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Week ending
November 2nd, 1968

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YOUR PAGE



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ARE WE ALL JUST A LITTLE JEALOUS OF JOHN?

RADIO UPSET

THE ending of Radio One's test show, Tuesday Midday Spin, hosted by our number 1 d.j. Tony Brandon, is very upsetting. I hope Tony will have a new regular show because Radio One will lose its only quality d.j. and programme otherwise. Until then, there'll be an empty space, and everyone, especially me, will miss Tony's delightful and happy personality. — Jackie Adams, Brades Rise, Oldbury, Warley, Wores.

RICH UPSET

I AM rather upset due to what Buddy Rich (RM 19.10.68), has to say about drummers. Having stated "I don't like people putting music into different categories" he then categorises Ginger Baker as a pop drummer, saying: "He can't be that good if he's in pop". On being told that Ginger had played jazz, "Well I'd like to hear him. But if he played jazz he should have kept with it." He had previously said that drummers should "Find their own thing". Not only is he narrow-minded, but obviously biased against all forms of 'pop' music, with the exception of jazz.

May I remind Mr. Rich that the word 'pop' applies to any form of music which is popular, and that Acker Bilk, Kenny Ball, Dave Brubeck, Chris Barber, Herb Alpert and Louis Armstrong are among the many jazz artists who have chalked up huge successes in the pop field. As for drummers in pop, he should take a close listen to Nicky Mason, Ric Lee, Keith Moon, Graeme Edge, Jim McCarty, Fito de la Parra, Jerry Allison, and Ginger Baker, who is every bit as talented as he is! — Roddie, 21a County Rd., Walton, Liverpool 4.

PIRATE INFO

IN answer to Kenneth Watson's letter in the October 19th issue of RM, Radio Veronica on 192 metres is Europe's only surviving off-shore radio station. "The Admiral" Robbie Dale is the only English-speaking D.J. His three shows are on Sundays, Mondays, and Wednesdays from 10.30 p.m. until midnight. Radio Veronica started broadcasting in April, 1960—before any

of the British pirates appeared. The shows are prepared on land, and then sent to the ship (the Nordene), which is anchored 5 miles off the Dutch coast. The 10 kilowatt transmitter enables this excellent Free Radio station to be heard throughout Holland, in the Flemish-speaking part of Belgium, and—in favourable weather conditions—a large part of south-eastern England.—June Pearl, FRA, 239 Eastwood Road, Rayleigh, Essex.

VAL: Reader L. Kraai also sent some additional comments about Radio Veronica: "Once a month there are some Dutch lessons on the station in a programme 'Help er rit een olitant in de tram' (Help there's an Elephant in the tram)" on Friday night, 11 p.m. to midnight. "The Admiral is not the only 'Real pirate' who is left. There are more 'real pirates' and not only in England. If there are some readers who want to know some more of 'your friendly host on the Dutch coast', send your letters to me. The address of the station is: Radio Veronica, Postbus 218, Hilversum, Holland.—Leen Kraai, Jar., Muilwyckstraat 4, Papendrecht, Holland.

PERISHERS

I READ your letter page every week and I'm sick of reading about this group and that group being the best. I think the best group since the Beatles, yes, the Beatles, are the Perishers, who are also from Liverpool. They are really the best group I have ever seen on stage. I have tried to talk to them when they were here but I couldn't get through all the other girls asking them questions! Can you tell me something about them and where I can write to them please, especially the singer. — Angela Bristow, 221 Malt-house Road, Portsmouth, Hants.

VAL: The Perishers are: Dave Stephenson, born Liverpool, February 2, 1959 — organ and lead vocal; Yanny Tsamplakos, born Liverpool, July 1, 1959 — lead guitar and vocal; Mike Baron, born Bavaria, March 17, 1956 — drums; Norman Bellis, born Liverpool, June 6, 1947 — bass guitar. The group were discovered by Mike Berry at Liverpool's Mardi Gras in April 1968. They are currently recording the follow-up to the self-penned "How Does It Feel", for release on November 22—possible titles "Talk To Me" or "Who Needs Love", both self-penned. The Perishers are particularly popular at Liverpool (where crash barriers provided for the herd were used!), Portsmouth, Folkestone and Salisbury.

You can write to the group, c/o Mike Berry, 155-157 Oxford Street, London, W.1.

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WITH John Lennon facing a drug charge I suppose our decrepit Beatle knockers will now be in their own little glorified element with yet another chance to defame and fracture one of the country's—if not the world's—super pop personalities. All this knocking certainly does not perturb the public and is obviously ignored by the Beatles themselves.

I think that one of the main reasons that the Beatles are spurned upon is that we are a little jealous of them—yes, I repeat, jealous. Which one of us at any time hasn't wanted to be in one of the Beatles' shoes (drug charge or not)—I know I'd jump at the chance, and so would everybody else.

John Lennon's appearance in the nude with Yoko Ono started an uproar—well what's wrong with being nude, don't we all like being nude at times? The only difference being we prefer to be nude in private and not in a picture on an LP album.

I suppose one could comment on many Beatle "incidents" but personally I can only say that I have a profound admiration for the Beatles and their insuperability.—R. Parry, Groes Efa, Denbigh, N.Wales.

RAW BLUES

BUTTERFIELD: the greatest? Many blues groups hit the LP chart, for example Canned Heat, John Mayall, Fleetwood Mac, etc. But, the Butterfield Blues Band? No. They have recorded four great LPs since 1965 and the latest 'In My Own Dream' is sure the greatest. Just listen to 'Morning Blues' by Bucky Maughn, or the raw 'Just To Be With You' with Al Kooper on organ. There is also a funny song 'Drunk Again' by Elvin Bishop. You perhaps say, we have better

musicians in G.B., but you have no group with this raw and driving sound, the Paul Butterfield Blues Band have!

Let us see this fantastic LP in the chart. I've heard Butterfields are coming to Europe some time this year. I hope this is true, so we can see the greatest blues group in the world.—Bengt Lander, Magisterz 4, Sweden.



JOHN AND YOKO—one of their few defenders speaks up for the controversial twosome in this week's lead letter.

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Continued on page 11

from NEW YORK the HAWK REPORT

AMAZINGLY, the success of Johnny Cash in Britain, where he played to packed houses has really stirred the home of country music, Nashville. At last week's Country Music Convention, promoters and agents were talking about the Cash tour and saying that it meant that country music will boom in Britain at long last.

I wonder. Jerry Lee Lewis was at the Convention. And telling everybody that his rock and roll version of Shakespeare's "Othello" — he plays the villain, Iago — will certainly be shown in London early next year. Jack Good will produce it.

Bill Denny is a Nashville publisher, running Cedarwood Music and he told me that Carl Perkins receives more fan mail from Britain than he gets from the States. Again he was working on getting Carl to do some more British concerts. Right now he is working with the Johnny Cash tour and appears at New York's Carnegie Hall soon.

Playing golf with Bobby Goldsboro at Nashville was Bob Montgomery, who is associated with producing all of Bobby's hits. All pop nostalgia fans will know that Bob used to have a Texas radio programme called "The Buddy and Bob Show". Just a couple of guys singing away to their own guitar accompaniment. The Buddy in the show was... the late great Buddy Holly. (It was before he formed the Crickets).

Mama Cass had to drop out of her first Las Vegas night club date (she was replaced by Shani Wallis) because of throat trouble. It is believed she'll have to have her tonsils out... Hollywood rumour of the month: Mia Farrow is reported to be dating that last remnant of flower power, Donovan. She telephoned him long distance from Hollywood to New Orleans and then flew down to see the big. Incidentally Donovan is still exceptionally big in the States — his Carnegie Hall concerts were sold out weeks in advance... Jimmie Rodgers appeared on

TV last week—the first appearance since what he calls his "accident", when following a fracas with police he was in hospital for nearly a year for brain surgery.

Producers of the Bob Dylan film, "Don't Look Back" (an underground favourite in America — not yet shown in Britain, and why not?) are preparing something similar for Johnny Cash. I wonder how many promoters and TV people will allow themselves to be photographed in intimate detail while negotiating contracts as happened in the Dylan film?

America shares the dubious honour with Britain of having an unsingable national anthem. Not even Aretha Franklin could do much with it at the Democratic Party Convention — the one at Chicago — but now it looks like a breakthrough for "The Star Spangled Banner" via a version that Jose Feliciano (a very hot name in the States right now) has recorded.

Blind singer Jose performed the anthem, in forthright soul style at the recent World Series final — the baseball equivalent of the World Cup, or a Test series. Lots of people booed, some writers asked unkindly what the tune was he was singing, but all round there was a big reaction to Jose's version. Now it's being released as a single and tipped for the charts. Says Jose: "It wasn't disrespectful because this country has given me many opportunities — I owe everything to this country, America is young now, and I thought maybe the anthem could be revived now."

Tamla Motown president Berry Gordy literally has a hot line between his Detroit and New York offices. Only he and one other person can use the phone — his opposite number wears the key to the phone around his neck.

Sly Stone (of the Family Stone group) says he will be coming to Britain in February next year despite the unhappy experience of his recent trip. "I didn't realise there were as many vice promoters in Britain, that's all," Sly said about the trip. "We had an equipment problem and they thought we would go ahead without the proper gear because we were young, or something."

"But the British scene was great. You find more rhythm and blues there, even among white acts. They play authentic rhythm and blues. Not just blues but rhythm and blues."

King Curtis, also just back from Europe, digs the scene over there, and will be coming back. He says: "They treat American artists very well over there, whether that artist is white or black. Another thing I like is the fact that nobody rushes. They take a full day over one small TV show. When they do it they do it right."

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CHART SUCCESS FOR PAUL & BARRY'S TWENTIETH

ON the very day I met them an elated Paul and Barry Ryan were celebrating their twentieth birthday and the arrival of "Eloise" in the charts. "It's the greatest birthday present we could hope for," they agreed.

Now Barry will obviously be accepted as a singer in his own right, but I asked him if he had felt apprehensive after "Goodbye" failed to make an impact on the charts. "No, I wasn't apprehensive at all. We were just plodding along before, anyway," he said. "I've only done television on my own so far, and you perform to a camera. Before we could look at each other for support, it was a sort of give and take thing. It wasn't really my image then though. We used to do suave cabaret in evening suits. Now people can accept me for what I am in what I like to wear."

LESS SPONTANEOUS

Paul has stepped out of the stage spotlight, but is being widely acclaimed for his songwriting. He told me how he first composed "Eloise". "I don't really play piano. To me middle C is 1, and I work from there picking out the notes and experimenting. People have said it would be less spontaneous if I played seriously. The intro was the main thing. I wanted to attract people to the song."

"At first," continued Barry, "We didn't particularly like 'Eloise', but we took it to Johnny Arthey, who arranged it. He is so under-rated that guy."

"It's a funny thing, you don't really know what you want until you hear it," said Paul. "The arrangement can give you 60 per cent and you don't even know at the time what you want the other 40 per cent to be until it happens." "We felt sure 'Eloise' must be a hit when the session men rang us up after" added Barry. "We couldn't defend ourselves against criticism before, but after this we feel we can."

CROAKY VOICE

Barry was anxious to defend himself against critics of his recent "Top of the Pops" appearance:

"I had 'flu the day I was to appear and as my voice was croaky Colin Charman thought it would be best for me to sing with the orchestra and record it in the afternoon. I'm going to do it all live next time, because I don't like bad remarks and I can do it." There will surely be more "Top of the Pops" performances when Barry can prove his point. He is also due to appear on "Dee Time" this Saturday.

Barry has recently been added to the Beach Boys' six-day



tour, commencing December 1, and so has the task of finding a suitable backing group to work with him on such occasions. (Any interested groups please contact Barry via the Harold Davison Organisation).

Following this tour Barry hopes to visit America, after completing a new LP. Meanwhile Paul is planning a follow-up single for him.

"I've certainly got the lyrics for it," he explained. "I was sitting in



THE RYANS—a new basis for a brotherly partnership that could be even bigger than before.

a cafe and two elderly women were talking about a window cleaner who fell off his ladder, and so on, and I was writing it all down — Noël Coward was a great one for doing that. It will probably be called 'Gossip'. I want to get Barry three hits and then branch out and write songs for other people as well."

Paul has obviously found his niche, while Barry remains firmly in the spotlight.

VALERIE MABBS

RM'S VALERIE MABBS REPORTS... GUY MITCHELL: POP OR COUNTRY?

THE name is almost a legend. With a string of hits like "Pretty Little Black-Eyed Susie", "She Wears Red Feathers" ("and a mini, mini skirt" it should be now", he jests), "Truly Fair", "Cuff Of My Shirt" and "I've Never Felt More Like Singing The Blues" behind him, it is hardly surprising.

I asked Guy Mitchell—who in fact looks very much like a true Western cowboy, and rides in rodeos too!—how he felt on returning to Britain, and how he viewed the current trends in music.

"I was a bit nervous coming back, but people have been so great," he said. "Tom Jones and Engelbert Humperdinck are doing a fantastic job here, and I'm glad to see it. For so long Americans were coming over and it was all one way." Guy agreed that groups were more prominent now than when he was in the charts, but said: "There will always be good singers like Tom Jones, Shirley Bassey, Petula Clark and so on. It's changed happily so. An apple has only to ripen then it has only to rot!"

In America Guy Mitchell is known as a country and western singer, although fewer people in Britain would recognise him as such; "American audiences have their opinion, mine is a subjective one, it doesn't really matter," he explained. "It can be a folk thing; if you add electric guitar it becomes C&W; a little beat and a bit of freedom and it becomes R&B. I know that I do pop. I've also done a lot of ballads. I'll sing for nothing with Peggy Lee. I admire just about everybody for their talent; I try to find out what people are doing."

Guy, despite all his success, is obviously pleased and slightly amazed, with the reception he has been given in Britain, and is now looking forward to meeting all his friends here.

He's at: Mildenhall, October 31 and Ruislip NCO Club and Air Base on November 1. Guy then travels to Germany on November 7 to 17, returning to Britain for TV and radio dates and the release of his new single "Frisco Line".

DEE DEE WARWICK'S IMAGE BATTLE



DEE DEE WARWICK

AVOIDING that "cashing in" category can be very tricky when one decides to follow a brother or sister into the singing profession. To buck those inevitable comparisons, takes a goodly amount of courage and a heck of a lot of ability to rely on. A case in point serves up a talent well equipped for the challenge.

"I was considering another name," explained Dee Dee Warwick, sister of Dionne. "When one of my records 'I Want To Be With You' became a hit and established me as Dee Dee. The trouble, which was mild anyway, came before that release. After it, I had relatively little feedback. I really don't think a name matters if one has what it takes to be a singer. If I was the sister of the Pope and he could sing, I don't think I'd change it now."

"One of the other factors which did cause problems was the American D.J.s love for Dionne. 'I Want To Be With You' which came from the musical 'Golden Boy' sounded a little like Dionne. Disc Jockeys constantly refuse to play records which sound like my sister, or recordings of her songs by other artists. They refused Aretha's 'I Say A Little Prayer' because Dionne had recorded it. I think I've broken through that now, but it was annoying."

