

record MIRROR

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THE HOLLIES and at the top of the page TRAFFIC.

YOUR PAGE ...want to let off steam? Any questions about the scene? Then just drop a line to JAMES CRAIG, LETTERS EDITOR.

Is Sandie the only good girl singer?

THERE can be no doubt that Sandie Shaw is the queen of pop. Her latest single "You've Not Changed" is surely the ultimate in the scene just now as it concerns girl singers. Dusty was played out before she left the Springfields, Lulu should concentrate more on singing and less on giving interviews to papers about the men she loves. Cilla could have been big but with the material she gets, she hasn't a chance. The Supremes, including Diana Ross, should have called their latest "Reflection — of Former Glory", because that's all they have now. And the likes of Joan Baez and Julie Felix . . . the mind rebels against the thought of calling them singers. In Britain, there is no one in the same class and in America possibly the only competition to Sandie is Grace Slick, of Jefferson Airplane.—L. Galbraith, Lance Corporal, 1 Gordons, BFPO 29.

James Craig: You may find you need an armoured suit, corporal.

WEST COAST RAVE?

IN your ubiquitous columns we perceive the names of the Mamas and Papas, the Byrds, the Seeds and other West Coast goodies, but as yet no mention of the Bright Ideas, the biggest thing to hit the Coast since the 1964 Tidal Wave. It amazes me why this duo have escaped attention in this country. "The 4th Awakening of Crumpkin Biddle" was only a local hit but, at the time of writing, "If She Understood" has all the makings of a nationwide smash. I hope it will not be too long before British dealers wake up to Herbaceous Harmony, the successor to the wilting flower-power. — T. E. Bracey, 107 Doles Lane, Findem, Derby.

ELVIS ATTACK . . .

I SUGGEST you have your eyes tested or if you already wear glasses I suggest you have them changed. The girl in the picture with Elvis was not Yvonne

Romaine but Annette Day, the new starlet from London. When you have articles on Elvis the King make sure your literature is correct before printing it. Also why no review on El's new single "There's Always Me?" — I know it is from "Something For Everybody" LP but that is no reason to omit it. It's fantastic and makes Enselbert and Tom sound like nothing on earth. And why so long in publishing your poll results? Other papers do it in a week or two? And why no news of the Elvis Presley Annual Convention? — Pearl Shotbolt, 36 The Ridgeway, Flitwick, Beds.

James Craig: This is what is known as having a go. Apologies for the wrongly captioned Elvis-Yvonne picture — these things, alas, happen when things are printed in a hurry. The new single was reviewed as soon as we got it. The poll results are still being compiled and it's not true that other papers do it quickly — one recent poll was announced eight weeks before the results came in. Record Mirror gives more news on Elvis than anybody else . . . whether he gets in the Top Fifty or not. Okay?



SANDIE SHAW—an RM reader (obviously Sandie's number one fan) praises her and puts down most other girl singers . . .

LOCAL LYRICS

THERE have been many pop songs about American cities — the publicity for them must be priceless especially when a song becomes a standard like "I Left My Heart In San Francisco". Why doesn't an enterprising resort like Torquay have a song competition next summer to collect songs about such a lovely resort? Why not a Blackpool Song Contest? Better still if my own city, Plymouth, had it's own contest — surely the Plymouth Hoe and the Plymouth Sound could excite British songwriters. You printed a picture of the Beatles on our famous Hoe — maybe they'll write us a song. — John Waterfield, 278 Taunton Avenue, Witleigh, Plymouth.

ROTTEN THIEVES

I READ about the Swinging Blue Jeans having £5,000 worth of equipment stolen and I must say it is a rotten thing to happen to them, or any other group. The thieves who steal groups' equipment must be really feeble-minded people and they make me sick. The groups work so hard, giving up

Julie Milliken, 56 Malvern Way, Hastings, Sussex: If any fans of the Ryans would like pictures, 8x10, autographs, posters, records, etc., please write to me. They're all free.

Roy Wilson, 41 Hallyburton Road, Sheffield 2, Yorks: Been trying to remember the title of a record by the Statelites which was in the lower half of the charts earlier this year.

James Craig: "Twas "Guns of Navarone", Roy.

William Smille, 5 Woodlands Drive, Glasgow, C4: Would like to exchange pics and records and correspond with a girl in Los Angeles who digs Love, Doors, etc., Grateful Dead and Mothers of Invention.

Martin C. Smith, 21 Red Lane, Bolton, Lancs: Could anyone please help me get a copy of the Hollies EP "Rockin' Robin" as it is the only Hollies record I've not got.

Kerry Hammer, Empire Hotel, Linthorpe Road, Middlesbrough: Please include my plea for "The Chick" by Lee and Paul (hit of 1950) and "Woo Hoo" by the Rock-atons (hit of 1958). Both were U.S. releases and I'll pay £2 for each.

Derisse Beaumont, PO Box 37, Mhambaayali, Swaziland, South Africa: Are there any boys in England who would like to write to a girl of seventeen? Boys aged between 17 and 20 — and I'll pass on any letters I can't answer to my sisters and friends.

spare time for interviews, and photo and recording sessions besides the fact that they don't get a good sleep, or eat decent meals at proper times and they get repaid by freaks who steal their things. Such people should be put in public stocks and pelted with rotten tomatoes. — E. Heag (Miss), 2 Kearsley Road, Higher Crumpsall, Manchester 8.

KEEP UP C & W

I WRITE to commend you on the features on Country Music in Record Mirror. Great to see an English paper plugging this music. I hope you will keep it going for a long time and feature Waylon Jennings and some of the folk-country artists like George Hamilton IV, the Lonesome Rhodes and Johnny Darrell. I'm sure a lot of your readers would be interested in a great C & W magazine called "Fireball Mail" which is run from here in Toronto. It's packed with information on the artists — a privately run affair and the Waylon Jennings and Sanford Clark fan-clubs are run through it. You can set it in Ensland through Miss Birch, Woolley Close, London, S.W.17. Keep publishing country news! — Leon Sharell, 40B Queen Street East, Toronto 2, Ontario, Canada.

In brief . . .

P. Bennett, 85 Chedworth Crescent, Paulsroove, Portsmouth, Hants: In view of the fact that Sonny and Cher's great singing ability is immensely overlooked in the entertainment world, we in the Sonny and Cher Information and Penfriend Society feel an information bureau should be formed to answer questions about the great duo. For members, send a s.s.c. to us at the above address. The pen-friend section is also in being now.

Viv and Phil, Halesowen, Birmingham: Just like to tell everyone about a fantastic new singer called Keith Shields. He's got the voice and looks to make it and his third record "So Hard Living Without You" has just been released. Un-stop thine ears, people, and listen . . . he's beautiful.

Mick Cooper, 3 Artillery Close, Paulsroove, Portsmouth, Hants: Anyone who remembers the American group, the Fleetwoods and their recordings of "Mr. Blue" and "Come Softly To Me", and appreciates their style and talent, please write to me.

Sue Fram, 49 Kings Drive, Littleover, Derbyshire: I'm desperate. Has anyone the Fortunes three records before "You've Got Your Troubles" . . . "I Love You Caroline", "Look Homeward Ansel", "I Like The Look Of You".

Record Mirror

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SWEDISH POP INVASION ON

THE Swedish pop invasion is on in a big way. A full-length colour pop movie (of unusual realism) from Ola and the Janglers, along with a debut Decca single "I Can Wait", plus promotional items . . . and the Tapes, with a new LP and a national tour starting on October 11. Let's talk Ola and Janglers' talk first. They're described as an obstinate group of youngsters with obstinate music. Each member has complete freedom to do what he likes, on stage and off. This, summed up, means that there is always a lot happening when the boys are on stage.

Ola himself, surname Hakansson, is said to be very temperamental. The sort of cove who is angry one moment, ready to wrap the microphone stand round anybody's neck, and the next moment all calm and serene. And much of the group's material is penned by Claes af Geijerstam ("Clabbe"), a sensitive sort of musician and very tall with it.

Between them, they've had ten hit singles and four smash LP's. They've also toured Norway, Denmark, Holland, France, Spain and Austria. Now they want to "capture" Britain. That film, by the way, should be released here, though no date as yet. A sensitive, beat-riden, story of a romance between Ola and a repertory actress. With bedroom shots much more . . . well, mature!—than anything we've ever done in a pop movie.

