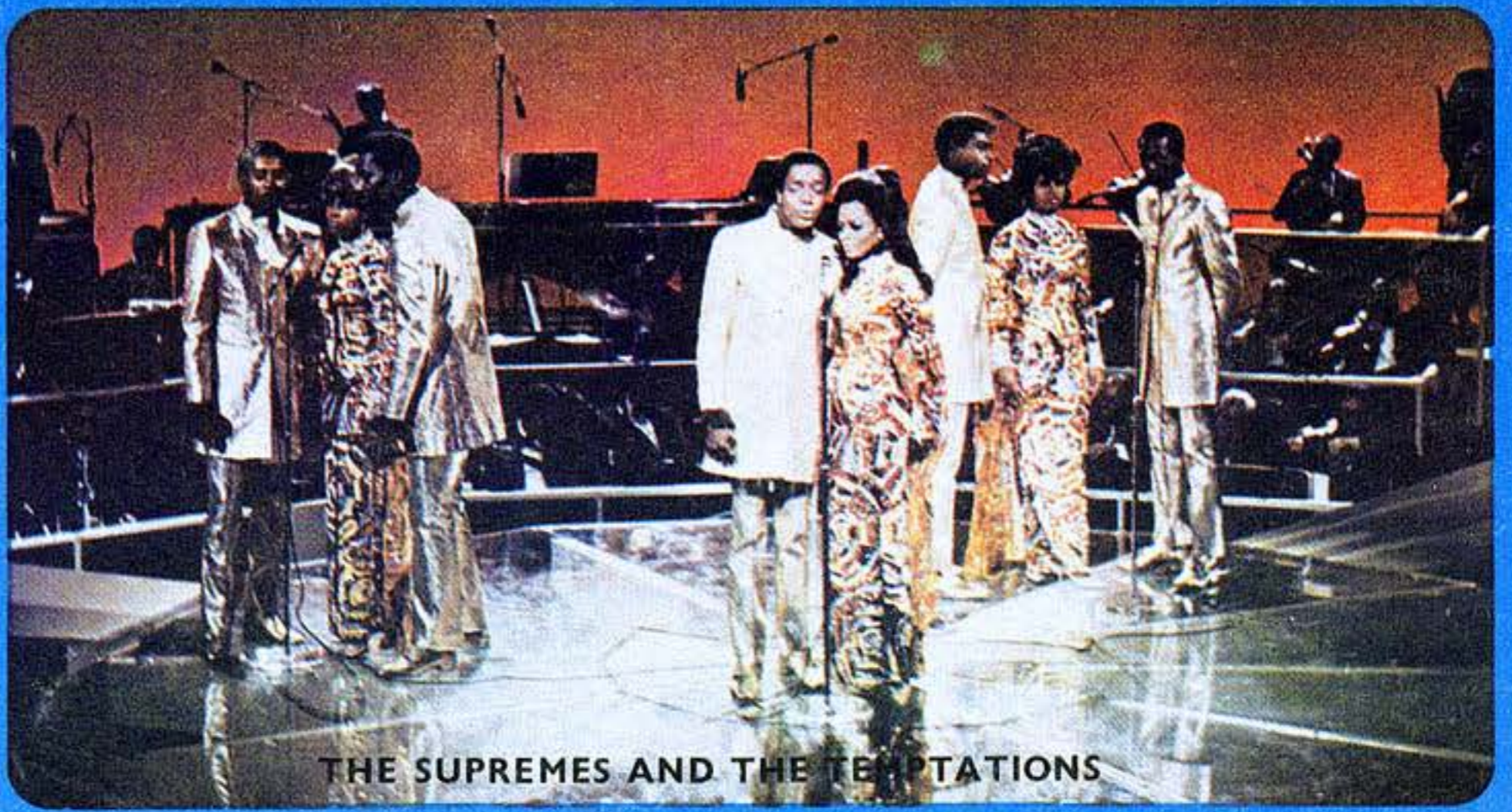


RECORD MIRROR

Largest selling colour pop weekly newspaper.

Price 6d. No. 410
Every Wednesday.

Week ending
January 18th, 1969



THE SUPREMES AND THE TEMPTATIONS

THIS WEEK: **SCAFFOLD - FOUNDATIONS**

HERMAN, BANDWAGON, MOVE, STEVIE WONDER, NICE COLOUR



PLUS RADIO
LUX SPECIAL

YOUR PAGE



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

OB-LA-DI IS NO OASIS!

SAYS AN ANGRY RM READER...

FOR a long time now, I've been wondering about the drastic state of the charts. Where has quality music gone off to? There was a time (I can't even remember when it was) the word 'progressive' could be used in public without a horde of wretches swooning in noisy exaltation, because it hadn't yet been perverted by the likes of the Jimi Hendrix Experience or other seedy fakers. But at least we had the Cream, and most of the time, Traffic. Now, we don't have either of those and progression has been left to be mutilated by groups in the "Underground" too numerous to mention.

But as if that's not enough, we now find ourselves in the middle of a revolt back to the thrilling days of ballads and drinking songs. I thought it couldn't last when the monotonous "Lily The Pink" actually got to number one and heaved a sigh of relief when it dropped to number two. Not that "Ob-La-Di, Ob-La-Da" is any oasis in the desert, but it is a little less repetitive. Next week, however, to my dismay, it popped right back up again to annoy me some more with its insidious verse. I give up on today's charts. Good music seems to be scarce and now boils down to inventive people like the Pentangle, the Moody Blues, Simon and Garfunkel and the rare Bob Dylan. There are still a few people who can write well.—PETER BROWNLEY, Fordwych Road, N.W.2.

DAFFY SUPPORT

IN answer to Patrick Healey's request for information on ex-Caroline DJs I suggest that he joins "The Big Wide Wonderful World of Daffy Don Allen". This organisation is dedicated to the return of Free Radio to Britain—especially that of Radio Caroline International. For news of ex-Caroline DJs and the latest Daffy Don Allen "pirate" tapes, list send an s.a.e. to: Mrs. Norah E. Swallow, 5 Pundies, Bradshaw, Halifax, Yorkshire.

As much support as can be obtained is needed to bring back Caroline—Radio that is number ONE.—John Lacey, Toybee Road, West Wimbledon, S.W.20.

—the last named being one of the best three tracks in my opinion.—Roger Saunders, Park Avenue, Histon, Cambridge.

TEN MIN CON

IN 1969 a lot of artists will appear and a lot will fade out. It is up to disc-jockeys, like myself, and the record buying public to make sure that deserving artists get to the top. Just because an artist has a known name they think they can con us into buying discs recorded in ten minutes, or that have appalling "B" sides. My point is proved by the "H" sides of most bubblegum records.

It is about time we appreciated our females more, too. Two artists who have been serving the public incredibly well for over three years but get no appreciation in return are Sharon Tandy and Barbara Ruskin. Just listen to "Hold On" or "Almost" respectively, and consider that both were originally released as "B" sides. Talent of the highest degree, Sharon Tandy was discovered by Otis Redding. What greater recommendation could you need? Barbara Ruskin? Well it's up to us to discover her.

Rush out and hear their records, tell your friends, write to your favourite DJ or write letters of appreciation to Sharon and Barbara. I will certainly pass on any letters sent c/o me. Don't forget an s.a.e. please.—Dave Brisbane, 52 Upper Park Road, Helvedere, Kent.

BY GEORGE...

JOHN Lennon and Paul McCartney are continually praised for their songwriting ability, and deservedly so. But, although he is not as prolific a composer as the Lennon-McCartney team, I think George Harrison is equally good.

His "Within You, Without You" was one of the best tracks on the superb "Sgt. Pepper" album, and I thought George's haunting "Blue Jay Way" was the best track on the "MMT" EP, even



GEORGE HARRISON

surpassing "Fool on the Hill". Then he wrote "The Inner Light", which was hidden away on the "B" side of "Lady Madonna" and would have made a very worthy "A" side.

But, in my opinion he has improved still further on the new Beatles double album. His four excellent contributions are "While My Guitar Gently Weeps", "Piggies", "Savoy Truffle" and the beautiful "Long, Long, Long".

HAPPENING '69

I BELIEVE that 1969 is going to be the most happening year that has ever been known in the world of music since the birth of Beethoven in 1770. We've had jazz, trad jazz, pop and recently the soul and Tamla Motown era. Now it's 1969 and what have we got? Well we got the blues! We got underground and overground and what's more we got it all here in the Midlands!

At the Golden Torch Ballroom we have Bakerloo Blues Line on Sunday January 26, Joe Tex and full American orchestra on February 2, Chicken Shack on February 9, Ten Years After on February 16, and Fleetwood Mac on February 24. We'll be pleased to meet anyone who comes along.—Donk Alberton, Resident DJ & Asst. Manager, The Golden Torch Ballroom, Horse Street, Tunstall, Stoke-on-Trent, Tel. 501 8750.

THANKS MAC

WITH very little help from the B.B.C.'s hired pluggers (Fleetwood Mac's "Albatross" has flown into the Top Ten).

In the past four weeks on Radio BBC I've had "Marmalade" for breakfast, dinner, tea and supper; lift up your hearts with "Son Of

A Preacher Man"; the "Sabre Dance" thrust at me, I've even had to "Race With The Devil" to catch my morning train.

So, could I please have "A Minute Of Your Time" to say thanks to all loyal fans of Fleetwood Mac for putting them high in the charts.—Joe Green, 375 Charles House, Kensington W.14.

CLEVER PUTT

WHY isn't there more recognition in this country, for Curly Putman, the composer of such beautiful songs as "Green, Green Grass Of Home", "Humming A Heartache", "My Elusive Dreams" and "Set Me Free".

