

Record Mirror



INSIDE

HOLLIES, JOHN LENNON

FILM & PIX,
CAT STEVENS
AND AMEN
CORNER IN
COLOUR



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Record Mirror



SCOTT MCKENZIE

ZOOT MONEY'S NEW BAND—DANTALIAN'S CHARIOT

The FASCINATING Allan Clarke



ARTISTES have always fascinated me, particularly the ones I've known over the years because it is interesting to see how time changes or moulds them. One of the most fascinating is Allan Clarke, who is a mixture of the ordinary and the extraordinary, the simple and the complex, the colourful and the conservative. A person maturing, constantly changing, a man still in search of himself.

Even his physical appearance undergoes rapid changes. For some weeks he may sport a moustache, a beard — at other times he is clean-shaven but has a hair style that transforms his features. Sometimes he is wearing a suit and at other times wears outrageously colourful costume.

Completely dedicated to The Hollies, his family, his close friends, he still remains a question mark in some people's books.

Commenting on his musical tastes, he says: "I like Soul Music, definitely... and Stevie Wonder — his record's fantastic, I like anything like that. I've gone off the Four Tops lately, they seem to have got in a groove and can't get out of it. Of course, I keep on playing 'Sergeant Pepper'."

And of The Hollies music: "We're working on our next L.P. and it's a lot different from the last one. We've got such a lot of ideas and we put fantasy into our music now. We're doing a lot of fantasy stuff both in our lyrics and our sound. I've written a poem where Bobby accentuates parts of the poem with his drums — it's never been done before. I like to try things like that."

"The last time we talked about The Hollies songwriting, it was well over a year ago. Well, everything's different from that last time. When The Everly Brothers recorded all those songs of

One of the many faces of ALLAN CLARKE — this time as a cowboy... on the beach.

ours it gave us so much confidence in our writing and added to our ability. It comes naturally to us now. It also comes from having a hit with our own material — that boosted our ego a hundred per cent and we've never looked back.

"But we've never really had a big hit with material we've given another artiste — that's our next ambition. When we've given them discs with our numbers on that have been in the Hollies style, and people find it hard to put themselves into the numbers. There has been too much of our influence. So now we're writing songs and letting someone else put them on disc.

"I have far more inspiration. I can write better now, definitely. Most of my writing is about everyday things, about someone or something I've seen. For instance, a number called 'B.R.S.' which is on our next L.P. I wrote it because of a train journey I had. I got my ticket and went to Compartment B. I had a load of comics and the compartment was full of bowler-hatted types. They were reading the Financial Times and there was me reading Weiridies. So I went to the Buffet and it was full of my type of people. We had a few drinks and I got on great with them.

"Now we've had six months off and I was so bored I didn't know what to do with myself. We work better under pressure. During that six months I wrote about three songs, which were all right. Then we went to Yugoslavia and finished six songs in three days. The more you've got on your mind the more things you can think about.

"That happened with 'Carrie Ann.' Tony had a little phrase and he had been trying to work a song around it for months. I got fed up with it and if he'd played it once

more I'd have smashed the guitar over his head. Then one day I walked out of the room and when I came back Graham said it was finished."

Allan pointed to some comics he'd been carrying — a Superman and a Supernatural comic. "I get a lot of ideas from books like this, these weird things. Some of the stories I've read in them would make good films. Last year we wanted to make a series of half-hour films, like 'One Step Beyond.' I have a thing about weird stories. I'd like to know a lot about Spiritualism, U.F.O's, Astral Projection."

He is acutely aware of the many mysterious things in life and the world around us. The mysteries that have haunted and puzzled man through the centuries.

"So many weird things have happened in my family and it makes me believe that although the body may die, the mind lives on. When I met Jenny she seemed to be an ordinary girl — but strange and unusual things had happened in her family, too. Yes, too many things have happened and I would like to gain more knowledge about them. When I was a kid, about nine, my mother and father took me on a bus to Liverpool to meet my sister. I'd never ever been to Liverpool in my life but I suddenly said: 'In a hundred yards we'll come to a steel bridge and on our right hand side there will be a cinema and on the left a pub called the Coach and Horses.' And it was true. These sort of things have happened to me a lot. I don't know why."

"Me, Graham and Gary Leeds have always wanted to find a haunted house. We want to spend a night there with a tape recorder, a bottle of Scotch and cameras."

"I read Dennis Wheatley and I go to all the 'X' films that Hammer make. But I get terrified and I won't look when those weird faces come on the screen."

As far as pleasures are concerned, Allan says: "I go to the pictures a lot. There's really nothing you can do when you're on the road, apart from writing songs. As far as the future is concerned I'm going to make sure I'll have something to do, I don't really mind what it is, as long as it guarantees security for my family."

"If I had a wish, what I would like to do would be to go back ten years and re-live that era again. The days of Jerry Lee and Bill Haley when I was 17. I used to have great times. I'd love to go back, even if only for a day."