Which brings me to the Tapes, who have their latest "Treat Her Like A Lady" out on Parlophone (October 6), just in time for their tour. They formed up in 1963, on the West Coast of Sweden, won a pop contest the following year and were hailed as "The Beatles of the West Coast". They made their first disc, "Sleep Little Girl!" in a cellar in Gothenburg and it was an instant hit.

Their tour of Britain includes visits to Wales and Ireland and goes on from October 11 to November 4, when they finish at Billy Walker's "Uppercut Club" at Stratford, London, E.



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A DIFFERENT CAT

AT the moment Cat Stevens could no doubt walk around the West End for hours and not be recognised. Not that he doesn't have a famous face, mind you — he has... but when I saw him his features were hidden by a lush growth of black beard and a large pair of equally black sunglasses.

He was accompanied by his protégé Peter Janes. Cat is his recording manager and is delighted with his new role. "Peter and I have been friends for four years and we were originally going to start out together as a duo. His new name was the result of a mis-spelling on an acetate and we just went on and used it."

"His first record is called 'Emperors And Armies' and CBS are releasing it on October 12, which is unusual. The company always release their singles on Fridays — but they didn't like the idea of issuing discs on Friday, 13. I'm inclined to agree with them, there are some things I wouldn't like to risk. Peter wrote the number himself and I don't think I'd record anyone who didn't write music — they must contribute to themselves. I've also recorded an artiste called Sacha Caro and he writes his own material, too."

"Peter's material is published by Ionic Music and he's handled by Doric management — and I have a hand in that."

In fact, Cat is completely wrapped up with producing — and his songwriting is taking a back seat at the moment. But as he has had such phenomenal success as a songwriter, I was curious to know when he wrote his first number.

"I wrote a song, I remember, without a guitar — with the aid of a friend of mine's piano. I was about 12 at the time. It was called 'Darling No' — and if I was to repeat those words

And he did. But I won't. "Yes, that was the very first time I wrote and I did it just for a laugh. Everybody at one time has tried their hand at writing poems or songs."

"But I didn't bother writing again for years. It was art, drawing and painting that interested me, songwriting didn't enter into it. It was art all the way from very early childhood. I wanted to be a cartoonist for a paper — a social observer, like Vicky. Looking back, some of my simple ideas were beautiful... a child's simple ideas."

"But I've given up car-

tdons now and taken up watercolours. I think of the outstanding parts of my life and jot them down on paper, then I paint a picture. The first one I've done shows a nun from my primary school, a lion (that's my star sign — Leo) and a pub! I remember parts of places and times and get a picture down. When I've got several down I'll maybe start on a big picture incorporating everything concerned with my life. It'll take all my life to do — maybe I'll only finish it on my deathbed."

Cat's interest in social comment via cartoons must have triggered off his sudden excitement in songwriting when he was 15 — because he heard Bob Dylan's "The Times They Are A Changing". He became aware of a new medium for social comment — "Yes, that record really influenced me. At the beginning of my fifteenth year it was the beginning of the Beat craze, and that really excited me, too. I used to go down to the Scene Club, you know, in Ham Yard. For the first time I became aware that there was a record shop near where I live and I bought records by Jimmy Reed, The Miracles, Ike & Tina Turner and Leadbelly. Leadbelly was my idol, he still is."

"I bought an £8 guitar, Italian make, but it was too difficult for me to play — so I bought a book and made myself learn. Listening to Dylan — the Folk type material and social comment, it all seemed to click with me."

"Even now, words are still very important to me. Really, I can look back on my songs and I don't think one was really made up. They were all happenings to me. I don't kid myself, I'm no genius — someone may say something to me and I use it as a title."

Despite the interest in lyrics, Cat also realises the essential importance of the music — and in the future will be writing some musical scores.

"I write for the people, via myself. I wouldn't write something that people wouldn't understand. I want them to say 'Yes, I feel that too.' But, as I said — lately I've pushed songwriting into the background and producing is taking up all of my time."

If enthusiasm is anything to go by, Cat will be equally successful as a producer as he has been as a songwriter and singer.

BILL HARRY



CAT STEVENS—he's grown a beard, but here's Lon Goddard's interpretation of him.

'Spotlight on Lou Rawls y'all!'

"SPOTLIGHT on Lou Rawls, Y'all" yells Arthur Conley on his "Sweet Soul Music" hit single. All of the other names on the single are well-known here — James Brown, Otis Redding, Sam & Dave. Just who is the mysterious Lou Rawls? And what has he done to be included among the greatest R & B names. Here's the answers...

I spoke to Lou at a press reception given for him at EMI house. Lou was looking confident and relaxed. In fact he was the only person at his own reception who wasn't drinking, smoking, or eating.

"Yeah, that was quite good," he laughed, when we talked about Arthur Conley's tribute. "Of course you know that Sam Cooke wrote that song years ago and called it 'Yeah Man' I grew up with Sam. We used to sing in Church together. Now this thing about Church... well, I started singing in the gospel choir when I was about seven. I had no choice. If I didn't go to church, then I couldn't go out during the week. I couldn't stay out after dark or go to the movies on Saturday. That was for several years... so of course I went to church regularly on Sundays and sang in the choir. That's how Sam and I grew up together. We sang together and formed groups together."

"I parted company from Sam — in the gospel field that is, in 1958 when we were involved in a car smash. We were both seriously injured and nearly died together. I was in a coma for weeks. I didn't work at all during 1959 because I had to recover from brain injuries I received."

Lou went on to say how he was the "second voice" on so many later hits by the late Sam Cooke. Hits like "Bring It On Home To Me", "Having A Party" and "That's Where It's At". For Lou, it was a great tragedy when Sam was killed some four years ago in a shooting incident.

"Sam was a wonderful guy," said Lou. "It really shook me when he was killed."

It was about the time of Sam Cooke's huge solo disc success that Lou first made the acquaintance of some names which were then not too big, but which are now enormous. Lou Adler, Herb Albert and Lou Rawls were buddies together with Sam Cooke.

Lou Adler, Herb and Sam wrote songs under the name of "Barbara Campbell" — songs like "Only Sixteen" (a number one hit here for Craig Douglas) and a minor hit for Sam Cooke) and "Wonderful World" (a million-seller for Herman, and one of Sam Cooke's biggest-ever U.S. hits). The cars



LOU RAWLS—been around for a long time, and has some interesting things to say... (RM pic)

they drove at the time, according to Lou, were a '54 Ford for Herb Albert, a '49 Pontiac for Lou Rawls and a '56 Chev. for Lou Adler. Later they all met success in different fields. Herb Albert as... well you know! Lou Adler discovered the Mamas and Papas, and Lou Rawls made solo discs starting in 1960. He stined with Capitol in 1961 and made an album called "Stormy Monday" with jazz pianist Les McCann. After that he progressed to the heights he has reached now — being acclaimed as one of America's most popular R & B singers. Yet Lou cannot fit himself into any category.

"I've been called folk, blues, pop, R & B and soul. Yet I've always been singing the same thing, the same style. I make the song fit my style, rather than make me fit the song. Up until about a year ago I'd preferred the older songs, because the lyrics are that much more expressive. But now, well, better songs are coming along, with cats like Lennon and McCartney, etc. I've been told that in Britain I'm more of an in-crowd singer. Maybe so. I hope I can break out here more, as I've been able to do in the States."

Lou's new single here is "Hard To Get Think Called Love" and with any luck it'll show the record buyers why he is included in the list of America's greatest soul/folk/pop/blues/R & B singers...

NORMAN JOPLIN



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THE Vanilla Fudge are now off the bill of their first-ever British tour with opening on Thursday of last week at Finsbury Park Astoria. The group were sharing top-billing with The Traffic, who will now be continuing the tour with guest artists.

I'm told that the boys decided to cancel their appearances on the tour because of Mike Stein's illness, although they will make selected London club appearances in addition to radio and television dates and some Continental work. I met Mark on his arrival here and he told me that he considered that the British were more musically aware than the Americans.

He said: "Eventually, I hope to play for nothing, although I don't know whether the rest of the guys feel that way. But I don't worry about anything else but my music, as long as I have a modest amount to get by on. Security to me is the security of being happy, the security of satisfaction."

"I think the group can be great enough to let the whole world see what we can do, as far as ideas and being aware of what's going on around them is concerned. On our next album we try to put this point across very clearly. We're doing Sonny Bono's 'The Seal Goes On' and numbers by various artists — but none of our own material because people wouldn't understand it. We don't use original material because of our approach to music, we like to put our style across on other people's songs."

