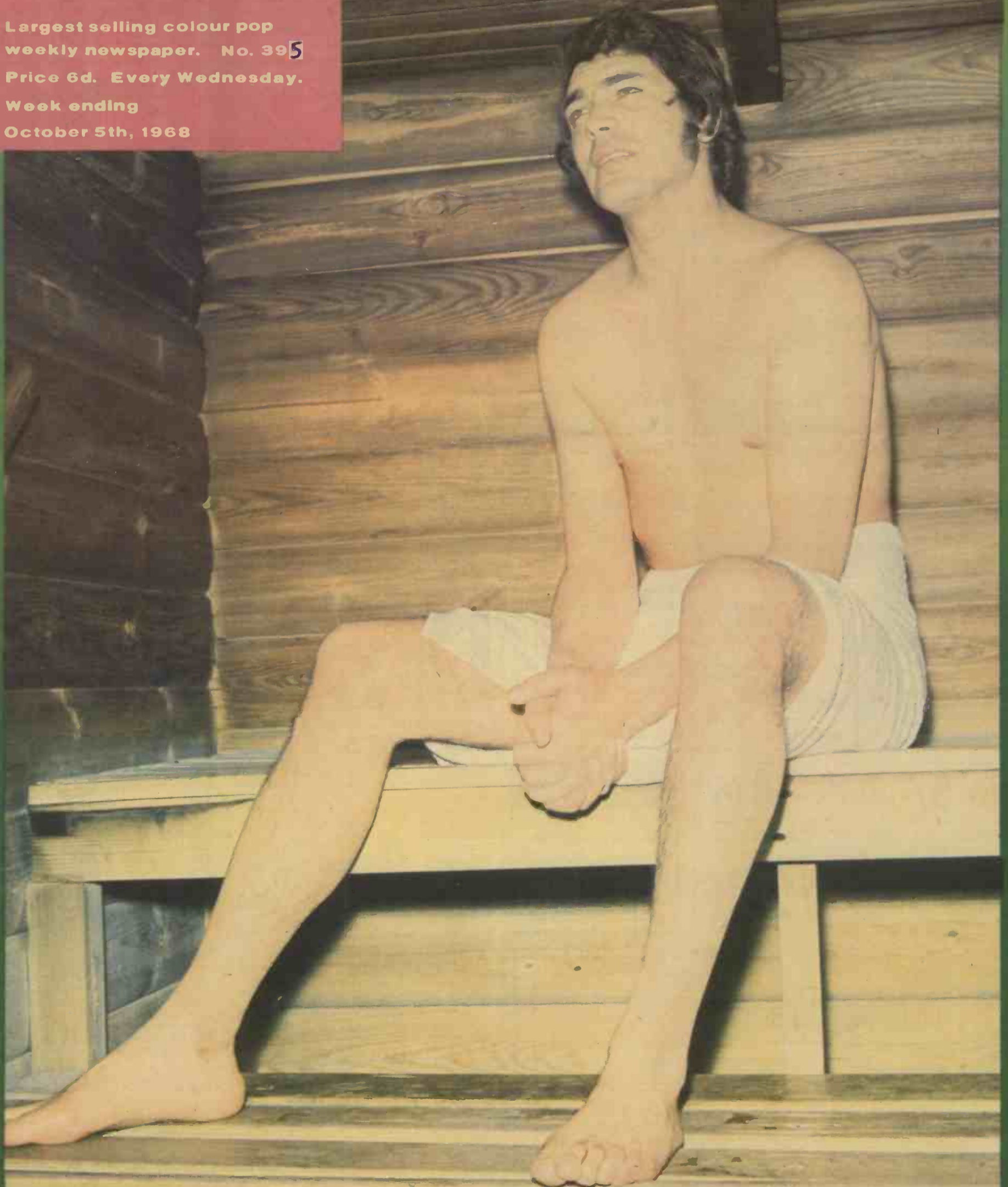


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Week ending  
October 5th, 1968



**ENGELBERT HUMPERDINCK**

# YOUR PAGE



... want to let off steam?  
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Any problems? Then drop a  
line to VAL or JAMES,  
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## JULIE: A TATTY GIMMICK?

Terry Goldsmith, 57 Denecroft Cres., Hillingdon, Middx. — Here are the results of the Supremes poll. (a) Most popular record; 1. Reflections (20), 2. Forever Came Today (15), 3. Stop! In the Name of Love (14); (b) Least popular record,

1. Run, Run, Run (12), 2. Tied; Breath Taking Guy (6); Come See About Me (6) and In and Out of Love (6); (c) Most popular group member; 1. Diana (49), 2. Mary (18), 3. Flo (17), 4. Cindy (16). Many thanks for the response.

### An irate reader strikes!

WHY don't Julie Driscoll fans come off it! We've had to listen to drivel about how "wonderful" her voice is, for months now.

She's just a tatty gimmick, gaining attention from her ridiculously laughable looks and clothes. But now we're told she's beautiful!!! Well I certainly wouldn't take her home to meet the family.

Give me Helen Shapiro any day. Someone with looks and talent. — Harry Morrison, Greenock, Renfrewshire.

JAMES: There is a detectable slant in your descriptions of Miss Driscoll, but they are totally without support and criticisms fail to apply without logical steps to a conclusion. Julie's status in the pop field depends entirely on appreciation of her character and voice and the amount shown by her following seems to be keeping her secure in the public eye. Blind mud slinging seldom aids a point. Better we should weather a little and present a substantiated view.



JULIE DRISCOLL—Beauty in question

scene ten years ago. I hope that someone from the Finchley Rock 'n' Roll Preservation Society might read this and contact me, so that I can get to hear some real live music, for a change. — Tony Stephenson, 64 Hollyshaw Lane, Whitkirk, Leeds, 15.

VAL: Perhaps there is no one 'revolution' taking place in the music field Tony, but there are interesting things happening in many directions. It is really necessary to turn completely to the past, rather than to admire and learn from the artists of the era, and progress from there?

### NEW YODEL

I WAS delighted to see that Frank Ifford has decided to record 'Swiss Maid' for his next single. I saw him perform this by special request in his recent cabaret act and it was a show-stopper.

Frank dropped his yodel for some time, because he was sick of being typed, but let's face it, on his new single he is in excellent form. Let's hope it puts him back in the best sellers. — M. Creswick, 238 Petre St., Sheffield, Yorks.

### FROGGATT

I WAS knocked out to read Raymond Froggatt's letter about "Red Balloon" in last week's Record Mirror. The record industry isn't best known for its brotherly spirit, so I really appreciated his kind comments. Thank you, Ray, for your generous enthusiasm; let's hope you're as lucky with your next release as we've been with your song. — Dave Clark.

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C. Trenholme, 13 Hambleton View, Thirsk, Yorkshire. — I have a practically new copy of the "Birth-day" LP by the Association, which I would like to exchange for any Beach Boys LP except "Concert" and "Party", or any Mamas and Papas LP in very good condition. If any readers are interested please write to me giving details.

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### PRaise CHALKER

HAVING just read Brian Chalker's article in the 21st September edition of 'Record Mirror' I would like to congratulate him on saying what has needed to be said for some long time. Brian concerns himself with the hope that Johnny Cash might appear on television, but what about George Jones who tours this country next February. And do you remember Jim Reeves visit to Britain at the height of his fame? Only Granada descended to televise him, but only in a regional programme. The people at Granada and BBC

have shown enterprise in the past, featuring performers in the jazz and folk fields who are ignored by BBC 1 and other programme companies. But they show little enthusiasm when it comes to country music, though I give credit to the 'Late Night Line-Up' team who featured Johnny Cash during his last British visit.

Letters to television companies pleading for appearances by Country & Western performers are normally ignored (I know from experience) and we can only hope that articles such as this latest one by Brian Chalker may eventually 'hit home'. — Mike Storey, Plot 59, Cumbrian Way, Lupset Park, Wakefield, Yorks.

### DULL POP

ALONG with many other people I am well and truly sick of the dull and uninteresting state of the present pop scene. Out of the so-called top singers and groups there is only one group, the Rolling Stones, who still have that all important raw effervescence of the

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## from NEW YORK the HAWK REPORT

AROUND 50 teenyboppers went off the deep end over the Jimi Hendrix Experience when the group played the Hollywood Bowl as part of their West Coast tour. The stage of the bowl has a swimming pool separating it from the audience but Jimi was too much for some of the fans, who took the wet way to get at him. No reports of any attendants, fuzz or road managers jumping in to stop them.

Incidentally New York's famed Carnegie Hall refused Hendrix a November date. Are they frightened of the reaction he gets from his fans?

How's this for taste — Sergio Mendes is touring his Brasil '66 Latin outfit in company with blind singer Jose Feliciano (very big here with "Light My Fire"). When Mendes finishes his act, his piano is pulled off stage. Attached to the Mendes piano is a rope and attached to the rope at the other side of the stage ... is Feliciano. The singer is literally dragged onstage using this device. Ugh!

Traffic arrived in New York and played their first concert at the Fillmore East to a half empty theatre. Nobody can understand why because Traffic were a rave last time they played the Fillmore, and the critics have also been ecstatic about their records. Actually the group wasn't on form for their first concert at all. Stevie Winwood told the audience that they hadn't played together for about two weeks, which may have been an explanation.

Anyway, the remaining concerts were, apparently, much, much better but it was a disappointing start to a tour. To cap it all Stevie lost his voice after it was all over and the group had to cancel out a Sunday gig in Allentown.

Traffic arrived by Queen Elizabeth very early in the morning and it is a tribute to New York publicists that they got some

Press down to the dock to meet the group, who were then taken around the town in an open horse-drawn carriage.

The Fugs who are just starting a European tour, their first, are threatening to bring along their new group member — Pigasus. This is the pig who featured in the Chicago Democratic Convention as the Presidential candidate for the Yippies.

Who member, Pete Townsend, to the New York Times: "Rock's just about dead in England, the scene there has had it. England is a European country filled with boring people who like boring things. It must have been an accident that the Beatles got their sound together there ... Rock and roll is happening in America, like it always did. We love it here. The Byrds, Steppenwolf, Booker T. Moby Grape, Country Joe and the Fish, that's rock and roll."

Owner of One Stop Records chain in London is currently in New York hunting down masters for a proposed new label, possibly called, One Stop, that he's starting. A good solid rhythm and blues label, he says ... Negotiations are in progress for Bob Dylan's only New York appearance, set for mid-July 1969, at the Singer Bowl. It will be, if everything pans out, a three day Festival built around Dylan and the line up would include acts like Peter, Paul and Mary, Janis Joplin and Big Brother and the Holding Company.

Bill Graham's Fillmore East rock showcase obviously believes that the "I'm Backing Britain" movement is still alive and swinging. The next eight concerts at the Fillmore feature — mainly as headliners — Ten Years After, Procol Harum, Eric Burdon and the Animals, the Hollies, the Jeff Beck Group, Moody Blues, John Mayall, the Move and Terry Reid.

British blues groups pull in crowds ... or are they cheaper as well?

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## PUT-ON . . .

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MOTHERS TALKS

**T**HE thing about Frank Zappa is you don't know where you stand with him. You meet him. You introduce yourself. He says "hello".

That word! "Hello". Is he putting you on? What does it mean? It must have some deep significance. Damn it all, someone like Zappa just can't say "hello" as if he was just an ordinary person—perhaps he's being satirical.

"I just have to go on stage," says Frank Zappa, "and say 'good evening, ladies and gentlemen'. And the audience nudge one another and say 'Did you hear that? I don't know how he gets away with it. Man, he's really significant!'"

Now here's the problem. Is Zappa putting you on when he says he's not putting you on? Take it from one who knows (yes friends, I too have been a victim of Zappa's satirical and biting wit—or was he putting me on? Or am I putting you on?)—be crafty. Play it cool, baby.

### DISGUISED

When I went to see him for the first time I disguised myself in an ankle-length trench coat and a trilby hat with a Press card in the ribbon. But he guessed me out immediately. He knew I was a reporter.

"It was your notebook and pencil that gave you away," he said. "The trouble is when people meet me for the first time they always erect some kind of barrier—they have a defence mechanism which immediately comes into operation when they talk to me. People never trust one another anyway—but it's even worse with me because they think I'm always putting them on."

"When people come to see us at one of our concerts, they don't come to listen to our music—they come to see us in the hopes that we might do something obscene and nasty on stage. Even the most ordinary things we do are full of significance as far as the audience is concerned. If my shoe flies off my foot halfway through the act people think it's a satirical comment. A good example of this is when we did our last performance in England at the Royal Albert Hall—about halfway through the show a guy jumped up on stage with a trumpet and decided to join in with us. He wasn't very good—he couldn't play the trumpet—but we made music."

