

Largest selling colour pop weekly newspaper. No. 394

Price 6d. Every Wednesday.

Week ending

September 28th, 1968

"GOOD LORD, HAS
IT REALLY BEEN
FIVE YEARS?
IT DOESN'T
SEEM LIKE IT ..."

The reaction of Alan Clarke on being told that it's just over five years since the Hollies had their first hit with "Just Like Me" — and in those five years every record they've made has been a hit for them. One of our top groups. One of our best groups.

What have they learnt most from five years at the top?

"I'm not as reckless now," said Alan, "I think I'm more business-minded than I ever was. This applies to all of us. Obviously, with the amount of travel and the number of people we've had to mix with, we're a lot more mature than we were before. We've a broader outlook than most people I think. You can learn a lot more from five years in pop than anywhere else."

TURNING POINT

What's been the biggest disappointment in their career?
"I think that was probably when 'King Midas In Reverse' wasn't a big hit for us. We thought it was a great record, and we felt it was going to be a turning point for us—but it didn't happen. We were very disappointed because we really believed it was the best record we'd ever made.

"When it didn't get very high in the charts, and we realised it was a failure, we started panicking a bit. We had to have a big rethink. The public didn't realise what was happening to us — they thought 'Midas' was just another Hollies' record, because it was a small hit for us. They didn't really know what was happening behind the scenes.

"But on the whole we've been very lucky that things have gone so well for us—things have worked out right for us all along the way. I can't pinpoint the reason we've been around for such a long time. Basically we've just made good records—we've never done anything outstanding. And now we wouldn't like to. We wouldn't want to move up another step to being a Beatle-class group—having that sort of a reputation would be hard to live up to. What I like most about our present position is that we're accepted for our talent, and not because of an image."

FUTURE PLANS

And what will the future bring for the Hollies?

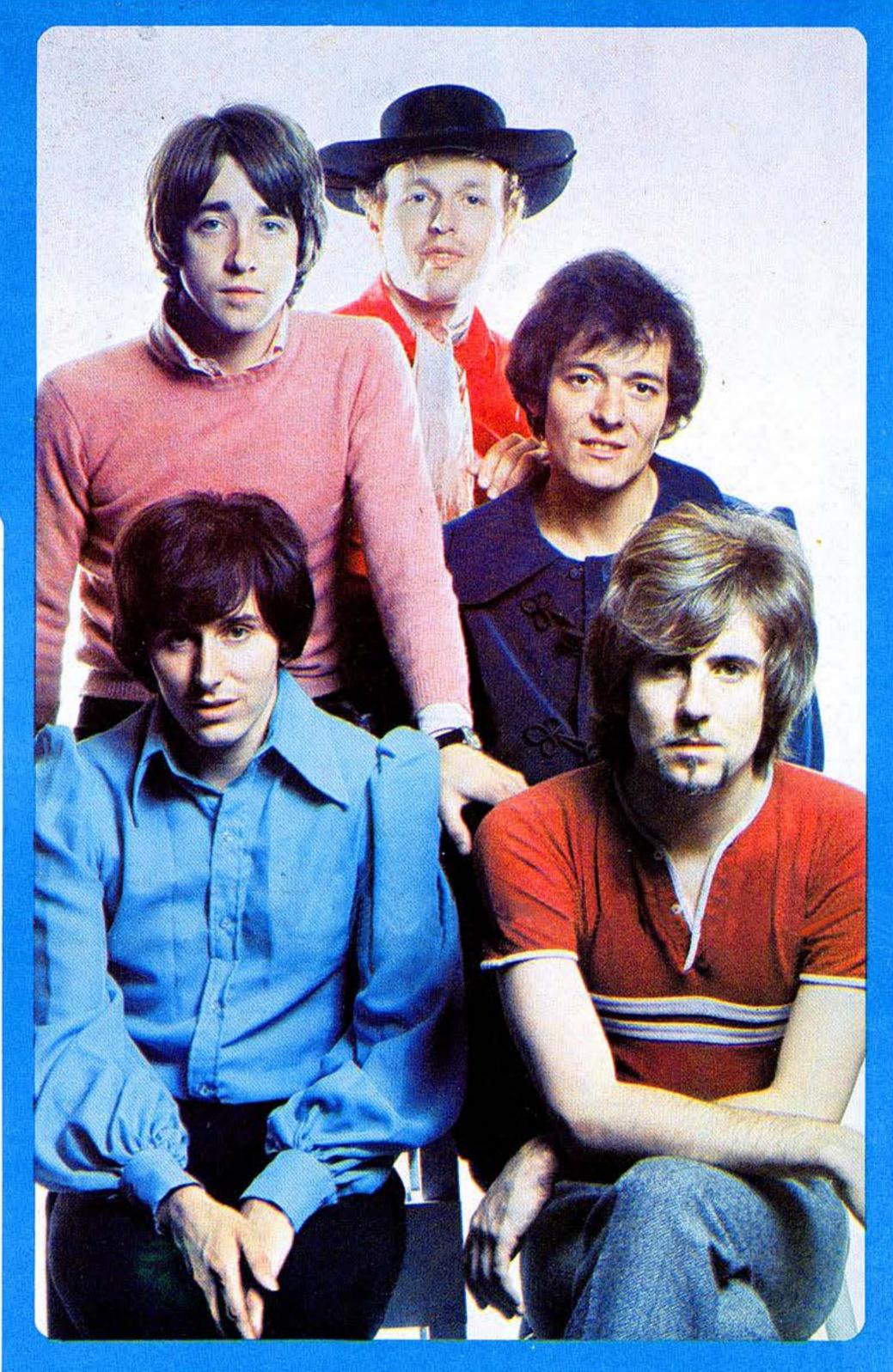
"Well, we have a new single out—not one of ours. It was written by Tony Hazzard, and called "Listen To Me". It's a great song, and I think Tony's a very talented person—I hope it's a hit for us because I'd like to help push Tony another rung up the ladder.

"We hope to have our new LP finished next month so that it'll be out before Christmas. It'll probably be all our own songs. But we've always had the feeling that if someone writes something that's better than anything we have, then we'll use it if it suits our style. That's why our next single is to be a Tony Hazzard number—I think it has all the ingredients of a hit record.

"But further than that I can't really say what lies in store for us. I never plan more than a couple of weeks ahead at the most. One never knows what's going to happen in this business—we'll just wait until it happens.

"I'd like the Hollies to carry on forever if the public will accept us fo ever. At the moment is seems as if we will. We have a comfortable feeling at the moment, but we never let our attitude become lackadaisical. Everything we do we try to do 100%.

"Hard work-that's what has kept us where we are."



FIVE YEARS OF THE HOLD LIES

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

RAYMOND FROGATT — Like Dave's version of their song

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

MORE PRAISE FOR THE

DAVE CLARK FIVE

—THIS TIME FROM RAYMOND FROGGATT

DISGUSTING R'n'R

AM discusted to learn that rock 'n' roll fans want their own one hour weekly show on B.B.C. radio. Just how inconsiderate can they be? Surety they must realise that Radio 1 and 2 alone have only a total of 287 hours on the air per week and this is needed by the Beatles. Stones and other pop groups.

The B.B.C. cannot be accused of being biased because they do have a short country and western and soul programme once a week.

These rock fans, who were the teenagers of yesterday, are no bigger in number than the teenagers of today. So why should they be catered for?—Cari Price, Langhorne Crt, Alexandra Road, London, N.W.8.

ROD MCKUEN

WAS very interested to read your article on Rod McKeun (w/e September 7) for this artiste is already well-known to me. His records are played from time to time on the French stations "Europe No. 1" and "France Inter"

A fantastic

first album

by this

group

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young London

and it was on one of these stations that I heard his record "Seasons in the Sun", which, ever since, I've been trying to obtain. I think it came out on Fontana some years

He based this lovely song on Jacques Brel's original lyrics. I have the version by the Kingston Trio, but, good though it is, it does not compare with Rod McKeun's own version.

Scott Walker could cause a sensation if he recorded this sone on a single!—John Wilson, 27 Peach Avenue, Stafford,

5th D TALENT

WHEN, when, when is someone in this country going to take notice of ultra-talented American vocal quintet, the 5th Dimen-

The British record buyers are notorious for letting their desire to categorise all forms of "pop" overcome their enjoyment of the music itself. The sound of the Dimension has been labelled everything from R & B to psychedelic. But, it defies description and

But, it defies description and needs none. It should just be enjoyed for what it is: intelligent, adult, contemporary pop music at its very best.

The group's "Magic Garden" LP is surely first in succession to the throne of "Best Album of 1968" and is only likely to be deposed by the fivesome's new forthcoming LP "Stoned Soul Picnic". Away with categorisation I say! Open your minds and enjoy the 5th Dimension on their own merits—not on the merits of some musical pigeon hole, to which they may or may not belong!—Adam White, 11 Caledonia Piace, Clifton, Bristol, 8. VAL: Sc2 RM w/e September 21.

WE feel we must thank you for defending Dave Clark, and making it clear to everyone that he has taken a big miss record, and made it into a hit song.

We want to tell everyone here and now that we know only too well that our version of our song will never be a hit in this country, and our greatest consolation is the fact that one of the world's most popular stars has made it his latest record.

Here you have a group, "The Dave Clark Five" who could have chosen any song from any well-known song-writer in the world; but they chose our song, written by an unknown writer; and for someone in their position that takes a lot of guts

We haven't had a chance to tell people what we think of the situation, because no one has ever bothered to ask us. The first time our camp heard Dave's version, everyone

laughed, "except us".

We think it is a great record, with a very commercial Les

Reed arrangement.

Only writers will know what a great feeling it is to have

someone like Dave Clark accept your song.

It has been the most rewarding thing of our career so far, and we could not knock the Dave Clark Five for the world.

RAYMOND FROGGATT

JUDE JOKE

A FTER hearing the Beatles' new record "Hey Jude" for the first time, we have come to the conclusion that they are having a joke at the expense of their fans. It seems that all the Beatles have to do is come up with a load of rubbish which no one else has thought of, for it to be heralded as "progressive". And all their gullible followers will rush out and buy it.—Jennifer Haynes and Colin Brinton, 73 Grange Road, Harwich, Essex.

GRANPA LENNON

GREAT! Who? Why, the Beatles on David Frost's Show. Disc sound perfectly reproduced. But!! Why doesn't Lennon get rid of those terrible glasses and get his hair cut. He looks like an old, old man,—David Borckley, 72 Thackeray Towers, Chester.

WHITE SOUL

JOHN Christian Dee states in his article on the Bee Gees that when a white boy wants to sing soul he immediately buys soul records by Otis Redding etc., and ends up singing somebody else's soul—and not his own.

Well, what about Redding (who I think is good)? When he started recording he was a copy of Little Richard (e.g. Bama Lama). All artisles are influenced by others around them, or before them.—Mr. G. Smith, 34 Yeo Close, Bettws, Newport, Mon.

IRISH BARD

I SN'T it about time that the British pop public removed the shutters from their eyes and woke up to the pure poetry and philosophy of their very own David McWilliams, the Irish bard of the future.

His penetrating lyrics open life's doors of darkness, exposing suffering and the stark existence of life as it really is. Music that haunts the mind, but when will it haunt the charts?—Colin Brinton, 73 Grange Road, Harwich, Essex.



For the largest selection of American R&B and Soul music in Europe visit the only shop in Europe that sells nothing else but music in the R&B and Soul groove,

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In brief . . .

Russell Carey, 4 Whitelands Road. Cirencester, Gloucestershire. — I must congratulate Radio One on providing such a superb service for minority tastes. After all, what could be a more minority taste than the N.D.O., Danny Street or the Des Champ Trio?

Miss V. Berry, "Hillside". Lydbrook, Glos. — Could anyone who has cuttings etc. on Elvis and family for sale, or swop for film or pop star cuttings etc., please write to me.

John Thulborn, Bank House, Ramsey, Huntingdonshire, — I have the LP "I Am P. J. Proby" for sale at fl, or to swop for any Tamla Motown L.P., preferably "Four Tops Reach Out". Any offers, please write.

Chris Savory, 10 Edwina Avenue, Minster. Sheppey, Kent. — I would tike to thank everyone who wrote to me regarding shops in London that sell cheap, deleted or second-hand records. I now have a very long list of these, If anyone wants a copy could they please send a 1s. P.O. to cover cost of materials and postage. Also, I am now going to try and compile lists of similar shops throughout the U.K., so I would welcome any information that readers could send me.

Mrs. F. Doran, 50 Pembroke Road, Canton, Cardiff. — I am sorry the days are sone when "Midday Spin" was presented by Sam Costa, David Jacobs and Simon Dee. Then I was sure of hearing my favourite artiste. Frank Ifield, His latest disc is different again, showing how versatile he is, but I am afraid Radio One disc Jockeys don't want to know.

Elaine Browning, 83 Abbots Oak Drive. Agar-nook. Coalville. Leics. - I have thousands of pictures of the Walkers as a group and as solo artistes, which I will give away to anyone who writes to me. Also I have photographs of the Walkers for sale, prices 1-5s, and other articles - a biro, badge, the first tour programme and book. Gary Walker and the Rain programme and book, the first newsletter from Scott's fan club, also newsletters for February 1967 and November 1966. Also a pillow case with Scott on it. I have many records and LPs for sale. For information please write to the above address. enclosing a S.A.E. All letters

Ian Higginbotham, 151 Mottram Towers, Stockport, Cheshire, — I have a copy of Jimi Hendrix' "Axis" L.P. — practically new, I will exchange it for "Righteous Brothers Greatest Hits" L.P., or highest money offer. Any offers?

Susan Coles, 32 Linden Ave., Darlington, Co. Durham, — 1 desperately want pix of the Hollies from before August 1967. I especially want record reviews, early pix and cuttings and in fact anything on them. I will buy or swop for pix of any star, i.e., Tom Jones, Scott. Tremeloes, Dave Dec etc., Ofarims

Monkees, to name but a few, Could those readers interested send me their pix, stating price or request, please, Thank you.

