocal versions of some of the better pop songs make easy listening (Columbia SCX 6223 STEREO). Just right—"Summer Party", courtesy of **MRS. MILLS** (Parlophone PCS 7046 STEREO)—features titles like "In The Good Old Summertime", "Isle Of Capri" and many other heat-inspiring names. Two newies from EMI successful Studio Two Stereo catalogue. One is **ANNE ROGERS** in Ivor Novello's "The Dancing Years" (TWO 188) and the other is "Warm And Gentle" from the **JOHN CAMERON ORCHESTRA** (TWO 197)—John takes a nicely blended mixture of material to make a good LP—interesting sleeve notes, too. America's Command label, renowned for their stereo sound, come up with "The New Sound Of Today's Big Band" by **DOC SEVERINSON** (Command SCOM 116 STEREO)—adventurous and jazz-inspired stuff too.

The previous volumes of Polydor's "Organ Magnificent" series have been highly successful. The third—played as usual by **GUNTHER BRAUSINGER** (Polydor 249 168 STEREO)—contains many favourite pieces of church music which sound so inspiring when treated like this. On "Chart Busters" (Marble Arch MAL 776) 12 current hits are given a kind of local-group treatment, doubtless for indiscriminate Mums 'n' Dads having a teen-style party. For Latin fans (who are deluged with new LPs)—"Caramba" (Vol. 2) by **ROBERTO DELGADO** and his Orchestra. Certainly the best type of background-cum-dance music—and this LP is extraordinarily good. (Polydor 194 101 STEREO). Another Latin-ish LP—this time a smoother sound (rather like Herb Alpert) by a group that call themselves **LOS NORTE AMERICANOS** (guess what that means!)—It's on Marble Arch MAL 788 and the title is "Romance Of Tijuana". **MR. PEPPER** and "Drops" is a collection of piano-filled instrumentals, in true Hamburg Club tradition—quite good stuff, but background music (Polydor 249 115). Follow-up to his "Nightclub International" LP from **FRITZ SCHULZ-REICHEL** and the Bristol-Bar-Sextet is "Hollywood Hits" (Polydor 249 149)—the kind of music you hear when the TV show breaks down, and pleasantly incongruous. "Stereo '68" is a selection from 12 of Pvc's best stereo LPs—contains tracks by stars like **TONY HATCH**, **CYRIL STAPLETON**, **LAURIE HOLLOWAY**, etc. (Marble Arch MALS 773).

In Phase Four Stereo, Decca again come up with some adventurous sounds. On "Dimension In Sound" via **STANLEY BLACK** conducting the **LONDON FESTIVAL ORCHESTRA**, there are some room-shattering examples of what good stereo really is. (Decca PFS 4136). On the same label, guitarist **LES PAUL** has his "Now!" LP, issued on Phase Four PFS 4138—another good musical example of fine recording. And if you want a sound contrast—then try **TED HEATH'S** "Swing Is King" (Phase Four PFS 4135) which features some great familiar titles like "Take The 'A' Train", "Begin The Beguine", etc. **THE LIBERTY STUDIO ORCHESTRA** and "Tricks With Hits" (Liberty LBL 831028), and some quite interesting arrangements of current pop tunes could do well. The great **DON COSTA** and "Modern Delights" is another example of good arrangements on popular tunes (Verve VLP 9200)—quite a lush LP. **LARRY PAGE**, founder of the Pace One label and the man who manages and records the Troggs, comes up with his orchestral LP. Larry's styles are delicate and subtle, and in nice musical shades. The numbers are good, too... on Page One **POLS 004 STEREO**. **DIGNO GARCIA Y SUS CARIOS** are a gentle Latin team—and their atmosphere Spanish harmonies blend nicely with the backings—certainly Paraguay has its fair share of brilliant Latin-American music. (MGM C 8064).

THE INCREDIBLE STRING BAND "The Hangman's Beautiful Daughter" — Kooeoadi There; The Minotaur's Song; Witches Hat; A Very Cellular Song; Mercy I Cry "City"; Waltz Of The New Moon; The Water Song; Three Is A Green Crowd; Swift As The Wind; Nightfall (Elektra EUK 258).

An acquired taste, the Incredible String Band — their last LP was very big indeed and their style seems to be growing: more and more commercial — or at least tastes are moving towards them. Their appealing lyrics and basically English folk style seem to be favourite among hippies and folk addicts alike, although many find their style hard to listen to — you need to play this LP several times before beginning to fully appreciate what they have put into it.

★ ★ ★ ★
WILSON PICKETT "I'm In Love" — Jealous Love; Stagger Lee; That Kind Of Love; I'm In Love; Hello Sunshine; Don't Cry No More; We Got To Have Love; Bring It On Home To Me; She's Lookin' Good; I've Come A Long Way (Atlantic 587 107).

PICKETT'S "Jealous Love" is quite a gem — certainly the best soul side he has recorded for quite a while — a slow torchy item with powerful femme backdrop. The rest of the LP is a good soul selection, the only complaint being only ten tracks included here. Considering recent price increases, this is bad practise and British record companies should attempt to make up the number in some way to 12 or even 14 tracks.

★ ★ ★ ★
THE JIMI HENDRIX EXPERIENCE "Smash Hits" — Purple Haze; Fire; The Wind Cries Mary; Can You See Me; 51st Anniversary; Hey Joe; Stone Free; Stars That Play With Laughing Sam's Dice; Manic Depression; Highway Chile; Burning Of The Midnight Lamp; Foxy Lady (Track 612004).

ALTHOUGH all of these have been issued before, the album should appeal to the casual Hendrix admirer who wants his best (or at least most commercial) work in one LP. It contains his fine version of the folk number "Hey Joe", and the Dylan-inspired "The Wind Cries Mary". Also, my favourite Hendrix track "Midnight Lamp" is here, plus "Stone Free", always an exciting sound. The enigma of the Experience comes through here again — a powerful soul-based slab of psychedelia.

★ ★ ★ ★
SANDIE SHAW "The Golden Hits Of Sandie Shaw" — (There's) Always Something There To Remind Me; Long Live Love; I've Heard About Him; I'd Be Far Better Off Without You; I'll Stop At Nothing; How Can You Blame Him; Message Undersood; If You Ever Need Me; Girl Don't Come (Marble Arch MAL 781).

FOR 12s. 6d. (or maybe slightly more nowadays) a collection of five old Shaw hits. Most of them are pretty early stuff — all pre-"Puppet" and as examples of nostalgic teen pop music they are fine.

★ ★ ★ ★
THE CHARLES LOYD QUARTET "Journey Within" — Journey Within; Love No. 3; Memphis Green; Lonesome Child a Song a Dance (Atlantic 587 101).

JAZZ's answer to Jimi Hendrix — the trippy jazzman and a collection of jazz which often borders on the psychedelic. This is, or could be, a bridge between two basically different forms of music but there is no question of Lloyd compromising anyone — unless it be with his appearance! Some of the Eastern and blues influences are beautifully welded into his music.

★ ★ ★ ★
THE ESQUIRES "Get On Up And Get Away" — And Get Away; Listen To Me; How Was I To Know; Groovin'; Everybody's Laughin'; How Could It Be; Get On Up; My Sweet Baby; No Doubt About It; Woman; When I'm Ready; Things Won't Be The Same (London SHQ 8354 STEREO).

GROUP which hit the American R & B markets with "Get On Up" and "And Get Away" have a style which falls midway between the Impressions and the Temptations — but with the sophistication of neither. However, without knocking them (for they are a competent and enjoyable group), I must say that there isn't much originality here, but for any fans of the falsetto-filled sound, this is fine. Very specialist though — but the more you listen, the more appealing their harmonies become.

★ ★ ★

MATT MONRO "The Late, Late Show" — If She Should Come To You; When I Fall In Love; Maria; Hello Young Lovers; September Song; Time After Time; That Is All I Ask; I've Grown Accustomed To Her Face; Days Of Wine And Roses; The Shadow Of Your Smile; Autumn Leaves; The Party's Over (Capitol ST 2919 STEREO).