If you are a lover of Country music or just appreciate beautiful music, then it would be worth your while to import a copy of his album, "The Lonesome Country Of Curly Putman", which is on A.B.C. Paramount in the States. Every song is great, and the album is well worth the money you may pay for it.—Barbara Daver, 7 Drakefell Road, New Cross, London, S.E.14.

THRONE BONE

HOW can anyone prove the statement about Bruce Johnson that Carl Foster made last week in R.M. He said "Bruce Johnson is taking advantage of Brian Wilson's transitional period in his writing—trying to take over a throne which belongs to one man alone".

The throne certainly does belong to one man alone, namely



BRUCE JOHNSON

Brian Wilson, but I certainly do not believe that Bruce is trying to take it away from him.

Al Jardine said that the whole group has taken up writing songs, and if Carl Foster would look into it properly he would see that Mike Love, Dennis and Carl Wilson and Al Jardine have all done their bit in spokesman ship.—Virginia Coryndon, Little Hadham, Herts.

NEXT WEEK'S NEW RELEASES

AMONG the new releases for January 24 are records from Richard Harris, Diana Ross and the Supremes with the Temptations, O. C. Smith, Duane Eddy, Butterfield Blues Band; Jeannie C. Riley, and Timi Yuro.

The list of singles for that week are as follows: DECCA Re-released under their new Demand Performance series are the following: LONDON AMERICAN Crystals—"Da Doo Ron Ron-He's A Rebel"; Ronettes—"Be My Baby/Baby I Love You"; Righteous Brothers—"You've Lost That Loving Feeling/Unchained Melody"; Ike and Tina Turner—"River Deep Mountain High/Save The Last Dance For Me"; Bobby Sox and the Blue Jeans—"Zippey Doo Da/Why Do Lovers Break Each Others Heart?"; Darlene Love—"Wait Till My Baby Gets Home/Today I Met The Boy I'm Gonna Marry"; Nino Tempo and April Stevens—"All Strung Out My Old Flame"; Voces—"Five O'Clock World/You're The One"; Inez and Charlie Foxx—"Mocking Bird/Humming Bird"; DECCA The Fortunes—"Our Love Has Gone Here It Comes Again!"; Them—"Gloria-Here Comes The Night"; Jet Harris and Tony Martin—"Diamonds/Scarlett O'Hara"; Noel Harrison—"TOM, GIRL OF SIXTEEN/She's A Woman"; DERAM Denny Laine—"Say You Don't Mind/Ask The People"; Amen Corner—"World Of Broken Hearts/Gin House"; EMI COLU-BIA Graham Bonney—"Fly Me High/Lorelei"; STATESIDE Richard Harris—"Beehive"; DOT Andy Kim—"Rainbow Ride"; BELL Smoke Stack Lubliner—"Light In My Window"; CBS O. C. Smith—"Isn't It Lonely Together"; Duane Eddy—"First Vocal"; "Break My Mind"; Hickory—"Green Light"; Branko Miller—"Candy"; (Film theme); POLYDOR ATLANTIC Freddie King—"Play It Cool"; Sweet Inspirations—"Sweet Inspiration"; BUDDAH Shadows of the Knight—"Shake"; ELEKTRA Lonnie Mack—"Why"; Paul Butterfield Blues Band—"Get Yourself Together"; POLYDOR Tinderbox—"Farewell Britannia"; Jeannie C. Riley—"The Girl Most Likely"; PHILIPS Group Therapy—"Remember What You Said"; Free (Dutch Group)—"Soul Party"; Kim D. Paul—"A Thousand Hours"; LIBERTY Timi Yuro—"As Long As There's You"; MERCURY Bobby Womack—"California Dreamin'"; The Coffee Set—"Dickie Boy"; PYE Sammy Davis Jr—"I've Gotta Be Me"; Dean Martin—"Gentle On My Mind"; Sounds Orchestral—"Soul Coaxing"; Sue Nichols—"All The Way To Heaven"; Man—"Sudden Life"

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



MARMALADE—Hold a steady position in reader Brownley's onslaught against pop.

IN BRIEF

Terje Rundberg, Horda Grimsgyvergen, 9000 Tromsø, Norway.—I have a brand new copy of John Lee Hooker's "The Blues—Vol. 4" LP, in excellent condition, which I am willing to exchange for any soul or progressive LP. Must be in good condition. If anyone is interested, please write to the above address.

Mr. M. Battle, 116 Lawton Moor Road, Wythenshawe, Manchester 23.—I would be very grateful if any RM readers would be willing to exchange any Cream LPs for a Dusty Springfield Golden Hits LP, and a Stones' "Satanic Majesties Request". Both in excellent playing condition or state price of their LPs.

Kim Ratoff, 11 Dudlow Gardens, Liverpool 18.—I have "Set Pepper's Lonely Hearts Club" (stereo); Four Tops "Reach Out"; "British Motown Chartbusters" and "Motown Hits Vol. 5", which I'd like to either swap for any good records, or the highest cash offer for each one. Offers?

Christine Healey, 81 Strathmore Avenue, Hitchin, Hertfordshire.—Wanted urgently! Pics. of David McCullum and Davy Jones, willing to swap for pics. of your favourite popsters if possible. Send a s.a.e., the pictures and state which ones you would like.

Miss Teresa Munford, The Lilacs, Little Hallingbury, Near Bishop's Cleeve, Herts.—I have a copy of the LP "Otis Blues" by Otis Redding which I would like to sell. It is in excellent condition. Any offers.

Jill Emery, Shimpkins Place, Shimpling, Bury St. Edmunds, Suffolk.—I have two LPs of the Small Faces made with Decca and also their first one with Immediate, which I would like to swap for any soul or Tamla Motown LPs. I also have most of their singles which I would also like to swap. All offers welcomed.

T. H. Jones, 9 Shaw House, Claremont Street, N. Woolwich, E.16.—Please help—can anyone send me pics., articles, etc. on Bob Dylan. Anything appreciated and I am willing to pay. Also if anyone can supply "Please Crawl Out Your Window", will pay it.

John W. Leeland, 9 Fortescue Road, Arbory Estate, Cambridge.—Rascals LPs and singles wanted. Will pay cash or give records, books (mainly football) or magazines (music, football) in exchange. Send details stating terms.

Eddie Crawford, 34 Burgher St., Parkhead, Glasgow E.1, Scotland.—Can any RM reader let me know the complete discography including all deleted items of John Leyton.

Robert Warrall, 68a High Street, Newport Pagnell, Bucks.—Can any reader help me obtain a copy of "Concrete & Clay" by the Unit 4 plus 2, and "Goin' Out Of My Head" by Little Anthony and the Imperials.

Jackie Thorne, 7 Heather Road, Lee, S.E.12.—I wish to get hold of a copy of the Bee Gees first British single release "Spicks & Specks". Will pay any reasonable price. Also any of their Australian records.

Sheila Peacocke, 13 Brunswick Gardens, Kensington, London W.8.—Has anyone got a copy of Adios Amor by the Casuals they want to sell, please? If so please write stating price. All letters answered.

classified



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OLDIES (Unplayed). Send s.a.e. for lists—12 Winkley Street, London, E.2.

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GREAT Rock auction!! Sun LP Now Here's Johnny Cash", all Elvis HMV LPs and EPs, Ella Mae Morse EP, Everly's on London, Even Esquerita's "Rockin' The Joint" single! All and much more in the new ALL ROCK "It's All Rhythm" magazine. Only 1/-, 18 Delamere Gardens, Mill Hill, N.W.7.

U.S.A. AUCTION—Collector's items, rarities, imports, deletions; P&B, Rock, Soul, Blues; L. Fulson, Frank Frost, S. Smothers; Imported LPs—J. Butler, Regents, Phil Upchurch, J. Reed, "Golden Oldies", L. Anthony—plus many great unknowns, large s.a.e.—RM7, 49 Thackeray Avenue, London, N.17.

THE FRENCH C.B.S. Company has published exclusively for the Buddy Holly Memorial Society a fantastic LP of Screaming Jay Hawkins, including the original version of "I Put a Spell On You" and very rare EPIC/OKEH titles. Send £2 per copy to: G. Collange, 10 Ave P. Delorme, 69 Sathonay, France.

SOULFUL '69 with new January lists of R&B, soul, blues and oldies singles. Send large s.a.e. to Collector's Paradise, 75 Lopen Road, Edmonton, London, N.18.

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AUCTION Soul/Ska/Blues. S.a.e. 1 Bennet Close, Basinstoke.

"SUN" ROCK 'N' ROLL IS KING! —The "SUN" never stops rolling at the "Rock-house" — I got "SUN's" running out of my ears: "King" Jerry Lee — Carl "The Top" — "Bogie" Burgess — "Red Hot" Riley — "Ubangi" Smith — Pelvis Smith — "Like Mann" Etc. S.a.e. "Breathless" Dan "World's King Rock 'n' Roll Cat" "Rock" House, 17 Graham Street, Newport, Monmouthshire, U.K. NOTE: Disrespectful "Mods & Square-cats" who can't write "ROCKHOUSE", Get No Reply!

Continued on page 11

THE ORIGINAL VERSION
"THE HOUSE THAT JACK BUILT"
THELMA JONES
 SOUL CITY SC 110 - AVAILABLE NOW!!

ZANY SCAFFOLD AT RONNIE'S

SOME of you might think that a group with a number one hit would perform it and other songs in cabaret. But not so the case with the Scaffold.

They are at the Ronnie Scott Club in London, appearing opposite the doyen of tenor saxists—Stan Getz. No singing at all—just very funny chat and sketches. The white-suited threesome opened their act with a mock T.V./radio quiz game. Very fast talking and ending up with the "contestant" being counted-out.