BILL HARRY

KENNY MERETT DESIGNED THIS AD

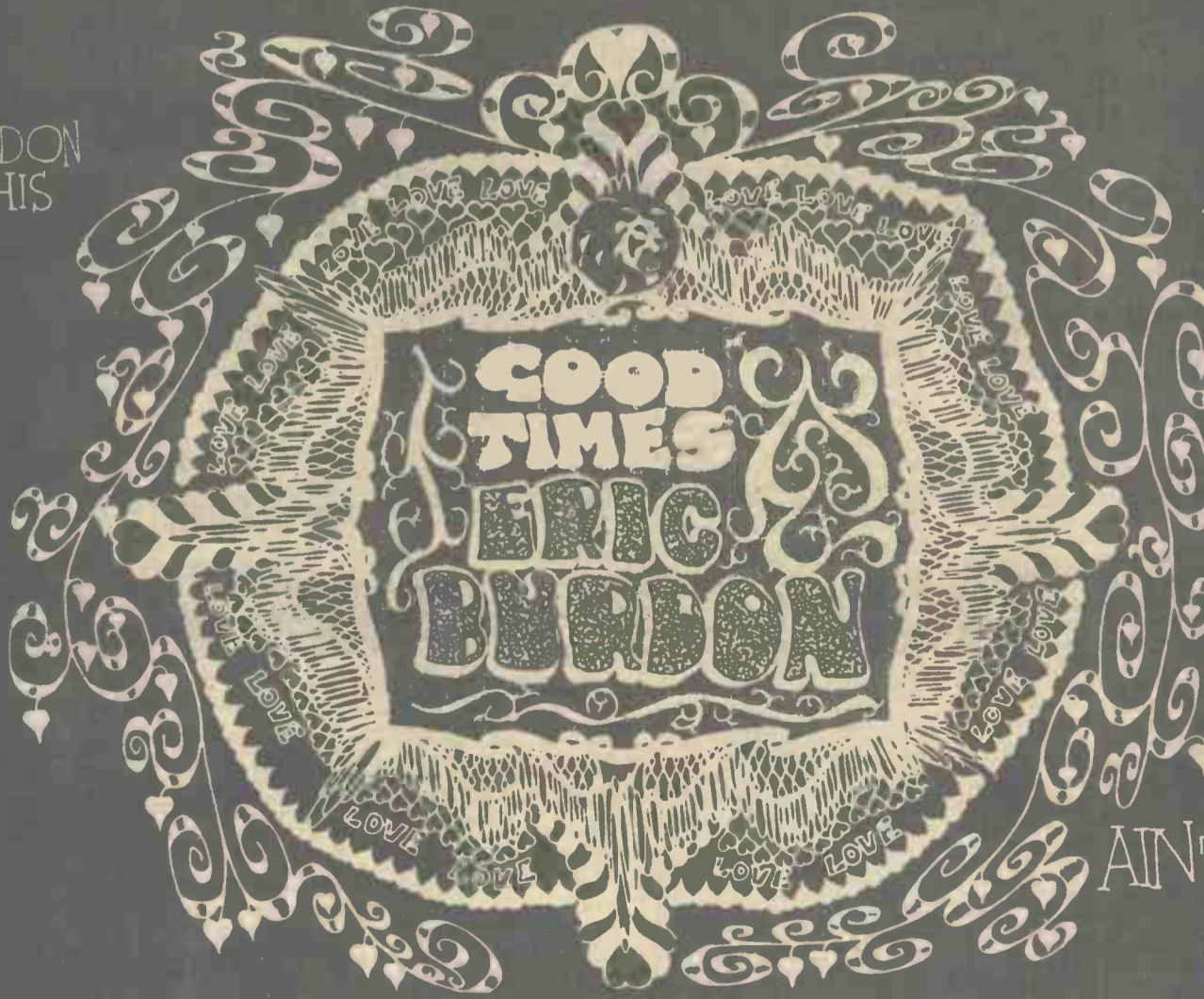
ERIC BURDON
WROTE THIS
POEM

Times change,
so do people.
I hope you will
accept the change
in me,
for acceptance is
surely a hard thing
to learn.

my friends and I
want you to enjoy
and perhaps learn
from our sounds

Today our sounds
are games of sorrow,
pain,
good times, bad
times, and love

Tomorrow they may
be only games of
love
that day may come
but I am still a
student of life,
as we all are,
do everything with
love.



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GRIPWEED

JOHN LENNON'S 'HOW I WON THE WAR' REVIEWED BY PETER JONES



JOHN LENNON in some scenes from "How I Won The War" — he plays the part of Gripweed.

AS somebody said at the time of seeing a special preview of "How I Won The War", which has one John Lennon in a mammoth cast list: "Any resemblance between this film and any other war film is extremely unlikely". True enough. But it's an amazing, horrific, belly-laughing, sick, odd, brilliant, nauseating movie.

Excuse me while I just ask myself a few questions about this astonishing Dick Lester production.

What's it all about?

P.J.: Well, it's war. The bloke who thinks he actually won the conflict is Lieutenant Ernest Goodbody, an amiable young officer as dim as whatsit who earnestly believes he is loved by his men but in fact is darned lucky, on a dozen occasions, not to have been deliberately shot by one of them.

Well, does it have anything different to say about war?

P.J.: About it's futility, yes. The old arguments are dressed up beautifully, but in an aura of such sheer ludicrous happenings that they come through fresh and new. If you poke enough fun at something, make it a sort of Military Marx Brothers operation, you've got a strong point.

So it is very funny, is it?

P.J.: The first twenty minutes or so are fantastic — marvellous. A bit more spasmodic afterwards but then the laughs are later matched by the sheer horror of newsreel shots of your actual World War II.

Is any of it really serious?

P.J.: Yes, but you have to dig deep. There's the young lieutenant and his men, towing a dirty great roller through the desert with the job of preparing a cricket pitch so that the general can have a game once the battle is over. And some of the Italians have the nerve to nick the roller. Meanwhile our gallant men shoot down their first aircraft. Fact that it's a British plane only slightly takes the gilt off this achievement.

And this chap John Lennon — how does he come out of it?

P.J.: Astonishingly well. He's not the star or anything. There's absolute brilliance from Michael Crawford as the

lieutenant and there's similar magnificence from Michael Hordern . . . Lieutenant Colonel Grapple . . . "Grapple of the Bedoo". There's Roy Kinnear, Lee Montague, Jack McGowran, Jack Hedley, Ronald Lacey and umpteen others of great skill have major parts. And Mr. Lennon shows up extremely well as a creeping, crawling bat-man, registering well with his face and with his lines. What you might call a very difficult debut — and all credit to him.

What about the book, by Patrick Ryan — does the film match up to that?

P.J.: Oh, very much so. I thought it was a very funny story originally and Dick Lester has thrown in so many production and direction gimmicks that it makes the transition very well indeed. You can't compare it with anything else because I don't think there's ever been anything similar.

It was all surprises, then, was it?

P.J.: Well, when Mr. Lester is around, as he was at the special showing, you never know what to expect. Had he laid on a real-life firing squad, or lobbed a hand-grenade at us, I wouldn't have been inordinately surprised.

Does it all end happily?

P.J.: Depends what makes you happy. It ends with a reunion of the cricket-pitching squad. Only there are only two of them left . . . the lieutenant and the platoon coward.

What happens?

P.J.: Oh, the coward says: "I wanted to fight. I knew we had to fight. I really wanted to . . . but I couldn't . . ." And the lieutenant says soothingly: "I know you did, I know you did . . . but I won the war."

Just sum it up then.

P.J.: While horrified at a lot of it, while wondering just how it'll go down in the commercial cinemas, I thought it was tremendous. More realistic than I imagined possible. At times hilarious. At times frightening. Not always entertaining in the strict sense of the word . . . but nobody could have nodded off during it.

Last message for Lennon fans?

P.J.: Go see it. You get quite a lot of him and he's good.

BEING Dusty Springfield, you might think, would be no hardship. I mean, you are voted top girl singer in the World, which is only one step less than being number one in the Universe. And you have your own highly imaginative television series. And you work, when it is required, for rather more than a handful of washers.

But being Dusty Springfield can bring personal turmoil. Being a top singer, or THE top singer, means that some people regard you as being ONLY a singer. What Dusty would like is for somebody to show faith in her as an actress . . . but not purely as a pop singer who happens to have some lines to say.

Says Dusty, with an eye to the future: "I've never done an acting bit but then I honestly couldn't take any old thing. I'd rather do a television show than be involved in one of those corny old movies."

As a student of the movies, she has a great deal of personal background on which to call. She went on: "There was a play I read in America . . . by Elaine May. I think it was called 'Too Much Rope' or something. But the point is there are only three characters and one seems right for me. I've read it so often I almost know it off by heart. I'd love to do it, as a straight actress, for BBC-2 . . . but then who would take it seriously."

"I'm pigeon-holed simply because I'm me. Because I'm sort of part of the establishment of pop singing. So people imagine me out of that context."

"This is one big problem." I said to the magnificent Dusty that I could actually see her handling some sort of inquisitive, knowledge-seeking programme, with gimmicks, such as 'Dave Allen is doing right now on Sunday evenings. I realise that girls are not normally



DUSTY SPRINGFIELD—the problems of being a top-rated singer (Dezo Hoffman RM pic).

The personal turmoil of Dusty Springfield

acceptable in this sort of thing.

Said Dusty: "I don't know about this. My trouble is that I can't bounce off people I don't like. I can spark off people I feel at one with, if you see what I mean. But there are some folk I just don't understand. I'm much more confident talking to people on this new television series than I was on the first, but if things don't gell then I tend to just shut my mouth."

"But though I'm not particularly intellectual I'd like something like that discussion programme between Paul Jones and Cliff Richard. They were talking about religion, but it was a sort of airing of views. I'd love to try that. Except that I'm so pigeon-holed . . ."

I wondered whether Dusty

felt as strongly about the chart scene as some artistes claim to be. She said: "Oh, I'd miss the charts if they weren't there. But if I'm not all that knocked out by one of my records, I get rather disinterested. But there is some very good stuff in the charts. Stevie Wonder, Gladys Knight, Young Rascals, Vanilla Fudge — this is good music. But the charts sometimes give the wrong emphasis. Somebody makes a hit and it's purely on the strength of the arrangement — yet the emphasis goes on the singer. Yet perhaps any old fool could have made a hit of such a good arrangement."

I suggested to the marvellous Dusty that it seemed that girls were getting more of a look in on the charts right now. I suggested wrongly, she said. "I honestly believe that girls have LESS chance",

she averred. "There are the ones who more or less regularly get in, like Chilla, Sandie and so on. Lulu is big now, but it's not been particularly regular. I think when you get into a pretty good position you have a following who buy enough to get you into the charts, but the big problem then is staying there."