An appropriate title for an album containing such well-known romantic ballad material — all of songs are familiar — they are all tenderly and carefully sung by Matt — yet there is always that feeling of emotional spontaneity which makes Matt into one of our best-ever singers of good songs.

★ ★ ★ ★
CILLA BLACK "Sher oo" — What the World Needs Now Is Love; Suddenly You Love Me; This Is The First Time; Follow The Path Of The Stars; Misty Roses; Take Me In Your Arms And Love Me; Yo Yo; Something's Gotten Hold Of My Heart; Step Inside Love; A Man And A Woman (Un Homme Et Une Femme); I Couldn't Take My Eyes Off You; Follow Me (PCS 7941 STEREO).

I FOUND Cilla's voice very interesting here — she is in vastly different vocal moods, ranging from the delicate "What the World Needs Now Is Love" to the piercing tones on "Follow The Path Of The Stars". Her version of the much-recorded "Misty Roses" suits her admirably but "Take Me In Your Arms" lacks the inner compulsion and soul quality of Gladys Knight's version. On the whole this LP is varied and interesting and Mike Vickers arranges and conducts admirably.

★ ★ ★ ★
FRANK IFIELD "The Singer And The Song" — Fireball Mail; Rovin' Lover; A Hundred Days; I'm A Dreamer Aren't We All; You Fade Away; What's New; Adios Matador; Here Comes My Baby Back Again; Long Gone; Give Me Your Word; Don't Forget To Cry; Love Me; If It Comes To That; Just Let Me Make Believe (Columbia SCX 6225 STEREO).

A COLLECTION of strong songs, some recorded in Nashville under Wesley Rose's supervision — and others recorded in London and produced by Norrie Paramor. His relaxed, yet compelling style comes through strongly against the country-tinged backings — shades of "I Remember You" on "I'm A Dreamer". Interesting sleeve notes, on a well-made record which will appeal to the over-teen record buyer.

★ ★ ★ ★
THE DRIFTERS "Golden Hits" — There Goes My Baby; (If You Cry) True Love, True Love; Dance With Me; This Magic Moment; Save The Last Dance For Me; I Count The Tears; Some Kind of Wonderful; Up On The Roof; On Broadway; Under The Boardwalk; I've Got Sand In My Shoes; Saturday Night At The Movies (Atlantic 587 103).

AFTER their "Greatest Hits" and "Biggest Hits" albums, Atlantic come up with "Golden Hits". All "A" sides, all big (or million) sellers. All great but unfortunately all issued many times before — all R & B fans will have these, but for any new fans who want some of the best and most beautifully arranged pop music ever recorded — buy this.

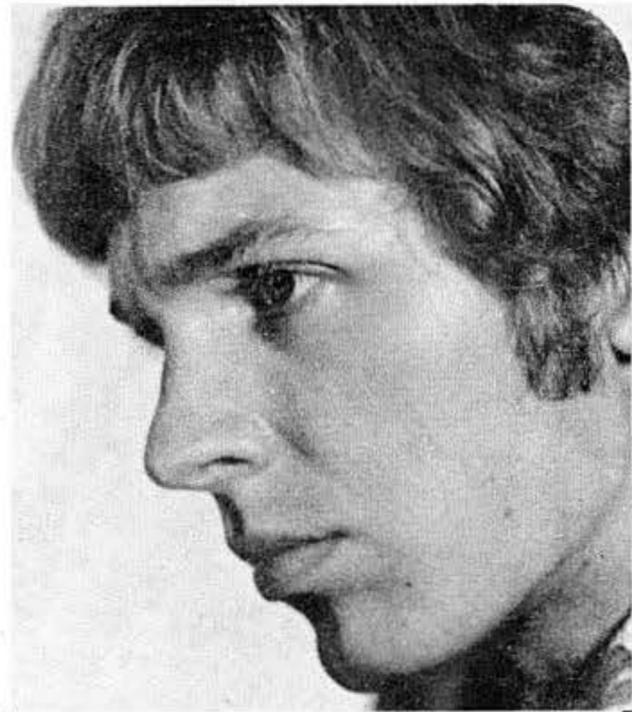
★ ★ ★ ★
THE CAKE "Cake" — Baby That's Me; World Of Dreams; You Can Have Him; Medieval Love; Firefly; Rainbow Wood; I Know; Mockingbird; Ooh Poo Pah Doo; Stand By Me; What'd I Say (MCA MUP 303).

IF anyone told me that the first three tracks on this LP were by the Crystals or the Ronettes, I wouldn't consciously disbelieve them. The other three feature delicate cello work and some interesting, carefully arranged numbers with delicate structures. Their voices are nice, sharp and clear without being blatant. The other side is more funky — it contains their versions of some well known R & B songs. Quite powerful I suppose, but a patchy LP.

★ ★ ★ ★
BILL DOGGETT AND HIS ORCHESTRA "Jumplin' And Swingin'" (Polydor International 623 238).

A GERMAN import, and quite a historical record for the real rock generation. It contains both parts of his original classic "Honkey Tonk" — that famous 12 bar instrumental standard. His jazz and R & B style is interesting, solid and often danceable. A collectors' item, though.

★ ★ ★



SCOTT

Scott's LP in depth

AS Scott Walker is now primarily an album artist, any LP from him is something of an event. First playing of this LP—"Scott 2"—reveals a change from the first album in that although Scott is still continuing in the same basic direction, both his voice and his material have improved. And what is more important from a buyer's point of view—the balance and track selection of the album is improved. The LP is perhaps one of the best issued in Britain in recent months from the point of view of track selection and balance—something very important from the point of view of whoever will fork out thirty-six bob on the record.

Taking a look at the tracks: Side one... "Jackie" has been heard, criticised, praised, and been in the singles charts. It was a pity that one of the most original and well performed singles was so misunderstood.

"Best Of Both Worlds" is a beautifully arranged serious ballad with a strong backbeat running throughout. Moody enough to satisfy fans of the shaded-long-haired Scott from the "Sun Ain't Gonna Shine" days.

"Black Sheep Boy" was written by Tim Hardin and is available on a single and album by him. Scott sings the song without any basic structural alterations—strings and acoustic guitar are used a la Hardin. And the vocal? Obviously, Hardin fans will criticise.

"The Amorous Humphrey Plugg" impressed me with the versatility of the arrangement. At a closer listen the lyric impresses—a personal narration written by Scott which builds up and up.

"Next" will appeal to those who dug "Jackie", again by Jacques Brel and with the same striking lyrics, amusing vocals and forthrightness. The point of the song will be lost only to the most unsubtle listeners. And he sings it with that touch of amused abandon which is so appealing.

"The Girls From The Streets" is another of Scott's own songs. A slow-ish big ballad which is nevertheless a vehicle for the lyric which is amply conveyed by his voice. There is a certain compulsive something which runs throughout—due, I think, to the backing—which gives the whole thing a one-ness and continuity.

"Plastic Palace People" is a lighter sounding, delicate song—again written by Scott. The Spring-like flavour is prettily appealing, but the wistfulness conveyed by the vocal gives the number its chief appeal for a side two opener.

"Wait Until Dark", a Mancini/Livingstone/Evans song, and a warm, nostalgic love ballad which suits his style admirably. Compared with some of the more avant-garde things though, it does show up as being over-sentimental.

"The Girls And The Dogs" features some more Jacques Brel lyrics, and it moves along mostly at a fast pace with a kind of Parisian backing. The overall sound is rather like a show tune, and the most important thing about it, obviously, are the lyrics and the way Scott treats them.

"Windows Of The World", the Bacharach-David song which was a recent Dionne Warwick hit, is given a slow, tuneful treatment by Scott. A pretty song with showcase phrasing.

"The Bridge"—Scott wrote it, and it is one of his best songs on the album. A gentle and meaningful ballad which will pierce the hearts of all his female fans. A kind of resigned fatalism pervades this one, on which the arrangement is kept down to a minimum. One of my favourites on the album.