It is difficult to put into words everything the Scaffold do on stage, but a few incidents come to mind. For example, when Mike McGear came on stage with an over-sized pack of cards, I thought—oh no, not the "Deck Of Cards" bit, please. Well, it was. But with such a difference! "Every time I see the Queen of Clubs," Mike said, "I think of Danny La Rue." Another one was: "When I see the King of Spades, I always think of Sammy Davis."

Roger McGough had his solo spot, which was devoted to a send-up of love stories in women's magazines. One line that I remember came towards the end of the sketch—everything had worked out: "Mary, who had always loved Tom, but had mistaken his rustic gentleness for idiocy."

The piece that really broke me up was John Gorman's interpretation of an Irish priest's (complete with Oirish accent) rendition of the Nativity, called simply "Father John". There was a lot of good reasoning behind some of his lines, like: "Every year Jesus grew up 'till he was 12—then at 33 he became a man." This came from John's childhood. He told me: "When you read the Bible, there's no mention of Jesus, apart from birth, until he was 12. Then nothing more is mentioned until he was 33."

Another line I liked concerned the three wise men bearing gifts. "The three wise men arrived with Golden Frankenstein for the Mayor!" What was this about, then? "Well, when I was a kid, their gifts meant nothing to me," said John. "So that phrase stuck in my mind." (As simple as that, folks!)

Even if you are not keen on jazz, do not be afraid to venture forth into London's jazz emporium and see the Scaffold's highly scintillating act. Actually, their sense of humour is somewhat akin to a jazz musician's—sometimes on the corny side, sometimes with a touch of music hall comedy, but delivered with sure-fire accuracy.

Many people have had a terrible go at the Scaffold and their chart-topper "Lily The Pink" but the trio remain unperturbed. As Mike says: "I can't understand the knockers. The majority of the knocks have come from the teenagers."

If the majority of the teenagers do not go for the Scaffold, who buys their records?

"I think it must be the pre-adolescents and grandparents,"



SCAFFOLD—By Lon Goddard

John replied, after a couple of jokes, "We've had parents writing to us, saying their 20-month-old child always sits up and starts gurgling when 'Lily The Pink' is played on the radio. So you see, we are getting through to the teenyboppers of tomorrow in advance! People out of their teens and older, seem to be fans of ours as well."

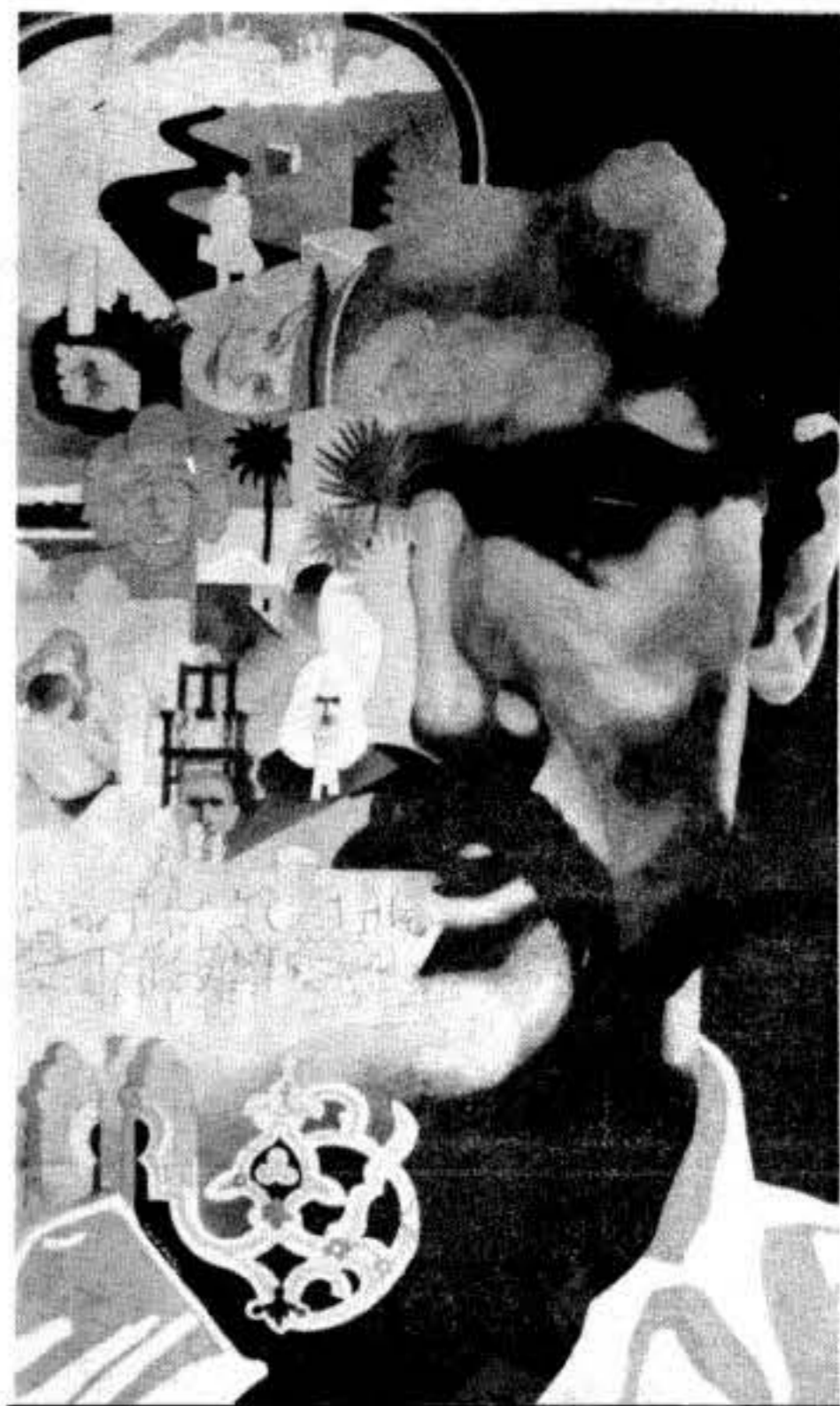
Roger McGough thought they were lucky with their chart-topper: "If 'Lily The Pink' had been issued at any other time of the year, I think it would have been a flop. Had it been released in July or something, then I'm sure it wouldn't have made the charts. It came out just at the right time. People want a happy song around Christmas so they can sing along with it in the pubs and at parties. And luckily it was our record."

Last week Mike McGear celebrated his birthday—and what better a present than being told "Lily The Pink" was back at number one in our charts? "That's ridiculous," he said. "I don't know how it could still be selling."

If you go to Ronnie Scott's Club, do not think the Scaffold do the same act all the time. As John says: "What we want to do is to invite people to sit in with us — a sort of improvised thing. On our opening night we had Marty Feldman in the audience, but we didn't ask him to join in. The only trouble with this idea is whoever comes on stage might take over and we'll be out!"

I think the main fear of comedy competition may well come from Ronnie Scott himself.

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IT'S GETTING BORING SAYS NOEL THE RED

A SLIGHTLY haggard Noel Redding staggered into the tavern and eased himself into a chair. Of course, it immediately crossed my mind that the poor boy was still recovering from the after-photo-session party for the electrifying ladies who appear on the Hendrix LP.

But this turned out to be a sore point with Noel: "We've been out of the country for ten months of the last year — THAT'S why I'm tired. We didn't see that cover with all the girls on until we came back to London. A great shame. Naturally I'd have liked to have helped out — always was interested in artistic photography."

DISTANCES

The Jimi Hendrix Experience has mostly been playing in the USA, a country that does not over-delight Noel. "Musically, I've learnt much more in America than anywhere else. But the pace of living is so fast — until you get used to it — that I have to keep flying back home for a rest."

"And the hotel prices in America! When we were in LA for six weeks we stayed at a rented house, the rest of the time we were in hotels. Jimi and Mitch like to go in for 90 dollar a day suites but I'm very careful with my money. I just get a room with a double bed, that's all you need, isn't it?"

Jimi, Mitch and Noel have

often found themselves travelling vast distances and having to work for days on end with little sleep. All the same, they've only ever had about two serious arguments.

BORING

"We find we can work for three months and make a lot of money. The rest of the time I'm interested in developing my own scene. Otherwise it gets tiresome working with the same group, making the same sounds. And so many people are playing the same—Clapton, Hendrix, Ten Years After, Jeff Beck, Buddy Miles — it's getting boring. On-stage, I just play to myself."

"I've got my own group, The Fat Matress, and have recorded an LP. Took 13 days and we did two songs a night. Jimi likes to take his time over his tapes — we sometimes spend all night on a backing track. Sometimes seems a bit messy to me."

COMMERCIAL

Asked how different The Fat Matress will sound (when the record's released) Noel replied: "Well, I like to listen to, and be influenced by, some of the groups that the underground might put down as commercial. But I think they're great. The Move, The Small Faces—yeah, particularly The Small Faces, how they've come on, wasn't their last record ("The Universal") great?!"



NOEL REDDING

Overall, Noel left me with the impression that while he and Jimi and Mitch are good friends, and glad to be able to make so much money so relatively easy, they — like The Cream — are a bit bothered about falling into stale routine.

All further evidence to suggest that big changes are coming in the fashionable pop sounds of 1969.

DAVID GRIFFITHS

SPOTS!

