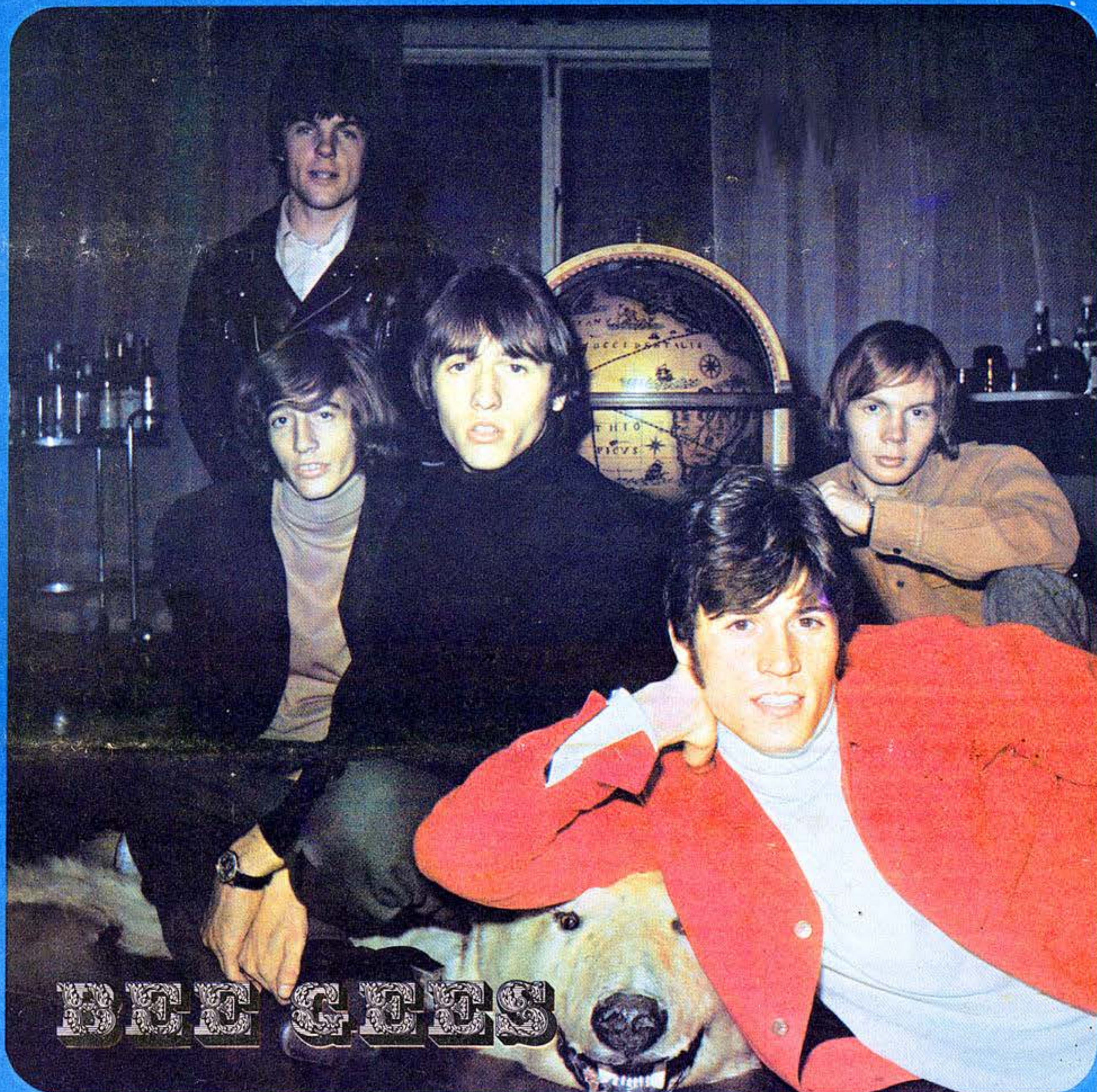


# RECORD MIRROR

Largest selling colour pop weekly newspaper. 6d.  
No. 367. Every Thursday.  
Week ending Mar. 23, 1968



THE BEATLES



INTERNATIONAL  
NEW SINGLE

JOHN  
FRED &  
HIS  
PLAYBOY  
BAND

Hey Hey  
Bunny

7N 25453

# YOUR PAGE

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

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

## POP SONGWRITING A CLOSED SHOP?

### In brief . . .

Irene Savage, 725 Blisland Drive, Possilpark, Glasgow, N.W. — I have pictures of the Walker Brothers plus about a hundred each of Scott and John solo which I will swap for anything on Gary Leeds (Walker). Also, has anybody got the Walkers' first two singles "Pretty Girls Everywhere" and "Love Her"?

J. Butcher, 42 Bevington Road, Ladbroke Grove, London, W.10. — I would like to run a poll to find out the best Otis Redding single, L.P., and track. It would also be interesting to find out just how many fans Otis still has.

Annette Ingeman Pedersen, Takteløkke 32, Aabenraa, Denmark. — I want an English boy (or young man) for corresponding. I am 18 and my interests are painting, travelling (London this summer), films and books. I also, like music (Beatles, Classical etc.).

Lesley Turner, Mill House, Crowtree Lane, Louth, Lincs. — I have for sale Beatle Fan Club Records, 1965, 1966 and 1967, and also newsletters. Also Monkee items: 1 tee-shirt (34in.), a bracelet and lapel badge, books, autographs. I am asking 15s. for the Monkee items and 12s. for the Beatle things, and they will be sold to the first person whose letter I receive.

Catherine Stott, 8 Walnut Drive, Chickensley, Dewsbury, Yorks. — Wanted urgently: three records by the Springfield, "Good News", "Goodnight Irene", "Swahili Papa". Also any records recorded by the Lana Sisters (1958-1960). Will pay good price for them.

Brigid Joyce, 22 Mulleghbay Road, Bellaghy, Co. Derry, N. Ireland. — I am willing to swap my copy of "The Wind Cries Mary" by Jimi Hendrix for any one of the following: discs: "It Takes Two" — Marvin Gaye & Kim Weston, "Take Me In Your Arms And Love Me" — Gladys Knight & The Pips, or "The White Cliffs Of Dover" — Righteous Brothers. I will be very grateful for any offers.

HOW does one break into the apparently closed shop of lyric writers? What chance is there of getting lyrics, or song poems used? Send them to a publisher? they don't want to know. "Have a 'demo' made." Send them to individual artistes? "Sorry, my agent and the recording company choose all my material." Have them set to music? Expensive, but still no use, as "we do not entertain sheet music. Have a 'demo' made, and try again." Hire a group to put them on tape? More expensive still, even supposing one knows a group to do the job, and even then most of the tapes are returned, obviously never having been run through. "We do not listen to tapes, we suggest you have a 'demo' made". Don't they realise that very few towns have the facilities for making 'demos', and even if they had, the cost is beyond the pockets of most people. It seems to me that the publishers & recording companies' want, and expect to be handed, a complete number on a plate, or should I say disc. P.S. Anyone like to look at two or three dozen lyrics? S. H. GEORGE, 212 Knella Road, Welwyn Garden City, Herts.

### TEA TIME

THIS is a request to all Spencer Davis fans: PLEASE, PLEASE, go out and buy Spence's great new record, "After Tea." Jonathan King thinks that it is their best record yet, and if it's good enough for him, it's good enough for all of us! Everyone should add this record to their collection. Let's make a combined effort to put Spencer back at No. 1; where he belongs. — Gill Coward, 23 Hatfield Road, Gloucester.

### HALEY'S HERE!!

DAMN you, get your inky hands off me, Crank. I want to write a letter. If you do that one more time, I'll knock out all your teeth. "Listen!" on April 30, amid a welter of "ooh's" and "aah's" from Neanderthal rock era survivors with scarred faces, Bill Haley and the Comets will descend on the "Mock-rock" pop world like a black blight from the skies of doom! From all points of the compass — rockers galore! Streets filled with Brylcreemed Teds in drape jackets, velvet collars, drainpipe trousers, shoe-string ties, crepe-soles, and

black leathers. Racing, with eyes flaming like gas jets, mouths foaming — towards the Odeon, Hammer-smith. A house-rocking evening of leaping saxists, side saddle bass playing, and thunderous, fast-action rock 'n' roll. Stomp, holler, clap, and rock alone with the infectious beat! Most important — BE THERE! — Wild Dwarf Mitchell 'n' Hellfire! Harry, 19 St. Joseph's Street, Battersea, S.W.8. M



Here, reader MAGGIE WILLIAMS is seen with TOM JONES, her favourite singer.

### BAD PLASTIC

WHILE a lot of your readers comment on the artistes on records, I feel that a comment about the actual records is called for. It seems to me that a certain record company needs a good inspection department! Quite often, I have had to scrape round the hole in the middle of the records before they will fit onto the record-player, and I have also found that there are sometimes a few scratches at the end of the records. Also, when these records are played underneath other records they just jump, and it is very difficult to handle records when the edges are as razor-sharp as these. I wonder if anyone else has come across this trouble. — J. D. Crick, "Pelmar", 75, Harwich Road, Colchester.

### FAN CLUB FAN

I THINK that R.M.'s series of articles on Fan Clubs is excellent and I'd like to say something about the fan club to which I belong — The Dusty Springfield Fan Club. It is an extremely well-run Fan Club due to the efficiency of President and Secretary, Pat Barnett. Every three months each member receives a long, clearly-typed newsletter which is always very interesting. If a member has any queries the area secretaries are always only too glad to help. I managed to see Dusty recording one of her T.V. shows last year because of the Fan Club, and it was great. Thank you Pat for running the best Fan Club in the world for the best singer in the world. — Mavis Seaman, 58 Wingate Avenue, Dalry, Ayrshire, Scotland.