For those who don't know, Dee Dee explains a little of her history, likes and dislikes, and future plans:

"I started on the 'Blue Rock' label and later went to Mercury. Blue Rock was all R & B music and I didn't want to be burdened with and imbedded in the R & B vein. Mercury does very well and handles my recordings beautifully. The only setback was their lack of fire in publicity and promotion. But we've had a discussion and came to an agreement over that."

"My style always reeds work. You don't reach a point where it becomes flawless. I need to bring the audience in my direction. Now that I'm back with my original producer Ed Townsend, we can really get down to work. If this doesn't go, it will be my last year at Mercury. From there, the best labels are Atlantic-Stax. Not Motown, that's a racket. But I like Mercury's family type organisation and would love to stay Dionne is starting her own label and wants me to record for it. Perhaps even do a duet number with her. My pet peeve, however, is that I feel I've enough talent to exist on my own; to separate and establish myself before I think of a further connection with my sister on records."

"I'd even like to do some opera. Not a whole production, but opera numbers converted to my own style. Rather than be labelled, I include ballads, psychedelic num-

bers, folk and other forms of music in my act. All my own versions of course.

"I really look forward to the rest of my tour here. In the States one has to command the audience. Win their attention or take what they'll throw at you. Here it is almost a courtesy, which eliminates that initial thrust to draw their complete appreciation. It is nice and placid in Britain. And no riots to cause cancellations."

"From here, it's back to my first West Coast tour... with Ed Townsend behind me, things will hopefully run smooth. He's a great talent, Neurotic but talented. I think I'm becoming a bit neurotic myself."

You can see Dee Dee on November 2nd at The Boat Club, Nottingham, and November 4th at the Orchid Ballroom, Purley. LON GODDARD.

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THE PEDDLERS

THE PEDDLERS, in case you didn't know, are three highly talented fellows. They do a great deal of T.V. and cabaret work and in this field are among the highest paid in the country.

Recently I had the pleasure of seeing them perform in cabaret and was very impressed. The Peddlers did a few of their numbers from their new LP on CBS 63411 entitled "Three In A Cell" which included: "On A Clear Day", the very fast "In The Still Of The Night" and "People". The Peddlers' act is one of the most polished I've seen. Particularly impressed I was with drummer Trevor Morais. He is the big showman of the group—the stick whirrs, rolls and his clever accentuating. The other goodly members are the charming Roy Phillips who is the vocalist and organist and Tab Martin the bass guitarist.

You could say their music isn't pop but leaning more towards jazz. But as entertainment The Peddlers are the tops. Their act goes from standards like "Back In Your Own Back Yard" to up-tempo 12 bar blues in which they swap chase choruses with each other. One of their best received numbers is "Sneakin' Up On You".

Trevor Morais told me how he felt about music. "Basically I'd like to play jazz. But unfortunately there is no money in it. I've played with jazz groups in the past but they haven't lasted very long. Ideally I'd play with a jazz group if it was assured of money and work. Fundamentally money doesn't bother me too much. We do quite nicely thank you at the moment. One place I'd like to play is at the Ronnie Scott Club—that's the only club I enjoy going to."

"We've been together as a group for nearly four years. And this is the only way you can really get together in your playing," Trevor continued. "The group does a lot of work in the Northern clubs. In fact the three of us met up North. It was in a music shop in Manchester and we all discovered we had similar musical tastes so decided to form our group."

The Peddlers' policy is to play good music. A mixture of standards and the best of the recent pop songs. Things like: "Stormy Weather", "Basin Street Blues", "On A Clear Day" and "People", "Who Can I Turn To", etc.

Trevor said, "I am not worried about not having hit singles. Our sales come mainly from LPs. An LP is a better vehicle for our material—you can do more of what you normally do at clubs on them."

The artistry of The Peddlers comes across on LP just as well as seeing them in person.

the 12th EDITION

DAVE Dee and Top of the Pops have something in common; they are both unstoppable. TOTP just celebrated its 250th edition, so it was only right to get Dave's comments on his enviable string of top ten victories. In the raucous atmosphere of the BBC club, he remarked:

"I'm really pleased with 11 hits in a row. It's hard to believe it amounts to that many. Ken Howard and Alan Blaikley consistently turn out top quality stuff that is really suited for us. This is because they write specifically for us and not just a bundle of demos to try and sell. We usually discuss what type of song is needed before it's written. We decide whether it should be slow or fast. Maybe the last one was a hit but the kids couldn't dance to it or something, so we make the next one beatier. Even before we hear the new number, we know it will be the song."

"Only the Beatles are assured of top ten hits before release. The advance orders alone pull them in way before the record is out. Our advance orders pull us into the top 50. I don't find

that each disc brings us higher up in the chart before release though. In fact the last one, 'The Wreck Of The Antoinette', was a little slower than the rest. It's beginning to move now, but it was released during a slump in chart activity. Nothing was happening in the top ten which meant fewer people were buying singles. I think we're out of that period now though."

Dave explained that there was no impatience in the group toward writing their own single . . .

"There is no reason to endanger our present success by attempting our own single. We've written all our 'B' sides but we leave the 'A' sides to Howard and Blaikley. If one of their songs was not up to par, we'd tell them. However, there is no apprehension concerning that. I think some of the songs we write could do just as well in the charts, but we have lots of time and waiting is no trouble at all."

Whoever the writer is, you know Dave will turn out a good sound. I thought it was about time, then, to have a little alcoholic celebration in honour of the 12th edition of Dave Dee, Dozy, Beaky, Mick and Tich.

LON GODDARD

DAVID: DARK HORSE OF THE POP WORLD?

IS David Essex the dark horse of the pop world? The 21-year-old singer has been on the sidelines of recording fame for some time, but now, with Leslie Grade taking over as his personal agent, the question becomes valid.

Leslie Grade is always extremely selective about an artiste he chooses to represent personally. Already he has booked young David into the lead role in "The Magic Carpet", a musical at the classy Yvonne Arnaud Theatre, Guildford, and he has told him: "You've got just the right face for films. Take your time and don't be in a hurry. Look what we did for Cliff."

Despite his striking good looks, the dark-haired, blue-eyed Essex certainly hasn't hurried to date. But he is a fighter and where scores of singers he started out with three years ago have given up, he battles on in his quest for recognition.

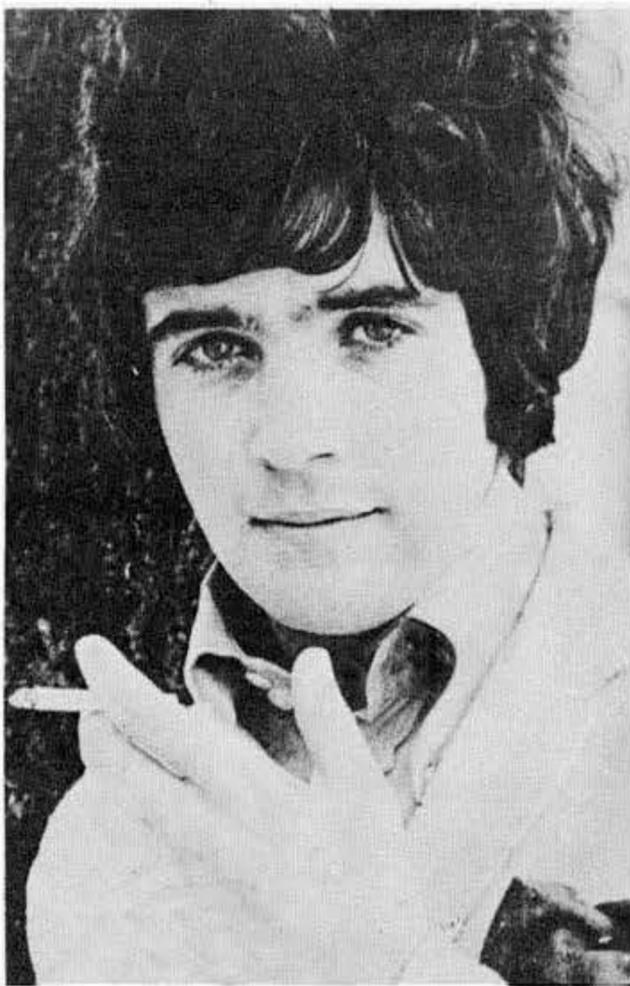
Some prestige recognition he has had but everyone knows it has to be commercial to win the sort of prestige that opens all the right office doors.

David has recorded intermittently first for Ritz-Fontana (Bunny Lewis), then for M.C.A.'s Uni label, without finding a song that has made an impact on the charts. He has sporadically loomed on the horizon only to vanish from sight for months on end.

Deejays from Alan Freeman to Paul Kay and Sam Costa to John Peel (!) have plugged him but some people in pop haven't heard of him. When Stuart Henry met him at a party thrown by Lionel Bart recently he was surprised to discover David was British and not American!

With his new release, "Just For To-night", David's voice seems to have undergone a startling change. What were once raw rave-up pipes have assumed a much smoother texture. The voice has range, power and is both whiplash and honeyed.

Is the vocal change part of his growing up? His manager, Derek Bowman, says: "To a large extent it is. But another factor is that David has been in stage musicals belting out numbers in 1500-seat theatres whilst at the same time recording delicate songs under Mike Leander's baton. He has had to adapt his voice to different media."



DAVID ESSEX—long on the sidelines, now on the verge of a breakthrough.

Pye have now signed him and Tony Macaulay, who has produced the record, says of his voice: "It's got a hell of a lot of guts. I wanted to record him when I first heard him sing two years ago but he wasn't free. He looks so great—really the voice is surprisingly mature for such a young face."

Macaulay has joined forces with Barry Mason to write the song—their first together. It's a good song and if producers give it a chance, it could see David into the charts.

But David is not as worried about that as he once was. Leslie Grade says: "It's a marvellous record but I'm not just concentrat-

ing on that. I'm even more excited about David's future in the theatre and films."

In his upcoming show David will have to act, sing, dance, fence and play an Oriental drum. He is accomplished in all these departments as during the gaps between his records he managed to get into a repertory company. He toured Britain in musicals and even did a short course at R.A.D.A.

As a dancer he has been trained by American negro coach, Buddy Bradley. As a drummer—well that's how it all started—singing and drumming in R & B in East End pubs. He's an all-rounder, in fact. He's to be seen on "Discotheque" on ITV on November 8.

FROM THE LOVE AFFAIR BAG COMES SPRINGFIELD PARK...

IT'S a year now since the team of people who originally banded together to launch the Love Affair first tasted success. It's no exaggeration to say that the Love Affair are now one of the biggest attractions in the country, and the team—co-managers Sid Bacon and myself (John Cokell), musical director Keith Mansfield, and C.B.S. exploitation man Derek Everett—are well pleased.

Since launching the Love Affair, we have often thought about trying to emulate our initial success with another group. The reason we have waited so long before adding to our stable of artistes is that we wanted to see the Love Affair firmly established before working on anything else. The Love Affair have now had three hit records (all thanks to you—the fans!) and we feel the time has come for us to channel our efforts elsewhere.

GOOD IMAGE

We have searched hard and long for a really good group to take under our wing—and have finally chosen the outfit we launch this month . . . Springfield Park. We are great believers in a good image, because this is the thing which really makes a group. We believe Springfield Park have a very strong image, and this is borne out by the reaction to the group since they recently went "on the road".

The name Springfield Park was derived from a park near the boys' house in North London, where they regularly go for song writing sessions. Frequent visitors to their house are the Love Affair, who join in on impromptu jam sessions (much to the dismay of the group's immediate neighbours!).

In lead singer Tony Curtin, we have someone who is not only gifted vocally, but has tremendous stage presence and, equally important, girl appeal. Indeed, each boy in the group has his fair share of female admirers and together, they have that special kind of magic which one feels rather than sees.

CUTE GUITARIST

Andy Gee (lead guitarist) is the cute one of the group and enjoys his music more than anyone I know. Pianist Martin Croxford (who also doubles electric piano and organ) is the one the boys usually turn to when an emergency crops up. A very fine blues pianist—and a lad with a quick, nimble mind.

Barry Tustin has been playing drums since he was quite a youngster and lays down a driving beat. Technically very proficient, he is also the group's accountant—a marvellous chap with figures (cash as well as the female variety!).

Bob Sapsed (bass guitar) is very quiet and reserved and a very fine musician. It is Bob's solid bass



SPRINGFIELD PARK—managed by John Cokell of Love Affair fame. And here he talks about his latest discovery.

playing that gives the group its fantastic drive. He also looks after the group's bookings.

Springfield Park's debut record, "Never An Everyday Thing", is the first I have produced together with Keith Mansfield, who I am sure you will remember from The Love Affair, Dusty Springfield, Marmalade, etc., hits. Besides co-producing the record, Keith has also taken care of the arrangements and has turned out yet another sound all his very own.

If we experience anything like the same success with Springfield Park as we did with the Love Affair, we'll be on top of the world. The group are excellent, the song is great—and we just hope that you, the fans, agree enough to put "Never An Everyday Thing" and Springfield Park into the charts.

250 POPS IN THE BUSH

SHEPHERDS Bush. There are vegetable stalls and coffee stalls and people and shops and a fish and chip bar and people, and it's probably raining anyway as you jostle your way through the crowds all returning home from a hard day's work or doing their last minute shopping because a lot of stores in Shepherds Bush stay open late. It's about half-past six or seven in the evening, and you're cursing the traffic that's delayed you, because you're in a hurry to get to BBC's Lime Grove Studios. Because Top of the Pops starts in half an hour or so and you don't want to miss the transmission.

That's a weekly scene that a lot of people in the pop business will recognise. A sort of behind-the-scenes scene, if you like. Top of the Pops is important — it's important to the ten million viewers who have been watching it every week for the past five years almost. But it is equally important to the people involved in pop who meet, perhaps not quite every week but every so often, in the BBC Club at Lime Grove before, during and after transmission.

And last week's show was the 250th edition. "Not as important as next January's fifth anniversary edition will be" said Keith Smith



MARY HOPKIN

from BBC's Publicity Department, "but a milestone all the same." A milestone that was attended, it seemed, by just about everybody in the business. The club was as crowded as Leicester Square Station in the rush-hour and as I elbowed my way into the mass I heard a voice say: "Anybody'd think BBC were giving away free champagne the way everyone's come here to celebrate this evening." Needless to say BBC weren't giving away free champagne, or free anything for that matter, but everyone was there to celebrate anyway. Always a mecca, just a bit more of a mecca than ever last week.

It was on New Year's Day 1964, that it all started — the first ever Top of the Pops came from a studio in

Manchester. And it was the first of a scheduled 13 shows. I don't think anybody at that time could have guessed the programme would be quite so successful, nor could they have guessed that it would be going strong after 250 editions. The programme has been a regular must for ten million viewers on an average since it started, and though other programmes are higher in the TV ratings none have been quite so consistent.

Why has it been so consistently successful? While there last Thursday I put this question to a variety of people. The management and songwriting team of Ken Howard and Alan Blaikley. Colin Charman who produced the show (Johnnie Stewart the regular Top of the Pops producer and the man who started the whole thing off in the first place was away on holiday "sunning himself on some coast somewhere with nary a television set to his name I shouldn't wonder"), Dave Dee who was on the show. Publicist Burnett Rigg. And many many more from all sides of the business. And all came up with virtually the same answer.