Future plans, then? This TV series has already co-starred Alf Garnett himself, and there is Jose Feliciano to come . . . "As a guitarist he is great. Sensational indeed. Very versatile but he's best on the Latin stuff." With Tom Jones she has a very funny sequence coming up. Scott Walker is another guest but Dusty doesn't sing with him. He turned out to be "delicious", but there wasn't anything they could actually sing together.

Soon Dusty goes off on holiday in Rio, she hopes. She has a flat there. She keeps saying to friends that she'd like a permanent base in New York and one in London. She's missed out on a holiday in California because her friends have all been working at the "wrong times".

There's an LP coming up. She's done several tracks already but claims to be the slowest recording artiste ever to her knowledge. "Some of the tracks please me immensely. But that doesn't necessarily mean they will appeal to anyone else. In fact, I imagine my liking them will prove the kiss of death."

She added: "I feel I must progress — I mean, singing standards really isn't good. Sometimes I do get a bit tired of singing. Then I start worrying. If I could sing jazz, well . . . the money really isn't in jazz. So I go back to the cabaret stuff and the standards and I'm back to thinking I've got to progress. Only a passing phase, though, this bit about being bored with singing."

I should hope so. Take Dusty out of the scene and you've got a pretty lacklustre scene. Agree?

PETER JONES

OUT AUGUST 18th
"WHENEVER
YOU'RE READY"
THE LOOT

Peter Green — the guitarist who won't forsake the blues

ANYONE who in a year has built up the reputation of being Britain's best blues guitarist, must have some interesting things to say, and therefore be interesting to write about and read about. That's what I figured and indeed Peter Green is very interesting.

He made his reputation as John Mayall's lead guitarist when he replaced Eric (then "slowhand") Clapton. It is necessary to know that Peter Green really and truly lives for the blues and with the blues, everything from his East End upbringing (he was a shy and reticent child) to his natural talent has contributed to his present reputation.

When he replaced Clapton after a series of auditions by John Mayall in which Peter won hands down, he was taunted on nearly every date by cries of "We want Clapton" from some of the audience.

"They weren't the kind of things which made me play better," said Peter, "they would just bring me down. For a long time with John I wasn't playing at my best, as good as I was able. Only in the last few months with him could I really feel uninhibited."

Peter first became interested in the blues when he heard a Muddy Waters' record when he was fourteen. At that time he was playing bass, but after hearing more and more blues he felt he could play blues guitar and switched instruments. From playing Shadows material he has changed to playing real blues — he is on the new Eddie Boyd LP and in a private letter to a record producer Eddie said that Peter could play Blues guitar better than anyone else he had heard — a truly fine compliment.

Peter's guitar playing has made him into one of the most highly-rated musicians in the country; but does Peter think that his very specialist form of music can be truly appreciated by the audiences?

"No, no, only by a few. I think this is demonstrated by the applause I get when I play very fast. This is nothing, it doesn't mean a thing, playing fast — it's something I used to do with John when things weren't going too well. But it isn't any good. I like to play slowly, and feel every



PETER GREEN

note — it comes from every part of my body and my heart and into my fingers, I have to really feel it. I make the guitar sing the blues — if you don't have a vocalist then the guitar must sing.

"Only a few people in this country can really do this. Clapton could. I would watch him and think how great he was. But he sat in with us the other week and he isn't the same, he's lost the feeling. Mind you he could, I think get it back — but he's so easily influenced. He sees Hendrix and thinks 'I can do that, why don't I?'. But I'll always play the blues."

A while ago Peter wanted to go to Chicago, because he felt that the blues scene in Britain wasn't wide enough. But he has abandoned the project now and formed his own band, Peter Green's Fleetwood Wing. Why did he leave John Mayall's band, which has the reputation of being the country's most successful blues outfit?

"Various reasons. But the most important was that I didn't agree with the kind of material which was being played. It was becoming, for me, less and less of the blues. And we'd do the same thing night after night. John would say something to the audience and count us in, and I'd groan inwardly."

Peter's group will record for the Blue Horizon label, a specialist label which will soon be distributed nationally.

If you appreciate blues, and real blues guitar, don't miss them.

NORMAN JOPLIN

John Burgess . . .

AIR
in the U.S.A

A FEW impressions of my visit to America:—

The first thing that hit me as I stepped off the plane was the heat. It was like stepping into a hot oven. Never had such a feeling before. Within minutes all my clothes were sticking to me.

In this dripping and dripping condition I had to face the customs officials who — I'd been warned — are notorious for their grim efficiency. But, thanks no doubt to my innocent face (!), they let me through without having to open a suitcase. But my colleague Ron Richards was made to open up!

After which we climbed into the largest limousine I've ever seen and set off for the centre of New York. It was quite a thrill seeing all those signs for the Bronx, Harlem and so forth. I've produced enough records of songs about areas of New York and they were just names to me then. Driving along, there they were coming to life.

LESS EFFICIENT N.Y.

New York seemed ten times busier than London but, if anything, less efficient. American businessmen were just as I expected — they talked a lot, presented a rosy picture of everything but when you got down to brass tacks they seldom had anything special to offer. Still, although they were fast-talking they were very polite. Even waiters and taxi drivers were polite. I was quite impressed by Americans.

We'd advertised our visit in the US trade papers "Cashbox", "Billboard" and "Record World" saying we wanted to meet songwriters and publishers on behalf of our company. We met a lot, but not the big ones. I reckon they work in little teams over there. So many of the songwriters write for their own artistes and their own labels. They are therefore not too interested in providing material for other artistes and labels. And almost everybody in the business over there seems to have his own label — even a couple of new young songwriters we met had a label apiece. I think the big record companies are so scared of losing out on talent

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Mexico-mad Cat & his first musical

SO it's all down to Mexico for Cat Stevens — early next year will find Cat, in the land of the Cisco Kid and Pancho, basking in the sunshine on some chill-riden hacienda, searching for (and finding, I hope) material for his first stage musical.

Why Mexico? I'll explain — but first, what it's all about.

A young Mexican boy gets fed up with his dreary life and his even drearier parents. So he decides to go North, to find a new life with plenty of fun, excitement, and all the rest of it — and he does, in fact, find all this, and more besides, by joining up with a gang of Mexican banditos (or whatever they call bandits over there), and becoming a sort of latter-day Robin Hood.

Anyway, tons of violence and songs, ending up with our hero meeting and of course falling in love with, one of your actual Governor's daughters. Cat hasn't yet worked out how the story is going to end — but basically, that's it.

"I really want to write a musical," said Cat, "and now I'm in the right frame of mind to do it — and because of this I think I should be able to write some goods songs for it. And it has to be about Mexico. I'm fanatically interested in that country at the moment — well I always have been, ever since I

was a kid. And this musical gives me a good excuse to actually go over there and absorb some of the atmosphere.

"I don't know what it is, but something's always drawn me to Mexico — perhaps it has to do with the music and the excitement of the place. I think I must have some Spanish blood in me or something. You know, when I was a kid, I used to do a sort of Spanish dancing thing, and I had a waiter's jacket which had been dyed red, and high-heeled boots, and other bits of home-made gear — and I really used to dig this. In fact at the moment I'm recording a new singer who is part Mexican — and he has a big black moustache and everything.

PEASANT FAMILY

"I dig anything to do with Mexico — but not modern Mexico. When I go there next year, I shall live with a Mexican peasant family, somewhere out of town, and try to adapt myself to their way of life — become one of them, in fact. Wear their clothes, ride a horse — I love riding — and eat the same sort of food as they eat. Up to a certain point, anyway. You know, they make a sort of pasta over there that contains flies — I don't think I'll bother to eat any of that.

