

# RECORD MIRROR

Largest selling colour pop  
weekly newspaper.

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THE MOODY BLUES



MANFRED MANN

# YOUR PAGE



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

## HAS POP BEEN LAID TO REST..?

### FLAKE OFF

**N**IGEL Heatley, which was in Record Mirror, hated the name. Thy enemies come. Thy neck be rung. Because of your letter which came from your head. We give you this our letter. Give us thine apology. As we give thee, our warning. Lead us into thine record stores and deliver us "Oden's Nul Gone Flake". For nice are the Faces, their advert and publicist. — Annette and Jean, Great Barr, Birmingham 22A.

### UNIQUE BONO

**P**LEASE, someone tell me, how can anybody possibly compare the Unique Bono's with the Dreaded Ofarims? True Sonny and Cher have been off the scene for some time owing to pressure of work with the new film, but after the dreadful performance Esther and Abi gave on T.O.T.P. along with drivell we have suffered from their TV show, one can only remember and recall the memorable outstanding performance the "Finsbury Park Astoria" has ever known, when the incomparable Sonny and Cher gave us their own interpretation of pop music how it should be sung.

Acting is another contribution Sonny and Cher have given to entertainment when they appeared on "Man From Uncle".

Come on Esther and Abi own up. What is left for you to possibly achieve? Except a mere poor substitute of talent, while the highly talented artistes Sonny and Cher continue to delight and progress in other forms of the pop world. — Susan Charrell, 17 Woolferton Road, Portsmouth, Hants.

### VAMPIRE GAG

**I** HAVE a complaint to make. I don't know whether it concerns you or not, but in your paper, issue No. 378, w/e June 8, in the David Cumming Column there was an advertisement, which goes as follows: "Are you lonely and

unwanted? Do you have horrifying nightmares? Then write to us and we will help you to meet the girl (or boy) of your dreams. S.a.e. Vampire Introductions, Castle-on-the-Hill, Transylvania, Central Europe". WELL! I must admit I'm not lonely, but getting a little fed up. I decided to write, as I thought having a pen-friend would be interesting. Oh, the address looks genuine enough, but it isn't! You see, the letter came back today, the address I wrote to was crossed out and on the back was written: "Sorry—our Vampires have all had their teeth extracted!"

You're probably in fits, laughing, by now, but I can tell you it isn't funny. I'm not only speaking for myself, but for all the other people who fell for this poor, stupid joke. As you probably know it costs 9d. to send a letter to Europe, plus 9d. for a s.a.e., and is a waste of money; and think of all these young people whose families are poor and can hardly afford to buy food to eat, let alone waste money on pranks like this.

When I looked at the postmark the letter had arrived back from WALTHAMSTOW! How come? I asked myself. Central Europe isn't in Walthamstow. So, how could the letter addressed to Central Europe land up in Walthamstow? I have not a sense of humour, but honestly, this is a bit too much. I hope you see my point. This isn't a gag, it is a serious matter.—(name and address withheld).

### RM FIRST

**I** READ with interest in last weeks RM the bit about the Rock '68 Exhibition and once again the Record Mirror is first with news on a new Rock 'n' Roll event. I have sent a bundle of old Rock era press cuttings to Earl Sheridan, the organiser and I hope that by you printing this letter, other cats might do the same. This is indeed the first exhibition of its kind that I know of and I think full credit should be given to Earl and his team of workers (Rock 'n' Roll Promotions) for coming up

**N**OW that group-pop is almost laid to rest, hastened to a premature grave by the handful of scruffy wierdies within its ranks, let us all resolve that whatever comes along to take its place will this time survive.

One way we can ensure this is by being more selective. Let us not rush out and buy anything and everything that comes out simply because our favourite stars have recorded it. When we do that we are telling them in effect, "Don't try too hard on our account, we'll buy any old rubbish." Instead, if we buy a disc only because it is good it won't be long before only the best is ever allowed to get as far as the shops. Another thing, let us insist that our Deejays are more honest with us in their appraisal of new material. No need to mention names, we all know the ones who scream "Fabulous, Fantastic, Wonderful!" at even the most puerile twaddle. Either they are out and out hypocrites, or they couldn't tell a rhapsody from a raspberry. Their only function seems to be to fog the picture for the younger fan who looks to them for guidance.

When the new sound comes, let us hold on to it this time, and give short shrift to the bunch of scruffs who will almost certainly try to murder it—on their way to a fortune.—Matt Kingsley, 2 The Avenue, Harrogate, Yorks.

with yet another goodie for Rock fans. I appeal to all Rockers everywhere, please help Earl by sending him anything of pure Rockness interest. I have seen some of the exhibits and I am sure it will be a great success. Send now to Earl Sheridan, Rock 'n' Roll Promotions, 9 Yukon Road, Balham S.W.12. Thanks to you for being first. — Grant Reeves, 64 Culverton Road, London S.W.12.

### POLITICAL POP

**T**HE Idle Race say they will give 50 per cent of the royalties of their new record to the Conservative party. "In the name of the young people of this country". I will not soil this page by entering into the political issues involved, but this, in my view, is the final degradation of the pop scene. Of course there have been songs deriding politicians — that's free speech. But to sell records on the basis of political sympathies brings the pop business down to gutter level. And as for "the young people of this country", most of whom don't have the vote anyway, I'm sure they'd rather have the money go to Oxfam, or somewhere where it would do some good! Politics is for Politicians — it must be kept out of pop. — Stephen Robinson, 45 Charminster Road, Worcester Park, Surrey.

### S&G PUT DOWN

**I** AM utterly sick of reading letters from people raving about Simon and Garfunkel. Let us face the facts about the so-called brilliance of those two gentlemen. If they had anything at all to offer to our pop scene it would be okay but let's face it they can't sing and they can't make good records. I hope you print my words of wisdom because I am sure there are many people who will agree with what I have said.—Ernest Fullman, 673 Swall Highway, Courthouse Green, Coventry, Warwickshire.

VAL: Let's face it Mr. Fullman, what HAVE you said . . . ?

### BEE GEES

**T**HE Bee Gees' record "Jumbo" has failed to make the Top 20, and with the steady decline of all their records — each one not even reaching the former discs position in the charts — I believe that the Bee Gees are on the downward path. Originally, most of their success can be attributed to the fact that people felt sorry for them over the deportation question. Think of their meteoric rise to fame, all the publicity, the big tours with an orchestra; doesn't

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



DONOVAN—Newie is more "Puff" than "Priest".

**I** AM an avid fan of Bob Dylan and his music, but nevertheless I was appalled to read R Parry's comment in Letters Page that Donovan stole his chord progression for "Hurdy Gurdy Man" from Dylan's "Ballad of Frankie Lee and Judas Priest". When one recalls that some of Dylan's best works (Blowin' In The Wind; Masters Of War; With God On Our Side; Don't Think Twice; Farewell Angelina, etc.) have melodies taken from traditional or other sources, one is hardly in a position to criticise. I am not condemning Dylan for this and I am sure he would be the last to criticise Donovan for the slight resemblance between their songs. Anyway, "Hurdy Gurdy Man" sounds more like "Puff The Magic Dragon" to me. So please, Dylan and Donovan fans, end this silly squabble that we had so much of three years ago. — Graham Ashton, 25 Rowan Road, Delves, Walsall, Staffs.

it all remind you of the career of the Walker Brothers? Their popularity and chart placings suddenly took on a downward trend; and they couldn't even get their records into the Top 20 in the end. I'm afraid that the fate of "Jumbo" is a significant fact — and I make this prediction: Bee Gees and fans — the End Is Near! — Brian Woods, The Flat, 254 High Street, Dovercourt, Essex.

### SICK JUSTICE

**W**HERE has the justice gone in British pop music. It makes you sick to see such records as "Joanna", "I Pretend", "White Horses", "Honey", and "US Male", make the charts and such great records as "When I Was Young",

"Good Times", "Sanfranciscan Nights", "Sky Pilot" and the great L.P. "Winds Of Change" all by Eric Burdon and the Animals all get the cold shoulder. The U.S.A. realises the musical quality of Eric's records and give him a hit every time. So come on British record buyers, show you've got some sense left and make his latest single "Anything/Monterey" and L.P. "The Twain Shall Meet" massive hits before Eric and the boys leave us for good and go to America. It would be a disgrace to the British pop scene if we should loose such great artistes forever. Please could readers of RM let me know which Eric Burdon and the Animals record they like best I will try to let everybody know the result. — Ian Robson, 160 Church Street, Whitby, Yorkshire.

## THEY'VE NEVER MADE A BAD RECORD

**W**HAT the disc-jockey announced to his listening millions was "Here's the latest from the Fortunes — and these boys have never made a bad record". What the disc-jockey said was dead right — and he could have added that they get one of the fullest vocal sounds in the business . . . and that they can reproduce it on stage.

Remember their big hits? "You've Got Your Troubles" . . . and, my actual favourite, "Here It Comes Again". Well, it's been nine months since they last had a record out. The newie "Loving Cup", on United Artists. It's almost worth the wait, because they're back on top form.

Why the long delay? Rod Allen and Barry Pritchard called to explain. "It was purely lack of material", said they. "We've been busy in cabaret and on the Continent and we just don't think it is worthwhile to bring out a record just for the sake of it. Then came 'Loving Cup', by Mike D'Abo — he wrote it specially for us, and then came into the studio to produce it."

In fact, they showed due care and attention even when producing the record. "We tried it about six or seven different ways," they said. "Even using a big orchestra on one session, but we ended up with just ourselves."

The Fortunes certainly work consistently. What's more they have a couple of varied acts, depending on their audience. In the dance-hall scene, Rod handles most of the lead singing because there is a beatier and poppier atmosphere to create. In cabaret, Shel McCrae, rhythm guitarist and possessor of a somewhat amazing falsetto voice, takes over on the straighter sort of material.

They also say: "You hear all this about groups in cabaret having to have a big act, all the leaping about and so on. Well, we suspect that theory comes from groups who really aren't too hot on the singing side. We thought about it, in the early cabaret days, but we prefer to let our sound speak for us. We are essentially a vocal act, so that's that."

It's Rod singing on "Loving Cup". Barry, lead guitarist, is the group's main song-writer and ideas man. Andy Brown, is



FORTUNES—New record worth the wait.

the bearded and mostly silent drummer. Dave Carr is the organist and arranger — and there is the saved-for-cabaret voice of Shel.

There is always a tendency to write off a group who USED to have hits, then vanished from the charts. The boys are aware of this, but they've built their reputation in fields outside the Top Twenty. They feel well-rounded and organised now. And I've a pretty strong suspicion that they'll be back in the charts ere long . . .

PETER JONES

## New single from The Paper Dolls

My Life  
(is in Your Hands)

7N 17547





ESTHER AND ABI OFARIM

# THE DANCE THAT LASTED A HUNDRED YEARS...

**RM's MULTI-LINGUAL DAVID GRIFFITHS TALKS TO ESTHER AND ABI OFARIM ABOUT THEIR NEW SINGLE**

**E**STHER was busy changing into a gorgeous, turn-of-the-century-type evening gown and Abi had had enough — for a while — of looking in a mirror and making a few make-up adjustments. They were in the middle of making a promotional film for showing around the world in connection with their latest "One More Dance", but — as happens in film studios — there was time to hang about and chat.

Never having met Abi before I wasn't sure how well he spoke English so I was a bit wary about getting into conversation.

with tourists of various nationalities. They speak ten or more languages without trouble."

And with that unsolicited testimonial from an Israeli to the linguistic abilities of Arabs I switched the subject to records. Wasn't "One More Dance" rather similar in type to "Cinderella Rockefeller"?

"Well, they're both boy-and-girl songs but that's about the only connection. The melody is very different and the lyrics of this one are much more clever. I think we'll become much less tired of doing it than 'Cinderella'. Anyway, 'One More Dance' has lasted about a hundred years. It's an old Austrian song and our version is a straight translation."

We talked for a while about how tiring it was for Esther and Abi to be travelling around so much (next day they were due to appear on *Dee Time*) and then Esther joined us. "Ah," she said, "you are wearing a Buddha. No, I explained, it was a silver medallion of a Hindu yogi gentleman. She said she liked it. (Next day, on *Dee Time*, Abi was wearing a splendid Star of David pendant).

## INTERVIEW DIFFICULTIES?

He looked at me. "Hello" he said. I understand perfectly what he was trying to say and replied in a similar vein. So far so good.