Mr. C. Prendergast, 3 Bassett

Mr. C. Prendergast, 3 Bassett Crescent West, Bassett, Southampton. — I am looking for the first two Incredible String Band LPs "The Incredible String Band" and "The Layers Of An Onion". Would anyone who has these records and is interested in selling them, please write to me at the above address, stating a price.

Susan and Denise Williams, 3
Mansel Terrace, Cwmbwrla, Swansea, Glam. — Wanted for a very
faithful Cliff Richard fan, any
photographs and articles of him.
Also the records "Bachelor Boy",
"The Young Ones" and if possible
the record, "When The Girl In
Your Arms", We wouldn't mind buying, at a reasonable price, any
unwanted LP records. If anyone
can help, please ring (Swansea
52393) or write to the above address.

Ernest Truepelmann, 746 Balingen, Hirschbergstr. 73, Western Germany.

— Who owns oldies of Tornadoes. Cliff & Shadows, Zombies, Gerry & The Pacemakers, Freddie & The Dreamers, Bob Dylan, Searchers. Stones, Roger Miller, Presley etc. and wants to swop for singles of Bee Gees, Herd, Donovan, Kinks, Engelbert, Lemon Pipers or others, and LP's like "2 in 3". "Smiley Smile", "Beach Boys' Party" etc.? I want also records of Move, Chris Farlowe etc. Please send a list of all your records.

Ivar Karlsen. Observatoriegt. 3, Oslo 2, Norway. — I would like all RM readers to write to me and tell me what they think is (1) the greatest Small Faces' single, (2) the greatest Small Faces' LP and (3) the most popular Small Faces' LP track. Also which record they think is the greatest of all time. My choices would be: (1) Rotlin' Over. (2) Ogdens Nut Gone Flake. (3) Tell Me Have You Ever Seen Me. Please write to me as soon as possible.

Linda Heard, Attwells Farm, Nadderwater, Whitestone, Nr. Exeter, Devon. — Please has anyone any pics of the Bee Gees? I will pay for all photos according to size and condition. (I will pay up to 2s. 6d.) and will return any photos I already have. Also has anyone the Bee Gees' single "Jumbo", which they will sell to me for up to 5s. Must be in good condition. Please write before sending. Money sent—articles returned within two days of arrival, When sending pics please state favourite singer(s) and I will try and send pics of them.

Kenneth MacLennan, 8 Skiach Gardens, Dingwall, Ross-shire, Scotland, — I have a "Hank Locklin" LP. also an EP (sung in English) by Polish group "Polanie" and "Jumping Jack Flash" by the Stones, to swop for a Scarchers' LP.

Steve Thornton, Windrush, 102 Ingleby Road, Stanton-by-Bridge, Nr. Derby. — I would like to ask if anybody has a copy of Mocking-bird by Charlie and Inez Foxx, which is deleted. I have tried all over the country for a copy and do not seem able to find it. I am willing to pay any price within reason.

M. Renaldy, 4 Whittingham Road, Westerhope, Newcastle-upon-Tyne, 5.—I would like to sell for 5s. each the following singles "Shoo-Be-Doo-Be-Doo-Da-Day", "A Place in The Sun". "I'm Wondering" by Stevie Wonder. "I Second That Emotion"—Miracles: "Woman's Got Soul"—Impressions: "Stop in The Name Of Love" — Supremes; "Soothe Me"—Sam and Dave. If you have any swops (Tamla or Atlantic-Stax) I would gladly accept them. S.a.e. for answers.

Marian Webb, Shadows' Fan Club, Pen Pal Section, 3 Town Hall Approach, Stoke Newington, N.16.—I would like any cuttings of the Shadows, as I am hoping to make a scrap book for Brian Bennet who is leaving the Shads, in December, Reasonable price paid. Also I would

like to make a collection from any Shads. Ians for a present for Brian and Bruce if he decides to leave. I know that if Brian is leaving you can't change his mind once it's made up.) This would be a present from us all — what it will be depends on the amount received. I am willing to answer any queries on the Shadows. They are my favourite group and I see them quite often. Please enclose S.a.c. with any correspondence.

Kathy Stephens, 20 Bank Gardens, Ryde, Isle of Wight—Please have any readers got any pictures of Lionel Morton or the Pour Pennies, from 1964 RM magazines, or any other magazines, they don't want? I have pictures of top groups and artistes from top magazines, including some from this year's RMs. This is urgent.

Pam Williams, 163 Strathdom Drive, Summerstonn, London, S.W.17. — I have stacks of Monkee pics to get rid of. I want to sell them at 4s, a hundred, and American Monkee pics, articles, mags at 5s. a hundred. Please write strain away

Miss Shelley Austin, 16 Gloucester Road, Aldershot, Hants.—I'm 18 and full of adventure. I like folk music, playing the guitar, art and travelling. The problem is most of my friends seem to be strictly home-town people and have absolutely no ambition at all, I seem to be deprived of going to different places all becaus; the friends I have either haven't any money for themselves, or just lack adventure. I know there are many people who feel the same as I do, so I would like to hear from all of

R. A. Pearson, 12 Tory Street, Mnt Roskill, New Zealand.—Wanted in good condition, "Desdemona" by John's Children. Please write.

Borre Haugstad, Slemmenstadveies 234, Asker. Norway. - 1 have 120 singles and 20 EPs, which I would like to exchange in LPs, Artistes include Dylan, Who, Small Faces. Cream, Pretty Things, Spencer Davis, Pink Floyd, Yardbirds, Chff and many more. All records in excellent condition. I'm interested in LPs by the Doors. Chicken Shack, Tyrannosaurus Rex, Simon & Garfunkel, Ten Years After (Undead) and others. For details please write. I would give 50 singles for (2 LPs) "Wheels Of Fire" by Cream.

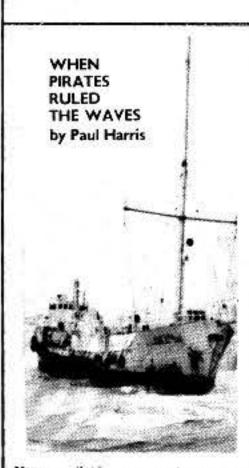
Miss J. Metcalf. 42 Hardman Lace, Failsworth, Manchester, — Could someone please help me get "Long Tall Sally" by the Kinks, and "You Still Want Me" also by the Kinks Please state your price.

J. P. Cooper, 115 Woodhouse Road, Wheatley, Doncaster, Yorks. —I have the following records for swop or exchange. "Vincebus Eruptum"—Blue Cheer. "Mr. Fantasy"—Traffic, Grateful Dead, Velvet Underground and Nirvana L.Ps

Keith Russell, 73 Ferndale Road, Leytonstone, E.11.—Could any RM reader help me? I have been trying to get the now deleted single by Simon & Garfunkel—"Fakin' It" (1967). I tried CBS records at 28 Theobalds Road, but no go. I'm really desperate. Please write with your price Must be in good condition, preferably brand new.

D. S. Duxbury, 51 School Street, Little Lever, Bolton, Lanes.—I am in need of the following four records and am prepared to pay full price for them. "Breaking Up is Hard to Do" — Neil Sedaka. "Rhythm of the Rain"—Cascades, "Hats Off to Larry"—Del Shannon. "Sealed with a Kiss" — Brian Hyland. If possible in the correct label sleeve.

N. M. Milne, 7 Harley Drive, Bromley, Leeds 13.—I have for sale Rolling Stones books nos. 1-17 inclusive, and no. 19. All in. as new, condition. Any offers to me at the above address.



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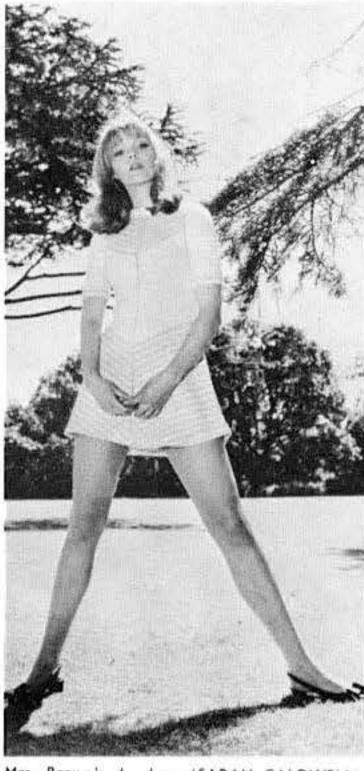
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MRS BROWN YOU'VE GOT A LOVELY DAUGHTER...







Mrs. Brown's daughter (SARAH CALDWELL)



LANCE PERCIVAL as the tramp

..MISS BROWN YOU'VE Got a lovely Herman

PETER Noone might not be the world's best actor—he certainly wouldn't win an Oscar for "Mrs. Brown, You've Got A Lovely Daughter". But he smiles his way through the film in a winning manner, and does what is expected of him. The story is not terribly strong but from the way the film has gone in the States, it will be popular with Herman's Hermits fans.

The story is this: Herman inherits a greyhound from his grandfather which wins the Manchester heat of the Greyhound Derby. He meets Mr. and Mrs. Brown and their lovely daughter Judy (played by Stanley Holloway, Mona Washbourne and Sarah Caldwell respectively). They arrange to meet again in London. The boys, plus hound, make it to the big city to seek fame and fortune. But are disappointed. The dog gets lost and Herman loses his girl friend Sarah. She goes off for a modelling job in Paris for a couple of months. Disappointed, the lads return to Manchester. But naturally all works out in the end.

From an acting point of view, Lance Percival, as the poshspeaking tramp, makes his every appearance welcome. Stanley Holloway performs with a certain elan. But unfortunately, I get the feeling that none of the actor's hearts were really in the film. Like it was just another job.

Why do film-makers always think on the same lines for a party in Swinging London? You know, the semi-outrageous clothing and scenes. Probably the film was made for the States. If so, it won't fool many people in Britain. Presumably it is difficult to get a pop group across in an acting role. And the difficulty is rather apparent here—the acting being somewhat wooden and mechanical.

With a pop group in a film you will obviously have songs, and included are some of Herman's big hits: "Mrs. Brown, You've Got A Lovely Daughter", "There's A Kind Of Hush", "The Most Beautiful Thing In My Life", "Holiday Inn", "Ooh, She's Done It Again", "Nice To Be Out In The Morning" and "Lemon And Lime".

If you love Herman's Hermits, see it. If not, forget it. I.M.







FEW PEOPLE EVER ASK ME ABOUT ANYTHING ... says Mick of Dave Dee & Co.

HIS is my first interview in about 18 months! Few people ever ask me about anything because Dave and Dozy do most of the talking for the group." It's true you know. How often do you read an opinion by Mick of Dave Dee and Company? He just grooves back there doing some fantastic drumwork and helping, along with Beaky and Tich, to keep a background together so Dave and Dozy can handle the visual side of the act. To refresh readers. RM tunnelled into the five man network and sifted out Mick, drumsticks and all. We wanted to get his chapter in the Dave Dee chronicles.

"It's all too amazing this constant stream of hits we've had. Ken Howard and Alan Blaikley never seem to fail when we need a new song. We write some ourselves, but so far they've been released only as "B" sides. So long as this constant supply of good quality numbers continues, we'll have no reason to interfere.

ONE MAN ORCHESTRA

"I have no idea how Ken and Alan keep turning up with such good songs about such odd subjects. Whenever we need a new single, they skip off to Brighton or somewhere and return with a couple of great demos which they make themselves. We have to cancel out most of the R & B influences (they're rock addicts; we get a few Presleys here and there) and re-work the number adding our own styles and improvisations. Sometimes you can hardly tell it was the same song when we've finished. Tich is a marvellous guitarist, and Beaky is one of the most versatile musicians I've ever seen. He can play anything minutes after he picks it up. If he

wasn't so lazy he'd be a one man orchestra by now.

"We've had such success with Howard & Blaikley writing for us that it would be foolish to endanger such a workable team. Perhaps we'll consider putting one of our own compositions on an "A" side if a future H & B fails to make it. But I doubt if that will happen."

FOXY HORSEPLAY

Fans probably wonder what Mick likes to do when he manages to elude the hordes of interview hungry reporters . . .

"I fish a lot. Nothing like sitting by a stream relaxing. I also do a lot of fox hunting. Ride horses quite a bit. In fact I play the horses quite a bit. But I'm foxy about it."

Since Dave Dee, Dozy, Beaky, Mick and Tich are tops in buoyant carefree pop, I asked what Mick thought of dark secluded images of the so-called underground groups.

"What is underground? It's a lot of noise by some people and some very clever stuff by others. I'm an ardent blues fan, but some groups can really ruin it. I suppose this underground label means they haven't really made it yet. But then that doesn't always apply. The Doors aren't underground are they?

I said it was generally considered they were . . .