### SOULFUL

YET again the U.S. record-buyers are showing an admirable open-mindedness that puts their British counterparts to shame. Not content with providing Marvin Gaye

### Fan club may show D.C.5 film . . .



IN connection with the official Dave Clark Five Club we are proposing to hold a Film Show of the 'The Fives' film "Catch Us If You Can", plus other films made by the Group. It will probably be held in London. If you are interested, whether you are a Fan Club member or not, write to me enclosing a S.A.E. It depends on the response we receive whether or not the films will be shown, so it's up to you!!! — J. WRIGHT, 13 Romburgh House, Hither Green Lane, Lewisham, London, S.E.13.

and Tammi Terrell with a U.S. Top 20 smash with "If I Could Build My Whole World Around You," the Americans have turned their attention to, and are buying, the flip side, even though the "A" side has fallen out of the charts. The flip is entitled "If This World Were Mine" and has now entered the National U.S. Top 100. In other words, the Americans are recognising "If This World Were Mine" for the moving, soulful gem that it is, as well as proving that Marvin and Tammi are the most swinging and terrific twosome around today! Wouldn't it be nice if British record fans would do the same? — Adam White, 11 Caledonia Place, Clifton, Bristol, 8.

### AMERICA?

REMEMBER the Everlys? Few people realise their great achievements. They have received many honours, and rightly so, in their long show-biz career. And weren't Don and Phil really the originators of the basic sound in Pop today? Before the Beatles were around, there were a com-

parative handful of groups. Since then, millions have hit the scene. The Beatles take credit for today's sounds, and are regarded as the group of groups, but think back to before the 'fabulous four', and spare a thought for the 'Princes of Pop' — Don and Phil Everly. Take a bow fellas, you surely deserve it! — Beryl Gough, Templars Brow, East Meon, Hants.

### GROUP GRIPE

I FEEL that I must reply to the interesting piece of fiction in last week's issue of R.M., (March 9), concerning the Alan Bown and ourselves at Leeds University. The Alan Bown's equipment arrived 1 1/2 hours late and their Road Manager wanted to set up all their equipment on stage before we played. Not unnaturally, we objected, as this would have obscured us from the audience and our wild act may have endangered their equipment. Thus, the Velvet Opera and myself played our sets straight off with a short break in between and this gave the Alan Bown roadies nearly two hours to set up their equipment.

However, we had barely finished the first number when the Alan Bown roadies appeared on the stage in front of us and began to set up the equipment. Despite the fact that by the end of our act we were completely separated from the audience by Alan Bown's equipment, we received a great ovation from the audience. Unfortunately, during our act our drummer "Hud" and myself had fallen into some of Alan Bown's gear damaging an echo chamber beyond use. We later apologised to Alan Bown about the damaged gear and he apologised to us for the way our act had been affected by his equipment. After our act had finished the place was full but by the time Alan Bown had played 40 minutes of their first set the place was three-quarters empty, although the Alan Bown were certainly well received by the remaining quarter. So, Paul, Pete and Rick surely you can't be serious when you say that the Alan Bown triumphed, although they may do so at other clubs. By all means support your favourites, but not to the extent of writing rubbish about other groups. — Elmer Gantry, Gerrard Street, London, W.1.

Sounds are now being recorded which were unthinkable ten years ago. . .

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### APRIL ISSUE FEATURES—

#### AUDIO FAIR '68 — GOING TO THE FAIR?

A 6-page preview of the 1968 International Audio Festival & Fair happening at the Hotel Russell, London, in April (18th-21st).

#### SETTING UP A SYSTEM

Practical hints and tips to help you in setting up your new system

#### QUEST FOR QUALITY

A basic introduction to the world of hi-fi for new readers and beginners.

#### PRESSURE ON YOUR HEAD

A fascinating article on the why's and wherefore's of pickup design

#### ON TEST

This month our experts examine a high quality tuner-amplifier, bookshelf speakers, a new magnetic cartridge, a stereo tuner and a medium-priced mono tape recorder

PLUS REGULAR FEATURES LIKE SHOP WINDOW—SOUND SCENE—Q & A—RECORD REVIEWS (high fidelity section from recent releases.)

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## Dorian— what's in a name?

WHAT's in a name? A lot if you happen to be a new singer trying to establish yourself on the scene and facing competition from a few hundred other young hopefuls all with new records out and all hoping to make the big chart breakthrough.

So when impresario Arthur Howes and personal manager Roger Easterby decided to launch 21-year-old Tony Ellingham they realised the name wasn't different enough, and they changed it to Dorian Gray, which, thanks to a certain Oscar Wilde, is a pretty familiar handle.

The idea seems to have paid off, for not only is Dorian's Parlophone single, "I've Got You On My Mind", selling very well indeed, it is also receiving a staggering amount of air-time and has, without a doubt, established the singer as a future big star name.

Next month Dorian is off to the States for a concert tour and television dates and already the singer has been offered parts in two films to be made in this country later in the year.

Dorian started his singing career—like so many do—while still at school in Gravesend, Kent. He was then leading a semi-pro group called Tony and the Casuals, and they built up a very big reputation for themselves in and around Kent.

Deciding that he needed to widen his experience Dorian left the group and joined a dance band so that he could get used to working to a cabaret audience. It was while with this band that he was spotted by Roger Easterby and immediately signed to a management and recording contract.

Yes, at the moment it's all happening for Dorian Gray, a young man with a very bright future. One can't help wondering if the same sort of success might have eluded him if he had remained as Tony Ellingham.

MICHAEL KENT.



# 'NO CHRISTIAN SHOULD BE SHOCKED BY SIN'

**That's the way Cliff sees it in his new book**

**T**HE way Cliff Richard sees life is the subject of a new book BY Cliff and entitled, quite logically: "The Way I See It". This incredibly popular, and incredibly consistent, young man of pop has views on many subjects . . . and, to his great credit, he is not afraid of voicing his views and expressing beliefs which could make him seem "square".

For example, in the book he is asked: "Showbiz life is supposed to be very immoral. Does it shock you?" And Cliff replies: "To depict the whole showbiz world as a great sink of iniquity is a terrible exaggeration. There are plenty of highly moral and good-living people in the entertainment world. But of course there is immorality, it can't be denied. No, I'm not shocked by it. No Christian should be shocked by sin, because the Bible tells us that it's the logical result of man's rebellion against God.

"That doesn't mean I'm approving it, I think Christians have been too tolerant, too scared to speak out in case people should think they're weird or cranky. I don't mean we should be intolerant of people who do things we consider to be wrong; but that we should be intolerant, as Jesus was, of evil, cruelty, injustice, exploitation and so on."

What does Cliff think of the Beatles? "As entertainers I think they're great. I believe their first few records really changed pop music and it will never be the same again. After a period when most records were bought by young people, they re-introduced adults to pop music. I'm not so keen on their later records, where they seem to have lost the idea of melody, but I certainly count them among the really great performers of today.

"I was unhappy about the way, at one time, they seemed to be backing the idea of drug-taking. I believe millions of youngsters around the world take a lot of notice of what they say and I felt they were making it more difficult for kids to keep away from drugs. But then they took up this transcendental meditation, and whatever else one may think of it, they say it has completely ended their desire for drugs. I respect them for this. I don't believe anybody who has found meaning and purpose in life and has a satisfying career would ever feel the need to take drugs.

"The meditation thing seems to me to be an attempt to have the peace of mind offered by Christianity without the discipline of faith in God. To me, it is a substitute for the

real thing. It may satisfy temporarily but without God there just aren't any final answers."

Have you ever disliked one of your own records? Or shows? Or films? "No, not really. I've never recorded a song I didn't like. One of my biggest hits, 'Living Doll', I didn't like at first. In the film it was made for, it was played at a different tempo and with a different backing. When we came to record it, I suggested we tried a different tempo. The result was really a different song altogether and really a huge hit. I can't say I've HATED anything I've done professionally but obviously, looking back, there are things I'd do differently now.

Do you get on well with the Shadows? "Yes, we're very good friends and we enjoy working together. But we don't live in each other's pockets. Nowadays, of course, unless we're making a film, we aren't together nearly so often, but it's not true that we've 'broken up'. They're making their own careers, looking to the future, and so am I. I reckon they're brilliant composers and easily the best instrumental group in the world (and that's my honest opinion!). We rib each other. Not long ago, in an interview, Bruce Welch gave us a reason for the Shadows staying at the top for so long in just one word . . . 'Talent'. I sent him a telegram: 'I thought your interview was great. I'm sure you did, too!' They are not my closest friends but I rate them as reliable ones."