"Uh, do you have any difficulty handling interviews in the many countries you visit?" I ventured.

"No, we manage all right," Abi replied in faultless English. "It depends how long we stay in a country. At first, a language is hard to remember but after a few days we get used to thinking that way and it's all right. We can speak German and French about as fluently as we can speak English. Italian not so good — we are rather lazy — but we can get through press interviews and that kind of thing. At home, of course, we talk Hebrew."

## LOVELY ESTHER

I said she looked even prettier offstage than on. (She does too — on TV she looks black-haired and a little stark; in person her hair is brown and her expression is very feminine; in fairness I'd better add that Abi looks very good too — and he's an exceptionally charming man when he's not too tired).

But when I said "off" and "on" I hesitated a little, unsure if they'd understand the theatrical meaning of these phrases. Their manager, who'd been sitting quietly in a corner, noted my hesitation and rose, exclaiming "Aha!". He looked at me, with a slightly mocking smile and said: "You were about to say that she looked better IN THE FLESH, weren't you?" It was no time to argue.

DAVID GRIFFITHS

## MANY LANGUAGES

Not bad going. "Oh, it's not difficult to talk different languages. Some people have a gift for it. You should hear Arabs — fellows who work in ports, such as Cairo, and deal

a new voice - a familiar face

# BARRY RYAN

his first solo record

## 'Goodbye'



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# RICK NELSON

## FAN CLUB THE OFFICIAL RICK NELSON FAN CLUB OF GREAT BRITAIN

**Address:** 40 Lancaster Road, Southall Middlesex.  
**Presidents:** David Nelhams, Iain Young  
**Secretary:** Pamela Jones.  
**Founded:** March, 1966.  
**Current membership:** 94.  
**Subscription rates:** 7/- per year.

**Remarks:** If any further proof be needed at this stage in RM's Fan Club series that the quality of a fan organisation is not necessarily dependent upon either the size of its membership or the popularity of the artiste(s) concerned, this is provided in royal abundance by the Rick Nelson Fan Club. For although it is some five years since Rick figured in our charts and his truly staunch (i.e., fully paid up) British fans number less than 100, his Club is one of the most productive, efficiently-run and forward-looking yet researched.

Somewhat predictably, almost all of the Club's most impressive features are to be found within the introductory package supplied to each new member upon joining. These include a complete discography, photograph, an official synopsis of Rick's film "Hugs And Kisses", receipt for membership remittance (all money paid into the Club is, in fact, acknowledged) and the most recent edition of the six-page monthly magazine.

Untitled for the moment, but scheduled shortly to be dubbed "Stringalong" after Rick's erstwhile hit of that name, the magazine neatly couples the latest available news of Rick and his family with such features as disc reviews, the Swaps Corner and a personal message from Rick himself. Professionally printed and fronted with a well-designed, eye-catching cover, it is a most worthy publication sure to inform and delight all Rick Nelson fans, past and present.

Perhaps the most important of the Club's non-tangible selling points (since the possibility of Rick visiting Britain is extremely remote thus ruling out the likelihood of anyone meeting him through the Club) are

its Record Sales department (through which members may obtain most of Rick's discs including deletions and imports), a standing invitation for any member who happens to be in the Southall area to sample the hospitality of co-president David Nelhams at the Club address, and the promise of a vastly improved news service operated by the Club's own recently appointed U.S. representative.

Whilst items soon to be added to the membership kit include car stickers, new photographs and an exhaustively detailed biography.

Ask any member of the Club to name the one factor most responsible for its current most enviable stature, and the reply would almost certainly be the unflagging dedication of David Nelhams.

Mrs. M. Weatherall of 4 Waverley Terrace, Bradford 7, Yorks, is just one member who praises David for all the time and hard work he puts into the Club, declaring that in her opinion no one could possibly be doing more to put Rick back on top where he belongs.

But the most pertinent appreciation of David's efforts must surely be that which comes from another Yorkshire member, Alan Traverse of 28 Dirker Drive, Marsden, near Huddersfield. Says Alan: "I think David is doing a truly marvellous job."

"For just 7s. a year he sees to it that each member receives a magazine EVERY month, supplies a wide variety of other items and is ever prepared to answer any questions concerning Rick or the Club."

"I have been a fan of Rick's ever since he first found fame over here with 'Poor Little Fool' back in 1958," continues Alan. "But nowadays, of course, the musical Press practically ignores him and it is only by means of the Club that his loyal fans are able to keep in touch with his present day career."

"In short," concludes Alan, "the Club is great value for money and I'd like to urge all Record Mirror readers who appreciate Rick's talents but are not already members to join right now."



RM PRESENTS GOLD DISC—at the famous White Lion, two of RM's diligent staff presented a gold disc to the EQUALS for a million sales of their disc "Baby Come Back". They are left to right: journalist-cartoonist Lon Goddard, Equals Lincoln Gordon, Dervin Gordon, John Paul Hall, Pat Lloyd, Eddie Grant, and news editor extraordinary Derek Boltwood.

**STATUS QUO**

STATUS Quo now have two American tours lined up, the first for twelve days, starting on July 24. The second tour, which starts in mid-September for six weeks, is estimated to be worth about \$200,000 to the group.

Following the September tour of the States, Status Quo are to go to Australia and New Zealand for a short four week tour.

Release date for their new single, "Ice In The Sun", has now been put back to July 26, and the group's LP, "Picturesque Matchstickable Man" is due for release in September.

**MUSICA '68 CANCELLED**

THE Musica '68 pop music festival, due to be held at Majorca this July has now been cancelled because of final financial difficulties.

People who have booked and paid for tickets in advance will have their money refunded.

**DUSTY TO ATLANTIC**

DUSTY Springfield's existing Philips contract for the American market expires on July 31. She is now to record for America on the Atlantic label.

Dusty has just returned from the States with her agent Harold Davison, after signing a new U.S. recording contract with Atlantic Records. The deal, which was negotiated completely by Harold Davison, has provided Dusty with a three year recording contract for, according to a spokesman, "a colossal fee".

Dusty is to record under the personal supervision of Atlantic boss Jerry Wexler. She flies to America in mid-September for eight days, where she will be recording in Memphis with Wexler.

It is emphasised that the Atlantic contract does not affect her current contract with Philips Records which applies to England and the rest of the world, excluding America. Recordings made in this country on Philips will be released in America, and Atlantic recordings will also be released in this country. The new deal will commence on August 1.

After Dusty's first recording session for Atlantic in America this September, she starts a college and cabaret tour of that country until mid-December when she returns to Britain. She flies back to America in late January of next year for a further three weeks of cabaret.

Dusty's new record, to be released this Friday, is "I Close My Eyes And Count To Ten". Tonight (Thursday) she appears on *Top of the Pops*. On June 30 she appears on *ITV's Sunday Night People*, on July 6 on *Time For Blackburn*, on 14th the *Billy Cotton Music Hall*, and on July 20 on *Dee Time*.

**MIDDLE EARTH AND APPLE**

THE Middle Earth and Apple are to combine forces to present a magical mystery tour on August 2, 3 and 4. Participants will be transported to an unknown destination in blacked-out coaches. Groups so far booked for the Magical Mystery Tour are Grapefruit, the Fairport Convention, Hurdy Gurdy, Free, Blonde on Blonde, Spooky Tooth, Family and the Nice.

Tim Hardin may appear, but this is still under negotiation. Other artists who may be appearing include the Pretty Things and Joe Cocker.

**THE PAPER DOLLS**

THE PAPER DOLLS, whose new release "My Life In Your Hands", is released on June 28, have requested audience with the Archbishop of Canterbury. Tiger explained: "We hope the Archbishop will allow us to sing carols in Westminster Abbey this Christmas."

At present the girls are working on their first album "Paper Doll's House", which is scheduled for release this September. Included on the album are Supremes' numbers and a cover version of the Reperata record "Captain Of Your Ship".

Promotion over the next week for the girls' new single includes an appearance on June 30 at the Manchester Palace Theatre (a guest appearance on July 1 on *Radio One's "Pop North"*, an appearance on the *Billy Cotton Show*, and *Top Of The Pops* on July 11.

**TIM HARDIN**

TIM Hardin is to make his first-ever tour of England in July, opening at the Royal Albert Hall in London on July 16. On July 18 he is at Leicester, 19th at Cardiff, 20th at Leeds, 26th at Manchester, and 28th at Sunderland.

On July 13 he appears on *Dee Time*. Backing Tim during the tour will be his own American group. Negotiations are also in hand for nightclub appearances.

Accompanying Tim Hardin on the tour will be the Family.

**HARRINGAY HUMAN RIGHTS**

THE Committee for Haringay Human Rights is sponsoring a variety concert to be held at the Hornsey Town Hall on July 17. The object of the concert is to raise funds with which to give effect to the aims of the United Nations Charter on Human Rights.

Among artists booked for the show are Dakota Station, Philly Jo Jones, Woul Steenhuis, and Jon Hendricks.

**TIM ROSE**

TIM Rose arrived in Britain on Sunday for a further tour of major cities and clubs, starting at the Pier Club, Hastings, on June 28. Cities he will be appearing at include Sheffield, Bournemouth, Wolverhampton, Liverpool, Nottingham, Newcastle and Middlesbrough.

Tim is also to appear at the following music festivals: Woburn Abbey, Musica '68 in Majorca, and the Windsor Jazz Festival. London clubs he will be playing include the Revolution, the Middle Earth, Hatchets, Blaises, the Marquee, and the Scotch.

Although he will be promoting his current single on the tour, "Hello Sunshine", a new single is to be released in mid-July.



WHICH ONE IS THE CLOWN? RM's Peter Jones offers a kindly banana to a member of the EPICS who appeared suddenly at the RM office in the form of four clowns and an ape to promote their latest single "Travelling Circus".

**AMERICAN REVIEW FOR WEST END**

THE off-Broadway revue "JACQUES BRETEL IS ALIVE AND WELL AND LIVING IN PARIS" is to open at the Duchess Theatre on Tuesday, July 9.

The original cast are coming to London to repeat their performances in the highly successful show. "Jacques Bretel is Alive and Well and Living in Paris" is still running to capacity at the Village Gate Theatre, Greenwich Village, where it opened in January this year.

The show is based on the music, lyrics and commentary of Jacques Bretel, the famous Franco-Belgian singer and composer. Both "If You Go Away" recently recorded by Shirley Bassey and "Jackie" by Scott Walker, are Bretel compositions.

The show, which will be presented by NORMAN GRANZ, has been adapted by Mort Shuman and Eric Blau and will be directed by the well-known Israeli director Moni Yakim. The cast includes ELLY STONE, SHAWN ELLIOTT, MORT SHUMAN and JUNE GABLE.

**SCHADEL**

SCHADEL, lead singer with the Ivy League, and a record-maker in his own right, is under orders from the Home Office to leave Britain by July 17.

Originally, the vast-ranged singer arrived on a visitors' permit, one which was renewable as long as he had contracts and songwriting work. Now, suddenly, he is required to go back to Australia. Schadel is soon due to go to Germany and then to Scandinavia for a tour, but is worried that he may not be able to get back into the country. Meanwhile, all he can do is wait on the results of his appeal to the Home Office.

**DAVE BERRY**

DAVE Berry has been signed for his first serious acting role in a film called "The Hunting Horn", in which he plays the part of a valet. The film is to be shot in September in Rome, and on location in Britain.

Dave is to sing three songs in the film, including the title song, and an EP of all the numbers is planned for release in October.

**MONTEREY POP FESTIVAL**

IN a statement made on behalf of Tony Secunda and Denny Cordell, the British representatives of the Monterey Pop Festival, it was announced on Monday that there will be no Festival this year "due to enormous problems with the local council and the North Californian Police Force. An idea was put forward to see if a section of San Francisco could be cordoned off, but the San Francisco authorities were not interested."

"It now seems that there will never be another Monterey Pop Festival."

**SOMETHING ELSE FROM...**



**THE MOVE**

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Recorded by  
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RECENT HITS at popular prices. Money returned if not satisfied. Free juke box. Send s.a.e. - 119a Leeds Road, Huddersfield, Yorkshire.

ROCK; Rock-A-Billy; Records. Sales, auctions etc. LPs, 45s, 78s. HMV Elvis, Vincent, Bowen, Lyman etc. "It's All Rhythm" No. 3. Out now, 1s. 6d. plus 4d. p & p. 18 Delamere Gardens, London, N.W.7.