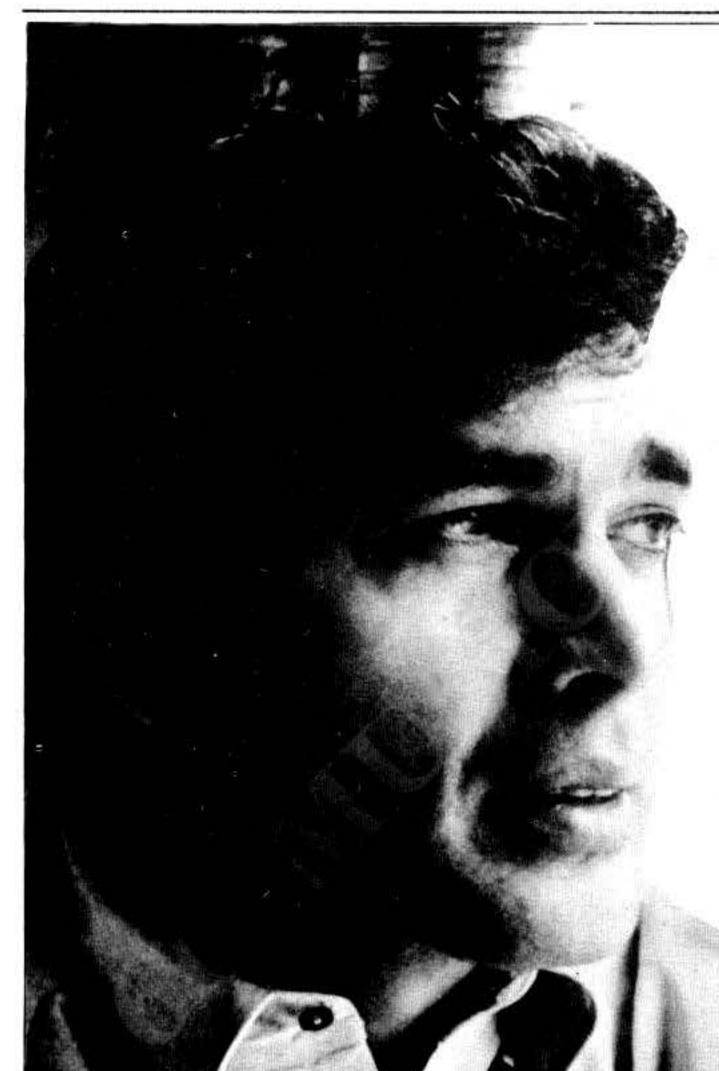
"I didn't make the Roundhouse Middle Earth appearance, so I have to judge on their TV spots. And they weren't much. I don't think Morrison is doing anything Jagger hasn't done already. I can't see, though, how such a highly paid group can be classed as underground."

With that, Mick had to rush off to a photo session. But I don't think he went by underground . . .

LON GODDARD



MICK



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Jimmy James And The Vagabonds Open Up Your Soul



Sammy Davis, Jr. Lonely is The Name



The Foundations Rocking The Foundations



The Sandpipers Softly AML 918



Peter, Paul & Mary Late Again w 1751



Cyril Stapleton His Orchestra And Singers NSPL 18225



The City Of Westminster String Band A Touch Of Velvet And A Sting Of Brass



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Status Quo Picturesque Matchstickable Messages From The Status Quo NPL 18220



Trini Lopez Welcome To Trini Country



Dean Martin Dean Martin's Greatest Hits Volume II









A D.J.'S LIFE IS THE BEST!

BY JIMMY SAVILE

Possibly a sheik, walking round his harem, or a shepherd, walking the moors all day, could live better lives — but when it comes to jobs, the life of the big-time D.J. is the greatest.

I've been in the big-time for five years now, so let's just have a look at what I've finished up with. Five cars, including a brand-new white Rolls Royce convertible, and a new white "E"-type. Flats in London, Manchester and Leeds, plus a £15,000 flat on the seafront in Scarborough for the Duchess, my mama! Plenty of bread stashed away for when my hair is this colour naturally . . AND ALL I WORK IS HALF A DAY A WEEK! So find me, or you, a better job, folks.

Now it's not so long ago that I was working five-and-a-half shifts a week down the coal mine for the princely sum of four quid a week so I know what hard work, and dangerous work, is all about.

So what do you do when your fortunes suddenly topsy-turvey and you are a coin-king?

Well, you can go on the booze, smoke yourself into a fog, loon about till daylight — and finish up on one of my trolleys at the Leeds Infirmary, where I am a voluntary porter two days a week.

Here's how I play it.

Just because I cop plenty loot, I don't fall into the trap of thinking that I've got to spend it just cos I've got it — as away it goes. That means that I don't HAVE to work to keep up the income to keep up the spending. That's great 'cos one now has plenty of time (no agents and no managers for me!) . . . so, what do you do with plenty of time?

For me, physical training is a big pleasure. Out on the road, on foot or on the bike — and that would be me very happy for the week. What's the use of having a few quid if your works don't work! What's the use of going into a restaurant that has a fabulous menu if your ulcers dictate you must have milk and bread.

After a training session recently I went into a steak bar and ate half-a-chicken, six sirloin steaks and six Cokes . . . and the guy that was with me went out sick! On a competition walk in Scotland, this month, I covered eleven-and-a-half miles in 1 hr. 59 mins. — and boy, that is really travelling. And won the event, of course!

Now when your body can do that, it's a double comfort to have to have more money than you can spend in your mohair trousers.

Because of my early days down the pit, I can easily remember what it feels like to be skint, plus I can see plenty of people who were loaded and who are now skint through thinking that things last forever.

Coupled with my hospital work, where I lift and wheel guys around who forgot that their bodies need regular servicing, just like a car. All this gives you an outlook like Confucius and King Solomon rolled into one.

When television gives you a face which is known in every home in the land, you can use it for a tremendous amount of good, or it can drive you mad with everyone wanting to ask you questions. You only have to stick your head out of the car to ask the way and it can take you twenty minutes to get away from the "Ooh look who it is" routine.

Me, I've worked out near foolproof moves to cover nearly all situations. If I'm walking across a station to catch a train and bump into a crocodile of two hundred school-kids off on a holiday, I dive into a toilet and lock the door.

The kids rave up and down the train looking in each compartment and in five years none of them have bothered to check the toilets. Recently in Dublin, I was leading a charity walk and twenty-five thousand people turned up. So how do you start a walk in the middle of 25,000 souls and get to the front in one piece?

*Easy. Start it from the steps of a building, dive into the building, out through the back, dash down a street that runs parallel to the crowd and set up a cracking pace from the front. After a mile, the majority of people are well goosed so it's easy to the finish.

Actually it's all fabulous and every day is a ball. But if you didn't like people, or were afraid of crowds, it could turn you into a recluse. Apart from voluntary hospital work, I raised over fifty thousand pounds last year for charity and worked on ten university rag efforts. University rags, and students in bulk, are fantastic but you have to have a strong constitution to take on ten universities in one year.

All in all, the disc-jockey game is the greatest, the pop people are knockout to be with, and the British public are the best in the world. Take it from me!



JIMMY SAVILE has come a long way since his coal mining days. Jim has always been active in charity and sports functions besides handling the duties of a top D.J. This week he explains some of the tricks of the trade to RM readers.

NEXT WEEK: CLIFF RICHARD AND THE SHADOWS





BARRY GIBB Did yo
Things
group right now and the absence of E
of damage. Even so, it's easy to see I
allegations and all the rest can get sta

The boys return from America at like a million dollars for the tour. The ment breaks out. The odd panic sets in the heat of the moment. Now Barry was the centre of this

Now Barry was the centre of this he was planning to quit. He felt he cand try a solo career. In fact, he acknowled whole group in a worthwhile movie.

And there was one particular production offer which sorely tempted Barry. So

Aynsley Dunbar:

"WHEN YOU PLAY YOU'VE GOT TO FEEL IT" by lan Middleton

when you play you've got to feel and mean it. And there are some people about who don't do this," so said Aynsley Dunbar, drummer and leader of the Retaliation.

The group made the L.P. charts with "Ansley Dunbar Retaliation" but so far nothing has been written about this splendid blues group. Aynsley says, "We've been together for a year and all of us are interested in playing the blues. Victor Brox is vocalist and plays organ, piano, guitar, harmonica and pocket cornet. Peter Green in fact rates as one of the best blues guitarists in the country. John Mosshead is lead guitarist and also does vocals. Alex Dmochowski, who is Polish, is our bass guitarist and really is one of the best in the country. In fact both John Mayall and Peter Green were after him to join their groups."

EARLY STARTER

Aynsley told me how he started in music. "I started playing drums when I was about twelve and a half. When I was 16 I was playing professionally. The first band I played with was the Merseysippi Jazz Band. Then I played with the Mojos, John Mayall and later Jeff Beck. The blues was what I really felt, so when I left Jeff I decided to form my own group."

Aynsley Dunbar Retaliation have recently had a single released entitled "Watch 'n'

Chain" which has received very good reviews from both music and national papers. A catchy number which even my kettle would perform — if it could whistle in tune. I asked Aynsley how he felt about other types of music other than blues. "Well", he replied, "I like jazz and most good music. But I don't see why groups necessarily have to use light shows and other things in their act. Surely artistes should have enough creativity to hold an audience on their own musical merit. Why bring non-musical effects into their act?" Did Aynsley mean that groups with light shows were inferior musicians? "No" he countered, "I don't mean that really. I just think that the music should stand up on its own."

SOME HEADS

Even though Aynsley Dunbar Retaliation has not as yet hit the real big time here, the Americans at least have realised their potential. Aynsley said: "We are going to the States for a three week tour in October or November. I'm very pleased with the way things are happening. Liberty over in America has so much interest in us that they are financing our trip. They also want at least three L.P.s a year from us."

Recently I dropped into the IBC recording studios in London where the group was recording tracks for a new L.P. One number which really stood out was "Doctor Dunbar's Soul". This had Victor Brox playing two pocket cornets at once. A sort of brass Roland Kirk trick — but very effective. Aynsley told me, "The majority of the numbers are originals, mostly written by Victor. But we do some 'heads' as well. A 'head' arrangement is an arrangement you think out but don't put on paper—normally a fairly simple one. The L.P. is scheduled for release at the end of October."

When Aynsley Dunbar Retaliation go to the States

they will probably gain the success they deserve. But

let us hope the Americans don't steal them from us.



on this week's new releases from Decca

Everybody's talking blues, and one of the up and coming names on the British blues scene is **FEARNS BRASS FOUNDRY**, a Midlands-based group with the big blues sound that's so much in demand now. Their power-packed new single, 'Now I taste the tears' has a pounding beat which builds up into a positive explosion of sound. Could easily explode right into the charts! The number to ask for is Decca F 12835.

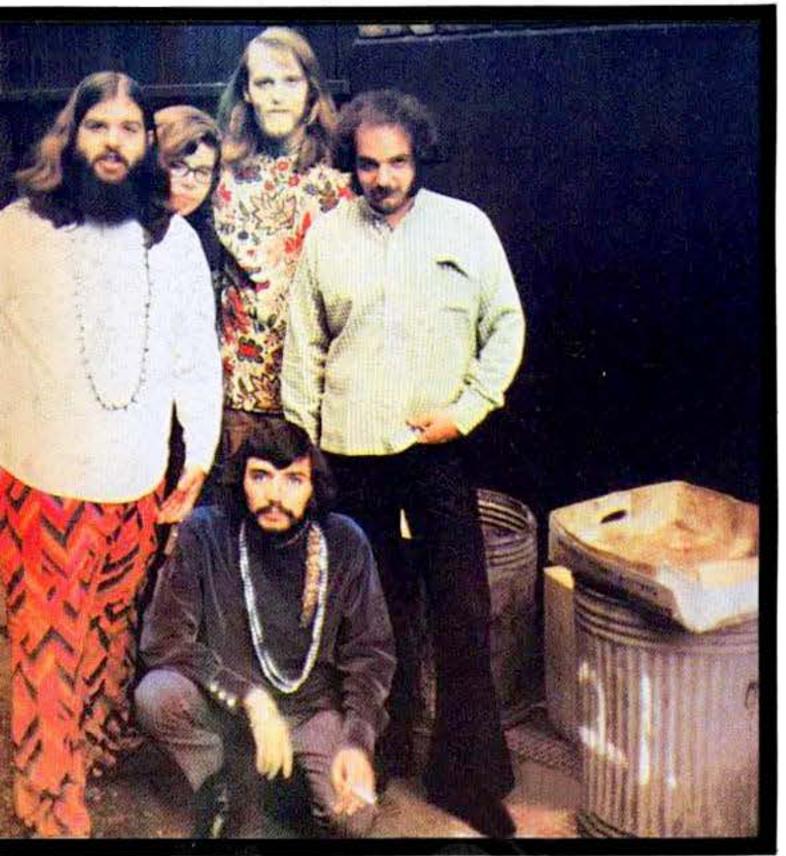
AYNSLEY DUNBAR RETALIATION

One of the most talented groups on the West Coast scene, **THE TURTLES** have already enjoyed several successes in this country. Their latest single, 'Elinore', is one of their very best, and you can tell that they are enjoying every minute of it! It's a great big happy sound that you just have to feel good listening to! And for those of you in the anti-fade brigade, this che

doesn't fade, it ends . . . b is London HLU 10223.

arthur spink is alread of the border, and he had that has universal appearage?, it's a medley of so Lennon/McCartney song treatment. The result is beable. You'll hear several cluding Yellow Submaring From Me To You. This is and the number is BL 27

Must say a few words of CASUALS, who release in May. Everyone knew the record indeed, but for so



ARRY ILL NOT AVE THE E GEES

Barry Gibb is not to leave the Bee Gees. Fair enough, ou really think he would? is are happening for the Barry would do a great deal how these stories, rumours, arted.

after picking up something hey are tired. The odd arguin. So statements are made

is particular panic. He said ought to get out and about added that he was keen on ows how hard it is to fit a

ducer who came up with an io, again in the heat of the moment, he said that he felt he would be right to accept. It looked good for him and he was in a state of exhaustion after all the touring the boys have undertaken.

But gradually he changed his mind. Which is, as I said earlier, not surprising. His whole working life has been tied up with his brothers, Robin and Maurice, and the group has had enormous success since they enrolled Vince and Colin and started out on a hit-record scene.

They became a tight sort of musical community. The news that "I've Gotta Get A Message To You" earned an over-million sales figure meant their fifth Gold Disc... one for each of them. All in only a little over a year in the big-time.

Barry was due to call Record Mirror from Belgium to add to his decision to stay on with the group. Something went wrong but then he's not the world's greatest on the phone!

However, on earlier interviews, he had told me that he felt his future really lay with the Bee Gees, though at the same time he was interested in other aspects of the entertainment business. The constant strain of touring, he felt, was something of a drag . . "we're rushing all over the world, with no time to actually sit and look at a certain place—but it all becomes worth while when you get out there in front of an audience."

I've no doubt that Barry Gibb would be good in a movie. He's exceptionally photogenic and he has an easy manner and a pleasant personality. But he's been through all the hard times with the Bee Gees, specially in Australia when there were just the three brothers and they often worked for peanuts. Or pennies, hurled in their general direction, in the middle of a race stadium where they went on in the intervals of essentially a sporting evening.