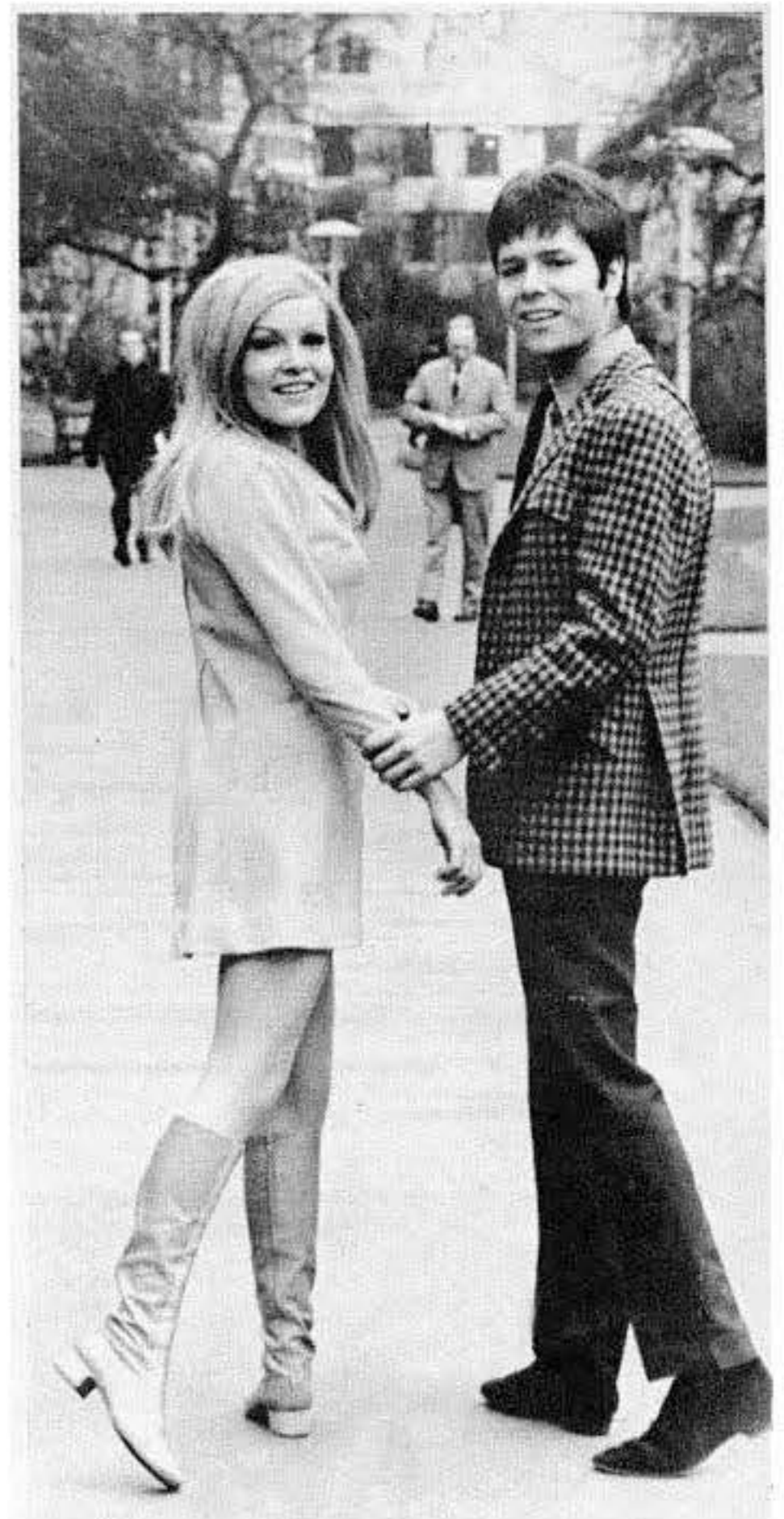
And Cliff also had his say about newspapers. "Everybody who is misreported in the papers knows the feeling of frustration and anger at the way words can be put into your mouth or things you have said can be distorted.

"For instance, I NEVER said that I was going to retire at once. I always used such phrases as 'at some time in the future' or 'eventually', when referring to my ambition to become a Scripture teacher. I know I did, because always SOME papers and reporters got it right!

"I think the fact is that it is not news to say that 'one day' you will retire and become a teacher. I told one reporter: 'It might be tomorrow, or it might be in 10 years' time'. Up came the inevitable quote the next morning: "Cliff to retire . . . it might be tomorrow!"

Plenty more in this delightful little book. Outspoken Cliff, sentimental Cliff, realistic Cliff. Should sell a-plenty.

Note: "The Way I See It", by Cliff Richard, published by Hodder and Stoughton, price 3s. 6d. **PETER JONES**



CLIFF seen in London with actress OLINKA BEROVA, who took over the lead role in "The Vengeance Of She" from Ursula Andress. (RM Pic Dezo Hoffmann).

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# I HOPE THE WORLD DOESN'T END WHEN I'M TRYING TO WRITE

**D**AVE MASON, along with quite a number of show-biz folk, is a believer in the ancient art (or is it science?) of astrology. Yet when I first met Dave last summer he certainly had no inkling that within a couple of months of starting regular public appearances with Traffic he'd be wanting to leave. The stars did not, apparently, foretell that February 1968 would see the release of his first solo record, "Little Woman" as well as a new single by Traffic recorded before Dave left the group: "No Face, No Name And No Number".

Why did he leave Traffic? "I'm a loner," he replied. "I like to be self-reliant, it's not that I don't get on with other people. A lot happened in the few months I was with Traffic but I just got this feeling of wanting to leave. Like everything I do, it just happened. I've always followed my instinct. I thought about leaving for weeks because I was worried I might damage what we'd built up. To stay would have been worse in the long run. It would have hung me up, which wouldn't have been good for the others."

"I think Steve Winwood knew how I felt. I've always had a mental thing with him whereby we can say more without saying anything. Steve is a big part of my whole life so far—the first person I met who was willing to listen to anything I have to say. I expect we get on so well because we are both Taurus."

As I looked a trifle sceptical, Dave insisted: "Astrology does work, character-wise, anyway." So which groups did Dave not get on so well with? "Oh, I get on all right with them all. Jim Capaldi's a Leo and Chris Wood's a Gemini/Cancer."

When he left Traffic, said Dave, all the press interviewers kept asking how much money he was giving up. "And I didn't know. I never bother about money. I've never been short and it's not hard to make it."



DAVE MASON talks to RM's David Griffiths.

On the edge of my seat with excitement, I asked Dave if he could let us have a few tips on how it's done.

"No, I can't. If I am doing something and it is successful, money will come anyway. I'm not in the position of having to worry about it. I think many people are constantly worrying about the future instead of getting on with the present. Get the present together and the future will be taken care of. Thinking about the future too much will get you hung up about it. I think about the present, the past and the future, but it is always what I am doing NOW that is the most interesting to me."

"Most things I think about encompass the whole world, not just my personal future. Half the time, I can't see the world lasting so long. But I shan't complain so long as the world doesn't end when I'm trying to write something. That's my greatest satisfaction—finishing a song I like. I don't get much pleasure from performing, I'm not really a performer, though I did enjoy the show I did with the Scaffold."

"I never practice any instrument, I simply pick them up now and then. I read just a little bit, very slowly. I'm pretty idle and lazy, and it takes a long time to get things together and I should learn to read music faster, but I don't want to lose the instinctive thing."

"Music, to me, is not dots on a piece of paper. It's laughing, crying, self-expression."

DAVID GRIFFITHS

## BUDDY HOLLY

Shave On; Peggy Sue (MCA MU 1012). In a mood of incredible optimism I'm tipping this, almost ten years after its initial top five success here. It's a wild rocker, with Holly's voice high pitched and a well-arranged backing with nice piano. Flip is the classic million seller, almost entirely backed by frantic bongo drum work. Wild guitar break and cool vocal from Holly, on this timeless item.

CHART POSSIBILITY.

## BARBARA LEWIS

Sho-Nuff (It's Got To Be Your Love); Thankful For What I Got (Atlantic 584174). A bubbly beater here via the distinctive voice of Miss Lewis. Good danceable song with a catchy melody line which could develop into a hit if it gets played enough — I'll take a chance and tip it. The femme backdrop is good, and there's a nice spontaneous feel running throughout. Flip is a slower string-filled ballad item.

CHART POSSIBILITY.

## JIMMY RUFFIN

I'll Say Forever My Love; Everybody Needs Love (Tamla Motown TMG 649). Jimmy comes up with another soulful plaintive ballad with plenty of catchy appeal. The sentimental side of this Tamla production should put it into the charts. The flip is a cool version of the recent Gladys Knight and the Pips flop. But Jimmy treats it nicely.

CHART PROBABILITY.



## OTIS REDDING AND CARLA THOMAS

Lovey; New Year's Resolution (Stax 691033). The atlantic 'standard' (once a big hit for Clyde McPhatter) is given a thumping funky treatment via Otis and Carla. This is, I believe, culled from their LP and a good choice it is too. Danceable and with a good tune. Flip is slower with good Stax guitar and some soulful vocals from the duo.

CHART PROBABILITY.

PENNY NICHOLS: Look Around Rock; Farine (Pye Int. 7N 25451). Buddah folk find Penny's first single starts off with a very long instrumental passage, nicely weird and atmospheric. Loads of double-tracking given an echo effect. A very good record. ★ ★ ★

ALBERT WASHINGTON: These Arms Of Mine; I'm The Man (President PT 182). Albert's soulful version of the Otis Redding classic comes across as fresh and inspired. He treats it nicely. Backing builds up and this could be a big soul set side. ★ ★ ★

BROOKS AND JERRY: I Got What It Takes, Paris 1 & 2 (Direction 58 3267). A Sam and Dave type item — and good enough in its own way to be a hit with the dance set. Frantic and with a strong melody line. ★ ★ ★

BRENTON WOOD: Baby You Got It; Catch You On The Rebound (Liberty LBF 15065). A pleasant watered-down version of his last hit—nice vocal work and if it gets in the charts it'll be purely as a follow-up. ★ ★ ★

JAY AND THE AMERICANS: French Provincial; Shanghai Noodle Factory (United Artists UP 2211). Rather a good item here. Frantic song, yet clear vocal work from the group, nice progressive arrangement with cellos. ★ ★ ★

DON GARDNER AND DEE DEE FORD: Don't You Worry; I'm Coming Home To Stay (Soul City SC 101). A cool item here, re-issued from the deleted Fire catalogue. The soulful, funky vocals are solid and listenable and the whole thing moves along well. Should sell strongly. ★ ★ ★

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Here are some suggestions:— History of OTIS REDDING, Greatest Hits of DIANA ROSS and THE SUPREMES, BEATLES' Magical Mystery Tour E.P. or L.P. CREAM Disraeli Gears, BEACH BOYS Smiley.