A BETTER MAIL ORDER service for all our readers. Send now for our new list of U.S. IMPORTED LP's by Ars Nova, Earth Opera, Frank Zappa, Hook etc. Order now new British LP's by Cream, Stones, Pink Floyd, Savoy Brown, Dunbar, Bee Gees, Who, Tyrannosaurus Rex, etc. Tandy (RM 45), 273 Hagley Road West, Birmingham, 32. (Tel. 021-429 2190).

SOUL/BLUES Auction.-S.a.e. lists. 1 Bennet Close, Basingstoke.

SALE of Elvis, Cliff, Holly, Shannon, Proby, Monkees, and many others. Send S.A.E. to 59, St. Mary's Avenue, Whitley Bay, Northumberland.

CLEARANCE American Records: 5 for 21s. Send S.A.E. for lists. 12 Winkley Street, London E.2.

AMERICAN SINGLES cheapest anywhere 11/6. LP's £2. You name the artistes, we name the records available by them. West Coast tapes 25/- S.A.E. "Imports" 37 Waxingham Road, Furnace Green, Crawley, Sussex.

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**penfriends**

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

Continued on page 11

# COUNTRY MUSIC ENTERPRISES RETALIATE!

**W**ESLEY LAINE sparked off some reaction a couple of weeks ago when he wrote on the emancipation of country music. Oddly enough, I'm the one who's receiving the irate phone calls, not Wes—and I had nothing to do with the article!

Anyway, Country Music Enterprises rang me the other day and suggested I might like to put the record straight as to what's really going on behind the scenes—and folks, it's all happening!

To begin with, Country Music Enterprises have been in business for five years, although they were first known as the Country Music Federation and, surprise, surprise, they have the full support of all British recording companies and receive additional co-operation from every major disc company, agent and promoter in Nashville. Despite the lack of publicity CME is a hive of industry and they are about to launch a full scale attack on the English country music market.



DAVE TRAVIS

July sees the debut of the first major country music magazine, "Opry" and CME claim it will cover every aspect of the country business. In September the organisation are opening a C & W night club in the heart of the West End — this promises to be an interesting venture. In addition to these ambitious schemes, it is hoped that present discussions will result in visits to this country of top Nashville talent.

And what about British talent, you may ask? That is also being taken care of by C. M. Enterprises, so I'm told. They have under contract 95 per cent of the leading English country music acts — Malcolm Price, Phil Brady and The Ranchers, The Big Timers, Dave Travis and the Kentuckians. The Polydor "Nashville" series, which seems to be under the auspices of CME, are to release no less than eight singles in the near future, featuring the "English Country Sound", plus a number of albums scheduled for Autumn release.

So, you see, for the modernists, it's a groovy scene—let's hope these various ventures make headway, it might even lead to the "boom" I forecast way back last year.

Some while back I was accused by Wally Whyton of having half-baked views on folk and possibly country music — it seems my outlook is a reasonable one compared to that of



"well known authority", John Burns (well known to whom?) whose remarks to Wes Laine on certain un-released country material suggest that he may well be an authority—but, what's it on, John, Jazz, or Pop? It can't be country! Burns went on record as saying thus: "the two biggest country catalogues, Decca and RCA (what about CBS?) are full of un-released country material, with true gems by great artistes like Charlie Pride, Waylon Jennings and Vernon Oxford." The word "gem" is being thrown around far too liberally these days. Purists use the word in association with such artistes as Bill Monroe, Jimmie Rodgers, Charlie Poole, Doc Watson and Dave Macon—fair enough, it's being used in the right context then. Trouble is with pseudo-authorities when they do get quoted in magazines, fans who are easily influenced by anyone who can come up with an obscure name, believe everything they read. I wonder how many people rushed out to drain the record shops of their stocks of Charlie

Pride discs when they read John Burns's statement? It doesn't look as if Country Music Enterprises will be doing much to clarify matters yet awhile, despite their intensive onslaught into the world of country music, because the material currently awaiting release features the contemporary sound, which will still leave many people wondering what makes "country" music so different from "pop". Still, the skiffle craze led to the overall acceptance of genuine folk music—it's just possible contemporary country will stimulate the interest in the authentic product—then, we'll all be happy.

In his article Wesley Laine drew attention to the lack of country music authorities employed with the disc companies—yes, it's sad but very true, I'm afraid. On more than one occasion I've had cause to request certain material from various recording organisations; always I stress the need for authentic discs by traditional country performers—but what do I get? Well, recently, I received a package of "authentic" discs by Ray Charles, Jimmy Dean and Duke Ellington! Country fans, these particular records were selected by "authorities" who assist in the selection of country discs to be released in the U.K.—God help country music!

BRIAN CHALKER

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# "I'M WELL AWAY WITH ME BREWERS YEAST"

## PART ONE...AN AGENT'S EYE VIEW OF JULIE DRISCOLL

**I** WAS wandering about aimlessly in the Bond Street vicinity when suddenly the thought occurred to me that what I really needed was a family scene. So with my direction no longer uncertain, hypnotically I sniffed the breeze and shifted to automatic pilot. That's how I wound up at Paragon Publicity where everybody is one big happy family.

Plodding through the members of various groups, I noticed that one eminent faction was missing. Enquiring of lovely Eve Holroyd I found it was true that the missing members were indeed absent and in fact abroad performing at the Montreaux festival. So I said tell me Eve, tell me stories of the great Jools and tales of the Trinity.

"I knew Julie long before she joined the Trinity, she was a quiet shy little girl who ardently ran the Yardbirds fan club. She has always been interested in singing, but few people knew because she rarely spoke, and certainly never complained. She had an air about her which told you she was always happy. She had no hang ups of any kind and was always sweet but very much down to earth.

### GAINED CONFIDENCE

"Since joining with Brian, she has gained a tremendous amount of confidence. Her amazingly attractive sense of humour has blossomed and she has become quite a little talker. One thing Julie doesn't do, however, is adapt her mood or personality to fit the people she meets. No matter who it may be, Jools is Jools. She has a constant character."

I was beginning to feel more and more disappointed at having missed meeting Julie herself for she struck me as being one of the true funny people.

"Oh yes, she's terribly funny because she has these weird little quirks. A long time ago, she wore her hair very long. Because it was naturally curly, it stayed in bunches, so with the slightest breeze, it exploded and flew apart every which way. She used to spend hours doing it properly and then take every precaution to avoid wind currents. She refused to sit back in a car for fear of disturbing it. We even had to cut a jumper off her one day because she was due on stage and there was no time to do her hair again. Eventually she realised that her hair was running her life, so she clipped it all off to where it stood out with an almost electronic effect. But of course the more famous hair cut came not long ago when she decided even that length was too much trouble. Now she's very happy and never has to worry about it. And it really looks good on her."

I agreed that she could do a Yul Brynner and I'd still drool.

"Julie is a health food addict as well. She doesn't try to lose weight, but she says she feels better all round if she eats right. Right includes dairy foods, fruits and vegetables, a little liver and a million carrots. A carrot cleans your teeth you know. Not as messy as an apple. She won't eat foods with any added chemicals and you'd never catch Jools in a Wimpy Bar. I can still hear her exclaiming 'I'm well away with me brewers' yeast' in her silly Vauxhall accent, then she has another carrot. When she has to sleep in the back of the van to and from gigs, she often wakes up and says her mouth feels like a gorilla's armpit. That calls for a carrot too."

### SIX NIBBLES

"She doesn't smoke, and just occasionally sips a glass of wine after one of her nibbles. She doesn't eat twice a day... six nibbles are more useful."

Jools is a very striking figure on stage, very cat-like and mysterious. This doesn't sound at all like the Jools off stage. Does she restrict herself at all during a performance?

"She never restricts herself, it's just her expression and make-up which have that effect. If she were to tell a joke, she'd seem funny rather than mysterious. And if she ever pulls a face, you'll double up laughing."

"She takes a lot of stock in her stage appearance. Does all her own make-up to the dismay of the TV crews. All her clothes came from the antique markets. She buys them for next to nothing and restyles them to suit her. She dresses for herself, never for other people. Julie is not extravagant in any way. She is not overly concerned with money... just enough to pay the rent she says."

I asked if she had any pet peeves at all.

### WASTE NOT...

"Very few that I can think of. She dislikes waiting when something could be done. Wasting time bothers her. She isn't in love with the toilets on the continent either. In fact, she carries her own toilet roll with her when outside England. Another thing that makes her flare up is being asked if she and Brian Auger are dating. There is a terrific amount of respect, sincerity, and idiotic humour within the group and she and the Trinity get along famously, but there is no affair going on between Brian and Julie. I think they're too busy laughing all the time. I've never seen anyone laugh so much as those two. They have pear fights in the back of the van until the two of them are literally soaked to the skin with pear juice, and all the time they laugh continuously."

Does she have any plans or prospects as far as marriage?  
"Not at the present. She'll have to have a guy with a sense of humour. Probably in the same business or one with similar odd hours to hers. If she fell in love with the milkman I think she'd marry him, but it's highly unlikely. Jools doesn't go out of her way to find boys, she'll just flow with the current until she bumps into the right one. As yet she



has no real interest in any one person. She's totally involved with her work. She wants to write songs as well, but has difficulty finding the time. Because of her highly professional attitude, she gets few days off. Even when one does come along, she is always willing to skip it to fulfil the smallest commitment.

"That is Julie right there... She'd do anything for anybody. She really is a lovely person. And there is no truth to the rumour that Brian Auger only keeps her for her hilarious cackling laugh!"

On that note, I asked Eve to point me in the direction of Montreaux and give me a little push...

LON GODDARD



## the RUBY and the ROMANTICS mix-up

**I**F nothing else, these various tours by American artistes who have little relation to the original groups of the same name, gives us much food for thought. After the Drifters' mix-up, here is another one for you—Ruby & The Romantics.

Now, according to Billboard, in a supplement of April 6, 1963, at the time of "Our Day Will Come" the line-up of the group was Ruby Nash, Edward Roberts, Ronald Mosley, Leroy Fann and George Lee. They all came from Ohio, except Lee, who hailed from Alabama. The four guys were known as the Supremes before Ruby Nash was placed as lead by Allen Stanten, pop a&r director for Kapp, who also changed their name to Ruby & The Romantics. Okay—that, you might say, is the authorised version.

On Friday, June 7, I went to see Ruby & The Romantics at the Royal Tottenham.

When they appeared they consisted of three young girls, none of whom bore much facial resemblance to the Ruby shown on the LP covers, and all of whom were four or five stone lighter, I should say!

Their show consisted of the usual discotheque-type material—"Knock On Wood", "Heat Wave", "My Girl" etc.—except for "Our Day Will Come" introduced as "our first record."

When they finished I had a word with them. Now for a kick-off their names were Ruby Curtis, Cheryl Thomas and Dee Dee. (Her surname I didn't catch). I spoke mainly to Ruby, a knock-out looking young lady, who proceeded to confuse and baffle me greatly. She insisted she was the original Ruby, and had sung on all the early discs like "Our Day Will Come". She said all the guys had got drafted, and she had got the girls instead. She also said that the three of them all came from the Bronx in New York, and not Ohio, so something's astray somewhere!

Other interesting things she told me during our conversation were that she (Ruby) had sung with the Bobbettes originally, and was on "I Shot Mr. Lee", "Mr. Lee" and "Have Mercy Baby"; that they are hoping to record when they go back to the States, possibly for Atlantic, under the name of Ruby & The Romantics; that the other two girls were with a group called The Velvetens, which had never recorded; that back in the States they tour with their own band, The Soul City Band (which apparently has a disc out currently, called "The Horse") and with a male vocal group called The Topics, which includes Ruby's brother, Von Curtis, and another guy, named Robert McCoy. They have a disc out (Ruby showed me a demo copy, but I've forgotten the title) on Chadwick Records.

So there you are—if anyone can make anything out of all this I'd like to hear from 'em.

But wait—another mix-up looms in my head: my conversation with Ruby got around to the Impressions, after I asked her about her favourite artistes. Now, outside the Royal, alongside the advert for the appearance of the Impressions on June 14, was a photo of three young guys—but they certainly ain't Curtis Mayfield, Sam Gooden and Fred Cash! Ruby said "The Impressions are great friends of ours." (Funny, I thought, "This Ruby from New York, and The Impressions in Chicago?") So I said to her about the photographs outside the hall. This she explained (?) by saying that Curtis Mayfield's group only did recordings now, and as for touring, well, Curtis managed this group that is coming over here and appearing next week.