"We particularly want to appeal to the nine-to-five, middle-class people, although we can't blame them for being what they are. They haven't been exposed to anything but their immediate environment and as long as they have a steady job they're happy."

"Music has been my whole life since I was knee high and when I

play, it reflects my personality and attitude. I've been in the business professionally since I was nine years old. I played accordion for two years at benefits here and there, parties and things. Then I took up guitar when I was twelve and taught myself to play. Then I came in strictly vocal groups for a few years. I was forced into playing the organ — but once I began playing it I fell in love with it and practised it as much as I could.

"Tim (Bogert) and I were in three or four discotheque groups, but got frustrated with what we were doing. We left the group and then picked up Vince (Martelli) and Carmine (Appici). But our music didn't really come together until last December. Then we really started doing the music we're doing now."

"We like to take a piece of music and show people what can really be done with a three-minute song. We want to give it much more feeling and show there's really a lot more to be done. It's really an analogy on life."

POP SHORTS

KEY HOWARD and **ALAN BLANK** key off to the States this week to negotiate U.D. tour for Dave Dee... Whilst returning from the States last week Scott Walker was arrested at a party in Copenhagen when the Drug Squad swooped down. He was released after several hours. Tony and Jackie Hatch appear on an hour long German television show "The Music People" on November 6. Ten Years After will appear with The Vanilla Fudge and The Electric Prunes at the Plaza, Brooklyn on October 23, during their U.S. promotional tour... The Herd are off to the States for 14 days on January 8. Whilst there they will appear on TV and Radio show and make several college dates. They then go to California to appear in six half-hour colour TV shows entitled "By British — New Wave"... First album on the new Marmalade label will be "We Are Ever So Clean" by The Blossom Toes, issued in November... Mike Quinn has now signed with New Enterprise... "Toyland" — new Alata Brown single released on October 27.

Bee Gees for Saville spot

THE Bee Gees will appear throughout the whole of the half of the Saville Sunday concert on November 19. They will be supported by a 30-piece orchestra and, when performing, their next release "World" will have 25 extras in a tableau.

Title of their forthcoming Southern Television programme is "Cucumber Castle". In December they will be appearing on BBC TV's "The Jubilee" performing their new "World" and "Birdie Told Me."

'Benders replace Fudge

THE Mindbenders were immediately booked for five appearances on The Traffic's current tour when The Vanilla Fudge opted out. They appear at Birmingham this Wednesday (11th) and at Leicester (15) and Ipswich (17). They travel to Sweden at the beginning of November, then appear on television in Brussels on November 4.

Their follow-up to "The Letter" will be released on November 17 and is a Graham Gouldman composition entitled "Schoolgirl".

New singles from Jimi Hendrix, Donovan, the DC-5, Marvin and Tammi & John Walker

A MONG the new singles to be released on the week ending October 20th are ones by Jimi Hendrix & Curtis Knight, Brenda Lee, Barry McGuire, Tommie Roe, Andy Stewart, The Dave Clark Five, Lee Dorsey, Marvin Gaye & Tammi Terrell, Stevie Wonder, John Walker, Madeline Bell, Kenny Ball and Donovan.

All the singles to be released this week are as follows: DECCA: John Mayall's Bluesbreakers — "Suspicious"; DERAM: Timebox — "Don't Make Promises"; Sg. Rays — "White I'm Here"; LONDON: Jimi Hendrix & Curtis Knight — "Hush Now"; BRUNSWICK: Brenda Lee — "Where's the Melody"; MONUMENT: Sam Baker — "I Believe in You"; RCA: Barry McGuire — "Masters of Mystery"; Frank Sinatra, Jun — "Building with My Sleep"; C.B.S. Roy Harper — "Mid-Spring Dithering"; The Buckinghams — "Hey Baby"; The Monkees — "I'm a Believer"; Joann Bon & the Coquettes — "I'll Release You"; Mary McCarthy — "Happy Days, and Lonely Nights"; Souther's Bob Rogers — "Among My Souvenirs"; Bob & Carol — "Cat Named Jim"; Jackie Lomax —

"Genuine Imitation Life"; H.M.V. Tommie Roe — "Melancholy Mood"; The Gandymen — "George Pines"; Andy Stewart — "The Tartan Ribbon"; Tales of Justice — "Albert. (The Sunflower)";

COLUMBIA: The Dave Clark Five — "Everybody Knows"; PAVLO PIONE: Barbara Ruskin — "Come Into My Arms Again"; STATE: SIOB: Lee Dorsey — "Go-Go-Git"; The Elastic Band — "Spazz"; Soul Survivors — "Expressway To Your Heart"; TAMLA MOTOWN: Marvin Gaye & Tammi Terrell — "Your Precious Love"; Stevie Wonder — "I'm Wondering"; MARMALADE: "Chris Barber's Band — "Catalca"; POLYDOR: Garry James — "Teddy Bear"; PHILIPS: John Walker — "If I Promise"; Madeline Bell — "Ensure Me Gone"; The Living Daylights — "Halo Maria"; E.Y.E. The Ferris Wheel — "Can't Break the Habit"; Tony Jordan — "The Wind Calls"; Kenny Ball & His Jazzmen — "Before I Was a Man"; Donovan — "There Is a Mountain"; IRISH SINGLE: The Readers — "Banks of the Ohio"; M. & M. Jimmie Rodgers — "Child of Clay"; B. T. PUPPY: The Happenings — "Why Do Fools Fall in Love".



High jinks for SONNY AND CHER with DAVID MCCALLUM

Hendrix and Brown triumph at the Saville Theatre . . .

A S the sun was setting slowly in the west, and the seagulls were flying softly over Sorrento, and throughout Britain the police were making a last minute check on their breathalizer equipment, yet another incredible show was being presented at the Saville. A show of immense proportions, starring the already massive Jimi Hendrix, and the soon to be massive Arthur Brown.

The show was opened by Chris Chandler's latest discovery, Eric Apparent, who didn't do at all badly considering it was their first major gig. A nice sound but little personality. The Herd, on the other hand showed a lot of personality, and gave quite an impressive performance. I've rated this group for a long time, and I'm glad to see that they are at last beginning to go places — it's a pity that Sunday's Saville audience weren't in a particularly receptive mood. It makes it difficult for the sup-

porting acts when the audience appear to be intolerant of anything but the stars of the show — I'm talking about the small section of the audience which love, beauty and flower-power seems to have overlooked.

Arthur Brown. A great voice. A great showman. Some great ideas. Very frightening and very funny. He's got a knockout performance which must have pushed him quite a few rungs up the beanstalk of success — I think Mr. Brown will soon be pushing a personality as J. Hendrix Esq. And talking about Jimi Hendrix — well it's not a thing to talk about, if you haven't seen him live you've missed out on one of the greatest experiences ever. Arthur seems to excel at the Saville, and his performance last week was as good as any I've seen. Definitely a mindblowing Experience. **DEREK BOLTWOOD**

Country Music Charts

COUNTRY L.P.s.	COUNTRY SINGLES
1 MY KIND OF COUNTRY 1 Marty Robbins (CBS)	1 THE LAST WALZ 1 Engelbert Humperdinck (Decca)
2 COUNTRY MY WAY 2 Nancy Sinatra (Reprise)	2 FIVE LITTLE FINGERS 2 Frankie McBride (Emerald)
3 THE BEST OF SONNY JAMES 3 Sonny James (Capitol)	3 MY ELUSIVE DREAMS 3 Tammy Wynette and David Houston (Columbia)
4 WHAT AM I GONNA DO NOW 4 Ferlin Husky (Capitol)	4 ODE TO BILLY JOE 4 Bobbie Gentry (Capitol)
5 GREEN GRASS OF HOME 5 Tom Jones (Decca)	5 TONIGHT CARMEN 5 Marty Robbins (CBS)
6 THE BEST OF HANK THOMPSON 6 Hank Thompson (Warner Bros.)	6 ALL MY LOVE 6 Don Gibson (RCA-Victor)
7 THE STREETS OF BALTIMORE 7 Bobby Bare (RCA)	7 LAURA 7 Leon Ashley (Fontana)
8 COUNTRY MUSIC HALL OF FAME VOL. 9 8 Various (London)	8 LITTLE OLD WINE DRINKER ME 8 Robert Mitchum (Monument)
9 COUNTRY MUSIC HALL OF FAME VOL. 10 9 Various (London)	9 THERE GOES MY EVERYTHING 9 Engelbert Humperdinck (Decca)
10 THE BEST OF JEAN SHEPARD 10 Jean Shepard (Capitol)	10 HAFTA LUEGO 10 Hank Locklin (RCA)