"Basically Top of the Pops owes its success to the fact that it reflects the pop charts. It's a Top Twenty show more than a pop show, and because the charts are all important, the show is important. Obviously there's more to it's success than just that — the show is always as up to the minute as the charts — in production and filming and format. But it reflects the charts, and as long as there are charts there'll be a Top of the Pops."

All the television companies are searching around for a format for a new pop show, and since Top of the Pops started shows have come and gone — most of them far from brilliant. I can't see that there would ever be a replacement for "TOP"—it may not be exciting, just as the charts are rarely exciting. But, for a while yet anyway, it's necessary and important. It may be limited—but it's done to the very best of its limitations.

DEREK BOLTWOOD.

SCREAMIN' BRIAN DOWN IN MEMPHIS...



SCREAMIN' BRIAN SIMMONS, with the evil-looking moustache, in the company of Jerry Lee Lewis and Jerry's mother at the Longhorn Ballroom, Texas.

RECORD MIRROR readers are adventurous. They pick up their own favourite style of music, be it C and W or Soul or R and B, and often they make treks West to get to the seat of the music they particularly admire. Like, for instance, Screamin' Brian T. Simmons, of West Dulwich, London, just back from Memphis.

He is very much involved in the Rockin' Ronnie Hawkins Fan Club. And he writes of his trip: It was mid-morning when Ray The Hawk Stevens, Bullmoose Wilson and myself drove up to the swank-looking building in which are the offices of National Artists Attractions. We'd driven non-stop from St. Louis and were exhausted and looking rather motley in our dungarees.

WAITING ROOM

We walked into the waiting room and there met Claudia Gleason, the charming wife of the leader of the Bill Black Combo. We asked to see Ray Brown, so Claudia rang through and soon he came in to see us, closely followed by star Memphis saxophonist Ace Carnon. Both Ace and Ray seemed glad to see us.

We got on to the subject of Jerry Lee Lewis and his career. Ray told us that "Catch My Soul", the rock 'n' roll musical that Jerry Lee had starred in some weeks previously had broken all box-office records in Los Angeles and Smash Records were thinking of putting out an original-cast album of the show.

"Catch My Soul" grossed a mighty \$7,833 dollars in its last week at the Ahmanson Theatre in Los Angeles — a big success. Ray was specially pleased about Jerry Lee's latest "What Made Milwaukee" scoring high in the charts. And we noticed that Ray took note of some of our suggestions about Jerry Lee's future career.

In the afternoon we left for Phillips International Studios, home of the famous Sun, Phillips and Holiday Inn labels. Ray drove us over.

HAPPY-GO-LUCKY

There, after a few minutes a tall, well-dressed man appeared and introduced himself as Knox Phillips, eldest son of the owner, who told us there was a recording session in progress and would we like to go in and watch.

The scene in the studios was amazing. Everyone was laughing and joking — in fact it was like a party atmosphere. We caught them as they were playing back some of the recordings and they asked our opinions — and we're sure this astonishingly happy-

go-lucky attitude towards their profession is a key factor to account for the high quality of the work put out by this studio.

The young group recording were, that afternoon, unnamed as they'd only just got together — the song was "Night Time People", somewhat of an experiment and very much in the underground box.

Ex-Sun recording artists are dropping in the studios all the time. We met Billy Lee Riley, who now records for the Southern Soul label, and Dickie Lee, who records for Atlantic.

While we were in the studio we were played some unreleased recordings by Jerry Lee Lewis and Charlie Feather, and we noted that most of Jerry Lee's material was in a country ballad vein. One track that stood out was "Wild Hong Kong Blues". In my opinion one of the best recordings he has ever made. I was also very impressed by the Charlie Feathers' recordings.

LADEN DOWN

At dusk we left Knox and the rest of the crowd, who were still working hard, and went on to Tom Phillips' record shop — a very awkward place to find, rather like a glorified barn, with a large sign outside saying "Cut Price Records".

Tom himself reminded me of Buddy Olsen — and he turned out to be a real Southern Gent.

After hearing more unreleased material by Charlie Feather, all four of us went to the warehouse at the back of the shop. An unbelievable place. There were just millions of records and I wouldn't doubt that you could get any record ever made in the last ten years in America.

We left late evening. Laden down with records. Tired and hungry. But we knew the real meaning of Southern hospitality.

BRIAN SIMMONS

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TINY TIM



WHO was it that arrived at a Carnaby Street chemist sitting in a monstrous convertible Rolls Royce? Who was it that came to the world's most famous clothes fashion centre to shop for cosmetics? Who was it that threw bouquets of flowers and kisses freely into the curious and sizeable crowd below? Was it Charles Atlas? Was it Mighty Mouse?

No, but nearly as big, it was the great American phenomenon Tiny Tim.

To the delight of scandal hungry journalists and photogs, the puzzling Mr. Tim was at last available to be blasted with loaded questions and stripped of that presumably false image that reached Britain via newspaper, rumour, and brief pre-recorded T.V. appearances.

To their dismay he turned out to be genuine. To their delight, he was interesting as well. Slipping into a long black limousine (just one of Tiny's gaudy motorcade), I was whisked off to Thames Television where Mr. Tim was to be taped for the forthcoming Mike & Bernie Winters Show. Afterwards, I found my own opportunity to dig into the mysterious aura of the homely but kindly minstrel. He shook hands with delicate femininity and began . . .

"I've always been playing music somewhere. I used to play the clubs in New York a lot. In the early days, the guitar was my instrument. Somehow though, I found the ukelele easier to carry around. In 1943 I found the character ingredient that I knew was missing for so long. I began using light make-up. From there, I discovered that cleanliness is really next to godliness. It makes me feel secure and much closer to people. I searched long and hard for the best products with which to clean myself. I cleanse my skin about seventeen to twenty times daily, shower twice, wash and cream rinse my hair twice daily as well. I brush my teeth about five times a day with Crest toothpaste and my Dr. West's Germ-fighter toothbrush. The secret of brushing your teeth is never to wash your mouth after rinsing with Crest. That would remove all the protective fluoride."

Tiny assured me that he was not advertising for the various brands mentioned. If he were to find a better toothpaste or more effective brush than Dr. West's Germ-fighter, he would certainly not hesitate to change brands.

One might think that Tim's complex sanitary methods could upset his daily activities due to their inevitable time consumption . . .

"I enjoy making up, even though it takes a lot of time. Making up makes me feel reminiscent of youth and the purity of romance. I'm such a romantic. I wouldn't

advise other men to use it. It just happens to suit me. All these possibly feminine habits are part of my dream to be in a romantic world."

Tim seemed to be slightly preoccupied with the sound of yesterday. Did he dislike the present?

"Well now, I'm glad you asked me that, ha. (There were occasional mono-syllabic exclamations which I presumed to be his brief but hearty quirks of laughter). I surround myself with sounds of the past because I don't think they should ever die. I'm trying to re-vitalize them and help people to rediscover the quality of their age. But, I would like to have gone up in the space capsule. I would like to visit Mars. I always dreamed of another world. So you see I'm also very expectant. I think of the future as well. It's by the grace of God that I'm where I am now."

Did Tiny always have that quality voice? Did he plan to modernize or compromise styles at all?

"I would describe my voice as flighty and romantic. Voices are attached to ages. At time I feel the spirits of other singers in me as I use their styles. Sometimes I feel like Bing Crosby or perhaps a gentleman I had the pleasure of meeting; Mr. Rudy Valee. He was very influential to my style. There is a message in my music. To bring back the old songs and make people happy. There isn't enough melody today. The best songs are the strong melodies. A song seldom makes number one even today unless you can hum along. That dear Mary Hopkin is a very nice singer. She hits a very clear and precise note in that song; so reminiscent."

"I can't get an authentic sound on television, radio, or on the stage. In a room I can get the proper sound. But I don't rely solely on the older effects. I even use Mr. Presley's spirit at times; his spirit is also within me. There are other singers and songs I'd like to hear, but I only have a 78 rpm record player."

With all these reminiscences and romantic flirtations, didn't Tim feel just a little removed from that happy seventeen to twenty-five years old bracket he'd mentioned? How old was this strange popster?

"I'll always believe I'm nineteen and I'll always believe in romanticism. I believe that Jesus Christ is coming back and I believe in the scripture. I believe in Billy Graham who helped me to see these things. There are a lot of things I believe in. I believe in music and the music I play making people happy. I feel lighter and purer for the person that I am."

There you have it . . . Tiny Tim is real and in full colour!

LON GODDARD



TOUGH FIGHT FOR TAMMY...

SOME artistes get to the top in show business the easy way like being an over-night success. Others have to really slog away for years before their talent is finally recognised. Someone who falls into the latter category is the very attractive singer Tammy Jones.

Now 21, Tammy has had a tough fight over the last four years. When she was seventeen, she started singing on Welsh radio and TV shows in Welsh. But this was not the first time she sang. Tammy really started singing at the age of four when she entertained her family and neighbours. At school she dreamed of being a singer. Her mother suggested a more down to earth profession, but Tammy was adamant and eventually extra money was found for singing lessons and music tuition.

Tammy disliked competitions and prize winning contests and aimed to achieve her success in a proper professional way. But she was disappointed. In spite of many letters and appeals to agents and others in the business, she was ignored. It was the usual "don't call us, we'll call you". After a bit of soul-searching, she de-

ecided to hoof it to London with only 12s. 6d. in her pocket.

The money did not last long and Tammy had to find various jobs on her way to London. Arriving in town she faced disappointment and came up against a veritable brick wall. She decided to swallow it all and took a job as a typist. Then suddenly it happened. The 'phone rang and somebody to whom she once sent a photograph and demo asked if she was willing to sing in an hotel in Karachi. She passed her audition and whilst she was preparing to go to Karachi, she received a call from someone who was present at the audition. He was acting for Swanbrook Limited International Impresarios and asked if she had any demo discs he could hear. Luckily Tammy had a LP she made some time back in Welsh and English. Immediately she was signed by Swanbrook. Then C.B.S. Records signed her as a recording artiste and she was invited by one of B.B.C.'s top TV producers to appear in the Ice Cabaret Show. Then followed a booking at the Talk Of The Town in London.



TAMMY JONES

Tammy's record "Come Back My Love" has recently been released on C.B.S. and some soothsayers have predicted it to be a hit. People are saying that the captivating Tammy has a voice in a million and that she does not resemble any other artiste.

It's a long way from Bangor to London, but I for one, am glad she made it.

IAN MIDDLETON

NINA: HAIRIEST SINGLE YET!



NINA SIMONE

NINA Simone has a healthy-sized country, and they have plenty of her version of "Ain't Got No—I Got 'Hair" is doing nicely in the big sell. In further fact, this is her biggest her appearances on television, in her albums are also doing very nice.

BACK IN E

Nina is due back in Britain some and in the meanwhile her "Do W big in the States—it's the flipside of "Ain't Got No—I Got Life" was r Music Festival earlier this year, to Dr. Martin Luther King "Why (T and comes from her latest America release here later in the year.

So much for the recorded side of Nina was born Eunice Waymon some 35 year Tryon. One of eight children, her mother was a handyman. At four years of age, N played . . . in spite of the fact that she'd r but she did have perfect pitch.

info on this week's new r

Five fantastic new sounds to start November with a bang! Out of



the blues bag comes **SAVOY BROWN**, with a solid train blues called "Train to nowhere". This pounds along insistently, with the brass thundering around in back of the great vocal, and the number builds up into a monumental climax. Just close your eyes and you're on that train, and don't believe that it's going nowhere—it's going to the top! On the Decca label, number F 12843.



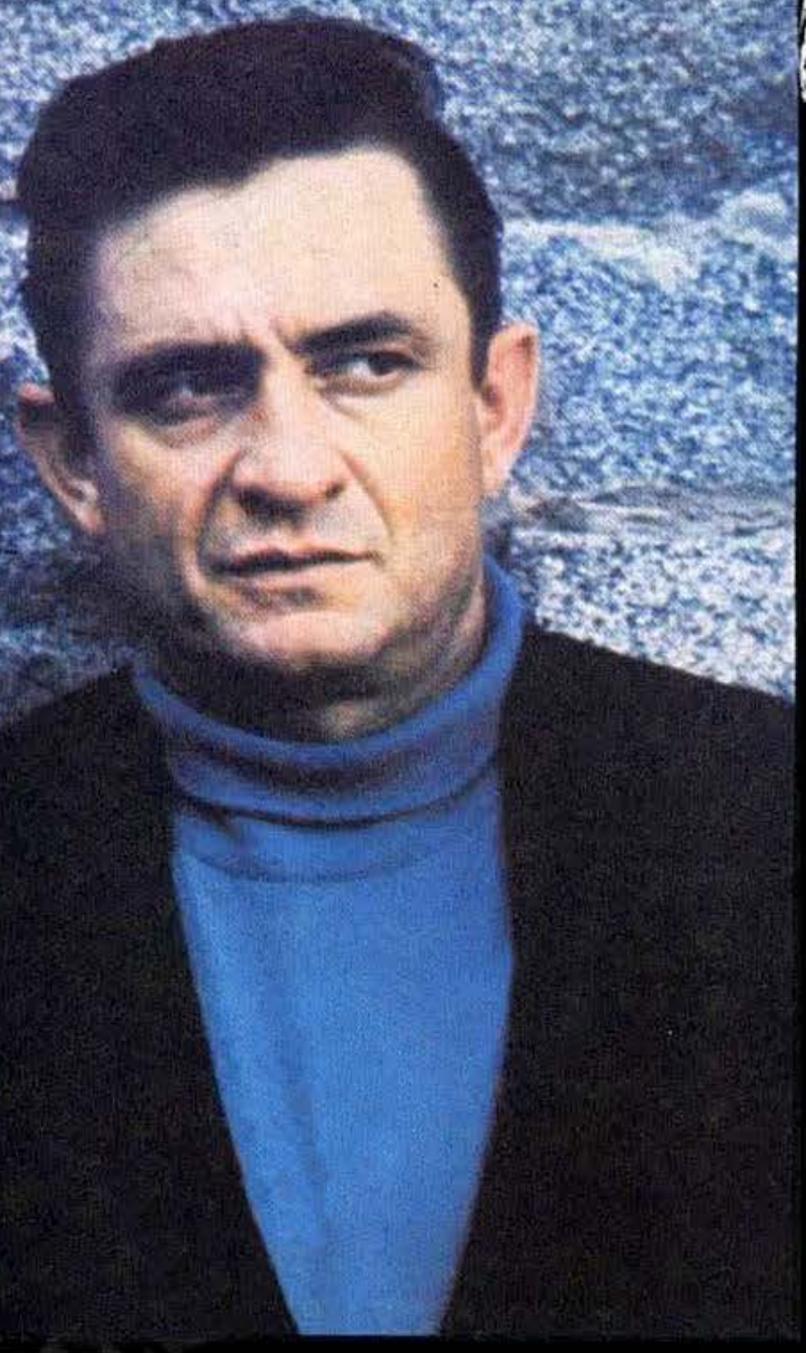
Interesting sounds from a young group, **TURQUOISE**, whose new single, an ear-catching number titled "Woodstock" has got very good chart prospects.

You have to listen to it, because the vocal and the instrumental parts are closely interwoven, and the result is too good to miss a note of. On Decca, the number of this one is F 12842.