"Come Next Spring" finishes the LP on a note of optimism. Nice strings, and mellow vocal, a good last track to a LP that will doubtless be a mammoth hit. It's on Philips BL 7840 and the excellent sleeve notes are by Jonathan King.

NORMAN JOPLING

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

YOUR GUIDE TO THIS WEEK'S NEW SINGLES

LEE HAZLEWOOD

Rainbow Woman; I Am, You Are (Reprise 20467). Given luck, Lee will be here by now to plug this . . . and help himself into the charts. He doesn't exactly sing, he kind of stirs. But his voice is tremendously direct and dramatic and so deep as to appear to come from his boots. This needs a couple of plays, then it insinuates itself. Flip: This is slower and the voice appears to come from the soles of his boots.

CHART POSSIBILITY.

PETER AND GORDON

I Feel Like Going Out; The Quest For The Holy Grail (Columbia DB 8398). But I thought they had broken up. Anyway, this is a bouncy and brisk piece with novel-type intro, moments of solo singing, and all over an air of spirit and yearning. Just about everything has been included, sound-wise, in the arrangement. Might well do the trick. Flip: Philosophy set to pop music.

CHART POSSIBILITY.

SMALL FACES

Lazy Sunday; Rollin' Over (Immediate IM 064). Must be a massive hit. Steve Marriott lays on his thick Cockney voice, explaining how the neighbours do not really appreciate having a bunch of ravers next door. The beat is there, the comedy is there, the spirit is there. No doubt this is a hit and way away from the Faces usual image. Flip: More is the "Small" groove, very fiery, bluesy and compact.

MASSIVE SELLER.

THE TROGGS

Surprise Surprise ((I Need You); Marbles And Some Gum (Page One POP 064). Currently in the States and doing well, the Troggs here revert to their old-time power — and I welcome it. It fairly rushes along, helter-skelter, at a fiery pace and all the Reginald raucosity is there in the lead voice position. Not an amazingly tuneful piece, it simply is commercial. Flip: Merely okay.

CHART CERTAINTY.

GRAPEFRUIT

Yes; Elevator (RCA Victor 1677). Two "A" sides, which may prove a mistake. "Yes" is the side for me; a direct and powerful beater, with a strong vocal line and tremendous back-beat. It pushes along with immensely catchy moments — and is certainly commercial. "Elevator" is also powerful but moves along on a more straightforward melody line.

CHART CERTAINTY.

DES O'CONNOR

I Pretend; Thinking Of You (Columbia DB 8397). A new ballad this time for Des and one must own up that he sings this sort of stuff well — and I don't mean "considering he's a comedian". There's a throb in his voice which I don't like all that much, but it helps create a sentimental atmosphere. Should do it again for him. Flip: Des helped write this sentimental ballad.

CHART PROBABILITY.



BOBBIE GENTRY

Louisiana Man; Court-yard (Capitol CL 15544). Despite her last flop, I think this revival of the old cowboy number could be another biggie for lovely Bobbie. A beautifully recorded, catchy song with fabulous vocal work. The throaty vocals are very appealing and the overall production is great. Not as commercial as "Billy Joe", but could be a minor hit. Flip is a slower guitar-filled item.

CHART POSSIBILITY

CLEAR LIGHT Night Sounds Loud; How Many Days Have Passed (Elektra EKS 45477) A nicely recorded West Coast beater with some quite adventurous backing sounds and a distinct vocal. Didn't like the song though. ★ ★ ★

BILL HALEY Crazy Man Crazy; Dance With A Dolly (Pye Int. 7N 25455) Typical jive beat style from Haley on this nostalgic-sounding rocker, featuring some semi-jazz backing sounds. ★ ★ ★

ETTA JAMES Security; I'll Take What He's Got (Chess CRS 8669) Revival of the Redding number. It's a U.S. hit and Etta belts it out in fine vocal style—an exhilarating sound with plenty happening on the backdrop. This could easily be her first big hit here if it gets the plugs. ★ ★ ★ ★

BOBBY WOMACK What Is This; What You Gonna Do (Minit MLF 11065) Bubbly beater here with Bobby's soulful voice grating out the plaintive tune and lyric. Quite a nice mellow sound and enough beat to appeal to the dance fans. ★ ★ ★

THE TOKENS Titi; Poor Man (Warner Bros. WB 7169) In good old U.S. vocal group style, the Tokens revive the lovely tune. Falsetto filled with intricate harmonising a la Four Seasons. I liked it, but I don't think it'll be a hit. ★ ★ ★

GENE CHANDLER Nothing Can Stop Me; The Big Lie (Soul City SC 102) A re-issue gem, Big band swinging arrangement a la Impressions, and Curtis Mayfield song with Gene's stylish vocals. The epitome of well performed and produced adult R & B. ★ ★ ★ ★

HOMER BANKS Round The Clock Lover Man; Foolish Hearts Break Fast (Minit MLF 11064) Danceable beat on this shuffly beater with a jerky vocal sound. I can see it being a big soul hit as it has plenty of atmosphere and a restrained quality of frenzy. ★ ★ ★ ★

J. J. JACKSON Down, But Not Out; Why Does It Take So Long (Warner Bros. WB 2990) Almost a blue beat on this disco-theque-aimed beater from the jovial J.J. Big band backing sound — should sell quite well. ★ ★ ★

CHUCK JACKSON Girls, Girls, Girls; (You Can't Let The Boy Overpower) The Man In You (Tamla Motown TMG 651) Chuck's first for Tamla is a Robinson-Cleveland song, with pleasant vocals dominated by the typical Tamla backdrop. Not a very strong song. ★ ★ ★

THE CHANTERS; What's Wrong With You; Right By Your Side (CBS 3409). This is tremendous, again . . . if they had a bicer name, it'd be accepted willy-nilly. Instead they'll have that diabolical onslaught against apathy. Bluesily done. ★ ★ ★ ★ ★

rapid singles

STEPPENWOLF, no less, turn up with "Sookie Sookie" (RCA Victor 1679), and it's a bit contrived but has moments of excitement. All about a girl who seems to her boy to be a "Solid Gold Mountain"; that's the TANGERINE PEEL (CBS 3402), and they're in very strong mood — could click. From the DETOURS: "Whole Lot Of Lovin'" (CBS 3401), which swings quite a lot and forces home the issue via a strong vocal line . . . but no hit; though rockin'. NICK CURTIS, along with the Raymonde Sinners, does "Honey" (Decca P 12766) with style but it seems all in a too-poetic and too-minor key. DON GIBSON has class but I'm not sure that "Ashes Of Love" (RCA Victor) has that vital spark . . . though it IS very catchy. Group called THE BARRIER (Eyemark EMS 1013) come up with "Georgia Brown" which is not a political tract but involves a sad — about man-about-town who turns out to be all of us — interesting. THE LETTERMEN are polished but they can also be a bit of a drag — hence "Sherry Don't Go" (Capitol CL 15543), beautifully performed but getting nowhere. Group called B.T.B. — 4; their record "Do It To 'Em" (Liberty LBF 15067) chugs along well enough, with moments of fire, but doesn't do it to me. An odd approach to the KAR-

LINS, three ladies, on "Everybody Wants To Go To Heaven" (Columbia DB 8394), but there is a stack of personality, style, feeling and incensity in this fine single.

Your Life And My Life" by STEVE FLYNN (Parlophone R 5689) builds well but somewhere along the line I felt it missed that final point — though well sung. From comedian-with-twitch JACK DOUGLAS: "Swanee River" (Columbia DB 8393) a novelty-comic piece full of jerky sounds and a fairly straight chorus. MANUEL, repete with the Music of the Mountains, produces a haunting theme on "Love Is A Stranger" (Columbia DB 8390).