DUNCAN JOHNSON

TWENTY-NINE-year-old Canadian D.J. Duncan Johnson is restless. A nominal singer standing in one place for too long. Born in Toronto, Duncan didn't want to settle down in a job in his own locality like his four brothers and three sisters. "I left school before I was fifteen because I was a lot of places I hadn't seen in fact, I hadn't seen any place. My mother was a school teacher and thought everyone should go to school — but I changed that. Although the official leaving age was sixteen I was able to leave to become a printer's apprentice. Soon after my sixteenth birthday I left home to hitch-hike around Canada and the States. I worked when I had to and lived good when I had some money. I'd buy a car and drive to another town and when I'd run out of money I'd sell the car and get a job. Mostly I didn't work for five years because I'd invariably get a job where I'd work twelve hours a day seven days a week and earn a lot of money in a short time. "When I got to the West Coast of Canada, I decided to go on the Dole for the winter and spend all my time in the library playing chess and reading. I met a French-Canadian who convinced me that radio was the easiest job in the world because you just had to sit there and talk. So I found a little town and went to the boss of the radio station and got a job straight away. After six months I left to become programme director of another station and stayed for a year. A friend of mine got a job in Bermuda and suggested I join the radio station there. It didn't even know where Bermuda was — but I wrote off and they sent me a plane ticket. It was the easiest job I ever had in my life. But after a while it got a bit monotonous — and Bermuda's

such a small place — so I got a boat to Britain. Mike Lennox was there and he wanted to come to Britain with me but he couldn't afford it.

"The first job I got here was in a wine cellar in Earl's Court. Then I started doing film extra work and commercials — and occasionally doing disc jockey work at ballrooms. I read about Radio London, applied for a job and got it. I was there a year and a half, doing everything. I didn't have a regular programme because I didn't want to appear at the same time each day, I preferred being a relief disc jockey.

"Then Radio London was supposed to take over Radio City and there was asked to be programme director. But there were several incidents — including the boarding of the station. I didn't want to be the associate producer. I went off to the Knokke-Le-Zoute festival in Belgium. After that I dropped the idea of working on pirate radio, it no longer had any fascination for me.

"So I went back to making commercials again and became a partner in a photographic studio. In the meantime I made some singles for the BBC and Radio Luxembourg. "When Radio One started I didn't think I'd have much chance getting in — but THEY'VE phoned ME! So now I do "Mid Day Spin" and "Crack The Cue" and I feel like my favourite football team Queens Park Rangers — they're winning too!" **BILL HARRY.**

Extra-long West single

THE next single from the Mark Wirtz/Keith West "Excerpt From A Teenage Opera" is entitled "Sane" and will be released in mid-November. Main vocals will be by Keith and five-year-old Penny Gold. The single will be 51 minutes long. Keith West is currently waxing his first solo album.

Davy Jones digs playground disc

NEW group The Playground were naturally delighted with the telegram they received from Davy Jones concerning their first release. It read: "Congratulations on MGM contract. Listened to new release, 'At The Zoo'. Both myself and other Monkees think it's a smash. God is Love. Davy Jones."

Dave Dee—producer!

DAVE DEE is to produce records independently for Double R Productions and the discs will be released on the Camp label. The first group to be produced by Dave will be Sons and Lovers. New artists with Double R Productions include Amory Kane and Terry Durham.

Troggs newie—lucky release?

FRIDAY 13th may prove a lucky day for the Troggs for it marks the release of their new disc, a Reg Presley composition "Love Is All Around". Television and radio dates so far confirmed for the group include "Parade of The Pops" (Oct. 11), "Saturday Club" (Oct. 16), "Crackerjack" (Oct. 26) and "Pop North" (Oct. 30). We understand the group are also likely to appear on "Top Of The Pops" later this month.

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MAMAS AND PAPAS ARE OFF TO

Majorca

'THERE ARE LOTS OF PHONIES THERE, AND WE LOVE PHONIES'

IT was one of those hasty, confused press conferences. Publicist Les Perrin was wandering about looking even more worried than usual, mostly because he'd only hired the hall for a short time and a whole gang of reporters and photographers seemed to have settled down for the afternoon with the Mamas And The Papas.

The star of the occasion was, of course, Cass Elliott — fresh from jail, and court, where the case against her (alleged theft of a blanket or two from a hotel) had been dismissed. Cass was holding forth with clear, confident voice. Among



SCOTT — here too.

the things I heard were: "All the police were very nice to me, most courteous. And so young. I saw a lot of patrolmen and none was as old as 35. They were very attractive! . . . I thought it was very unfair I had to go to jail and couldn't get out on bail . . . No, I didn't say I wouldn't sue. All I'm saying is that I'm not thinking about suing at the moment. But I may do later. I feel I've been wronged and you know the saying — Hell hath no fury like a woman scorned!"

Cass said a whole lot of other things besides but I didn't note them down because all the other newspapermen were busy

scribbling away. I also had another reason for not paying attention: the beautiful Michelle Gilliam was also there. She just sat, smoking a little, smiling a lot — and it was almost impossible to concentrate on much else. Feeling guilty, I forced myself to concentrate on other matters by talking to her husband, John Phillips, the group's leader — who pointed out that the whole court-case business had been a most depressing experience for all of them, not just poor Cass who'd had to spend a night in the cells. "Michelle got quite hysterical and was crying outside the police station," he said. "She's five months pregnant too. It was very worrying."

But with their problems over, John explained that they were looking forward to settling down to the relatively simple life on Majorca. "We'd just got stale. We were recording some material in our own new, eight-track studio we'd just had built. Suddenly we realised we had nothing new to record. It was the end of an era for us. We could go on for years probably, making \$20,000 a night, but it would be the same old routine, without adventure."

"So we're taking time off, maybe a year, to think about a new approach. Our sound evolved when we were in the Virgin Islands some years ago and now, in sense, we've come full circle, which is why we're off to a Mediterranean island. Why Majorca? Well, there are lots of phonies there, and we love phonies. There's also plenty of jungle, as well as night life."

Asked how he came to be such a successful musical arranger, John said: "I don't know. Never had any training. I just picked



THE MAMAS AND PAPAS — they say they were going 'style' — and now they're off to Majorca.

it up and, whenever I was with friends who could sing, I wrote parts and handed them around. Really, I got into the pop business by accident. My parents sent me to the Naval Academy at Annapolis when I was 18. It makes me shudder to think of it now. I used to play guitar in my spare time and I had my guitar taken away from me. That's

when I knew for sure I was in the wrong place and eventually I managed to get a medical discharge. After which I headed for New York, hung around the cafes in Greenwich Village and gradually drifted into show business. It's all been an adventure."

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

Big name albums this week by Joan Baez, Young Rascals, the Dubliners, Aretha, James Brown & Tim Hardin



JOAN BAEZ—her new LP includes songs written by everyone EXCEPT Bob Dylan.

JOAN BAEZ "Joan" — Be Not Too Hard; Eleanor Rigby; Turquoise; La Colombe — The Dove; Dangling Conversation; North; Children of Darkness; The Greenwood Side; If You Were A Carpenter; Annabel Lee; Siskin Bride (Fontana TFL 6682).

COMPOSER credits on this range from Paul Simon, John Lennon, Paul McCartney, Donovan, Tim Hardin, Jacques Brel and Edgar Allan Poe. Therefore you can bet the songs are good. And if Joan's bell-like, beautiful voice appeals to you, try this album.

THE DUBLINERS "More Of The Hard Stuff" (Major Minor MMLP).

IT'S amazing, the way that the Dubliners have made their alcohol drenched music become so popular in the midst of the drug-influenced pop scene. But their songs are honest and refresh-

ing, and rough enough to wield a good sharp edge. Try the story of Treacherous Jenny in "Whiskey In The Jar", or their revival of the old Slim Dusty hit "A Pub With No Beer".

ARETHA FRANKLIN "Aretha Arrives" — Satisfaction; You are My Sunshine; Never Let Me Go; 96 Tears; Prove It; Night Life; That's Life; I Wonder; Ain't Nobody (Gonna Turn Me Around); Going Down Slow; Baby, I Love You (Atlantic 587683).

SOMETIMES I listen to Aretha and wonder just why she has arrived — so quickly — at where she is. Then I hear something like "Prove It", which is so good, such deep-down and meaningful soul, that it would be worth buying this album for that one track. Her distinctive voice and style are inimitable.