From the States we have a new sound from a group with the unlikely name of **PROFESSOR MORRISON'S LOLLIPOP**. Their single on the London label, titled "You got the love", has it's roots in hard rock. There's a terrific guitarhook-line which travels right the way through and adds even more power to the driving beat. The vocal is suitably gritty, and the whole thing is very together indeed, and should be a thumping great hit! HLU 10228 is the number.



JOHNNY CASH



FLASH!

ANOTHER SMASH FOR CASH

LIVE again in Britain is the living legend of Johnny Cash. Country and Western music always threatens to be the next thing and established pop artistes are gradually joining the ever blossoming C&W craze. But Cash has not changed his style in nearly a decade and remains fixed in the minds of listeners from every category of music as one of the Kings. On Johnny's Sunday evening Palladium bill were the Statler ("Flowers On The Wall") Brothers, June Carter, Carl Perkins and the new Tennessee three line-up. The Statler Brothers opened the show with some authentic Western harmonies including a baritone voice which really hit the depths. Appreciation burst with the million selling hit "Flowers On The Wall" which took them to the top of the U.S. charts.

CARTER FAMILY

June Carter followed and introduced a surprising and rare treat taking the form of three more Carters. The original Carter Family, holding a substantial spot in the country music hall of fame, had been disrupted some time ago by deaths in the family. But the remaining original member Maybelle Carter was younger than ever and held her ground supported by daughters June, Anita and Helen. The girls sported excellent harmonies and perfect pitch as well as some vintage guitar and autoharp styles. Especially Maybelle's version of "Wildwood Flower" and her autoharp instrumental "Liberty Dance".

Carl Perkins couldn't do the numbers fast enough to satisfy the rock hungry fans. At the closing of each number, twenty more titles were thrown from the floor and left little for Carl to contend with. Far more adept than his counterparts Bill Haley, Presley, etc., Carl breezed through some blinding guitar work on numbers like "Blue Suede Shoes", "Mean Women Blues", and his newest release "Restless". Says Carl jokingly, "I started Rock and Roll and then got lost in the stampee!"

Applause was deafening when Johnny strolled out in his knee length velvet collar coat. Looking every inch the star he is, he too had troubles keeping up with the audience requests. Among the well remembered greats, were "The Ballad of Ira Hayes" (from his LP "Bitter Tears"), "The Alamo", "Folsom Prison Blues", "Orange Blossom Special", and "I Walk The Line". With his usual deep cut voice and hypnotic stage presence, he set the toes tapping and brought memories back to the top ten of years ago.

GOSPEL SONGS

To close the show, all the members of the cast slipped into a few gospel numbers. Best number of the evening was the whole group singing Johnny's latest Carl Perkins penned song titled "Daddy Sang Bass". Real backwoods down home cotton sound with a touch of the spiritual. One of the best shows ever, Cash lives up to his name on every public occasion and in this instance fans found themselves literally enraptured by the sound.

In his Mayfair Hotel room before the concert, Johnny, June, and Carl were speculating on that other big package tour due to play the Grosvenor Square area and various other parts of London while Johnny managed the Palladium.

"Riots here too? I got no time for politics. Just print JOHNNY CASH LIKES YOU and maybe we can still put on a good show at the Palladium without interference. We don't believe in racial prejudice or anything else that keeps people from being happy."

As we can see, there was no confusion involving the demonstrations on Sunday. Johnny's shows never seem to lose any pace. I asked him to comment on their own western tradition and how long he felt he'd continue to carry it on the stage.

"I plan to keep up my career indefinitely."

"For ages," injected Carl. "Audiences are kinda split sometimes," said Johnny, "since June, the Statlers and me are more western and Carl is the rock man."

"But we each manage to convert a few of the other's fans with every show," observed Johnny. "We'll never stop singing because we know this is what we were meant to do. Like my daddy used to say, 'You're old enough to know what you're doin' an haired over'."

Johnny explains his forthcoming album in contrast to the ever popular "Folsom Prison" LP.

FOLSOM PRISON

"When the idea of taking the show to Folsom Prison came along, I was all for it. But the guys at Columbia weren't too hot on it, so I didn't press the matter too hard. My producer, Bob Johnston (of Dylan, Leonard Cohen fame), was really the man who pushed it through. It was a preacher friend of mine . . . I do have a friend who is a preacher . . . who asked if I'd bring the show to the prison. The whole group of us went, and all but about five hundred real tough nuts were allowed to watch us. They were told when to clap and when to shout and when to shut up. If they stepped out of line, it was the shotgun."

"The reason I wanted to do an LP of the show was due to the reaction I got. Those guys understood prison songs and drug songs. They were hard luck fellows and nobody had sung them songs they could identify with. I wanted to get that feeling across on record and I think I did. It resulted in a lot of invites from other prisons and a return request from Folsom."

"Almost directly apart from that album, my next one is called 'The Holy Land'. We took a trip to Israel and it was such a beautiful place I had to write some songs about it. We recorded the Wailing Wall and wrote a song titled 'Come To The Wailing Wall'. We wrote another called 'The Ten Commandments' while atop the Mount of Beattitudes. The cover of the LP is entirely 3D and has a picture of me standing near an old church in front of the Mount."

MOTHER LOVE

"We learned some valuable lessons in Israel. I'm not a preacher, but I believe in God, and somehow I felt kinda warm over there. There was one little story about a mother's love that I'd just like to tell you."

"Once there was a boy who took a long walk in a forest. He came upon a girl sitting on a rock and she was so beautiful that he asked her to marry him. 'If you love me so much, you will go and cut your mother's heart out and bring it to me as proof,' said the girl. Dismayed, but distracted by thoughts of her soft alluring face, he went home and carried out her demand and put the heart in a box to carry it back to the forest. On the way he accidentally dropped the box causing the heart to fall out. His mother's voice was heard to say 'Did you hurt yourself son, when you dropped me?'"

At this, Johnny turned to his pretty wife June and exclaimed "Did you pack ma shirts honey?" to which she replied, "I shore did, John." "Then you learned that song 'Darlin' Companion' yet? Let's hear the first four lines." This was followed by a quick unaccompanied duet version of the John Sebastian song.

"We been tryin' to learn that song for the show. It's not that we're going pop—if I felt like it I would. But, I think it's safe to say that I'll always be what I am now."

"Haired over," said Carl.

LON GODDARD

Appreciation Society in this to appreciate in the fact that "Life", from the stage musical . . .

est-selling single and through including her own spectacular, ly, thanks.

BRITAIN

etime early in the New Year hat You Gotta Do" is selling her British hit.

recorded live at the Westbury gether with Nina's tribute to the King Of Love Is Dead?" an album "Nuff Said", due for

at this time. Personally speaking, she ago in the North Carolina town of was a Methodist minister and dad ina sat at a piano and played. Just never ever seen a sheet of music

At seven, she was playing organ at her mother's church and she went through the New York Juillard School of Music through assistance from a specially set up "Eunice Waymon Fund".

Nina worked round Philadelphia club's until, in 1959, she cut her first recordings for the Bethlehem label.

From her first album "The Original And Best Of Nina Simone" came her unique treatment of "I Loves You Porgy" providing the young star with not just a hit . . . but a million seller. She later moved to Colpix Records and had a dozen or so albums out, including "At Newport", "At Carnegie Hall", "At The Town Hall", and "At The Village Gate".

Then she left Colpix and joined Philips, recording such soul standards as "I Put A Spell On You" and "Don't Let Me Be Misunderstood" . . . plus more albums like "Pastel Blues", "I Put A Spell On You", "Let It All Out", "Broadway Blues And Ballads", "In Concert", "Wild Is The Wind".

She first visited Europe in 1965, came back in 1967, then joined RCA Records . . . with albums like "Nina Simone Sings The Blues" and "Silk And Soul" and "Nuff Said" (the latter in production).

LAWFUL MARRIAGE

Nina married a New York policeman, Andy Stroud, in 1961, who has since become her manager. She has a daughter, Lisa Celeste. They live together in Mount Vernon, New York. When she has time, Nina enjoys interior decorating, outdoor activities like swimming, plus writing and reading.

And friends assure me: "In addition to being an outspoken, sometimes bewildered, much-criticised and often-misquoted but very strong woman, Nina off-stage is an incredibly warm person with an amazing capacity for understanding and tolerance."

She's also a very big-selling recording artiste.

P.J.

Releases from Decca

Another way-out group name is THE DOUGH-NUT RING, who record on Deram, but the sound of their new single is definitely way-in! "Dance around Julie", is a bouncy, catchy, looning-about type record with a very infectious chorus-line. First time you play this you'll be singing



away from the fourth bar! It's a load of fun, this one, and the number to ask for is DM 215.

Must slow down a bit for this week's record for non-ravers. PAT BRADY is an Irish exile, now a film actor in Hollywood, and has turned his talents to singing. His single on the Emerald label is a new Irish song called "Eileen" which he delivers with great warmth and charm. Number is MD 1115.

Don't miss out on the current Decca single from the beautiful BILLIE DAVIS. It's that great number by Jon Hendricks, 'I want you to be my baby', and Billie sings it with loads of style. There's some super-soulful responses from the back-up girl singers, too. An altogether groovy record the number is F 12823.

A whole group of goodies in the pipeline for next week, so keep an eye open for info!



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MOODY BLUES

Ride My See-Saw: A Simple Game (Deram DM 213). Already a big hit in the States, this must be equally big here. Starts with a persistent sort of rhythm, then the voices come in, adamantly urgent. It's got style and professionalism, but it's also built on very commercial lines. In an admittedly funny old week for records, it's a decided stand-out. Never lets up. Flip: A relaxation of pace and power. A very good number, this.
CHART CERTAINTY

THE BOX TOPS

I Met Her In Church: People Gonna Talk (Bell BLL 1035). Surely right back to top form, the boys here get a sort of pop-Gospel feel to a song which is so darned repetitive that it must make big progress. There are changes of mood and spirit and really it's all cleverly put together. Wouldn't surprise me if it's a top fiver. Flip: Another good song but not with the same pop appeal.
CHART CERTAINTY

PAUL REVERE AND THE RAIDERS

Cinderella Sunshine: Theme From It's Happening (CBS 3757). Though they still haven't made it here, this group, spearheaded by talented Mark Lindsay, produce pretty consistent material. This is a pacy beat-ballad with teen-slanted lyrics. A full-sounding production, but alas I just can't be as confident about it as I would wish. Flip: Good theme but rather messily portrayed.
CHART POSSIBILITY

THE GUN

Race With The Devil: Sunshine (CBS 3764). Such a big-scale opening few moments, here. Group is new to me but they settle into a commended aura of excitement, with great guitar figures and then a lead voice who builds instant impact. Can't be sure of this one's chances, but I've a feeling it will make it, though I'm not mad about the demoniacal laughing bits. Flip: More big sounds, as from the first fustillade.
CHART POSSIBILITY

LULU

I'm A Tiger: (Columbia DB 8500). This really is a tremendously commercial product. Story-line is how Lulu looks a little girl bemused by the big bad world... but appearances can be deceptive! She phrases the constantly-repeated title with a great deal of disarming skill and the overall sound is bright and brassy. Somewhere between her cool ballad and her violently aggressive styles — another triumphant production from Mickie Most.
MASSIVE SELLER

THE GODS

Baby's Rich: Somewhere In The Street (Columbia DB 8486). New group launched with considerable fanfares and this could so easily make it first time out. Whining guitar intro and directly into a chorus that seems eminently commercial. The vocal set-up is extra-strong, with the right blend of urgency and harmonies. Good guitar work, too. I think this'll grow on the nation. Flip: Rather over-done in parts and not so impactful.
CHART PROBABILITY

DEAN MARTIN

Not Enough Indians: Rainbows Are Back In Style (Reprise 29788). A fast-riser in the States and though it's hard to pick out exactly which of Dino's will make it, this stands a fair enough chance. Nothing different in the style, but it moves along happily... domestic tiff and he claims there are too many chiefs and not enough Indians in his household. Good melody. Flip: Absolutely typical Dino.
CHART POSSIBILITY

CUBY AND THE BLIZZARDS: Windows Of My Eyes; Checkin' Up On My Baby (Phillips BF 1719). Pretty okay slice of Chicago blues from a gently-inclined Dutch group, with a sensitive sort of lead voice. ★★

PETER AND WOLVES: Woman On My Mind; Old And The New (MGM 1452). Though this may not be their best, it's still better than most. I rate this group highly, nominate this rather ambitious vocal performance as a Record of the Week and pray that you'll take time out to listen. ★★

KAREN YOUNG: You Better Sit Down Kids; Too Much Of A Good Thing (Major Minor MM 584). This is the Sonny Bono number, written for your actual Cher, and Karen tackles it with an abundance of high spirits, but it could be too changeable to click. ★★

LORI BALMER: Treacle Brown; Four Faces West (Polydor 56293). Two Gibb Brothers songs on this record produced by Barry, Maurice and Robin. Lori has a light sort of voice, a bit breathy and she fits in well with a sensitive song. ★★

DANA GILLESPIE: You Just Gotta Know My Mind; He Loves Me, He Loves Me Not (Decca F 12847). This is much better from Dana — away from the mournfully folksey stuff and into a Donovan song at fiery tempo and performance — from her album. ★★

JOHN MAYALL: The Bear; 2491 (Decca F 12846). Two invaluable sampler tracks from the album "Blues From Laurel Canyon" —

GOLDEN EARRINGS: Dong-Dong-Di-Ki-Di-Gi-Dong; Wake Up Breakfast (Capitol CL 15567). Pretty routine sort of chorus piece... nothing extra thrown in. But catchy enough, one supposes, for party playing. ★★

LOUIS ARMSTRONG: Hello Brother; Give Me Your Kisses (Stateside SS 2139). Just missed a top. But it's an LP track, slow-paced, sung superlatively and has a basic charm and approach that could so easily set the old gentleman back in the charts. ★★

TONY RICHELIE: Anybody At The Party Seen Jenny; You Can't Win (Beacon BEA 110). Nice, bright and brisk with a direct teen-slant, and once it gets into the chorus-line it becomes eminently saleable. Personality here — and Tony also wrote it. ★★

GILDED CAGE: Long Long Road; Baby Grumpling (Tepee TPR 1003). Four girls with a tight line in harmony on a song which sags a bit on the verses but comes very much to life on the catchy wee chorus. ★★

FORCE WEST: Like The Tide, Like The Ocean; I'll Be Moving On (CBS 3798). A Mike Hurst production for the West-Country boys — they consistently come up with good records, judged from any angle, and yet the breakthrough avoids them. I commend this for non-believers. ★★

ROBERT HENRY HENSLEY: Montage: (Polydor 56294). Yet another version of the Jim Webb song... seems the whole world is on it. This is a compact, personable and professional show, giving full value to the lyrics. ★★

THE SHADROCKS: There Is; Jigsaw (Jay Boy 2). Six coloured lads, now resident in Britain, on an organ-backed vocal line-up with brass added. Takes time to get into, but builds well. ★★

A NEW GENERATION: Police Is Here; Mr. C. (Spark SRL 1019). "Smockey Blues Away". I think it was, last time for this promising outfit. This is at least as strong, a plaitive sort of song done with considerable skill. Darned near "excellent" rating. ★★