I commend wholeheartedly THE HUMAN BEINZ and their exciting "Turn On Your Love Light" (Capitol CL 15542) because I rate them highly, admire their ideas and this goes like the clappers. THE ELASTIC BAND, on "Think Of You Baby" (Decca F12763), clearly have talent but I'm not too sure about the commercial content of the song. An orchestral version yet of "Congratulations" (Pye 17511), by PHIL COULTER (one half of the writing team) and his orchestra, done with latin beat. "La Tramontana" by ANTOINE (Vogue VRS 7025) is catchy, foreign-language, but still in with chances.

Theme from the TV show "Cathy Come Here" (Columbia DB 8396) a same-titled theme by THE TWILIGHTS, handed at fast pace and well-harmonised. JASON CREST, on "Juliano The Bull" (Philips BF 1650), get a group story-line piece going with a welter of atmosphere — liked it . . . especially the chorus line which could put it in the charts. "She Gives Me Love" (Philips BF 1654), by JUAN MANUEL SERRAT, is sung in English with spirit and also with a languid attitude

THE COWSILLS; In Need Of A Friend; Mister Flynn (MGM 1600). Sentimental ballad from the family group—but they missed out last time with a song of greater commercial appeal. Pity. They're good. ★ ★ ★ ★

DAVID SYMONDS; Here Is The News; Don't Worry About A Thing (Philips BF 1652). Disc-jockey sings for himself—and actually this is very catchy, faintly old-time, and probably very commercial indeed. ★ ★ ★ ★

MORRIS AND MITCH; The Magical Musherishi Tourists; Mister D.J. Man (Trend TRE 1010). Do hope this makes the charts. An incredible send-up of the meditation scene, with imitations of the Beatles and the sixties Guru. Wish I'd made this one! ★ ★ ★ ★ ★

THE FAMILY DOGG; Silly Grit; Couldn't Help It (Fontana TF 021). This is another very good record—and I make it a disc of the week. The harmonies are tremendous and the song builds well with cascades of sound. It has moments of quiet, of noise, and is all-round well-produced. ★ ★ ★ ★ ★

SONS AND LOVERS; Help Me; Feel Alright (Beacon 101). Smooth ballad, with strings, amiable lead voice . . . it jells all right, but it's very much a routine ballad. Atmospheric. ★ ★ ★ ★

OLA; What A Way To Die; That's Why I Cry (Big T 108). Orca-backed, with powerful drumming, and I can't help comparing it to "Whiter Shade". But I also can't help making it another Record of the Week. Great stuff—could click with the boys touring here. ★ ★ ★ ★ ★

GILBERT; What Can I Do; You (CBS 3359). This is a young chap with an "old" voice and he invests his work with great personality. It's odd—sort of something and nothing. ★ ★ ★ ★

THE STOCKINGTOPS; I Don't Ever Wanna Be Kicked By You; The World We Live In's A Lonely Place (CBS 3407). Two girls who set a good sound going on a Kenny Lynch song. Once the chorus starts it takes on a big-selling sound. ★ ★ ★ ★

BARBRA STREISAND; Our Corner Of The Night; He Could Show Me (CBS 3363). Miss S. goes into a more pop field, with undertones of your actual rock bits. But the chance doesn't suit her, so help me. ★ ★ ★



new dimensions from THE LES REED SOUND

in Deramic Sound System

- It's not unusual
- There's a kind of hush
- The last waltz
- More
- Strangers in the night
- Call me
- Carlota
- Autumn leaves
- South of the border
- Misty morning eyes
- Theme de Candice
- Carlos' theme
- Silver and blue



© SML 709 also available in mono DML 709
12" stereo or mono LP record
Deram Records Decca House Albert Embankment London SE1



Antonio Carlos D'Assis, 22, R. DR. Gustavo C. Ramos, 62, Portimao, Portugal. Stars and Hobbies — David McWilliams, P. J. Proby, Martiane, Dusty, Walkers, Beatles. Writing, reading, painting, collection of records and words of the pop/folk songs. Seek boy or girl pen-pal from every country in the world.



Margaret Lanerty, 16, 76 Chapel Hill, L'sburn, Co. Antrim. Stars and Hobbies — Bee Gees, Herd, Dave Dee, etc., Tremeloes, Paul Revere and Raiders. Collecting pics of Bee Gees and Herd, football records, motor bikes, dancing, all outdoor sports, mods, singing, writing, R.M., boys.



PETER JONES



During October and November of last year, Pete Kelly's Solution had the feeling that rock and roll would soon be back. Some said they were mad. But by Christmas the boys acted on the hunch and set up their own big Rock Show, which toured. Prior to that they'd played the lot . . . rhythm and blues, pop, soul, big ballads . . . mostly as Rhythm and Blues Incorporated. The change of name suited a change of style — they now line up with lead guitar, bass, drums, baritone sax, alto sax, trumpet and singer. Certainly they lay-on a complete show and are doing well all over the country. Equally certainly there is good reaction to their Decca release of "Midnight Confession".

READERS' CLUB



Bernhard van Urk, 20, Wolvenrade 130 The Hague, Holland. Stars and Hobbies — Bee Gees, Procol Harum, Alan Price, The Shoes, Eric Burdon, Beach Boys, Buffoons, Records and the charts of Holland, England and U.S. dancing.



Sue Duntze, 17, 3303 Fr'ar Drive, Parma, Ohio, 44134, U.S.A. Stars and Hobbies — Box Tops, Case of E. T. Hooley, Who, Ultimate Spinach, Buffalo Springfield, Simon and Garfunkel. Dancing, sewing, writing, letters, pop posters.



Roger S. James, 20, 290 Hawthorn Drive, Ipswich, Suffolk. Stars and Hobbies — Otis Redding, Sam and Dave, Wilson Pickett, Aretha Franklin, Drifters, Herbie Golns and Nightmares. Would like girl penfriend.



William Smith, 19, 249 Laygate Lane, South Shields, Co. Durham, England. Stars and Hobbies — Cream, John Mayall, Otis Redding, Jmi Hendrix, Beatles. Blues, football, dancing, girls, listening to groups.



Denise Robinson, 13, 41 Dudley Crescent, Illingworth, Halifax, Yorkshire. Stars and Hobbies — Bee Gees, Beatles, Monkees and the Herd. My hobbies are Bee Gees' music, dancing, travel and singing. I will answer anything on the Bee Gees.



Sheila Cranswick, 16, 30 Alexander Crescent, Featherstone, Pontefract, Yorkshire. Stars and Hobbies — Bee Gees, Esther and Abi Ofarim, Love Affair, Status Quo, etc. Writing, reading, dancing, pen-pals, live shows, films.



Janet Bushell, 18, 27 Wilson Street, Cardiff CF2 2NZ, South Wales. Stars and Hobbies — West Coast Groups, Move, Gene Pitney, Paul Simon, Herd, Amen Corner (of course). Oil painting, amateur dramatics, Spanish guitar, writings letters and poetry.



Geoff Haywood, 19, 12 Meath Green Avenue, Horley, Surrey. Stars and Hobbies — Diana Ross and Supremes, Beatles, Rolling Stones, Kinks, Otis Redding, Temptations, Tenpin bowling, pigeon racing, Collecting Supremes, Stones discs etc.



Major Istvan, 19, Budapest, VI Liszt Ferenc, Ter 4 1114, Hungary. Stars and Hobbies — Beatles, Bee Gees, Traffic, Dave Dee and Co. Records.



Margaret R. Birmingham, 17 College of Education, Wells Road, Ilkley, Yorks. Stars and Hobbies — Tremeloes, Dave Dee, Manfred Mann, Monkees, Amen Corner, Swimming, pop music, dancing and I would like pen-pal.



There was a moment in time and space when Tony Rivers and the Castaways thought that their new disc "I Can Guarantee You Love" was never going to reach the disc counters. After one mishap, when part of the master tape was accidentally wiped clean, they returned to the studios and completed a second session only to have someone mistake the tape for an old used reel. They returned to the studio from their tea-break in time, but only just in time, to rescue it from the waste-basket. Such persistence deserves support . . . so kindly guarantee you'll buy!