"That was when we used the big organ at the Albert Hall to play 'Louie Louie'. In fact, the whole sequence with the trumpeter was very entertaining—but I'd never met him before in my life, though everybody was under the impression that the whole thing was rehearsed and that it was a biting social comment or something. But it was nothing of the sort—it was completely impromptu. Fortunately I happened to have a small tape-recorder with me, and I was taping the concert myself—so the trumpet sequence was recorded, and in fact we're using it as a track on our next album."



"But that incident is mild compared to some of the things that happen. In fact something happens at every concert we give—and the reaction is always the same. People think it's all part of the act. We gave a concert in Chicago once, and while we were playing a fire broke out backstage. There were flames and smoke everywhere, and I made some witty ad-lib comment like 'Man, there's a fire backstage—it got a bit out of control in the end, and we had to stop the performance. But the audience loved it and thought it was all part of our act. There are probably still people wandering around Chicago saying 'Man, that Frank Zappa is really something—he even set the whole theatre on fire just to make a biting satirical comment about Jimi Hendrix!'"

### DON'T UNDERSTAND

"I would say that out of all the people who buy our records and come to our concerts, at least 50 per cent don't understand what the music is all about and don't really want to—they just take an interest because we're a fashionable thing. That's why our records sold in the first place—there's one guy in a neighbourhood, for example, who's really ahead. He has the status of 'trendsetter'. So he buys a Mothers' album—and he talks about it. Then everybody else buys the album just to keep up with him. They don't really appreciate it, they just want to be 'in'."

"I honestly believe that the reason our first album, 'Freak Out', sold and established a name for us, was because of the packaging. It was a double album, and we spent a lot of time and effort in putting it in an attractive sleeve. In America you can never hear an album before you buy it—they're all sealed up. So even the trendsetters bought the thing because of the sleeve design rather than the music—from there on it sold by word of mouth. And it's on the strength of that that all the rest of our albums have sold—not really on their individual merits, or even their musical merits. And when all these people come to our concerts it's not to hear our music or to see what we're seriously trying to do—it's because they've heard that we defecate on stage or something. . . . And they want to see if it's true."

The interesting thing about that whole story is it might be a big put-on.

Somehow I don't think it is. . . .

DEREK BOLTWOOD

## ... they ARE the band

**T**HEY'RE not keen on being called The Band. They're more enthusiastic about being known as Jaimie Robbie Robertson, Rick Danko, Richard Manuel, Garth Hudson and Levon Helm. But we ARE calling them The Band and we're buying enough of their records to give them victory in the three-cornered fight over "The Weight", against Jackie de Shannon and Spooky Tooth.

Which is perhaps only fair as Jaimie Robbie Robertson actually wrote the songs.

But the boys have been together for almost nine years, right from the days when they worked behind Canadian rock idol Ronnie Hawkins.

About their lack of name, Robbie says: "You know, for one thing, there aren't many bands around our area of New York and our friends and neighbours just call us the band and that's the way we think of ourselves. And then we just don't think a name means anything. It's got out of hand, the name thing. We don't want to get into a rut like that."

Canadian-born, with the exception of drummer Levon Helm, who is from Arkansas, the boys all have similar histories—early exposure to music, rock bands in high school and, from there, a real group existence.

Lead guitarist Robbie says: "I was very young when I got into music. My mother was musical and I heard a lot of country music. Then I had a thing about the big bands, I've been on guitar so long I can't remember when I started but I guess I got into rock like everybody else."

Pianist-singer Richard Manuel says: "I took piano lessons when I was nine but didn't see eye to eye with the teacher. She didn't want me to play by ear and I



knew I had a short cut. I got back into it when I was twelve. I became a party star. In fact, I became a party."

Organist Garth Hudson comes from a farming family in Ontario and there were several musicians among his relatives. "My uncles all played in bands and my father had a lot of old instruments round the house. I guess I began to play the piano when I was about five. My high school band was like a vaudeville band and it wasn't till later that I started to play rock."

Garth, unlike most rock organists, uses a Lowery which has a wide range of orchestral sounds, so boosting the group approach. Drummer Helm comes from West Helena, Arkansas, the home of Sonny Boy Williamson. "I used to listen to him a lot when I was a child, but I think my influences are more general than specific." He also had his own group at school, called the Jungle Bush Beaters. Coming from the same state as Ronnie Hawkins brought Levon in as the first of the present

Band to join Hawkins.

Guitarist-mandolinist-violinist Rick Danko, from Ontario, dropped out of high school and joined Ronnie when he was sixteen. "It had to do with physical education, actually. I always wanted to go to Nashville to be a cowboy singer. From the time I was five, I'd listened to the Grand Ole Opry and the blues and country stations." Rick, who played rhythm guitar before joining the Hawks and now plays bass, doesn't like to think of himself as a musician because he doesn't read music!

Right now the boys live in the Woodstock area and have an album called "Music From The Big Pink" due to be released on October 4. Five characters who jell on the musical scene and on the social scene. They say: "We suppose a lot of people are going to try to call us Bob Dylan's band, because we worked a lot with him, but even he doesn't call us that. We're five individuals—not just The Band."

# Barry Ryan

with The Majority

sings

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# TEN YEARS AFTER



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**"WE USED TO COPY OTHER SINGERS BUT IT NEVER CAME OFF"**



## KALEIDOSCOPE

**K**ALEIDOSCOPE, a "new" group commercially speaking, have taken shape as Peter Daltrey, vocalist, Eddie Pumer, lead guitar, Danny Bridgman, drums and Stephen Clark who plays bass guitar and finger bells. The group have in fact been together for five years and are currently gaining recognition with their single "Jenny Artichoke".

I asked Eddie how the group first met: "It first started when I met Danny about 16 years ago. He met Steve at college. At the time we were both messing about with instruments. Steve had been playing bass guitar for about a year. We got a trio going. We wanted a singer and couldn't find one. All the time Pete was working in the office with me! He came along to sing with us." "I was scared stiff and I didn't want to go" recalled Pete. "Then we started practising in this little school hall. We used to try and copy other singers exactly then, but it never sort of came off!"

At the end of last year Kaleidoscope released an album which was based on a rather magical story idea "Tangerine Dream". "They were all separate songs, but they all fitted together really," explained Pete. "I don't like albums that are sort of throw out singles."

We have simplified a lot since that album as we're anxious to get a hit single." "The main public" continued Eddie, "these little 'moddy' people just don't bother to listen properly. They like the simple sort of things of life, like 'you love me'." "With 'Jenny Artichoke'" said Pete, "It took me minutes to write the words and I thought I'll forget it, I'll scrub that! It's been getting a lot of good plays and people like the simple stuff. It's still us. Although it's simple it's still something we've created. If you take some songs apart they may be great or it's just diabolical. Some people seem to try too hard and they lose the quiet. They turn out things which truly must be inferior. People ring us up after years now, and say 'I heard you on the radio' it's nice."

Kaleidoscope write all their material, Eddie Pumer composes the music and Peter Daltrey supplies the lyrics. Pete says: "About a few years ago we had a few words and we put the music to it. It was a diabolical thing. We used to play it all day and all night. We thought it was lovely. It's mostly your own experiences that influence your writing. 'Jenny Artichoke' is just an imaginary girl. 'Room of Percussion' from our first LP is a very personal thing though. You can't be taught writing. You can't start writing until you've had a bit of experience of things." "We want to get other people to record our songs" continued Pete. "Julie Felix is interested in 3 or 4. I've just written a song today, there's nothing in it really. It's just the way it turns out. We are lucky in that." "It's awful if you go a week without writing a word" interrupted Pete, "And today I wrote something and it makes you feel very much better. I'd like to write a book on science fiction. I write very doomy things, they all seem to die at the end!" "The only place I can write is in my living room, anywhere else is completely different" Eddie told me. "Yes" agreed Pete, "If I write something outside I get it home and look at it and think, where did I find that!"

Kaleidoscope are currently planning a new LP. Said Eddie: "We have a beautiful thing that lasts about 20 minutes. There's rumour that John Cameron might do that for us in the end." "It's like a musical play, about the end of the world," explained Pete. "A sort of mini-opera" added Eddie. Eddie and Peter also like folk music and have an ambition to record an LP. Said Pete, "We write folk songs, just with Ed and I, guitar and voice. We both love Bob Dylan and Donovan." I asked them if they might break away from the group to do this, "Never in a million years," was the, by no means uncertain, reply.

The group obviously take their music very seriously and are hoping to gain commercial success with 'Jenny Artichoke' so that they can improve on their equipment. Explained Pete, "Everybody's going to 200-300 equipment, and we are using 50." "Our stuff's got 'Jaffa' on the side of it," chipped in Eddie. "Danny's drums and the PA are good though." "We're always getting something stolen too, we're very forgetful!" added Peter.

To help with his composing Eddie is making valiant efforts to learn about many different instruments. "Some instruments are tuned in B flat and others A flat and you've got to change all the key of the music," he explained. "I'd love to produce records too. You never know who can do what. That's why the Beatles are so lucky. They can sift all through and find the best." "Brian Wilson has a good scene going too" said Pete. "He just writes all the time and does what he likes."

Kaleidoscope particularly like to play at colleges, despite one miserable experience in Bradford. "They wanted Everly Brothers' numbers," said Pete. "They didn't give us a chance." "There were still people who came back-stage and said they liked it though," added Eddie. "If one person like it then that's OK. It's worth it."

VALERIE MABBS

# BARRY MASON NEARLY KICKED IT IN...



BARRY MASON

**“B**ACK in June of last year I was ready to jack it all in” said songwriter extraordinaire Barry Mason. “Things were so bad I was practically broke and ‘The Last Waltz’ was my swansong”.

It is difficult to believe this situation as Barry is one of our top songwriters. “I had really become brought down” explained Barry. “It got to a stage where I was writing non-stop but nothing was happening. One afternoon Les Reed and I weaved out of a pub and went to a flat. We wrote ‘The Last Waltz’ in about twenty minutes. The same afternoon we also wrote ‘Everybody Knows’ and ‘Delilah’. After that I went to Malta for a working holiday. I really needed a holiday but couldn’t afford one. I was ‘brasic. An offer came for me to sing at a night club, so I jumped at it. They kept me for a further week and paid me a hundred pounds to boot. So I came back with more money than I left with. Whilst I was in Malta, I read that ‘The Last Waltz’ was a hit in Britain. I only wish I could do a song showing the emotion I felt at the time.

“‘Everybody Knows’ was also submitted to Engelbert, but it was turned down and Dave Clark made number one with it. ‘The Last Waltz’ has sold over 8 million records and at one time it was 1, 2, 3, 4 in the Swedish hit parade — different artistes of course.

“I’m all right for loot now, but only since ‘The Last Waltz’ happened. Before that things were a bit dodgy — you can’t get by having just one hit a year. At one time I was known as ‘King of the misses’. This came about in 1965. Practically every song I wrote was predicted a hit — Juke Box Jury, critics, the lot. But they didn’t sell. I wrote a number for Cleo Laine called ‘If We Lived On Top Of A Mountain’ and went along to Fontana Records one day. Terry Brown there jokingly said, ‘Hello, I see you had another three misses last week’. The next time I saw him it was ‘For God’s sake be careful. If not, you might get one of your songs in the top hundred!’ That’s what it was like — writing hundreds of songs and getting nowhere”.

Barry started off in the business in management. Then at the end of 1964 he joined forces with Les Reed. “I want to do my best in the pop business — be it writing, composing, singing or whatever. I suppose I’m a frustrated singer, but this is something I want to rectify. I’ve made records in the past but they didn’t mean much. Recently I’ve written a

song for myself which I’ve recorded and it should be released fairly soon.”

I asked Barry how he felt about the criticism recently levelled at him over his D.J. spot. “The main knockers have been D.J.s who are not on BBC Radio 1” he retorted. “My argument is this: if people object to me as a songwriter being a D.J. — why don’t singers object to D.J.s trying to be a singer or something else? After all, it’s all show-business, but with some people it’s a question of sour grapes. Originally I was asked to do the D.J. spot for a four weeks. Now it has been extended to last thirty weeks which proves my show is popular. And all without any payola as well!”

Barry doesn’t have many grouses, but one thing he is not happy about is the ‘system’. “What annoys me is that a completely unknown singer receives more loot from the record sales than the composers. I think it should be fifty-fifty”.

Barry told me of the ‘Collection’ — a highly illustrious group of talent. “I was known as ‘the chatting Mase’. Gordon Mills was ‘godge’, Mitch Murray was ‘the gun from the Green’ (Golders that is). Tommy Bruce was known obviously as ‘the voice’. Lee Graham (that’s his real name) was called ‘Leapy’ and his name stuck. Troy Dante was ‘the face’ and he’s the next one who has got to make it. We used to get together to play poker and chemmy. At times the games got a bit chaotic — nobody knowing what bets had been placed as we would always be talking and shouting. We got together in 1964 and were a very select group. In fact we wouldn’t let any outsiders in.