THE SUNSHINE COMPANY: On A Beautiful Day; Bolero (Liberty LBF 15149). Pleasant girly voice over the backing here, a tuneful, slightly square, little number... not predictably for the charts, but catchy enough to earn radio programming. ★★

LOUIS ARMSTRONG: Top Hat, White Tie And Tails; Just One Of Those Things (Verve VS 573). Excellent and musically reading of the Irving Berlin standard. Not chart material by any means, but at least you know you're getting quality here. ★★

THE WHALES: Come Down Little Bird; Beachcomber (CBS 3766). New group on a pleasant enough little song — not directly in a chart bag, but the sound builds more effectively. Very strong vocal line-up, harmonically. ★★

SAVOY BROWN: Train To Nowhere; Tolling Bells (Decca F 12843). This is a highly-rated, and fast-growing, authentic-type blues group and this is a moody, plaintive sort of item with economical arrangement... but essentially in the specialist scene. ★★

THE DOUGHNUT RING: Dance Around Julie; The Bandit (Deram DM 213). A catchy party-piece sort of number and production... lots of zest, answering-style chorus line, and a hand-clapping enthusiasm which is fair enough... an outsider for chart success. ★★

THE NOCTURNES: Montage; Fairground Man (Columbia DB 8493). The Jim Webb song once again... and this performance, with girl lead, comes up as one of my Records of the Week. Voice and song belong together, it seems to me. Very memorable. ★★

ENRICO MACIAS: A Life In A Life; Tell Me What Is Wrong (Mercury MF 1060). Continental star on an English-language stab at British success. His reading is sentimental and pointed, but despite a good orchestral accompaniment (strings mostly) it's not an apparent chart chance. ★★

SOUND BARRIER: She Always Comes Back To Me; Groovin' Slow (Beacon BEA 109). Efficient and urgent sort of group sound but in parts I felt everybody should have relaxed a bit more. Nice sense of rhythm and phrasing, but really not much for me. ★★

SUZANNE DOUCET: Swan Song; Cry My Heart (Liberty LBF 15150). Quite effective vocal line, in English, by the German actress-singer. Song suits her well, was written by the Bee Gees, and it's a promising start for her career here. ★★

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

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

PRETTY THINGS

Private Sorrow; Ballow Burnings (Columbia DB 8494). Two of the sections in the life of S. F. Sorrow, as portrayed on the boys' new album. Top side is strong enough in almost every way to get them back in the charts, though their impact has lessened somewhat over the years. This is pretty imaginative material, with good lyrics and a nice full arrangement. Worth trying. Flip: Nice whirring effect here.

DES O'CONNOR

One, Two Three O'Leary; All I Need Is You (Columbia DB 8492). Straightforward intro and into a nostalgic piece about childhood days and things we did and said. Des has a strange sort of vibrato effect which is rather like Dean Martin, only higher-pitched. He can do no wrong, of course, and this delightful Carr-Mason song will start zooming around now. Flip: Part written by Des and a near sing-along ballad.

THE HAPPENINGS

Crazy Rhythm; The Love Song Of Mommy and Dad (BIT Puppy 45445). Don't know for sure whether this will make it, but ah sho hopes so. The oldie dressed up very much in modern style, with great cascading waves of falsetto harmonies and all at a most catchy tempo. Goes along nicely all the way. Backing is strong, pushing all the time. Flip: A bouncy little song of dubious sentimentality. Still . . .

Derek Boltwood and America Awake



FOUR TOPS

I'm In A Different World; Remember When (Tama Motown TMG 675). Hello, it's that burnt-custard-made-with-brown-sugar label again, but this time with the Four Tops inside it. Just ordinarily Four Toppish, though — I like their sound but not this time out. The song just isn't hit material, and their performance isn't particularly out of the ordinary. Possibly make the charts on reputation alone, but won't go high. (Now prove me wrong, damn you). Flip: Oh yes, I remember — wish I didn't though. I tell you, sir, this just isn't good enough.

OTIS REDDING

Champagne and Wine; I've Got Dreams to Remember (Atlantic 58422). Slow and soulful. Very odd and effective intro — almost ska beat. But very nice not instantly commercial but I'm sure it'll be big. It has grown on you as you hear it — certainly the best since "Dock of the Bay", and in some ways reminiscent of that bit of loveliness.

OHIO EXPRESS

Chewy Chewy; Firebird (Bud-dah 291 823). Good bubble gum music this "Chewy Chewy". A sort of novelty "Yummy Yummy", if that's possible — makes my jaw ache just to listen to this. Very similar to their last hit, but I don't think that'll balk its chart chances. I must admit I'm not looking forward to hearing it on the radio first thing in the morning — just a bit too bouncy. But I'll sing along with it when I go out to play after eleven. Flip: This could very well be a cardboard imitation of the Ohio Express doing a ballad. What? It is? Oh my goodness.

Flip: An ordinary, if old-fashioned sound, but endowed with that certain Otis Redding something. Otherwise draggy.

WILSON PICKETT

I Found A True Love; For Better or Worse (Atlantic 584221). Oh, pick it Wilson (sorry 'bout dat). Frantic and very good big sound and makes me sweat wetly just listening to all that energy. Not sure about whether it'll go high in the charts — not really distinguished enough, I'd say. Still, will sell well. Flip: An equally big sound and bluesy to boot. Lots of screams and background chanting.

GLADYS KNIGHT AND THE PIPS

I Wish It Would Rain; It's Summer (Tama Motown TMG 674). What a wet title for a song. That's all that's wrong with it, though — I could go for this in a big way if I let myself. Beautiful song, beautiful production and lovely done by Gladys — must make the charts, I say, must. Plenty of big orchestral sound in it too, and quite funky in its own way. Must be good, can't be bad etc. Flip: Now I know why it's raining — it's summer. Nice and slow and happy. Well, not a wasted flip side anyway.

MUDDY WATERS

Let's Spend The Night Together; I'm A Man (Chess CRS 808 3). Boy, this is real Muddy. Or is it? I've never heard him sounding quite like this before — which is a great shame. I knew there was something missing from my life, perhaps this was it. My life is now complete — well almost. What I'm trying to say is "I like it, I like it". An electric Muddy Waters, god-damn it, and very good it is too — better even than a ploughman's lunch (of which I am particularly fond). Ultra commercial, and combined with the fact that Muddy, or Mud as he's known to his friends, is over here at the moment — it must be a big hit or I'll eat my sockitome. Flip: M. W. par excellence. I am very impressed with the modern Mr. Waters — can't wait to hear the "Electric Mud" album.

BOBBY RUSSELL

1432 Franklin Pike Circle Hero; Let's Talk About It (Bell BLL 1034). A little green 1432 Franklin Pike Circle Hero in fact, if you see what I mean. A country type sound, y'all, and quite as strange as the title suggests. I don't really know why I'm tipping this one — it won't make the charts in a month of Sundays. And if Roger Miller didn't make it with "Little Green Apples" I don't see why Bobby Russell should with this. I quite like it though. Flip. Pleasant nursery rhyme type ditty C & W style. O.K.

THE BELL BROTHERS

Tell Him No; Throw Away The Key (Action ACT 4510). Jolly good in its own way, but not in any other way I'm afraid. No, I'm being beastly caddish. In fact a good, well-produced record that should get a lot of plays in the clubs.

LITTLE JOE COOK: Don't You Have Feelings; Hold On To Your Money (Sonet SON 2902). I always wonder about someone whose name is prefixed with "Little". Does that mean he's a three foot dwarf, or a seven foot giant? Or it might be just that he was little when he was christened. A bit of a problem really. The record's not bad, and will probably sell well — no chance of reaching the charts though. But take the case of Robin Hood's friend, Little John . . .

SLAM CREEPERS: We Are A Happy People; Vansbro Memories (Sonet SON 2903). Oh, happiness abounds, and I'll bet this is good on stage too. It has one of those let's-all-join-in-and-la-la-la choruses and a lot of hand-clapping and that sort of thing. Quite pleasant. Worth buying this record for the flip though — a nice jazz-blues instrumental, with flute and organ and things.

BARBARA AND BRENDA: Never Love A Robin; Sally's Party (Direction 58 3799). Dramatic opening, then a nice funky-thumpin' bass. Unusual and rather good arrangement on a straightforward R'n'B type song, well sung by Barb and Brenda. Oops. ★ ★ ★

PROFESSOR MORRISON'S LOLLIPOP: You Got The Love; Gypsy Lady (London HLU 10228). I like this a lot, but it's just nice listening. I mean I wouldn't buy the thing or rave about it or anything, but I'd groove along with it if I were to hear it anywhere. Funny though, the flip is quite a pleasant folksy thing, just voice and guitar, whereas the "A" is a good-time groupy thing. The mind boggles.

CALVIN ARNOLD: Mama In Law; Mini Skirt (MGM 1449). This I can do with. Funky stuff, don't y'know. It'll get a lot of plays in the clubs, and could even make the charts with a bit of luck. Nothing out of the ordinary. Just very good. Come to think of it, I suppose that's out of the ordinary really.

EDDIE FLOYD: I've Never Found A Girl; I'm Just A Kind Of Fool (Stax 104). Slow and chunky, but not very good. An ordinary song sung entirely without feeling, it seems, and in all a bit of a disappointment. And I don't think purple and lime green go too well together either (the sleeve and the label, that is).

DEE DEE WARWICK: I'll Be Better Off (Without You); Monday, Monday (Mercury ME 1061). Dionne's young sister this. Not a bad voice, but the song and the production aren't much — can't see it reaching the charts. Just not strong enough. Ah, what a pity.

CHART POSSIBILITY

MASSIVE SELLER

CHART PROBABILITY

CHART POSSIBILITY

TURQUOISE and "Woodstock" (Decca F 12842) get a pretty good sound going, with some fine lead guitar work operating mostly behind—crows on me, this. SAKER, on "Foggy Tuesday" (Parlophone R 5740), go for very high-pitched almost Oriental harmonies — comes through strongly in parts, but not really hit material. "Shape Of Things To Come" by MAX FROST AND THE TROOPERS (Capitol CL 15565) chugs fiercely rhythmically but the vocal is a bit subdued in this arrangement, despite it being rather a good song, ideas-wise. "Kelly" by SUSAN RICHARDS (Polydor 56263) is sung wistfully, hauntingly, in a sort of indirect style . . . romantic, but off-beat. One day WAYNE NEWTON will have a big hit here — but I suspect that the rather cornily-worded "Town And Country" (MGM 1451) will not be the one a pity, 'cos he's good.

None other than the Swingin' Monk, alias MIKE MERCADO, comes along with his fine piano stylings on "St. Christopher" and "God's Choir" (Major Minor MM 582), along with the Mike Sammes Singers. DAMON J. HARDY AND POLLY PERKINS team up well enough on "Feel Good" (Morgan MR 55), a song which could be quite a commercial bet. PAUL NERO SOUNDS is actually a large orchestra and they inject brassiness into the movie theme "Hang 'Em High" (Liberty LBF 15157), splendidly Western. "Senorita" by LOUD-WATER TERN (Morgan MR 65) has a spirited organ opening, then a rather effective lead voice with Spanish undertones. "Rachel", yet another girl-name song, is written by Rayond Froggatt (Polydor 56292), and sung by DAVE JUSTIN in a most effective and direct style. . . sort of country-pop . . . and other things.

THE ONYX, with "My Son John" (Pye 17622), set up a very good sound — the sort of catchy little song that so often sneaks up there in the charts . . . lively. From PRECIOUS FEW: "The Pleasure Of You" (Pye 17641), with a really outstanding lead voice doing the very best with a romantic ballad. Scottish star KENNETH MCKELLAR has the right sort of material to suit his big voice in "I'll Be Always Loving You" (Decca F 12845) — should sell well. From the DIXIES: "Katie's Kisses" (Pye 17640), a rather predictable, fast-paced, country-styled ballad.

SINNERMEN AND SARA tackle "Don't Think Twice It's All Right" (MGM 1450), the Dylan song, with a fair amount of spirit and efficiency . . . grows on me, this. LEWIS RICH used to sing with the Herd and now sings Jim Webb's "I Keep It Hid" (Philips BF 1715) rather well and distinctively. BRIAN CONNELL is currently working at Harrods, hoping that his big performance on "I Know" (Philips BF 1718) puts him back into the full-time entertaining business—and it could. Expect big sales for "My Song Of Love For You" by JOHN HANSON (Philips BF 1717), for the musical comedy star has a massive following.

CHART PROBABILITY

CHART DOUBTFUL

SOLOMON BURKE: "I Wish I Knew". — I Wish I Knew; Get Out Of My Life Woman; Meet Me In Church; By The Time I Get To Phoenix; Then You Can Tell Me Goodbye; What'd I Say; Since I Met You Baby; Save It; Shame On Me; Why, Why, Why (Atlantic 588 117).

As ever a sort of mixture of A Gospel, blues, R and B, pop . . . not to mention soul. But then you MUST mention soul in this contest. The title track is a perfect example of Solomon's artistry, even with a spoken bit midway . . . normally a drag. His "What'd I Say" is stupendous, too. One or two drag a trifle, but mostly it's very strong stuff.

TOM PAXTON, "Morning Again". — Elektra Stereo EKS 74019.

SINGER-guitarist, very much in the current idiom, and one of the most highly-rated among fellow folkies. Big brass band included on "A Thousand Years", and others mostly by a small group, mostly of the stringed variety. Paxton punches home his messages well, with intensity but also with a kind of vocal calm. "Victoria Dines Alone" is splendid, but so in a different mood is "Talking Vietnam Pot Luck Blues". "Now That I've Taken My Life" is a worthy closer.

SACHA DISTEL: "The Good Life". — MCA Stereo MUPS 346.

PROBABLY THE top French entertainer. A man who comes over well, singing in English, on such as "By The Way I Still Love You", and "This Guy's In Love With You" and "I Live". A good writer himself, he here relies upon other works most of the way. A well-varied album, mainly because of the wide range of arrangers employed.

GEORGE MITCHELL MINSTELS: "The Irving Berlin Song Book, by the Black And White Minstrel Show". — Columbia Stereo SCX 6267.

FEATURED singers on this sure-fire seller are Tony Mercer, John Boulter, Dai Francis, Margaret Savage, plus the rest of the minstrels. It'll be a smash success, as ever. Over fifty Berlin biggies and a souvenir sleeve. Watch it go.

TONY OSBORNE'S THREE BRASS BUTTONS: "Carnival". — Deram Stereo SML 713.

TONY is one of the most versatile, not to mention likeable, guys in the business. Here he fits brass over organ and rhythm and whips up a lot of tuneless excitement via such numbers as "Don't Stop The Carnival", "The Carnival Of Venice", and "Carnival" from "Black Orpheus". It's all crisp and clear and insistent brassiness.

JEREMY TAYLOR: "His Songs". — Fontana STL 5475.

TAYLOR once taught at Eton, and has travelled the world, and an entertainer-writer who somehow fits into several different departments. He also tackles topical material with a skill that really registers. He changes voice, too, to set maximum impact. It all adds up to a strong collection from a man who simply must build national fame.