I can't wait till Friday to see 'em. Have I got some questions!

### DISC INFO...

Judging by the mail I've had of late regarding various items all connected in one way or another with Phil Spector, there appears to be lots of interest in his work still. I reckon someone ought to give him a jolt and tell him to roll out some more of his great sounds. Also perhaps London ought to issue some more of his older discs that never saw the light of day over here—things like "Puddin' 'n' Tain" by

- NEXT WEEK:**
- SCOTT
  - CILLA
  - ARTHUR BROWNE
  - GENE PITNEY
  - JULIE
  - PART 2

**DECCA** group records

**The Californians**  
Out in the sun (Hey-O)  
F 12802

**Tony Newman**  
Soul thing  
F 12795

**DECCA**

**The Moody Blues**  
Voices in the sky  
(from the DSS LP 'In search of the lost chord' SMLDML 711)  
DM 196

**Giles, Giles & Fripp**  
One in a million  
DM 188

**DERAM**



O. C. SMITH

by Cats, for example. Enough of the tub-thumping—  
meat!  
June 8, 1968): Although D. Gardner (Gloucester)  
t know of any more releases by Little Mac & The  
Sounds under that name, he does know that the  
(consisting of Billy Bright, Joe Nathan, John  
er and Fred Tanner) did the backing on Sam &  
"I Feel Like Cryin'"/"I'll Try" released over  
on Brunswick 05973.  
Harley (Norwich) has a Gene Pitney EP on Bravo.  
would be obliged if any one can say when the tracks  
recorded and for what label. The tracks are "Please  
Back Baby", "Cradle Of My Arms", "I'm Going  
To My Love", and "I'll Find You".  
O'Dwyer (Sutton) asks if anyone can tell him  
name of the music, and who plays it, in the film  
Wild One". The actual things he is after are the  
s that are played as the film opens with "Wild Ones"  
ng down an open road, and the disc played on the  
box that they play harmonica along with. Any one

127 Ham Baxter (Wellington, N.Z.) wants a complete list of  
of records by (a) Ike & Tina Turner, and (b) The  
Ikettes. Anyone supply those?  
64 (refer June 8, 1968): Wait for it — Malcolm Woodhall  
(Birmingham) says that Judy Clay is Aretha Franklin's  
sister. Anyone confirm or deny that one?  
105 (refer June 8, 1968): Greg Heath (Southall) says that,  
according to Billboard, March 21, 1964, Phil Spector "has  
started his first subsidiary label in addition to his Philles  
banner." This label, Phil Spector Records, must have  
been in operation, therefore, at the same time as Philles.  
The first release was quoted as being "Hold Me Tight"  
by the Imaginations, and the label was, supposedly, part  
of "an overall expansion plan". Spector also had another  
subsidiary label later in 1965, called Phi-Dan. This label  
had, besides the release mentioned last time, "Home Of  
The Brave" by Bonnie & The Treasures, and "Yesterday"  
by Al De Lory, 5001, "Act Naturally" by Betty Willis  
(presumably the second single) was listed April 1965.  
Another label, Emerald, has also been mentioned in  
connection with Phil—any details in this direction?  
ROY SIMONDS



THE SECRET REVEALED  
AT LAST: ESTHER & ABI  
... SINGLE!

**T**HE news began to leak through a few weeks ago, but there had been so many conflicting reports we couldn't be sure. Suggestions, denials, rumours... and at last it was confirmed. The new single by Esther and Abi Ofarim would be 'One More Dance' the song they had said they would not release as a single. As the disc has been released for several days I'm a bit late with the news... but I write very slowly you understand.

**RADIO WON IS ONEDERFUL**

Following complaints from teenagers about the approach of Radio One, A. Spokesman Esq. from the B.B.C. put down the following message on tape to reassure these youngsters from Great Britain and the Empire.

"Now look here chaps. All this knocking of Radio One is upsetting the fellows up at B.H. (Editor's notes: This stands for Broadcasting House, or Boredom Hall. Take your choice). The way you go on it would appear that this country is largely populated by people under twenty-five, whereas from the way we broadcast it's obvious that the country is largely populated by people over forty.

"But never mind. You get your share, you youngsters. There's that jolly Tony Blackstone early in the morning, with lots of jolly jokes and wheezes and some super records. Mostly they're ruddy, awful ones, I'll admit, but some are super. Lots of pop fans love Tony Blackbeard you know, and that's been proven by his two smash-hit singles. (What's that? They weren't smash hits? Well my aunty in Cheltenham liked them, and she's no square. Better luck next time Tony Blackpool!).

"After Tony Blacking you get Family Choice. It used to be Housewives' Choice, but we changed the format to include you youngsters, and your dads. You mustn't expect too much you know. Little boys and girls must be seen and not heard from... except of course very little ones on Saturdays and Sundays when they get Junior Choice. 'Champion the Wonder Horse' and Christopher Robin went down with Alice. Jolly good stuff! And don't forget, Family Choice has swinging D.J.s like Lonnie Doonican and Pete Murphy, isn't that enough for you? Eh?

"Then there's Timmy Young. In between the recipes for Corned Beef Maryland and phone calls to Mrs. Wilson of 10, Downing Street and solos from Tim and the N.D.O. you get the occasional swinging record, don't you? They may always seem to be the same ones, but golly, isn't that what they want, you grotty little morons?

"And what about Mid-day Spin? That's groovy. (Oh what a horrid word, I think I'll go and wash my mouth out). What about the 'Birdbrain', Tony Brandage? I mean, birdbrains of a feather are supposed to flock together, so all you mindless little twits should really 'dig' him. (Another horrid word, it's mouthwash time again).

"So stop grumbling all you cheeky little upstarts, and be grateful! When I was young we didn't have pop-records all day, we had to make our own amusements! And it's lucky for you that we did, or you might not be here today. Just be grateful to your elders and betters and stop knocking the B.B.C. or you may grow up to be like Kenny Eveready, and where would the country be then? Eh?"

**THERE'S NO BUSINESS LIKE THE BUSINESS BUSINESS. (PART I)**

Last Tuesday in their basement office underneath a disused warehouse in Shore-

ditch, I met two members of that great group The Elastic Gooseberry Bush working enthusiastically on their new business venture Gooseberry Incorporated. There will be three main divisions in the organisation: (a) Films, (b) Records, and (c) The Manufacture of Seaside Rock. Jody MacDoogie admitted to me that they had had a bit of trouble with (c). "We were obliged to sack the man in charge of rock lettering" confided Jody "But we made the mistake of giving him a week's notice. Does any Record Mirror reader know of anyone who wants four miles of seaside rock with 'Get Knotted' written through the middle?"

I asked Jody why they had picked up this particular sideline. "We're cashing in on the rock-revival," he said. "We're thinking of starting a Bakery Division too, so we can cash in on the Rock and Roll revival."

Many of the group's friends have key positions in the organisation. For instance, bank robber W. ('Bill') Sykes is in charge of raising capital "With ordinary financiers you only get promises" said lead guitarist Rasputin Higgins. "Whereas with Bill you get used non-consecutively numbered one pound notes".

"What" I enquired "Is Mr. Sykes doing at the moment?" "Three months" replied Rasputin. "But he comes out on Monday though, and he has some smashing plans for getting jewellery". Rasputin added that after Bill's release he foresaw several hold-ups before they'd have enough capital to really get moving.

The boys of 'The Bush' are really jumping into office life feet first. (They have to, there are no stairs leading down to their basement). Jody was at his desk (or 'packing case') at the crack of noon the day I interviewed them, and he was followed half an hour later by his secretary, Angela Proops. "We didn't think we should arrive together" said Jody. "In case anybody jumped to conclusions about what we'd been doing all morning". I asked what he and Angela had been doing all morning. "Going through the book, baby." Replied Jody with a sly grin. But I think he must have meant 'the books' not 'the book'. Otherwise his reply did not make sense.

Next week I'll tell you about the Film and Record Divisions of Gooseberry Inc., and of the exciting plans the boys have to remake Alfred Hitchcock's "Psycho" as a musical. Jody and Simon have already written several of the songs, including "Don't Put Your Daughter In The Shower, Mrs. Worthington" and the Fancy Dress Ball finale number "I'd Love To Come, Dressed Up As My Mum". Jody tells me that the last-named song has hidden psychological undertones, but then he's been very deep ever since he moved into that basement.

**KOMEDY KORNER**

Comedy writer Barry Took insists that he never steals jokes. "I have," he maintains, "a highly creative memory". Which gag writer told his wife last week that he'd been sitting up all night with a sick comic? ... Roly poly comedian Joe Baker has been given four hundred diet pills by his doctor to help him slim. He doesn't take them, but three times a day he has to spill them on the floor and pick them up one by one, from a standing position...

**TAILPIECE**

A message to the Orange Bicycle: I'm sorry, but I told you what would happen if I forecast your disc as a hit! Next time I'll shut up. Don't forget next week. I'll be there if you'll be here!

**ING UP THE CHARTS**

**The Marshmellow Highway**  
I don't wanna live this way  
HLR 10204

**Chris Montez**  
Let's dance c/w Some kinda fun  
HLU 10205

**emerald**

**Chris Gantry**  
Dreams of the everyday housewife  
MON 1021

**emerald**

**Ricky McVey & The Hiltons**  
Why Bobby Kennedy, why  
MD 1103

**emerald**

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



## Super Supremes, plus LP goodies by Association, Bert Kaempfert, Arthur Brown, the Miracles & Scaffold

**ARTHUR BROWN** "The Crazy World of Arthur Brown"—Prelude—Nightmare; Fanfare—Fire Poem; Fire; Come And Buy; Time; Confusion; I Put A Spell On You; Spontaneous Apple Creation; Rest Cure; Money; Child In My Kingdom (Track STEREO 613 005).

**ARTHUR** Brown, one of our biggest contributions since "Set, Pepper" to originality in entertainment, conveys a burning psychedelic series of themes in this LP. Unambitious musically, but his own lyrics and the sometimes unusual arrangements make up for this, often the pace is thoughtful, but occasionally he doesn't get truly away from the white interpretation of coloured numbers with the inherent feel missing. Luckily, his voice is strong enough to carry most of the things off—the kind of LP that grows on you.

★★★★

**THE ASSOCIATION** "Birthday"—Come On In; Rose Petals, Incense And A Kitten; Like Always; Everything That Touches You; Toymaker; Barefoot Gentlemen; Time For Livin'; Hear In Here; The Time It Is Today; The Bus Song; Birthday Morning (Warner Brothers STEREO W 1733).

**A** VARIED selection of sophisticated beat vocals from the Association, scoring their first ever hit here with "Time For Livin'" which is included on this album. The arrangements are subtle, and the LP has an insidious crowd-on-you quality—I liked "Toymaker" and "Everything That Touches You", but the overall standard is high, especially the gentle blend of their vocal harmonies.

★★★★

**JERRY LEE LEWIS** "Soul My Way"—Turn On Your Love Light; It's A Hang Up Baby; Dream Baby (How Long Must I Dream); Just Dropped In; Wedding Bells; He Took It Like A Man; Hey Baby; Treat Her Right; Holdin' On; Shotgun Man; I Betcha Gonna Like It (Mercury MCL Mono 26117).

**ONE** of Jerry's best-ever LPs—"Soul My Way" is very rocking indeed, and he adds his touch to several familiar songs like Roy Head's rocking "Treat Her Right" and Orbison's oldie "Dream Baby". Best tracks are the whimsical neo-psychedelic "Just Dropped In" and the plaintive ballad "Holdin' On". Country rears its familiar head on "Wedding Bells", but there is solid blues on "Shotgun Man". Wildest tracks are the two closers—"He Took It Like A Man" and the pounding "I Betcha Gonna Like It".

★★★★

**BERT KAEMPFFERT** "Love That Bert Kaempfert"—Caravan; Lonely Is The Name; Again; Steppin' Pretty; I Should Care; Just As Much As Ever; The First Waltz; My Love For You; The Sheik Of Araby; Every Time I Dream Of You (Polydor Stereo 184 131).

**ANOTHER** fine LP from the ultra-distinctive Ork of Bert Kaempfert. His "Caravan" is very sombre, but so much atmosphere, and most of the tracks are quite thoughtful in fact. The stereo effects are good, and this will be no disappointment to his fans who want his music just that much more moodier than usual.