Having written so many songs, I asked Barry which one he considered had the best lyric. “I think that ‘I’m Coming Home’ was the best. But I’m very pleased with ‘Les Bicyclettes De Belsize’. Some people don’t understand the lyrics, but imagine a boy and girl on a bicycle, and the boy singing to her — that’s what it is about”.

The feller from Wigan has written some big hits apart from “The Last Waltz”. Here are just a few of his success: “Man Without Love” and “Release Me” for Engelbert. “I’m Coming Home” and “Delilah” for Tom Jones. Pet Clark did “Kiss Me Goodbye” and “The Other Man’s Grass” (a hit for her in the States). “Don’t Turn Around” — The Merseybeats. “Here It Comes Again” — The Fortunes. “I Pretend” — Des O’Connor, and so on. Let’s hope Engelbert’s newie will keep the ball rolling for this prolific songwriter.

IAN MIDDLETON



TOM



ENGELBERT

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MARY HOPKIN



## TOM ISN'T TRYING TO PUT DUSTY OUT OF A JOB...!

A FRANK and forthright statement from Tom Springfield: "I am not trying to put Dusty out of a job." Tom was talking about his new LP, "Sun Songs", on which he sings for the first time on record since the old Springfield days. For when they broke up Tom said he no longer wanted to be a performing artiste, he was going to concentrate on writing and record producing. (At the same time the other Springfield, Mike Hurst, said he was going to pursue a solo singing career — but he's ended up as a successful producer).

### ENJOY IT

Anyway, Tom is back using his voice and this is what he said: "I've never completely closed my mouth! I've been singing at parties because I enjoy it — and I never did much enjoy public performing with The Springfields. It wasn't even particularly profitable. When we split up there were these stories about the millions we'd be turning away but the money had to be split three ways and then there were agents and all that taking their cuts. So the only real money I made was from songwriting."

### NO THRILL

"As for touring — I must say I miss Wigan! No, to be honest I never liked travelling much, not when we were forced to keep moving. It was no thrill to get up each morning and say 'Where are

we today?' Well, The Beatles packed it in very quickly didn't they? And I was never too bedazzled by the applause, I was more inclined to send it up."

### TRAVEL

"These days I don't travel much, though I do go to the carnival in Rio every February, can't stay away. Got lots of friends there and the music is so great. It's the inspiration behind this 'Sun Songs' album — which is not a pop album, it's Latin music, produced by Marcel Stellman who asked me to do it."

Deram are issuing a single from the LP, though Tom expressed some scepticism about this: "The song, 'Signora Steinway', is a little send-up and I don't know if it's the sort of thing that has hit potential, it was only conceived as part of an album, which is different from thinking in singles terms."

### THE FRINGE

Still, I leave these decisions about what to release to the record company. I can't judge my own things, it's difficult enough to judge other people's. The only song I've heard lately that I knew straightaway would be a hit was 'Those Were The Days.' "I've always felt on the fringe of pop. I'm closer to folk. My biggest writing successes were with The Seekers and I think they were closer to folk than to teenage entertainment."

DAVID GRIFFITHS.



TOM SPRINGFIELD—Not pushing sister Dusty aside

## OB-LA-DI OB-LA-DA FOR THE CONGA KING

JIMMY Scott, ex-Conga-drummer of George Fame's Blue Flames, has made his own first-record called "Alludo Life Must Go On". The King of Conga drums himself, together with his Ob-la-di Ob-la-da Band, has created an entirely new sound which is based on a highlife Tamla Motown beat. The other side, "Doh", is a greeting to everybody in the world, with plenty of soul in it. The story of Ob-la-di Ob-la-da, the name which the pop world knows Jimmy by, is to be included in his new album, which he will be recording in the next few months. The meaning, which has puzzled many people, will be outlined on this new LP.

## A DECADE OF CLIFF & THE SHADOWS...

CLIFF, I said (putting it to him straight), a few weeks ago I wrote this article about your ten years in the business, concluding with the fact that you'd never made much of an impact on the American market. Everywhere else — Si. But USA — Non. Now that you're back, how did it go and what did you think of America?

In his usual, incredibly fast, manner, Cliff replied: "First and foremost it was more a holiday than work; I did a couple of interviews. I stayed in an apartment supplied by the film company that made 'Two A Penny' and I toured the film studios in Hollywood. No, I didn't do much work."

"I refuse to go there as a nonentity — which is more or less what I am at the moment. The thing to do, as I see it, is go there if and when we have a hit rather than just go over hoping people will like us."

From what he's seen of the American pop scene, Cliff admits to finding it "a bit strange."

Pressed to be more specific, he came up with: "Well, show business is so much a business. I mean, I recognise that it is a business but in America they seem so hard about it. There's a fun element and they don't seem to recognise that at all."

### HIGH-POWERED BUSINESS

"It's so much more high-powered than here. For instance, they expect artists to crawl around to deejays. We have a good, friendly relationship with deejays over here, they've been a lot of help to us, obviously, but we're not expected to crawl to them to get our records played."

"As far as I could see, in the States they expect artistes to spend about six months of the year doing nothing but travelling around being nice to disc jockeys. There's this high-powered, constant business thing."

"People like Neil Diamond ring up and say 'How is the record doing?' Well, the Shadows and I wouldn't dream of doing that. Maybe, a little bit when we were just starting, but not now. The point is that even established American stars do it. A different approach."

Talking about his ten great years with EMI Cliff confessed: "When The Beatles came along we thought at first the label wasn't big enough for both of us. But then our biggest thrill came when we heard that Paul McCartney had said 'We couldn't use Studio Two because Cliff and The Shadows were in it.'"

"It was a great prestige victory for us!"

DAVID GRIFFITHS

### HEAD-SCRATCHING SHADOWS

THE Shads were also celebrating—and scratching their heads at the awesome figure of ten years. Still bewildered, Hank Marvin answered the question of how it feels to have been successful for a decade:

"I feel about ten years older and little tired, but I still love the business. I couldn't survive without it because I know nothing else."

"In the beginning we didn't know or care whether or not we were to last six months. We were also about 16 years old. Now a little more responsibility has been added as we've grown up."

Upon enquiring as to the group's future, I was told that The Shadows need not concern themselves with their public image.

"We're not the least bit worried now that Bruce is leaving us to do technical sound studio work. The three of us will still appear occasionally backed by session musicians. No more tours either. I think we've reached the point where they become unnecessary. Most of our stuff will be from the recording studio."

I expect they'll still be around in 1978. You can't get too much of a good thing.

LON GODDARD



CLIFF RICHARD—T

## "THE BEST WE'VE DONE"

SIMON DUPREE was in a "passive, could be funny if pushed" mood — and he was excited about his latest record, "Thinkin' About My Life".

"It's the best thing I've ever written," Simon enthused. "A friend of ours bet my brother Ray and I that we couldn't write a song in twenty minutes and so we proved him wrong. At first, we were depressed about the failure of 'Part Of My Past' but now we've owned up about ballads. We're a beat group and that's what we're sticking to."

### WORKSHOP

The Big Sound recently completed their first two weeks of highly successful cabaret appearances. Why the change after their success in ballrooms over the past two years?

"We just wanted experience of other facets of show business," explained Simon. "We enjoyed cabaret very much. But we're not giving up ballrooms. That is why we hit on the idea of the Pop Workshop — an entirely non-profit-making experiment. It's not a studio where artistes come to record singles and then LP's, but a place where they can come and work on new sounds with a view to future recordings."

"Anyone is welcome whether they are star acts or not. We also intend to encourage would-be song writers. There is a lot of unnoticed talent in this country and the Workshop will give the unknowns a chance."

It's been a long time since there was an LP from the group. Any plans for another?

"Our second album is almost finished," said Simon. "It's all original stuff, mostly written by Ray, myself, our sister Eve and Paul Smith. No comedy, though. We seemed to have picked up a comedy image and we're trying to change it. It all started with 'Kites', when we thought we were never going to get a hit and were reduced to screaming hysterics. We even wore masks on stage to hide our desperation! The audience rolled up at it, so we kept it in the act, but now it's

## info

on this week's new releases from Decca

You'll soon be able to see JOE SIMON in person when he tours this country, but for the time being, feast your ears on 'Message from Maria'. Joe is one of the best soul singers around, and he puts every ounce of feeling into this ballad. The backing voices also are amazing — they surely must be straight out of a sanctified church! The arrangement is beautiful, and this is definitely a record for dancing close. MON 1025 is the number, Monument the label.

All you Cat-lovers will be glad to hear that CAT STEVENS is alive and well and back in the studios. His first outing for several months, 'Here comes my wife' is well worth waiting for. It's the great combination of catchy tune and clever lyrics, with Cat in fine voice as ever. A very together record, on Deram DM 211.

Everyone knows LIONEL BART as the master-

mind of many hit musicals. His own as an artist with a forthcoming album, and there is a tremendous sentiment in his music. The number to ask for is F

THE ART MOVEMENT and so they should be. 'Loving touch', is something very powerful and terrific build-up from voices — well you'll have The number to ask for is F 'How are things in Gloucester?' The sound of this beautiful recording is pretty good! Always be popular, and here by MOIRA ANDERSON



# RAY STEVENS BUSINESS-MAN?

SO RAY STEVENS has written and sung a song called "Mr. Businessman." I find that rather amusing because he is the last person I would associate with a song with a title like that.

I first met Ray when I went down to Nashville in 1964 to cut an album for Mercury Records.

He was literally doing anything he could around the scene to make a few bucks. This is what most people in Nashville were doing.

Mainly, though, Ray was working as a solo singer. I met him through Shelby Singleton who now owns SSS Records. At the time Shelly worked for Mercury and lived in Nashville.

The LP session was more like a jam session with people playing various instruments as they liked. There was Boot Sims on sax, a fellow called Pig and another called Kelso on guitar. Elvis Presley's



RAY STEVENS and CLYDE McPHATTER

backing group the Jordanaires were also there. Ray played piano on some of the tracks and generally jiggled around on others.

Between takes Ray would fade into a corner to work on some songs he was writing. I didn't know what he was doing because we were working on other numbers in another part of the studio. All of a sudden he shouted out: "I've got it. I've got the line I've been looking for — 'He jumped on his camel named Clyde.'" I didn't now what he was talking about until, at a later date, he recorded "Ahab The Arab" and the line was in the song.

## DIFFERENT

I said I couldn't understand Ray recording a number like "Mr. Businessman" because it was so out of context. On thinking about

it though it could be applied in a different way.

Ray lives for his music. We spent a lot of time, when we weren't working in the studio, out at Shelby Singleton's place, around the pool and such. All the time Ray would be either writing songs or playing some instrument or other.

## INVOLVED

The surprising thing is that, despite being so involved in his music, he is still so aware of the scene and everything around him. Also, he has a very flexible sense of humour. Perhaps it is the combination of these two things that makes him such a fine songwriter. Now he seems to be finding that the best way for him to put his songs across is to sing them himself.

CLYDE McPHATTER

# T THING SAYS SIMON



SIMON DUPREE

routine to us and has lost its spontaneity.

Is there anything which could dampen Simon's present bout of enthusiasm?

"Only the Musicians' Union ruling about not using backing tracks," he said. "I don't think it's ridiculous and in theory I agree with the ruling. But it does seem rather pointless to go into the BBC studios and record another backing track using the same facilities as the recording studios all over again. Mind you, this only applies to groups who don't use session men, like us — to the groups who do use them the ruling probably makes more sense. It would be unfair to session men who are union members."

## 1,000 BIRDS

"Most pop musicians are in the union and it would be better if they had more interest in the rulings of the union. Personally, I haven't been to any meetings, but in future I'll make a point of attending."

"Also, I don't think much of all these blues groups which are appearing — I don't think they are genuine. There are very few original-sounding groups. All this 'freak-out 12-bar blues, head-in-the-sand' bit. Most of them are the same, with two 'E' and a 'B' string on their guitars, a fuzz-box and 400-watt equipment. Most of it doesn't mean a thing. I'm sure it's only a phase like the so-called rock-and-roll revival."

"Our own personal scene is looking much better. We did an open-air festival and were mobbed by over a thousand birds — it was lovely."

LYNNE WHEELER

# A NEW JACK GOOD POP SPECTACULAR!

THE years rolled away as soon as I saw Jack Good. (It's well over ten years since I first clapped eyes on him. In those days he was doing more than anyone else for the presentation of pop on television — first with "Six-Five Special" for BBC, then producing "Oh Boy!", followed by "Wham" and "Boy Meets Girl" for ITV. At a time when other adults working in television hadn't the faintest idea what was going on, Jack was amazingly aware, a brilliant pioneer of teenage entertainment.)