CHART POSSIBILITY

CHART DOUBTFUL

NILSSON: "Aerial Ballet". — Good Old Desk; Don't Leave Me; Mr. Richard's Favourite Song; Little Cowboy; Together; Everybody's Talkin'; I Said Goodbye To Me; Little Cowboy; Mr. Tinker; One; The Walling Of The Willow; Bath (RCA Stereo SF 7973).

TREMENDOUS stuff. As yet Nilsson remains something of an "in" cult, touted loudly by the Beatles et al, but this takes him a giant stride nearer full recognition. There's a simplicity, an economy, about his writing and he sings with a controlled sort of skill . . . really it's a complete matching of material and artistry. He pip-pips through some pieces, like "Don't Leave Me", then slows down for other items. And you can hear the whole of each song. Something very much in its favour. Listen all the way through . . . then I defy you to say you were even momentarily bored.

DONAL DONNELLY: "Take The Name Of Donnelly". — MCA Stereo MUPS 345.

THIS one is not to everyone's taste, but then what is? Basically it is Irish folk material, with some stand-out and lesser-known songs, but the interesting point is that Tony Meehan has added some very good modern rhythms and sounds to Donal's virile and expressive voice. But it really is specialist material.

FILM MUSIC: "Girl On A Motorcycle". — Polydor 582 714.

THE British Lion Orchestra, on the music from the movie starring Marianne Faithfull and Alain Delon. Conducted by Douglas Gamley, arranged by Les Reed, with odd lyrics here and there from Barry Mason. Plus a multiplicity of moods created.

THE CHAMBERS BROTHERS: "The Time Has Come". — CBS Direction 8-63407.

FOUR brothers and a gent named Keenan, very popular in the States, but perhaps a bit samey in the R and B bag. Sample tracks are "In The Midnight Hour", "People Get Ready", and some pieces by the boys themselves. Conscious striving to build excitement.

BLUE CHEER: "Outside, Inside". — Feathers From Your Tree; Sun Cycle; Just A Little Bit; Gypsy Ball; Come and Get It; Satisfaction; The Hunter; Magnolia Caboose; Babyfinger; Babylon (Philips SBL 7860).

GROUP from the depths of America's underground, now with a sizeable following in this country, too. A very ambitious group musically — though one gets the impression they sometimes lose their way in the complexity. "Satisfaction" comes up well — and some of the tracks were recorded "live" and some in the studio. Lyrics are sometimes original and sometimes "borrowed", from such as Booker T. Could do well, sales-wise.

TONY OSBORNE ORCHESTRA: "Incidentally". — RIM Stereo Z84.

PIANO, brass and strings—some full-blooded scoring and a variety of songs dressed up with the Osborne skill. Samples: "You Don't Have To Say You Love Me", "Theme from Samson and Delilah", "Man That Got Away". Something new dreamed up for each of them.

CHART POSSIBILITY

CHART DOUBTFUL

HANK GARLAND / GARY BURTON: "Three-Four The Blues". — CBS Reatim Jazz 52573.

AN interesting set in that it is the first recorded work of master vibraphonist Burton, was handled at a jazz session in Nashville of all places — and brings to light the guitar-talents of Garland, Joe Morello on drums and Joe Benjamin on bass contribute greatly to the inventive atmosphere.

THE PEDDLERS: "Three In A Cell" — Comin' Home Baby; On A Clear Day; Basin Street Blues; Nobody Likes Me; I'm A Boy In Love; People; Still Of The Night; Ebb Tide; Just A Pretty Song; Lost Continent; Prime Of My Life (CBS 63411).

PREDICTABLY excellent. So many people rave over these three talents — and there are some high-flying Press cuttings forming the sleeve. They are brilliant performers. Roy, Tab and Trevor, strong on both vocal and instrumental lines, and really you can pick out any of these tracks to prove the point. Lack of a hit single doesn't affect their drawing power one iota — either here or in America. But buy this one and give them a little further encouragement.

THE FOUR FRESHMEN: "Today Is Tomorrow". — Liberty LBL Mono 83145.

THIS group has contributed so much to the vocal group sound—their ideas of yesterday are today's ideas for many others — hence the title. They continue to experiment vocally but perhaps their basic sound has become a little too familiar to carry its old impact. A pity, for they remain concise, compact and musical.

ERIC ANDERSEN: "More Hits From Tin Can Alley". — Vanguard Stereo SVRL 19003.

ALL songs written by Eric, an unusual talent who sets his modern folk material in a big-sized backing, with some very good guitar-organ tie-ups. Lyrics are rather good, notably on "A Woman Is A Prism", "Rollin' Home", "Broken Hearted Mama". There's a warmth, a yearning, a nostalgia here—do try it for size.

THE MORGAN-JAMES: "Two For The Road". — Philips SBL 7852.

PETE Morgan and Colin James on another collection which is somewhere between jazz and pop and really stems from trying to imitate, vocally, sounds heard on big-band recordings. They're so darned polished, these boys. So darned inventive. So darned energetic around the area of the tonals. They have their following—this one will sell. They also have arrangements by Wally Stott, Peter Knight and Harry South.

BRIAN GREEN: "Display". — Fontana Jazz Stereo SFJL 912.

DRUMMER-singer Brian and one of the few money-making trad outfits of today's scene. A dozen tracks, strong on solo moments, and vocals from Brian which producer Terry Brown describes as "The open-air PA jazz concert sound." Good-humoured and spirited jazz, mit personality.

"I CAN'T REALLY FEEL PART OF THE BLUES SCENE TODAY," SAYS JOHN

BACK in June, Tony Macaulay and John McLeod were invited by Independent Television to compose a song for The Royal Variety Show in aid of the Olympic Appeal. The outcome was "Mexico" with which Long John Baldry opened the show. Since then ITV have adopted "Mexico" as the theme for their coverage of the Olympic Games and last week Long John's record exploded into our charts.

John's previous single, "When The Sun Comes Shining Through" was not as big a hit as many people hoped. I asked John why this was so.

"I thought that 'Sun' was a good record. It had all the plays in the book but obviously the public didn't like it."

Baldry was to have acted as an interviewer and commentator for ITV covering some of the Olympics but unfortunately this did not happen as his record company wanted him to stay in England to promote his latest record. "I was going

to America to promote 'Sun' and do a load of TV appearances and then go down to Mexico to commentate for a couple of days or so. But as "Mexico" is happening, it is better that I delay the trip for a couple of weeks and concentrate on my new single," explained John. "When I do go they might release another record called "I Never Shall Marry" to coincide with the visit."

With the blues back in vogue these days, I wondered why John was not a part of it. "I can't really feel part of the blues scene today because I feel like a father figure from the days of Alexis Korner and Cyril Davies. Back in those days the piano was the dominating instrument apart from the voice. Nowadays, the guitar has taken over as the main instrument and vocalists have taken place. The majority of the groups are just playing cliches," stated John.

This led me to think that he did not care for any of the contemporary blues bands. "No I don't actually

apart from possibly John Mayall," said John. "Mayall is interesting primarily because he's a vocalist and his band takes second place."

If British blues bands are uninteresting, how about the American ones? I asked him. "In the States only the Negro groups like Muddy Waters have validity — they don't have to grow long hair to sell their music."

Apart from his Stateside promotion trip I wondered what else John had planned. "Well I'm hoping for a two week season at Ronnie Scott's Club backed by a big band. Negotiations are going on at the moment." I asked John if it would be doing a Jon Hendricks sort of thing. "No I've never been a clever vocalist technically. I'm more of a mood vocalist really. More of the Lou Rawls/Joe Williams/Jimmy Witherspoon touch." I mentioned that there was a great improvement in the musicianship of pop players — did John agree? "They might have improved," he conceded, "but no pop musician can hold his own with a jazz musician. Or a session musician come to that as the two go hand-in-hand. I can only recall one pop player who could hold his own and that was Jimmy Page."

Some people are saying that jazz is coming back into fashion but Long John said, "I don't think jazz has ever gone." He talked about influences in pop. "I think there



LONG JOHN — clutching an interesting looking magazine.

are two types of influences in singing. The Hi-Los, and The Four Freshmen influenced the Beach Boys and the Everly Brothers influenced groups like the Beatles and the Hollies." John has made his name both as a jazz and ballad singer, but what did he prefer? "I like to do as wide a range as possible within my own limitations. I would never do things like "Yummy Yummy" because it's not me. A singer can make even triple material sound good. It all depends on the way he sings it and the way the arranger does it that make the record." I guess John would make even "Mairsey Dotes" sound good.

IAN MIDDLETON

FROM THE UNDERWORLD

UNDERGROUND GROUPS BY DEREK BOLTWOOD

It wasn't very long ago that people were wandering around lost-looking and muttering vagueries like "what's going to happen next?" and "what direction is pop going in?" And now, almost unnoticed, a silent revolution has happened — no one cried "Eureka, I've found a direction!" for there is no one direction. Pop, in looking for a way to advance, went to the extremes of electronic ear assault. It went further than it needed, because nobody was really quite sure of what they were doing or what they were searching for. Now pop has dropped back, and taken a massive step forward at the same time. Pop has crossed a major barrier. It has laid the basis for a new culture. An art form.

Nobody's really going in the same direction. Perhaps some are even going in the wrong direction. But the major difference is that more and more people are taking pop



THE PRETTY THINGS

seriously. It has raised itself to a new level—and what I find exciting is that we're only at the beginning. Pop is dead—long live pop.

Hmmm . . . very interesting Boltwood, but what does it all mean?

Well, I've just been having a little think-in, you see. About the Pretty Things. A group who have grown up with pop—or should I say matured with it. There are other examples of course. The Beatles. The Moody Blues.

But the Pretty Things have just finished work on their new album, "S.F. Sorrow". And I've just heard the finished article all the way through. And I'm more than impressed by it. I hope it doesn't sound too pompous when I say I think it's an important pop work.

The Pretty Things have been working on "S.F. Sorrow" for over a year, perfecting it. Not just a collection of pop songs—though it does stand up well on that level too—but a thing in itself. It doesn't matter what you call it — pop opera, symphony, or whatever. It's an entity, a finished work.

It's a story. The story of S. F. Sorrow from the day of his birth to the day of his death. Not his physical death—his spiritual death. The day he finds out what it's really about and becomes lonelier than the loneliest person in the world. The story—written by Phil May—from which the music grows is in three parts. It's a sad story. S. F. Sorrow is born, he grows up, he falls in love, he goes to war, and then when the future seems to be getting a bit brighter, his love is killed. And then the villain of the piece enters, Baron Saturday. Sorrow is taken out of his world of misery by the Baron into a dream world. Of even more misery, it seems, for when he returns to the world he has a new set of values, and he escapes from the misery around him only by hiding within himself.

Perhaps the end is madness, perhaps it's death. It's a story that you have to put your own interpretation to. With Phil's written story and the music to help you. What I like about the album, apart from the idea and the music—which is really very good—is that there's a lot to it. "S. F. Sorrow" is well conceived and well done, and I hope it's as successful as it deserves to be.

And, to get back to my original point—it's a good, and as yet, one of the few perfected examples of pop as a serious medium, and not just a throw-away product of the industry of human happiness.

You will see on the front page a thing that says "Junior's Eyes". And if you're a regular reader of this column you'll probably remember that I've mentioned Junior's Eyes from time to time in the past. Well, this is all part of a subtle plan, you see, because I want you to know—and Junior's Eyes want you to know—that they exist. And I want you to know more than that—they're a very good group with a sound completely their own, and I don't think it's going to be too long before they achieve recognition on a much wider scale.

Mick Wayne formed the group in the first place, and he writes most of their material. In fact earlier this week the group was filmed by BBC's "Panorama" performing part of an opera that Mick has written. Mick was once a member of the Hullabaloo, an English group who achieved considerable success in America a few years ago. Then he returned to this country and played guitar with the Bunch of Fives—again, a good group who never quite had the success they deserved (ex-Pretty Things' drummer Viv Prince was once a member of this group, you may remember). But now Mick seems to have really got things together with Junior's Eyes and things are beginning to happen for them. They've just added organist John Redford to their line-up, and are contracted to Regal Zonophone where they'll be produced by Denny Cordell.

Again I'm forced to stop suddenly because I'm fast reaching the end of the page. I'll keep mentioning Junior's Eyes in the future so you don't forget. And next week I must talk about Ten Years After who are currently fast approaching Jimi Hendrix and Cream status in America. And Mick Farron and the Deviants who again, for some unknown reason, escaped mention this week.

I suppose I'll just have to write smaller to fit it all in.



JUNIOR'S EYES



Phil Wainman is a drummer, also a producer and also a general entertainer. He's juggled, tap-danced and drummed his way round the world as part of a children's cabaret act, was once with a skiffle group . . . and the whole thing started with him driving his family mad by drumming on the dinner table with his knife and fork. He has seen his own songs in the charts. Now he's made a drumming record — "Going, Going, Gone", out on Fontana. He says: "I hope the time is right for another record of this type. I've used session singers to give it some extra impact—as I can't sing a note."

☆☆☆☆☆☆☆☆



A midnight drive along a motorway solved the problem that had worried Cliff Brittle ever since he discovered a new group. Hence the name Cats Eyes under which this Evesham (Worce.) group gained their Deram contract and a current release "I Thank You Marianne". "Fifi" Filby sings and writes for the five-man group and manager Brittle keeps it all nicely in the family by recording them at a local studio.

☆☆☆☆☆☆☆☆



Jocelyne Joeya is an attractive blonde French girl, already known in many different countries, who started singing at the age of 17 and won a car in a talent contest in Paris . . . a car presented by the late Edith Piaf, one of Miss Joeya's greatest idols. So far, not much impact for Jocelyne in Britain but she's here right now for TV shows and for appearances to promote her first single "Missing You", out on Mercury. A Mercedes-driver, Jocelyne has appeared at Basin Street East with Brenton Wood and Miles Davis.



Frankie McBride is to be numbered among the good things that come from Ireland and the charm with which he beguiled record buyers on "Five Little Fingers" is once again on display on his new Emerald release "Long Black Limousine".

Painting and collecting antiques are the hobbies of this likeable singer who was born in Omagh, Northern Ireland and worked with a succession of show bands before Mervyn Solomon, the Emerald boss with a flair for spotting talent convinced Frankie that he should be singing on his own.



This is the young singer who went through extensive plastic surgery on his face . . . and according to some reports ends up looking more than a little bit like Scott Walker. His name is Paul Slade and his record is "Heaven Held", a promising slice of wax from Decca Records. Produced by Ivor Raymonde, incidentally. Paul was discovered, by a French businessman known simply as Francoise, working in a group. Says: Francoise: "His looks were just too ordinary but his talent was great. I asked if he would agree to plastic surgery." Since the operations, Paul has lived in a country house and been groomed for stardom. He also has a completely new wardrobe of clothes. And the record is a sweeping, lofty ballad.