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DUSTY SPRINGFIELD

I FELL FLAT ON MY FACE—DUSTY

WHEN an artiste of her stature confesses "I fell flat on my face" it sounds like a major catastrophe. But I'm here to report that Dusty's Christmas Day disaster was not so bad, only rather painful. It seems that she was with two friends, they tripped, and Dusty fell. She was fairly dazed afterwards and her memory of the incident is none too clear. "But afterwards I had to spend five hours in hospital waiting for stitches. It was the end of Christmas for me. Broke a bit of my nose but unfortunately it looks just the same as it did before — I was hoping for improvement!"

More seriously, Dusty added: "I was really very lucky. It could easily have been awful. Might have put an eye out."

She was "lucky" in another way too: "I didn't have any engagement lined up. In fact I am supposed to be taking the whole month off, though it hasn't quite worked out that way. I still seem to be attending to bits of business though I'm doing it at a more leisurely pace. I'm sorry I didn't go away on a proper holiday but I'm waiting to move into the house I've bought in Kensington. Bought it last May and I've been waiting since then for some structural alterations to be completed."

Miss Springfield admits to being "born lazy — though when I'm shifted I can work hard, and often do. Still, I doubt if I shall do any live work until I go to Australia in March and if I'm not careful I'm going to get very stale."

"Frankly I'd rather make less money and do less work but the bills have to be paid, and I can't live off capital all the time. Funny thing — I live very expensively and yet I don't seem to do anything. Never go out to clubs, for instance. I don't begrudge paying out money, I'd just like to be able to figure out where it all goes!"

Well, her record of "Son Of Preacher Man" is obviously going to bring her in a few bob. It's the result of her first recording session in America (at the Atlantic studios) and I asked her how she felt about it.

"Uh, I think I've done a lot better, vocally, over here, though the backing could hardly be better. But I was very inhibited when I made that recording. I can't walk straight in among strangers, say well folks here I am, and start singing. In London, most of the musicians are known to me. I'm more at home, I know what I can get away with!"

"In America, I was a bit intimidated — but not through

any fault of theirs I must say. Everybody was marvellous. The arranger, Arif Marden, who's Turkish, has some wonderful ideas which you can hear on the album. It'll be out in the States at the end of this month. There's some very good string writing on it.

"I guess there are some things that suit British studios better and anyway over here I know the people to go to, such as Peter Knight, if I want a certain arranging effect. Apart from Arif I'm not yet familiar with the American arranging scene."

"But the longer I was recording over there, the less tense I felt. There's a distinct change from the sound of me on the first tracks recorded (such as "Preacher Man") to the later ones."

"Their recording method certainly takes a bit of getting used to. They record a rhythm track and vocal first, then add everything else on afterwards. Gives you quite a different feeling from being supported by a full orchestra. You're much more alone. I felt musically naked. But unashamed!"

DAVID GRIFFITHS

IF NOT THE WILD TIGER WAY, THE BLACKBERRY WAY WITH THE MOVE

GOING up the charts the Blackberry Way must be a nice way for the Move—especially as they didn't go up the Wild Tiger Woman way for so sayeth the motto "abandon hope all ye who don't enter the charts".

Hope having returnethed Roy Wood met self and cosy chat ensued in pub. Roy's the quiet one, the songwriter one who rarely is quoted in the gospels of pop for he's rarely interviewed—and the lazy one, says Carl Wayne: "he writes some excellent songs but never works at it hard enough."

"I must admit," said Roy, "that I have been going through a lazy spell recently as far as songwriting goes—I've put down a lot of ideas, but nothing's finished. I think I need to work under pressure to get anything done—if someone said to me now: 'we need three new songs to record tomorrow' I'm sure I'd be able to write them tonight. But as it is there's been no pressure for a while now—we've only been working about one night a week, and the recording scene has been very quiet while we've been sorting out our contractual and management problems. It's been been very relaxing though—we spend all our time at home up in Birmingham."

JAMMING SESSIONS

"It's a great atmosphere in Birmingham—there are a lot of groups and everything is very friendly. We have no enemies up there. And great jamming sessions happen in the clubs among the members of the various groups—there's a lot of talent among even some of the smaller groups, but somehow none of them want to move out of Birmingham and on to bigger things. But it's very alive—most of the groups work every night in and around the area, and when they're not working they're playing together down at one of the clubs. That's how the Move were first formed—we just got together on stage and jammed and suddenly thought 'this is it, this is the group'. I used to be with the Idle Race then."

"I'm glad the Idle Race are starting to get a bit of recognition now—they really are very good. Some of the numbers on their LP are very nice. I write songs with one of the Idle Race—we don't write together—I don't think I could ever work with anyone else. But I go around to his place quite a lot—he has a lot of recording and musical equipment set up in his home—and I help him to record the songs he's written, and vice-versa."

"This year I want to try and write for other groups a lot more—I'm working on a number for Amen Corner at the moment. But I want to widen my horizons a bit as far as writing goes—eventually I'd like to concentrate on the songwriting and production side of things. I enjoy playing with

the group, but I don't really enjoy all the travelling around the States with it. Bev and myself have set up a company and we've signed a few groups and singers—including a very good folk singer by the name of Jasper Carrott—and I'll be doing the production on their records. We're lucky because we've tied up a deal with Decca to release the discs we make."

"At the moment, though, things with the Move are beginning to get busy again—we had become a bit despondent when 'Wild Tiger Woman' didn't make it, and we weren't getting much work in either, so we felt that the group was really going downhill. So we're really happy that 'Blackberry Way' has started to move up the charts. I still don't really understand why we went through a bad period like that—I think it was a combination of a lot of things."

CHANGING INDUSTRY

"Then at the end of the month, as you know, we're off to America for three or four weeks—our first booking's at the Fillmore East. We'll be going back to the violence scene for the States because that's the sort of advance publicity we've been getting. We've been billed as pop villains, so that's what we'll be. Then when the tour's over we'll return to Britain and sit tight—wait till the right offer comes in to go back there for a second tour. This is just a sampler—but we really intend to work hard at it. We've got a lot of new ideas for our stage act and we'll be spending the rest of the month rehearsing it. I think it's becoming increasingly important now for groups to have a good stage act—but it's so difficult to know where you are because the pop scene changes so rapidly. It's always been a changing industry, and a fashionable thing—but now more than ever taste seems to change so rapidly."

"I think this year audiences will want to be entertained more by the groups—but at the same time I think pop is going to draw a lot more on jazz and classical music—I think a lot of the blues groups riding on the current boom will play more and more jazz. And I think the instrumental sound is going to become popular once again—you can already see that happening with records like 'Sabre Dance' and 'Albatross'."

"But you can never really tell what's going to happen—that's why it's so difficult to plan ahead in this business. At one point we felt that if 'Blackberry Way' didn't make it, then we'd have our last fling in the States and split up. It's so difficult to say anything definite though—it all depends upon how well our single goes and how we fare in America."

DEREK BOLTWOOD



MOVE'S ROY WOOD

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"8-05"



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THAT'S NO SCARF
ON TONY'S NECK

If you should come across Tony Gomez of the Foundations wearing what looks like a lovely scarf round his neck . . . watch out! There is a 100-1 chance that the lovely looking object is Tony's pet python.

"I guess you could call him my mascot as well as my pet," Tony told me. "I try and take him most places I go. It can be quite amusing at times. Like the other evening, I went into my local pub with him wrapped round my neck. Someone came up to me and said 'what a great scarf you've got on'. When I told them it was a python, the pub nearly emptied!"

Was there any complications owning a python?

EATS RATS

"No, not really," Tony replied with a smile. "Actually he is usually very quiet. At home, he normally just lies around or wraps himself around me. It's easy to find him at home, because he has his favourite places to go. But one evening I couldn't find him at all. I looked all over then found his traces which led to the chimney. I told the landlord that he was probably up there, and there was a bit of a panic in the house when

the others found out that there was a snake loose. In the end I found him right at the top of the chimney and managed to shake him down.

"Julias (the python) isn't expensive to keep. He normally feeds on rats. I go to the pet shop and buy a white rat for him about once a fortnight. Pythons have to eat live food - they won't touch anything dead. They are not venomous at all - they crush their prey. When Julias is hungry, he coils himself around the rat and bites it in the back of the neck. Then he constricts himself on the rat on it's every heart-beat. It only takes five or ten seconds before the rat is killed. Then the rat is swallowed whole.

"If a python isn't hungry, it won't eat even if there is food available. At the moment Julias is in the middle of a slough and he hasn't eaten for nearly a month. If he is really annoyed by anyone he will bite and that can be very painful. You see, when a python bites their teeth sink right in."

I wondered how Tony called the python. "You can't call one to you because they are deaf. They rely on sight and smell only. When they know you, they show their affection by licking you with their tongue. When Julias gets stuck, he makes it known by hissing loudly. For example, he always wants to try and get up on the mantelpiece and can never quite make it. A python can go so far vertically and then has to stop - this is when Julias gets into trouble."

On Monday, Tony married Yvonne Shaw who he describes as, "marrying my biggest fan."



TONY GOMEZ

He would have married on February 28 (her birthday), but the Foundations leave on that date for a month's tour of the States for which they receive £100,000.

"Yvonne and I have a fantastic understanding otherwise we wouldn't be getting married. If the marriage should only last six years, then I wouldn't regret it in the least, as it would have been six beautiful years."

OCCULT

Tony is very interested in astrology, palmistry and the occult. "At the age of six, back in Ceylon, I had my fortune told and many things have come true over the years. I'm not very religious in the accepted sense but I have my own code of honour."

If you feel any pains in your body don't blame Tony. He's not really practising Black Magic!