"I'll probably stop off at San Francisco on the way over, to see what it's all about. I think it's a great scene — everything

is really bubbling at the moment, and I'm inspired by the whole thing. It's like the music world is becoming one big happy family, and I think this San Francisco scene is bringing Britain and the States together — popwise, anyway — and making it so that one can be at home in both countries. It's a pity they can't have cheap excursions so that one could commute between the two places.

"I'd like to go over to San Francisco without any money at all, and then try to get to Mexico from there. But I don't think I have the courage to do that.

"I was going to go over this summer, but I won't be able to now. But I shall definitely be going there early next year. The thing is that I can't plan anything — well, I don't want to really. I tried to plan my life once, but I failed miserably. I think the answer is to feel your way around life, and do what you want to do when you feel like doing it.

"I've learnt a lot since that first record of mine, a year ago, and I really feel now that the cards are on my side. I'm not sure whether that new disc of mine, "A Bad Night" will go very far or not. Perhaps it's a bit uncommercial. Anyway, I'm sticking to my guns about it — it's a change from what I've been doing so far. My next record will be a complete change, it's very classical, and I think it will be quite a surprise."

CAT STEVENS looking the part, for Mexico anyway.

DEREK BOLTWOOD

that anyone who shows just a modicum of ability can get his own label.

We were most impressed with the Bob Crewe organisation, very with-it publishers. I've picked up from them what may well be the next A side for Paul Jones. And I've also brought back some good material for Adam Faith.

But the most important thing I got out of the trip was this: I can now put faces to the people I've been talking to over the phone, or corresponding with. And Ron and I have made some advantageous new contacts.

FAVOURITES

As for time off — well, I didn't do much showgoing because I was too fascinated by just walking around the streets in the evenings, enjoying the sights. We did look in at The Metropole, a bar in New York, where for the price of a drink I heard one of my all-time favourite musicians, Lionel Hampton, with his band. We also looked in at Arthur's discotheque. There was a very long queue to get in but for-

tunately we went with Spencer Davis so they let us straight in! It was a hip, enjoyable place but it was about a year and a half behind London. Some aspects of America are like that — women's fashions particularly look square. Hardly a mini-skirt to be seen — yet.

In Los Angeles we met Andy Wickham — former RM contributor and publicist. The hippie scene is obviously much to his liking and we saw plenty of it around Los Angeles but Andy told us they were the square hippies! The real ones, he insisted, were to be found in San Francisco.

We visited Capitol Records in Hollywood where we talked about Peter and Gordon (the film of "The Jokers", in which they sing the title song, had just opened and was doing good business) and Paul Jones (whose film "Privilege" was about to open).

I was taken to dinner by Sharon Sheeley, the songwriter who was with Eddie Cochran in the car crash that killed him. She took me to meet Phil Everly at his magnificent 17-roomed house packed with antique furniture, which is a passion of his. California was an amazing place. Around Los Angeles we saw so many beautiful houses of different types. And the climate is marvellous with beautiful

beaches handy. Frankly, I think New Yorkers are a bit mad. They talked about Californians as "our country cousins". It's true that the pace is a lot slower in California but I'd say they get at least as much done as all those frantic hustlers in New York.

Ron and I also nipped down to Las Vegas for a weekend, a place I'd hate to be at for any longer but it really was sensational, including the temperature, which was 115. There were some terrific shows in the hotels and, of course, the gambling tables. Yes, I lost. But Ron made a little!

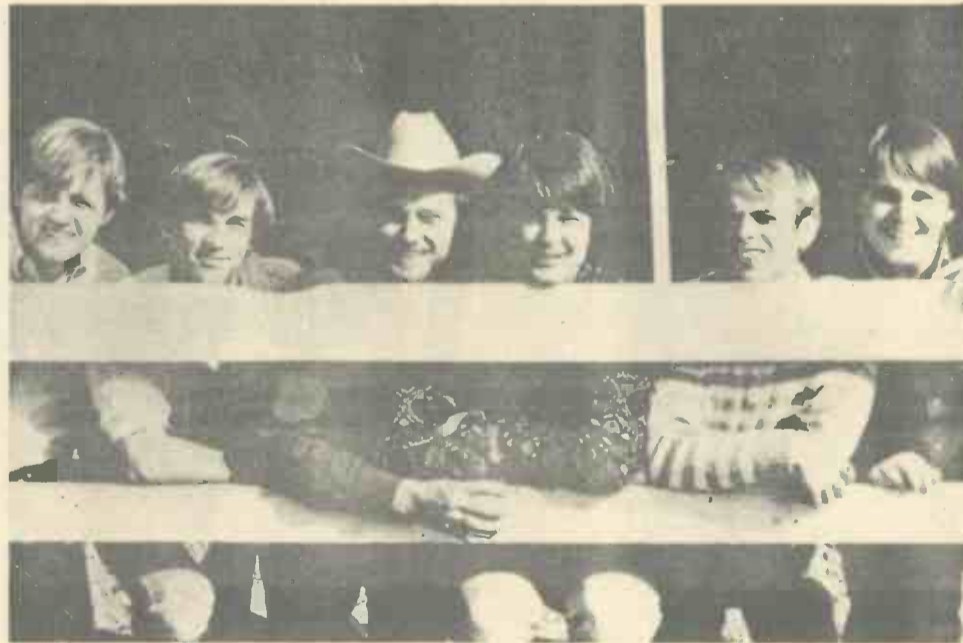
BEATLE SONGS

On every radio station I heard through the trip it seemed like every other track was a Beatles record — not just the recent songs either. But I've never heard a record played as much as "Sergeant Pepper". The LP is selling like a single and they are playing it like a large single. Heard very little of The Monkees. Out on the West Coast there was an enormous amount of psychedelic music by such groups as The Fugs, The Grateful Dead and The Jefferson Airplane.

Recording-wise, I didn't learn anything over there. Except perhaps that I lost a bit of inferiority complex about the American industry. I now think English A and R men are as good, if not better. Our local industry compares very favourably so pardon me while I go and wave the Union Jack!

JOHN BURGESS

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



ELVIS — his new LP is reviewed on this page.

On the new (to us) Masquerade label there are three new releases for you. "JEFF DAVIS Sings Jeff Davis" on SMQ 2002 is a collection of gentle self-penned songs by Mr. D. who has a warm vocal style and a voice not unlike Mel Tormé. The French influence comes through on the overall romantic, experienced atmosphere of the record. A completely different kind of thing on "African Party" which features GINGER JOHNSON and his African Messengers. All his own numbers, and Ginger's philosophy of getting down to jungle roots comes across firmly and effectively. (SMQ 2001). Some of the nicest, and most popular pure melodies of recent years are on "Sax For Dreamers"—by the TOMMY WHITTLE QUARTET, and the title sums up the sound. It's dreamy sax sounds, gentle, well performed and unobtrusive. On SMQ 2000.

Classic-wise there are two GEMS from Music For Pleasure this month. They've issued "Music Of Offenbach" on MFP 2075 complete with Toulouse Lautrec poster on the cover — the set includes La Vie Parisienne, and it's by ORCHESTRE DES CONCERTS PARIS. The other one is "Haydn — Cello Concerto. In D Major opus 101" backed with Boccherini Cello Concerto in B flat major. Another great LP, with the Pro Arte Orchestra conducted by Fernando Previtali.