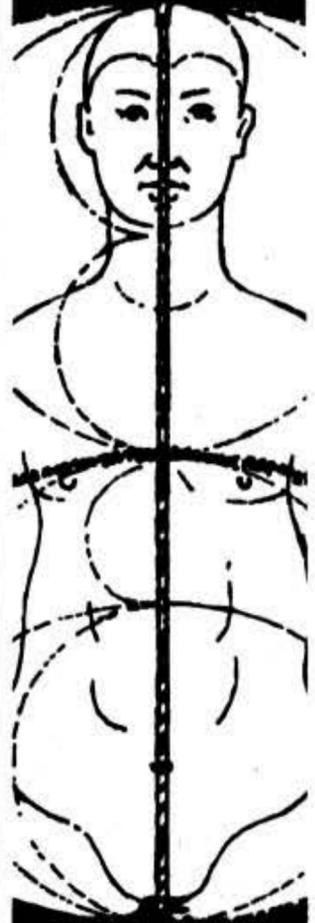
When a group like the Beatles form an organisation like Apple and then a group like David Brassington and Denis Regan and Jeffrey Harrod and Robbo Ingram come up with a name for themselves like Apple . . . well, one starts to wonder. In fact, Larry Page (of Page One Records) says the boys

were working under their name before the other organisation came into being. Be that as it may (and who is really bothered?) Apple (of Page One Records) could easily have a sizeable hit with their excellent "Let's Take A Trip Down The Rhine", which is catchy to say the least.

Lionel Bart



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RECORD MIRROR CHARTS PAGE

CASHBOX TOP 50

AIR MAILED FROM NEW YORK

- 1 HEY JUDE*
1 (8) Beatles (Apple)
- 2 THOSE WERE THE DAYS
4 (5) Mary Hopkin (Apple)
- 3 LITTLE GREEN APPLES
3 (8) O. C. Smith (Columbia)
- 4 FIRE*
2 (8) Arthur Brown (Atlantic)
- 5 OVER YOU
5 (6) Union Gap (Columbia)
- 6 ELENORE
7 (6) Turtles (White Whale)
- 7 GIRL WATCHER
— (9) O'Kaysions (ABC)
- 8 MIDNIGHT CONFESSIONS
10 (9) The Grass Roots (Dunhill)
- 9 I'VE GOTTA GET A MESSAGE TO YOU*
5 (11) Bee Gees (A&O)
- 10 WHITE ROOM
12 (4) Cream (Atco)
- 11 MAGIC CARPET RIDE
26 (3) Steppenwolf (Dunhill)
- 12 HOLD ME TIGHT
16 (4) Johnny Nash (Jad)
- 13 LOVE CHILD
25 (2) Diana Ross and Supremes (Tamla Motown)
- 14 PIECE OF MY HEART
14 (5) Big Brother and The Holding Co. (Columbia)
- 15 TIME HAS COME TODAY
11 (8) Chambers Bros. (Columbia)
- 16 SWEET BLINDNESS
20 (5) Fifth Dimension (Soul City)
- 17 SHAPE OF THINGS TO COME
23 (5) Max Frost & The Troopers
- 18 HARPER VALLEY P.T.A.*
15 (11) Jeannie C. Riley (Plantation)
- 19 HIGH HEEL SNEAKERS
31 (3) Rose Feliciano (RCA)
- 20 BANG-SHANG-A-LANG
22 (6) Archies (Calendar)
- 21 FOOL FOR YOU
28 (4) The Impressions (Carson)
- 22 SUSIE Q (Pt. 2)
9 (6) Credence Clearwater Revival (Fantasy)
- 23 MY SPECIAL ANGEL
13 (7) Vogues (Reprise)
- 24 REVOLUTION*
19 (7) The Beatles (Apple)
- 25 HEY WESTERN UNION MAN
29 (4) Jerry Butler (Mercury)
- 26 BABY COME BACK
27 (6) Equals (RCA)
- 27 COURT OF LOVE
10 (2) Unities (Capp)
- 28 CHEWY CHEWY*
— (1) Ohio Express (Buddah)
- 29 KEEP ON LOVIN' ME HONEY
35 (2) Marvin Gaye and Tammi Terrell (Tamla Motown)
- 30 SAY IT LOUD — I'M BLACK AND I'M PROUD
17 (7) James Brown (Kline)
- 31 ALL ALONG THE WATCHTOWER
18 (5) Jimi Hendrix Experience (Reprise)
- 32 SLIP AWAY
32 (15) Clarence Carter (Atlantic)
- 33 LALENA
14 (4) Donovan (Epic)
- 34 CHAINED
36 (4) Marvin Gaye (Tamla Motown)
- 35 NATURALLY STONED
41 (7) Avant Garde (Columbia)
- 36 I'M IN A DIFFERENT WORLD
37 (4) Four Tops (Tamla Motown)
- 37 I'VE GOT DREAMS TO REMEMBER
44 (3) Otis Redding (Atco)
- 38 QUICK JOEY SMALL (RUN, JOEY, RUN)
49 (2) Kasenetz Katz Singing Orchestral Circus (Buddah)
- 39 SHOOT 'EM UP BABY
42 (3) Andy Kim (Steed)
- 40 THE STRAIGHT LIFE
50 (2) Bobby Goldsboro (UA)
- 41 PORPOISE SONG
47 (2) Monkees (Colgems)
- 42 WHO'S MAKING LOVE*
— (1) Johnny Taylor (Stax)
- 43 THE SNAKE
38 (7) Al Wilson (Soul City)
- 44 BRING IT ON HOME TO ME*
— (1) Eddie Floyd (Stax)
- 45 I LOVE YOU MADLY
— (1) Fantastic Four (Soul)
- 46 TAKE ME FOR A LITTLE WHILE
— (1) Vanilla Fudge (Atco)
- 47 LITTLE ARROWS*
— (1) Leapy Lee (Decca)
- 48 CINDERELLA SUNSHINE
— (1) Paul Revere & Raiders (Columbia)
- 49 LES BICYCLETES DE BELSIZE*
— (1) Engelbert Humperdinck (Parrot)
- 50 PICKIN' WILD MOUNTAIN BERRIES*
— (1) Peggy Scott & Jo Jo Benson (SSSI)

*An asterisk denotes record released in Britain.

BUBBLING UNDER

- *1432 FRANKLIN PIKE CIRCLE HERO — Bobby Russel (elf).
- *DO SOMETHING TO ME — Tommy James and Shondells (Roulette).
- A LITTLE LESS CONVERSATION — Elvis Presley (RCA).
- RIDE MY SEE-SAW — Moody Blues (Deram).
- ALWAYS TOGETHER — Dells (Cadet).
- *FROM THE TEACHER TO THE PREACHER — Gene Chandler and Barbara Acklin (Brunswick).
- *PROMISES, PROMISES — Dionne Warwick (Sceptre).

TOP L.P.'s

NATIONAL CHART COMPILED BY THE RECORD RETAILER

- 1 HOLLIES GREATEST HITS
1 Hollies (Parlophone)
- 2 LIVE AT THE TALK OF THE TOWN
2 Seekers (Columbia)
- 3 BOOKENDS
3 Simon & Garfunkel (CBS)
- 4 IDEA
4 Bee Gees (Polydor)
- 5 DELILAH
5 Tom Jones (Decca)
- 6 COURT OF LOVE
4 Soundtrack (RCA)
- 7 GOOD, THE BAD & THE UGLY
22 Soundtrack
- 8 JOHNNY CASH AT FULSON PRISON
10 Johnny Cash (CBS)
- 9 TRAFFIC
27 Traffic (Island)
- 10 A MAN WITHOUT LOVE
7 Engelbert Humperdinck (Decca)
- 11 TOM JONES LIVE AT THE TALK OF THE TOWN
14 Tom Jones (Decca)
- 12 IN SEARCH OF THE LOST CHORD
8 Moody Blues (Deram)
- 13 FRANK SINATRA'S GREATEST HITS
19 Frank Sinatra (Reprise)
- 14 BEST OF THE BEACH BOYS VOL. 1
12 Beach Boys (Capitol)
- 15 JUNGLE BOOK
11 Soundtrack (Walt Disney)
- 16 BOOGY WITH CANNED HEAT
15 Canned Heat (Liberty)
- 17 ARETHA NOW
13 Aretha Franklin (A&O)
- 18 SONGS OF LEONARD COHEN
31 Leonard Cohen (Mercury)
- 19 THE IMMORTAL
21 Otis Redding (Stax)
- 20 THE GRADUATE
24 Simon & Garfunkel (CBS)
- 21 PARSLEY, SAGE, ROSEMARY & THYME
28 Simon & Garfunkel (CBS)
- 22 MR. WONDERFUL
17 Fleetwood Mac (Blue Horizon)
- 23 THIS WAS
— Jethro Tull (Island)
- 24 RAY CHARLES GREATEST HITS VOL. 2
33 Ray Charles (Stateside)
- 25 WAITING FOR THE SUN
16 The Doors (Elektra)
- 26 GREATEST HITS
25 Supremes (Tamla Motown)
- 27 COME THE DAY
18 Seekers (Columbia)
- 28 FELICIANO
— Jose Feliciano (RCA)
- 29 BARE WIRES
20 John Mayall (Decca)
- 30 WHEELS OF FIRE (Double LP)
3 Cream (Polydor)
- 31 WHEELS OF FIRE
20 Cream (Polydor)
- 32 SOUNDS OF SILENCE
32 Simon & Garfunkel (CBS)
- 33 GREATEST HITS
23 Four Tops (Tamla Motown)
- 34 SMASH HITS
26 Jimi Hendrix Experience (Track)
- 35 FLEETWOOD MAC
27 Peter Green's Fleetwood Mac (Blue Horizon)
- 36 GENTLE SHADES OF VAL DOONICAN
48 Val Doonican (Pye)
- 37 UNDEAD
37 Ten Years After (Decca)
- 38 HISTORY OF OTIS REDDING
35 Otis Redding (Atlantic)
- 39 FRIENDS
24 Beach Boys (Capitol)
- 40 STEVIE WONDER'S GREATEST HITS
29 Stevie Wonder (Tamla Motown)

UP AND COMING L.P.s

- WEDNESDAY MORNING 3 a.m.
— Simon and Garfunkel (CBS)
ROUND AMEN CORNER — Amen Corner (Deram)
MUSIC FROM BIG PINK — The Band (EMI)
CHEAP THRILLS — Big Brother and The Holding Co. (CBS)

5 YEARS AGO

- 1 YOU'LL NEVER WALK ALONE
2 Gerry & The Pacemakers (Columbia)
- 2 SHE LOVES YOU
3 The Beatles (Parlophone)
- 3 DO YOU LOVE ME
1 Brian Poole & Tremeloes (Decca)
- 4 BLUE BAYOU/MEAN WOMAN BLUES
5 Roy Orbison (London)
- 5 THEN HE KISSED ME
4 Crystals (London)
- 6 IF I HAD A HAMMER
7 Trini Lopez (Reprise)
- 7 I WHO HAVE NOTHING
5 Shirley Bassey (Columbia)
- 8 SUGAR & SPICE
— Searchers (Pye)
- 9 LET IT ROCK/MEMPHIS TENNESSEE
10 Chuck Berry (Pye)
- 10 THE FIRST TIME
5 Adam Faith (Parlophone)
- 11 BE MY BABY
18 Ronettes (London)
- 12 HELLO LITTLE GIRL
9 Fourmost (Parlophone)
- 13 BOSSA NOVA BABY
— Elvis Presley (RCA)
- 14 HELLO MUDDAH, HELLO FADDAH
14 Alan Sherman (Warner Bros.)
- 15 EVERYBODY
11 Tommy Roe (HMV)
- 16 FOOLS RUSH IN
— Rick Nelson (Brunswick)
- 17 MISS YOU
— Jimmy Young (Columbia)
- 18 SHINDIG
12 Shadows (Columbia)
- 19 SEARCHIN'
13 Hollies (Parlophone)
- 20 STILL
17 Karl Denver (Decca)

BRITAIN'S TOP 50

- 1 THOSE WERE THE DAYS
1 (8) Mary Hopkin (Apple)
- 2 WITH A LITTLE HELP FROM MY FRIENDS
13 (5) Joe Cocker (Regal Zonophone)
- 3 THE GOOD, THE BAD, AND THE UGLY
7 (8) Hugo Montenegro (RCA)
- 4 LITTLE ARROWS
4 (11) Leapy Lee (MCA)
- 5 ONLY ONE WOMAN
12 (6) The Marbles (Polydor)
- 6 LIGHT MY FIRE
10 (7) Jose Feliciano (RCA)
- 7 HEY JUDE
2 (9) Beatles (Apple)
- 8 JEZAMINE
3 (12) The Casuals (Decca)
- 9 LES BICYCLETES DE BELSIZE
5 (6) Engelbert Humperdinck (Decca)
- 10 MY LITTLE LADY
8 (7) Tremeloes (CBS)
- 11 A DAY WITHOUT LOVE
6 (8) Love Affair (CBS)
- 12 LISTEN TO ME
11 (5) The Hollies (Parlophone)
- 13 RED BALLOON
14 (7) Dave Clark Five (Columbia)
- 14 WRECK OF THE ANTOINETTE
17 (5) Dave Dee & Co. (Fontana)
- 15 LADY WILL POWER
9 (13) Union Gap (CBS)
- 16 ELOISE
34 (2) Barry Ryan (MGM)
- 17 CLASSICAL GAS
15 (10) Mason Williams (Warner Bros.)
- 18 ALL ALONG THE WATCHTOWER
48 (2) Jimi Hendrix (Track)
- 19 THIS OLD HEART OF MINE
31 (2) Isley Bros. (Tamla Motown)
- 20 BREAKING DOWN THE WALLS OF HEARTACHE
24 (3) Bandwagon (Direction)
- 21 MEXICO
37 (2) Long John Baldry (Pye)
- 22 HOLD ME TIGHT
16 (13) Johnny Nash (Regal Zonophone)
- 23 YOU'RE ALL I NEED TO GET BY
26 (5) Marvin Gaye & Tammi Terrell (Tamla Motown)
- 24 MARIANNE
22 (6) Cliff Richard (Columbia)
- 25 ICE IN THE SUN
18 (11) Status Quo (Pye)
- 26 HELLO, I LOVE YOU
19 (8) Doors (Elektra)
- 27 HARPER VALLEY P.T.A.
32 (3) Jeannie C. Riley (Polydor)
- 28 SUNSHINE OF YOUR LOVE
25 (4) Cream (Polydor)
- 29 MAGIC BUS
49 (2) Who (Track)
- 30 WAIT FOR ME MARIANNE
29 (2) Marmalade (CBS)
- 31 THE WEIGHT
21 (7) The Band (Capitol)
- 32 SAY A LITTLE PRAYER
23 (13) Aretha Franklin (Atlantic)
- 33 RUDY'S IN LOVE
38 (3) Locomotives (Columbia)
- 34 IF I KNEW THEN WHAT I KNOW NOW
46 (2) Val Doonican (Pye)
- 35 AIN'T GOT NO—I GOT LIFE/DO WHAT YOU GOTTA DO
45 (3) Nina Simone (RCA)
- 36 HELP YOURSELF
27 (16) Tom Jones (Decca)
- 37 AN OLYMPIC RECORD
39 (2) The Barron Knights (Columbia)
- 38 I GOTTA GET A MESSAGE TO YOU
20 (13) Bee Gees (Polydor)
- 39 I WANT YOU TO BE MY BABY
40 (4) Billie Davis (Decca)
- 40 M'LADY
35 (5) Sly and the Family Stone (Direction)
- 41 ELEANORE
— (1) Turtles (London)
- 42 MY WORLD
33 (5) Cupid's Inspiration (NEMS)
- 43 YESTERDAY'S DREAM
47 (11) Four Tops (Tamla Motown)
- 44 ON THE ROAD AGAIN
28 (15) Canned Heat (Liberty)
- 45 YOU'LL NEVER WALK ALONE
44 (3) Elvis Presley (RCA)
- 46 DREAM A LITTLE DREAM OF ME
29 (12) Mama Cass (RCA)
- 47 MAY I HAVE THE NEXT DREAM WITH YOU
— (1) Malcolm Roberts (Major-Minor)
- 48 I PRETEND
45 (18) Des O'Connor (Columbia)
- 49 RED RED WINE
36 (8) Jimmy James & Vagabonds (Pye)
- 50 IT'S IN HIS KISS
— (1) Betty Everett

A blue dot denotes new entry.