IAN MIDDLETON

DECCA group records

45 RPM RECORDS

Looking Good?

wait until you hear them

you'll be so glad you've got ears

TOBY TWIRL movin' in

F 12867 Decca



PHILIP GODDHAND-TAIT

love has got hold of me

F 12868 Decca



NEIL MACARTHUR

she's not there

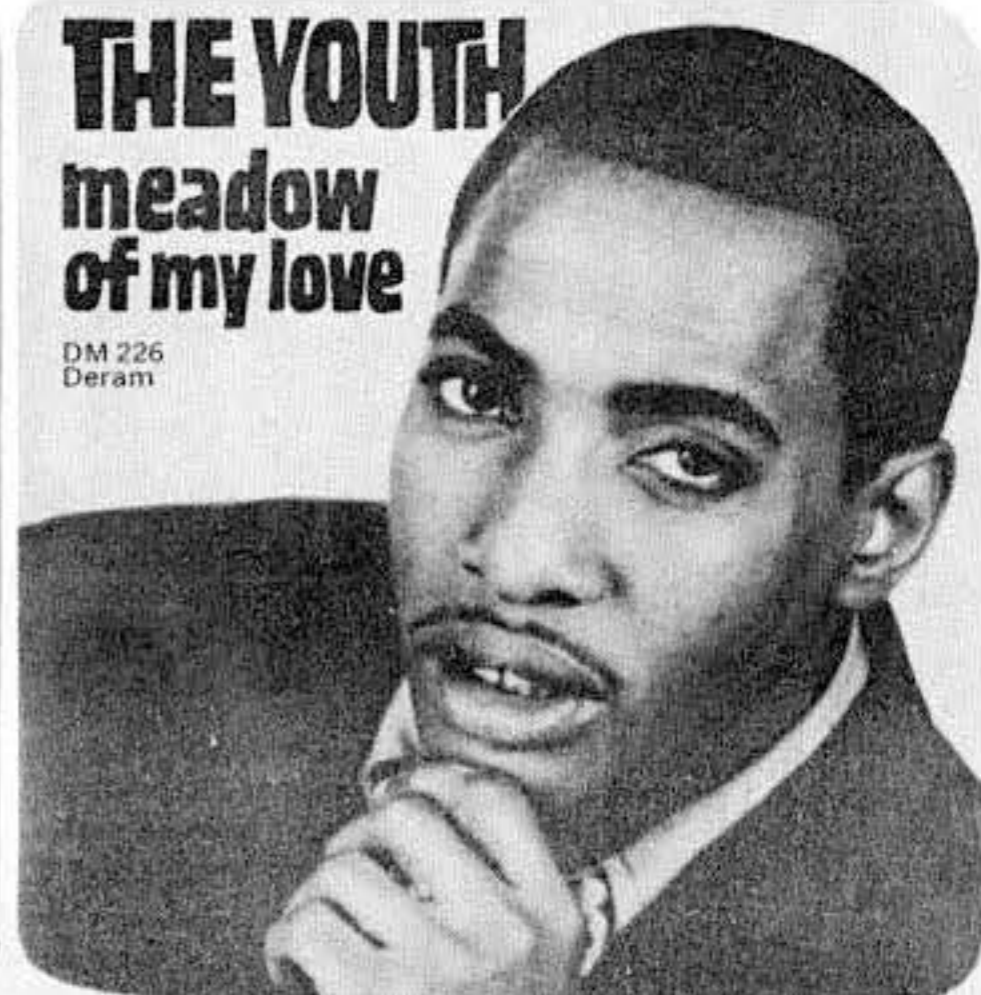
DM 225 Deram



THE YOUTH

meadow of my love

DM 226 Deram



STEVIE'S STYLE CHANGES...

BACK again in the charts is Stevie Wonder. His latest hit is a change of style for him, being a standard. In the States this disc was part of a magnificent month for the Motown sound. For during December the Detroit-based company held the top spot in the charts with three different records. Firstly came Diana Ross & The Supremes with "Love Child", followed by Stevie, and finally Marvin Gaye with Tammi Terrell and "I Heard It Thru The Grapevine", a former No. 1 for fellow Motowners Gladys Knight & The Pips. Currently, incidentally, Motown are back on top again with "I'm Gonna Make You Love Me" from the Temptations and Supremes together.

Stevie Wonder, born Steven Judkins, hails from Saginaw, Michigan, where he was born in 1950. He has lived all of his life, though, in the Motor City. He was discovered by Ronny White, of the Miracles, and first recorded in 1963—top song was "Mother Thank You". Within 12 months Stevie had burst on the recording scene under the name of Little Stevie Wonder. His first hit was "Fingertips" and spread over two sides, hitting the top spot in the States and selling over a million. The song failed to register

over here and was issued on the unlikely and now defunct Oriole label. Stevie was not to be denied though, and he broke here in 1966 with "Up Tight", another American No. 1 for the artiste. His third U.S. chart-topper was destined to be his biggest to date. Titled "I Was Made To Love Her", it reached the top three over here last winter. It looks likely, though, that "For Once In My Life" could emulate the success of that hit. His only other British hit was "Nothing's Too Good For My Baby" directly after "Up Tight".

Stevie has made two working trips to this country. The first was on the ill-fated Motown tour of 1965. He returned again last year at the height of his success with "I Was Made To Love Her" and created a major stir on the club/ballroom circuit. He is due again on March 6 for a major tour that will also embrace the Flirtations and possibly Carla Thomas. As a musician, this young artiste is exceedingly talented. He plays harmonica, piano, organ and drums. He has written many of his own hits as well as hits for other Motowners.

As part of Motown's drive for the first two months of this year, during which time they are giving away a car and many record



STEVIE WONDER—back in the charts again with a well deserved hit.

players (you need only buy any of Tamla Motown's January or February album releases to get a free entry coupon!), there is a new Stevie Wonder album. Named after his current hit, it also includes a couple of his most recent American hits.

So just watch out for Stevie during March—you won't be disappointed!

JOHN DOYLE



UNDERGROUND GROUPS BY DEREK BOLTWOOD

A STAR is going to emerge. A big bright shining neon-lit image who will stand tall at the top of the pop Christmas tree full of glitter like Elvis Presley, and it might even be Elvis Presley, but he will be what everyone wants their godhero to be. That's what's going to happen. A golden personality whose autographs will be worth a fortune and he will croon and girls will swoon just like in the good old days.

A solo artiste.

A giant singer who will put the showbiz back into pop just like Tiny Tim wants and who knows who it will be for even whoever it is doesn't yet know.

It's inevitable — and why not? Even Tom Jones and Engelbert Humperdinck don't have that aura about them yet despite their talent and one can't help feeling that Scott Walker could have been it had he wanted to.

SHOWBIZ REWARDS

There seem to be a lot of solo singers, individuals all very individual, who don't want to be stars either. Who sing not for the sparkling rewards of showbiz but because that's what they do, and they write their own songs and again why not for V. Van Gogh wasn't a star until he was dead, was he? Not that they starve in garrets and cut off their ears because there's no need for such dramatics nowadays and it's such a waste anyway. But the fact remains conspicuous that many nice records have been made by a lot of singers with very good ideas.

Different from the singers who appear in cabaret up and down the country and dif-

ferent from the groups who gig around the country to earn their daily bread. But individuals who scribble out lyrics and tunes and then go into a studio and record them and some great albums are issued that are too often ignored, then forgotten and occasionally recognised but still forgotten.

Like the thorn in Mrs. Rose's side — her son Biff who can't sing for toffee sometimes (a phrase remembered from rapidly dimming halcyon days) but puts brilliant lyrics to his tunes and accompanies himself on piano when he sings and arranges the numbers himself, so is obviously a musician as well as a poet. The words on their own are worth getting the album for ("Om sweet Om", "I don't know why I'm not rich and famous. Last month alone I logged over 400 hours of meditation" and even "Nuclear and Unclear thinking Are the same thing. Depends how you use the U.N." And there's a nice song about Buzz the baby Fuzz who met Alice Dee and stuck his gun in her chest and busted her), but like Tony Newley on occasions, I can't imagine anyone else singing the songs. Biff Rose I like very much — the album is called "The Thorn In Mrs. Rose's Side".

Nilsson's two albums from last year "Pandemonium Shadow Show" and "Aerial Ballet" are still two of my most prized LPs and if I put them on at the beginning of the evening I'll still be listening to them when the damp of the dawn peeps over the damp of the windowsill hours of sounds later. And despite continual playing the one description of Harry Nilsson still remains—"fresh". His songs have a newness about them like a just-baked and warmly aroma-full loaf of bread when you're so used to the pre-packed sliced variety.

AMORY KANE

Amory Kane is an American singer who's been working in England for a few months — a single appeared "Reflections of Your Face" that wasn't a hit but was very good nevertheless and now to be followed up by an album called "Memories of Time Unwound" which I like a lot. He's written some very good songs — though strangely the nicest on the LP is his adaptation of the traditional "You Are On My Mind" — and has a good voice that seems like it should belong to the big ballad rather than the folk which forms the root of his material

but doesn't matter because it lends a quality of its own. There's a variety on the album — each track has a different sound. Amory's voice being the consistency all through that holds it together as well as the very nice Steve Rowland production. What Amory writes and what he sings is very much a part of what he is — and the album is a history, though not a chronological one, of himself. The first song he wrote at the age of seventeen with the sounds of surf rock only just having said goodbye to his ears is on the LP along with his most recent and both as valid as one another because they reflect himself at different stages of development — talking to him one realises he is very aware of himself and his music as being a part of one another.