John Christian Dee did a piece on the Bee Gees recently for Record Mirror. He described them as the first white soul group. A lot of that soul stems from Barry Gibb, even though it is

cssentially a team scene.

That he's NOT leaving is good news.

P.J.

but beautifully! Number

ready very popular North as come up with a disc eal. Titled 'Beatles Och some of the best-known gs given an entirely new both unusual and enjoyal of your favourites, inine, She Loves You, and is on the Beltona label, 766.

f praise here about **THE** sed 'Jesamine' way back that this was a very good ome time it seemed that it just wasn't going to move. The fact that the group was based in Italy didn't help, because they had no opportunity to do Radio or T.V. dates, and their public performances were all on the continent! Still, people kept right on buying it, simply because it was good. Then after being out for months, 'Jesamine' started leaping up the charts. Just goes to show, you can't hold a good disc down!

More inside info next week



45 rpm records

The Decca Record Company Limited Decca House Albert Embankment London SE1

NILLS SONT COMPUTERS TO COMPOSER

OMETIMES — not very often — but sometimes.
What?

Sometimes exciting things happen in pop music. Talents emerge that are new, refreshing. A shot in the arm for pop — a form of music that's destined to spend three-quarters of its life being the most boring animal in the world.

Until that sometime.

And one of those sometimes is now. Great things, are happening. Exciting things. Music and people are emerging from a stale scene that fill me with enthusiasm.

F'rinstance?

Nilsson . . . used to be in charge of the computers in an American bank. Now a successful singer/songwriter who looks as if he could still just conceivably be in charge of the scientific-financial workings of a bank. But there are giveaway signs that he's something even more . . . like a Mickey Mouse watch strapped to his wrist. Like two excellent albums "Pandemonium Shadow Show" and "Aerial Ballet". Like when you talk to him.

FIVE YEAR PLAN

I've long been singing his praises. The other day I met him for the first time. I shall now sing his praises even louder.

"When I started off," said Nilsson, "when I first left school, I had a variety of jobs. I was interested in music but no more than that - I eventually got a job in a bank. The advertisement offered good money, and I applied and took an aptitude test - which was when they decided to put me on computers. While I was working there I maintained my interest in music - I'd started off by just plucking away at a guitar, and then began to write my own songs. But it was still very much apart from my main job which was to earn enough money to live by working in the bank. I'd made a plan of life for myself - which was to spend five years in the bank and then to move on. To music.

VERY TIRING

That still applies — after five years in the music business I shall probably move on to something else. It could be anything from being an osteopath to making pin-ball machines. So long as I'm doing something creative in it that's all that matters. Being totally involved in it for five years.

"In fact I beat my first schedule by a month. I'd decided to move on to full-time music, and about a month before my five years in the bank were up I discovered that what I was doing on the songwriting scene was beginning to meet with success, I think I first realised this when I heard the Monkees singing one of my songs on the radio.

"I like to set myself a deadline for whatever I do - I work better if I know that what I'm doing has to be done by a certain time. We have about seventy years on earth in our present form — one doesn't know about an afterlife, and can't gamble on it. The ideal being to achieve something in our lives. So by working out a schedule for whatever I do it gives me a set time in which to achieve something. It's like a game of basketball, really, because as you draw nearer to close of play you tend to try that much harder to get those extra points.

"It was very difficult spending all day working in the bank and then going home in the evening to write my songs. Very tiring. But it had to be done so I could afford to live. Working on computers was neither a help nor a hindrance to my music — it was just there. And when my five years in the bank were up I was able to walk straight into music and earn enough to live from that.

"I've had a lot of publicity out of the fact that the Beatles liked my album, and named me as their favourite singer. But I didn't really like that. Obviously I was very pleased and very flattered—and now I've got to know John and Paul quite well, and we get on well together. They're both very gentle people. But I wasn't keen on getting all that publicity because of them. It made me feel that I was riding on someone else's back — in other words it was because of them that I was being talked about, and not because of me. But I think the whole thing was blown up a bit out of proportion by the

DIFFERENT LEVEL

"I haven't done any personal appearances anywhere yet — I don't think I'll do any until at least next June. I don't like the idea of going out on stage and performing for an audience that doesn't really want to see me. I'd feel as if I was pushing myself a bit too hard — I'm not really established yet. When I've had a couple of hit records, and people start to want to hear me sing, then I'll sing. But not until then — I'd hate to force myself on an audience.

"But I do consider myself to be an entertainer — when I write my songs I do them on many different levels. There may be a message in them, and they may have a point to make — but the important thing, the first thing they should do, is entertain. Before they put across their message, they should be good to listen to — pleasant on the ear. Most people don't want to have their ears pounded with messages — they just want to relax and listen to good sounds. Pop music. But the thing is that the messages are there if they want them — the songs just have to be taken on a different level."

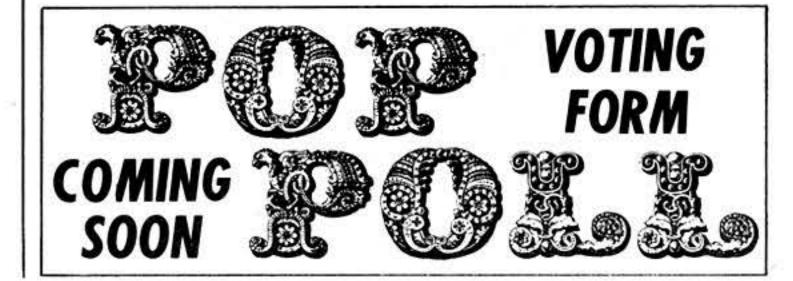
I hope that Harry Nilsson is still writing songs long after his five years in the business are officially up. His talent is an important part of the good sometimes of pop.

Long may his lum reek.

DEREK BOLTWOOD



NILSSON talks to a transfixed and incredibly tanned (thanks to the lighting) DEREK BOLTWOOD





CLIFF RICHARD-Hymn of praise to chick.

CLIFF RICHARD

Marianne; Mr. Nice (Columbia DB 8476). A really lovely ballad, a hymn of praise to a chick, and Cliff really shows off his vocal range, to a swelling, swirling orchestral backing laid down lovingly by Mike Leander. As ever, it's a distinctive vocal treatment and perhaps Cliff's most ambitious bit of er actual singing on record. A very big hit. Flip: A bouncy little item of great charm. MASSIVE SELLER

TOMMY JAMES AND THE SHONDELLS

Do something To Me; Somebody Cares (Roulette RO 500). With sounds of yelling and hollering, plus some lively and unusual gimmicks, this is clearly destined to be as big as Mony". Essentially happy sort of group, in terms of approach, this is undemanding pop music, but extremely infectious. Strong beat - plenty of impact. Must click. Flip: More relaxed, lighter, less frenzied. MASSIVE SELLER

CREAM

Sunshine Of Your Love; Swlabr (Polydor 56286). Very strong-perhaps the strongest bet yet from the ingenious team. Lovely bass-y sort of backing a directness about the vocal line that comes off immediately. The repetitive phrase behind puts it clearly into a commercial category, but specialist addicts wont be disappointed. Flip: Another fiery piece of instrumentalism, with solo voice. Can't knock it. CHART CERTAINTY.

DUSTY SPRINGFIELD

I Will Come To You; The Colour Of Your Eyes (Philips BF 1796). Dusty on top form, lyricist Clive Westlake in good nick . other hit smacks on the turntable. Dusty's performance is superbly professional, building from an introductory verse to a chorus that has instant impact. Nice tempo. lavish Keith Mansfield arrangement . . . everything slips neatly into lace. I de declare it magnificent. Flip: Another gently romantic ballad.

CHART CERTAINTY. DAVID GARRICK

A Little Bit Of This (And A Little Bit Of That); Flutterby Butterfly (Pye 17610). This is not particularly ambitious but it's a personality bit and David generally does well. sales-wise, with this sort of something-and-nothing chorus-type song. It's all very amiable and pleasant and we can all join in and sing. Anyway it's time he got hisself back in the charts, Flip: Pretty much in the same bag. CHART POSSIBILITY.

THE TURTLES

Elenore; Surfer Dan (London HLU 10223). I suppose this will make it. but the opening bits and pieces are a bit of a drag. It's a sort of chug-along melody, with solo voice, then suddenly it's all okay as we get into the meat of the main chorus. Give the Turtles their due - they are very precise with their vocal approach, yet also give the impression of being perfectly retaxed. Flip: Open-air music as it

CHART POSSIBILITY.

TRULY SMITH

This is The First Time; Taking Time Off (MGM 1431). Truly, a talented young lass, has been knocking on the door of chart fame for a long while . . . and could be this time someone will answer. It's a produced (standup, Hurst) release, her first on MGM, and she sings with a great sense of style, It's also a rather commer-cial song, Good chorus, repetitive, handled with excellent lightand-shade touches. Flip: Bouncily

CHART POSSIBILITY.

DATTI DREW's "Workin On A Greevy Thing" (Capitol 15557) is string-backed and fairly strong - main strength in a chorus line which is catchy. From ETERNITY'S CHILDREN: "Mrs. Bluebird" (Capitol CL, 15558), a rather routine group number with chugging beat . . . gentle. Story-line song with amusing lyrics; "Burglar Man", by MALCOLM PRICE (Polydor 56279), an okay folksey piece based on a traditional air, "Make TONY Stand Still" sinks SUMMERS (Parlophone R 5724), a very well-produced piece, with atmospheric high-flying vocal sounds liked it. over a busy backing All's Quiet On West 23rd" by LIZA STRIKE (Parlophone R 5725) is a delicately contrived story-line song - and Liza makes the words count.

Pass the "Salt", please - a new record by WESTON GAVIN (Pye 17612). a clearly-performed piece approach, but not of hit potential. I'd say. "Piccolo Man" I've heard before - and the AIRCHORDS (Pye 17614) show what a catchy little song it really is. Brash and brassy instrumental from THE FLUEGEL KNIGHTS on a TV commercial theme "Dessert" (CBS 3677) - very catchy and you never know with this sort of record. BARBARA ACKLIN sings "Love Makes A Woman" (MCA MU 1038) in strong style, and with a handclapping sort of infectiousness.

How is She" by JEANNIE
SEELEY (Monument MON 1023) tends to drag on a bit too much, all coaxingly emotional. "Speak urge the Your Mind"

GEORGE

read each

BEST

can be

week in

JIMMY

HILL'S

1s. 6d.



HELMUT ZACHARIAS

Mexico Melody; Olympia Melody (Columbia DB 8473). Last week we had this Olympic-inspired melody presented via Polydor. 'Tis said that that one is the main BBC plug at this moment, I tipped it. Now comes this one, and I can barely tell the difference, though 'tis said that it was newly recorded — and recently. Not, in fairness, I tip this one, too. But is not Mr. Z in danger of splitting sales between his two "other

CHART POSSIBILITY.

DORIAN GRAY

Jingle Down A Hill; Get Goin' Baby (Parlophone R 5732). Should be well in the charts, this. There's opposition, I believe, for Dorian but his last was a sizeable success and nothing should hold him back, Ex cellently arranged, with woodwind etc., and sung with a sort of gentle persuasion that underlines his artistry. What's more it's instantly imprinted on the old memory . . . which can't be bad. Flip: An uptempo belter, complete contrast. CHART PROBABILITY.

TAMERS (Polydor 56283), and it says quite a lot but not sufficiently different

struggles VIC DANA struckles? . He's big in the States but somehow misses out here and I doubt if his soaring "It's (Liberty LBF 15127) will do much to rectify this omission. Welsh tenor ALLUN DAVIES has much a glorious voice but things like 'One Day Soon' are more a show case for the voice than a real attempt to break the charts (Mercury MF 1043). And commended 'Like The Sun" (Nems 3679). by TAPESTRY, because these boys go for unusual sounds and harmonies and they have achieved a completely distinctive sound already.

CERGIO MENDES AND BRASIL 56 perform "The Fool On The Hill" (A & M 731) with a light touch. Latin-ish and near stratospheric on the vocal side "Down In Tennessee" (Pye Int. 25472) is a drawly, hill-billy-ish piece from (no less) the KASNETZ-KATZ SINGING ORCHESTRAL CIRCUS. From DERRICK AND THE SOUNDS: 'Power Of Love" (Pve 17601), a pretty song, midtempo beater, well harmonised. "Poochy" by WON-DERLAND (Polydor 56539) is a very catchy little sons, unusually constructed, melodically-and nice THE WEDGEWOODS tackle "Red Sky At Night" (Columbia DB 8459) with a very good touch - mixed voices and a commercial-sounding song of straight-forward interest. MALCOLM RAB-BITT sinks his own "Why Won't The Sun Shine On Me" (Parlophone R 5720), and sings it in a Bee-Gee-ish sort of voice, wavering, but very effective.

FLOODS DON'T VANITY FARE!



VANITY FARE-Wellington boots?

CO and see this group they said. The one that wears the smart clothes on stage and have their hair cut to a reasonable length. So I went to see the group and what were they wearing? WELLINGTON BOOTS!

Mind you, there was a very good reason for Vanity Fare's unusual footwear, When I went to see them at a Maidstone ballroom last week the town had just been hit by the worst flooding in living memory and the boys had had to wade through knee-deep water to get to the venue.

I ask lead singer Trevor Brice what difference a hit record had made to their lives. "Well it's funny you should ask that," said Trevor as he poured about three pints of water from his left wellington, "but it was only this week when we went back to a venue that we had played about a month previous that we realised just how things change when you have a record in the charts.

"It was the Locarno, Streatham and when we played there first time our disc was getting quite a few plays and we had done a couple of tellys and we thought that the reception we got from the crowd was very good. But when we went back there this week . . . Phew I'm gonna take a course in judo!"

Trevor went on to talk about the forthcoming Beach Boys tour, which the group hope to be featured on. "Although we have

heard it said quite a few times that we are this country's answer to the Beach Boys 1 would like to point out that we don't do surfing numbers all the time. Our act is very varied and we try to play all forms of music and give an audience what it wants to hear. And I can assure you we won't be doing any Beach Boys' numbers on the tour!