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FIRST it was the trad-revival, music from the early part of the century. This was followed by a twenties-revival, led by The New Vaudeville Band. Then the thirties, inspired by Bonnie and Clyde, and now it's the fifties with rock 'n' roll. The question is, friends, how long will it be before we catch ourselves up?

### AROUND THE TABLE:

This week I gathered together three of London's young pacemakers for a round-table discussion, a record producer, a photographer and a boutique owner. We tape-recorded their conversation.

D.C.: First I'd like to introduce Andrew League

Boots, record producer, Rolls Royce owner and father of one (child that is, not Rolls Royce).

ANDREW: To quote Sean Kenny: Glad I could make the scene man.

D.C.: Lord Bailey of Shadwell, photographer, who renounced his title last year.

BILL: Yes I did, actually, so just call me Bill.

D.C.: And Steven John, doyen of Carnaby Street, who hails from North of the Border.

STEVEN: (Scots burr): Scotland still swings, of course, but only from the hips down.

D.C.: Well Andrew, let's start with you. Does London still swing?

ANDREW: Well no, man. I mean, not compared with the States. I mean, they've got the coloured sound, and Hecht Ashbury, and the best recording engineers in the world. They've got Brenda Lee, too, and L.B.J. But that's their problem, you know, I think. Does that answer your question?

D.C.: No, Steven, how about clothes?

STEVEN: London still leads the fashion scene. Look at the way the rhubarb look is catching on all over the world.

D.C.: The rhubarb look?

STEVEN: Flares and frills are out. Straight suits are in. Like sticks of rhubarb.

D.C.: Bill, you specialise in photographing swingin' London. What do you think?

BILL: I think I'd like another large vodka.

D.C.: I've read a lot about your studio at Blackfriars. A disused warehouse isn't it?

BILL: Yes, on the river. But I've had to give it up.

D.C.: Oh, I'm sorry. Why?

BILL: I kept stepping back to admire my photographs and falling in.

D.C.: So what are you working on now?

BILL: Well, I've just published a collection of photographs. Bill Bailey's Book Of Baubles. It's very controversial.

ANDREW: Yeh, it's got a nude study of Quintin Hogg and everything, man.

D.C.: And a study of one of the groups you produce, Andrew.

ANDREW: What, the Great Unwashed you mean?

D.C.: Is that what they're called?

ANDREW: Yeh, man, the Great Unwashed. There's Stinker Muldoon on lead guitar, Grubby Isaacs on bass, and Bernard Ogilvy on percussion.

D.C.: Bernard Ogilvy?

ANDREW: Yeh. He has his initials in big letters on his drum kit.

D.C.: He's the one that writes the songs, I believe.

ANDREW: Yeah. He's just done a great new one called Where Has All The Crumpet Gone? Flowers mean nothing to Bernard, he's all man.

BILL: Or celery.

STEVEN: Yes, or celery.

BILL: Celery is sexier.

STEVEN: Rhubarb is more English, though.

ANDREW: Yeh, and rhubarb is more the coloured-look, man. I mean, like the coloured sound, only eyewise.



D.C.: What materials will you be using for the rhubarb look?

STEVEN: Charcoal grey pin-stripe will be the basis of all my designs.

D.C.: Any particular reason?

STEVEN: Yeh. I got this load of stuff cheap down Berwick Market. Fell off a lorry.

ANDREW: Three boutiques he owns now, man. And he still nicks stuff.

STEVEN: And what about your people in the record business? You nick all the time.

ANDREW: Tchaikovsky never fell off a lorry, man. Nor did Buddy Holly.

STEVEN: As far as you're concerned, copyright means the right to copy.

ANDREW: Scottish git.

STEVEN: London layabout!

D.C.: Gentleman, this exchange of sparkling epigrams is most stimulating, but we're getting off the point.

STEVEN: How do you feel about long hair and bright clothes for men?

STEVEN: Well, in a civilised society, the sexual extremes are becoming outmoded. Men are tending to look and dress more like women, and vice-versa.

BILL: It's happened in the more advanced countries already. Sweden, for example.

ANDREW: Yeah, but at least over there they have nude bathing, so you can tell the difference now and then!

BILL: I think London is still swingin', so there!

STEVEN: Well, you've got a vested interest haven't you? All those rubbishy photos you sell abroad.

BILL: We've all got a vested interest.

STEVEN: I've made my pile. I just want to go somewhere and quietly save it.

ANDREW: I'd sooner live in the States any day, man. Go to Phil Spector's Echo parties.

BILL: You're both traitors!

ANDREW: Hello, there's Establishment coming out. He's renounced his title, but he still thinks like an aristocrat.

D.C.: Well, thank you . . .

ANDREW: He's got a touch of the tiara brush all right.

D.C.: Yes well, thank you . . .

BILL: Peasants the pair of you!

At that point the discussion ended when somebody hit somebody over the head with the microphone of the tape recorder. See you next week. Look out for competition results. Be good.

## PAUL SIMON: THE PILLS WORE OFF AND SO DID ART...

WHAT has happened to Art?" was the first question on everyone's lips when the small man with the big talent came into his Hilton suite. "Well, we did the northern concerts scheduled but had to fly back to America in between to continue recording our new L.P. 'Book Ends'. We'd been up for two days straight and recording constantly when we had to hop the plane back for the London Albert Hall concert. Art Garfunkel and I had been taking pills, coffee, and the lot to keep us going, but when the pills wore off so did Art. He failed to make the Airport and practically collapsed from exhaustion. It was a pop breakdown. I was really upset over missing the Albert Hall, as it's a good auditorium and it caught me at a time when I was really anxious to give a great performance. Now it looks as if we'll not be doing it until the end of May."

### SO FEW RECORDINGS?

Paul was then obliged to explain the lapse of time between the release of their recordings. "We haven't had an L.P. out for around 18 months because I went through a stage when I found it exceedingly difficult to write. I desperately wanted to maintain a high standard, so I didn't keep anything I thought not up to it. In fact, I didn't keep anything. But I think I've passed that period now, and Art and myself are very proud of this new L.P. which will probably be out in about two weeks. The songs are mostly about New York, because being born there, I've got a special feeling for the city. One side is sequenced from childbirth to death—ending with a track consisting solely of old people's voices and conversation recorded with no music and no script. Someone told me Tim Hardin had sequenced his second L.P. on one side. I'd like to hear that since I really enjoyed his first album."

### TWO ALBUMS COMING

"We've been working on the score for the film 'The Graduate' as well, but that's finished now. It actually contains only one new song 'Mrs. Robinson'. Working with Mike Nichols was stimulating and exciting. He is a hard worker and really knows his business. We did, however, find that recording studios are far superior to sound stages. Movies are geared for picture rather than sound, so you lose a lot. Despite all, I think it's turned out rather well, and 'Graduate' is certainly the biggest thing in the U.S. today. The Soundtrack L.P. should be released



SIMON AND GARFUNKEL—may appear in the Spring at the Albert Hall.

here as soon as the film arrives. Perhaps these two releases practically at once will make up for our previous gap in material. People say that you need an L.P. every six months to retain your position and popularity, but I don't really think this is true. We've not had too much success with albums in Britain because of what I feel is a strong R&B influence here. Our L.P.'s sell quite a bit on the University circuit in America as we do a lot of colleges. I think the same applies to our singles. People are always telling us to plug our work. Of course, a song requires television and radio plays to click, but to 'PLUG' a single makes me feel awkward. It sounds as if you're trying to pull something on people—trick them into buying something which hasn't much real artistic value. Anyway, I hope our songs sell on merit alone. I take time to write what I feel is a genuine contribution. This takes time, and I can rarely do it anywhere but in my own home. Proper surroundings are a big influence on your frame of mind. Music is where you live and when you've said something once, you shouldn't repeat it. This, coupled with the problems of having to be a thousand other places at once is keeping me from writing as much as I'd like to.

### "I LIKE DYLAN'S LP"

"There are a lot of artistes today who write quite a lot but don't take much time to say it well. I used to knock a lot of others but we've all grown up now. I like the new Dylan L.P. very much. And Sergeant Pepper is one of the best albums ever recorded. The Maharishi? He's got a nice face. I wouldn't exactly say he's pulled the intellectuals into his camp though.

"Now let me ask you some questions—how come you guys lie so much in the papers?" At this point Paul had to be catching that flight back to New York so I took my convenient leave rather than delve into the black secrets of journalism. I hope to tell The Whole Truth and nothing but The Truth, so help me Paul.

LON GODDARD

new single MGM1394

'she's my girl'  
by

Tony Blackburn



## CHART SPRINTERS

THE MONKEES

Valleri

RCA 1673

PERRY COMO

The father of girls

RCA 1674

RCA VICTOR



PETE KELLY'S SOULUTION

Midnight Confession

F12755



HE SCAFFOLD

# "MEDITATION IS MY CUP OF TEA" SAYS RINGO...



RINGO—he presented EMI studio engineer GEOFFREY EMERICK with the U.S. Grammy award for the work on "Sgt. Pepper". On the left is producer GEORGE MARTIN (RM pic.)

**T**HERE has been a lot of conjecture and speculation as to exactly WHY Ringo Starr suddenly decided to leave the Maharishi and the rest of the Beatles meditating quietly at that now-famous Academy on the banks of the Ganges.