John Gorman, Mike McGear and Roger McGough are a part of one another as well. Far better than "Lily the Pink" at the top of the charts are the Scaffold at the Open Space Theatre. In an hour long revue containing no music but so much humour and wit, satire that sometimes satirises itself and clowning that frightens, they are excellent. The sketches are acted out among the audience — with them rather than to them. They are stylised but in a Scaffold way and what they do is thought-provoking rather than immediate. Laugh first think later, for the comment is there. The Scaffold in the charts is a part of them. The Scaffold in cabaret is a part of them. The Scaffold at the Open Space is really what they are all about.

And what do the Scaffold have to do with the theme of the column this week which is solo singers and glittering stars?

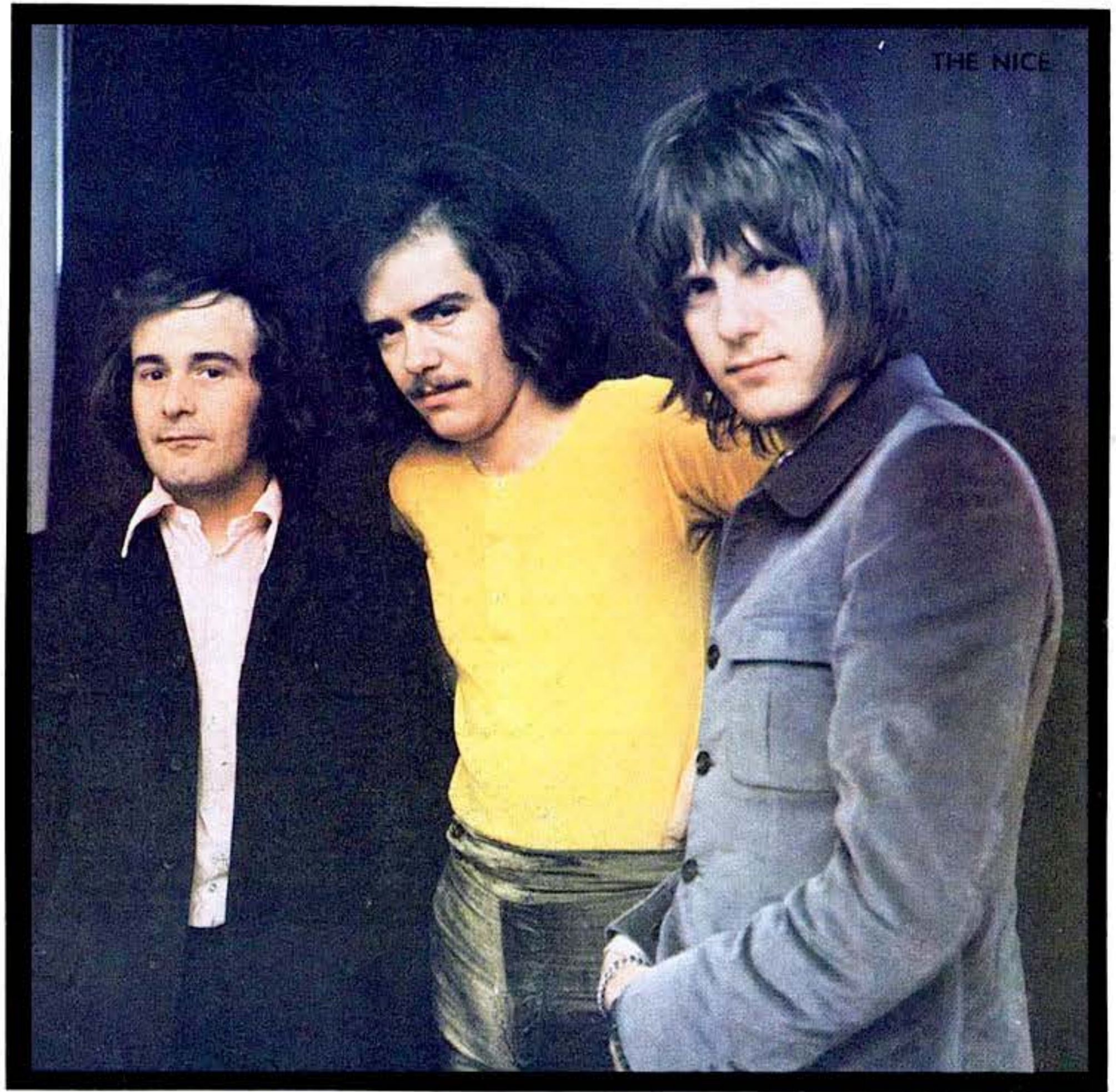
I don't know.

info on

New names and great sounds make this a very interesting week.

Let's start with **THE YOUTH**, who is actually one person but sounds like several on a stunning first outing called '*Meadow of my love*'. There's a catch in the beat which makes you sit up and take notice. Lovely lyrics, and this voice is really something—cool and smooth. The backing is simple, uncluttered and utterly beautiful. It's a scoop on Deram, and the number is DM 226.

ANDEE SILVER has a pretty massive voice and knows how to use it to good



Jethro Tull - "STONES ARE POOR MUSICIANS AND BRIAN JONES JUST CAN'T PLAY"



Ian Anderson and friend

GUITARIST Mick Abrahams has left Jethro Tull. He has been replaced by Martin Barre. Aged 22, he is an ex-member of Gethsemene and played his first with Jethro Tull at Penzance at the end of December.

Why has Mick Abrahams left? Ian Anderson explained: "The main reason was a conflict of musical ideas. He wanted to continue playing the same sort of things we have been doing. And the rest of us wanted to progress and try new material. Presumably, Mick will form his own group."

When a group wants a replacement member, they can go about it two ways. Either they have somebody already in mind, or else they audition. The latter was the case with Jethro Tull.

"We auditioned loads of people, but none of them fitted," Ian told me. "Some of them didn't have much of a clue. There was one guy who came early and stayed almost all day. After each new guitarist had gone he would start playing again. He really wanted the job but it was a bit sad really. Then we had another guy who you could almost call a professional auditioner. He came in and tried to take everyone over, saying 'let's do so and so'. The trouble was, we didn't know the numbers he was playing, apart from the fact they were rock 'n' roll things. After he had finished, he said 'I must go now—I've got another audition to go to'. The following day when I woke up the audition seemed just like a bad dream."

"One of the troubles with most British blues guitarists is that they seem to have come from rock 'n' roll through out-and-out pop to blues, and have taken the easy way out. In the main, they play in a very tight style. Not many of them have a natural looseness in their playing."

Ian confessed to not knowing many tunes. "It can be a bit embarrassing at times," he confided. "People come up to me and ask for a certain number and I have to plead ignorance. The main reason why I don't know many numbers is because I don't

listen to many things—I base my playing on my emotions."

You will be seeing Jethro Tull on T.V. soon in the Rolling Stones' show. I asked Ian what the show was like.

"I think it was a good idea initially," he replied, "but it was badly produced and badly run. I felt it was just thrown together. With a little more time and planning it would have been much better."

I asked Ian what actually happened on the show. "It's all set in a circus arena," Ian replied. "It starts with everyone coming on playing. Then the Stones introduce all their guests. We were going to play three numbers originally, but due to time commitments we only did one. It was 'Song For Jeffrey'. The Stones picked all their guests, like: Eric Clapton, Marianne Faithful, John Lennon and Yoko Ono, Keith Moon, Pete Townsend, etc."

"Although I'm a great admirer of the Stones, they're poor musicians. They played on their show and were awful — they couldn't get together at all. I was disappointed with them musically because they are my idols. You could find any other five musicians who are better than them. Mick Jagger has really mastered the sort of thing he does, but Brian Jones just can't play. The group's timing is all messed-up. But in spite of this, the Stones have a great presence and can communicate to their listeners. To sum them up in two words—they're delightfully bad."

"The sort of music I listen to is records by people like Ornette Coleman, Roland Kirk, and a few more modern jazz players. But you have to REALLY listen to find out what they are doing. When it comes to listening to a Rolling Stones record, it makes me feel that everything is all right and I am home and there is no trouble anywhere."

It seems at last that Jethro Tull are becoming recognized nationally if their chart entry with "Love Story" is anything to go by. Plans are already afoot for them to do a Stateside tour for two months, commencing the end of this month. So things look pretty good.

After Ian had, to a certain extent, put down the Stones, he said as we parted: "Well, I'm off to buy the Stones' 'Beggar's Banquet' album. I love them really, you know!"

IAN MIDDLETON

their current single, playing very well indeed. Number F 12862.

is about to move into the very good sound called at song given a great success. F 12867.

nothing very special is will tell you all about it!