"I guess because our hit record, 'I Live For The Sun', is a surfing number we have been labelled as another harmony or surfing group, but really the disc isn't representative of our style. It was just a number that we thought was commercial and one we thought would make a good record release.

At that moment the group's roadie walked in with a box of yoghurts and the boys made a rush for health kick I thought, but no, Trevor explained that their manager, Roger Easterby, had been on a diet and ate nothing but yoghurt. "We were with him one day in a BBC canteen and we decided to try it and before we knew where we were we were hooked on it. In fact, if Ski are looking for anybody to do a yoghurt commercial then we must be first choice. We like yoghurt so much that the other day we decided to have a competition to see who could eat the most. The winner to be decided by the first one of us to be sick. Our drummer, Dick Allix,

Finally, did they think that their smart image of well-cut suits would go down well in the ballrooms? 'I don't think it matters how you dress," said Trevor, "the audience is only really concerned with the music you play and if they like that you are home and dry. And, just because we dress smartly doesn't mean we can't rip it up like the long-haired groups. We can mix it with the best of them."

So there you have Vanity Fare, a group that can still rave it up on stage despite their well-pressed suits and I'm their biggest fan Mind you, I have to be: Trevor lent me his wellington boots so I could wade through the car park to my car!

MIKE KENT

BILLY BUDD revives the old 'Sweet Lorrame" (Page One POF 083) and swings it along gently this really is a great old song, Very off-beat version of Owl And The Pussy Cat" by THE BARDS (Capitol CL 15556) - full curious American group-isms. but only so-so effective From SYMON AND Pt: "Love Is Happenwith charm and interest. From ROD McKUEN: "A Cat Named Sloopy" (RCA Victor 1734). a spoken tribute to a pet puss . rather sweetly twee. Fiery stuff

ing To Me" (Pariophone R 5719). a shuffle-rhythm piece but not not-ably different. WALLY WHYTON tackles "Gentle On My Mind" (Fontana TF 960) a sone reminiscent of "Elusive Butterfly" - with, however, a charm of its own, GUY MITCHELL in his slow ballad form on "Before You Take Your Love From Me" (London HLB 10218) with an interestingly re-released "Singin" Blues" on the flip. LIZA DULITTLE sings "I've Got To Get A Grip Of Myself" (Pye 17590)

JANIE JONES: Girls Song; I've Never Met A Boy Like You (Major Minor MM 577). A Jim Webb song and it's good for Janie, Sung with a nice sense of style, Good on yer, Janie. The Joneses stick together. DAVID H. LEE: Johnny's Eyes; You're The Only One (Morgan MR 18).

Story of a blind boy and his dog, sung by a very deep-voiced gent on a strong country kick. Very simply done, sentimental. But not mawkish. JOE COCKER: With A Little Help From My Friends; Something's Coming On (Regal Zonophone RZ 3013), Is this the one to establish this

somewhat amazing talent? Could be. A magnificently atmospheric intro and then a bluesy vocal on a top Beatle song. It really moves beautifullya standout Record of the Week. * * * * FRANK IFIELD: The Swiss Maid; Baby Doll (Columbia DB 8478),

Back very much to his old style, with the yodelling bit a-plenty. Just missed a tip . . . and then only on the grounds that he has been out of luck recently, chart-wise, Very professional and bouncy. * * * THE NEW INSPIRATION: I See No Reason Why; Grey Hair, Wrinkled Skin (Parlophone R 5738). Pretty fair group performance, but song takes

time to register. Pleasant and forceful lead voice, which adds considerably to the impact. * * * RABBIT MACKAY: Hard Time Woman; Candy (MCA MU 1841), Nasal kind of blues piece, with folk tones, too. Not particularly polished-the rough edge suits the song nicely. * *

THE IRISH ROVERS: Liverpool Lou; Nancy Whiskey (MCA MU 1040). Good solid Irish material, top deck being the Dominic Behan classic. Served up with a strong ould accent and a lot of spirit. * PETER SARSTEDT: I Am A Cathedral; Biagged (United Artists UP 2228). Fine and original song from a rather talented writer-singer, Not too sure about its chances, but the more I listen to it the more it grows on me * * * *

BRENDA ARNAU: Christian; Gonna Spread Love (United Artists UP 2244). Definitely a Record of the Week, Brenda wrote this dramatic sort of piece and sings it with tremendous skill. Mind you, it could be a bit "too much" for the charts, but it's very good indeed * * * * SAMI SLOAN: Yes I Would: Be His Girl (Columbia DB \$480), A gently performed little ballad . . . fair enough in most ways, but it does go on a bit. * * *

THE CHERRY PEOPLE: And Suddenly; Imagination (MGM 1438), After a dull first few bars, this bounces into Record of the Week category. Five-strong group from Washington, cleverly arranged and with a strong line in harmonies. Nice song. * * * *

FEARNS BRASS FOUNDRY: Now I Taste The Tears; Love Sink And Drewn (Decca F 12835). Certainly the most unusual lead voice of the week. A curious, off-beat, throwaway sort of performance on poignant wee song. Well worth an exploratory spin. * * *

LARRY PAGE ORCH.: Hey Jude; Those Were The Days (Page One POF esc). Splendid orchestral treatment of two massive hits . . both presented with musicianship and imagination. * THE GLASS MENAGERIE: I Said Goodby To Me; Frederick Jordan (Pye 17615). Not one but two suicide-type songs of depression and extreme

establishing this talented group, * * * SHADES OF MORLEY BROWN: SILLY Girl; Pretty Blue Bird (Mercury MF 1854). A fine blend of voices and orchestra here, on a rather involved but commercial song. The arrangement is dead catchy—and it's darned nearly a Record of the Week. # # #

despair. Top deck is a Nilsson product and could go a long way to

from STEPPENWOLF, a violenttype group, on "Born To Be Wild" (RCA Victor 1735) . nice ideas nice ideas.

CALUM BRYCE, new star on a new label (Conder PS 1001), whips up a fair atmosphere on the intriguing "Love-Maker", with rather clever lyrics here and there, From the STACCATOS: "Butchers and Bakers" (Fontana TF 966), an alternative version of a number which could easily be a hit, KOOKIE EATON contrives both comedy and big beat in "Cream Machine" (Conder PS 1002), but the aimed-for mixture doesn't quite come off. Soprano PATRICIA CAHILL on a lush sort of ballad "More and More Each Day" (Rex R 11036)-a family-Dutch group THE TIME favourite scene. AND BREAKERS re-create Pat Boone's "I'll Be Home" (Philips BF 1696), replete with yodels and the likequite nice DAVID McNEIL, on "Don't Let Your Chance Go By" (President PT 212), suitably airs one of his own songs.

THE GRASSROOTS go more than

somewhat on "Midnight Corfessions" (RCA Victor 1737) not a country group as one might expect, just a very lively and vocally-sound outfit on a fair song. McCARTNEY: Alethia I Want You" (Columbia DB 8474) a jankly, fairly routine song at an interesting tempo and rhythm. PAULA WAYNE really gels into "It's A Happening World" (RCA Victor 1738), a Mann-Weil song of optimism and charm . she sings very well indeed. Pacey country-type blues and a bit of a mixture: "Driving Down The Highway" by DAVE TRAVIS (Polydor 56280), somewhat infectiously arranged.

AMERICA **AWAKES**

BILL MEDLEY:

Brown Eyed Woman; Let The Good Times Roll (MGM 1432). Liked this a lot. Starts off rather in rambling style, with piane chat-tering behind, but then the ex-Righteous one starts in on building the atmosphere. Girls chant with him, and the whole thing's got that soulful feel to it that comes off completely. Could be a bit too disjointed for full acceptance, but he sings beautifully. Flip: A super-smooth and brassy revival.

CHART PROBABILITY

MARTHA REEVES AND THE VANDELLAS:

I Can't Dance To That Music Your'e Playing: I Tried (Tamia Motown TMG 669), Great stuff from the girls. Not their most instantly dramatic, perhaps, but there's a strong shuffling rhythm to it and Miss Reeves is on top form, vocally, The chorus is repetitive, but catchy. The whole thing flies along well, but you may need a couple of plays to get the full effect. Flip: Jerky and only so-so, CHART PROBABILITY

PAUL PETERSON: A Little Bit For Sandy; Your Love's Got Me Burnin' Alive (Tamia Motown TMG 670). Not in the usual Tamla style-this is organ-introed, then a lightish voice puts in its plea, with a rather square sort of backing chorus *

LOU RAWLS: Down Here On The Ground: I'm Satisfied (Capitol CL 15560). Massively backed, girlie-grouped, and Lou on a Jerky. sob-filled sort of production which is more a show-type tune than anything else. Worth hearing but it's no massive seller, I'd say,

BOB BRADY AND THE CON CHORDS: Everybody's Goin' To The Love-in; It's Been A Long Time Between Kisses (Bell BLL 1023). An unusual voice this, meandering up to and including falsetto and there's such a heck of a basic beat here that it could so easily be a biggle. * * * *

MINNIE EPPERSON: Grab Your Clothes (And Get On Out): No Love At All (Action ACT 4503). A lesser-known R and B star. maybe, but she certainly handles a song well. Pretty straightforward most of the way-rather liked it. * * *

NINA SIMONE: Ain't Got No-I Got Life: Do What You Gotta Do (RCA Victor 1743). Great, naturally Not necessarily a big seller but it makes a strong plea for this soul-lady's ability to build an atmosphere. * * * *

NILSSON: Everybody's Talkin'; Don't Leave Me (RCA Victor 1787). Pity, really, So much good stuff of his own to choose and this could be a mistake as selection for this vital single. However he is here right now and the promotion could easily help a lot. Plaintive, with strings, and lots of feeling. * * *

LOVE: Your Mind And We Belong Together; Laughing Stock (Elektra EKSN 45638), Not their best, but they are always likely to make the charts. This wavers around, somehow, but the basic musicianship instinct is there. * * * *

ERNIE K. DOE: Dancing Man; Later For Tomorrow (Action ACT 4502). Very good from the "Mother-in-Law" man of days gone by. He fairly rips into this discotheque-type production, Herewith commended. * * * *



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new albums reviewed by RM reviewing panel new albums reviewed by RM reviewing panel new albums reviewed by RM reviewing panel new albums

sounds.

"Simon

Even

blatantly

excellent

"Loving

a bow, here, for

some new-style

SOUNDS ORCHESTRAL: "Words."

-Pye Piccadilly Stereo NSPL 18224.

T'S called "Words" but there

Bee Gee song of the same

orchestral

aren't any, though there is the

name. Otherwise this is the usual

featuring the eloquent and gently-

swinging piano of Johnny Pearson

Tambourine."

Smith and the Amazing Dancing

and "Simon Says,"

without the lyrics, they all stand

up well to this sort of lavish and

loving treatment. Pop music, as Johnny Pearson and John

Schroeder, producer, say: "Is get-

JACKIE TRENT AND TONY

HATCH: "Live For Love."-Just

Beyond Your Smile: Let It Be Me;

Loving Things: We're Falling In

Love Again; Lazy Day; 59th Street

Bridge Song; Love So Fine; All

Because Of You; Everything In

The Garden; Little Green Apples:

Our Little Boat; Live For Love .-

THERE really is an air of to-

getherness on this. It's only

work to his tally of talents, but

even in the company of such an

experienced lass as Jackie, he's

by no means left behind. They get

arrangements show-casing a satis-

Things" is good. Four Trent-Hatch

workovers of familiar material

HARPER'S BIZARRE: "The Secret

Life Of. . .". - Look To The Rain-

bow; Battle Of New Orleans; When

I Was A Cowboy; Interlude; Senti-

mental Journey: Las Mananttas:

Bye, Bye, Bye; Vine Street; Me

Japanese Boy; I'll Build A Stairway

To Paradise; Green Apple Tree; Sit Down, You're Rocking The Boat; I

Love You, Mama; Funny How Love

Can Be; Mad; Look To The Rain-

bow: The Drifter; Reprise (Warner

DREAMY sort of album from a group that remains somehow

the old school of vocal groups, pay-

ing due respect to the lyrics and

the melody line. "Feelin' Groovy",

a hit, first drew my attention to

them. This super-professional album

should widen their circle of friends

under-rated - in this country.

least. The four boys come from

Brothers Mono W 1739)

even more.

* * * *

recently that Tony added vocal

some

Harris.

ting better all the time.

Pye Stereo NSPL 18229.

a strong sound going,

romantic, with

originals, plus

from other pens.

* * * *

Johnny

-on hits like "Jennifer Juniper."

impeccable

* * * *

Green

Bear"

DONOVAN: "What's Bin Did and What's Bin Hid" - Josie; Catch The Wind; The Alamo; Cuttin' Out; Keep On Truckin'; Goldwatch Blues; To Sing For You; You're Gonna Need Somebody On Your Tangerine Puppett; Ramblin' Boy". - (Marble Arch MAL 795).

REAT chance for folk who latched on late to Don to catch up at a most friendly price. The essential gentleness of the lad comes through, so does the artistry. And the simplicity. And the poetry * * * *

ELMORE JAMES: "The Late -Fantastically Great."-Ember EMB

HERE are the blues. Here is a man who died at 45, five years ago, yet became something of a legend long before that. The music herein varies from a semi-Latin beat to a near-Hawaiian type of blues, to straight-walking and talking lyrics. Rock music killed off Elmore's sales for a while, but now there's a veering back to the roots-and that makes this a most valuable album.

* * * *

* * * *

TRAMLINE: "Somewhere The Line."-Island Stereo

FOUR-STRONG group, instru-A mentally featuring harmonica. bass, percussion And plenty of original material included. Opening with a very pacey "Harpoon Man." a firstrate sampler, at handclapping intensity. But the material and mood changes frequently. Group fit into several bags comfortably enoughinstrumentally, very talented. Try

"Paper PAPER DOLLS: Dolls Simon Says; Darlin'; House". -Captain Of Your Ship; Any Old Time You're Lonely and Sad: Some Things Take A Little Time; Something Here In My Heart; Ain't Nothing But A Houseparty: Do You Know the Way To San Jose; Move Over Darling; Boy ; There's Nobody I'd Sooner Love; Baby Take Me In Your Arms (Pye Stereo NSPL 18226.