★★★★

**THE SUPREMES** "Reflections"—Reflections; I'm Gonna Make It (I Will Wait For You); Forever Came Today; I Can't Make It Alone; In And Out Of Love; Bah-Bah-Bah; What The World Needs Now Is Love; Up, Up And Away; Love (Makes Me Do Foolish Things); Then; Misery Makes Its Home In My Heart; Ode To Billy Joe (Tamla Motown MONO TML 11073).

**ONE** of the most ambitious of the Supremes' collections—the addition of pop standards like "Up, Up And Away" and "What The World Needs Now" gives this album more appeal than usual—they perform them both with feeling, and with a nice swinging quality. The usual Motown things like "Bah-Bah-Bah" and "I'm Gonna Make It" are here, plus their last three singles, and a not altogether satisfying "Billy Joe". Bound to be a hit LP.

★★★★

**SMOKEY ROBINSON AND THE MIRACLES** "Greatest Hits"—Going To A Go Go; Beauty Is Only Skin Deep; From Head To Toe; My Girl Has Gone; You Really Got A Hold On Me; More Love; Shop Around; Ooh Baby Baby; I Second That Emotion; Come On Do The Jerk; The Love I Saw In You Was Just A Mirage; The Tracks Of My Tears; What's So Good About Good-Bye; That's What Love Is Made Of; Mickey's Monkey; (Come Round Here); I'm The One You Need (Tamla Motown STEREO STML 11072).

**ONE** of the best-ever Tamla LP's—songs range from their ever-green "Shop Around" to their biggest British hit "I Second That Emotion". Most of the tracks have

that beautiful plaintive quality about them, with Smokey's soulful falsetto and the intricate harmonies of the other members are equally fresh on each track. Regrettably, a few of their best sides have been left off—"The Man In You" and particularly "I'll Try Something New". But this is a superb quality LP, fantastically well recorded and a slab of the best of American pop music. The lyrics too are particularly poetic and meaningful.

★★★★★

**THE SCAFFOLD** "Live At The Queen Elizabeth Hall" (Parlophone STEREO PCS 7051).

**A** TREMENDOUSLY funny LP from the Scaffold—mostly straight comedy with two songs ("2 Day's Monday" and "Thank U Very Much") thrown in. The laughs range from the progressive drunkenness of "Ten Whisky Bottles", the subtle "This Must Be Love", and the cruelty of "Old Folks". Their "Dear Diary" is very effective in stereo, and Roger's six poems are gems.

**THE FIRST EDITION** "The Premier Album" (Reprise STEREO RSLP 6276).

**S**LEEVE notes by Tommy Smothers of the Smothers Brothers here, for the group that had an immense US hit with the psychedelic "Just Dropped In (To See What Condition My Condition Was In)". That track, included here, is super in stereo. The rest of the LP is quite adventurous pop, but they aren't strictly a head group, although they are certainly good enough to make more hits. Try "I Found A Reason".

★★★★

**T**HERE have been plenty of albums by **THE FIFTY GUITARS** OF **TOMMY GARRETT**, but "Our Love Affair" is perhaps the straightest yet—the exotic sounds wrap themselves around melodies like "This Is My Song", "Born Free" and "A Lover's Concerto" (Liberty LBL MONO 83096E). More South Sea guitar sounds on "From The Famous Beach Hotel" by **THE HAWAIIANS** (Deram STEREO SML 1620)—strange to hear tunes like "Wheels", "Telstar", "A Walk In The Black Forest" being given this treatment, but it makes for unusual light listening. **THE AMAZING DANCING BAND** (that's the title and the group on Verve MONO VLP 9214) have an exhilarating sound—better than most light instrumental LP's but I'd think it would be even better in stereo—cover girl looks familiar... "The Golden Trumpet Of **HARRY JAMES** (Decca STEREO PFS 4142) is a disappointment because, although the playing is technically excellent, the exotic Phase Four Stereo technique has given his music a kind of artificial over-done studio quality which is at variance with his other LP's, which were recorded in a more suitable way. Phase Four's "For Young Lovers" from **RONNIE ALDRICH**, is better—simpler and more suitable. Tunes include "Ode To Billie Joe", "Love Is Blue" etc., and Ronnie is featured with his two pianos and the London Festival Orchestra—nice for those who like the lush things (Decca STEREO PFS 4141).

Some powerful, if obscure blues from U.S. names who have been formerly overlooked on "Goin' Up The Country" (Decca MONO LK 4931)—these selections, recorded in 1966, go to show that the real thing is still happening. One of the best new musicals for some time (at least, judging by the LP) is "Man Of La Mancha" and the original cast record is now available on London STEREO SHR 8362—really entertaining new songs. Judging from the sleeve notes, bassist **BOB MOORE** sounds quite an entertaining and interesting bloke—his record is "Good Time Party" (London STEREO SHE 8350) and it contains several Roy Orbison songs done up in exciting Nashville orchestral style.

"It's Real" says **LITTLE RICHARD** on Fontana STEREO SFL 13010—this is a bargain-price re-issue of his most famous gospel LP. Contains his raver "Joy Joy Joy" plus others like "He's Not Just A Soldier". Vocal contrast to Mr. Penniman's religious shouting—**MINA** with her LP "Mina Bellissima" (United Artists MONO ULP 1194)—she sounds perky in an echo-y sort of way and can handle ballad with depth of feeling—all the songs are in Italian. **KAI WARNER'S** brass-dominated band goes through a medley of old standard pop tunes on "Goldtimers" (Polydor STEREO 249 159). Good sleeve pic, and lively record inside. More atmospheric—the Spanish sound of **ROBERTO DELGADO** and his Orchestra and "Spanish Eyes" (Polydor STEREO 249 206)—a nice approach to some good tunes. Bubbly sounds all round from **LADI GEISLEY**, a fine guitarist, on "Guitar A La Carte" (Polydor STEREO 249 202) and tunes include "Maria Elena", "Mala-guena". Liked the vibes here.

"Bluesingly Yours" reflects the title, and is supplied by **MEMPHIS SLIM** and **MICKEY BAKER** on vocals and guitar respectively—typical blues, but nicely done. **THE CHARLIE MINGUS SEXTET**, which comprises six very competent and often inspired jazzmen, comes up with "Charlie Mingus Sextet" (Polydor Int. STEREO 623 215) which is familiar 11 year old slab of still enjoyable jazz. "BUNK JOHNSON'S Brass and Dance Band" was recorded in 1945 and 1946 and is very enjoyable and lively—even the funeral marches have a sparkle about them and they were recorded in the backyard of George Lewis's home (Storyville 670 202).

Completely different—"Hawaiian Styled" from **THE BIG BEN HAWAIIAN BAND** (Columbia TWO 205), and Good South Sea versions of "Love In Blue" and unbelievably "A Whiter Shade Of Pale". For those who spend happy holidays up north: "Meet Mr. Blackpool" and of course it's **REGINALD DIXON** (Columbia STEREO SCX 8221)—the tunes he plays here are exceptionally well suited to the organ, Latin guitar from **LAURINDO ALMEIDA** on "The Look Of Love" (Capitol STEREO ST 2866), which features some interesting versions of hit tunes like "Windy" and "Don't Sleep In The Subway". His guitar work is very good... Latin instrumental LP's flourish—not so the solo vocalists. But **AGNALDO TIMOTEO** on his LP "The Golden Voice Of Brazil" (Parlophone MONO PMC 7053) has a powerful, vibrant voice which handles with ease some difficult songs—listen to his big-voiced interpretation of "Born Free".

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# YOUR GUIDE TO THIS WEEK'S NEW SINGLES

## GENE PITNEY

Love Grows: Conquistador (State-side SS 2118). A Greenaway-Cook (alias David and Jonathan) song and as ever it appears to have been written specifically for the eloquent and expressive Mr. P. Slow and emotional opening, gradually building to his customary high-pitch of quality high-note hitting. Ever so romantic, this, Gentleman Gene has such a sure grip on chart material that one can only compare him favourably to a barnacle. Flip: Trumpet obligation heralds one of our Spanish-type scenes. Excitingly done.

MASSIVE SELLER.

## THE DEVOTED

I Love George Best: United (Page One POF 076). Crowds cheering, cheer-leaders leading, a bubbling bird singing of the footballer who knocks her out, what with his dimpled chin and so on. I would guess that George would like the bird, as it happens! But apart from the lyric content, this is a first-rate booming beat production which has excitement built-in and it could easily move into the Fifty. Powerful. Flip: Heraldic trumpets and a constant repetition of the title.

CHART POSSIBILITY.

## GERRY MARSDEN

### AND DEREK NIMMO

Liverpool: Charlie Girl (CBS 3575). From "Charlie Girl", this, Derek the ah-ha-ah toe-wiggling comedian links up with fellow Liverpoolian Gerry in what is definitely a novelty but could win air space and could progress chartwards. Simple little arrangement and the odd amusing moment, with talking bits 'n' pieces. All very jolly. Flip: The show's theme with Nimmo interpolations.

CHART POSSIBILITY.

## VANITY FARE

I Live For The Sun: On The Other Side Of Life (Page One POF 075). Ruthlessly plugged though I have been, I nevertheless give this group and this song a good chance of making it first time out. An obviously commercial arrangement, production and number, with a catchy little repetitive sun-sun-sun phrase which registers strongly. They're getting the radio and TV space and this is blatantly grow-you-instantly pop. Flip: A la-la-lah sort of thing of fair appeal.

CHART POSSIBILITY.

## THE MOODY BLUES

Voices In The Sky: Legend Of A Mind (Deram DM 196). From the LP "In Search Of The Lost Chord", this is a rather wonderful production. I'm not saying it is instantly to be labelled "for the charts" because there is a lot happening and it takes time to register, but if justice still prevails then it will make it. Excellently sung and the backing is quite tremendous but in a restrained sort of style. Great lyrics. Flip: Let's just say it's value for money.

CHART PROBABILITY.

## SMALL FACES

The Universal: Donkey Rides, A Penny A Glass (Immediate IM 069). Massive booming bass drum, plus clarinet and again a complete switch of style for the boys. This is drawing and hill billy rather than Cockney, and the song fairly gushes with energy and drive. Off-beat sound effects all the way and things happening to keep interest going. One of their best—if not THE best. Look for it way up there in the charts. Flip: Also self-penned and with unusual lyrics.

MASSIVE SELLER.

## JOHN WALKER

Kentucky Woman: I Cried All The Way Home (Phillips BF 1676). A sudden spurge of interests in this Neil Diamond song and John does a suitably urgently romantic job on it, whipping up near-frenzy in the upper register. The sheer repetition of the back-beat will help it make progress. It really is a very good song and I feel this treatment does it full justice. Flip: A bigger sort of ballad and I have this feeling that John's voice actually HAS got higher.

CHART POSSIBILITY.

## DUSTY SPRINGFIELD

I Close My Eyes And Count To Ten: No Stranger Am I (Phillips BF 1682). Concerto-type piano opening on this Clive Westlake song. Maybe it starts in a rather minor key, all rather quiet and plaintive, but it eventually moves into the emotional stakes. A charming song, perhaps not instantly commercial—but that's not necessarily a failing. Should make it big. Flip: A haunting Norma Tanega song, wonderfully performed.

CHART CERTAINTY.

## THE PAPER DOLLS

My Life (Is In Your Hands): There's Nobody I'd Sooner Love (Pye 17547). Another Macauley-Macleod song and it's pretty well spot on for the girls, though I suspect it's not as instantly commercial as their last (and first) which I definitely liked a lot. They get a big full sound going, though, with solo bit mid-way and a booming few moments in the backing. Personality-selling. Flip: This is a commercial bet, material-wise.

CHART CERTAINTY.

## DAVE DEE, DOZY, BEAKY, MICK AND TICH

Last Night In Soho: Mrs. Thursday (Fontana TF 953). This time the setting is in that strange square mile of London — with Dave as a man who finds love then is tempted back into crime by his so-called mates. Again, a tremendously distinctive style, with great "feel" in the vocal line, and great excitement all the way. It's the constant switching of style that keeps this group right there at the top. Flip: A novelty, this one. Again beautifully performed and also in the "A"-class category.

MASSIVE SELLER.

## ANDY WILLIAMS

The Look Of Love: Our Last Goodbye (CBS 3565). Slow, rather tortuous, certainly splendidly-sung ballad from the LP "Love, Andy". Normally I would think this is a performance sort of song and not clearly aimed for the charts but old Golden Fingers Andy is so popular now he can hardly miss. Beautifully handled all round, and so romantic. Good arrangement, too. Flip: Another good, slowish song, interestingly presented.