5 rpm records



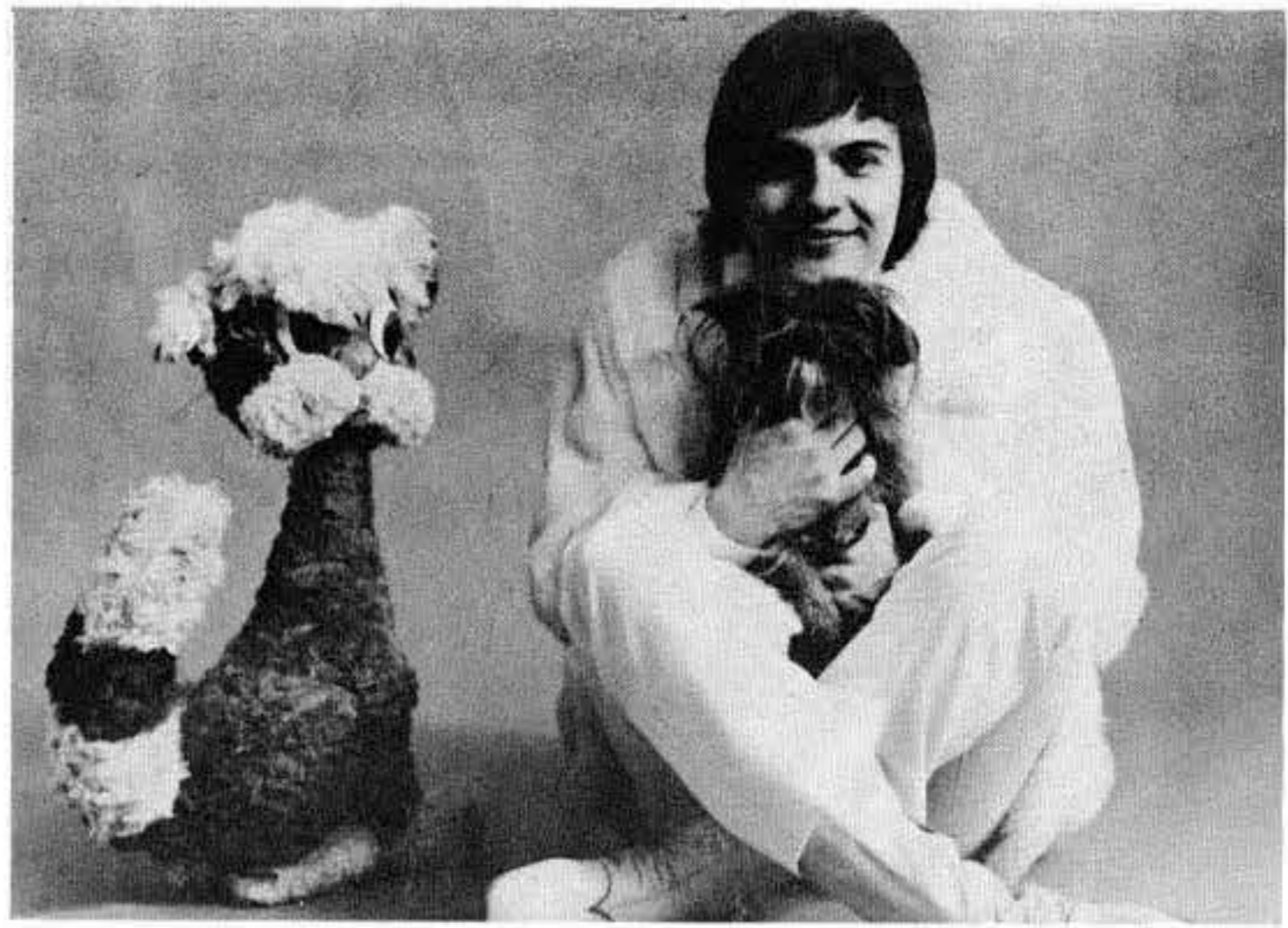
Julie Smith, 15, 77 Somerfield House, Rotherhithe, S.E.16, Stars and Hobbies — The Herd, Johnny Nash, Hollies, The Move, Dave Dee, Beatles, Who, Dancing and playing records.



Raymond Sheppard, 24, 1033 Wimborne Road, Moordown, Bourne-mouth, Hants, Stars and Hobbies—Fats Domino, Bill Haley, Buddy Holly, Eddie Cochran, Little Richard, Jerry Lee Lewis, Gene Vincent, Johnny Kidd, P. J. Proby, Lulu, Collecting rock records, politics.



★ ★ ★



Everyone is looking for a new name for this year — and many are saying it could be a solo singer as opposed to a group. How's about Miki, then? His first disc is "Dear Auntie Mary", a song about a boy writing to a magazine problem page — and this RCA disc was written and produced by Chas

Mills and Mark Wirtz, Miki also writes songs — one, for instance, for Bob Monkhouse's new single, MIKI, astonishingly, has toured America with a RADA Shakespearean company — once planned to return and be a cowboy. More recently he's been lead singer with several pop groups in the North of England.

READER'S CLUB



Mick Crimmins, 16, 12 The Box-hill, Stoke-Alder-moor, Coventry, Stars and Hobbies—Beatles, Kinks, Dylan, Fleetwood Mac, "The King", All R & B, Fashion, clothes, tape recording.



David MacCutcheon, 20, 69 Gladstone Street, Beeston, Notts, Stars and Hobbies — Herd, Stones, Move, Hollies, Pretty Things, Pink Floyd, Paul Jones, P. P. Arnold, Horror films, football, pop music, snooker, writing, cars.



Susan Ward, 19, Terry Booth Farm, Chapel Hill, Lincoln, Lines, Stars and Hobbies — Otis Redding, Union Gap, Amen Corner, Dave Dee, etc., Small Faces, Stamp collecting, football, writing letters, meeting people.



Geoffrey Underwood, 20, 44 East-field Road, Wellingborough, Northants, Stars and Hobbies — Kenny Everett, Beatles, Dusty, Hollies, Most girl singers, Jingles and Sharone Reed! Radio Veronica, and any pirate radio. Tape recording. Very shy, so will every girl in the world write to me!



This is Elton John. He's twenty-one, a singer and songwriter, and is out next week on Philips with "Lady Samantha". Quite a character is Elton. He was trained at the Royal Academy of Music for five years—writes music and his lyricist partner is Bernie Taupin. Elton was "discovered" by Beatles publisher Dick James who signed him up to an exclusive contract. He plays six instruments, used to be organist with Long John Baldry's backing group Bluesology. An all-rounder of music, then. With a highly promising future . . .



Pictured with Decca executive Russell Greenfield, the Bachelors — Con, Dee and John. Reason for the congratulatory gathering: the boys album "The World of The Bachelors" has already sold over 100,000 copies, with enormous demand over the

Christmas period. But more . . . "The Bachelors Show" is at the Grand Theatre, Leeds, playing to packed houses twice-nightly. First time this theatre had not presented pure pantomime . . . yet £30,000 worth of tickets was sold even before rehearsals began. A good start, then, for the Bachelors in '69.



Peggy Udell, 20, Box 2064, Roanoke, Virginia 24009, Stars — Steve McQueen and Sandy Dennis, Hobbies and interests — Painting and writing, world situation, student unrest, and mass communications.



Kunicki Wlodzimierz, 29, Wroclaw ul Gajowa 14m.1, Poland, Stars and Hobbies—The Procol Harum, Rolling Stones, Eric Burdon and The Animals, Dave Dee, etc., Donovan, Dylan, The Spencer Davis Group, Equals, Jools, English, records, pop magazines.



Roger Jacob, 17, 4 Holly Bush Close, Churchvillage, Glamorgan, Stars and Hobbies — Jefferson Air-plane, Love, Electric Prunes, West Coast in general, writing, reading, Bobbie Gentry.



Martin Connaughton, 15, 11 Clarke Crescent, Hale, Cheshire, Stars and Hobbies—Stones, S. & G., Hendrix, Cream, Bee Gees, Beatles, Traffic, Nice, Byrds, Who, Dylan, Hardin, Kenny Everett, "Top Gear", C.P.'s, soccer.



The Youth, an original enough name belongs in fact to 22-year-old Trevor Sutherland who hails from Kingston, Jamaica. Arriving here in 1963 Trevor plunged straight into the music business and has since sung around the clubs and done a considerable amount of songwriting. He took his name from a double act with whom he once worked, namely Youth and Rudy and the name looks like being a good omen, especially since Decca have now signed him to a contract and are releasing his debut disc "Meadow of my love".



Since this page is by no means entirely for the newer pop folk, here's a picture of a big name—a big man with a big heart, one Solomon King. He gives up a lot of his time to helping those less fortunate than the rest, and recently visited Leeds General Infirmary to entertain the patients. One he met was Mr. George Wilson, who was awarded the BEM in the New Year's Honours List of a few weeks ago.



Highly rated among the newer singles was "Love Power", by the Coins, on the Toast label. Two girls and a boy, all currently appearing in the stage musical "Hair", they teamed up and presented themselves to Toast executive Vicki Wickham. From left to right: Joanne, Ethel and Bob. These Coins should earn more than a few bob from their record royalties—it's a very exciting sound.



Maureen Donegan, 15, 34 Mond Road, Widnes, Lancs, Stars and Hobbies — Small Faces, Otis, all Taml and soul stars, Writing letters, collecting records, clothes, Would like boy pen pal. Will answer all letters.



S. Newbery, 21, 13 Mercia House, Denmark Road, Camberwell, Essex, Stars and Hobbies — Roy Orbison, Brenda Lee, Stones, Elvis, Likes writing, playing Elvis records, collecting Brenda Lee records and seeing Brenda live on stage, and love rock records.