BUBBLING UNDER

- ROAD TO CAIRO — Julie Driscoll and Brian Auger Trinity (Marmalade)
- SOFTLY, SOFTLY — Equals (President)
- FEELIN' ALRIGHT? — Traffic (Island)
- I AM A CATHEDRAL — Peter Sarstedt (VA)
- I WILL COME TO YOU — Dusty Springfield (Philips)

BRITAIN'S TOP R&B SINGLES

- 1 THIS OLD HEART OF MINE
5 Isley Bros. (Tamla Motown TMG 555)
- 2 SOUL LIMBO
15 Booker T. & the MG's
- 3 BREAKING DOWN THE WALLS OF HEARTACHE
3 Bandwagon (Direction)
- 4 YOU'RE ALL I NEED TO GET BY
1 Marvin Gaye & Tammi Terrell (Tamla Motown TMG 668)
- 5 WITH A LITTLE HELP FROM MY FRIENDS
6 Joe Cocker (Regal Zonophone RZ 3015)
- 6 25 MILES
3 Edwin Starr (Tamla Motown TMG 672)
- 7 I GOT LIFE
4 Nina Simone (RCA 1743)
- 8 DANCING MAN
10 Ernie K. Doe (Action Act 4502)
- 9 RED RED WINE
11 Jimmy James and the Vagabonds
- 10 I SAY A LITTLE PRAYER
2 Aretha Franklin (Atlantic 584206)
- 11 UP HARD
18 Willie Mitchell (London HL 10224)
- 12 WHY DID YOU LEAVE DARLING
14 Temptations (TM 6171)
- 13 PRIVATE NUMBER
— Judy Clay and William Bell (Stax 101)
- 14 HOLD ME TIGHT
7 Johnny Nash (Regal Zonophone RZ 3010)
- 15 YOU'VE GOT IT
3 Etta James (Chess CBS 9082)
- 16 M'LADY
12 Sly & the Family Stone (Direction 53797)
- 17 CHAMPAGNE & WINE
— Otis Redding (Stax 584-220)
- 18 I'LL DO ANYTHING
16 Doris Troy (Toast TT 507)
- 19 BABY I NEED YOUR LOVE
— Bobby Williams (Action ACT 4509)
- 20 ALL ALONG THE WATCHTOWER
— Jimi Hendrix (Track 604025)

BRITAIN'S TOP R&B ALBUMS

- 1 THE IMMORTAL ...
1 Otis Redding (Atlantic 588112)
- 2 QUEEN OF SOUL
4 Aretha Franklin (Hallmark SHM 391)
- 3 ARETHA NOW
2 Aretha Franklin (Atlantic 588114)
- 4 THIS IS SOUL
3 Various Artists (Atlantic 643301)
- 5 WISH IT WOULD RAIN
9 The Temptations (STML 11079)
- 6 GREATEST HITS
5 Stevie Wonder (Tamla Motown STML 11075)
- 7 BOOGIE WITH CANNED HEAT
5 Canned Heat (Liberty LBS 53103)
- 8 SEVEN LETTERS
5 Ben E. King (Atlantic 588125)
- 9 SOUL SERENADE
7 Willie Mitchell (Direction 5-63412)
- 10 DANCE TO THE MUSIC
— Sly & the Family Stone (Direction 5-63412)

CLASSIFIED

Continued from page 2

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- "YOU'RE ALL I NEED TO GET BY" The Marvin Gaye Official Fan Club. S.a.e. 22 North Street, Swindon, Wilts.
- ATTENTION: New Ten Years After Music Lovers Society address: s.a.e. Chrysalis, 155-157 Oxford Street W.1.
- publications
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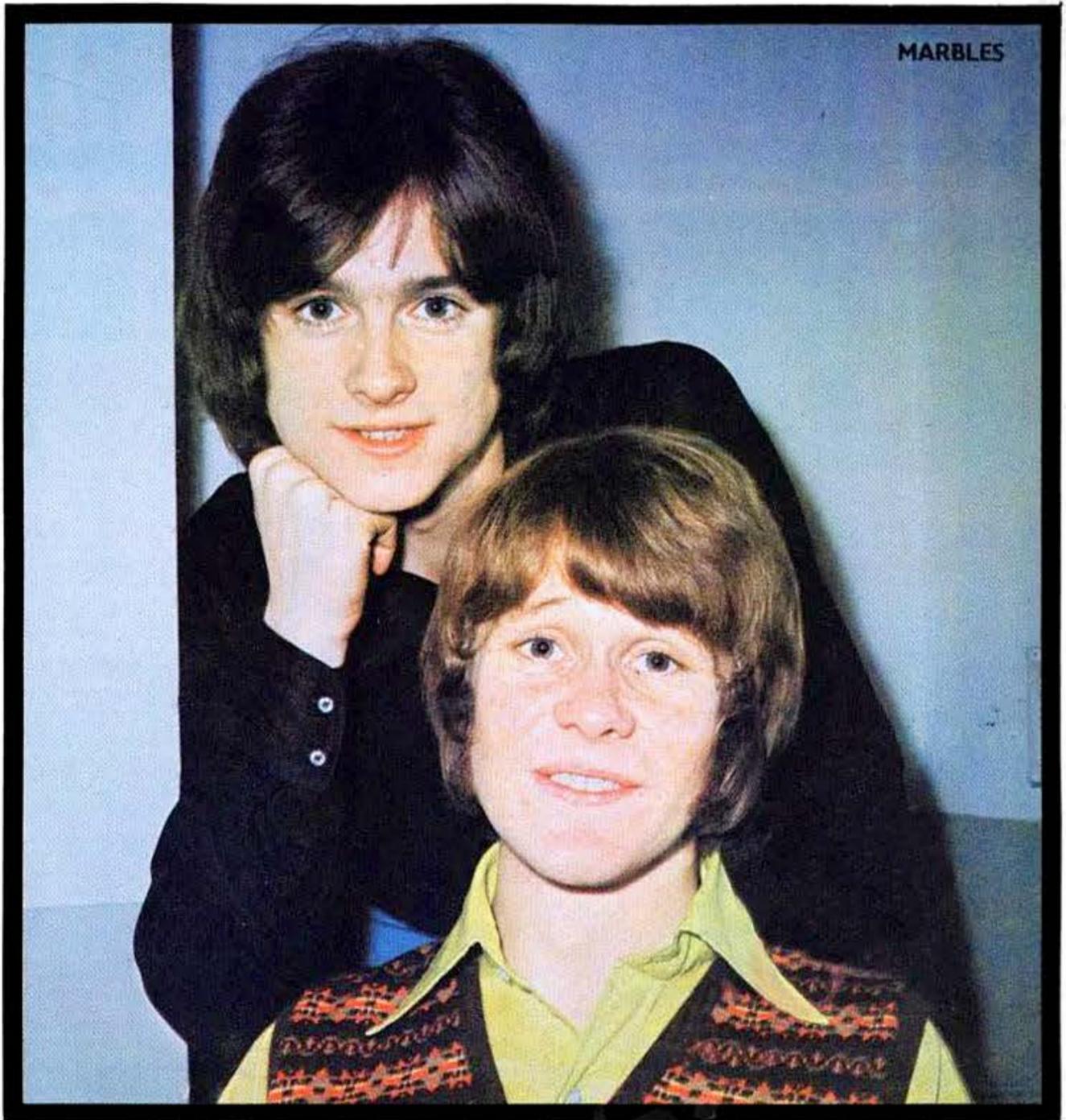
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THE
FACE

Jo Anne Worley of "Laugh In" fame now signed with Reprise Records . . . about Aretha Franklin, Billboard's "Soul Sauce" says: "Is 'Lady Soul' tottering on her throne?" . . . A40; Ramona King . . . in their halcyon days there were five Tages . . . go on, admit it—whatever you think of Barry Ryan's "Eloise", it's one heck of a surprise . . . for a true gospel-flavoured hit, how about Mitch Ryder & Co. making a medley of "All Along The Watchtower" and "Can I Get A Witness?" . . . "Watch Your Step" composer Robert Parker due in Britain soon . . . The Loot and their girl friends inviting DJ's and journalists to the Avenue for drinkies . . . 23-minute standing ovation for Ten Years After at New York's Filmore East . . . as a producer Jimi Hendrix had success with his first disc production, in the States—by British group Eire Apparent . . . Peppermint Circus recently hosted the Paper Dolls to a champagne party . . . Ian Anderson has most original hair style since Jimi Hendrix (?) . . . Kim Simmonds, brother of Chicken Shack manager Harry Simmonds, member of Savoy Brown . . . Revolution club strongly featured on "Time For Blackburn's" first networked show last week . . . next album from Ten Years After, to be released here next January, to be called "Stoned Henge" . . . interesting feature on San Francisco scene in latest Billboard . . . Vogue to release singles in English in Britain by top French stars Antoine and Jacques Dutronc . . . having rehearsed for two weeks on the Trans Siberian Railway, the Singing Barrister Bird is now to augment the Pudding Chair Sometime line-up . . .

According to RM's Far Eastern correspondent, the Japanese Dixieland Jazz Band are currently very big in Moscow . . . the Beast last week celebrated his 100th reception this year . . . Manfred Mann and partner Mike Hugg have composed the music for more than 50 television commercials . . . Britain is still sane dept: a certain section of last Sunday's Grosvenor Square demonstrators could be heard chanting "Chel-sea, Chel-sea" . . . Bobby Darin now going in a very nice Direction . . . a well-known Radio One DJ was refused entry last week at a party to celebrate Keith Skues' new book "Radio Onederland" . . . Marc Bolan to have his first book of poetry published soon . . . Life goes on dept: one of the tracks on the new Beatles' LP is called "Ob-La-Di, Ob-La-Da"—now where've I heard that before? . . . what does Earl Richmond share with Miss Jamaica? . . . no, that wasn't the Massed Band of the Pudding Chair Sometime in Grosvenor Square last Sunday . . . Those were the days return again dept: both De Hems and the Speakeasy are to re-open in the very near future . . . Harry reports business has trebled since he was featured in a Sunday Paper's "Clean Up Britain" campaign a short while ago . . . Q41: who recorded (a) "The Mexican Shuffle", (b) "Mexico" (inst.), (c) "Souvenir Of Mexico", (d) "Baby Do The Philly Dog"?



MARBLES

★ THE WAKING OF JIM WEBB ★

Poor eyesight turned his mind inward...and toward music

JIM Webb. The most successful popular music composer from among the new, young American breed of popsters. Already, at 22, he's had awards showered on him for such songs as "Up, Up And Away" (for the Fifth Dimension), "By The Time I Get To Phoenix" (for Glen Campbell) and "MacArthur Park" (for Richard Harris). He's turning out an astonishing quantity of quality songs — many of them destined to become standards — as well as running his own production and publishing companies and working on such lengthy projects as a musical version of "Peter Pan".

Talking to him in Richard Harris's flat a few days ago I started wondering what it was that had produced the drive and the talent to make Jim a rich man within a year of reaching his majority. Noting that he was the son of a Baptist minister and that he got his first musical experience playing organ in his father's church I asked Jim if religion had played any great part in his life so far.

"No. I don't believe in organised religion. I have a personal idea of what God is but I certainly don't think of an anthropomorphic creature in the sky, an old man with a flowing white beard — nothing like that. And I'm not particularly impressed with Indian mystical concepts, don't think they are the answer either."

Has this distaste for professional religion caused tension between you and your father? "Not at all. We're very close. He administrates my record company. I know he gets down on his knees and prays for me, and I should be grateful for that kind of love. But I can honestly say that I don't think he is doing me any particular service."

Well, if there hasn't been any divine intervention on your behalf to what do you ascribe your very swift success?

"It doesn't seem to me that I did make it fast. I've worked a long time to become a songwriter. All my hopes and dreams

have been concentrated on this since I was about ten — from the time I knew I could never be a jet pilot!"

Why not? "Because of my eyes. Nobody realised this for years. I used to make incredibly bad grades at school because I couldn't see properly. I guess my parents thought I was backward. I was a great disappointment to them. Then when I was about 13 I had my first pair of glasses and saw what I'd been missing."

Poor eyesight had the result of turning Jim's mind inward and towards sounds. "I started getting serious about trying to make something with music. I wasn't that confident I'd achieve anything but it was just something I had to be doing."

"It feels like I've been working at it for a long time. I'd be a fool not to appreciate being so young. It's very important."

Has it troubled you at all, this sudden fame and money? "If any great moral decadence was going to hit me it would have happened before now. No, I can handle it. But this is the most competitive and fickle business in the world and so far I've managed to fit in, writing music that comes naturally to me. I'm not implying I am good. Only time will tell. I don't think I'm that cliché figure, the overnight pop performer who is a sensation for a short while and then disappears. That cliché was fostered by the no-talent scene of a few years ago. There are still so many people in the business who have the same clichéd attitude as they had in 1958. It's a completely different scene today, lots of real talent."

"The Beatles — they aren't going to disappear. Nor are The Rolling Stones (great, honest, sincere musicians). Or John Phillips. Or Simon and Garfunkel. Sonny And Cher — that's different. They made a lot of money for a while, and they spent it. Now they're having to work Los Angeles hotel lounges to pay the rent. I'm afraid they didn't have enough talent."

"Herb Alpert — he's got the basic musical talent to make him a perennial. Plenty more—Tim Hardin, Leonard Cohen, Dylan."

Took you a little while to get to Dylan didn't it? "Well, as far as I'm concerned, he's understood, so great we didn't need to mention him. It's the talented unknowns who are having a hard time—there's simply too many of them, an upsurge of people doing class acts, making excellent records—usually psychedelically packaged and with electronic fireworks, most of them modelled along the lines of The Beatles or Paul Simon."

Treading as delicately as I could onto a racial minefield I pointed out that we'd been talking entirely about white artists. It looked as though Negroes were hardly participating in this talent explosion except, perhaps as performers of white men's ideas (such as the Fifth Dimension who sing Jim Webb). The vast majority of Negro talent seems content to carry on churning out the same old soul sound, leaving creativity and



JIM WEBB (right) rehearsing with RICHARD HARRIS.

experimentation to whites. In short, from being the pacesetters in popular music, Negro artists are falling behind."

Jim: "There's going to be a renaissance among young Negro musicians in the next few years. They have this incredible, inbred instinct. When their ideas become more lucid — watch out, I agree with you that they are not doing anything very interesting on a verbal level at present — and pop is more than music. They prefer a monotonous, chant-like attitude. When they overcome this, which should happen quite soon, we are going to hear some formidable sounds."

DAVID GRIFFITHS

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