New Elvis film album, plus goodies from Simon Dupree, Matt Monro & Garnet Mimms

rapid reviews

MUSIC FOR PLEASURE (who get better and better) stick another feather in their cap with their latest release list. For it deals with music of the twenties and thirties, and all the LP's are well-packed with appropriate sleeve pix and notes. **BERT FIRMAN** and his Ork come up with "My Baby Loves To Charleston" (MFP 1158) which is a collection of GENUINE Charleston tunes, all recorded between 1926 and 1929. Titles include "The Black Bottom", "Ain't She Sweet" etc. and **THE RHYTHMIC EIGHT** are also on this. In contrast, there are tunes from two of Ivor Novello's greatest successes "Glamorous Night" "Careless Rapture" on MFP 1159—lovely songs here, performed by **PATRICIA JOHNSON**, **JOHN STODDART** and **PATRICIA BARTLETT**. Vintage item from **JACK BUCHANAN** (MFP 1160) called "The Debonair Jack Buchanan"—a collection of twenties and thirties hits, really cool and nostalgic.

Much more swinging stuff though on "VENUTI. LANG. ROLLINI" (MFP 1161), which has the soloists on a collection of 'thirties jazz items with the big bands of Benny Goodman, the Dorseys and Bud Freeman. Most of the material on "The Entrancing **EVERLYN LAYE**" (MFP 1162) was recorded in the thirties, and her beautiful voice—which is still talked about by the nostalgia set—comes across clear as a bell on songs like "When I Grow Too Old To Dream" and the timeless "Lover Come Back To Me". A beautiful record, and her bell-like voice was well recorded all those years ago. **AL BOWLLY**'s "The Big Swoon Of The Thirties" on MFP 1178 is a style which is so typical of the great (musically) pre-war era. His gentle, yet penetrating vocals, the muffled band sounds behind him and the very "star" sound, makes this into a slab of musical history.

The first London production of "The Desert Song" opened in 1926—but the version issued on MFP 1184 is from the **GORDON McCRAE** film.

The soundtrack from "The Way West" (good film, eh!) features funnily enough, **The Serendipity Singers**, but **ANDRE PREVIN** conducts the **Bronislaw Kaper** score. **Otto Preminger**'s "Hurry Sundown" movie I haven't seen, but the sound track is issued on RCA-Victor SF 7877. The main theme is good, and the music is composed and conducted by **HUGO MONTENEGRO**.

Folk-wise the **3-CITY-4** on "Smoke And Dust" exhibit a very traditional sound, but the songs are fresh enough to keep interest up. The lyrics especially are extremely listenable—the more I hear of this LP the more I like it. **STEVE BENBOW**'s "Of Situations And Predicaments" is an amusing collection of songs which will give a good deal of pleasure to anyone who buys it—on Decca Stereo SKL 4881. **HOT LIPS PAGE** and various others are on "Swing Classics Vol. 1" on Polydor International 423 236—which will please jazz fans who dig the revival 1944-45 sounds.

The twelve signs of the Zodiac are all represented on "The Zodiac, the Cosmic Sounds" which has some good sound effects — to be played in the dark say the sleeve notes. (Elektra EKL 4009).

For fans of the jig and reel, there's a new **JIMMY SHAND** LP. It's just called "Jimmy Shand" (Beltona LBA 52). **LES BAXTER** has some more latin rhythms on "Brazil Now" (Vocalion Stereo SAV-N 8068) and I think this is a new label for Les—songs include "A Man And A Woman" and "Goin' Out Of My Head." **KAI WARNER**'s "Summer Wind" is quite a raunchy sound, not unlike **Joe Loss**. On Polydor Stereo 184 074, and some good tunes are included here. Yet another version of "A Man And A Woman"—this time by **LAURINDO ALMEDIA** whose delicate latin version of some of the better songs of recent years make a good LP —on Capitol T 2701.

MATT MONRO "Invitation To The Movies" Alfie; Georgy Girl; Theme From "The Sand Pebbles"; A Time For Love; I Will Wait For You; Moment To Moment; Born Free; In The Arms Of Love; Wednesday's Child; A Man And A Woman; Strangers In The Night (Capitol T 2730).

MATT sings many of the great screen numbers going around, and includes his own hit "Born Free". This LP swings along nicely, and the treatment of "Georgy Girl" is interesting. His fans will dig. ★ ★ ★

THE MIKE SAMMES SINGERS "Somewhere My Love" (HMV CLP 3821)

THE familiar hit sound of the Mike Sammes Singers, and the big hit, plus many other very familiar tunes including "Sunrise Sunset", "Strangers In The Night", etc., etc. If you dig the sound, then you'll like this LP because it's very typical Mike Sammes, and very nice. ★ ★ ★

SIMON DUPREE AND THE BIG SOUND "Without Reservations" — 60 Minutes Of Your Love/A Lot Of Love; Love; Get Off My Back; There's A Little Picture Playhouse; Day Time, Night Time; I See The Light; What Is Soul; Teacher, Teacher; Amen; Who Cares; Reservations (Parlophone PMC 7029).

FOR the kids who really crave the LOUD beat sounds, this is it. The **Homer Banks** medley really gets things off to a start, and this very competent team rock their way through their hits, and some of the most popular of their stage numbers. Great organ work throughout and this is a danceable exciting debut LP. ★ ★ ★ ★

ELVIS PRESLEY "Double Trouble"—Double Trouble; Could I Fall In Love; Baby, If You'll Give Me All Your Love; Long Legged Girl; City By Night; I Love Only One Girl; Old MacDonald; There Is So Much World To See; I Won't Be Long; Never Ending; Blue River; What Now, What Next Where To (RCA Victor RD 7892).

ALL-FAMILY Entertainment from Elvis on this lively LP which spotlights just about every side of El's vocal ability—from the beat ("Long Legged Girl") to the Hawaiian tinged ballad ("Could I Fall In Love"). There are some adult sounds on here such as "City By Night," and "I Love Only One Girl". All the songs from the film are here (it's a better-than-usual El movie) plus four bonus items. Go and buy! ★ ★ ★ ★

GARNET MIMMS "Garnet Mimms Live"—As Long As I Have You; Yesterday; For Your Precious Love; My-Baby; Twistin' The Night Away; It's Been Such A Long Way Home; I'll Take Good Care Of You; It Was Easier To Hurt Her; Cry Baby; Roll With The Punches (United Artists ULP 1174)

THIS is a superb quality 'live' LP. The recording technique is great and the backing doesn't dominate the vocals. The result is that his voice (surely one of the best on the R & B scene) comes across superbly. He sings, if anything, better than on his records, and there is excitement and enthusiasm on this record. He's backed by **The Senate**, a very capable group and this is a must record for any soul fan. Listen to the powerful "My Baby", or the plaintive "I'll Take Good Care Of You". Fantastic! ★ ★ ★ ★

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sings the songs from his new film **DOUBLE TROUBLE** plus four great bonus tracks

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RCA VICTOR

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

GUIDE TO THIS WEEK'S NEW SINGLES



Some of this week's big new single names David Garrick, Eric Burdon, Dobby and Scott McKenzie.

SCOTT MCKENZIE:

Look In Your Eyes; All I Want Is You (Capitol CL 15509). This is a Mike Hurst song, no less—and it's miles away from Scott's current flowery image. Obviously it stands a good chance of registering—and it shows, more than in "San Francisco", what a good basic singer he is. And as N.J. says as it is playing: "He's very much like Craig Douglas". So there. Gentle and romantic. Flip: FASTER, double-tracked, etc.

TOP FIFTY TIP

THE ROLLING STONES

We Love You; Dandelion (Decca F 12654). The Stones combine a mind-blowing acid sound with their usual rhythm and blues base, and this one, which starts off subtly on a riff which runs throughout ends up in pandemonium. The now-familiar type of insidious vocal work is present and the sounds of cell doors are a gimmick which will date an otherwise excellent Rolling Stones record. Flip doesn't have the same impact even though it's another 'A' side. A catchy neo-commercial pop ballad which the Stones seem to have done many times before.