THE YOUNG RASCALS "Groovin'" — A Girl Like You; Find Somebody; I'm So Happy Now; Sueno; How Can I Be Sure; Groovin'; If You Knew; I Don't Love You Anymore; You Better Run; A Place In The Sun; It's Love (Atlantic 587674).

THE RASCALS have a good album here — like most of their records it is very well made, and most of the tunes take a few plays to grow on you. But apart from the singles you've already heard, try "Sueno" or "It's Love". Most of this is self-penned and the Rascals' songs admirably suit their own style.

JAMES BROWN "Raw Soul" — Bring It Up; Don't Be A Drop-Out; Till Then; Tell Me That You Love Me; Yours And Mine; Money Won't Change You, Parts 1 & 2; Only You; The Nearness Of You; Nobody Knows; Stone Fox (Pye Int. NPL 25183).

A VARIETY of different styles from James. Some of his singles are included here, but so are gentle ballads like "Till Then", which give James a chance to exercise some of his vocal gymnastics. The cover is a good psychedelic pic of James in a soul box. The 'live' recording of "Tell Me That You Love Me" is a bit out of place though I thought.

TIM HARDIN "Tim Hardin 2" — If I Were A Carpenter; Reel Ballroom; Black Sheep Boy; You Upset The Grace Of Living When You Lie; Speak Like A Child; See Where You Are And Get Out; It's Hard To Believe In Love For Long; Tribute To Hank Williams; Lady Came From Baltimore; Baby Close Its Eyes (verve VLP 6602).

TIM HARDIN'S first record was good. This one is just too much. From the oriental sounds of "If I Were A Carpenter", to the equally poignant "You Upset The Grace Of Living", this is a fabulous LP — anyone who likes folk will tap this up. Everything is so plaintive and so beautifully arranged and performed.

FRANKIE VALLI "Frankie Valli Solo" — My Funny Valentine; Cry For Me; (You're Gonna) Hurt Yourself; Ivy; Secret Love; Can't Take My Eyes Off You; My Mother's Eyes; This Is God's Day; The Sun Ain't Gonna Shine (Anymore); The Trouble With Me; The Proud One; You're Ready Now (Phillips BL 7814).

FRANKIE is the dominant fourth of the Four Seasons. His falsetto tones put more money into the group coffers through his solo records, and the singles have been collected together and bunched into this LP, which represents some of the best material Frankie has ever recorded, with or without the rest. His "Hurt Yourself" and the U.S. chart-topping "Can't Take My Eyes Off You" are adventurous and clever pop tunes, while "The Proud One" is a plaintive beauty which should have been a hit.

THE JOHN SCHROEDER ORCHESTRA "The Dolly Catcher" — The Dolly Catcher; San Francisco (Flowers In Your Hair); Explosive Corrosive Joseph; To Wendy With Love; Epistle To Dippy; She'd Rather Be With Me; Softly Softly (After The Love In The Sky With Diamonds); I Was Made To Love Her; Up, Up And Away; But

She Ran The Other Way; Things I Should Have Said (Pye NPL 38036).

SOME entrancing orchestral music here, subtle and played with a certain amount of humorous charm. Actually I could do with playing this record sometimes, to see whether or not it works (Wood Green Rhythm Rendezvous), and the arrangements are seductive enough to maybe work. It's interesting musically and the sleeve notes, amusingly written, are descriptively good.

RAYMONDE LEFEVRE AND ORCHESTRA — A Whiter Shade Of Pale; Amo Celine; Think Of Summer; Release Me; Noire Romain; Puppet On A String; L'important C'est La Rose; Nous Ne Sortirons Qu'au Printemps; Quand On Revient; Groovin'; Adios Amor; Les Gens Du Nord (Major Minor MMLPM).

SORRY we're late reviewing this one, which has been aired and became a hit some weeks back. Raymonde Lefevre's work has

a lovely late-night sound, gentle strings, and a continental allure. Good record, and deserving of its success.

FREDDIE AND THE DREAMERS "You Were Made For Me" — Jailer; Bring Me Water; It Doesn't Matter Anymore; Tell Me When; Cut Across Shorty; I'll Never Dance Again; What'd I Say; See You Later Alligator; Early In The Morning; I Think Of You; Only You; Johnny B. Goode; I Don't Love You Anymore; Say It Isn't True; Write Me A Letter (Music For Pleasure MFI 1168).

An album from the era of Mersey chart domination—as you can see from most of the titles, Freddie and the boys put their own interpretation on to a lot of already familiar songs from earlier in the beat era. His style is pleasant and everything is well performed. Probably more for nostalgia value than anything else, Freddie has improved since then, even though he doesn't make hits any more.

rapid reviews

COMEDY fans will delight in the latest **ZERO MOSTEL** album "Songs My Mother Never Sang" — a very funny album this, with tracks like "I Was An Incubator Baby" and "God Bless Everything In The U.S.A." on Fontana TFL 6076. But a switch to folk — try **THE SPINNERS** (Fontana STL 5431) and it's called "Another LP by The Spinners." Maybe it's strictly for their fans, but the English folk items still sound fine. Philips re-issue "The FOUR SEASONS Xmas Album" (Phillips BL 7735), which includes their "Santa Claus Is Coming To Town" hit.

CHARLES LLOYD seems to be the only jazz musician acceptable to the hippies — he's very talented (Atlantic 587077) both musically and commercially. **THE SECOND CITY SPIRITUAL** and "Thomas Yates" have a pretty cover (CBS 63094) and a weird record. Try "China Clay".

Carl Nielsen's Concerto for violin and orchestra is performed by **YEHUDI MENUHIN** on MFP 2079—one of the most unusually constructed concertos ever written. Also featured are extracts from Nielsen's "Aladdin". Shostakovich is very "in" at the moment and his Symphony No. 1 in F Major Op 10 is now available on MFP 2080. On the same disc is Prokofiev's "Scythian Suite". They're performed by **ORCHESTRA NATIONAL DE LA RADIO-DIFFUSION FRANCAISE** conducted by **IVOR MARKEVITCH**.

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YOUR GUIDE TO THIS WEEK'S NEW SINGLES

JOHN'S CHILDREN

Go-Go Girl: Jagged Time Lapse (Track 604010). These boys have so much going for them that they actually deserve a hit. This starts rather in old-school style, yet updated — if you understand me. Wordless chanting a lot of the time, but with explosions of sound, plus organ, mid-way. It's rather clever but I don't think it's a massive hit. Flip: Guitar-intro and quite good lyrics.

TOP FIFTY TIP

PAUL AND BARRY RYAN

Heartbreaker: Night Time (MGM 1354) The old song gets a pretty up-to-date hip-hip-hip (in style) treatment. The boys, with chorus chanting in the background, get a robust sort of sound going, swinging along with a fine arrangement — brassy and bouncy. It really is a catchy oldie and might do them a lot of good. But a mile square. Flip: Softer and more easily-paced. Rippling.

TOP FIFTY TIP

THE IVY LEAGUE: Thank You For Loving Me: In The Not Too Distant Future (Pye 17386). Another first-class recording by a magnificent group. But alas! They don't always make the charts. This is tremendously classy. ★★

ICE: Anniversary Of Love: So Many Times (Decca F 12590). Unknown group but on a record which is very well-produced and has an earthy charm to it. This one could break through... and easily. ★★

EPISODE SIX: I Can See Through You: When I Fall In Love (Pye 17378). Great group, who could have made it before. But this one, with male-dominated scene, may not be the one. Good, though. ★★

SHIRLEY ABICAR: So Goes Love: Carnival (Pye 17389). Hard edge to Shirley's fantastic vocal here. This girl really is tremendous. I think I'm in love. ★★

TOMMY BOYCE AND BOBBY HART: Sometimes She's A Little Girl (A and M 710). Old-style rock opening and the boys, who have written hits for the Monkees, work over the song, from an LP, in similar style, but with lightness here and there. ★★

TONY SIMON: Gimme Little Sign: Never Too Much Love (Track 604012). Fair enough song, here. But it builds to a rather old-style way, which doesn't detract from a current hit song in the States. Worth a spin. ★★

EDGE CUTLER AND THE WURZELS: All Over The Mendip: My Thrashing Machine (Columbia DB 8277). West-country single, with a marvellous sense of fun going through. Should be played in my local saloon bar. ★★

LOS BRAVOS: Like Nobody Else: Wearing A Smile (Decca F 22682). Tempted to tip this, I was. A Bee Gee song and the boys back that urgent-pitched sort of style. It builds excitingly. I commend it. ★★