Unbelievably, he looks and sounds exactly the same. Same radiant complexion and cheerful expression, same hair and clothing style (blue blazer), same accent — not a trace of American even though he's been making his living for some years in American television.

Now he's back, briefly, to produce "Innocence, Anarchy and Soul" for ITV (transmission on Saturday October 12). "It's the kind of show I couldn't do in the States," he said. "There, it's all 'specials' built around one big star." I got the impression that in USA Jack is subjected to all sorts of interference and pressures from network executives and advertisers whereas here Yorkshire Television simply told him to do what he wants and book the talent of his choice. Result, in one show; Alan Bown, Brian Auger, Julie Driscoll, Breakaways, Chants, Emil Dean, Lonnie Donegan, Chris Farlowe, Flirtations, Dominic Grant, Don Lang, Lance LeGault, Lulu, Emperor Rosko, Ian Whitcomb and a re-formed Lord Rockingham's XI, the raving rock group that Jack and Harry Robinson formed for "Oh Boy!" way back.

"The show's in three parts," Jack explained. "The Innocence part is a bit of a satire on how it used to be, the ridiculous things we used to get up to in the pop of ten years ago. The Anarchy part is the wild, psychedelic stuff of a year ago. And the finish is Soul, which is the way pop seems to be moving — and that's fine by me."

Perhaps the most surprising name in the above list is Lance LeGault. Nobody in England seems to have heard of him. "Not surprising," replied Jack, "he's not known in the States either. But he's going to be a very great star, no question at all. He looks like a mean Aryan stormtrooper, or the heavy in a Western — the kind of guy who'd be running the town until the Good Guy turns up. He's a fine singer, born in New Orleans, who does Cajun swamp-land music. He's a sort of Louisiana and masculine version of Bobby Gentry's Mississippi music."

"I first saw him at an Elvis Presley party on a film lot. Lance was playing drums and I turned to my Misses and said 'There's the next one, right there.'"

I just knew he'd be a star even before I heard him sing in public.

"Same thing happened with Proby. I was in the States and starving. I'd gone the rounds of TV companies trying to persuade them to let me do a pilot. No luck. They just didn't think pop could get a big audience. So I got together all the money I could — my whole savings. I hired a big studio at CBS, a band, dancers and some artistes, including Proby. It was super, but frightening. Producing that show I said to myself that I was looking at all my money — here today and gone tomorrow. But at last I had something to show (hadn't got any recordings of the shows I'd done in Britain), took it round and eventually somebody bought it and I was back in the business."

"Well, Proby, like the other artistes, worked for the union minimum scale and when I asked him to do it I hadn't seen him work at all. Fortunately, he was terrific."

I told Jack that he was one of the few people about whom Jim Proby had never said a harsh word. Nothing but praise. "Nice to know. We certainly got on well, maybe because I gained his respect by drinking even more whisky than he did. I went up to his house where he was being dispossessed of his furniture to pay off debts. Thought this was a momentary bit of misfortune but now it looks as though these incidents are recurring features of Jim's life. Only the grandeur of his scale of living goes up. Anyway, we bought a bottle of whisky, drank it off within an hour and parted the best of friends, assuring each other that we'd soon be rich!"

After "Innocence, Anarchy and Soul" Jack returns to America to produce a "special" on The Monkees. It's a fairy story invention of how these puppets were created and couldn't play their instruments. Now, of course, they can. The show will tell the truth about their beginnings as The Monkees. I think it's very courageous of them to go through with it."

Talking to Jack's "discovery" Lance LeGault I learnt that he may well stay in Britain for a while. He's making a record, his first. "I've never liked the idea before. Every record company seemed to expect me to sell them my soul — tell me what numbers to record, how to sing, what to wear and so on. Here, I'm listening with interest to anything the company suggests but the record will be MINE. I have a few acting commitments in the States but if the record does well I'd like to work in Britain as long as possible. The pace of life suits me. London reminds me of New Orleans. People you meet in the street are friendly and helpful."

DAVID GRIFFITHS

# PAUL JONES NEW FILM



PAUL JONES

"THE Committee" can only be described as a symbolic film. Paul Jones plays the central character, who represents the 'rebel' element of society.

Although the "story" is obviously incredible in itself the meanings involved are very real. In the opening scene the central character is reduced to suffocation point by the idle conversation of a driver, who has given him a lift. When they pull up in a clearing Paul Jones decapitates the driver (Tom Kempinski) and consequently all that he stands for. The deed, however, is then reversed (a power we would like to exercise at times), and the victim leaves seemingly unaware of his experience.

A gathering of young people is called at a lodge under the supervision of "The Committee", a dedicated team, headed by Robert Lloyd, who are out to revenge the deed. Paul Jones then becomes a victim of his own mind, which is not so completely detached from Society as he may imagine, and rather emphasises his guilt, so that finally he is confronted by the committee head. Hearing his explanations and seeing the isolation the central figure inflicts upon himself one is left wondering quite who is the wisest — the "oblivious" conformists, or the non-conformist depicted by Paul. And indeed, when he drives away with a young chattering girl, it perhaps the same thing will happen again.

An impromptu appearance by the Crazy World of Arthur Brown is one of the "lighter" moments of the film, and the background music is provided by the Pink Floyd.

I couldn't help feeling though that I would like to see Paul Jones — who is capable of some very sensitive acting, and is obviously photo-

genic — in a less intense film. "The Committee", which opened at the Cameo-Poly, Regent Street on September 26, does however, contain much "food for thought."

VALERIE MABBS

# THE GUNN AT RONNIE SCOTT'S

The Gunn, a new group signed to Ronnie Scott's management company, Direction, will be appearing at the new Ronnie Scott Club, in the Upstairs Room, when it opens on October 3.

Also on the bill for that evening are the Gary Burton Quartet and Nicky Taylor.

The Gunn, who are at present recording their first single, have been booked to appear on the Scott Walker tour starting on October 4.



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a Morra? Well, by the ord on Decca F 12837. It's a ballad that will it's charmingly sung RSON.

Another one for the sentimentalists is 'Harbour lights' by CATHIE HARROP. She's a very talented young Irish singer, and she really has a way with a ballad! The number of this emerald release is MD 1108.

Don't miss your info next week!



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## NEW RELEASES

The list of singles for October 11 are as follows: DECCA: Paul Slade — "Heaven Held"; Cherry Smash — "Good Time Sunshine"; D E R A M: Giles, Giles & Fripp — "Thursday Morning"; LONDON: Willie Mitchell — "Up Hard"; EMI COLUMBIA: The Gods — "Baby's Rich"; Kurt Borkman — "Heaven Held"; BELL: Chris Bartley — "I Found A Goodie"; STATESIDE: Glitterhouse — "Barbarella"; CAPITOL: Steve Miller Band — "Living In The U.S.A."; Nancy Wilson — "Peace Of Mind"; TAMLA MOTOWN: The Isley Brothers — "This Old Heart Of Mine"; CBS: Reg Varney — "Jingling Rag"; The Piccadilly Line — "Evening With Corrina (So Long Ago)"; Tammy Jones — "Come Back My Love"; Al Stewart — "Lover Man"; POLYDOR: The Who — "Magic Bus" (Track); Julie Driscoll, Brian Auger & The Trinity — "Road To Cairo" (Marmalade); Kasenetz-Katz, Singing Orchestral Circus — "Quick Joey Small (Run Joey Run)" (Buddah); Ejection — "Please" (Elektra); PHILIPS: Ken Kirkham — "High And Dry"; Chuck Berry — "St. Louis To Frisco"; Wayne Fontana — "Never An Everyday Thing"; FVE: Long John Baldry — "Mexico"; Satin Belles — "Da Dee Da Da"; Leapy Lee — "(No Title)"; WARNER BROS.: Grateful Dead — "Born Cross-Eyed"; M.G.M.: Tony Christie — "My Prayer"; Infantes Jubilate — "Exploding Galaxy"; Cowells — "Poor Baby"; Taxes — "Halcyon Days".

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

**E**XCELLENT ballad, excellently sung: "If I Lived My Life Twice Over", by Des Ryan (Polydor 56277) — a warmly romantic voice. From Stoices: "Earth, Fire, Air And Water" (RCA Victor 1745). excellent use of low-flying strings behind and a song about what love is all about — could do very well. "Moments Spent", by Wind In The Willows (Capitol CL 15561), is a rather formless sort of song and production, though pleasant enough. The "Petite Fleur" clarinetist of days of yore, Monty Sunshine comes up with an attractively-styled "Two-Lovers" (United Artists UP 2245), a very pleasant melody line and production. Brisk and brassy, not to mention brassy, version of the movie theme "Chitty Chitty Bang Bang" from Henry Jerome And His Orchestra (United Artists UP 2252), an amiable swinger.

Philmore Lincoln's "Running By The River" (Nems 3711) is an actual spy-story pop song — delivered in suitably cloak-and-dagger style and at least with off-beat lyrics. Penny Lane is a pretty-voiced chick and her "The Boy Who Never Grew Up" (CBS 3718) shows that she knows how to get to grips with lyrics. From The Young Brothers: "I've Always Wanted Love" (MCA MU 1042), a robust harmonic sound which powers along attractively over a nicely-varied arrangement. "It's Easy" sings Paul Kelvin (Morgan MR 2), a mellow sort of ballad with chirruping

strings filling in the gaps... easy-on-the-ear. And from The Quotations: "Cool It" (CBS 3716), a lively performance by an experienced group—and it moves well enough to be in with chart chances given sufficient air support.

**THE CAMEOS:** On The Good Ship Lollipop; The Love Of A Boy (Toast TT 508). Revival of S. Temple's oldie, but in a high-modernistic setting—oddly enough, catchy enough to make progress even now. ★ ★ ★ ★

**THE VOGUES:** My Special Angel; I Keep It Hid (Reprise RS 20766). Lovely new reading of the oldie — really one of the most melodic pieces ever written, even if on the schmaltzy side. ★ ★ ★ ★

**CHRIS ANDREWS:** The Man With The Red Balloon; Keep Your Mind On The Right Side (Pye 17617). A very restrained Chris as of now, apparently. All wavery and quiet and a friendly little song of a man about to get hitched. ★ ★ ★ ★

**THE MOHAWKS:** Baby Hold On (Parts One And Two) (Pama PM 739). Big organ-boosted instrumental sound with the odd vocal chant and altogether a double-sider to get a party going with spirit. But hardly a hit. ★ ★ ★ ★

**LESLEY DUNCAN:** Lullaby; I Love You, I Love You (RCA Victor RCA 1746). I admire the Duncanian voice and her writing ability. But

this is a bit on the minor-key side and lacks impact somehow. Could be wrong, though. ★ ★ ★

**JON HENDRICKS:** No More; Rainbow's End (Verve VS 572). More on a pop kick nowadays, instead of his old jazz instinct, Jon here has one of his own songs... a fair guarantee of quality, but probably not a hit. ★ ★ ★ ★

**JOHN O'HARA:** I Started A Joke; Show Me (Fontana TF 974). A Bee Gee song for the Scot with the Irish name and certainly a record of the week. His voice is tremendously sensitive and at one with a plaintive back-firing sort of lyric set—a very strong performance indeed. ★ ★ ★ ★

**JOHN CARTER and RUSS ALQUIST:** The Laughing Man; Midsummer Dreaming (Spark SRL 1017). New teaming of two talents and a novelty sort of piece which is gimmicky at first but still quite commercial. ★ ★ ★ ★

**THE POP POPS:** Oh Lord, Why Lord? Pepa (Major Minor MM 578). Great lead voice in this Spanish-group debut. Song is about the death of Martin Luther King, very soulful and sincere and it actually could make the charts here. Sort of class pop. ★ ★ ★ ★

# It's all happening- Denson style



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**THE HOLLIES**

Listen To Me; Do The Best You Can (Parlophone R 5733). Obviously a super-hit. After five years, the boys still come up with that touch of instant commercialism — plus sheer musicianship. A Tony Hazzard song, this time, and it gets straight into an Allan C. vocal, then the usual harmonies. Usual? Darned unusual, in fact, and instantly recognisable. Fast-tempoed and unusually phrased and clearly a tremendous hit. Flip: Banjo, yet. Philosophic pop is one way of summing it up. **MASSIVE SELLER.**

**BONZO DOG DOO DAH BAND**

I'm The Urban Spaceman; Canyons Of Your Mind (Liberty LBF 15144). These boys are so good visually but sometimes it is hard to get their particular sort of performance across on disc. If this doesn't make the charts, it'll get pretty near. A simple catchy little thing, with all those hoots and growls and booms and wah-dahs behind, and a wee surprise in the finale of the lyrics. Flip: Bonzolian comedy de luxe.