TOP FIFTY TIP

ENGELBERT HUMPERDINCK

The Last Waltz; That Promise (Decca F 12655). Nothing different from Engelbert — another corny, catchy country tinged song with

an easy to hang on to melody line. But it seems a bit ordinary compared with "Release Me", yet his following is strong enough to boost this into the lists. Flip is a swinger item with good vocal work and a jog-along tempo.

TOP FIFTY TIP

ERIC BURDON:

Good Times; Ain't That So (MGM 1344). Change of label for the star and this record should really establish him in the charts... possibly in the top ten. All right, there's a faint resemblance to his last, but he goes on, in a most commercial way, and his voice is ideally suited to this sort of thing. Nothing too raving, or way-out, just a beautifully controlled and meaningful record. Flip: BEATY, much more raving and very good in its style.

TOP FIFTY TIP

KEN DODD:

Mine; There Was You (Columbia DB 8250). Brisk sort of ballad pace and the sort of song that (a) grows on you and (b) is tailor-made for the incredible performing Dodd. Full of perky string moments and chorus and gentleness, not to mention excellent diction and on-the-button singing. So the knockers will be out, aghast and showing signs of being stric-Ken. It'll be very big. Flip: BRASSIER and also typical material.

TOP FIFTY TIP

DAVID GARRICK:

Don't Go Out Into The Rain; Theme For Wishing Heart (Pye

Piccadilly 35402) David is certainly one of the most distinctive talents on the scene. This is a gentle romantic ballad, gently backed, and he enunciates with great clarity, reaching some very high notes with ease. Don't go out into the rain—otherwise you'll melt, sugar. That's the theme. I think it's very commercial and good. Flip: Sound-effecty beginning, then organ and a most sensitive performance.

TOP FIFTY TIP

TOM RUSH: Love's Made A Fool Of You; On The Road Again (Elektra 5015). Yes, the Buddy Holly oldie. And yes again, it's now got a folk touch... plus a pop appeal. Nice guitar—might make it. ★ ★ ★ ★

LORD FRED AND THE LITTERMEN: 500 Tons Of Paper; Lonely Theme (Ember 246). The anti-litter theme tune, handled with Cockney get-up-and-go. A novelty, but who knows what will happen to it? ★ ★ ★ ★

DON SPENCER: Uproar In The House; On The GPO Tower (Talus TP 1010). The former "Fireball" man on a show theme, delivered with Aussie determination and beat. Quite appealing. ★ ★ ★ ★

THE DANKWORTH BIG BAND: La Clownesse; Two-Piece Flower (Fontana TF 857). Terrific, of course... brass, vibes, "boomers", driving rhythm. Swings beautifully. Can't wait to hear the album from which it comes. ★ ★ ★ ★

THE SMOKE: If The Weather's Sunny; I Would If I Could But I Cant (Columbia DB 8252). Got my beady eye on this group. Like their work, their sound, their approach. This is stylishly good-time and might well register big. ★ ★ ★ ★

BERT KAEMPFERT AND HIS ORCHESTRA: Night Dream; Talk (Polydor 56534). Stylish, naturally. Chorus and orchestra well-blended, but I doubt if the actual number is right for the charts. ★ ★ ★ ★

THE CUPPA T: Miss Pinkerton; Brand New World (Deram DM 144). This is my best "outside" tip for the charts this week. Cockney, full of sound effects, with off-sounding guitar, etc. Happy material all the way. Darned catchy. ★ ★ ★ ★

THE CHANCES-R: Turn A New Leaf Over; Do It Yourself (CBS 2940). Dave Dee helped produce this four-man outfit. Liked their debut, back in March, rather better, song-wise, but this is a strong contender for success—good arrangement. ★ ★ ★ ★

THE LOOT: Whenever You're Ready; I Got What You Want (CBS 2938). Personal bad luck has followed this promising outfit, but this is their best bet for the charts. A strong, beating song, with heavy drums and plenty all-round appeal. ★ ★ ★ ★

THE BLADES OF GRASS:

Happy; That's What A Boy Likes (Stateside SS 2040) This is one of those American vocal group shows that stand or fall, chart-wise, on the melody and lyrics. In fact, this is extremely catchy, pleasantly but not over-ambitiously arranged. Song of good spirits and sentiment and already being given a right old bashing on radio. Could easily make it. Flip: More pleasantries, but not so impactful.

TOP FIFTY TIP



JIMMY RUFFIN

Don't You Miss Me A Little Bit Baby; I Want Her Love (Tamla Motown TMG 617). The sound which Ruffin achieved on his early hits comes across on this—when he says "Who cares, who's right or wrong?" he really feels it. This is a very sophisticated production, but despite the fabulous arrangement, Jimmy manages—most effectively—to sing where you don't expect him to, in relation to the backing. Flip sounds a bit like Marvin Gaye, or early Miracles and is a good value "B" side without having the soul of the top side.

TOP FIFTY TIP

ARETHA FRANKLIN:

Baby I Love You; Going Down Slow (Atlantic 584127). Funky, jerky beat on this well performed item which is as good a spotlight as "Respect" for Aretha's vocalising. But the song isn't as strong though still good enough to make the charts. Nothing new, but at least it's good. Flip is Aretha's own arrangement of the blue's oldie, generally, remembered as by Howlin' Wolf. The poignant, story-line of the slowly dying singer is as good as ever—but Aretha isn't perhaps completely suited to the song.

TOP FIFTY TIP

THE ORANGE BICYCLE, no less.

tackle "Hyacinth Threads" (Columbia DB 8259) powerfully with repetitive melodic moments — builds well, imaginatively. NEAL HEFTI (CBS 201785) revives his two-year-old version of "Girl Talk" — dee-jays have been pestered for it and it could easily click. "Flowers In Your Hair", by JOHN WILLIAMS (Columbia DB 8251) is rather a nice song but a probable "Miss" right now, despite the title. From ROY BLACK: "Counting The Days" (Polydor 56183), string-backed and country-styled in treatment and performance.

GLENN WESTON, on "Pattern People" (Columbia DB 8253), has a rather involved, but interesting, arrangement... both beaty and sensitive. Those BYSTANDERS (Pye Piccadilly 35399) tackle the same song and essentially get a bigger sound — but either could make it. JON, just Jon, sings "Is It Love" (Columbia DB 8249) to guitar and bass and is somewhat overshadowed, I thought.

JIMI HENDRIX

Burning of the Midnight Lamp; The Stars That Play With Laughing Sam's Dice (Track 604007). Distorted guitar sounds open this semi-talk slowie with quite incredible instrumental work. But despite all the gimmickry an atmosphere of haunting, lonely despair seeps through. I think this is Jimi's best record yet but not as commercial as his earlier hits. Flip is a faster, guitar laden item with plenty of shouting and atmosphere.

TOP FIFTY TIP

LOOT

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Robert Green, 16, 69 Headingley Road, Handsworth, Birmingham 21, England. Stars — Stones, Who, Animals, Bob Dylan, Spencer Davis, Manfred Mann. Hobby and interests — Girls, records, going to live shows, football, swimming.



Jean Robbins, 16½, 40 Wellsprings Road, Off Cheltenham Road, Gloucester. Stars — Elvis, Buddy Holly, Adam, Stones, P. J. Proby. Hobby and interests — Like to correspond with boys, no special type — just boys!

READERS' CLUB



Helja Torikka, 17, Simpele, Pautarha Paimeli Finland. Stars — Beatles, Donovan, Beach Boys, Cliff, Danny. Hobby and interests — Dancing, knitting, music and reading.



Michael Brykalski, 18, Warsaw 33, Berezynska 27/4, Poland. Stars — Mike D'Abo and Manfred Mann, Troggs, Sheila. Hobby and interests — Girls with cars or scooters, and paintings, also music papers.