THE LEWIS AND CLARKE EXPEDITION: I Feel Good (I Feel Bad): Blue Revelations (RCA Victor 1633). Group hotly tipped by Peter Turk, but I doubt if this is the one for Britain. Good-time party spirits, with off-beat backing instrumentation. Lots of lah-lahs. ★★

PETER JAMES: Emperors and Armies: Go Home Ulla (CBS 203040). Cat Stevens produced this—and Peter comes across well as a refined sort of fairy-tale pedlar... it has a grow-on-you appeal which could click. ★★

THE MUSIC EXPLOSION: Sunshine Games: Can't Stop Now (Stateside SS 2844). Persistent sort of beats with lots of cymbals and a raw edge attack from a so-so group. ★★

MUSKETEER GRIPWEED AND THE THIRD GROUP: How I Won The War: Aftermath (United Artists UP 1196). John Lennon speaks a bit here on a sound-track single from the film of the same name. Novelty and souvenir value. ★★

DUFFY POWER: Dave O'Brien: July Tree (Parlophone R 1361). Liked this a lot. Like Duffy's urgent style. Like this number which is off-beat to say the least. Not overpoweringly bluesy, but the feel is there. ★★

ROLF HARRIS: I've Never Seen Anything Like It: Willy, Willy (Columbia DB 8285). Rolf in his "Dr. No" boney cockney style like song from the upcoming "Dr. No". Quite a nice, Bricusse-penned. ★★

MUD: Flower Power: You're My Mother (CBS 203002). Contest-winning group on a topical song and featuring some above-average harmonies and this one really should do well indeed. ★★

BRIAN POOLE: Just How Loud: The Other Side Of The Sky (CBS 3905). Excellent. Honest. It's excellent. Brian features this in his cabaret act and it's a fine song, beautifully put across and with a lot of commercial pull. Hope it clicks big. ★★

THE FAMILY: Scene Through The Eyes Of A Gypsy Woman (Liberty LBF 1563). Lots of promise in this group. A cleverly commercial top deck and imaginative Jimmy Miller production. Almost eerie in part. Do hear it. ★★

THE EQUALS: Give Me A Little More (Mercury 138). A lovely Night (President PT 138). I like this group, liked their LP. This is a slow number, well-sung and could break given a little bit of dee-jay help. ★★

First of the new Columbia Blue Beat releases shows the style and enthusiasm we can expect in months to come. There is "Jesse James Blues Again" by the Blue Beats, which is mainly instrumental but with bullet-sounds and shouted phrases. Good authentic atmosphere built up... rather a toe-tapper. And there is LAUREL ATKEN (Columbia Blue Beat DB 102), on "Rock Steady", self-penned number, and sung with some groovy intonations on groovy lyrics.

THE CALIFORNIANS come up brightly and briskly with a pacey "Follow Me" (Decca F 12678) — and the arrangement is quite exceptional. Very gentle and whispery: TWO AND A HALF MEN, their "Suburban Early Morning Station" (Decca F 22672). Forcing interest into lyrics: LOVE, JANE MORGAN but "This Is My World Without You" (HMV Pop 1668) really isn't the sort of song to set her back in the charts. And there is AL MARTINO, another dependable, on "More Than The Eye Can See" (Capitol CL 15518), but again this isn't terribly commercial. Nice lead singer on "Do I Figure In Your Life" (Deram DM 152), featuring THE HONEYBUS and it's not a bad boy-girl song.

LUCIAN ALEXANDER does very well (it's a he, by the way) on the Dylan song "Baby You've Been On My Mind" (Polydor 56205), using a most expressive and could-be commercial voice. FOCUS THREE sound more like eight or

THE PAGES

Treat Me Like A Lady: Wanting (Parlophone R 5649). This Swedish Group vocally rather than the solo voice and it's rather a pleasant change of direction — I think. This Bee Presley number is optimistic and cheerful and full of sentiment. Like the way the string section is insinuating itself as it builds. Rather serene slice of Troggs. Flip: Pacier and a bit moody in terms of vocal harmony.

TOP FIFTY TIP

THE YOUNG IDEA

Mr. Lovin' Luggage Man: Room With A View (Columbia DB 8284). Having previously covered other material, this is an original for the duo. It's a story-line lyric, with strings and full orchestra behind and is darned catchy most of the way. The treatment is remotely strained, but effective in holding interest. It says this is very commercial. Hope they get the plus. Flip: Almost as strong as the 'A' side, but not so melodic.

TOP FIFTY TIP

THE TROGGS

Love Is All Around: When Will The Rain Come (Pye 17387). The solo voice and it's rather a pleasant change of direction — I think. This Bee Presley number is optimistic and cheerful and full of sentiment. Like the way the string section is insinuating itself as it builds. Rather serene slice of Troggs. Flip: Pacier and a bit moody in terms of vocal harmony.

TOP FIFTY TIP

THE BLOSSOM TOES

Look At Me I'm You: What On Earth/Mrs. Murphy's Budget (Mermaid 58902). Take your pick from no less than three 'A' sides. This is value for money and I've a feeling this group can be very big. Look at Me: Sim's a drinking, yet explosive sort of item which whines along via some curious lyrics. Soak up the atmosphere. Don't worry too much if it takes time. Flip has two varied items which suggest substantial vocalists. Congrats all round.

TOP FIFTY TIP

rapid reviews

MIKE VICKERS on "Captain Scarlet", which is a telly-telly. Columbia DB 8281. Gets some imaginative thoughts going on a commercial theme. From ADAM'S "Latis" stop The World From Turning (HMV Pop 1669), a soaring high ballad, beautifully performed. The theme of Radio One (Surprise) "Theme One", by GEORGE MARTIN and the orchestra (United Artists UP 1194) — and it really is a good theme. Our Love: Getting Stronger comes from JASON KNIGHT (Pye 17399), which is a wild sort of four Topsy sort of song — or a bit of Yau-ban.

DON MARTIN sings "Got A Feelin'" (Giant GN 6), a blue-beat sort of related item. Sim's "I Shouldn't Care About You" — BRENDA MAY (Decca F 12681), a girl who has a tremendous sense of style and sings bang on the Lutton — I liked. Commended for possibly chart shows: GRAHAM BONNEY and Papa Joe (Columbia DB 8282), a nice calypso which has the right sort of performance and style. "Red Sky At Night" heralds an old country and the ACCENT (Decca F 12679) tackle the theme with an interesting, yet faintly dracky arrangement. Another version of "Captain Scarlet" — by the composer BARRY GRAY and his orchestra (Pye 17399) and if there is justice he will click.

Jazzy old sounds on "Big Spender" (Verve VS 558) by THE DAVE WOOD SOUND, with piano and vibes dominant all the way. From THE KOOL: "Look At Me, Look At Me" (CBS 203003), with a strong intro and falsetto-filled vocal — a rather soothing release which does nicely on me. Another big ballad, with soul and mentally running wild: "All The Time" by JIMMY ROSELLI (United Artists UP 1195), rather a singular style. THE INCREDIBLES tackle "There's Nothing Else To Say" (Stateside SS 2853), with something about a musical incredibility, but it's an amiable group sound anyway. Tribute to the shipping lines: "Elizabeth I and II" by JOE LOSS and his orchestra, which shows just how smooth this accretion can be. "Little Girl" by THE DRAGONS (Pye 17403) includes almost without doing much that is different.

PETER LAHEY and his orchestra fairly belt through "A Swinging Choice" (Parlophone R 5369), but with delectable little nuances in the overall sound. Film theme: "For A Few Dollars More" by ENNIO MORRICONE and his orchestra, with whistling and guitar solo to the fore. "I've Never Seen Anything Like It" by FRANK CHACKSFIELD and his orchestra is a much-loved behind a line aggregation and a hit song from "Dr. No". Another theme, but from television: "A Man In A Suitcase" by RON GRAMER (Pye 17383), with stacks of brass and tremendous drive — like to see it sell on its own.