CHART POSSIBILITY

**KEN DODD**

Now That You're Gone; Another Time, Another Place (Columbia DB 8477). A Les Reed-Barry Mason song which should prove a passport to the charts again for the excellent Ken. He sinks his teeth (Well, some of them!) into a sing-along, chorally-backed song of gently-despairing romance. It's all very simple and straight forward and totally listenable. Which makes a change from some I could mention. Flip: Piano-backed, mit chorus, and smooth again.

CHART PROBABILITY.

**THE BARRON KNIGHTS**

An Olympic Record (Parts One and Two) Columbia DB 8485. New words to hit songs, all based on the intriguing premise that we sent a pop-twenty team to Mexico for the Olympics. Tom Jones, Small Faces, Des O'Connor, Esther and Abi, Mama Cass, etc. ... and it's really darned clever. These boys mix comedy with ballads and it's usually the comedy that clicks. This should make the charts, provided Dee-jays agree on which side to play. Very funny.

CHART PROBABILITY.

**CHICKEN SHACK**

Worried About My Woman; Six Nights In Seven (CBS Blue Horizon 3143). Flashing guitar opening, then into a shortened version of a number the group uses on stage. A lead voice that projects say a couple of miles ahead, and the excitement quite definitely builds all the way. Group has a strong following, specially via their LP and club appearances and I suspect this will make it. Flip: Slow Blues, meaningful.

CHART PROBABILITY.

**HEATH HAMPSTEAD**

I Started A Joke; Beginning Of The End (Polydor 56289). I got it wrong last time — Heath did NOT have a hit with his debut disc. This time he turns to the Bee GEs for material and it's good stuff... an off-beat yet melodic sort of song which suits Heath's big voice very well indeed. Not entirely confident, though, but it's a fine production. Flip: Not received yet.

CHART POSSIBILITY.

**BARRY RYAN**

Eloise; Love I Almost Found You (MGM 1442). There are those who knock all that Barry does but their eyes will be wide open with amazement at the sheer magnificence of this production. It's a sort of pop symphony, with a massive orchestra, a vocal group (the Majority) and a Paul Ryan set of lyrics and just about everything laid on with the grand touch. Barry's whole singing style has changed too — soaring into the falsetto range and grinding out with a bluesy edge, even. If there is justice, this will be a very big hit. Flip: Much, much, much quieter ballad.

CHART CERTAINTY



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

THE HERD

Sunshine Cottage; Miss Jones (Fontana TF 975). Written by Messrs. Bown and Frampton, produced by them — and the boys should score in all directions. But I'm not sure it's all that much of a progression. The melody line is sometimes hard to pick up, but there is also catchy bits and some fine instrumental work as well. Good song idea. Should be sizeably big, at the very least. Flip: This could well be played as much as the "A" side. Good.

CHART CERTAINTY.

DON PARTRIDGE

Top Man; We Have Ways Of Making You Laugh (Columbia DB 8484). Harmonica-walled intro, then a very catchy instant rhythm, and into a Kerr-Maitland song again... a happy sort of song with Don working over strings and other orchestral bits 'n' pieces. He's an established man now, and has become one of the most distinctive voices in the business. He's urgent, controlled — and has a stack of personality. This will be a biggie. Start whistling right now. Flip: A cockney-oriented performance of the telly-series theme with the old one-man band sound there a-plenty. MASSIVE SELLER.

HERB ALPERT

To Wait For Love; Bud (A and M AMS 734). Piano-Introed and Herb in that curiously off-beat, almost casual way of his. Trumpet bits fill in the background. Now I failed to tip "This Guy's In Love With You" and look what happened! I now tip this one, but I still earnestly believe that as a singer he's a remarkably good trumpet player. Strings swish around at back here. Flip: Guitar intro here and an instrumental all through. CHART CERTAINTY.

JOCELYNE JOCA is a breathless, sexy sort of French chick, a name cabaret artiste on the continent, and her "Missing You" (Mercury MF 1055) is suitably breathless and sexy. Rather less complicated than usual is "Let's Ride" by THE MORGAN-JAMES (Philips BF 1707), but even so their musicianship vocally is something to marvel at. Bouncy attack, never letting up, on "Little Girl" by JIMMY OAKLEY (Philips BF 1701). That excellent French singer SACHA DISTEL has a ballad tailor-made in "By The Way I Still Love You" (MCA MU 1044), something that could sell well. Irish girl with a lilting soprano approach on one of her own songs: MARY KENT and "Your Face" (MGM 1439), a nostalgic piece.

THE MAMAS AND PAPAS

For The Love Of Ivy; Strange Young Girls (RCA Victor RCA 1744). Good, but not specially so, I'd say. The familiar tunes ring out on a tuneful little piece, but somehow that vital spark is missing. Bulls' head, though, in a somewhat riff-ish style, with the odd change of tempo. Can't mistake the basic class, however, so it'll probably make it. Flip: Inventive but rambling. Worth hearing.

CHART POSSIBILITY

DON PELOSI: A Quiet Tear; Tomorrow's O.K. By Me (R.I.M. 9). Balladeer with a hearty yet romantic voice. A Herb Alpert song, too, which could help. Expertly arranged but rather more for the adult-listening scene. ★★ ★★ JUDI RYLAND: You Ain't Got The Right; Dreamer Of Dreams (R.I.M. Rim 10). A cute chick on the newly-pushed label, with trombone obligato behind her sing-along and personable voice. Pleasant listening. ★★ ★★ SAMANTHA JONES: Lovely Lonely Man; Doll On A Music Box (United Artists UP 2248). From the "Chitty Chitty" movie, a song which gives Samantha a chance to show off her less powering style of singing. Sometimes she fair belts; here she fair coos. Nice. ★★ ★★ DONAL DONNELLY: She Moved Through The Fair; White, Orange And Green (b.CA MU 1037). A gentle, accented, gently rhythmic sort of song. But not for me. ★★ ★★ BLOSSOM TOES: Postcard; Every One's Leaving Me Now (Marmalade 59802). One of your highly ingenious releases — and certainly a Record of the Week. Could even make the charts. It's off-beat and curiously arranged, with sort of throwaway lyrics in parts and full marks to producer G. Gomelsky. ★★ ★★

CAT STEVENS

Here Comes My Wife; It's A Supa Dupa Life (Deram DM211). Fanfare-type intro on this welcome-back-Cat single. He sings with his usual flair and attack and the song has a catchy melodic content which should comfortably restore him to the charts. All rather loud and smart and slick, yet with a good atmosphere. The simplicity of the lyric line comes through well. Ambitious, backing-wise. Flip: Not a bad song, but it just seems to go on a bit.

CHART CERTAINTY.

AMERICA AWAKES

BIG BROTHER AND THE HOLDING COMPANY

Piece Of My Heart; Turtle Blues (CBS 3683). Very exciting. Sorry about Janis Joblin leaving the group, but she's very much present on this one. It's not in the widest commercial range but addicts will leap about in enthralled enthusiasm at the way she doctors, tears apart, the lyrics. A great sound all round. Flip: Rambling blues.

CHART POSSIBILITY.

FIFTH DIMENSION

Good News; Sweet Blindness (Liberty LBF 15143). This, somehow, jangles along at first. Not especially commercial early on, but it has that grow-on-you appeal and could click — especially as the group has now been seen in this country. A rolling sort of sound, cleverly presented, and the lyrics demand a bit of close attention. Strength is in the vocal line-up. Strings. Flip: Value for money because it's a hit in the States and would have made an 'A' deck here.

CHART POSSIBILITY.

THE O'KAYSIONS: Girl Watcher; Deal Me In (Stateside SS 2126). Only so-so, but bouncily bright—story of a laddie and his personal hobby, as it were. But very samey in the way it is projected... that's my view. It's a smash in the States. ★★ ★★ THE DELFONICS: Break Your Promise; Affie (Bell BLL 1028). Liked this. Mid-tempo and moody, with an appealing lead voice and a direct-beat sort of backing. Takes time to register, but worth the wait. ★★ ★★

AL "TNT" BRAGGS: Earthquake; How Long (Do You Hold On) (Action ACT 4506). Gets a good sound going, does Al. This is very repetitive, but compelling and the overall approach is very commercial. Watch this one. ★★ ★★ BABY WASHINGTON: Get A Hold Of Yourself; Hurt So Bad (United Artists UP 2247). Very talented soul-seller, Baby, but Baby here is rushing things a bit so that the vital impact is not really on until midway. Worth spinning, though. ★★ ★★

BUDDY ACE: Got To Get Myself Together; Darling Depend On Me (Action ACT 4504). Very urgent bit of self-analysis, but it doesn't entirely come off. Good discotheque sound, however, which is fair enough. ★★ ★★ BOB KUBAN AND THE IN-MEN: The Cheater; Try Me Baby (Bell 1027). Very powerful. This guy cheats, nicks other guy's girls, and then lets them down, treats them bad. Very commercial sound, full-blooded on the vocal side. Excellent. ★★ ★★

O. V. WRIGHT: Oh Baby Mine; Working Your Game (Action ACT 4505). Working up quite a lather, the talented star really whips up the frenzy on this welcome release. Of repetitive style, but maybe of more specialist appeal. ★★ ★★ BILLY PRESTON: Greazee (Parts One and Two) (Soul City SC 107). Lengthy, indeed nearly of marathon status, organ feature which manages completely to hold the interest. Musicianly build-up on the main theme, with some very exciting moments indeed. ★★ ★★

BETTY WRIGHT: Girls Can't Do What Guys Do; Sweet Lovin' Daddy (Atlantic 584216). Though the song idea is okay, this somehow doesn't create much of an atmosphere. Voice is fair enough, but the production is routine. ★★ ★★ ARCHIE BELL AND THE DRELLS: I Can't Stop Dancing; You're Such A Beautiful Child (Atlantic 584217). Getting a big discotheque sound going on a commercial sounding song... voice at front is merely so-so, but the excitement is here. ★★ ★★

THE CRICKETS: My Little Girl; Lonely Avenue (Liberty LBF 15089). Pretty good sample of the boys' ability in a hurry-along sort of song which mostly comes off. Touch of the nostalgias, too, especially in the rhythmic build-up. Good drumming. ★★ ★★

AT LAST, THE BAND

WE'VE all been waiting, wondering what to expect from a group which has the special privilege of backing Bob Dylan. Known quietly as The Band, they have no trouble convincing us of their talent during the spinning of music from big pink. (EMI Capitol C015559).

Highlights include THE WEIGHT which is currently doing the rounds as a well deserved hit single, a nicely upbeated version of LONG BLACK VEIL, a well-known folksong, and of course one of the original versions of Dylan's THIS WHEEL'S ON FIRE. Also of interest is another strikingly beautiful waxing of Dylan's I SHALL BE RELEASED which was done well earlier by American singer Marc Ellington. Both arrangements are pleasing.

All other titles were written by Band members Rick Danko, Levon Helm, Garth Hudson, Richard Manuel and Jaimie Robbie Robertson, except for the Dylan-Danko piece TEARS OF RAGE. These comprise TO KINGDOM COME, IN A STATION, CALEDONIA MISSION, WE CAN TALK, CHEST FEVER and LONESOME SUZIE.

The character of the music differs from the average in that it contains just that pleasant amount of country sloppiness. The artistic lack of recording and musical discipline which renders the songs as natural and untouched by commercial techniques.

That coupled with the fantastic basework and the drawing accents puts a real flavour to the record. So eat up, friends. ★★ ★★

L. G.

THE BUTTERFIELD BLUES BAND: "In My Own Dream".—Elektra Stereo EKS 74025. TITLES here include "Last Hope's Gone", "Morning Blues" and "In My Own Dream", the vocals split between Paul Butterfield, Bugsy Maugh and Philip Wilson. Band, as here, is rather an overpowering blues outfit, fast gaining a following in this country, but prone to slip into a sort of ritualistic form of attack which is very much an acquired taste. But they always swing moodily. ★★ ★★

ORIGINAL CAST: "Hair".—RCA Victor Mono RD 7959. DESCRIBED as the American tribal love-rock musical, here with performed by the Broadway cast and this early listen to the music suggests that it is a particularly strong show. A lot of rock sounds, notably in "Donna", "Aquarius", "Be-In" and, probably the strongest number of them all: "Walking In Space", sung by everybody. A finely-produced souvenir of the show — and worthy listening even to those not planning to see it. ★★ ★★

THE DRIFTERS: "Rockin' And Driftin'". — Moonlight Bay; Ruby Baby; Drip Drip; I Gotta Get Myself A Woman; Fools Fall In Love; Hypnotised; Yodee Yakee; I Know; Soldier Of Fortune; Drifting Away From You; Your Promise To Be Mine; It Was A Tear; Adorable; Steamboat (Atlantic 587 123).