Pat McGeegan has plenty to smile about. One of Ireland's most popular singers, he will represent his country in the Eurovision Song Contest on April 6 with "Chance Of A Lifetime".

Pat's broad smile and dark-brown voice has already given him three hit records in his own country and he's notched up numerous television and radio appearances in Britain and the United States.

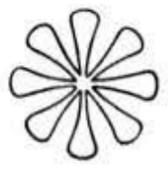
Pat began his vocal career at the age of 20 and he's toured with his own group as well as appearing as lead singer with the Eric Winstone Orchestra on a tour of Ireland. If you ask him his ambition at this present time the reply will be swift and to the point—"I'd love to win the contest for Ireland."



Proving that there's no monopoly in talent-spotting, we now have Mr. Tom Keylock, road manager to the Rolling Stones, introducing a group to disc. The Turquoise, youthful and talented, have written their debut disc on Decca "53 Summer Street" which Tom produced. The group, Ewan Stephen, Gus Peters, Vic Jansen and Geoff Syrett, all come from the Muswell Hill area and share the same aim—"to become rich".



Oklahoma-born Sanford Clark, latest release being "Shades" on Ember, started on guitar at the age of 13, then went through the "routine" church choir phase. Lee Hazlewood recorded him on "The Fool" which nearly sold a million. For four years, though, he went into the contracting business in California, breaking off every now and then to sing country music. Now he's full-time on the singing bit — recent releases include "The Fool", "Again", "They Call Me Country" and "It's Nothing To Me".



I make no apologies for using this picture of Liz Christian, a blonde 21-year-old daughter of a Kensington publican. She spent some years at a drama school, landing parts in TV plays. Then she was assistant stage manager at a rep. theatre before joining a close-harmony group (singing lead) touring France and Germany. Says Liz: "What I really want is to combine acting with singing." In a sense you get a combination of these two talents from her new record "Think Of You Baby", on Spark. P.S.: She's also mad keen on ears and takes part in rallies. Drives a Triumph Herald Convertible.



'READERS' CLUB' COUPON NO. 2 WILL BE PRINTED WHEN ALL NO. 1 COUPONS HAVE BEEN PUBLISHED. ANYONE WHO HAS PREVIOUSLY SENT IN A PHOTOGRAPH AND IT HAS NOT BEEN PUBLISHED IS ADVISED TO USE A NUMBERED COUPON.



on monument

a new LP



The Great Pretender Cry I can't stop loving you I'll say it's my fault She wears my ring Love hurts Bye bye, love Blue Avenue Raindrops Come back to me (my love) Summer Song Pretty one

SMO 5013 LMO 5013

monument

12" stereo or mono LP record

Monument Records Decca House Albert Embankment London SE1

RECORD MIRROR CHARTS PAGE

CASHBOX TOP 50



AIR MAILED FROM NEW YORK

- 1 YOUNG GIRL* (7) Union Gap (Columbia)
- 2 LADY MADONNA* (4) Beatles (Capitol)
- 3 HONEY* (3) Bobby Goldsboro (United Artists)
- 4 VALLERI* (4) Monkees (Colgems)
- 5 CRY LIKE A BABY* (7) Box Tops (Mala)
- 6 THE MIGHTY QUINN* (4) Manfred Mann (Mercury)
- 7 BALLAD OF BONNIE & CLYDE* (7) Georgie Fame (Epic)
- 8 SINCE YOU'VE BEEN GONE* (7) Aretha Franklin (Atlantic)
- 9 THE DOCK OF THE BAY* (11) Otis Redding (Volt)
- 10 LA LA MEANS I LOVE YOU* (5) Delronics (Philly Groove)
- 11 LOVE IS BLUE* (12) Paul Mauriat (Philips)
- 12 I'VE GOT THE FEELIN'* (4) James Brown (Kings)
- 13 DANCE TO THE MUSIC* (5) Sly & The Family Stone (Epic)
- 14 FOREVER CAME TODAY* (4) Diana Ross and The Supremes (Motown)
- 15 PLAYBOY (7) Gene & Debbie (TRX)
- 16 KISS ME GOODBYE* (5) Petula Clark (Warner Bros.)
- 17 SUMMERTIME BLUES* (4) Blue Cheer (Philips)
- 18 IF YOU CAN WANT* (7) Miracles (Tama)
- 19 SCARBOROUGH FAIR* (11) Simon & Garfunkel (Columbia)
- 20 THE UNICORN (3) The Irish Rovers (Decca)
- 21 JENNIFER JUNIPER* (4) Donovan (Epic)
- 22 LOVE IS ALL AROUND* (3) Trogs (Smash)
- 23 SIMON SAYS* (13) 1910 Fruitgum Co. (Buddah)
- 24 FUNKY STREET* (3) Arthur Conley (A&O)
- 25 TAKE TIME TO KNOW HER (3) Percy Sledge (Atlantic)
- 26 JUST DROPPED IN* (9) First Edition (Reprise)
- 27 VALLEY OF THE DOLLS* (10) Dionne Warwick (Scepter)
- 28 CAB DRIVER* (7) Mills Bros. (Dot)
- 29 I THANK YOU* (11) Sam & Dave (Stax)
- 30 SOUL SERENADE* (5) Willie Mitchell (Hi)
- 31 THE END OF THE ROAD* (9) Gladys Knight and The Pips (Soul)
- 32 WILL YOU LOVE ME TOMORROW* (7) Four Seasons (Philips)
- 33 TIGHTEN UP (1) Archie Bell (Atlantic)
- 34 GREEN LIGHT* (5) American Breed (A&O)
- 35 U.S. MALE (3) Elvis Presley (RCA)
- 36 SOUL COAXIN' (3) Raymond LeFevre (Four Corners)
- 37 SHERRY DON'T GO (3) Lettermen (Capitol)
- 38 COWBOYS TO GIRLS (1) Intruders (Gambie)
- 39 TAKE GOOD CARE OF MY BABY (1) Bobby Vinton (Epic)
- 40 SECURITY* (4) Etta James (Cadet)
- 41 THE GOOD, THE BAD AND THE UGLY (1) Hugo Montenegro (RCA)
- 42 A BEAUTIFUL MORNING (1) Young Rascals (Atlantic)
- 43 LOOK TO YOUR SOUL (1) Johnny Rivers (Imperial)
- 44 SWEET INSPIRATION* (3) Sweet Inspirations (Atlantic)
- 45 YOU'VE GOT TO BE LOVED (4) Montanas (Independence)
- 46 YOU'VE STILL GOT A PLACE IN MY HEART* (2) Dean Martin (Reprise)
- 47 UNKNOWN SOLDIER (1) Doors (Elektra)
- 48 I WILL ALWAYS THINK ABOUT YOU (1) New Colony Six (Mercury)
- 49 SHOO-BE-DOO-BE-DOO-DA-DAY (1) Steve Wonder (Tama)
- 50 IN NEED OF A FRIEND (1) Cowells (MGM)

*An asterisk denotes record released in Britain.