FTER being the first girlie A group from Britain to make the charts in a long time, suddenly things went quiet on the disc front for the girls. Hard to see why. really. They have a very professional aura about their work, plus personality, plus a useful sort of lead voice. Here they take the odd "covering", as it were, chance by very recent hits, with the obvious comparisons being made. My view on most, they come out of it with great credit, though I'm not struck on "Do You Know The Way To San Otherwise, they are powerful on the up-tempo stuff and suitably gentle on the slow ballads. Breathly sexy, indeed In fact, the girls are herewith commended, along with the omnipresent T. Macaulay. for a bright and commercial album. * * * *

TOMMY JAMES AND THE SHON-DELLS: "Mony Mony", - Mony Mony: Do Unto Me: (I'm Taken): Night-Time (I'm A Lover); Run Away With Me; Somebody Cares; Get Out Now; I Can't Go Back To Denver; Some Kind Of Love; Gingerbread Man; One, Two T cee and I Felt (Roulette RLP 1)

IVE apparently likeable fellows. following on a hit with "Mony Mony", and Tony Blackburn (no less) writing the sleeve notes on the lines of how they are essentially a "fun" group. Certainly they do get a sort of party spirit going, with Timmy's own voice, rather distinctive, urging on those who'd like to get up and dance.

Sense of rhythm comes through too, with some powering drumming which compels some sort of listener action. Even so, there are some weak moments where the urgency seems to break down and contact is lost. Not a specially progressive or ambitious outfit, but essentially an entertaining one. "I Can't Go Back To Denver" lags a bit, but "Some Kind Of Love" is great. So is the side-two closer, which sums up what they're all about.

NIRVANA: "All Of Us". - Rainbow Chaser: Tiny Goddess: The Touchables (All Of Us); Melanie Blue; Trapeze; The Show Must Go On; Girl In The Park; Miami Masquerade; Frankle The Great; You Can Try It; Everybody Loves The Clown; St. John's Wood Affair (Island Stereo ILPS 9087).

TERY good indeed. The two boys. Alex Spyropoulos and Pat Campbell Lyons, wrote all the songs - and you can take your pick whether you like them at brisk up-tempo or languid down-tempo. But essentially they capture atmospheres, moods, feelings. Okay some of the tracks fall a bit short but again it's purely a matter of personal taste. Most of the way, they are uniformly evocative and distinguished. And performed to a nicety. * * * *

JOHN MARTYN: "The Tumbler."

-Island Stereo ILPS 9091.

NEWER name in the self-A writing folk field-and John is also clearly a very fine guitarist. Here are 12 of his own songs. frequently lifted by Harold McNair on flute and bass and a second guitar. Nice variety in the material. virtuoso guitar on "Goin' Down To Memphis," amiability on "Sing A Song Of Summer." Specialist, yes. But always interesting. * * * *

IKE TURNER: "Rocks The Blues." -Ember EMB 3395.

S the sleeve notes point out. A this is the work of the generally unknown Ike Turner in his formative years. It was after this era in his life that he met up with Tina Turner and started operating at a bluesy, swinging pop level. Stand-out track is the lengthy "All The Blues. All The Time." One gets a better impression of how important his guitar stylings are to the current duo's work. On piano, in places, too.

DEAN MARTIN: "Greatest Hits, Volume 2,"-Reprise RLP 6320.

ND of course the casual one A has had plenty of hits, even if a lot of them sound similar. His art is based on personalityselling and sheer off-hand relaxation . . . not to mention, here anyway, some great arrangements by Freeman and Bill Justis. The titles trip happily off 'Let The Good Times In." "Glory Of Love." "King Of The Road," "Little Ole Wine Drinker, Me." Predictable but popular. * * * *

BILL HALEY: "The King Of Rock Plays."-Ember EMB 3396.

THIS is absolutely typical, unadulterated, exact Haley style the excellent "Seventh Son," the exciting "New Orleans."
"Hi-Heel Sneakers." "Hambone" Son," "Hambone" and the others. So he's still the King of Rock? Well, that's as maybe. But this album is commended to anyone who likes pop music with punch and it doesn't sound anything like as dated as you might expect.

* * * *

WYNDER K. FROG: "Out Of The Frying Pan". Island Stereo ILPS

JOW hear this here! Instrumental outfit, with some exotic Conga drumming, fine trumpet (Henry Lowther), tight sax work, tremendous organ, tough guitar . . . somewhat unique album made a bunch of young guys with an intuitive feel for this pop-jazz - blues mixture of styles. They have plenty of say and they say it with style. precision and ingenuity. Sample tracks for the uninitiated could be "Jack Flash" "Tequila ". "Green Door". But there's plenty

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LP BRIEFS

SOUND-TRACK music from one of the great movies of all time. currently revived for the actual umpteenth time: "Gone With The Wind" (Warner Brothers W 1322). the score penned by Max Steiner the move over 20 years old and still going at gale force. IVOR EMMANUEL is not only a bigvoiced singer but he has a pop image, with no airs and graces, and when he brings down-to-earth power to "Sings Ivor Novello" (Pye Stereo NSPL 18230), it's rather exciting. "More Stars of '68" features the Status Quo, Dave Davies, the Foundations, the Kinks, Precious Few, the Paper Dolls, David Garrick, Val Doonican and their hits are on Marble Arch Stereo MALS "Panoramic Stereo" Stereo NSPL 18225) is by CYRIL STAPLETON, his orchestra and singers, and there are an enormous number of off-beat effects used in creating a wide range of sounds.

RAPHAEL has an album named after him (Hispa Vox Stereo HXLS 111) and the Continental star expands vocally on a selection of songs like "Et Maintenant," Mama" and "La Hora" with what you'd actually call vibrancy. "Gilbert and Sullivan in Brass" (Marble Arch Stereo MALS 803) is by Wingate's Temperance Band, conducted by Hugh Parry-Mikado et al. "LONNIE DONEGAN Showcase" (Marble Arch MAL 797) is pretty explicit in terms of title-it includes such as "I Shall Not Be Moved," "Ramblin' Man" and his own very expressive "Frankie And Johnny." More recent, in terms of pop his-"It's THE SEARCHERS" (Marble Arch MAL 798), with the four young gents on such as "Needles and Pins" and "Don't Throw Your Love Away"-one of the better vocal teams, I'd say. And "CHRIS BARBER PLAYS" (Marble Arch MAL 824) includes "Petite Fleur" at bargain price and also the voice of OTTILIE PATTERSON and the eloquent clarinet of MONTY SUNSHINE.

"AUTUMN Chartbusters" (Marble Arch MAL 848) is a value-formoney collection of very familiar numbers ... "Hi "Yummy Yummy," "Hickory Holler." as examples. And "The Sound Of KENNY BALL" (Marble Arch MAL 796) is explicit enough-the driving, swinging trumpet star on ten driving and swinging items.

MORE SINGLES

MMET SPICELAND, which is a group, sing "Lowlands Low" One POF 089), a (Page nicely-produced group piece with a repetitive phrase which clicks rather well. "Does It Have To Be Me" (Page One POF 088), by THE JAMES BROTHERS, is a fairly routine sort of number, but sound going THE the boys don't 'arf get a good staccato and MEXICANS: "Julie's Just Gone" (Pye 17613). which is a so-so sort of song, rather commercially presented, but no hit. JEAN LIVINGSTONE sings about "Frank Mills" (United UP 2238), who is a rocker and looks like an apparition, and it's really rather charming and different. The VERY excellent. excellent, no VERY excellent. DOROTHY SQUIRES sings her own "Point Of No Return" (President PT 213) with a great deal of emotion and superlative professionalism.

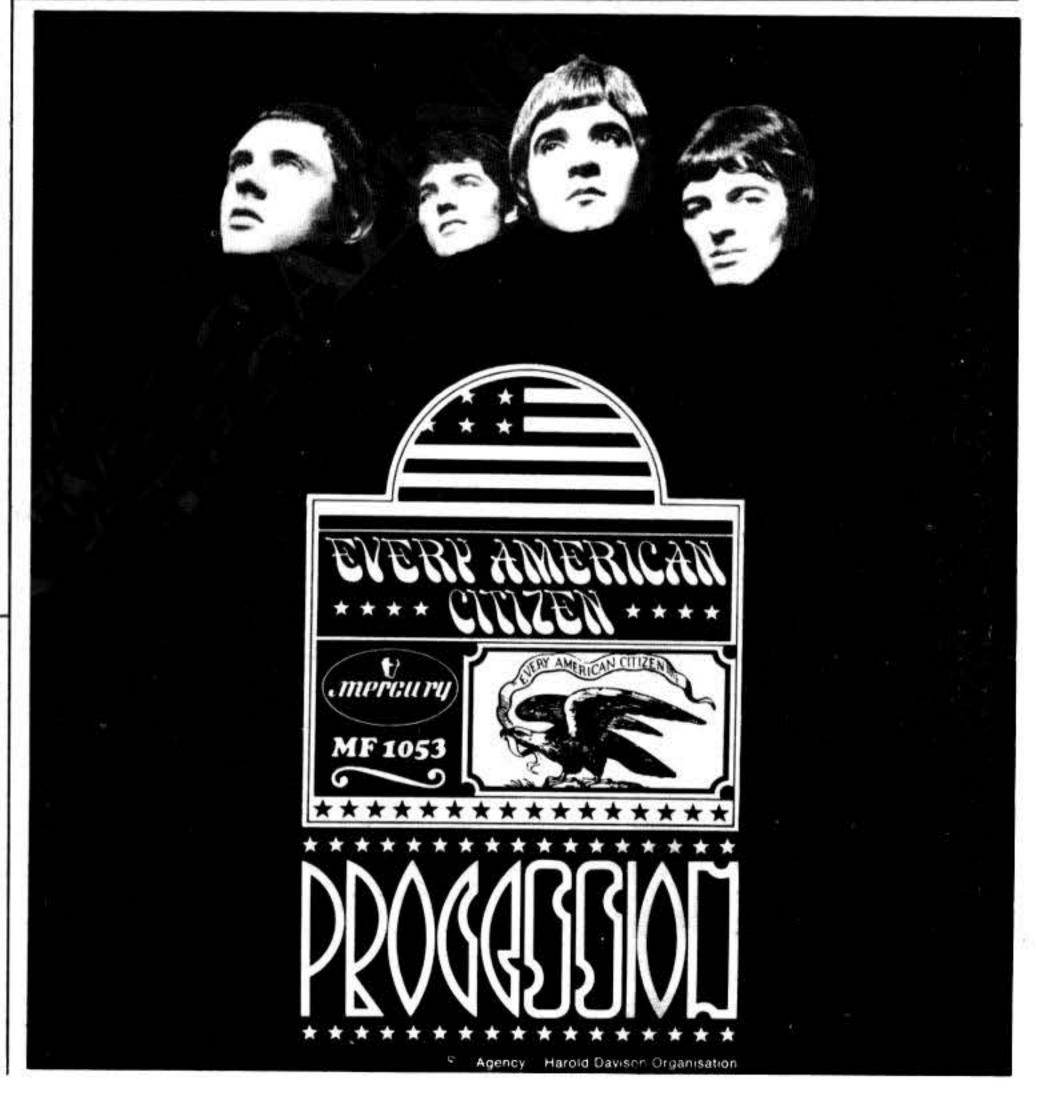
From COLORS OF LOVE: "Just Another Fly" (Page One POF 086). which is a strange mixture of folk-narrative and big-beat - but it comes off. French soul singer NICOLE CROISILLE sings Got A Thing" (Polydor 56746), with a tremendous sense of style . actually this is all rather splendid. Group of session singers, COLOR-FUL SEASONS (MGM 1433), including Jacky (or Jackie Lee), do a lively man-girl job on "Out Of The Blue", with some interesting harmonies, Moody sort of group sound, with plenty happening: "I Can't Go On Loving (Parlophone R 5726), by FORTES MENDUM. Movie theme, written by Mr. G., alias RON GOODWIN and his large orchestra; "Decline and (Columbia DB 8472), a nicely produced piece with melody. Big voiced Con-RAPHAEL tinental star sings (Listen To 'Ave Maria (Columbia DB 8471), with style but no real commercial bent. Another version of "Harper Valley PTA" from SHEELAH MACK (Emerald MD 1106), pleasant treatment of the obvious hit song. And from LITTLE BEVERLEY: "You're (Pama PM 731), a gently attacking ballad of fair enough charm."

From YELLOW PAGES: "Here (Page One Comes Jane" 090), which is built round a very catchy chorus - the sort of thing that unexpectedly comes through Aimed at the younger market for sure is "Birthday" by THE BUNCH (CBS 3709) and one has no doubt Ed Stewart will be playing it a

From what would appear to be a fine album: "Sunshine Superman by THE VIC LEWIS ORCHESTRA (Nems 3712), a stylish reading of the Donovan biggie. From the movie of the same name: "Chitty Chitty Bang Bang" (Fontana TF 972), by the aptly named BUTTON DOWN BRASS — catchy. Super-actress WENDY CRAIG sings CRAIG sings "Hushabye Mountain" (Philips BF 1704) with a deep sense of style and respect for lullaby-type lyrics. Not too struck on "Throw Another Penny In The Well" by THE WATCH COMMITTEE (Philips BF 1695), but it's not a bad song. Country material: RANDY BOONE and "To The Mother Of A Wan-dering Boy" (Page One POF 093). but I find it a bit mawkish.