A SET mostly written specially for the Drifters by top writers like Lieber and Stoller. Buck Ram, Jesse Stone, Jimmy Oliver (actually with the Drifters). One is specially impressed with the sheer width of range of the lead singer of this ever-consistent outfit—consistent despite changes of personnel over the years. In fact, most of the boys take turns in front and they operate best at a relaxed mid-tempo, creating an atmosphere that is distinctively their own. "Moonlight Bay", an everybody-in harmonic fantasy. ★★ ★★

VARIOUS ARTISTES: "Uptown Soul". — Under The Boardwalk (Drifters); On Broadway (Drifters); There Goes My Baby (Drifters); Mixed Up, Shook Up, Girl (Patty And The Emblems); My Girl Sloopy (Vibrations); Watasi (Vibrations); If You Need Me (Wilson Pickett); I'm Gonna Cry (Wilson Pickett); Down The Aisle (Patti La Belle And Her Belles); Can't You Hear The Beat? (Carltons); Oh Baby (Barbara Lynn) Atlantic Stereo 588 122.

FROM the stage of the Uptown Theatre in Philadelphia, introduced by Jimmy Bishop, a top disc-jockey, and featuring the artistes on some of their biggest hits. But these are "live" performances and as such provide the odd variation on record productions — most of them too familiar to need listing. For fans, a nice way of hearing items linked together, following fast. ★★ ★★

BOBBY DARIN: "Inside Out".—The Lady Came From Baltimore; Darling Be Home Soon; Bes' Friends; I Am; About You; I Think It's Gonna Rain Today; Whatever Happened To Happy; Black Sheep Boy; Hello Sunshine; Lady Fingers; Back Street Girl (Atlantic 587076).

ONE of the great stylists. In fact, one of the great and most versatile stylists. A couple of John Sebastian songs here, the excellent "Lady Came From" a song from Tim Hardin, the Stones' "Back Street Girl" and a very, very good "Whatever Happened To Happy". Blessed with some fine arrangements, Darin runs the gamut of his confidential, love-lorn, moody sort of range — and the whole thing comes off extremely well. It's hard, if not impossible, to fault a man who is so superbly professional. ★★ ★★

NEW DON PARTRIDGE ALBUM

"DON Partridge". — Following Your Fancy; Keep Your Hands Off Her; 7 Days Chokey; The Wayward Boy; St. James' Infirmary; I'm A Goin' Away; Blue Eyes; Dock Of The Bay; Old Joe Clark; First Girl I Loved; Candy Man; Black, Brown and White Blues; Mona's Song; Rosie (Columbia SX Mono 6280).

Don amazed some by proving no one-hit wonder... "Rosie" was followed smash-hit style by "Blue Eyes". He won't be a one-hit album wonder either — this one will be a massive-seller and there's a stack of similar material stored up inside him. His one-man band sound is here augmented by a collection of class musicians on cello, flute, bass, oboe, piano etc. His own "Following Your Fancy" is gently poignant. Led-better's "Hands Off Her" swirls along with harmonica is the sort of thing that Don handles perhaps at his most interesting. "Blue Eyes" we know but the same team (Richard Kerr and John Maitland) wrote "7

Days Chokey", which is urged enthusiastically by the star, Oscar Brand wrote "Wayward Boy", a familiar folk-traditional item — he loves doing this kazoo-featured song. "St. James Infirmary" somehow isn't up to usual standards, but he treats it reverently. "I'm A Goin' Away" is a race-along skiffly sort of Donegan-piece. Redding's "Dock Of The Bay" is convincingly performed as is the traditional air, now re-arranged. "Old Joe Clark". "First Girl I Loved" is a rather monotonous piece, melodically, but nicely arranged. "Candy Man", adapted by Donovan, is fiery; Bronzy's "Black, Brown and White Blues" is good, but short on impact until later in; "Mona's Song" is self-penned and nicely worded — and leads inexorably into "Rosie". Don't take my word for the excellence of this album. Buy it, help keep Don off the streets. And applaud it. ★★ ★★

technique which is both gimmicky and commercial... two tracks are unaccompanied, the rest by pianist Bob Brookmeyer and guitarist Jim Hall. THE YOUNG TUXEDO BRASS BAND, on "New Orleans Joys" (Atlantic Special 590 023), produce authentic veteran Gospel-marching material which is a strong slice of jazz history. "Blues Roll On" (Atlantic Special 590 025) is by various artistes—Boy Blue, Forest City Joe, Lonnie Young, Rosalie Hill — and is specialist and interesting back-to-the-roots blues. "SIDNEY BECHET Sessions" (Storyville 671 199) throws up names like Mezz Mezzrow, Pops Foster, George Wettling, plus Sidney's soprano — sessions from the immediate post-war days in New York — valuable collection. "Music For 4 Soloists And Band No. 1" (Polydor 583 790) is an intriguing production, with Jay Jay Johnson, Freddie Hubbard, Sahib Shihab and Friedrich Gulda, plus a kind of United Nations orchestra in jazz-classical style.



DON PARTRIDGE

COWBOY COPAS AND HAWKSHAW HAWKINS: "The Legend Of..." — Polydor International 423 021.

BOTH stars are dead, as specialists will know, but both made great contributions to the world of country music. Copas takes the top side with such as "It's A Lonely World" and "Night Plane To Memphis". Hawkins has the "B" side, as it were, on such as "Never Mind The Tears" and "You Go Your Way, I'll Go Mine". Two well-loved artistes from a world that REALLY loves its stars. ★★ ★★

CHAMPION JACK DUPREE: "When You Feel The Feeling You Was Feeling". — CBS Blue Horizon 63206.

RECORDED in London and the blues star on voice, piano and drums (with just harmonica added) on one side; and with a sizeable group for the other. Specialist performances on specialist pieces like "Income Tax", "Roll On", "Street Walking Woman", all hammered home with a talking-blues style that has commanded a respectful following. ★★ ★★

BIG BROTHER AND THE HOLDING COMPANY: "Cheap Thrills".—Combination Of The Two; I Need A Man To Love; Summertime; Piece Of My Heart; Turtle Blues; Oh Sweet Mary; Ball And Chain (CBS 63392).

HERE'S a quote about this group's front girl Janis Joblin: "Her belting, groovy style combines Bessie Smith's soul with the finesse of Aretha Franklin covered all over with James Brown Drive. The range of her earthy dynamic voice seems almost without limits." Certainly she turns in a sexy, sensational, sexualized if you like, series of performances on this first-rate album. Take your pick of the tracks as a sampler... there's so much happening all the way that you're bound to find gold. It's tough stuff, violently tough. Rough, too. But bound up in a variety of styles that must command respect. One can see what all the American ravine is about. ★★ ★★

BOB BROOKMEYER, on both trombone and piano, and "Out Of My Head" (Atlantic Special 590 024) has him heading a very big band — and a four-movement "Blues Suite" which takes up all side one of this inventive album — humour prominent in a jazz-styled sense. "Wooden Joe's New Orleans Band 1945-49" (Storyville 6709 204) is the cornetist Wooden Joe NICHOLAS, plus small group, on a series of warmly traditional items like "Eh, Le Bas", "Tiger Rag", "Clarinet Blues" — historic sounds. From THE DILLARDS: "Live—Almost!" (Elektra Stereo EKS 7265), bluegrass music with a smile, and some frantic finger work on banjo and guitar... hillbilly material for the collector. MUGGSY SPANIER died last year, aged 60, so the album named after him (Storyville Stereo 271 2906) is sometimes limited in range but certainly vigorous and tough-edged and it swings like the clappers.

"South Of The Border" by ROBERTO DELGADO AND HIS ORCH (Polydor 184 9039), passion-music from tropical climes — some very exciting Latin rhythms on a carefully selected collection of melodies. Also specialist, but in a completely different field: "Now Resident In Europe" (CBS Blue Horizon 7-63207), featuring the distinctive stylings of CURTIS JONES, a now-familiar figure in the blues clubs of Paris and London — "I Want To Be Your Slave" is a specially good sampler. "ORNETTE COLEMAN on Tenor" (Atlantic 588 121) gives the alto jazz genius a fatter, beautifully-rounded tone — five of his own compositions laden with blues and soul "feel".

Three brothers THE IRISH RAMBLERS come up with "The Patriot Game" (Polydor Special 236 506), named after the Dominic Behan song, and Irish material most of the way — strong personalities, vocally, and mostly folksy traditional. Recorded "live" three years ago: "GEORGE RUSSELL SEXTET at Beethoven Hall" (Polydor 583 7906), the pianist-leader with trumpeter Don Cherry guesting on a lively set, thoughtful and often ingenious... for addicts only. "Four Brothers" (Atlantic Special 590 022) has JIMMY GUIFFRE playing all four tenor saxes — created by a multiple-recording

DAVID ACKLES: "David Ackles". —Elektra Stereo EKS 74022.

NEW folksinging-composer on the scene — and he's visited Britain to help boost his chances. Strong on the lyrical side, he operates on piano (there's a change) and with a small group here of organ, guitar, bass and percussion. Some of the better compositions are "When Love Is Gone", "Sonny Come Home" and a short but roud "Laissez-Faire". A plaintive sort of collection. ★★ ★★

JOE TEX: "Soul Country". — Atlantic Stereo 588 118.

COUNTRY material, mostly, and the selection links the C and W field with the R and B scene. Titles include "Green Green Grass", "Ode To Billie Joe", "By The Time I Get To Phoenix" and "Honey". Hackneyed song-picking? Could have been, but Joe has a way of revitalising songs previously hits for other artistes. Tex says that one of his heroes was Hank Williams. An unusual link, musically speaking, but intriguing enough to make this a worthwhile buy. ★★ ★★

Classifieds

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# FROM THE UNDERGROUND

## UNDERGROUND GROUPS BY DEREK BOLTWOOD

MANY, many disjointed items, pieces and even words this week. In the lengthy time of this little column's absence from the paper, due to circumstances utterly beyond and out of control, many, many things have happened on and off the groovy scene (oh, wash my mouth with soap and water—I mustn't use words like that). I've heard some lovely sounds, spoken to some lovely people, and lost my lovely cricket boots.

Last Friday, in a blaze of publicity, the controversial American tribal love-rock musical "Hair" opened in the West End. I haven't seen it yet because I'm writing this before last Friday. In fact, I'm writing this last Wednesday. But I have spoken to one of the show's stars—Paul Nicholas—who told me all about it.

Basically, and here we get down to the real gritty-nitty, "Hair" is a musical be-in. A realistic look at hippies—their costumes, dreams, freak-outs, and their love. But it's more than a realistic look at this way of life—it IS this way of life. "Hair" has a completely different set of values to any other sort of stage production.

"I think," said Paul, "that 'Hair' is as important — possibly even more so—than 'West Side Story' was. That dealt with the new values of that particular generation—and it had a lot of influence on what followed. But 'Hair' could be an even bigger milestone because its approach to the whole idea of stage production, and what a show is all about, is completely different to what's normally accepted. 'Hair' isn't just about the new values of the younger generation—it's very much a part of those values.

"When I first joined 'Hair' I was very suspicious of it—I didn't know quite what to expect, but I've always been a bit wary of 'hippies', so-called, and anything to do with them. And on top of this I thought the show was just cashing-in on the hippie craze—but I was very wrong. It's a serious production and I think it can do a lot of good—before joining 'Hair', for example, I could never have appeared on stage in the nude. I don't have to, as it happens, but if I did have to it wouldn't worry me at all. I've learned a lot from the show already.

"But the great thing about 'Hair' is that it depends upon the audience entirely whether it succeeds or not—they have to become involved or they won't understand."

Personally, I'm not committing myself until I see the show—I'll only get involved if it's worth getting involved. But a friend of the man in the ankle-length plastic mac saw the show on Broadway and he got very involved.

Interesting thing—as you may have noticed elsewhere in the paper, I had the pleasure of a long chat with Frank Zappa the other day. One afternoon talking to him provides enough material for a book, leave alone a short feature in RM. For example — the Mothers Of Invention are responsible for the whole underground scene. Said Zappa: "The fact that we were able to go on stage and on record doing exactly as we wanted—making sounds that up until then just weren't accepted because they weren't commercial—opened things up for the whole underground movement. Groups appeared—most of them not particularly good—but all making progressive music rather than teenybopper music."

I wouldn't say that Frank Zappa started the whole thing, myself, but I would agree that the Mothers did help to open the doors to let in much of the beefy goodness of underground.

What is underground, anyway?

Watch out for a really excellent album from the Pretty Things, due for release in the near future. Called "S.F. Sorrow", it is living proof that the group have really got themselves together now. I've only heard half of the tracks so far—the whole thing is the life story of, surprise, surprise, a person called S. F. Sorrow. Not only is the music good—the story is good and so is the idea. All the tracks relate to different phases in Sorrow's life, and the group have worked out a whole stage act of scenery, music make-up and mime. A sort of mini-musical. Like to talk about them at length soon—they have a lot of interesting things to say.