CHART CERTAINTY.

## THE KINKS

Day's: She's Got Everything (Pye 17573). Something about this doesn't sound like the Kinks. Dunno what. In the end I picked up Ray's voice, but the overall sound is a complete change of direction for the boys. Strings added, fine guitar figures, push-along beat and the song is quite definitely saleable. It should get the plugs and therefore must be a hit — it's that sort of song: once-or-twice heard, ne'er forgotten. Flip: More like the Kinks of yore.

CHART CERTAINTY.

## THE NICE

America: The Diamond Hard Blue Apples Of The Moon (Immediate IM 068). I don't really know about this one. It runs for more than seven minutes and opens in funeral style, church organ and all, then beats it up as an adaptation of the "West Side Story" theme, with an instrumental intensity that just about scared my record player. A sort of prolonged pop protest about violence in America right now—for me it comes off well. But is it too long? 'S up to you. Flip: Unusual-sounding material, electronic. Vocal line.

CHART POSSIBILITY.

## GORDON WALLER

Every Day: Because Of A Woman (Columbia DB 8440). Yes, it IS the Buddy Holly oldie. It has strings laid down by Mike Vickers—and initially Gordon raises his voice to suit the one-time hit performance. Then it develops into a deeper scene at a slightly slower pace than of yore. This'll be new material to many and I think it stands a chance. Flip: A self-penned bit of hard-selling.

CHART POSSIBILITY.

## TONY NEWMAN

Soul Thing: Let The Good Times Roll (Decca F 12795). T. Newman is a brilliant session drummer (worked recently with Cliff and Cilla in cabaret) and herewith turns up with a very strong instrumental in which he plays an important part, but doesn't overdo things, percussively. Great organ work and guitar and the whole thing swings along massively. It's catchy, chart-worthy and would make a good telly-theme or something. Purely intuitive this, but I think it'll happen. Flip: Up-tempo and brassily brash. Also swinzing.

CHART PROBABILITY.

## ALAN PRICE

The Love Story: Old Kentucky Home (Decca F 12808). Two Randy Newman songs and both rated with "A"-side chances. "Love Story" is perhaps the more unusual and commercial — all about a wedding etc. Moments of peace and calm as Alan, with piano backing, sets the scene, then an all-in chorus line. Very, very well-performed. And the flip: A pacey near-tear-away with a country hill-billy feel to it. This bloke is marvellous, constantly changing his style.

CHART CERTAINTY.



JOHN WALKER—Romantic Neil Diamond song.

JAY JUSTIN sings "I Sell Summertime" (Columbia DB 8439) with an earnest sincerity and it fairly explodes round chorus time. From B. J. Thomas: "The Eyes Of A New York Woman" (Pye Int 23467), a nicely-performed and unusual-themed piece with stirring backing. THE PENNY PEEPS, a new group, do "I See The Morning" (Liberty LBF 15114) rather nicely—actually this is one of the best debuts in a long time... good song, well-performed. "You Didn't Have To Be So Nice" sing THE GLASS MENAGERIE (Pye 17568) and it burns along at mid-tempo with strings helping a lot behind. From THE TWO OF EACH: "The Summer Of Our Love" (Pye 17555), a seasonal carefree blend of boys and girls—charming. "Back Room" by THE EXCEPTION (President PT 205) is a near boogie-beat number, with lead voice and interesting backing. And THE TERMITES on "Push It Up" (Pama 729) produce ska-beat rhythms and rather unusual vocal sounds on an unusual song. I liked: CHRIS GENTRY, with "Dreams Of The Everyday Housewife" (Monument Mon 1021), a gent with a poignant way with lyrics — these were self-penned. "One In A Million" by GILES, GILES and FRIPP (Deram DM 188) is a gentle and generally interesting song, arranged skilfully. Trumpet star AL HIRT on a movie theme "The Odd Couple" (RCA Victor 1713), bouncy and economically-arranged — organ featured behind. From NORMAN T. WASHINGTON: "Same Thing All Over" (Pama PM 730), a coloured star from Jamaica on a rather exciting beater, delivered with power. And SUSAN MAUGHAN as attractive as ever on "I Remember Loving You" (Phillips BF 1679), a breathily-delivered romantic ballad, with strings. LEAPY LEE has a gas of a record in "Little Arrows" (MCA MU 1028), with a lot of gimmicks and a lot of catchiness, and a Gordon Mills production... and who could ask for anything more? From TONY AND THE GRADUATES: "I Wanna Live" (Pye 17578), a John D. Loudermilk song, and served up well enough, but I think without hit chances. Very off-beat and all about a gent taking off his clothes (interested?). BARRY BOOTH and his Orchestra and "The Hottest Day Of The Year" (Pye 17567), which is amusing and well-done. All about kiddies games is "Circle Game" (King KG 1076), sung with wholesome approach and clear diction by DERMOT HEGARTY. Your actual WINK MARTINDALE turns up yet again with "Deck Of Cards" (Dot 109), that certain saga of playing cards versus a prayer book—oh! well. THE FREELANDERS, on "Never Leave Me" (Columbia DB 8441), set a girl-led folksey sound, and the performance is good, and so is the song—wish it well. From BOBBY BENNETT: "All My Life Is You" (Columbia DB 8435), a slightly rambling ballad, but sung with great professionalism. HOUSTEN WELLS, in that deep country voice of his, does a good job on "Teach Me Little Children" (CBS 3572), a song which includes qualities of a happy sing-along number. From ARS NOVA: "Fields Of People" (Elektra 45034), a strong song and performed well, and the sort of thing that could take off given enough plugs.

# Steve Montgomery

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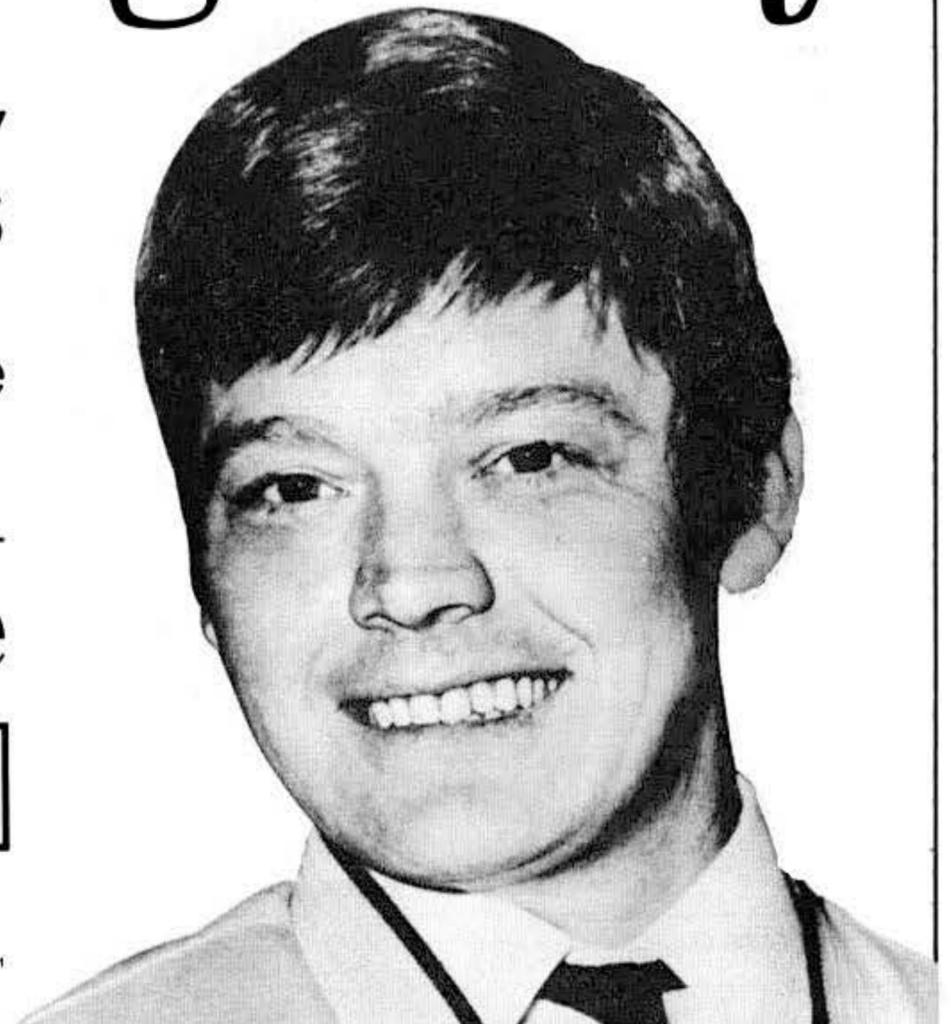
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Michael Matthews, 20, 28 Bedford Garth, Cookbridge, Leeds 16. Stars and Hobbies — The fabulous Ronettes, collecting Ronettes records. Will Ronettes fans please write.

# READERS' CLUB



Carol "Ginger" Carew, 16, 42 St. Pauls Road, Highfield, Hemel Hempstead, Herts. Stars and Hobbies — Elvis, Cliff, E. Cochran, Monkees, Herd, Tom Jones, Dusty, Lulu. Photography, stamps, fortune telling, science-fiction, westerns, motor bikes, walking, out-door life, rockers, cats, mice, letters.



Howard (Frendoomy) Atkins, 19, 1 Fordrough, Hay Mills, Birmingham 25. Stars and Hobbies — The "Scene" in Brum., Idle Race, Move, Uglys, Fading Color, Lemon Tree, Time Exception, Moody Blues, Oz, Gorgonzola Trifle, John Peel, Young Blood. Songwriting.



Yvonne Pearson, 20, 62 Enfield St., Keighley, Yorkshire. Stars and Hobbies — Joan Baez, Simon and Garfunkel, Dusty Springfield, Billy Eckstine. Playing guitar, all sport (mainly swimming), reading, chess, writing letters, pen-pals. Will answer all letters.



Gaynor Williams, 16, 32 Llwyn Gwgan, Llanfairfechan, Caernarvonshire, North Wales. Stars and Hobbies — Aretha Franklin, Supremes, Four Tops, Amen Corner, Ike and Tina Turner, Modern dancing, playing tennis, sewing, listening to records and reading.



Peter John Hooper, 17, 56 Landreath Place, St. Blazey, Par, Cornwall. Stars and Hobbies — Beatles, Kinks, Union Gap, New Generation, Cilla Black, Lulu, Dionne Warwick. Fishing, dancing. Would like girl pen pals.



Agnes Wilson, 20, c/o Auld, 4/4 St. Clair Avenue, Leith, Edinburgh 6, Scotland. Stars and Hobbies — Engelbert Humperdinck, Sacha Distel, George Peppard (actor). Record collecting, films, reading and football.



Lesley Dade, 19, 95 Hamstead Hill, Handsworth Wood, Birmingham 20. Stars and Hobbies — Dickie Rock, Joe Dolan, Karel Gott, Engelbert Humperdinck. Records, dancing, art, photography. Would like pen friends anywhere except Britain.



Linda Johnson, 15, 9 Norfolk Close, East Finchley, London W.2. Stars and Hobbies — Love Affair, Doors, Marmalade, Donovan. I like pop music and country and western, boys, records, dancing. Would like boy and girl pen pals.



Roger Beeton, 15, 5 Saxon Avenue, Pinhoe, Exeter, Devon. Stars and Hobbies — Byrds, Love, Doors, Lovin' Spoonful, Cream, John Mayall, Dylan. Football, travelling, collecting records.



Cliff Johnson, 19, Magdalen College, Oxford. Stars and Hobbies — Bob Dylan, Mothers Of Invention, Love, Beethoven (string quartets), Julie Driscoll. Mathematics (occasionally), gear clothes. Would like girl pen-pals.



Election are a five-piece group consisting of a Canadian (Michael Rosen), two Australians (Trevor Lucas and Kerrilee Male); a Norwegian (Georg Hultgreen) and an Englishman (Gerry Conway). Kerrilee is a chick, even though her name is Male! Are you with me so far? Good. They appeared at a press reception the other day and wowed both the press folk and the producers from telly and radio. I've read that "the history of each member makes them a journalistic dream". All I'll say is that they are a good group, that their record is called "Nevertheless" and it's on Elektra. As for Kerrilee, well . . . she's like no other "male" I've ever seen.