HAROLD McNAIR, flautist extra-ordinaire, comes up with an eminently catchy and well-performed "Indecision" (RCA Victor 1742), which could just make the charts. From LAURELS: ' "Sun shine Thursday" (RCA Victor 1741). a light, airy little song - fair but not much outstanding. From JIMMY LOGAN: "I Have Dreamed", the great Rodgers and Hammerstein (RCA Victor 1739), nicely song sung. Lots of vitality in Girl" by JIMMY OAKLEY (Philips BF 1701), but not really a hit sound. Very sentimental: ROBERT NEALE "I Could Never Lose My Love For You" (Philips BF 1700), but again it lacks that distinctive hit touch. From the MOVING FINGER: 'Jeremy The Lamp", which is a catchy little number building well a fine production but one which could so easily miss out. An old rugger club song devised in a way which could dominate parties this upcoming Christmas: "Schumann Was His Name", replete with sound effects, from THE BANDITS (Emerald MD 1107)

THE PLAYBOY CLUB BUNNIES gather their not inconsiderable charms (vocally) together for "Keep The Ball Rollin' " (Decca F 12832) from the album "Caught Live" and It's also catchy. Nice musician treatment of "Blue Tango" THE IVOR RAYMONDE ORCHES TRA AND CHORUS (Decca F 1283) from the album 'Rock 'n' Roll "As If I Didn't Know" by Tangos" JAY JUSTIN (Columbia DB 8479) is a country-styled ballad with a jog-along tempo. A Mike D'Abo song for KEITH FIELD with "The Day That War Broke Out" (Polydor 56278), good lyrics and melody but probably no actual hit,





Linda Martin, 16, 50 Collingwood Rd., Lexden, Colchester. Stars and Hobbies - Dancing, singing, parties, writing letters, football. Bee Gees, the Move, Herd, Beatles.



READERS' CLUB



Maurice Doneghue, 17. Kilcummin. Killarney, Co. Kerry, Eire. Stars and Hobbies - Moody Blues, Stones, Beatles, Dave Dec etc., Small Faces Who, All blues and soul artistes. Everything that involves pop. Would like long-haired female pen pal.



Verity-Anne Meldrum, 181, 47 The Roystons, Surbiton, Surrey, Stars and Hobbies - Johnnie Walker, Johnnie Walker. Windy City Blues Band, John Peel Jethro Tull, Family, Country Joe & Fish, Doors, Pete Green and Co., Drama, lettering, cookery, singing, free radio, ideal boy: Long haired, skinny, intelligenti



Michael Robinson, 22, 69A Brighton Road, Newhaven, Sussex, Stars and Hobbies - Beatles, Otis Redding. Joe Tex. Soul music, R & B. Elvis. Jerry Lee, Ray Charles, Eric Burdon. Hobbies: My records, girls, beer, collecting records.



Lynda Newman, 17, 9 Ambrose House, Selsey Street, London, E.14. Stars and Hobbies - Monkees, Bee Gees, Herd, Playing records, boys, wants boy pen-pal, 18-20, please



Terry Platt, 19, 103 Herne Hill, London, S.E.24. Stars and Hobbies -Beach Boys, Beatles, Traffic, Nirvana, Association, Spoonful, Alan Doors, Love, Nice, Pink Floyd, Spencer Davis, most West Coast groups. Tape recording, writing, designing, free radio, girls with long ginger hair.



Raymond Bate, 17, 172 Herbert Rd., High Wycombe, Bucks. Stars and Hobbies - All West Coast groups. John Mayall, Cream, Ten Years After. Savoy Brown, Edection, Fleetwood Mac, Traffic, Stones, Hendrix, Chicken Shack, Nice, Fairy Tales.

Daniel Hubert, 21, 2 rue Baudet, 78 Freneuse, France. Stars and Hobbies-Rolling Stones, Beatles, Pink Floyd, Jimi Hendrix, Cream, Ten After, Nice, West Coast Years. Photography. records. groups theatre



Corinne Redfern, 14, 40 Hall Close Avenue, Whiston, Rotherham, Yorks Stars and Hobbies. - Bee Gees, Grapefruit, Small Faces, Love Affair, Herd, Dave Dec etc., Easy-beats, Union Gap, Beach Boys, Amen Corner, Records, clothes, boys, pen-friends, I like collecting pin-ups



Davidson. 16, 5 Allison Norfolk Street. Glasgow C.5. Scotland. Stars and Hobbies - Beatles, Dylan, Love Affair, Amen Corner, Canned Heat, Donovan. Tape recording, writing letters, meditating, singing, cinema. I would like pen pals please.



Carole Rothwell, 14, 89 Weedon St., Sheffield 9., Yorkshire, Stars and Hobbies - Cliff, Gene Pitney, Lulu, Cilla Black, Amen Corner, Dave Clark Five, Reading, stamp collect-



Geoffrey P. Child. 21, 70 Spa Road. Radpole Weymouth, Dorset. Stars and Hobbies - Small Faces, Who. Arthur Brown, Johnny Nash, Tommy James, All soul and R & B hits. My hebby is singing, my ambition is to become a singer (solo or group). I like girls of my own age, would like to write to any, will answer any letters.

READERS' CLUB' COUPON NO. 4 WILL BE PRINTED WHEN ALL NO. 3 COUPONS HAVE BEEN PUBLISHED ANYONE WHO HAS PREVIOUSLY SENT IN A PHOTO-GRAPH AND IT HAS NOT BEEN PUBLISHED IS ADVISED TO USE A NUMBERED COUPON

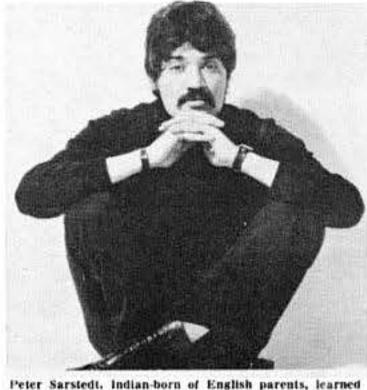




Lancashire-based group the Glass Menagerie are now in London to promote their single "I Said Goodbye To Me", out (just) on the Pye label. A song, you might have guessed, about a suicide, in fact, they've gone one step further and created a suicide song for the flip, too -"Frederick Jorden". The boys line-up: Lou Stonebridge, organ, harmonica and lead singer; Alan Kendall, guitar; John Megs Medley Mouse, bass; Bill Atkinson, drummer-but also somewhat interesting on his impromptu nose flute solo work, Rik Gunnell Agency handle them; are convinced of



Errol Dixon has been with us since 1957 and those who've heard his bands and listened to his records agree that it's about time he had a hit record. His producer Mike Vernon also thinks the time is ripe with "Back To The Chicken Shack" his latest on Decca and one that could well change the chart fortunes of this very talented 28-year-old West Indian. Errol began his career singing in local clubs and soon after arriving in London had formed a highlysuccessful band. His previous Decca releases have clicked back home. let's hope this latest one makes it



Peter Sarstedt, Indian-born of English parents, learned to play guitar during the skiffle boom of the mid-50's. then went off on his travels. In Paris, he started writing songs seriously about his personal experiences. He busked with such as D. Partridge. But he felt it was a slightly parasitic existence and eventually came back to make records. Noel Rogers, director of United Artists Records, encouraged him . . . there's an album on the way, plus a single "I Am A Cathedral". To compare him with Jacques Brel goes a bit far as yet -but that's Peter's direction.



Down in Shepherds Bush market is a stall run by a tall thin coloured gent named Webster. The practice with companies producing ska-type records is to rush white-label copies over to Webster. let him play them and see whether it's worth bringing them out. One record played to him was "Rudi's in Love" by the Locomotive, on the Parlophone ticket. Webster liked it-and it's sold exceptionally well. But . . . it was made by an all-white group in the EMI studios in St. John's Wood. Yet the ska addicts, mostly West Indian, have not now boycotted it as a "copy", They're buying it in their thousands! Herewith a picture of the



This is Brenda Arnau, debut singer with "Christian" on United Artists. and she says: "I was going to be a nun, a Franciscan, because that was my upbringing." But eventually she threw the thoughts of the black robes of sanctity out of the window and first got married. . . then started singing. A girl with a tremendous stage act, she has sung with Duke Ellington, been applauded by Clan-member Joey Bishop, and been a disc-jockey and Japanese student. "Communication" is her strong point . why when she was once out of

a job she became a switchboard operator just so she could "commu-



Those little printer's gremlins, occasionally and attempt to sabotage RM, thwarted us last week causing the captions to these two gorgeous young ladies to be mysteriously reversed. In fact, the beautiful bird above is Roberta Rex, Her first disc on Fontana, titled "Joey" has already blossomed in the music world and indicates she is a voice to be reckoned with.



Pretty Shella Mack is an educated songstress from Bangor. With six O levels and a good version of "Harper Valley PTA" on Emerald, she may be inclined to disregard her former ambition to become a teacher in favour of the pop profession. All the better for we folk who left school some years back . . .





bill black's combo



SHU 8367 HAU 8367



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NUT GONE FLAKE

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ROSEMARY & THYME

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WAITING FOR THE

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OTIS BLUE

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HANGIN' ON

HIP CITY

29 LOVES MAKES A

WOMAN

(Brunswick)

30 SUNSHINE OF

YOUR LOVE*

19(10) Cream (Atco)

SUSIE Q (Pt. 2)

33 DOWN AT LULU'S*

35 THE WEIGHT

HELP YOURSELF

38 (4) Tom Jones (Parret)

40 (3) Jackie de Shannon

BLACK AND I'M PROUD

46 (2) James Brown (King)

21 (7) Smokey Robinson & The Miracles (Tamia)

BABY COME BACK

- (1) Equals (BCA)

39 TO WAIT FOR LOVE

39 (4) Herb Alpert and Tijuana Brass (A & M)

50 (2) Cowsills (MGM)

THE GUYS DO

44 SIX MAN BAND

45 THE SNAKE

ELENORE

29 (4) Association (Warner/7 Arts)

OVER YOU

42 POOR BABE

40 THAT KIND OF WOMAN

41 (3) Merrilee Rush (Bell)

(1) Union Gap (Columbia)

GIRLS CAN'T DO WHAT

48 (2) Betty Wright (Alston)

49 (2) Al Wilson (Soul City)

47 (2) Avant Garde (Columbia)

I WISH IT WOULD RAIN

I FOUND A TRUE LOVE

(1) Turtles (White Whale)

BANG-SHANG-A-LANG

- (1) Wilson Pickett (Atlantic)

43 (3) Gladys Knight & Pips

46 NATURALLY STONED

36 SAY IT LOUD - I'M

37 SPECIAL OCCASION

STREET FIGHTING MAN

35 (3) Rolling Stones (London)

- (1) Creedence Clearwater Revival (Fantasy)

27 (7) Ohio Express (Buddah)

14 (7) Vanilla Fudge (Atco)

28 (5) Jr, Walker & All Stars

18 (12) Doors (Elektra)

21 (9) Barbara Acklin

AIR MAILED FROM NEW YORK

- HEY JUDE* 1 (3) Beatles (Apple)
- 26 YOU KEEP ME HARPER VALLEY PTA* 2 (6) Jeannie C. Riley 27 HELLO & LOVE YOU*
- 1, 2, 3, RED LIGHT* (9) 1910 Fruitgum Co.
- HUSH* 5 (6) Deep Purple (Tetragrammaton)
- PEOPLE GOT TO BE FREE* 3 (11) Ruscals (Atlantic)
- I'VE GOTTA GET A MESSAGE TO YOU* 13 (6) Bee Gees (Atco)
- FOOL ON THE HILL* 8 (6) Sergio Mendes & Brazil '66 (A & M)
- YOU'RE ALL I NEED TO GET BY 7 (8) Marvin Gaye & Tammi Terrell (Tamla)
- FIRE* 20 (3) Arthur Brown (Atlantic)
- MAGIC BUS 12 (7) The Who (Decca)
- REVOLUTION* 15 (2) The Beatles (Apple)
- GIRL WATCHERS 16 (4) The O-Kayslon (ABC)
- LIGHT MY FIRE 6 (9) Jose Feliciano (RCA)
- MIDNIGHT CONFESSIONS 22 (4) The Grass Roots (Dunhill)
- SLIP AWAY 17 (9) Clearance Carter
- MY SPECIAL ANGEL 26 (2) Vogues (Reprise)
- ON THE ROAD AGAIN* 23 (5) Canned Heat
- (Liberty) THE HOUSE THAT JACK BUILT 9 (7) Aretha Franklin
- BORN TO BE WILD
- 13 (3) Steppenwolf (Dunhill) DO IT AGAIN* 11 (8) The Beach Boys (Capitol)
- TIME HAS COME TODAY 36 (3) Chambers Bros. (Columbia)
- 22 I SAY A LITTLE PRAYER 24 (4) Aretha Franklin (Atlantic) INDIAN RESERVATION
- 32 (2) Don Farden (GNP/Crescendo) WHO IS GONNA LOVE
- 25 (5) Dionne Warwick (Scepter)
- LITTLE GREEN APPLES 37 (3) O. C. Smith (Columbia)
 - (1) Archies (Calendar)

*An asterisk denotes record released in Britain.