PETER LEE STIRLING could

MADE IN SHEFFIELD: Amelia Jane: Right Satisfaction (Fontana TF 87). Yet another "bird" gets a song written about her — and crisp-sounding group with commercial chances. ★★

PETER AND THE WOLVES: Little Girl Lost And Found; Is Me (MGM 1523). Well-crafted group on something (a) clever and (b) darned good. Nice sounds, nice song idea, nice organ, nice everything. ★★

NIVRANA: Pentecost Hotel; Feelin' Shattered (Island 6620). Love to see this beautiful record click big. Serene, calm, controlled yet musically exciting. Tremendous sound and tonal colours. ★★

THE COVILLS: The Rain, The Park And Other Things; River Blue (MGM 1533). An entire faithful vocal group on a rising U.S. release — nice sounds, pleasant song, but a probable miss here. ★★

LOVE: Softly to Me; The Castle (Elektra 4516). Pacey beater, with long instrumental lead-in before the boys join in a soft chorus line. This is very commercial: could click. ★★

ROY ORBISON

She: Here Comes The Rain Baby (London HLU 10159). Gloriously quiet opening here, with wistful lyrics and a sensitive reading that stresses this mature pop artist. It does build up a bit, but gradually, with piano going full strength, and his range is quite incredible. Rather beautiful, folks, and obviously a very personal sort of Orbie-Dee's composition. Flip: More gentleness at rather the same tempo and not so outstanding.

TOP FIFTY TIP

CRISPIN ST. PETERS

Free Spirit; I'm Always Crying (Decca F 12677). Not absolutely sure about this, but Crispin treats a commercial song with some charm — though he gets hidden away sometimes by the chorus yammering and hammering away. Remotely tough guitar figures and ambitious and the straightforward. Song has an easy-on-the-memory chorus line. Flip: Country-styled item at brisk mid-tempo.

TOP FIFTY TIP

THE KINKS

Autumn Almanac; Mr. Pleasant (Pye 17400). Brisk, catchy, well-warded, rather simple in construction — Ray singing gently but with moments of power on the title line. Must say he always comes up with something different in conception. Good gentle harmonies behind. This'll be a substantial biggie. Always a breeze with Whistling: A sort of greeting song. A bit odd.

TOP FIFTY TIP

score big with "Goodbye Thimblemill Lane" (Decca F 12674), a sound-effect hack back to the good old days. The Kinks' new album, Big brassy sounds on the "Robbery" movie theme: "Born To Be A Star" by THE BEAN'S BRASS BAND — well-produced. Whistling: In The Sunshine, by THE EARTHQUAKERS (Stateside SS 2050), is just that: sunny whistling, with guitar backing. "Run, Run, Run" by THE THIRD RAIL (Columbia DB 8274) an American production, is really just routine beat material, but with burry-along vocal line. DES O'CONNOR, a comedian who really can sing, is generally on the set something different going for them: and maintain the style on "The Ballad Of The Soon Departed" (Fontana TF 87), powered along by organ backing THE NEW FOLK, on "Alone" (Decca F 22675), make a most pleasant pop folk sound. DANDY pulls up "Somewhere My Love" (Giant GN 10) in blue-beat style, an infectious item. From BROTHERS IN LOVE: "Ocean Of Tears" (CBS 2978), a surprisingly cheeky treatment of a sad song. CHAPTER THREE come up with "Cold And Lonely Hours" (CBS 2971), slow and moody, folksy, charming. KEVIN KING LEAR really can sing. "I'm On My Own" (Polydor 56203), and it's the sort of thing that might just register.

GARY MILLER, on "My World Is Blue" (Pye 17388), has a brisk and businesslike romantic ballad of potential lost love. Brilliant comedian BILL COSBY comes up with "Little Ole Man (Uplight Everything's Alright)" (Warner Bros 7072), talking over a fast-moving backing. "Ethel" (President PT 160), the sort of thing that could easily become a minor hit, behind a line JEANNE LAMB has a lovely sort of ballad in "This Is My Love" (CBS 3000), helped by an imaginative arrangement. More calypso-type sounds on "Rudy's Dead" (President PT 159), with LITTLE GRANTS AND EDDIE leading the mourning.

THE LLOYD ALEXANDER REAL ESTABE tackle "Gonna Live Again" (President PT 157) in a soulful edge and some violently good ideas. Repetitive and blue-beaty: THE FOUR GREENS on "Gonna Live Again" (President PT 160), the sort of thing that could easily become a minor hit, behind a line JEANNE LAMB has a lovely sort of ballad in "This Is My Love" (CBS 3000), helped by an imaginative arrangement. More calypso-type sounds on "Rudy's Dead" (President PT 159), with LITTLE GRANTS AND EDDIE leading the mourning.



ROY ORBISON—the big 'O' could repeat the success of some of his early biggies with his self-penned newie "She"

THE WHO

I Can See For Miles: Someone's Coming (Track 604011). A first-rate Pete Townsend number... the idea is that the bloke can see for miles and know exactly when his girl is short on faithfulness. Tremendously tough guitar figures and powering percussion, but topped by a fairly soft vocal line. Great harmonies on the repetitive title theme. Flip: Rather more routine, I thought, but interesting.

TOP FIFTY TIP

SCOTT MCKENZIE

Like An Old Time Movie: What's The Difference — Chapter II (CBS 3009). This is the make-or-break single. Nothing to do with the Boral scene, a simple, persistent little song, mostly to solo guitar, and sung quite brilliantly. But it doesn't have the melodic simplicity of "San Francisco" and almost certainly won't be such a success. He does sing well, though. Flip: A good song.

TOP FIFTY TIP



ONE MAN WENT TO ROCK

MERRILL E. MOORE (wild piano and vocal) comes from Iowa. He started playing piano when he was just a child, and never stopped playing since. Studied piano for several years as a boy, and was about seventeen when his famous boogie left hand developed. His background from the age of eight years has been many different types of music—Church, Classical, Jazz, Boogie Woogie, Giddy-Up Western Swing, Society Swing and Country Rock. Mix them all together and you come up with the finger-bustin' style of music he presents as of now. At present Merrill has a trio consisting of his piano, bass fiddle and drums (his wife sometimes sings with the group at weekends). They specialize in top-bracket cabaret, and play everything from ballads through all the Latin tempos, and of course all the old treble-hammering "standards" from the rock era, the country boogies, and then Merrill's own particular style of slambang "Up-Tempos" ("Kansas City", "Sweet Mama", "Tree Top Tall").

Merrill says, "the only thing that is permanent in the world of music is change, the music I played 15 years ago is different than what I play today. "I have learned a little more (five years of studying Theory and Composition) and we work better places than the old style calls for. Not that I don't enjoy playing as I once did—in fact I do!"

This time last year former Capitol recording artist, Merrill E. Moore was relatively an "unknown" quantity to the record buying public. Known only to a small band of dyed-in-the-wool Country Rock fanatics. Back in the mid-'50s when he was at the height of his fame as the chief exponent of boogie and country rhythms, Decca (then distributing Capitol records) only released three singles in the United Kingdom.

Therefore, it is a great tribute to Merrill's enduring appeal that a recent souvenir album entitled "Bellyful of Blue-Thunder" was released in this country. Now Merrill E. Moore has resurfaced with a vengeance! (yippee-kayay!) His name is now spoken in the same (hot) breath as rock giants—Jerry Lee Lewis, Fats Domino, Bill Haley, Little Richard, and Chuck Berry. And his fans are still clamouring for further releases!

Jockeying with long-established rock stars (now a vanishing breed!) who built large devoted fan-followings with successive discloads over a decade. Atta-boy! Rock it, Merrill! Thash it, I'm there, man! I'm all the way there and ready to—EEEEEE! MAX NEEDHAM



Irene Baunsefelt, 15, Helgesvej 25 II TV, Copenhagen, Stars—Wishful Thinking, Tremeloes, Beatles, Dave Dee, Andy Williams, Peter and Gordon and a lot of others. Hobby and interests—Please write soon as you can. I will answer every letter with photo.



Miss Charmaine Duckworth, 14, c/o T.S.Y.O., Negombo, Ceylon, Stars—Beatles, Stones, Herman's Hermits, Walker Bros, Who, Cliff. Hobby and interests—Singing, pies of Beatles, chewing gum, records, films.

READERS' CLUB



Stuart Griffin, 17, 12 Liffey Ave., Crosscraes, Wythenshawe, Manchester, 22, Stars—Dylan, Leadbelly, Lennon, Joan Baez, Soul Agents, Alan Haven, Angela Douglas, Downliners Reet, Hobby and interests—Tambourine in 3-strong folk group, zirk with cars and money, Moxie, Alfie 'E'.



George Fouden, 21, 28 Charles Lane, St. John's Wood, London, N.W.8, Stars—Everly Bros, Walker Bros., Billy Fury, Beatles, Donovan, Herman, Charles Dickens, Manfred Mann, Hobby and interests—Football, athletics, motor bikes (I have a Triumph Bonneville), hiking and camping, collecting records.