CASH BOX BUBBLING UNDER

- 100 YEARS — Nancy Sinatra (Reprise)
 IMPOSSIBLE DREAM — Hesitations (Kapp)
 DO YOU KNOW THE WAY TO SAN JOSE — Dionne Warwick (Scepter)
 ME, THE PEACEFUL HEART — Lulu (Epic)
 SHE'S LOOKING GOOD — Wilson Pickett (Atlantic)
 CALL ME LIGHTNING — The Who (Decca)
 DELILAH — Tom Jones (Parot)

TOP L.P.'s

- 1 JOHN WESLEY HARDING (1) Bob Dylan (CBS)
- 2 HISTORY OF OTIS REDDING (2) Otis Redding (Atlantic)
- 3 GREATEST HITS (2) Supremes (Tama Motown)
- 4 GREATEST HITS (4) Sound Track (RCA)
- 6 IN 3 (3) Esther & Abi Ofarim (Philips)
- 7 LIVE AT THE TALK OF THE TOWN (16) Diana Ross and The Supremes (Tama Motown)
- 8 TOM JONES LIVE AT THE TALK OF THE TOWN (24) Tom Jones (Decca)
- 9 WILD HONEY (7) Beach Boys (Capitol)
- 10 THIRTEEN SMASH HITS (10) Tom Jones (Decca)
- 11 FLEETWOOD MAC (6) Peter Green's Fleetwood Mac (Blue Horizon)
- 12 SGT. PEPPER'S LONELY HEARTS CLUB BAND (13) Beatles (Parlophone)
- 13 BRITISH MOTOWN CHART BUSTERS (12) Various Artists (Tama Motown)
- 14 OTIS BLUE (9) Otis Redding (Atlantic)
- 15 VAL DOONICAN ROCKS BUT GENTLY (14) Val Doonican (Pre)
- 16 THE HANGMAN'S BEAUTIFUL DAUGHTER (29) Incredible String Band (Elektra)
- 17 BEST OF THE BEACH BOYS VOL. 1 (11) Beach Boys (Capitol)
- 18 BEST OF THE BEACH BOYS VOL. 2 (17) Beach Boys (Capitol)
- 19 REACH OUT (20) Four Tops (Tama Motown)
- 20 DOCTOR ZHIVAGO (23) Soundtrack (MGM)
- 21 LAST WALTZ (15) Engelbert Humperdinck (Decca)
- 22 HORIZONTAL (19) Bee Gees (Polydor)
- 23 OTIS REDDING IN EUROPE (18) Otis Redding (Stax)
- 24 GREATEST HITS (21) Temptations (Tama Motown)
- 25 FOUR TOPS LIVE MOVE (22) Four Tops (Tama Motown)
- 27 FREEWHEELERS (31) Peddlars (Philips)
- 28 ROUND AMEN CORNER (24) Amen Corner (Decca)
- 29 MOTOWN MEMORIES (27) Various Artists (Tama Motown)
- 30 GOING PLACES (32) Herb Alpert (A & M)
- 31 JUNGLE BOOK (25) Soundtrack (Walt Disney)
- 32 FOR ONCE IN MY LIFE (29) Tony Bennett (CBS)
- 33 FIDDLER ON THE ROOF (33) London Cast (Decca)
- 34 DIARY OF A BAND VOL. 2 (28) John Mayall (Decca)
- 35 SOUL MEN (34) Sam and Dave (Stax)
- 36 SHER-OO (1) Cilla Black (Parlophone)
- 37 DIARY OF A BAND VOL. 1 (35) John Mayall (Decca)
- 38 DISRAELI GEARS (34) Cream (Track)
- 39 RELEASE ME (36) Engelbert Humperdinck (Decca)
- 40 LADY SOUL (1) Aretha Franklin (Atlantic)

ALBUM UP AND COMING
 KING SIZE SOUL — King Curtis (Atlantic)
 BEAUTIFUL BALLADS — Nat King Cole (Capitol)

5 YEARS AGO

- 1 HOW DO YOU DO IT? (1) Gerry And The Pacemakers (Columbia)
- 2 FROM A JACK TO A KING (2) Ned Miller (London)
- 3 FOOT TAPPER (4) The Shadows (Columbia)
- 4 BROWN EYED HANDSOME MAN (3) Buddy Holly (Coral)
- 5 RHYTHM OF THE RAIN (7) The Cascades (Warner Bros.)
- 6 SUMMER HOLIDAY (3) Cliff Richard & The Shadows (Columbia)
- 7 SAY WONDERFUL THINGS (6) Ronnie Carroll (Philips)
- 8 CHAIRMAINE (8) Bachelors (Decca)
- 9 LIKE I'VE NEVER BEEN GONE (5) Billy Fury (Decca)
- 10 THE FOLK SINGER (13) Tommy Roe (HMV)
- 11 SAY I WON'T BE THERE (1) Springfields (Philips)
- 12 IN DREAMS (17) Roy Orbison (London)
- 13 LET'S TURKEY TROT (14) Little Eva (London)
- 14 THAT'S WHAT LOVE WILL DO (10) Joe Brown (Piccadilly)
- 15 ISLAND OF DREAMS (15) The Springfields (Philips)
- 16 WALK LIKE A MAN (4) Four Seasons (Stateside)
- 17 PLEASE PLEASE ME (11) The Beatles (Parlophone)
- 18 HEY PAULA (12) Paula and Paula (Philips)
- 19 ROBOT (1) Tornados (Philips)
- 20 END OF THE WORLD (1) Skeeter Davis (RCA-Victor)

BRITAIN'S TOP 50

NATIONAL CHART COMPILED BY THE RECORD RETAILER

- 1 CONGRATULATIONS (4) Cliff Richard (Columbia)
- 2 DELILAH (2) Tom Jones (Decca)
- 3 WONDERFUL WORLD (10) Louis Armstrong (Stateside)
- 4 LADY MADONNA (4) Beatles (Parlophone)
- 5 IF I ONLY HAD TIME (11) John Rowles (MCA)
- 6 DOCK OF THE BAY (4) Otis Redding (Stax)
- 7 SIMON SAYS (15) 1910 Fruitgum Co. (Pye Int.)
- 8 STEP INSIDE LOVE (9) Cilla Black (Parlophone)
- 9 IF I WERE A CARPENTER (7) Four Tops (Tama Motown)
- 10 JENNIFER ECCLES (23) Hollies (Parlophone)
- 11 CINDERELLA ROCKAFELLA (6) Esther & Abi Ofarim (Philips)
- 12 VALLERI (19) Monkees (RCA Victor)
- 13 CAPTAIN OF YOUR SHIP (15) 4) Reperata And The Delrons (Bell)
- 14 I CAN'T LET MAGGIE GO (27) Honey Bus (Deram)
- 15 ROSIE (10) Don Partridge (Columbia)
- 16 AIN'T NOTHIN' BUT A HOUSEPARTY (16) Showstoppers (Beacon)
- 17 CAN'T KEEP MY EYES OFF YOU (20) Andy Williams (CBS)
- 18 LEGEND OF XANADU (8) Jave Dee & Co. (Fontana)
- 19 LOVE IS BLUE (12) Paul Mauriat (Philips)
- 20 ROCK AROUND THE CLOCK (42) Bill Haley (MCA)
- 21 ME, THE PEACEFUL HEART (14) Lulu (Columbia)
- 22 SOMETHING HERE IN MY HEART (31) Paper Dolls (Pye)
- 23 CRY LIKE A BABY (24) Box Tops (Bell)
- 24 JENNIFER JUNIPER (13) Donovan (Pye)
- 25 JUMBO/SINGER SANG HIS SONG (32) Bee Gees (Polydor)
- 26 FIRE BRIGADE (17) Move (Regal Zonophone)
- 27 SHE WEARS MY RING (21) Solomon King (Columbia)
- 28 LITTLE GREEN APPLES (22) Roger Miller (Philips)
- 29 DARLIN' (22) Beach Boys (Capitol)
- 30 SOMEWHERE IN THE COUNTRY (36) Gene Pitney (Stateside)
- 31 GREEN TAMBOURINE (25) Lemon Pipers (Kama Sutra)
- 32 PEGGY SUE/RAVE ON (47) Buddy Holly (MCA)
- 33 THAT'S WHEN I SEE BLUE (45) Jim Reeves (RCA Victor)
- 34 DO YOU REMEMBER (35) Scaffold (Parlophone)
- 35 HELLO HOW ARE YOU (1) Easybeats (United Artists)
- 36 LOVE IS BLUE (28) Jeff Beck (Columbia)
- 37 PICTURES OF MATCHSTICK MEN (29) Status Quo
- 38 GUITAR MAN (26) Elvis Presley (RCA Victor)
- 39 VALLEY OF THE DOLLS (30) Dionne Warwick (Pye Int.)
- 40 FOREVER CAME TODAY (1) Diana Ross & The Supremes (Tama Motown)
- 41 I'VE GOT YOU ON MY MIND (32) Dorian Grey (Parlophone)
- 42 WHITE HORSES (1) Jacky (Philips)
- 43 I DON'T WANT OUR LOVING TO DIE (1) Herd (Fontana)
- 44 I THANK YOU (39) Sam & Dave (Stax)
- 45 MY GIRL (41) Otis Redding (Stax)
- 46 FUNKY STREET (1) Arthur Conley (Atlantic)
- 47 FOR WHOM THE BELL TOLLS (49) Simon Dupree And The Big Sound (Columbia)
- 48 DEAR DELILAH (43) Grapefruit (RCA)
- 49 NO ONE CAN BREAK A HEART LIKE YOU (41) Dave Clark Five (Columbia)
- 50 BLACK MAGIC WOMAN (1) Fleetwood Mac (Blue Horizon)

A blue dot denotes new entry.