Lawyer David Jacobs was drawing up legal contracts on behalf of two boy singers, known as Anan, and was so impressed with them that he decided to take an interest in the boys. Now he co-manages them, with Paul Aristidou — and they make their disc debut on Pye with "Haze Woman", with an LP to follow. The boys are (right) Peter Humphreys, from North Wales, and Philip Reed, from Holyhead. For a while the boys worked as cowboys on a holiday ranch, Philip later working for a while in Tangiers. Good lads, these — a group (if two BE a group) of promise.



Pictured among the dustbins and empty beer bottles is Australia's Frankie Davidson who is not — let us hasten to add — down on his luck but merely doing a spot of promotion on his new Decca record "Hector The Trash Collector". Frankie's own record is an answer to a similar disc that held sway for weeks in the Aussie charts and he's hoping it will work for him here. Cabaret audiences here will remember Frankie who toured successfully in '63 and '64 before deciding to return down under where he's since added to his success by winning awards as a television actor.



Originally the five boys who make up Deep Purple were with other groups, but they had mutual admiration for each other as musicians. Recently in Denmark, they nicked a lot of the honours in competition with the likes of J. Hendrix and the Cream. They now live in a country house in Sussex. And they live in hopes that their fine debut disc "Hush" (Parlophone) is the hit it deserves to be. What's more, I understand they are all proficient darts players and we'll look to them to bring a deep purple glow to our team . . . as opposed to the black depression we felt about our last humiliating defeat!



The Four Kents first met and formed a group while serving together in the U.S. Army at Vicenza, Northern Italy. Their problem of finding a group name was solved when they noticed a packet of Kent cigarettes lying on a table. Since being signed by RCA in Italy, the group has achieved tremendous continental success and is currently in Britain for the first time touring and promoting a new record release, "The Moving Finger Writes" (RCA). All four group members—George Chandler, Rudy Collins, Charles Cannon and Stanley Evens—are American-born, but like Europe and plan to spend more time working in Britain.



It fell to my lot to rave about a revival of the Spoonful's "Daydream" by one Sammi Brown. A Bristol-born gal, who records for Fontana. It fell to my lot to hear about her from her manager, songwriter Clive Westlake. "She's lovely," quoth he, and sent me a picture to prove it. He's dead right, you know. She's also resident singer at the Top Rank Ballroom in Bristol, though is currently hoping to widen her range by getting a hit record of her own. One brother plays in a jazz band, where Sammi learned the basic facts of her trade. Incidentally, her single is rather clever . . . features several different styles of music.

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# RECORD MIRROR CHARTS PAGE

## CASHBOX TOP 50



AIR MAILED FROM NEW YORK

- 1 THIS GUY'S IN LOVE WITH YOU\*  
1 (6) Herb Alpert (A & M)
- 2 MACARTHUR PARK\*  
5 (7) Richard Harris (Dunhill)
- 3 MRS. ROBINSON  
2 (18) Simon and Garfunkel (Columbia)
- 4 ANGEL OF THE MORNING\*  
6 (6) Merrilee Rush (Bell)
- 5 YUMMY, YUMMY\*  
4 (8) Ohio Express (Buddah)
- 6 JUMPIN' JACK FLASH\*  
12 (3) Rolling Stones (London)
- 7 THE LOOK OF LOVE  
8 (4) Sergio Mendes & Brazil 66 (A & M)
- 8 REACH OUT OF THE DARKNESS\*  
9 (5) Friend & Lover (Verve/Forecast)
- 9 THE HORSE\*  
11 (4) Chris Nobles & Co. (Phil & Soul)
- 10 HERE COME DE JUDGE  
12 (3) Shorty Long (Soul)
- 11 LADY WILL POWER  
14 (3) Gary Pickett & Union Gap (Columbia)
- 12 MONY, MONY\*  
3 (10) Tommy James & The Shondells (Roulette)
- 13 I LOVE YOU\*  
16 (7) People (Capitol)
- 14 D. W. WASHBURN\*  
26 (3) Monkees (Colgems)
- 15 I COULD NEVER LOVE ANOTHER\*  
19 (8) Temptations (Gordy)
- 16 HOW'D WE EVER GET THIS WAY  
20 (6) Andy Kim (Steed)
- 17 LICKING STICK, LICKING STICK (Part 1)  
18 (5) James Brown (King)
- 18 INDIAN LAKE  
22 (4) Cowbells (M.G.M.)
- 19 TIPTOE THROUGH THE TULIPS\*  
19 (4) Tiny Tim (Reprise)
- 20 A MAN WITHOUT LOVE\*  
21 (6) Engelbert Humperdinck (Parrot)
- 21 THINK\*  
7 (7) Aretha Franklin (Atlantic)
- 22 NEVER GIVE UP\*  
24 (4) Jerry Butler (Mercury)
- 23 SHE'S A HEARTBREAKER  
25 (4) Gene Pitney (Mercury)
- 24 STONED SOUL PICNIC  
31 (3) 5th Dimension (Soul City)
- 25 SOME THINGS YOU'LL NEVER GET USED TO\*  
30 (3) Diana Ross & The Supremes (Tama Motown)
- 26 GRAZIN' IN THE GRASS  
33 (12) Hugh Masekela (UNI)
- 27 CHOO CHOO TRAIN\*  
17 (5) Boxtops (Mala)
- 28 YESTER LOVE\*  
29 (3) Smokey Robinson & The Miracles (Tama Motown)
- 29 LIKE TO GET TO KNOW YOU\*  
15 (9) Spanky & Our Gang (Mercury)
- 30 TIGHTEN UP\*  
23 (12) Archie Bell (Atlantic)
- 31 MASTER JACK  
27 (8) Four Jacks & A Jill (RCA)
- 32 A BEAUTIFUL MORNING\*  
28 (12) Rascals (Atlantic)
- 33 SKY PILOT\*  
41 (2) Eric Burdon & The Animals (MGM)
- 34 DELILAH\*  
32 (11) Tom Jones (Parrot)
- 35 BRING A LITTLE LOVIN'\*  
43 (2) Los Bravos (Parrot)
- 36 THE GOOD, THE BAD AND THE UGLY  
34 (12) Hugo Montenegro (RCA)
- 37 AIN'T NOTHING LIKE THE REAL THING\*  
34 (11) Marvin Gaye & Tammi Terrell (Tama)
- 38 TIME FOR LIVIN'\*  
37 (5) Association (Warner Bros)
- 39 UNITED  
33 (5) Preachers & Herb (Date)
- 40 IT'S NICE TO BE WITH YOU  
— (1) Monkees (Colgems)
- 41 STORY OF ROCK & ROLL  
— (1) Turtles (White Whale)
- 42 HANGIN' ON\*  
46 (2) Joe Simon (Soul & Stage 7)
- 43 IT SHOULD HAVE BEEN ME\*  
47 (2) Gladys Knight & The Pips (Soul)
- 44 HURDY GURDY MAN  
— (1) Donovan (Epic)
- 45 HONEY\*  
38 (14) Bobby Goldsboro (United Artists)
- 46 SAFE IN MY GARDEN  
48 (3) Mamas & Papas (Dunhill)
- 47 HERE I AM BABY  
58 (2) Marvelettes (Tama)
- 48 HERE COMES THE JUDGE  
— (1) Pigmeat Markham (Chess)
- 49 YOU DON'T KNOW WHAT YOU MEAN TO ME  
40 (4) Sam & Dave (Atlantic)
- 50 ELEANOR RIGBY  
— (1) Ray Charles (ABC)

\*An asterisk denotes record released in Britain.

### BUBBLING UNDER

- PEOPLE SURE ACT FUNNY — Arthur Conley (Atco).  
PICTURES OF MATCHSTICK MEN — Status Quo (Cadet).  
DON'T TAKE IT SO HARD — Paul Revere and Raiders (Columbia).  
HERE COMES THE JUDGE — Magistrates (M.G.M.).  
WITH PEN IN MY HAND — Billy Vera (Atlantic).  
SATURDAY'S FATHER — Four Seasons (Philips).  
FOLSON PRISON BLUES — Johnny Cash (Columbia).  
FACE IT GIRL, IT'S OVER — Nancy Wilson (Capitol).  
LOVER'S HOLIDAY — Peggy and Joe (S.S.S. Int.).  
LET YOURSELF GO — Elvis Presley (R.C.A.).

## TOP L.P.'s

- 1 NUT GONE FLAKE  
8 Small Faces (Immediate)
- 2 DOCK OF THE BAY  
1 Otis Redding (Stax)
- 3 SOUND OF MUSIC  
4 Soundtrack (RCA)
- 4 LOVE ANDY  
2 Andy Williams (CBS)
- 5 JUNGLE BOOK  
10 Soundtrack (Walt Disney)
- 6 JOHN WESLEY HARDING  
5 Bob Dylan (CBS)
- 7 FLEETWOOD MAC  
11 Peter Green's Fleetwood Mac (Blue Horizon)
- 8 SCOTT No. 2  
3 Scott Walker (Philips)
- 9 THE HANGMAN'S BEAUTIFUL DAUGHTER  
12 Incredible Strings Band (Elektra)
- 10 VALLEY OF THE DOLLS  
15 Dionne Warwick (Pye Int.)
- 11 GREATEST HITS  
16 Four Tops (Tama Motown)
- 12 BUDDY HOLLY'S GREATEST HITS  
9 Buddy Holly (Ace of Hearts)
- 13 SMASH HITS  
6 Jami Hendrix Experience (Track)
- 14 HISTORY OF OTIS REDDING  
7 Otis Redding (Atlantic)
- 15 TOM JONES LIVE AT THE TALK OF THE TOWN  
14 Tom Jones (Decca)
- 16 GREATEST HITS  
21 Supremes (Tama Motown)
- 17 OPEN  
23 Julie Driscoll & Brian Auger (Marmalade)
- 18 GIFT FROM A FLOWER TO A GARDEN  
13 Donovan (Pye)
- 19 THIRTEEN SMASH HITS  
17 Tom Jones (Decca)
- 20 BLUE FINGERS  
38 Chicken Shack (Blue Horizon)
- 21 THE PENTANGLE  
37 Pentangle (Transatlantic)
- 22 NOTORIOUS BYRD BROTHERS  
19 Byrds (CBS)

- 23 BEST OF THE BEACH BOYS VOL. 1  
20 Beach Boys (Capitol)
- 24 OTIS REDDING IN EUROPE  
22 Otis Redding (Stax)
- 25 LADY SOUL  
27 Aretha Franklin (Atlantic)
- 26 DOCTOR ZHIVAGO  
24 Soundtrack (MGM)
- 27 BOOGIE WITH CANNED HEAT  
— Canned Heat
- 28 OTIS BLUE  
26 Otis Redding (Atlantic)
- 29 BRITISH MOTOWN CHART BUSTERS  
25 Various Artists (Tama Motown)
- 30 LAST WALTZ  
31 Engelbert Humperdinck (Decca)
- 31 WE'RE ONLY IN IT FOR THE MONEY  
— Mothers Of Invention (Verve)
- 32 JAMES LAST GOES POP  
48 James Last (Polydor)
- 32 SHE WEARS MY RING  
40 Solomon King (Columbia)
- 32 BEAT OF THE BRASS  
— Herb Alpert (A & M)
- 34 GARY PUCKETT & THE UNION GAP  
— Gary Puckett & Union Gap (CBS)
- 35 NANCY & LEE  
— Nancy Sinatra & Lee Hazelwood (Reprise)
- 36 THE TALK OF THE TOWN\*  
33 Diana Ross & The Supremes (Tama Motown)
- 37 GOLDEN HITS  
28 Drifters (Atlantic)
- 38 REACH OUT  
34 Four Tops (Tama Motown)
- 39 BEST OF THE BEACH BOYS VOL. 2  
18 Beach Boys (Capitol)
- 40 ESTHER & ABI OFARIM  
39 Esther & Abi Ofarim (Philips)

### UP AND COMING

- CRAZY WORLD OF ARTHUR BROWN  
Crazy World of Arthur Brown (Track)  
MOVIN' YITH NANCY  
Nancy Sinatra (Reprise)  
CHILD IS FATHER TO THE MAN  
Blood, Sweat & Tears (CBS)  
LOVE THAT  
Bert Kaempfert (Polydor)  
IF NO-ONE SANG  
Dave Dee, etc., (Fontana)