On December 8 at the London Palladium Save/Rave happens. Save/Rave is the idea of Graham Nash of the Hollies. Save/Rave is a charity pop show to raise money for the Invalid Children's Association. A great idea, and it should be a good show—among those taking part are the Hollies, of course, Mama Cass, the Small Faces, the Move, and the Bonzo Dog Dah Band. And a lot of other names have expressed interest. I hope more express interest and help to make it a fantastic success, because it's a very nice and worthwhile idea. Tickets will be from 15/- to 10 gns.

But more about that at a later date—we're fast running short of space this week.

Next Friday the Fugs are at London's Middle Earth. The Fugs are a show, like the Mothers but more so. A sort of satirical-comic-obscure-philosophical act held together by music, the lyrics for which are written for them by such all-time greats as Ezra Pound and Allen Ginsberg. They have an album called "Tenderness Junction" which I should have reviewed but I left it round at Mick Wayne's house.

Mick Wayne guitarist and singer and songwriter is getting things together now with his new group Junior's Eyes. And anyone who's seen them would agree with me that they are very good—an original group. I predict big things for them in the near future.

Fairport Convention are getting better all the time—I wish they'd release their country and western number "Close The Door Lightly When You Go" on a single. It's a very commercial song—in the nicest possible sense—and I like the way they do it. Could do a lot to establish their reputation for them.

And finally all praise to Joe Cocker—his "With A Little Help From My Friends" is not only good. It's a smash hit.

DEREK BOLTWOOD

next week  
**MORE UNDERGROUND**  
and  
**ROLLING STONES**



PETER JONES



Suddenly it seems, blues bands are fashionable and able to notch up hit records — all of which cheers the hearts of the five-strong Savoy Brown Blues Band. Savoy Brown have had two albums and numerous singles released on Decca and they've built up a fine reputation around the clubs. Their producer Mike Vernon reckons that their latest single "Walking By Myself" could give them a wider share of the limelight, and increase their already large following.



The Montanas fight on . . . gradually building up experience for the time when a big hit record carts them out of the routine existence of "supporting" acts. Well, their new record is a Jackie Trent-Tony Hatch feature "Run To Me" out on Pye, and it could bring that long-awaited change of status. Group features Willl Hayward, lead guitarist, 22, funny man of the outfit; Gray Hollis, only 19, very much the dedicated drummer; Johnny Jones, 22, lead singer and football fanatic; Terry Rowley, also 22, guitarist and singer, plus group arranger; and John Richard Elcock, alias "Jane", 23, the "Mr. Responsibility" of the team, who plays guitar and drums.



Moving up nicely in the States is "Competition Ain't Nothing" by one Little Carl Carlton, a Detroit-born lad out here on the new Action label. The boy is only fourteen years old, and hailed by his company as "the 14-year-old Sensation". Pretty obviously Carl is influenced by that other Detroiter Stevie Wonder, who was also prefixed "Little" until he rose to well over six feet above ground level.



Here is the indefatigable Joe Cocker, who looks like having a hit with his "With A Little Help From My Friends" (Regal Zonophone), currently being heartily plugged on radio. His adaptation of the Beatles hit, very much slower than was Ringo's vocalistic effort, could easily establish this likeable cove, with the outsize sense of humour. Joe is 23, comes from Sheffield, dis-

covered Ray Charles — well, discovered that the American bluesman had a big influence on him! Joe remembers working at a pub called the Minerva . . . "where they used to throw bottles at us." His publicity people say he used to be a "gas fitter" . . . is now a "gas singer"! Or did Joe say that!



RIM Records, Britain's newest label, is now well-and truly launched — a subsidiary of the Rediffusion organisation, with Desmond Beatt as general manager and exploitation head Tim Ormiston heading a national promotion campaign for the first batch of singles. But let us leave the business chat and get on with introducing two of the artistes concerned. On the left is Judi Ryland, a 19-year-old of obvious charm, who



comes out with a single "You Ain't Got The Right", specially written for her by Vic Flick, ace guitarist also contracted to RIM, and Doug Wright. Judi is welcome. So is Oriel Clair (right), relatively new to the pop scene but already establishing an international reputation in the cabaret scene. She debuts for RIM with an album called, appropriately enough, "An International Affair", also out around now.

# SOUL SERENADE

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# RECORD MIRROR CHARTS PAGE

## CASHBOX TOP 50



AIR MAILED FROM NEW YORK

- 1 HEY JUDE\* 1 (4) Beatles (Apple)
- 2 HARPER VALLEY PTA\* 2 (7) Jeannie C. Riley (Plantation)
- 3 FIRE\* 9 (4) Arthur Brown (Atlantic)
- 4 HUSH\* 4 (7) Deep Purple (Tetrastarmation)
- 5 MIDNIGHT CONFESSIONS 14 (5) The Grass Roots (Dunhill)
- 6 I'VE GOTTA GET A MESSAGE TO YOU\* 6 (7) Bee Gees (A&M)
- 7 FOOL ON THE HILL\* 7 (7) Sergio Mendes & Brasil '66 (A & M)
- 8 MY SPECIAL ANGEL 16 (3) Vogues (Reprise)
- 9 ON THE ROAD AGAIN\* 17 (6) Canned Heat (Liberty)
- 10 GIRL WATCHERS 12 (5) The O-Kaysion (ABC)
- 11 MAGIC BUS 10 (8) The Who (Decca)
- 12 REVOLUTION\* 11 (3) The Beatles (Apple)
- 13 PEOPLE GOT TO BE FREE\* 5 (12) Rascals (Atlantic)
- 14 1, 2, 3, RED LIGHT\* 3 (10) 1910 Fruitum Co. (Buddah)
- 15 SLIP AWAY 15 (18) Clarence Carter (Atlantic)
- 16 SUSIE Q (Pt. 2) 32 (2) Credence Clearwater Revival (Fantasy)
- 17 TIME HAS COME TODAY 21 (4) Chambers Bros. (Columbia)
- 18 OVER YOU 41 (2) Union Gap (Columbia)
- 19 LITTLE GREEN APPLES 25 (4) O. C. Smith (Columbia)
- 20 INDIAN RESERVATION 23 (3) Don Farden (GNP/Crescendo)
- 21 I SAY A LITTLE PRAYER 22 (5) Aretha Franklin (Atlantic)
- 22 WHO IS GONNA LOVE ME 24 (6) Dionne Warwick (Scepter)
- 23 YOU'RE ALL I NEED TO GET BY 2 (9) Marvin Gaye & Tammi Terrell (Tamil)
- 24 DO IT AGAIN\* 20 (4) The Beach Boys (Capitol)
- 25 SAY IT LOUD — I'M BLACK AND I'M PROUD 36 (3) James Brown (King)
- 26 BORN TO BE WILD 19 (10) Steppenwolf (Dunhill)
- 27 LIGHT MY FIRE 13 (10) Jose Feliciano (RCA)
- 28 THE HOUSE THAT JACK BUILT 18 (8) Aretha Franklin (Atlantic)
- 29 ALL ALONG THE WATCHTOWER — (1) Jimi Hendrix Experience (Reprise)
- 30 STREET FIGHTING MAN 31 (4) Rolling Stones (London)
- 31 PIECE OF MY HEART — (1) Big Brother & The Holding Co. (Columbia)
- 32 HELP YOURSELF 34 (5) Tom Jones (Parrot)
- 33 BABY COME BACK 38 (2) Equals (RCA)
- 34 ELENORE 42 (2) Turtles (White Whale)
- 35 POOR BABE 42 (3) Cowells (MGM)
- 36 BANG-SHANG-A-LANG 56 (2) Archies (Calendar)
- 37 SHAPE OF THINGS TO COME — (1) Max Frost & the Troopers
- 38 LOVES MAKES A WOMAN 29 (10) Barbara Acklin (Brunswick)
- 39 SWEET BLINDNESS — (1) Fifth Dimension (Soul City)
- 40 NATURALLY STONED 46 (3) Avant Garde (Columbia)
- 41 THOSE WERE THE DAYS — (1) Mary Hopkin (Apple)
- 42 THE WEIGHT 35 (4) Jackie De Shannon (Imperial)
- 43 THE SNAKE 45 (3) Al Wilson (Soul City)
- 44 I FOUND A TRUE LOVE 48 (2) Wilson Pickett (Atlantic)
- 45 DOWN AT LULU'S\* 33 (8) Ohio Express (Buddah)
- 46 HIP CITY 25 (6) Jr. Walker & All Stars (Soul)
- 47 BROWN EYED WOMAN — (1) Bill Medley
- 48 I MET HER IN CHURCH — (1) Boxtops (Mala)
- 49 I WISH IT WOULD RAIN 47 (6) Gladys Knight & Pips (Soul)
- 50 BREAK YOUR PROMISE — (1) Delonics (Philly Groove)

## TOP L.P.'s

NATIONAL CHART COMPILED BY THE RECORD RETAILER

- 1 BOOKENDS 4 Simon & Garfunkel (CBS)
- 2 LIVE AT THE TALK OF THE TOWN 11 Seekers (Columbia)
- 3 HOLLIES GREATEST HITS 3 Hollies (Parlophone)
- 4 DELILAH 2 Tom Jones (Decca)
- 5 BOOGIE WITH CANNED HEAT 9 Canned Heat (Liberty)
- 6 WHEELS OF FIRE (Double LP) 7 Cream (Polydor)
- 7 ARETHA NOW 12 Aretha Franklin (Atlantic)
- 8 JUNGLE BOOK 13 Soundtrack (Wall Disney)
- 9 SOUND OF MUSIC 5 Soundtrack (RCA)
- 10 IN SEARCH OF THE LOST CHORD 10 Moody Blues (Deram)
- 11 JOHNNY CASH AT FULSON PRISON 17 Johnny Cash (CBS)
- 12 TOM JONES LIVE AT THE TALK OF THE TOWN 19 Tom Jones (Decca)
- 13 BEST OF THE BEACH BOYS VOL. 1 8 Beach Boys (Capitol)
- 14 A MAN WITHOUT LOVE 6 Engelbert Humperdinck (Decca)
- 15 MR. WONDERFUL 14 Fleetwood Mac (Blue Horizon)
- 16 FRIENDS 28 Beach Boys (Capitol)
- 17 IDEA 1 Bee Gees (Polydor)
- 18 BARE WIRES 16 John Mayall (Decca)
- 19 COME THE DAY 20 Seekers (Columbia)
- 20 GREATEST HITS 23 Four Tops (Tamil Motown)
- 21 HISTORY OF OTIS REDDING 25 Otis Redding (Atlantic)
- 22 GREATEST HITS 21 Supremes (Tamil Motown)

## 5 YEARS AGO

- 1 SHE LOVES YOU 1 The Beatles (Parlophone)
- 2 DO YOU LOVE ME 7 Brian Poole & Tremeloes (Decca)
- 3 THEN HE KISSED ME 9 Searchers (London)
- 4 IT'S ALL IN THE GAME 2 Cliff Richard (Columbia)
- 5 IF I HAD A HAMMER 8 Trini Lopez (Reprise)
- 6 I WANT TO STAY HERE 3 Steven Lawrence & Eydie Gorme (CBS)
- 7 JUST LIKE EDDIE 5 Heinz (Decca)
- 8 SHINDIG 15 Shadows (Columbia)
- 9 BLUE BAYOU/MEAN WOMAN BLUES 17 Roy Orbison (London)
- 10 I'LL NEVER GET OVER YOU 6 Johnny Kidd & The Pirates (HMV)
- 11 APPLEJACK 4 Jet Harris & Tony Meehan (Decca)
- 12 WISHING 10 Buddy Holly (Coral)
- 13 THE FIRST TIME — Adam Faith (Parlophone)
- 14 STILL 18 Karl Denver (Decca)
- 15 BAD TO ME 11 Billy J. Kramer (Parlophone)
- 16 YOU DON'T HAVE TO BE A BABY TO CRY 12 The Caravelles (Decca)
- 17 SEARCHIN' 20 Hollies (Parlophone)
- 18 HELLO LITTLE GIRL — Fourmost (Parlophone)
- 19 I'M TELLING YOU NOW 14 Freddy & The Dreamers (Columbia)
- 20 HELLO MUDDAH, HELLO FADDUH — Alan Sherman (Warner Bros.)