BUBBLING UNDER

- LAZY SUNDAY — Small Faces (Immediate)
 RAINBOW VALLEY — Love Affair (CBS)
 YOUNG GIRL — Precious Few (Pye)
 QUITE RIGHTLY SO — Procol Harum (Regal Zonophone)
 BIG BIRD — Eddie Floyd (Stax)
 UP THE JUNCTION — Manfred Mann (Fontana)

BRITAIN'S TOP R&B SINGLES

- 1 (SITTING ON) THE DOCK OF THE BAY (1) Otis Redding (Stax 601031)
- 2 AIN'T NOTHIN' BUT A HOUSEPARTY (2) Showstoppers (Beacon 3-100)
- 3 IF I WERE A CARPENTER (3) Four Tops (Tama Motown TMG 647)
- 4 (54-46) THAT'S MY NUMBER (4) Maytals (Pyramid PYR 8836)
- 5 FUNKY STREET (5) Arthur Conley (Atlantic 584 175)
- 6 I THANK YOU (7) Sam and Dave (Stax 601030)
- 7 SOCKIN' 1-2-3-4 (9) John Roberts (Sue WI 4042)
- 8 (SWEET SWEET BABY) SINCE YOU'VE BEEN GONE (4) Aretha Franklin (Atlantic 584 175)
- 9 TELL MAMA (11) Etta James (Chess CRS 8063)
- 10 BIG BIRD (14) Eddie Floyd (Stax 601 033)
- 11 IF YOU CAN WANT (8) Smokey Robinson and The Miracles (Tama Motown TMG 648)
- 12 SOUL SERENADE (1) Willie Mitchell (London HL 19156)
- 13 CAPTAIN OF YOUR SHIP (16) Reperata And The Delrons (Bell BL 1902)
- 14 I'LL SAY FOREVER MY LOVE (15) Jimmy Ruffin (Tama Motown TMG 649)
- 15 FOREVER CAME TODAY (1) Diana Ross and The Supremes (Tama Motown TMG 650)
- 16 JUST LIKE A RIVER (11) Stranger Cole (Amalgamated AMG 801)
- 17 I AM THE MAN FOR YOU BABY (13) Edwin Starr (Tama Motown TMG 646)
- 18 I GOT WHAT IT TAKES (15) Brooks and Jerry (Direction 582297)
- 19 A MAN NEEDS A WOMAN (29) James Carr (Bell BL 1004)
- 20 LOVEY DOVEY (1) Otis Redding and Carla Thomas (Stax 601 032)

BRITAIN'S TOP R & B ALBUMS

- 1 THIS IS SOUL (1) Various Artists (Atlantic 643301)
- 2 HISTORY OF OTIS REDDING (2) Otis Redding (Volt Import 418)
- 3 OTIS IN EUROPE (5) Otis Redding (Stax 589018)
- 4 AT THE TALK OF THE TOWN (9) Diana Ross and The Supremes (Tama Motown TML 11070)
- 5 LADY SOUL (16) Aretha Franklin (Atlantic 587 099)
- 6 GREATEST HITS (3) Supremes (Tama TML 11063)
- 7 ROCK STEADY WITH DANDY (6) Dandy (Giant GNL 1000)
- 8 GREATEST HITS (7) Four Tops (Tama TML 11061)
- 9 OTIS BLUE (5) Otis Redding (Atlantic 587006)
- 10 SOUL MEN (4) Sam and Dave (Stax 589 015)

Continued from page 4

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

MARY BLAIR BUREAU. Introductions everywhere. Details free, 43/52 Ship Street, Brighton, 523

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

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

PENFRIENDS at home and abroad. Send s.a.e. for free details.—European Friendship Society, Burnley, 504

FREE LIST OF PEN PALS send a stamped addressed envelope to World Wide Friendship Club, 46 Cemetery Road, DENTON, Manchester, Lancs. (State age).

THE CIRCLE OF FRIENDSHIP, 358, Hungerford Rd., Crewe, Cheshire. People of all walks of life seek friends, romance or companionship. If you can help them, send a large s.a.e. for full details.

PENFRIENDS WORLDWIDE: S.a.e. Opal Penfriend Club, Bottesford, Nottingham.

ROMANCE OR PENFRIENDS. England / Abroad. Thousands of members. Details World Friendship Enterprises, MC74, Amhurst Park, N.16.

JEANS INTRODUCTIONS, 10 Queen Street, Exeter. 17 to 70. Worldwide successful romances.

records wanted 10s. PAID FOR Unwanted full priced L.P.'s or three exchanged for any one new. Send to Davies, 2 Surveyors Place, Portmadoc, Caerns.

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

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

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

EARN MONEY SONGWRITING. Amazing free book tells how. L.S.S., 10-11 R. Dryden Chambers, 119 Oxford Street, London, W.1.

announcements

BLUSHING, SHYNESS, Nerves, quickly overcome by my famous 40-year-old remedy. Write now to Henry Rivers (R.M.9), 2 St. Mary's Street, Huntingdon, Hunts. 1158

MOBILE DISCOTHEQUE. Groups: 361 8385.

fan clubs

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

DAVE CLARK FIVE, S.A.E. to Maureen, c/o Harold Davison, 235/241 Regent Street, London, W.1.

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

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

TROGGS FAN CLUB: S.A.E. to Lynda, 3rd Floor, Royalty House, 72, Dean St., London, W.1.

TONY BLACKBURN TIME! S.a.e. to MEL, c/o Harold Davison Ltd., 235/241 Regent Street, London, W.1.

BUDDY HOLLY — 12, Calverden Road, Ramsgate, Kent.

ESTHER & ABI OFARIM Fan Club, 84 Fordwych Road, London, N.W.2. Membership 5/-.

Miscellaneous

RECORDING TAPES. Brand new, giving superb reproduction on any recorder. Priced 13s. 9d. per 900 ft. 5 inch spool. Money refund guarantee. Postage 1s. 6d. extra. — Send s.a.e. for complete range of economy tapes. Hamer, P.O. Box 11, Plymouth.

UFO RECORDINGS. publications. Details 6d. — 87 Selsea Avenue, Herne Bay, Kent.

publications

BLUES & SOUL No. 7. April. Articles, photos including the Chambers Brothers, Brenton Wood, Marvin Gaye, James Carr, the Showstoppers, Arthur Conley, the Van Dykes, Carla Thomas PLUS Rock Revival! Dave Godin Column, Dust My Blues and Charts/Best R & B STARS OF ROCK 1.2. 6s. each, 6d. post. — Alan Keen, 66 Neal Street, W.C.2.

groups available

POP GROUP immediately available. All Scenes. — Mr. Thomas, 01-965 2291.

Pantiles Club & Restaurant

London Road, Bagshot.

Enquiries: Bagshot 3194

EASTER PROGRAMME: Fri. 12th. The Circus; Sat. 13th. Dave Davani; Sun. 14th. My Dear Watson; Mon. 15th. The Shevelles plus films: "Rock Around the Clock" and "The Girl Can't Help It". Full restaurant facilities. Last orders 11.45 p.m.