Is the whole thing a gigantic hoax? Did Ringo find that meditation was not exactly his cup of tea?

Is Ringo the only sane member of the Beatles—the only one to see through a confidence trick?

These are the sort of questions that people have been asking in pubs, clubs, coffee bars, offices and street corners up and down the country.

"No," says Ringo, "it is NOT a gigantic hoax or con trick."

"Yes," says Ringo, "meditation IS my cup of tea."

"My decision to leave India was very sudden," said Ringo. "I didn't decide to return to England for any particular reason, except that I felt I should return. It was nothing to do with not enjoying it out there, or being fed up with the whole thing—I just thought to myself 'I think I'll go home now,' and so we came home. We didn't discuss it or anything, we just jumped on a plane and left."

"A lot of people are going to say that I left because I was disillusioned by it all. But that just isn't so—the Academy is a great place, and I enjoyed it a lot. I still meditate every day for half an hour in the morning, and half an hour every evening—and I think I'm a much better person for it. I'm far more relaxed now than I ever have been."

"You know, if you're working very hard, and things are a bit chaotic, you get all tensed up, and screwed up inside. You feel as if you have to break something, or hit someone. But if you spend a short while in the mornings and evenings meditating, it completely relaxes you—and it's easier to see your way through problems."

"If everyone in the world started meditating, then the world would be a much happier place, and there would be less wars and things. And I seriously believe this could happen in a few years' time—not in our generation, or in our children's generation even, but eventually. It only needs the younger generation at the present moment, all over the world, to follow the Maharishi's teachings, for us all to become a bit more civilised."

"It could happen, but it would be very difficult to get things started. At the moment everybody seems to think the Maharishi is a con-man or something. But he isn't—he's a very sincere person, and really believes in what he's doing. Contrary to what people think, he doesn't make a fortune out of his business. All the money paid to him by his students is paid in to the organisation in their own countries, and is used to keep that particular branch going. So, in fact, most of the money that comes in is ploughed back into the business. What the Maharishi wants to do eventually is have an Academy in the capital of every country."

"When we were out at the Academy in India, a lot of people said that we were getting preferential treatment just because we're the Beatles. But this wasn't so—the only reason the Maharishi was spending more time with us than the others was because we joined the course late, and we had to catch up on all the studies we'd

missed—so he had to give us some individual coaching. You're left on your own a lot on the course, and there is a library for reference—and then the students get together with their guru every day so that they can ask questions and be put straight on the points they don't understand.

"I'd really like to see meditation become a popular thing—and I'm pleased that the Maharishi has had a lot of publicity through the Beatles. Now at least everyone has heard of the Maharishi, whether they think he's genuine or not—but I assure you he is genuine. I suppose people mistrust a thing they don't know a lot about. Everyone is always frightened of the unknown and so, as a form of defence they attack. It's a bit annoying really, because a lot of people put the Maharishi down without knowing what he's all about. If people took the trouble to learn about meditation, then they'd discover that it can do nothing but good. I'd like to see the Maharishi's teachings become a sort of 'pop meditation' because then it would appeal to the kids—and it could bring about a much better understanding between the younger generation in all the various countries."

"But it's a matter of breaking down a barrier of mistrust first—and that isn't an easy thing to do. Especially when a lot of newspapers write stories saying things like 'Is the Maharishi a big con-man?' and so on—generally knocking him, and putting meditation down. Because people believe what they read in the papers—you know, 'it must be true, it said so in the newspapers'. It's only when you're personally involved in something where you come into contact with the way the papers work, that you realise that everything you read in print isn't necessarily the exact truth."

"When I decided to leave the Academy and return to England, a lot of people started to read things into it. But as I said, it was a spur-of-the-moment decision, and nothing to do with being bored with meditation and the teachings of the Maharishi."

"I always like to let things happen rather than plan things out for myself. And if I decide to do something, then within reason I do it. I believe there is a greater plan, with a pattern and a reason for everything you do. Therefore, there must have been a reason for me to suddenly decide to return home."

"Personally, I think that when you're born, there is a very complex pattern that is planned out for your whole life. It's like a network of paths—and you decide which path you want to take, and everything that happens to you along that path is planned to the minutest detail. The major decisions are yours—if you decided to do one thing, then everything that happens to you because of that decision has been planned out in advance. Whichever direction you take at the crossroads, your life has been planned out for you."

"So I never worry about what's going to happen in the future, and I never plan too far ahead, because I know that things are planned to happen, whatever I do."

"Anyway, I'm quite happy to sit back and wait for whatever's coming next. I haven't found out the answer to the question: 'What's life all about?', and I don't suppose I ever shall. It would take millions of philosophers millions of years to sort that out. As I said, I have my own ideas... and I do know that meditation is an important part of being a relaxed and sane human being."

DEREK BOLTWOOD

**FROM DECCA** group records

*Irish entry for the Eurovision Song Contest*

**PAT MCGEEGAN**

Chance of a lifetime

M 1096



**THE END**

Shades of orange



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rapid reviews

CUT PRICE MANN LP IS AN INTERESTING BARGAIN

A POPULAR coloured group around the London area especially are THE RAISINS, and their 14-track album, "The Raisins" (Major Minor MMLP 20) is a lively, versatile and danceable, although perhaps rough-edged LP. In complete contrast, for those who like things French (especially the music!) try "Sous Le Ciel De Paris" (that's the first-form French...)

JOE E. YOUNG AND THE TONIKS "Soul Buster" (Toast TLPD).

QUITE a clean sound from this group, who have been doing well in London clubs recently. They handle these soul numbers—most of which are refreshingly unfamiliar—quite well. This won't compete with current Tamla LP hits, but if they go on making good LP's like this, it could mean a big chart hit for them.

BING CROSBY AND LOUIS ARMSTRONG "Bing And Louis" (Music For Pleasure MFP 1203).

ORIGINALLY recorded for the MGM label in 1960. This combination of two of greatest-ever musical pop talents comes across so well that this LP could be a hit all over again. Every track is injected with a special enthusiasm and verve.

FATS DOMINO "Million Sellers Volume Three"—It Keeps Raining; Reeling And Rocking; The Sheik Of Araby; Trouble In Mind; La La; Cheatin'; My Blue Heaven; My Girl Josephine; Every Night About This Time; I Hear You Knockin'; Careless Love; So Long; My Happiness; Your Cheatin' Heart. (Liberty LBL 83101E).

CULLED from Domino's Imperial sides, this continuation of his million sellers is watered down rather, in this collection. But some of the sides are nostalgic rocking memory-makers—like his great "It Keeps Raining" and the classic "My Girl Josephine".

THE FOUR FRESHMEN "A Today Kind Of Thing" (Liberty LBL 83097E).

THE harmonic group take a number of recent hits—mostly West Coast—and give them their special kind of vocal treatment. Quite nice—and their versions of "Happy Together", "She's Leaving Home" were interesting, and could win over another generation to these songs.

SHIRLEY COLLINS "The Power Of The True Love Knot" (Polydor 582 025 Stereo).

SHIRLEY Collins is a traditional English folksinger. Her style is simple and somewhat curious, as though she is perpetually mournful and most of these songs have thin-veiled double-entendre and a meaning which seems to be far deeper than on first hearing.

THE JAMES LAST BAND "That's Life" (Polydor 184 092 Stereo).

ALWAYS a big seller, the precise and interesting orchestral work of James Last is again brassyly attractive on this set of tunes which range from Sinatra's "That's Life" and others like "Help Me Girl" and "Born Free"—the inevitable

CHUCK BERRY "Live At The Fillmore Auditorium"—Rockin' At The Fillmore; Everyday I Have The Blues; C.C. Rider; Driftin' Blues; Feelin' It; Flying Home; Hoochy Coochy Man; It Hurts Me Too; Fillmore Blues; Wee Baby Blue; Johnny B. Goode (Mercury MCL 20112).

A psychedelic cover front and rear on this 'live' stat of bluesy Berry. The Miller Band, who back Chuck do an excellent job and there is plenty of wailing, harmonica and nice percussion. Quite a moody LP—but "Johnny B. Goode" was a frantic disappointment, although it may have pleased the San Francisco audience it didn't come over on record.

THE FIFTH DIMENSION "The Magic Garden"—Prologue; The Magic Garden; Summer's Daughter; Dreams/Pax/Nepenthe; Carpet Man; Ticket To Ride; Requiem; 820 Latham; The Girl's Song; The Worst That Could Happen; Orange Air Paper Cup; Epilogue (Liberty LBL 83098E).

IN keeping with the avant-garde pop LP tradition, the team of the 5th Dimension producer Bones Howe and writer and arranger Jim Webb have made an LP which falls together as a single unit, more than a motley collection of tracks. The songs are not as strong as on their last LP and there is no "Rosencrans Blvd." or anything like it. But the whole effect is more subtle—their beautiful harmonies and the soulful coloured blend of the voices and the often intricate arrangement make them seem miles ahead of other groups. Their version of "Ticket To Ride" shows they can sock it to 'em with the best, but it's probably a send-up anyway. An LP to keep playing.

MAURICE CHEVALIER "His 80th Birthday" (CBS 63196).

TWELVE songs sung in English and French, which will be bringing tears to the eyes of the fans of this old campaigner. The atmosphere he puts over is as always tremendous and with songs like "Et Maintenant", "Mon Idole", this could be a big seller.

THE NEW VAUDEVILLE BAND "Winchester Cathedral" (Fontana Special SFL 13001 Stereo).

I remember not liking this LP much when it came out—my tastes have mellowed towards it slightly since then and I find it a bit better. Anyone who wants this stuff cheap—go and buy it. Naturally "Winchester Cathedral" sounds pretty good again.