Christine Kirk, 15, 45 Crouch Hall Court, Sparsholt, London, N.19, Stars—Stones, Monkees, Beethoven, Kathy Kirby, Hobby and interests—Ballroom dancing, opera, boys, classical music.



Christine Kennedy, 16, 44 Cheyne Avenue, South Woodford, London, E.18, Stars—Terence Stamp, Stones, Supremes, Otis Redding, Spencer Davis, Alain Delon, Beatles, Hobby and interests—Art, Poetry, boys, travelling, clothes, understanding.



John Duffy, 14, Foyle Cottage, Normandy, near Guildford, Surrey, Stars—Stones, Kinks, Things, P. J. Proby, Supremes, Dionne Warwick, Dusty, Marianne Faithfull, Hobby and interests—Watching R.S.G., collecting pictures of pop stars.



Mr. Pataky Ferenc, 18, Budapest IV, pest, Attila ut 65, Hungary, Stars—Beatles, Rolling Stones, Kinks, Animals, Yardbirds, Cliff Richard, Hobby and interests—Correspondence, records, music, sport, travelling, records.



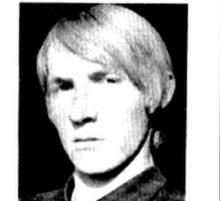
Maureen Clarke, 19, 6 Thistle Street, Dunfermline, Fife, Scotland, Stars—David McCallan, Overlanders, Trozes, Hobby and interests—Dancing and records.



Deborah Derby, 17, 49 Centennial Avenue, Brockport, New York, U.S.A., Stars—Bob Dylan, Joan Baez, Beatles, Bryds, Stones, Donovan, Hobby and interests—Riding, writing, travelling, records.



Hans Matzer, 19, Markt 17, Veghel, Netherlands, Stars—Beatles, Them, Dylan, Kinks, Cream, Stones, Hobby and interests—Pop music, reading, girls.



Adam Lukaszewski, 18, Warsaw 94, ul. Nowofar 5, Poland, Stars—P.J. Stone, Beatles, Small Faces, Trozes and many others, Hobby and interests—Pop music, records, playing guitar, fashion, stamps.

WHEN publisher Dick James heard the portfolio of songs of Rod Edwards and Roger Hand, co-founders of the Piccadilly Line, he was so impressed he signed them to a song-writing contract with his company Gwyneth Music. Now the boys are out with their third record, "Emily Small (The Huge World Thereof)", on CBS. They've just finished a successful residency at the Marquee Club in London, are now touring universities and colleges. Incidentally the other members of the group, Norrie MacLellan and Keith Hodges, are rather strong on song-writing as well.



PETER JONES

COLOURFUL-LOOKING people, the Fairytale — as this picture shows in, alas, startling black and white. Comparatively new to the group scene, they're from Lancashire and bestow a generous tribute to the flower-people on their second record for Decca, "Lovely People". Song was written by two of the Fairytale, Wally Rabbitt and John Weston.



HAVING made a big impact at UFO and London in-clubs like Sybillas, Blaises and the Speakeasy, group known simply as Family are out this very week on Liberty with "Scene Through The Eyes of a Lens" . . . an original by the group. It goes out in America, too, in November. Traffic producer Jimmy Miller produced the record. And there will probably be an American promotional tour coming up. This Leicester group, who've built their talents through plenty of ballroom and club dates and line-up as follows: John Whitney, guitar; Rich Greek, bass and violin; vocalist Jim King — he also plays tenor and soprano; Roger Chapman, vocals and tenor sax; drummer Rod Townsend.



WHEN the popular Gnomes of Zurich group disbanded some three months ago, lead singer Kevin "King" Lear was so keen to stay in the business that instead of going back to his job as a qualified photographer he took a job cutting grass for a local council — so he could leave at a moment's notice if a chance came up for him in the recording world. Asked if he found cutting grass all day hard work, Kevin replied: "No. Every morning I sprinkled it with whisky and it came up half cut!" With which we leave Kevin — and report that his first solo record, on Polydor, is "Count Me Out!"



THE CIRCUS is a group with a new name but an established reputation in the more progressive-thinking clubs of Britain. Formed two years ago as the Stormville Shakers, they changed their name to suit their colourful new act, which largely features original music. Their first record as the Circus is "Come Are The Songs of Yesterday", written by group singer Phillip Goodhand-Tait and produced by Mike D'Abbo, of you-know-who. Parlophone is the label. I rated this one very highly indeed and still think it can break through. P.S.: thanks for the postcard from Ireland, Phillip. Glad to know you did so well there and in Scotland and in Italy.

NEW from Brunswick

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Up this hill and down, There goes my everything, Long time gone and nine other great tracks

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MAMAS and **Papas** next single likely to be "Glad To Be Unhappy" . . . for one side of his next single, **Elvis Presley** revives **Jimmy Reed's** "Big Boss Man" . . . the success of "Bonnie & Clyde" has prompted Mercury records to consider issuing **Flatt & Scruggs** "Foggy Mountain Breakdown" as a single . . . there is definitely **NOTHING** between **Jeff Beck** and **Christine Keeler** . . . "With A Child's Heart" (**Gene Latter's** possible hit) was the flipside of **Stevie Wonder's** "Nothing's Too Good For My Baby" . . . British discs bubbling under the U.S. top hundred include "See Emily Play"—**Pink Floyd**, "When The Good Apples Fall"—**Seekers** and "Hole In My Shoe"—**Traffic** . . . why wasn't "Homburg" recorded 'live' at the Star Club then?

Soon to be included on **Dionne Warwick's** next LP "Windows Of The World" — her version of "There's Always Something There To Remind Me" . . . **Cass** very big down at the Saville on Sunday . . . **A39**—they were the first discs played by **Tony Blackburn**, **Emperor Rosko** and **Johnny Moran** (respectively) on the first day of Radio 1 . . . **Richard Anthony** top again in France with "Aranjuez Mon Amour" . . . CBS launching an R & B label called "Direction" . . . watch out for yet another **Gene Latter** coffee-joke next week . . . what a fantabulously original title **Frank Sinatra's** latest Reprise LP has . . . T-M fact: the Motown Corporation has issued a statement disassociating itself from recent British Ballroom rave, the Fabulous Temptations . . . **Q40**—Which of the following is the odd man out—**Elvis Presley**, **Rick Nelson**, **Eric Burdon**, **Dave Berry**, **Adam Faith**?

First release from the **Pudding Chair** Some-time featuring the **Peking Omnibus Company** will be rock'n'roll number, with **Jeff Beck** on guitar . . . **Jack Jones** changes labels in the States from **Kapp** (London here) to **RCA Victor** . . . one of the **Flowerpot Men** had £85 pinched at the opening night of their tour at **Finsbury Park** . . . why doesn't **Herman** of the **Hermits** like Arab oil tycoons?



THE JEFFERSON AIRPLANE

THE TIMES OF INDIA AND 'SGT. PEPPER'

In the pop column of a recent edition of the Times Of India, critic Z. M. has his first listen to "Sgt. Pepper". Here's his summing-up: "The Beatles have changed their dress, their music. They now sport droopy French moustaches and colourful costumes, practise mysticism and their sounds have begun to explore further reaches in the musical firmament.

"Their latest LP is an excellent example of their experiments with change. The title song begins with Presley-like screams. The Beatles sing in rock tempo to the accompaniment of a big brass band. "From their early recordings which featured only three guitars and drums, the Beatles have progressed to an astonishing array of unlikely instruments. Their

lyrics are now more intelligible. Hippie flower power pervades. "The lyrics are as beautiful as the melody on 'Lucy In The Sky'. Amid great pathos, the Beatles lament 'She's leaving Home'. It's difficult to believe that the Beatles can manage without their explosive guitars. A regular string orchestra accompanies their singing. "Memorable is George Har-

risson's 'Within You And Without You'. It sounds quite Indian with sitar and tabla accompanying his philosophic thought. "The coda, 'A Day In The Life', is fascinating. It's electronic crescendo really turns you on. "Composed by Lennon and McCartney; arranged and produced by George Martin. Splendid hearing is guaranteed for all."

THE VOICE OF SCOTT MCKENZIE LIKE AN OLD TIME MOVIE

c/w **What's The Difference. Chapter II 3009**

Produced by **John Phillips** and **Lou Alder**

His Fantastic follow up to **SAN FRANCISCO (Be Sure To Wear Some Flowers In Your Hair)**



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