The Official BEATLES FAN CLUB

Please note the following new address and changed Fan Club telephone number!

FREDA KELLY
 National Secretary
 THE OFFICIAL BEATLES FAN CLUB
 P.O. BOX 12
 LIVERPOOL, 1.
 Telephone: 051-709-2410



BYRDS tipped to make a big singles comeback with the Dylan-penned "You Ain't Going Nowhere" . . . The Glass Menagerie cover Rolling Stones' "She's A Rainbow" U.S. hit for the British market . . . Face's disc of the week — "Bullets LaVerne" by Dr. West's Medicine Show and Junk Band . . . in America, Andrew Oldham has slapped a million-dollar lawsuit on Allen Klein . . . Bobby Vee does a Mitch Ryder with his next "My Girl/Hey Girl" flipped with Dee Clark's oldie "Just Keep It Up" . . . given the plugs, the Paper Dolls might even make the charts . . . next Monkees' LP will be "The Birds, the Bees and the Monkees" . . . how many people know that Monkee Peter Tork used to be with ATCO (not the famed record label of that name but the American Thread Corporation of which he was once a mill worker)?

Paper Dolls now personally managed by publicist David Cardwell . . . their next — "Friends" — Beach Boys, "Chain Gang" — Jackie Wilson & Count Basie, "We Call On Him" — Elvis Presley, "We're Rolling On" — Impressions . . . Soul City label R & B chart bound at least with Gene Chadler's "Nothing Can Stop Me" . . . A14: Specialty (the artiste was Roy Milton) . . . "Love Andy" BBC-1 show was produced by Jack Good . . . Fats Domino now signed with Reprise . . . highlight of Ritchie Havens' stage act is "With A Little Help From My Friends" . . . doesn't Dorian Grey's "I've Got You On My Mind" remind you of the Applejacks' "Tell Me When"? . . . Q15 — who backed (a) B. Bumble, (b) Baby Jane, (c) Sean Buckley, (d) Bockey, (e) Dyke? . . . Isley Brothers revival of Kim Weston's "Take Me In Your Arms (Rock Me A Little)" being issued by Tamla soon . . . MCA gamble with Buddy Holly and Bill Haley paid off—how about more re-issues?



ONLY 6/- DOWN FOR 3 L.P.s

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

Here are some suggestions:—
History of OTIS REDDING, Greatest Hits of DIANA ROSS and THE SUPREMES, BEATLES' Magical Mystery Tour E.P. or L.P. CREAM Disraeli Gears, BEACH BOYS Smiley.

THE G. A. LONG PLAY CENTRE
(Dept. 97J), 42-44 GT. CAMBRIDGE RD., LONDON, N.17

"I suffer from spots. I have tried everything possible—without success"

**THEN AFTER USING DDD—
"I WAS QUITE AMAZED
AT THE RESULTS"**



"I had visions of a spotty complexion for years to come", writes Yvonne Werrett of Pontefract. "I tried just about everything without satisfaction. But I am immensely pleased with DDD". Like many others Yvonne discovered how DDD's unique combination of 5 powerful antiseptics together with skin healing and soothing agents really gets to work on spots. Do you suffer from spots, pimples, acne or eczema? Then try DDD for yourself. The DDD Company Ltd., 94 Rickmansworth Road, Watford, Herts.

DDD

Balm 3/3, 4/-, 4/3. Liquid 3/3, 5/3, 7/3. Soap 1/8

RECORD MIRROR PHOTO SERVICE

YOU can buy any black-and-white picture in the Record Mirror marked "RM picture". Just write to us, telling us the date of the issue, the page, and the artiste (or cut out the pic from the RM) and we'll send you back any number of copies you require. Sizes and prices as follows:

6½ in. wide by 8½ in. deep — 6/0d.
8 in. wide by 10 in. deep — 8/0d.
10 in. wide by 12 in. deep — 10/6d.

All colour pictures captioned RM are now available to readers as a 10" x 8" full colour print at £1.10.0 per print.

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



(RM Pic by Dezo Hoffmann)

WHO STOLE DON'S DRUM?

ROSIE - CHEEKED Don Partridge had just returned to London after his first week in show biz proper (as opposed to his five years on the streets as a busker). How did he make out?

"I was the band's dream. They could all go off for a drink while I was alone because I worked without accompaniment. Dealing with the audience was quite easy for me because they didn't expect much of me, as a busker. I came on as a simple sort of bloke who's just had fame thrust upon him. I said I'd do my best to entertain them. By the end of the week I'd developed a bit of patter. The hardest part was to get the drum off and maintain continuity."

Eh?
"Well, you see, I'd left my usual drum, with the harness, in a car—and the car had been stolen. I could take that kit off in two seconds flat. But for this week I had to rig up a makeshift drum harness, and getting out of it was more like a strip show!"

'Now I make more money'

Don has found pop club work fairly similar to working the streets. "Only now I make more money and only have to work half-an-hour at a time. A lot of things were very attractive about the streets, though I'm not wanting to go back. I liked the fierce competition, it was more blatantly cut-throat than the pop world, where people tend to behave nicer than they really are. I like people to be more insulting—you know, how you do with friends."

Asked about the fierce competition in the busking business, Don said: "As soon as somebody comes up with an original idea other buskers move in to copy it. One bloke is an exact copy of me—he's even wearing a snake-skin jacket in Leicester Square. No, I'm not bothered, it's this competitive spirit that keeps the business alive. In the last couple of years I was copying everybody—I did it more as a defence."

"There's an accepted code among buskers. The first one on the pitch is the one who is entitled to it. Sometimes they'll wait for eight hours just to have the pitch. You have to be thinking up new ideas and finding new songs—you can't get much more than a month's wear out of a song. You don't get any credit for originality because those who hear the buskers think the one they hear first is the original one, it doesn't matter who actually thought it up. It's really good training."

I asked if it was true that Don's recording session—the one that produced "Rosie"—cost a mere chickenfeed £8. "That's a bit of a folk legend. It's even been printed that the session cost only a fiver. It really cost a lot

more—about £10. We've got some more in the can and my next single may have some orchestral backing, maybe oboe and bowed bass. I can't say with old ideas."

After five busking years, how does Don, now 23, feel about his pop success? "I deserve it. But I don't think I care too much for most of the people who like pop music."

Uh, Don, should you say that?

"I don't care. I might as well keep people interested in what I'm saying. No point in saying all the things that have been said before, is there? And if my records don't go, they don't go. There's plenty of other things I'd like to do, such as writing books—novels, but I like to think they'll have a bit of truth in them."

Music in general and busking, in particular, is the one job that Don has stayed with for some considerable time. He's built up an impressive knowledge of what he calls buskology and here are a few of the attitudes that have shaped his career so far:—

"I've had enough of earning money for other people. If you've got a job with a firm, you have to be worth five times what they pay you because they have to meet all the overheads. I looked for something that would make me a lot of money with practically no outlay except my youth. From busking, I've got some money tucked away but I don't want to end up with eighty million quid. I spend a lot. I've always liked riding around in taxis and I like a good meal with wine—often have champagne."

'You need good shoes'

Surely not the right image for a busker? "Wrong. You've got to use a bit of psychology. The better, more extravagantly, more exhibitionistically dressed you are, the more money you take. And you need a good pair of shoes, that's essential on the streets."

"See, it depends on a busker's age. Old men can look hard-up. But young people can work, and if you're working to a queue and they see a young bloke playing the guitar, very well dressed, they'll think he must be earning good money, so he must be good. Another thing: the more money you have on show in your case, the more you will make. If you start with an empty case it will take an hour to make a few pennies."

Collectors—bottlers as they're known in the trade—are, in Don's experience, essential to big money-making. "I used two collectors and they got a third between them. I could probably earn a fiver in an hour by myself. With a collector I can earn a fiver in 20 minutes."

And now D. Partridge has the EMI organisation doing his bottling.

DAVID GRIFFITHS