GRACIE FIELDS "Our Gracie"—Sing As We Go; I Took My Harp To A Party; Christopher Robin Is Saying His Prayers; One Day When We Were Young; Will You Love Me When I'm Mutton; Ave Maria; Sally; The Biggest Aspidochelone In The World; Three Green Bonnets; In My Little Bottom Drawer; Wish Me Luck As You Wave Me Goodbye (Music For Pleasure MFP 1212).

ONE of the most interesting autobiographies I ever read was that of Gracie Fields. Her voice—which sums up a musical era—was more famous than any female singer has ever been before or since. Although some of the songs here may seem corny by today's standards, they were all immense hits of their time and are musically magnificent because of her powerful, incredibly distinctive voice.

LOS BRAVOS "Los Bravos" (Decca SKL 4905 STEREO).

TOP Spanish group who clicked big with "Black is Black". Their staunch fans will dig this collection of brass beat items, mostly very well performed. For those who love the group scene, this is fine, but the element of progression is missing, which is a pity. Because Los Bravos obviously have enough musical talent to cope.

MANFRED MANN "What A Mann"—Funniest Gig; Sunny; Get-Away; With A Girl Like You; Sweet Pea; Wild Thing; Mornin' After The Party; Feeling So Good; One Way; So Long Dad (Fontana Special SFL 13003 Stereo).

A collection of bits and pieces from the Mann group—jazz-tinged EP tracks, 'B' sides, instrumental and flop 'A' sides. The whole thing amounts to a far more varied selection of their talent than would normally be put on an album. It is interesting and enjoyable—and a bargain price too. "Sweet Pea" sounds pretty good again, and so does "So Long Dad".

ROGER MILLER "The Third Time Around" (Fontana Special SFL 13014 Stereo).

ANDY Williams wrote the sleeve notes for this re-issue. Miller's sophisticated country style is happy enough to be universally appealing. This is a pretty straight LP—none of the "Do-Wacka-Do" stuff is here, with those lovely scat lines. But as this was a follow-up LP to "King Of The Road", one would expect it to be a wee bit similar.

COUNTRY JOE AND THE FISH "I Feel Like I'm Fixin' To Die"—The Fish Cheer & I-Feel-Like-I'm-Fixin'-To-Die Rag; Who Am I; Pat's Song; Rock Coast Blues; Magoo; Janis; Thought Dream; Thursday; Eastern Jam; Colours For Susan (Fontana TFL 6087).

ONE of the most bizarre—and most talented of the West Coast psychedelic groups. This is their second LP here and it is better than their first which is saying something. From their hillbilly version of the title track—a 'hilarious' Vietnam song through to the ballads "Who Am I" and "Pat's Song" this is great. Little snippets like the Bomb Song and the Acid Commercial get shoved in, and their U.S. single "Janis" is wonderfully original. The strongest track is "Colours For Susan", a hesitant, faltering guitar instrumental which is prettily frightening.

JELLY ROLL MORTON "Mr. Jelly Lord" (RCA Victor RD 7911).

ANOTHER in the excellent and enjoyable "Vintage" series put out and carefully remastered by RCA. This one contains four hitherto unissued tracks, and the sensitive, yet exciting and subtle jazz pianistics come across beautifully.

THE NICE "The Thoughts Of Emerlist Davjack"—Flower King Of Flies; Thoughts of Emerlist Davjack; Bonnie K. Rondo; War And Peace; Tantalising Maggie; Dawn; The Cry of Eugene (Immediate IMLP 016).

ONE of Britain's better psychedelic groups, I was quite impressed when I saw them once at the Saville. Their style is gutsy, acid-orientated R & B, with plenty of distorted effects. But basically they have a talent for writing good pop songs so everything fits in well.

JOSE FELICIANO "Fantastic Feliciano"—For Sentimental Reasons; Someday (You'll Want Me To Want You); The Masquerade Is Over; You Know You Don't Want Me; Goody Goody; Nature Boy; To Each His Own; Quit While You're Ahead; I Wish You Love; Somebody Else Is Taking My Place; I Miss You So; Bye Bye Blackbird (RCA Victor SF 7913 STEREO).

ALREADY Jose has built up an enviable reputation. Personally I don't care much for his vocal quaverings but I can already see him as the boy hero of the Tony Bennett set. His guitar work is something else. That sounds very good indeed, and his guitar and vocals on the more folk-tinged numbers like "Nature Boy" were in my opinion the best thing on the album.

VARIOUS ARTISTES "Classic Jazz Piano Styles" (RCA Victor RD 7915).

THIS LP features Albert Ammons, Earl Hines, Pete Johnson, Jelly Roll Morton, Fats Waller and Jimmy Yancey. The selections are varied and there are more than enough boogie tunes to satisfy anyone. For collectors, or those wanting a good varied selection of the more famous pianists, this is great.

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# YOUR GUIDE TO THIS WEEK'S NEW SINGLES

## THE MONKEES

Valeri; Tapioca Tundra (RCA Victor 1673). Big-built opening here, chanting the girl's name over a backing boosted by full orchestra, then a verse, then into a group-type chorus. It's really a rather predictable song, word-wise, but the boys on this self-produced record whip up a storm through their sheer personality. Much more confidence and style-sense about their work now. A big hit. Flip: A Nesmith song, messy at first, then zipping into an unusual beater. **MASSIVE SELLER.**

## PROCOL HARUM

Quite Rightly So; In The Wee Small Hours Of Sixpence (Regal Zonophone 8376). This is the group's third single—and sounds dead right to me to create the hat-trick of biggies. Great moody sounds, yet everything crystal-clear, with fine organ sounds—and, as ever, a song that really is worth (a) singing and (b) hearing. Distinctive about sums it up. Anyway, I like it a lot. Flip: Arrived too late for me to hear. **MASSIVE SELLER.**

## CLIFF RICHARD

Congratulations; High 'n' Dry (Columbia DB 8376). The Eurovision Song Contest entry, of course. Suits Cliff in his bubbling style, and it's a strongly commercial arrangement all round. After only two or three hearings, I wasn't entirely sold—but I must say that it'll be a tremendous seller. It'll be on radio for ages; it's really a multi-purpose sort of song, dedication-wise. Flip: A Cook-Greenaway number, with a catchy little chorus outstanding. **MASSIVE SELLER.**

## BILLY FURY

One Minute Woman; Silly Boy Blue (Parlophone R 5681). Virtually this is a double 'A'-sided... originally David Bowie's fine "Silly Boy Blue" was the top deck; now it's Bill singing the Bee Gees. The Gibb Brothers' piece is gentle, haunting and totally satisfying, bringing out the best of the Fury quieter voice. Though he's not a consistent hit-maker nowadays, I firmly believe in this one. Flip: To be honest, I believe more in this towering great ballad. Must do Fury a lot of good. **CHART PROBABILITY.**

## TONY BLACKBURN

She's My Girl; Closer To A Dream (MGM 1394). Some are knocking Tony these days—for all sorts of irrelevant reasons... like he can "plug" himself into the charts! In fact, he's maturing fast as a singer and this one, starting very softly and gently, builds into a patently blatantly obvious commercial job. And he'll sell to virtually all age groups, so there! This is quite a performance job, because it's a faintly complex song. He copes admirably. Flip: Another good song from the so-promising Peter Morris. **CHART CERTAINTY.**

## LARRY CUNNINGHAM

The Fugitive; The Emigrant (King KG 1973). Not absolutely positive about this. The story of a man-on-the-run, with a shuffling country rhythm and Larry singing out in his usual dark-brown sort of style. Song has charm and poignancy and similar material has made it in the past. Strings added. Flip: The Saga Of Your Actual John F. Kennedy. **CHART POSSIBILITY.**

## MIRIELLE MATHIEU

Je Ne Suis Riens San Tol; J'ai Gardé L'Accent (Columbia DB 7375). Reliable sources tell me this is sub-titled "I'm Coming Home". My own reliable sources tell me that this single merely underlines the exciting talent of this little French girl. The production builds beautifully and even those who have no French will get the emotional gist. All very good. Flip: Another French-language vocal festa. **CHART PROBABILITY.**

## THE HOLLIES

Jennifer Eccles; Open Up Your Eyes (Parlophone R 5689). This is what you call instantly commercial. If I call it a juvenile song, I'm not knocking—it's deliberate, with la-lahing chorus and the sort of thing one can't readily forget, melodically speaking. Plus that crystal-clear instrumental treatment which is a trademark of this so-consistent group. A real chart-buster, this. Flip: Another good song, philosophical in parts, but nowhere near as punchy. **MASSIVE SELLER.**

**THE FIRE:** Father's Name Is Dead; Treacle Toffee World (Decca F 12753). Powerful instrumental intro, then a kiddie-winkie slice of philosophy and strangely effective, it all is. Might just make it. ★ ★ ★

**BOBBY VEE:** Maybe Just Today; You're A Big Girl Now (Liberty LBF 15058). A restrained, restricted sort of Vee to open. He can never be discounted for the charts, but I doubt if this tinkling, sometimes double-tracked song is the one to do the trick. ★ ★ ★

**BING CROSBY:** Around The World; **VICTOR YOUNG ORCH:** Around The World (MCA 1010). Re-releases of two stand-out versions of the theme from "Around The World In Eighty Days". 'Nuff said. ★ ★ ★

**THE YOUNG BLOOD:** Green Light; Don't Leave Me In The Dark (Pye 17495). Brass-added arrangement which really swings. This British version must be in with chances... song is direct, forceful and of high commercial content. Nicely done. ★ ★ ★