Sebastian Harrison, 20½, 186 Westbourne Park Road, Paddington, London W.2. Stars — Brenda Lee, Beach Boys, Beatles, Beany Hill, Lind, Walkers, Bond, Cardinals, Dukehounds, Otis, Wilson, Seekers, Hollies, Cher, Cilla, Sandie, etc., and 100's more. Hobby and interests — Writing songs, pen pals, musical wine bottles, piano, drums, IRA badge and flute.



Peggy Davison, 18, 47 Essex Ave., Montclair, New Jersey, U.S.A. Stars — The Kinks, The Pretty Things, Bob Dylan, Donovan, Ian Whitcomb. Hobby and interests — Collecting records, magazines; and pop star pix. Listening to my records, and reading my magazine and putting pop stars in books.



Janet Baines, 14, 54 Clifton Street, Old Trafford, Manchester 16, Lancs. Stars — Loves Scott, Engel, Walker Bros., Gary Leeds, John Maus. Hobby and interests — Walkers, pop music, writing letters, Walker records.



Douglas Tankard, 17½, 7 Leeds Road, Cutsyke, Castleford, Yorks. Stars — Most Tania-Motown, esp. Supremes, Dusty, Cliff, Beatles, Stones, Bob Dylan. Hobby and interests — Records, Labour Party, want girl pen-friend, Britain, 14-17.



Janice Drew, 17, 45 Pearl Road, Walthamstow, London E.17. Stars — Beatles, Beach Boys, Small Faces, Sonny and Cher, The Who. Hobby and interests — Dancing, sketching, modern boys, pop music, clothes.



Trena Cygan, 19, Bielawa 1, ul. B. Bieruta 31 w. Wroclaw, Poland. Stars — Elvis, Cliff Richard, Tom Jones, Beach Boys. Hobby and interests — Play, dancing, cinema, correspondencja w j. polskim.



Phil Webber, 18, 22 Pioneer Road, New Plymouth, New Zealand. Stars — Manfred Mann, Bob Dylan, Pretty Things, George Fame, Them, Animals, Yardbirds. Hobby and interests — Many types music, playing guitar, writing and meeting other people, collecting records.



Hans-Ulrik Longhi, 18, Abildgardsvej, 8 Virum, Copenhagen, Denmark. Stars — Stones, Animals, Kinks, Defenders (Danish), Chuck Berry. Hobby and interests — Dancing, travelling, Rhythm and Blues, Handball.



Lee Lynch, born 1941 in Ballinasloe, Western Ireland, is quite a character. And quite a singer. Vince Hill heard Lee sing in the "Roebuck" pub at Chiswick, West London, and brought an agent along to see him. But the person who influenced Lee's singing most was David Whitfield. Currently the amiable Lee sings in London clubs with his group the Blue Angels, comprising an Irishman, an Italian, a Welshman and an Englishman. He's a six-footer, with black hair and green eyes. Learned to shoot and in his own dream world was always Jesse James—he's known by that name in certain parts of Ireland. He owns a champion collie. And his current record is "I'll Hold You In My Heart", first British country disc released on the new Star label, distributed by Pye. It's run by the Country Music Federation and Lee was introduced to the Federation by his manager, Ignatius. A bloke worth watching, not to mention hearing, is Lee Lynch.



They gave Clare Torrey a twelve-month deadline. When she told her parents that she wanted to go into show business they were aghast but said, eventually, that if she wanted to "ruin" her life they'd go along with her . . . but for twelve months only. No success; no continuation. Now she has a disc on Philips and a songwriting deal as well. The record: "The Music Attracts Me" and she wrote both sides. The little girl from Halland, in Sussex, is not the only one from those parts to build a show-business name . . . Charlie Watts of the you-know-who lives just a stone's throw away.



Call a group the Chocolate Watch Band and you conjure up a vision of many musicians. But in fact the sum total is just two . . . Gary Osborne and Jack Oliver, two boys making their debut on Decca with "The Sound Of The Summer". Gary is the son of musician-pianist-arranger Tony Osborne while Jack works with a music-publishing company in London. They wrote their first disc following a succession of jobs that ranged through art-dealing to theatre work. Their image is one of "flower-power" but their name arrived when, says Jack: "We accidentally dropped a wrist watch into some chocolate eclairs we were making".



Skip Bifferty refers both to a cartoon character and a group. The character represents the group and the group has character—as you can hear on "On Love", their debut disc on RCA Victor. The cartoon character is the creation of the group's 17-year-old bassist Collin Gibson. "He's carefree because he is sexless—he just skips." The group, however, are from Newcastle and they sing, write and play . . . their stage act is described as "spontaneous pop ballet". Member line-up: Collin Gibson, 17, on bass and at grammar school a year ago; Mick Gallagher, 19, on minitronic piano who once deputised for Alan Price with the Animals in Scandinavia; Graham Bell, 18, lead singer, a horse fan who wants to buy an Arabian stallion; Jon Turnbull, 16, lead guitarist, one-time suit-seller; Tom Jackman, 18, drummer, who on turning pro: "struck a new low in Britain's standard of living until I learned to economise by not eating".



Keith West, herewith pictured, is the bloke behind the successful "Excerpt from 'A Teenage Opera'", out on EMI and doing nicely. He was born in Dagenham, Essex, on December 6, 1946, and left school at 15 to work for a firm importing swimwear and underwear. He bought himself a bass guitar, taught himself to play, and joined a group for a year. Now he concentrates only on singing, with the Tomorrow group. His favourite groups: The Byrds and the Beatles. Doesn't like groups who "stick flowers everywhere". Is auburn-haired, blue-eyed and working on an LP.

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

Next week—Tremeloes in colour...

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RECORD MIRROR CHARTS PAGE

CASHBOX TOP 50



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- 1 ALL YOU NEED IS LOVE... 2 LIGHT MY FIRE... 3 PLEASANT VALLEY SUNDAY... 4 ODE TO BILLIE JOE... 5 MERCY, MERCY, MERCY...

*An asterisk denotes record released in Britain.

BUBBLING UNDER

- Happy - Sunshine Co. (Liberty)
I Had A Dream - Paul Revere and Raiders (Columbia)
Groovin' - Booker T and MG's (Stax)

CONTINUED FROM PAGE 4

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TOP L.P.'s

- 1 SGT. PEPPER'S LONELY HEARTS CLUB BAND... 2 HEADQUARTERS... 3 SOUND OF MUSIC... 4 MAMAS & PAPAS DELIVER...

5 YEARS AGO

- 1 I REMEMBER YOU... 2 SPEEDY GONZALES... 3 THINGS... 4 GUITAR TANGO... 5 ROSES ARE RED...

TOP E.P.'s

- 1 BEACH BOYS HITS... 2 FOUR TOP HITS... 3 EASY COME, EASY GO... 4 GEORGIE FAME...

BRITAIN'S TOP 50

NATIONAL CHART COMPILED BY THE RECORD RETAILER

- 1 SAN FRANCISCO (FLOWERS IN YOUR HAIR)... 2 TAKE ME IN YOUR ARMS AND LOVE ME... 3 THE DAY I MET MARIE...

BRITAIN'S TOP R&B SINGLES

- 1 I WAS MADE TO LOVE HER... 2 TRAMP... 3 THINGS GET BETTER... 4 SOUL FINGER...

BRITAIN'S TOP R & B ALBUMS

- 1 KING AND QUEEN... 2 CLUB SKA '67 Vol. 2... 3 CLUB SKA '67... 4 SWEET SOUL MUSIC...

BRITAIN'S TOP R & B SINGLES

BRITAIN'S TOP R & B ALBUMS

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fan clubs

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No. 11 JULY, 1967. Features on CLYDE McPHATTER, GARNET MIMMS, MABEL JOHN, JIMMY HOLIDAY, BRENDA HOLLOWAY, THE CHIFFONS, MERRILL E. MOORE plus Dave Grodin's 'The Greatest Girl Soul Singers' Many photos - Usual articles. Send P.O./Cheque for 2s. 6d. to: Dept. F12, 100 Angel House, Woolmar Road, London, N.18.