You're All I Need To Get By -Marvin Gaye and Tammy Terrell (Tamla Motown) The Wreck Of The Antoinette

-Dave Dee and Co. (Fontana) I Want You To Be My Baby-Billy Davies (Decca) My Lady-Sly and the Family Stone (CBS) I Will Come To You—Dusty Springfield (Phillips) Who Is Gonna Love Me

-Dionne Warwick (Pye International) Wait For Me Marianne-The Marmalade (CBS) Love Is Kind Love Is Wine-The Seekers (Columbia) My World-Cupids Inspiration (Nems)

TOP

NATIONAL CHART COMPILED BY THE RECORD RETAILER

- BOOKENDS
- 3 Simon & Garfunkel (CBS) HOLLIES GREATEST
- (Parlophone) DELILAH Tom Jones (Decca)
- WHEELS OF FIRE (Double LP)
- 6 Cream (Polydor) LIVE AT THE TALK OF THE TOWN
- BOOGEY WITH CANNED HEAT
- 8 Canned Heat (Liberty) BEST OF THE BEACH BOYS VOL. 1 7 Beach Boys (Capitol) IN SEARCH OF THE
- LOST CHORD
- SOUND OF MUSIC MAN WITHOUT LOVE
- Engelbert Humperdinck
- ARETHA NOW 11 Azetha Franklin (Atlantic) JUNGLE BOOK
- 12 Soundtrack (Walt Disney) FRIENDS
- 27 Beach Boys (Capitol) WHEELS OF FIRE
- MR. WONDERFUL 13 Fleetwood Mac
- (Blue Horizon)
 JOHNNY CASH AT FULSOM PRISON
- TOM JONES LIVE AT THE TALK OF THE TOWN
- CRAZY WORLD OF ARTHUR BROWN 14 Crazy World of Arthur Brown (Track)
- FLEETWOOD MAC 21 Peter Green's Fleetwood Mac (Blue Horizon)
- GREATEST HITS 20 Supremes (Tamia Motown)
 - THIRTEEN SMASH

Music In A Doll's House-"Family" (Reprise) Ray Charles' Greatest Hits Volume 2 -Ray Charles (Stateside) Dean Martin's Greatest Hits Volume

(Dunhitt)

1-Dean Martin (Reprise)

UP AND COMING LPS

GREATEST HITS 5 YEARS 22 Four Tops (Tamla COME THE DAY 19 Seckers (Columbia) STEVIE WONDER'S AGO

- SHE LOVES YOU
- 1 The Beatles (Parlophone) FT'S ALL IN THE GAME 2 Cliff Richard (Columbia)
- I WANT TO STAY HERE 4 Steven Lawrence & Eydie Gorme (CBS)
- APPLEJACK 9 Jet Harris & Tony Mechan
- JUST LIKE EDDIE
- 8 Heinz (Decca) I'LL NEVER GET OVER YOU Johnny Kidd &
- The Pirates (HMV) DO YOU LOVE ME 12 Brian Poole & Tremeloes (Decca)
- IF I HAD A HAMMER 16 Trini Lopez (Reprise) THEN HE KISSED ME Searchers (London)
- WISHING 13 Buddy Holly (Coral) BAD TO ME
- 3 Billy J. Kramer (Parlophone) YOU DON'T HAVE TO BE A BABY TO CRY 7 The Caravelles (Decca)
- WIPEOUT 16 The Surfaris (London)
- I'M TELLING YOU NOW 6 Freddy & The Dreamers
- SHINDIG - Shadows (Columbia)
- DANCE ON 14 Kathy Kirby (Decca) BLUE BAYOU/MEAN
- WOMAN BLUES - Roy Orbison (London) STILL
- THEME FROM THE LEGION'S LAST PATROL' 11 Ken Thorne & His Orchestra

15 Karl Denver (Decca)

SEARCHIN' - Hollies (Parlophone)

BRITAIN'S TOP R&

- ARETHA NOW
- (Atlantic 587114) THE IMMORTAL . . . 6 Otis Redding
- THIS IS SOUL 1 Various Artistes (Atlantic 643301)
- 7 Ray Charles SOUL SERENADE
- GREATEST HITS
- WISH IT WOULD RAIN 2 The Temptations (Tamla Motown TML 11079) LADY SOUL
- (Atlantic 587 099) MR. WONDERFUL - Ficetwood Mac
 - Canned Heat (Liberty LBL 83103)

BOOGIE WITH CANNED HEAT

IATIONAL CHART COMPRED AT THE RECORD RETAILER

26 AMERICA

KEEP ON

30 LIGHT MY FIRE

MONY MONY

25 (17) Timmy James & Shondells (Major Minor)

22 (8) Moody Blues (Deram)

AND COUNT TO TEN

22 (14) The Crazy World of

THE GOOD, THE BAD,

LES BICYCLETTES DE

(1) Engelbert Humperdinck

Arthur Brown (Track)

AND THE UGLY

38 I NEED YOUR LOVE

31 (11) Fleetwood Mac (Blue Horizon)

WHEN THE SUN COMES

29 (5) Long John Baldry (Pye)

40 (3) Wilson Pickett (Atlantic)

SHINING THROUGH

C'MON MARIANNE

37 (7) Grapefruit (RCA)

47 (3) Jimmy James &

RED RED WINE

Vagabonds (Pye)

43 YOUR TIME HASN'T

COME YET BABY

41 (11) Elvis Presley (RCA)

46 (12) Simon & Garfunkel

43 (10) Roy Orbison (London)

- (1) Roy Orbison (London)

42 I'M A MIDNIGHT

44 MRS. ROBINSON

MARIANNE

46 WALK ON

— (1) Cliff Richard (Columbia)

HEARTACHE

MOVER

36 (3) Hugo Montenegro

28 (12) Dusty Springfield

33 VOICES IN THE SKY

34 I CLOSE MY EYES

FIRE

BELSIZE

SO BAD

(Decca)

21 (12) Nice (Immediate)

MY LITTLE LADY

45 (2) Tremeloes (CBS)

ONE INCH ROCK

24 (14) Bruce Channel

48 (2) Jose Feliciano (RCA)

DANCE TO THE MUSIC

23 (12) Sly & The Family Stone

30 (4) Tyranossaurus Rex (Regal Zonophone)

- THOSE WERE THE DAYS 2 (3) Mary Hopkins (Apple)
- 2 HEY JUDE 1 (4) Beatles (Apple)
- 3 JEZAMINE 6 (7) The Casuals (Decca)
- GOTTA GET A MESSAGE TO YOU
- 3 (8) Bee Gees (Polydor) HOLD ME TIGHT
- 7 (8) Johnny Nash (Regal Zonophone) SAY A LITTLE PRAYER (8) Aretha Franklin (Atlantic)
- DO IT AGAIN
- 5 (10) The Beach Boys (Capitol) ON THE ROAD AGAIN
- 8 (10) Canned Heat (Liberty) LITTLE ARROWS
- 13 (6) Leapy Lee (MCA) LADY WILL POWER 9 (8) Union Gap (CBS)
- HIGH IN THE SKY 11 (9) Amen Corner (Deram)
- CLASSICAL GAS 12 16 (5) Mason Williams (Warner Bros.)
- HELP YOURSELF 14 (11) Tom Jones (Decca)
- DREAM A LITTLE DREAM OF ME 12 (7) Mama Cass (RCA)
- THIS GUY'S IN LOVE (II) (13) Herb Alpert (A & M)
- HARD TO HANDLE 15 (9) Otis Redding (Atlantic)
- ICE IN THE SUN 17 (6) Status Quo (Pye)
- HELLO, I LOVE YOU
- 19 (3) Doors (Elektra) 19 RED BALLOON 39 (2) Dave Clark Five
- 20 I LIVE FOR THE SUN 26 (5) Vanity Fare (Page One)
- 21 I PRETEND 18 (14) Des O'Connor
- 22 . A DAY WITHOUT LOVE 35 (3) Love Affair (CBS)
- 23 YESTERDAY'S DREAM 27 (6) Four Tops (Tamla Motown)
- 24 THE WEIGHT 38 (2) The Band (Capitol)
- 25 SUNSHINE GIRL 20 (11) Herman's Hermits (Columbia)
- ONLY ONE WOMAN - (1) The Marbles (Polydor)
 - 49 DREAM A LITTLE DREAM OF ME 12 (7) Anita Harris (CBS)
 - 50 ELEANOR RIGBY 44 (9) Ray Charles (Stateside)

A blue dot denotes new entry.

In our "bubbling under" section of the chart page. Frankle Vaughan's new single was inadvertently listed as "Susan Is"-an error caused by a mistake in transmission of copy at press time. It is, in fact, "Take Back Your Souvenirs" . . . a production "tipped" for the Fifty by reviewer Peter Jones.

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Continued on page 12

Mamas And The Papas R.CA. 29 Tom Jones (Decca) BRITAIN'S TOP R&B SINGLES

I SAY A LITTLE PRAYER 1 Aretha Franklin

HOLD ME TIGHT 2 Johnny Nash Regal Zonophone RZ 3010) HARD TO HANDLE/AMEN

J Otis Redding Atlantic 584199) YOU'RE ALL I NEED TO GET BY Marvin Gaye & Tammi

Tamis Motown TMG 668) HIP CITY 9 Junior Walker & All Stars (Tamia Motown TMG 667)

I'M A MIDNIGHT MOVER Wilson Pickett Atlantic 584283) GIVE ME ONE MORE

CHANCE II Wilmer and the Dekes (Action Act 4500) I'LL DO ANYTHING 13 Doris Troy (Toast TT 507) 19

YESTERDAY'S DREAM 6 Four Tops (Tamla Motown TMG 665) WHY DON'T YOU TRY ME

- Maurice & Mac

NOTHIN' 17 Little Carl Carlton (Action Act 4501)

RED RED WINE 16 Jimmy James & Vagabonds (Pye Int. 17579)

7 Valentines (Soul City SC 106) THE HORSE

ANOTHER WAY 13 Sam & Dave Atlantic 584211)

Cliff Nobles (Direction 58/3518) CAN'T YOU FIND

DANCING MAN - Ernie K. Doe

THE WALLS OF HEARTACHE 19 The Bandwagon (Direction 58-3670) PRAYER MEETING

10 Willie Mitchell

(London HL 10215)

18 TURN ON YOUR LOVELIGHT 5 Bill Black's Combo London HL 10216) BREAKING DOWN

11 HITCH IT TO THE HORSE 14 Fantastic Johnny C. (London HL 10212) COMPETITION AIN'T

14 IT'S ALL OVER NOW

ALBUMS

- GREATEST HITS VOL. 2 Willie Mitchell
- 4 Stevie Wonder (Tamla Motown TML 0075)
- 10 Aretha Franklin (Blue Horizon BPG7/63205)

PENFRIENDS at home and abroad.



Fifth Dimension knocked out by Gulliver's People at Tiffany's last week . . . the last person to knock the Beatles off the number one spot was Cliff with "Congratulations" how ironical dept.: last female singer to have top spot in British charts was Sandie Shaw with "Puppet On A String" ... which female member of the Arthur Howes Agency was thrashing about on last week's Top Of The Pops? . . . Fifth Dimension newie here called "Good Times" . . . Sly of the Family Stone refused entry at the Winton Hotel last week . A.35: "Hey" ... any truth in the rumour that Arthur Brown's next is to be specially released on November 5? . . . very few Radio 1 pop talks have proved more interesting than Gordon Mills' revelation-packed self-profile on Scene and Heard . . . for Royal Guardsmen's next single, how about "Snoopy vs. Engelbert Humperdinck"? . . . trust the Stones to come up with the most panned album cover ever . . . The Fugs arrive in Britain on September 30 and appear at the Roundhouse, Chalk Farm, the following Friday

Fairport Convention doing extremely well at the Marquee where they now have a seven-week residency . . . whose eye is Mary Hopkin the apple of? . . . the Cream's next, and possibly last, U.S. tour starts on October 4 . . . is there anything more underground than the Pudding Chair Sometime's brilliant rendition of It's Hare Krishna mantra? . . . why is it that the really talented U.S. artistes visiting Britain are less big-time than their less talented colleagues? . . . W. C. Fields is alive and well and living in Record Mirror . . . The Face predicts big impact for Pretty Things' next album, "S.F. Sorrow" ... Mick Wayne of Junior's Eyes currently writing a pop symphony . . . reader K. Allfumb suggests: "Could the Pudding in Pudding Chair Sometime possibly be the Beast?" . . . Q.36: What stands on end during an Arthur Brown performance, inspired a wildly successful TV jingle, and is due to open in London on the very day that the censor's office closes for good? . . . surely it is no co-incidence that the first Stoned Soul Picnic is to be held in Griffith's Park . . . James Brown to star in feature film "The James Brown Story" . . . Nafalda Hall now administration director fer Paragon Publicity . . .



ARE YOU READY FOR RAY STEVENS

Better get ready, because he's coming to take care of business in Britain. The star with social awareness, the singer who sounds like the truth, he's currently knocking the breath out of us all with his latest single, 'Mr. Businessman' MON 1022. It's a song about a man that everybody knows, and it says the things that everybody thinks. Ray Stevens is the man with enough nerve to say those things.

He'll be here for a week, so watch out! His next song may be about YOU.





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Continued from page 11 NEWS of the Pirate stations, send

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Keith Emerson: FROM DANCING ACADEMY TO POP

HE thought of Keith Emerson playing a delicate scale for a young ladies' dancing academy is one to make the mind boggle — but it happened, and only a very few years ago!

Keith has come to the top as perhaps the most significant new musical personality of the year by means certainly not delicate: brilliant, thumping organ-playing and a physical rapport with his instrument close to being erotic.

An act, indeed, probably not approved by that dancing academy in Worthing, in which he performed in his spare time for nearly two years-"doubling" with a local pub!

"I was very reserved at that time," says Keith, now 23. "During the day I worked in a bank, at night I played the pubs along with a drummer and bass player. We were on our own scene. We had no contact with the music scene except through records. It didn't interest me much-I didn't want to

His interest was centred in classical and Church music-Vivaldi, Bach, Sibelius. Two things brought him into Pop. One was a boring, watershed afternoon in the Bank when he suddenly put down his pen and thought: "What the hell am I doing here, when I could be playing?" The second was in the Bank's manager agreeing with him: "You're looking tired," said the boss, "You'd better choose between banking and music."

It was then, after a gig in Brighton's Starlite Rooms, that Garry Farr heard Keith playing and invited him to join the T-Bones. Moving to London, installed in a Paddington hotel familiar to many a "groupie" arriving on the big-City scene, Keith just couldn't believe it had happened.

"It was like a big holiday. I felt sure it had to end," he says. Not until he actually played the Marquee Club had he even seen that august launching-pad for new talent.

But end it did not. While in the T-Bones he worked his way through the Jimmy Smith phase which hits most organ-

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Miscellaneous

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personal

KEITH EMERSON

ists, it seems, at one time or another, and on leaving the

group began to develop a style of his own. He formed The

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work out pretty quickly what your own thing's going to be,"

says Keith. "We've got our own thing going for us and that's

why we must be one of the happiest groups around. We

play what we want to play, and people seem to like it. That's

Davison to join him-in the spring of last year.

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