**BARRY MANN:** The Young Electric Psychedelic Hippie Flippy Folk And Funky Philosophic Turned On Groovy 12-String Band; Take Your Love (Capitol CL 15538). Simulated "live" recording of the longest title of recent months. Story-line of a hit-making group, done tongue-in-cheek style. An out-of-the-rut novelty. ★ ★ ★

**RAYMOND LEFEVRE ORCH:** Soul Coaxing; When A Man Loves A Woman (Major Minor MM 353). Big-selling French musician, piano dominating, and the strings used in a really attractive way. Might not be a hit as a single, but it's exceptionally good. ★ ★ ★

**SIMON:** Dream Seller; Sweet Reflections Of You (RCA Victor RCA 1668). Light-voiced gent with a sympathetic style on a good enough song—but not sufficiently different for right-now potential. ★ ★ ★

**RICKY MARTIN AND THE TYME MACHINE:** Something Else; Blue Suede Shoes (Olga OLE 8904). An old-time rocker on a familiar old rock number—and done with all the old-time trimmings. Builds quite excitingly if a bit pedantic. ★ ★ ★

**THE NASHVILLE TEENS:** All Along The Watchtower; Sun-Dog (Decca F 12754). An ambitious production for a group always likely to nibble at the charts. Nice repetitive riff and reasonably strong song idea. Worth watching. ★ ★ ★

**PETER GORDENO:** Born To Be Wanted; Shout It From The Hilltop (MCA MU 1009). Singer-dancer on an E. Humperdinck song which happened to be published by T. Jones. Starts off deeply throaty, then starts to build over a most imaginative backing. Takes time, though. I grew to like this. ★ ★ ★

**LONNIE DONEGAN:** Toys; Relax Your Mind (Columbia DB 8371). A different style Lonnie on a different label. Quite a pleasant little song, part-penned by Lon and sung with that usual professionalism. But not, I suspect, a hit. ★ ★ ★

**SANTOSMORADOS:** Tonopah; Anytime (Island WIP 6034). Interesting, this, because it's a Mexican-type sound allied to a modern group sound. The soulful element is in here, too. Nice song, what's more. ★ ★ ★

**THE AMBOY DUKES:** Simon Says; The Marquis (Polydor 56243). I like this group, but not knocked out by this party-game type of song. Still, it is catchy and generates spirit. ★ ★ ★

**LALO SCHIFRIN:** Mission Impossible; Jim On The Move (Dot 163). Very big orchestral arrangement, with a pungent approach from the various departments—a telly theme which strikes me as being well above average. Lalo wrote it. ★ ★ ★

**DR. MARIGOLD'S PRESCRIPTION:** My Old Man's A Groovy Old Man; People Get Ready (Pye 17493). Hard to differentiate between the two versions so far of this lively song. This is gruffer, perhaps more powerful—and anyway is hereby commended. ★ ★ ★

**THE RAG DOLLS:** My Old Man's A Groovy Old Man; They Didn't Believe Me (Columbia DB 8378). I feel this song will be very big—this version has a slurring male voice lead over a chanting and hand-clapping group. And the whole production is full of life and zest. Must do well, given dee-jay plays. ★ ★ ★

**MICHELLE LEE:** L. David Sloane; Everybody Loves My Baby (CBS 3350). Off-beat trumpet scene-setting and a jerky little song, quite catchy, which suits Michelle's tough-edged style of singing. A happy sound. ★ ★ ★

**TROY:** My Friend The Scarecrow; Emma May Kingston (Columbia DB 8381). Unusual topic for a song, barely romantic, done in gentle sort of way, but it doesn't seem strong enough to me. Bit so-so? Right. ★ ★ ★

**GRAHAM BONNEY:** I'll Be Your Baby Tonight; Back From Baltimore (Columbia DB 8382). Likeable voice on a Bob Dylan song; with a trombone and steel guitar intro. More straightforward treatment here... really rather pleasant effect. ★ ★ ★

**DOBBIE GILLIS:** How Peculiar; I Wish I Was Harry (United Artists UP 2212). Very promising new writer-singer, on a song which just might make it. It moves along well, with a strong arrangement and is somehow off-beat, melodically. Nice, Dobbie. ★ ★ ★

**ROGER MILLER:** Little Green Apples; Our Little Love (Mercury MF 1021). Really Roger stands his best chances on up-tempo foot-tapper pieces. This is slow, a shade dreary and needs very close attention to click. ★ ★ ★

**THE YOUNG BLOOD:** Green Light; Don't Leave Me In The Dark (Pye 17495). Hefty beater, with roaring brass behind powering drums. Material is good enough to click and this hearty British version is to be commended. Plenty happening. ★ ★ ★

**JOE COCKER:** Marjorie; The New Age Of The Lily (Regal Zonophone RZ 3006). Highly-touted talent on a curious, disjointed, yet compelling production full of unusual tonal effects. It's off-beat and could easily click into chart position. ★ ★ ★

**ANDY ELLISON:** Fool From Upper Eden; Another Lucky Lie (CBS 3357). This just missed a tip—but it's so well done it deserves to make it. The song has plenty going for it and Andy comes through with strong personality. It's good pop and hereby appreciated. ★ ★ ★

**THE MUD:** Up The Airy Mountain; The Latter Days (CBS 3355). This is actually my record of the week; love to see it make it big. Military beat, unusual lyrics, big-production and delivered with high spirits. Play it a couple of times... must grow on you. The whole thing is so catchy. Great. ★ ★ ★

**MATT MONRO:** One Day Soon; Yours Alone (Capitol CL 15541). One of those super-classy ballads—Matt is untouchable when it comes to stylish lyric-reading. Lovely arrangement, lyrics, everything. Might not make the charts but it makes me delighted. Commended. ★ ★ ★

**THE MERSEYS:** Penny In My Pocket; I Hope You're Happy (Fontana TF 916). This could easily be a hit; good song, and a welcome return for the duo after a year off the disc scene. Harmonica added. Just missed a tip, but I feel I'll be proved wrong. ★ ★ ★

**PETE KELLY'S SOLUTION:** Midnight Confession; If Your Love Don't Swing (Decca F 12755). Fitting well in the rock-soul revolution, this outstanding production needs only a nudge to make big progress. Exciting, authentic, solid. ★ ★ ★

**ROD STEWART:** Little Miss Understood; So Much To Say (Immediate IM 060). One of my records of the week. Classic-type vocal line on a soaring and bluesy song, cleverly produced by Mike D'Abo, who also wrote this imaginative song. I think it's great. ★ ★ ★



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Roger Clements, 18, 92 Northumberland Way, Erith, Kent. Stars and Hobbies—Otis Redding (and most soul singers and groups), Ben E. King. Football, cricket, chess and Kathy.



Geraldine Byrne, 21, 1a Bracklyn Road, Cambridge. Stars and Hobbies—Tom Jones, Esther and Abi Ofarim and Jimmy Savile. Pop music, receiving letters. I will answer all letters.

# READERS' CLUB



Edgar Tarsen, 18, Fjellbo Gjerdrum, Skershus, c/o Oslo, Norway. Stars and Hobbies—The Byrds. I like anything that has beauty and The Byrds have got beauty.



B. Young, 18, 4 Sylvester Street, Lancaster, Lancashire. Stars and Hobbies—Elvis Presley; Lancaster's answer to Elvis Presley, solo entertainer. Girls.



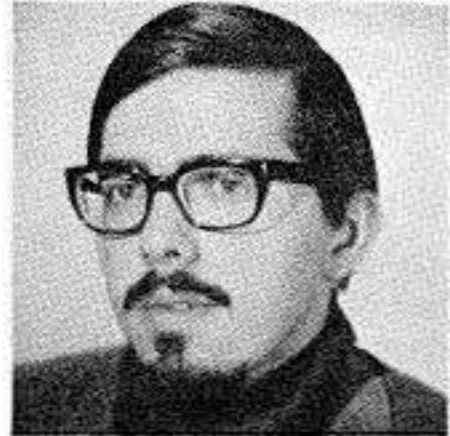
Frank Simpson, 24, 4 Park Terrace, Leece, Ulverston, Lancashire. Stars and Hobbies—Amen Corner, Rolling Stones, Shella Buxton. Collecting Oriental records, folk music, wrestling. Would like male pen friend 16 to 20 years anywhere.



Dorothy Spiers, 19, 214 West Princes Street, Glasgow, Scotland. Stars and Hobbies—Manfred Mann and Adamo. Love music, singing, languages and youth hostelling. I would like male pen friend from Sweden, France or Germany.



Peter Selinger, 18, Meldoornlaan 6, Rotterdam, Holland. Stars and Hobbies—Moody Blues, Cream, Dave Clark Five, Paul Revere & Raiders, Brian Poole & Tremeloes, Searchers. Has somebody "Someone" by Brian Poole & Tremeloes? and Top 50s from 1963 until 1966?



Edmond Darfel, 20½, 13 rue de l'Equerre, Paris 19eme, France. Stars and Hobbies—John Mayall, Cliff Richard, The Shadows, The Beatles, Donovan. I like blues and rock 'n' roll, records, photos, movies, cars and, chiefly, to write. I would like a girl pen friend 20 years old.



Wolfgang Kupper, 16½, 5 Kohn-Sulz, Salzgvitel 24, Stars and Hobbies—Stones, Raiders, American Breed. Girls, records, modern clothes.



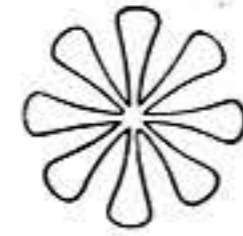
May Ross, 16, 1 Sycamore Road, Birkenhead. Stars and Hobbies—Amen Corner, Love Affair, Bob Dylan. Dancing, boys, records.