## 5 YEARS AGO

- 1 I LIKE IT  
1 Gerry & The Pacemakers (Columbia)
- 2 ATLANTIS  
9 Shadows (Columbia)
- 3 IF YOU GOTTA MAKE A FOOL OF SOMEBODY  
3 Freddie & The Dreamers (Columbia)
- 4 FROM ME TO YOU  
2 Beatles (Parlophone)
- 5 TAKE THESE CHAINS FROM MY HEART  
4 Ray Charles (HMV)
- 6 BO DIDDLEY  
13 Buddy Holly (Coral)
- 7 DO YOU WANT TO KNOW A SECRET  
4 Billy J. Kramer & The Dakotas (Parlophone)
- 8 DECK OF CARDS  
8 Wink Martindale (London)
- 9 FALLING  
12 Roy Orbison (London)
- 10 WHEN WILL YOU SAY I LOVE YOU  
5 Billy Fury (Decca)
- 11 SCARLET O'HARA  
7 Jet Harris & Tony Meehan (Decca)
- 12 LUCKY LIPS  
10 Cliff Richard (Columbia)
- 13 IN DREAMS  
11 Roy Orbison (London)
- 14 FORGET HIM  
10 Bobby Rydell (Cameo Parkway)
- 15 WELCOME TO MY WORLD  
— Jim Reeves (RCA)
- 16 TWO KINDS OF TEARDROPS  
15 Del Shannon (London)
- 17 DA DOO RON RON  
— Crystals (London)
- 18 THE ICE CREAM MAN  
— Tornadoes (Decca)
- 19 CAN'T GET USED TO LOSING YOU  
14 Andy Williams
- 20 YOUNG LOVERS  
17 Paul & Paula (Philips)

## BRITAIN'S TOP 50

NATIONAL CHART COMPILED BY THE RECORD RETAILER

- 1 JUMPING JACK FLASH  
1 (5) Rolling Stones (Decca)
- 2 YOUNG GIRL  
2 (11) Union Gap (CBS)
- 3 BABY COME BACK  
7 (7) Equals (President)
- 4 HURDY GURDY MAN  
4 (5) Donovan (Pye)
- 5 BLUE EYES  
3 (5) Don Partridge (Columbia)
- 6 I PRETEND  
9 (8) Des O'Connor (Columbia)
- 7 SON OF HICKORY HOLLERS TRAMP  
13 (5) O. C. Smith (CBS)
- 8 WHEELS ON FIRE  
5 (11) Julie Driscoll Brian Auger (Marmalade)
- 9 LOVIN' THINGS  
13 (6) Marmalade (CBS)
- 10 HONEY  
6 (11) Bobby Goldsboro (United Artists)
- 11 MY NAME IS JACK  
21 (7) Manfred Mann (Fontana)
- 12 YUMMY YUMMY  
25 (4) The Ohio Express
- 13 DO YOU KNOW THE WAY TO SAN JOSE  
8 (7) Dionne Warwick (Pye Int.)
- 14 MAN WITHOUT LOVE  
10 (10) Engelbert Humperdinck (Decca)
- 15 BOYS  
22 (4) Lulu (Columbia)
- 16 YESTERDAY HAS GONE  
37 (2) Cupid's Inspiration (NEMS)
- 17 RAINBOW VALLEY  
11 (11) Love Affair (CBS)
- 18 HUSH NOT A WORD TO MARY  
36 (2) John Rowles (MCA)
- 19 JOANNA  
15 (9) Scott Walker (Philips)
- 20 WONDERFUL WORLD  
20 (21) Louis Armstrong (Stateside)
- 21 ONE MORE DANCE  
42 (2) Esther & Abi Ofarim (Philips)
- 22 I DON'T WANT OUR LOVING TO DIE  
14 (12) Herd (Fontana)
- 23 TIME FOR LIVING  
26 (6) Association (Pye)
- 24 HELULE HELULE  
18 (9) Tremeloes (CBS)
- 25 SIMON SAYS  
17 (15) 1910 Fruitgum Co. (Pye Int.)
- 26 MONY MONY  
24 (4) Tommy James & Shondells
- 27 IF I ONLY HAD TIME  
30 (16) John Rowles (MCA)
- 28 WHITE HORSES  
19 (12) Jacky (Philips)
- 29 THINK  
29 (6) Aretha Franklin (Atlantic)
- 30 WHEN WE WERE YOUNG  
32 (9) Solomon King (Columbia)
- 31 TRIBUTE TO A KING  
33 (5) William Bell (Stax)
- 32 SLEEPY JOE  
16 (8) Herman's Hermits (Columbia)
- 33 CAN'T KEEP MY EYES OFF YOU  
27 (16) Andy Williams (CBS)
- 34 U.S. MALE  
23 (7) Elvis Presley (RCA Victor)
- 35 MACARTHUR PARK  
— (1) Richard Harris (RCA)
- 36 GOTTA SEE JANE  
56 (2) R. Dean Taylor (Tama Motown)
- 37 D. W. WASHBURN  
— (1) Monkees (RCA)
- 38 FIRE  
— (1) Crazy World Of Arthur Brown (Track)
- 39 I'LL LOVE YOU FOREVER TODAY  
— (1) Cliff Richard (Columbia)
- 40 DOGS  
46 (2) Who (Track)
- 41 HAPPY SONG  
24 (5) Otis Redding (Stax)
- 42 LAZY SUNDAY  
28 (11) Small Faces (Immediate)
- 43 QUANDO LN' INNAMORO  
35 (4) Sandpipers (Pye)
- 44 KEEP ON  
— (1) Bruce Channel (Mercury)
- 45 SUNSHINE OF YOUR LOVE  
— (1) Louis Armstrong (Stateside)
- 46 NOTHING CAN STOP ME  
41 (4) Gene Chandler (Soul City)
- 47 AIN'T NOTHING LIKE THE REAL THING  
39 (3) Marvin Gaye and Tammi Terrell (Tama Motown)
- 48 IMPORTANCE OF YOUR LOVE  
— (1) Vince Hill (Columbia)
- 49 WHERE IS TOMORROW  
40 (3) Cilla Black (Parlophone)
- 50 SMOKEY BLUES AWAY  
— (1) New Generation (Spark)

A blue dot denotes new entry.

### BRITISH BUBBLING UNDER

- ANGEL OF THE MORNING — P. P. Arnold (Immediate)  
THIS GUY'S IN LOVE WITH YOU — Herb Alpert (A&M)  
AMERICA — Nice (Immediate)  
TRAVELLIN' SONG — Pentangle (Transatlantic)  
60 MINUTES OF YOUR LOVE — Homer Banks (Minute)  
DANCE TO THE MUSIC — Sly and The Family Stone (CBS Direction)

## BRITAIN'S TOP R&B SINGLES

- 1 THINK  
1 Aretha Franklin (Atlantic 584184)
- 2 TRIBUTE TO A KING  
2 William Bell (Stax 601038)
- 3 THE SON OF HICKORY HOLLERS TRAMP  
3 O. C. Smith (CBS 3343)
- 4 FUNKY FEVER  
14 Clarence Carter (Atlantic 584187)
- 5 THE HAPPY SONG  
4 Otis Redding (Stax 601 046)
- 6 YOU LEFT THE WATER RUNNING  
5 Maurice and Mac Chess (CBS 8074)
- 7 NOTHING CAN STOP ME  
8 Gene Chandler (Soul City SC 182)
- 8 I COULD NEVER LOVE ANOTHER  
10 Temptations (Tama Motown TMG 638)
- 9 SIXTY MINUTES OF YOUR LOVE  
12 Homer Banks (Mint MLF 11407)
- 10 SHE'S LOOKING GOOD  
7 Wilson Pickett (Atlantic 584 183)
- 11 THE CHAMP  
11 Mohawks (Pama PM 719)
- 12 BABY COME BACK  
6 Equals (President PT135)
- 13 AIN'T NOTHING LIKE THE REAL THING  
12 Marvin Gaye & Tammi Terrell (Tama Motown TMG 655)
- 14 RIDE YOUR DONKEY  
12 The Tennors (Island W13133)
- 15 DO YOU KNOW THE WAY TO SAN JOSE  
5 Dionne Warwick (Pye Int. 7N 25457)
- 16 MEMPHIS TRAIN  
13 Rufus Thomas (Stax 601 037)
- 17 OPEN UP YOUR SOUL  
— Erma Franklin (London HL10201)
- 18 TIGHTEN UP  
17 Archie Bell & The Drells (Atlantic 584 183)
- 19 HERE I AM BABY  
— Marvelettes (Tama Motown TMG 659)
- 20 DON'T TAKE YOUR LOVE FROM ME  
— Ben E. King (Atlantic 584184)

## BRITAIN'S TOP R & B ALBUMS

- 1 THIS IS SOUL  
1 Various Artists (Atlantic 643301)
- 2 LADY SOUL  
2 Aretha Franklin (Atlantic 587 099)
- 3 DOCK OF THE BAY  
3 Otis Redding (Stax 230601)
- 4 DOIN' OUR THING  
4 Booker T. & The M.G.'s (Stax 259 062)
- 5 TELL MAMA  
3 Etta James (Chess CRL 4536)
- 6 VALLEY OF THE DOLLS  
6 Dionne Warwick (Pye Int. NPL 20114)
- 7 HISTORY OF OTIS REDDING  
7 Otis Redding (Volt Import 418)
- 8 BLUEBEAT SPECIAL  
8 Various Artists (Cosmoone CSP1)
- 9 GREATEST HITS  
— Diana Ross & Supremes (Tama Motown TML 11463)
- 10 GOLDEN HITS  
— Drifters (Atlantic 587183)

Continued from page 4

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● **publications**

BLUES & SOUL No. 9 JUNE. Articles, photos including Show Stoppers, J. J. Jackson, Robert Knight, G.Clefs, Ike & Tina Turner.

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**N**EXT Beach Boys LP "Friends" contains their version of Percy Sledge's million-selling "When A Man Loves A Woman" . . . Troggs' best-selling single to date "Love Is All Around" was in fact produced by the Troggs . . . Pat Prety leaves Pye to replace Syd Gillingham as head of publicity at EMI . . . currently touring, Oscar Toney Jr. started his career with the gospel group The Sensational Melody Of Joy, based in Columbus Georgia (info. courtesy Dr. Soul, Soulsational sounds Ltd.) . . . even Etta James' version of "I Got You Babe" sounds sane after Tiny Tim's rendition . . . the best worst record of the week is undoubtedly "It's Another Day" by the Barry Goldberg Reunion . . . six long tracks on new LP "Vincebus Eruptum" by US underground group Blue Cheer . . . Clive Woods refused entry to see his own group Election at New Cross by an impolite janitorial dignitary . . . Mike Hales has joined Paragon Publicity from the Portsmouth Evening News . . . A24 : a) Johnny, b) Jean, c) Monica, d) Buckey, e) Robin . . . Top singles chart-toppers for the first half of this year were "Wonderful World" and "Young Girl" (four weeks each) . . . the top album: Dylan's "John Wesley Harding" (top for thirteen weeks) . . . amazing how many current discs sound better for Radio 1's "Bamboozler" . . . Bessie Banks' "Go Now" has already sold six times more copies on Soul City than it did during its first outing on Red Bird . . . If Cliff Richard ever teamed with Connie Stevens, wouldn't the result sound like Gene and Debbie? . . . Rock revival in America is currently spearheaded by the Shirelles, Mary Wells and Junior Wells, on Mercury's Blue Rock label . . . no wonder US Columbia are pleased with their cover for Thelonious Monk's "Underground" LP — it's the best sleeve photo for a long time . . . Cream's next LP is the double set "Wheels Of Fire" . . . Mama Cass's first solo single (backed by the rest of the M's and P's) is "Dream A Little Dream Of Me" . . . first release on the Nu-Beat label will be "Last Train To Viet-Nam" by the Rudies . . . Dionne Warwick used to sing in a group with Doris Troy and sister Dee Dee Warwick . . . a good fan club magazine — "Conniff and Rhythm" . . . Tom Jones top in Spain with "Delilah" (courtesy 'Discobolo') . . . interesting Beatles poster sprouting up in London's underground, but what's the point? . . . 'B' side of latest Kinks' record sounds like something they recorded about the time of "You Really Got Me" . . . Q25: Who recorded "House Of The Rising Sun" before the Animals, "I'll Never Fall In Love Again" before Tom Jones and "Frankie and Johnny" before either Elvis Presley or Sam Cooke?



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