First disc for a group simply called Rhubarb Rhubarb is "Rainmaker", on the President label. The boys come from Berkshire and line up as: Peter Smith, 21, guitar and vocals and addict of fast cars; Ian Sinclair, 20, bass and vocals, an addict of drinking orange juice; Steve Smith, 22, drums, an addict of hot

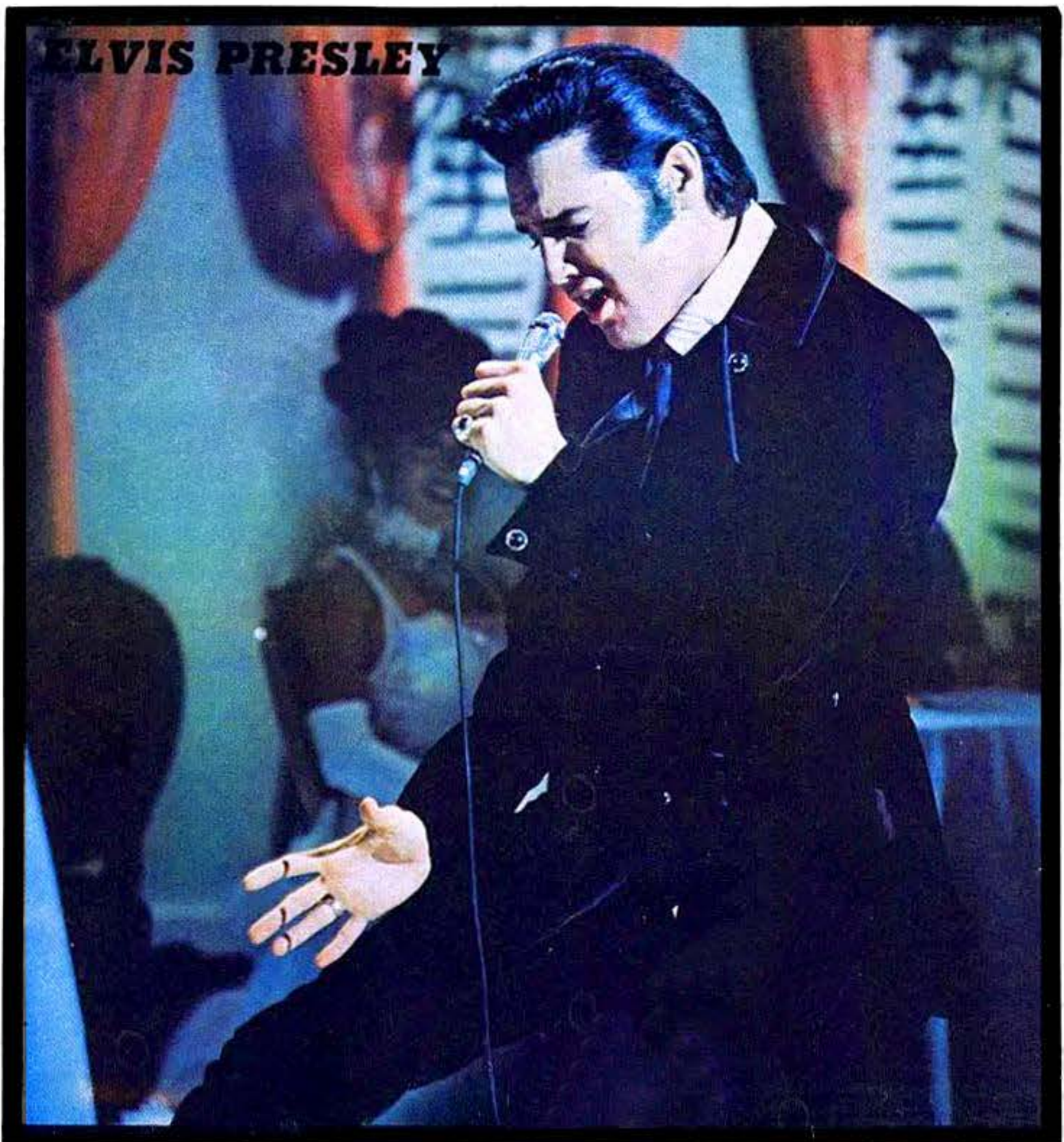
curries; and Phil Chilton, 21, guitar and vocals, who adds books to his addiction to orange juice. Not a bad name for a group, is it? "What shall we call ourselves . . . come on, let's have some ideas from each of you." "Rhubarb rhubarb," says one, being otherwise without an idea. "Eureka—that's IT."



A (1969) 1: Eric Burdon and Alan Price... for Lulu's next how about a revival of Johnny Cash's "I Got Stripes"?... all praise to old-timer Marvin Gaye for giving Tamla its biggest ever U.S. hit with his revival of "I Heard It Through The Grapevine"... Q2: which two of last week's RM chart-tipped singles could, by the changing of one word, be made into completely different hit titles... Monument Records' "Monumental Sounds" ad rather reminds me of the old joke: "Was P. J. Proby's revival of Ben E. King's 'Let The Water Run Down' a diabolical Liberty?"... the old Blues number played by Deep Purple on last week's Late Night Line Up was written by them on the day of the show... why does Status Quo's road manager always answer the phone with the phrase "Head Druid, Stonehenge"?... Ten Years After big fans of the Clouds... the Affinity have cancelled all gigs until March because lead singer Linda Hoyle has a throat infection... Love Sculpture's "Sabre Dance" almost as great a feat of endurance as listening to it is... big disc deals in the offing for the Steamhammer... why does RM's Val Mabbs perspire in the proximity of Chick Churchill?... at the San Francisco Pop Festival Canned Heat played one number that lasted for an hour, and Deep Purple were given a standing ovation by the 48,000-strong audience... Martin Stone of Mighty Baby has been looking like a Jethro Tull for years, says Normal "Head" Jockstrap...

Do Doctor Bop and Rockin' Daddy really like Sooty?... "Sunrise"—first album from Eire Apparent—to be released in February... will Blues Power artistie Jessie James consider waxing Wilson Pickett's "Billy The Kid"?... seen drinking draught coffee in de Hems last week: Gene Lattar... world-wide publishing deal finalised between Head Records and Goody Two Shoes Publishing Company... Pudding Chair Sometime agent K.A. so upset by ugly rumours that he sold his lucky white heather concession... fiery interestink: the new Fugs album "It Crawled Into My Hand, Honest"... Tony Hall predicts Johnnie Walker will soon return to radio and surprise a lot of people... which Locomotive runs on alcohol?... sharing the same Paddington flat for the past six months—Jack Costelloe and Granny's Intentions and Joe Cocker and the Greaseband... Morgan Records' new label "Bluetown" has signed new group the Academy, Pussy and Mother Light... Pudding Chair Sometime rumoured to be working on a two-hour long instrumental version of "Mother Kelly's Doorstep" under the supervision of Crane Woodscrew... on the day Jethro Tull leaves for the States, former lead guitarist Mick Abrahams debuts with his new group... Harmony Grass off to Paris for T.V. and radio dates... isn't it time the Village had a disc release?... Revolution annoyed that all February dates have to be rearranged because of Musicians' Union rulings... is Alvin Lee the biggest Chelsea F.C. fanatic since Peter Jones?... jazz organist Shirley Scott to release her first album, on Atlantic, later this month... amazing number of "pop" hits being re-done by American soul singers...

In America Blue Thumb are distributing life-size cardboard cut-outs of W. C. Fields to publicise the L.P. "Anyone Who Hates Dogs And Children Can't Be All That Bad"... Atlantic Records has started its own underground paper, called Under The Logo... useless information department: John Sebastian's father played classical harmonica... jazzman Don Ellis fast becoming a favourite of many groups—especially in the Birmingham area... why does Mike Rossi refuse to shave off his moustache?... Bakerloo Line are to make their record debut with an album release at the end of the month... nice to see the New Faces at last beginning to get the recognition they deserve... the Shaftesbury Avenue Foot Band currently seeking a tenor-tapper with a bass right foot... all Noel Redding needs to complete the brilliant impersonation is a "glacé smile"... shades of "2001" in Deep Purple's version of "River Deep, Mountain High"... excellent cover design by Alan Aldridge on the Apple L.P. "Under The Jasmine Tree" by the Modern Jazz Quartet... the Face currently seeking further foreign language translations of that famous Japanese phrase "saki toh mi"... nice namechecks for former RM staffers Norman Jopling and Terry Chappell in latest Cashbox magazine



JOHNNY DOESN'T DIG BRITISH RECORDING

DASHING and delicately dapper in his sweeping beret, an exuberant Johnny Johnson was temporarily separated from the rest of the Bandwagon—by about four feet of wall, since they occupy different rooms in their London hotel. The four members of one of the best R & B groups Britain has ever seen were busily collecting themselves, preparing to hop down to the studios and audition a new backing group. Johnny, the Man-of-a-Thousand-Legs, lead singer and miracle footworker, told me why the change in groups had come about: "The group which has backed us throughout our club work has done an excellent job, but we feel it's time for a bigger sound. We've got six weeks left in England, and for a little variety, we thought we'd try for a bit more scope."

... now the Bandwagon are officially labelled, Johnny Johnson and the Bandwagon. What will the public's reaction be and why did the boys decide the extra billing was essential? "We all discussed the possible alteration and came to the conclusion that it would enhance the group as a whole. I do most of the stage work, so it could be possible to add an extra image to people's minds. I hope they take it well. We certainly didn't do it to follow suit with the other recent name changes." Johnny and the group are off home shortly, but just briefly and then they're back—and heaven knows we need them. There is a definite shortage of good R & B on this side of the Atlantic, but they are certainly aiding the situation. LON GODDARD



JOHNNY JOHNSON AND THE BAND WAGON

RECORDING STUDIOS

"I don't care too much for what I've seen of British recording," exclaimed Johnny, "Of course, the bigger name producers and groups consistently turn out good quality sounds, but so many groups who are trying desperately to make a name for themselves often have what talent they possess impaired by the bad mixings or pool balances on their records. In the States, I think there is more chance of having the technical side done properly even on your first release. From what I've seen of the actual facilities for recording, there seems to be everything one could desire in English studios, they just need more people who can use them to advantage. We'll probably be skipping back to the States to do our next single."

Recently, Martha and the Vandellas became Martha Reeves and... while the Supremes have become Diana Ross and...

**NEXT WEEK:
JIM REEVES EXCLUSIVE,
HOLLIES EXCLUSIVE
HERMAN, WILSON PICKETT & PINK FLOYD**

THREE GREAT SONGS!!!

SUMMERTIME GIRL!

recorded by **LOS IBEROS**
on Decca S22869

DANG ME

recorded by **SAM HUTCHIN**
on Bell BLL1044

MOVIN' IN

recorded by **TOBY TWIRL**
on Decca F12867

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