Susan Mayall, 16, 7 Clent Road, Rubery, Birmingham. Stars and Hobbies—Gary Walker, John Walker, Scott Walker, Nicky James, Jimi Hendrix, Cat, Hollies, Bee Gees. Collecting original photos of the Walkers.



Ray Warner, 21, 27 Kerry House, Sidney Street, London, E1. Stars and Hobbies—Bob Dylan, Eric Burden, Johnny Cash. Acting, films, theatre, joking, parties and having a good time when ever I can



PETER JONES

Reg Presley, he of the Troggs, popped into a hotel in Nottingham, ordered a drink and stayed on to hear a pop group playing in the ballroom. He liked what he heard. He told lead singer, Robert Hirst that he thought the performance "fantastic". So Robert asked Reg if he would manage the group. Thought Reg: "What A Nerve." So the group's name was promptly changed to The Nerve. Reg took them to Page One records and to Bernard Lee at Nems Enterprises. Reg produced their record "Magic Spectacles", a song written by Nerve rhythm guitarist Rob Duffy. The other non-nervous ones: lead guitarist, Steve Taylor; bassist, Ian Day; drummer, Barry Satchelle.



Young bassist Roy Black, placed an advertisement in a Birmingham newspaper, inviting replies from hopeful young musicians. Within five days, he had a group... first known as the Sorcerers. They toured Europe for nearly two years. Then they returned were signed to Pye, changed their name to The Young Blood... and now comes their most promising debut disc (recorded by Jack Dorsey): "Green Light". With Roy in the group: Kent Ashton, lead singer; lead guitarist, Chris Moore; Frankie (alias Peter Ball), organ piano, 12-string) and Cozy Powell (alias Colin Flocks), drummer. Song, of course, is a hit in the States.



Don't let those glum looks of The Honeybus fool you. In fact they've plenty to be pleased about with their new Deram release "I Can't Let Maggie Go"—a disc that is receiving the kind of attention that leads to chart success.

Popular on the club and ballroom circuit The Honeybus have been together for just over a year. Pete Dello (seated) wrote and produced this new disc and he also plays lead guitar with the group. Arrayed behind him are Ray Cane (bass guitar) Peter Kircher (drums) and Colin Boyd (rhythm guitar).



These are the Show Stoppers, currently doing well on sales of their single "Ain't Nothing But A House-party", out here on the new Beacon label. Two young brothers of Solomon Burke (Alex and Laddie) formed the group with two more brothers, Timmy and Earl Smith, while they were all at school. Since then, they've played all the major R and B stages in the States. Back home in Philadelphia, they are currently doing very well indeed—both on disc and in person.



More on the localised rock 'n' roll scene: meet Ricky Martin, a 23-year-old Londoner who revives the Eddie Cochran oldie "Something Else", a first release for Ricky on the new Olga label. Says Ricky: "I've always liked the rock scene, all the time I've been with bands like Johnny Howard, Ray MacVay and Denny Boyce. And I was specially glad to be able to do Elvis's old 'Blue Suede Shoes' on the flip." For fairly obvious reasons, Ricky names his favourite artistes as Elvis... and the Beatles.



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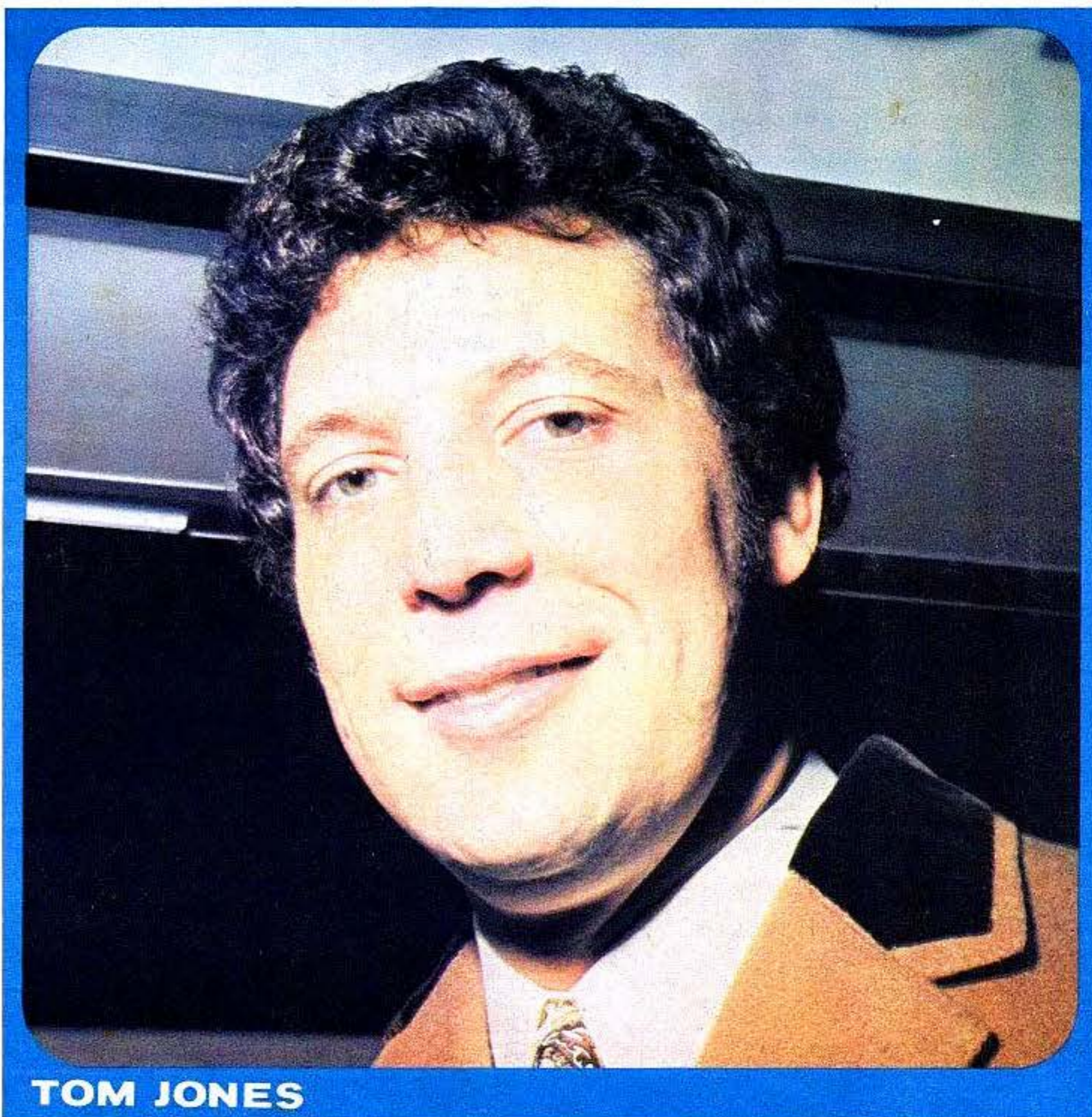
**D**ESPITE her many big hits, Dionne Warwick's "Valley Of The Dolls" her first certified million-selling single . . . next Doors' disc "Unknown Soldier" already a big U.S. hit . . . Cilla's new LP "Sher-oo" contains her version of Gladys Knight's "Take Me In Your Arms And Love Me" . . . A11—"I Love You" "Can't Get Used To Losing You" . . . British discs bubbling under the U.S. top hundred include "Me The Peaceful Heart"—Lulu, "Up From The Skies"—Jimi Hendrix Experience and "Dear Delilah"—Grapefruit . . . Paul Mauriat's "Blooming Hits" LP still preventing "John Wesley Harding" from shooting to the top of the U.S. album charts . . . this Friday's "Film Preview" (BBC-1) includes a clip from Roger Corman's long, long awaited psychedelia film "The Trip" . . . coming soon in RM—the Little Richard fan club . . . has Sandie Shaw abandoned Dionne Warwick in favour of Diana Ross?

Liberace (currently here in Britain) has a new single "Happy Barefoot Boy" from the film "Two For The Road" . . . latest U.S. company to start producing stereo singles is ABC—handled here by Stateside . . . this week's "Saturday Thriller" film (BBC-1) is "Never Let Go" featuring Adam Faith . . . legal battle in America over Kinks' records and songs . . . Andre Popp, who wrote "Love Is Blue" has penned next Connie Francis disc "Why Say Goodbye?" . . . from a reviewer's point of view, the Turtles' "Sound Asleep" must be the most provocative title since "Wake Me When It's All Over" . . . Q11—what was the title of Phyllis Diller's first British album release? . . . is all well between Keith West and Mark Wirtz?

Real name of Reperata of the Delrons is Mary Alese . . . according to Kim Fowley, 'Canyon-Mountain' music has replaced flower-hippie sounds as the 'new Avant Garde West Coast trend' . . . in America "Dock Of The Bay" has passed the million sales mark . . . Sam Phillips of Sun Records has been made president of Holliday Inn Records, formed by the motel chain . . . Lulu sneering well lately . . . although Dionne Warwick sings "Valley Of Dolls" in the film, she isn't on the original 'Soundtrack' LP on Stateside . . . David McWilliams "Days Of Pearly Spencer" topped both the French and the Swiss charts . . . both Alan Price and the Byrds have recorded the Goffin-King song "Wasn't Born To Follow" . . . isn't the title of Cliff's new single a little premature?

COMING SOON IN RM

**Cilla Black • More Ringo**  
**The Rock controversy**



**TOM JONES**

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