OUT AUGUST 18 LOOT WHENEVER YOU'RE READY



"SGT. PEPPER" has sold more than "All You Need Is Love" . . . two hit single LP's coming soon — "There's A Kind Of Hush" from Herman and "The Best Of The Beach Boys Vol. 2" . . . Norrie Drummond, Richard Green and Derek Boltwood forming an all-male 3-piece dance group to be called the Hammer . . . Decca issuing 119 LP's in September . . . to accompany the Pink Floyd at the Mexico Olympics, how about sprint specialist Jimi Hendrix (first artiste to cut a hit single in six minutes flat) and current marathon champions the Beach Boys (first group to beat the magic nine-month barrier)?

Liberty's recent success being repeated in the States where Bobby Vee is scoring his first big hit for several years . . . in addition to her guest appearance in tomorrow (Friday) night's "Andy Williams Show" (BBC-2), Peggy Lee also turns up in this week's "Girl From Uncle" (BBC-1, tonight) . . . interesting — Beach Boys' appearance (including Brian Wilson) in last week's "Andy Williams Show" singing "Help Me, Rhonda" . . . T-M fact — it is now more than twelve months since the Motown corporation was last without a U.S. Top Twenty entry . . . an illegally pressed Beatle LP (including "Penny Lane" and "Strawberry Fields Forever") reported to be on sale in the U.S. on the Suta label . . . was Ken Dodd's "Mine" inspired by the jam buttie variety?

Latest artiste to record "Respect" is Jimmy Smith . . . Bobbie Gentry's "Ode To Billy Joe" (sky-rocketing U.S. hit set for number one) is the lark's first disc and was recorded in less than an hour . . . next Dean Martin single likely to be "Little Old Wine Drinker Me" (currently on the C & W charts via Bob Mitchum) . . . A32: Cornbread and Jerry . . . a top U.S. psychedelic attraction is strangely named Al Rubin's "After The Third World Raspberry" . . . Chubby Checker suing Cameo-Parkway for unpaid royalties . . . Q33 which noted U.S. character actor gave his TV series name to one of 1965's least successful new dances, helping to launch the "craze" with a disc of the same title?

"You Can't Do That" by Nilsson is a potpourri of no less than eleven Beatle songs on one disc . . . Joan Baez quoted as saying — "Laws against Marijuana are just silly. Of course, using pot is silly too" . . . Pye re-issuing the Turtles "It Ain't Me Babe" on an EP . . . Joan Baez no longer in favour with U.S. hippies . . .

new singles reviewed by Peter Jones

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MARTY ROBBINS: Tonight Carmen; No Tears Milady (CBS 2955). Strong performance but not sure about the song. High-flying singing from one of the best in his field. Powerful, too. ★ ★ ★

BARBRA STREISAND: Stout-hearted Men; Look (CBS 2989). An old show tune, handled with superb skill, but really it doesn't seem the sort of song to click here. Slower than usual. Sort of sensual. ★ ★ ★

THE IVOR CUTLER TRIO: The Great Grey Grasshopper; I Had A Little Boat (Parlophone R 5624). Mr. Cutler is one of your real characters. Inconsequential, dead-pan and somehow very funny. ★ ★ ★

RALPH READER'S GANG: Little Drops Of Water; Who Wants A Reason (Ember S 247). If every Boy Scout bought this happy and well-arranged gang-show item, it'd make the charts. In any case, it could have wide adult appeal. ★ ★ ★

TOO MUCH: Wonderland Of Love; Mr. Money (Fontana TF 858). This new boy-girl team from London have built-in appeal. It's by no means all that modern, but it's tuneful, spirited, sincere and the song is rather expert in construction. ★ ★ ★

LARRY ADLER: Jerusalem, Jerusalem; Sharm El Sheikh (RCA Victor 1622). The Israeli war theme (covered too, by Topol, vocally) and Larry's plaintive harmonica is just fine for it—plus a stirring male chorus later on. ★ ★ ★

Flowers, flowers and yet . . . more flowers: "Flowers For My Friends" by JOYCE'S ANGELS (Major M:ag: 526), falsetto-ish, good sentiments, VICKY I commend: this girl on "Sunshine Boy" (Phillips BF 1599) shows a quite exceptional approach on a difficult song — all breathy and sexy, and husky and dramatic, "Arlene Chateaux", by THOR BALDURSSON (Decca, F 12653) is gently guitar-backed and sunk in English.

LOOT

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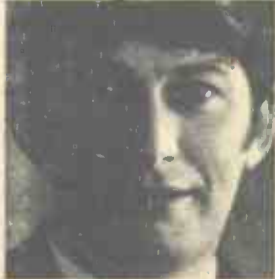
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Character studies of the 4 Troggs . . .

THE TROGGS, one of Britain's major international groups, are not concerned about the fact that "Hi Hi Hazel", their current single, didn't leap into the Top 20 like every other single since their "Wild Thing" debut. Explains Chris Britton: "We had no idea that 'Hi Hi Hazel' would ever be released. The first time we heard the disc on the radio was when we were returning from a business trip in America. We were amazed. We did not agree to this being released as a single—we had no choice in the matter. We previously recorded it on our very first LP, "From Nowhere The Troggs" years ago. At the time we did it very quickly, and we did it purely as an album track. We have not promoted it at all, although we have nothing against the songwriters or the song—but we presume that anyone who liked the song already had it on our LP or had bought the Geno Washington single, which went into the charts last year.

THREE TOP GROUPS...

"As far as our future is concerned, we don't think this particular single will damage us in any way. There are only three top groups in this country at the moment—the Beatles, the Stones and Jimi Hendrix—and if we release a record we don't want it to be judged on our previous reputation. We want it to stand on its own two feet. It is irrelevant that we didn't promote 'Hi Hi Hazel', because we have confidence in our next release. We are producing our next record, and we believe it will be good enough to sell."

I asked Chris what the other Troggs were like as people, and he said: "Reg Presley—actually he's a Trogg. He's got quite a few ideas as far as putting words together is concerned, which can be quite something. He's always a laugh, unless he's in a bad mood. But as far as moodiness is concerned, he likes to get his own way if he thinks he's in the right, but he doesn't get upset and disgruntled if he's proved wrong."

"He likes gambling. If he goes out for a drink he really likes to have a drink or he doesn't bother at all. He has crazes. Like photography. He's had a polaroid, a cine camera, a projector, and he's bought all old films, like 'Laurel & Hardy'. But the crazes change, and now he's got a tape recorder and is trying to do a Jack Jackson!"

"Ronnie Bond is not particularly good at expressing himself, but is so amusing the way he does try to express himself that I wouldn't want it any other way. He plays drums in



THE TROGGS — celebrating . . .

a heavy handed manner that I like. He's also bought himself a camera. Ronnie has written a lot of songs—and he wrote the 'B' side of 'Hi Hi Hazel', had another number on one of our LP tracks—but he's not had all that much stuff on record so far, but we hope to rectify that.

"Peter Staples is the stubborn person in the group. For instance, if someone's pushing him to do something, unless he wants to do it, he won't do it. He's also got a tape recorder and is keen on working with it. When I last went to see him he had the headphones on and everything, and he couldn't even hear me when I tried to speak to him."

"As for myself, I can't really say anything, I can't describe myself—no one person can really understand himself."

The Troggs are four individuals who have personalities which are quite unique—and as far as they're concerned, their career in the pop music field is just beginning. Although they have had massive million sellers throughout the world, they have only visited a handful of countries on the Continent—and are now currently negotiating a major world-wide tour. They are, for the first time, producing their own record, and are entering the studios in a week or two to record several of their original compositions.

DAVID BERGLAS.