## BRITAIN'S TOP 50

NATIONAL CHART COMPILED BY THE RECORD RETAILER

- 1 THOSE WERE THE DAYS 1 (4) Mary Hopkin (Apple)
- 2 HEY JUDE 2 (5) Beatles (Apple)
- 3 JEZAMINE 2 (8) The Casuals (Decca)
- 4 LITTLE ARROWS 9 (7) Leapy Lee (MCA)
- 5 HOLD ME TIGHT 5 (9) Johnny Nash (Regal Zonophone)
- 6 I GOTTA GET A MESSAGE TO YOU 4 (9) Bee Gees (Polydor)
- 7 LADY WILL POWER 10 (9) Union Gap (CBS)
- 8 SAY A LITTLE PRAYER 6 (9) Aretha Franklin (Atlantic)
- 9 RED BALLOON 15 (3) Dave Clark Five (Columbia)
- 10 HIGH IN THE SKY 11 (10) Amen Corner (Deram)
- 11 ICE IN THE SUN 17 (7) Status Quo (Pye)
- 12 DO IT AGAIN 7 (11) The Beach Boys (Capitol)
- 13 CLASSICAL GAS 12 (6) Mason Williams (Warner Bros.)
- 14 ON THE ROAD AGAIN 8 (11) Canned Heat (Liberty)
- 15 DREAM A LITTLE DREAM OF ME 14 (8) Mama Cass (RCA)
- 16 HELLO, I LOVE YOU 18 (4) Doors (Elektra)
- 17 A DAY WITHOUT LOVE 22 (4) Love Affair (CBS)
- 18 MY LITTLE LADY 27 (3) Tremeloes (CBS)
- 19 HELP YOURSELF 13 (12) Tom Jones (Decca)
- 20 HARD TO HANDLE 16 (10) Otis Redding (Atlantic)
- 21 THIS GUY'S IN LOVE 15 (14) Herb Alpert (A & M)
- 22 I LIVE FOR THE SUN 20 (6) Vanity Fare (Pace One)
- 23 LIGHT MY FIRE 30 (3) Jose Feliciano (RCA)
- 24 THE WEIGHT 24 (3) The Band (Capitol)
- 25 I PRETEND 21 (15) Des O'Connor (Columbia)
- 26 AMERICA 26 (13) Nice (Immediate)
- 27 THE GOOD, THE BAD, AND THE UGLY 36 (4) Hugo Montenegro (RCA)
- 28 MARIANNE 42 (2) Cliff Richard (Columbia)
- 29 YESTERDAY'S DREAM 22 (7) Four Tops (Tamil Motown)
- 30 SUNSHINE GIRL 25 (12) Herman's Hermits (Columbia)
- 31 ONE INCH ROCK 28 (5) Tyrannosaurus Rex (Regal Zonophone)
- 32 LES BICYCLETTES DE BELSIZ 37 (2) Engelbert Humperdinck (Decca)
- 33 LISTEN TO ME — (1) The Hollies (Parlophone)
- 34 ONLY ONE WOMAN 48 (2) The Marbles (Polydor)
- 35 KEEP ON 29 (15) Bruce Channel (Bell)
- 36 RED RED WINE 41 (4) Jimmy James & Vaxahounds (Pye)
- 37 DANCE TO THE MUSIC 31 (13) Sly & The Family Stone (CBS)
- 38 I'M A MIDNIGHT MOVER 42 (4) Wilson Pickett (Atlantic)
- 39 VOICES IN THE SKY 33 (9) Moody Blues (Deram)
- 40 YOU'RE ALL I NEED TO GET BY — (1) Marvin Gaye & Tammi Terrell (Tamil Motown)
- 41 I NEED YOUR LOVE SO BAD 38 (12) Fleetwood Mac (Blue Horizon)
- 42 WITH A LITTLE HELP FROM MY FRIENDS — (1) Joe Cocker (Regal Zonophone)
- 43 WRECK OF THE ANTOINETTE — (1) Dave Dee & Co. (Fontana)
- 44 MONY MONY 32 (18) Tommy James & Shondells (Major Minor)
- 45 HEARTACHE 47 (2) Roy Orbison (London)
- 46 MY WORLD — (1) Cupid's Inspiration (NEMS)
- 47 C'MON MARIANNE 40 (8) Grapefruit (RCA)
- 48 DREAM A LITTLE DREAM OF ME 45 (8) Anita Harris (CBS)
- 49 M'LADY — (1) Sly and the Family Stone (Direction)
- 50 WHEN THE SUN COMES SHINING THROUGH 39 (6) Lonnie John Baldry (Pye)

## BRITAIN'S TOP R & B SINGLES

- 1 I SAY A LITTLE PRAYER 1 Aretha Franklin (Atlantic 584206)
- 2 HOLD ME TIGHT 2 Johnny Nash (Regal Zonophone RZ 3010)
- 3 HARD TO HANDLE/AMEN 3 Otis Redding (Atlantic 584199)
- 4 YOU'RE ALL I NEED TO GET BY 4 Marvin Gaye & Tammi Terrell (Tamil Motown TMG 668)
- 5 RED RED WINE 13 Jimmy James and the Vagabonds
- 6 YESTERDAY'S DREAM 9 Four Tops (Tamil Motown TMG 665)
- 7 GIVE ME ONE MORE CHANCE 7 Wilmer and the Dukers (Action Act 4500)
- 8 I'M A MIDNIGHT MOVER 6 Wilson Pickett (Atlantic 584203)
- 9 I'LL DO ANYTHING 8 Doris Troy (Toast TT 507)
- 10 DANCING MAN 17 Ernie K. Doe (Action Act 4502)
- 11 PRAYER MEETING 19 Willie Mitchell (London HL 10215)
- 12 WHY DON'T YOU TRY ME 10 Maurice & Mac (Chess CRS 8081)
- 13 HIP CITY 3 Junior Walker & All Stars (Tamil Motown TMG 667)
- 14 HITCH IT TO THE HORSE 11 Fantastic Johnny C. (London HL 10212)
- 15 M'LADY — Sly & The Family Stone (Direction 58-7707)
- 16 COMPETITION AIN'T NOthin' 12 Little Carl Carlton (Action Act 4501)
- 17 LOVE MAKES A WOMAN — Barbara Acklin (Vala MO 1038)
- 18 THE HORSE 15 Cliff Nobles (Direction 58-3518)
- 19 ON THE ROAD AGAIN — Canned Heat (Liberty LBS 15990)
- 20 STAY IN MY CORNER — Delis (Chess CTS 8079)
- 21 DANCE TO THE MUSIC 10 — Sly & The Family Stone (Direction 58-3568)

## BRITAIN'S TOP R & B ALBUMS

- 1 THE IMMORTAL... 2 Otis Redding (Atlantic)
- 2 ARETHA NOW 1 Aretha Franklin (Atlantic 587114)
- 3 THIS IS SOUL 3 Various Artists (Atlantic 643301)
- 4 MR. WONDERFUL 9 Fleetwood Mac (Blue Horizon BPG7/63205)
- 5 WISH IT WOULD RAIN 7 The Temptations (Tamil Motown TML 11079)
- 6 BOOGIE WITH CANNED HEAT 10 Canned Heat (Liberty LBL 83103)
- 7 GREATEST HITS 6 Stevie Wonder (Tamil Motown TML 0075)
- 8 SOUL SERENADE 3 Willie Mitchell (London BA 8365)
- 9 I'M A MIDNIGHT MOVER — Wilson Pickett (Atlantic 587111)
- 10 LADY SOUL 8 Aretha Franklin (Atlantic 587 099)

\*An asterisk denotes record released in Britain.

**BUBBLING UNDER**

DOWN ON ME — Big Brother & the Holding Co. (Mainstream).

WHITE ROOM — Cream (A&M)

CHAINED — Marvin Gaye (Tamil).

I'VE GOT DREAMS TO REMEMBER — Otis Redding (A&M).

HEY WESTERN UNION MAN — Jerry Butler (Mercury)

SWEET YOUNG THING LIKE YOU — Ray Charles.

FOOL FOR YOU — Impressions (Custom).

SHOOT 'EM UP BABY — Andy Kim (Steed).

HOLD ME TIGHT — Johnny Nash (J&J).

**BUBBLING UNDER**

I WILL COME TO YOU — Dusty Springfield (Philips).

HARPER VALLEY PTA — Gannie C. Reilly.

WAIT FOR ME MARIANNE — The Marmalade.

FEELING ALRIGHT — Traffic (Island).

SUNSHINE OF YOUR LOVE — Cream (Polydor).

I WANT YOU TO BE MY BABY — Billie Davies.

WE CAN HELP YOU — Alan Bown (Music Factory).

LOVE IS KIND, LOVE IS WINE — The Seekers (Columbia).

## CLASSIFIEDS

Continued from page 9

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## announcements

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Jimmy James, the Vagabonds, his manager and road managers, have formed a football team as there are exactly eleven of them. Election are to appear in a BBC-1 "Wednesday Play" on October 16. Useless info dept: Heath Hampstead, whose current release is the Bee Gees number "I Started A Joke", used to cut Adam Faith's mother's hair. A36: "Hair" in France Atlantic issuing Soul Collection albums under the general heading "Terrible!" first batch of little green apples proving quite a windfall for the Beatles for U.S. market will Joan Baez cover "Those Were The Days"? strange that the Stones' controversial album doesn't include a revival of Tommy Steele's "The Writing On The Wall"—or even "Shanks For The Memory" best wishes to R.M. writer Alan Stinton on his recent marriage nice to see such a good reception from critics and public alike for "Hair" what a pity about all this Motown trouble clever ad for Lyn Roman disc "When I Was Five"/"Just A Little Lovin'" in Billboard features a pull-out plastic copy of the record that actually plays Q37: Which famous singer has the distinction of having had a fillet steak named after her by a noted West End restaurant? Tim Buckley arrived in Britain on Monday and appears at the Queen Elizabeth Hall on October 7 is it ta-ta-tum for the Beast? despite present popularity, a split is rumoured within the ranks of Pudding Chair Sometime Sad 2nd Billing dept: Kerrilee Male space marked "Election girl" below "Julie Driscoll" on shared dressing-room door L.G. thanks Al Stewart for one of the most embarrassing moments of his life good to see Jackson C. Frank back after 3 years Elephant's Night now being celebrated every Friday at the Avenue Graham Nash and Leslie Crowther make a good double act Viv Prince inspired by Tinga and Tucka and currently working on a Wibberly Wobberly Way Symphony



THE DAVE CLARK FIVE

# REG PRESLEY'S MUSIC THEORY... BUBBLE-GUM & PSYCHEDELICS

**fontana**

## THE HERD

SUNSHINE COTTAGE  
TF975



I WAS walking briskly along a wet street commenting to myself on the state of drivers and driving, in London, when I suddenly found myself in noted Trogg Presley's modern West End flat. I was started by Reg's prediction that the automatic population was soon to be increased by one.

"Nobody will let me drive the group van when we're travelling. The rest of the group don't have any faith in my ability to drive. I guess that's because I never bothered to learn. Anyway, I've got a very good teacher coming round and we're going to get outside London and have a go."

I asked him to watch out for taxis because one of them might have me in the back.

"It would be nice to drive in the States. We just got back from our second tour, you know. It was far better than the earlier venture which was really just for the purpose of establishing us over there."

"Playing in different states is like playing in different countries. The reception changed with each venue. Some of the kids went really wild and were moving right with us. Others looked as if they wanted to but couldn't let loose. They sort of semi-grooved. But at the Kaleidoscope on Hollywood's Sunset Strip, they just sat there cross-legged long haired and staring with that look that clearly demanded a Hendrix style sound. The Fillmore East was nearly as bad."

"Our bubble gum type of music goes down well with the twelve to sixteen year olds, but completely evades those who started on melodic stuff at an early age and passed on to psychedelics."

"I have a cycle worked out which seems to encompass our scene. We do something very basic, but with a good strong beat and pick up a lot of listeners. Then our succession of releases get just a bit more sophisticated and those people follow us along. Then, periodically, we step back and do something elementary again, thereby picking up a new sector of kids who are at the right age to appreciate it. If we continually do this, we soon have a following which accepts us and really digs what we do. 'Wild Thing' was an example of the basic mixture, and so was 'With a Girl Like You'. These have a common run in them which seems repeatedly to hit strong about every two years or so. If any other group had recorded 'Wild Thing' at that time it would have been big as well. It was one of those freak records."

Perhaps Reg feels trapped in the Troggs musical image. Most group members get the urge to expand and do something entirely different.

"Nobody seems to realise that I like doing these numbers. I want to keep the music Trogg-like because I think we have a very good sound. I have a peculiar intuition which tells me pretty nearly how far a single will get in the charts, I like something you can grit your teeth to."

Reg and the Troggs are off to Austria now and later to Ireland. But first a little escapade behind the wheel somewhere in the outskirts of London. LON GODDARD

**A SURE FIRE HIT!**

## THE SWISS MAID

Recorded by FRANK IFIELD on COLUMBIA D.B.8478.

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