

Record Mirror



INSIDE

HOLLIES, JOHN LENNON

FILM & PIX,
CAT STEVENS
AND AMEN
CORNER IN
COLOUR



Largest selling colour pop weekly newspaper. 6d. No. 336. Every Thursday. Week ending August 19, 1967

Record Mirror



SCOTT MCKENZIE

ZOOT MONEY'S NEW BAND—DANTALIAN'S CHARIOT

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



Above: Beatles John and Paul coming back from Athens. Jane is with Paul, while John was accompanied by Cynthia and his son Julian. Below are the Monkees receiving their awards for the Monkees TV series, in Hollywood. See lead letter for Beatle-Monkee feud...



The Monkees -beaten by the Beatles?

SO the battle between the Beatles and the Monkees is over. I don't think there'll ever be another one. The Beatles have shown that despite not having a regular TV programme and not appearing on stage and despite adverse publicity, they can still go to number one and stay there. Yet the Monkees, who have had the opposite to the Beatles in the above types of plugging, have failed for the second time running to get to number one. If they still keep turning out the same old rubbish and never progress, I foresee that the Monkees will slowly fade to obscurity... Davy Jones has already started shrinking, seems to me. I doubt very much whether the Monkees, after four years, will be signed for another nine years as were the Beatles. — Michael Cox, 108 Westerleigh Road, Downend, Bristol.

SONG & SINGER

I'M getting sick of reading people's letters complaining about their favourite artistes or groups' new disc failing to get into the charts, or sometimes the Top Five. Why can't they realise that nowadays it is nearly always the song that people buy and not the group or artiste who has been lucky enough to record it. In fact, good songs don't care who sings them! — Ken Cholerton, 956 London Rd., Derby.

UNFAIR PRACTICE

ONE thing your reviewer overlooked when reviewing the new Vikki Carr album is that three of the tracks are on her previous album releases which are still available. This seems to be a common practice with some record companies. In this case there seems no excuse as there are sixteen tracks on her American albums which have not been released in Britain. I have her previous albums but I doubt very much if I'll buy this one. — Phillip R. Barr, 5 Rosewood Park, Castlereagh, Belfast 6.

PRETTY DONOVAN

TWO and a half years ago, a very pleasant song "Catch The Wind" established a denim-clad Donovan in the British Top Twenty. He followed this with

an equally pretty song called "Colours" which achieved equal success. The thoughtful "Universal Soldier" was an immediate hit. But then "Turquoise" and "Josie" failed and for about ten months Donovan's recording career came to a stop. After the standard set by his earlier material, I was staggered when he staged his return with such dismal material as "Sunshine Superman" and "Mellow Yellow". Gone was the denim, the beautiful simplicity of lyrics and above all the simple acoustic guitar. In their place were mod clothes, meaningless lyrics and noisy twangs typical of any Small Faces' record. Last week I bought the "Sunshine Superman" LP and was surprised to find that the quiet haunting melodies are still being written by the talented folk singer. "Celeste", "Legend of a Girl Child Linda" and "Sand and Foam" are but three which would have made the top three as singles. Though the lyrics mostly seem to be telling fairy tales, the tunes and the general sound of his work nearly equal the more subtle compositions of Paul Simon. — Derek Harvey, 8 Ramsey Road, Headington, Oxford.

GIRL ALARM

AS a collector of girl singers' records, I'm alarmed at the lack of success by a number of artistes in this country — such as Barbara Ruskin and Linda Saxone. I have access to hundreds of great unknown and un-issued (here) American songs, many of which are shouting out to be hits, so if any struggling British girl singers would write to me, I'll put them in touch with songs that only a very few have heard yet in this country. As an example, I have the original "soul" version of "This Door Swings Both Ways" which was a recent "pop hit" — Righteous Rick Winkley, 30 Terry Street, Nelson, Lancs.

SOULSICK

I LIKE most forms of music from Beethoven to the Beatles but one form of music makes me sick. This is the so-called R and B stuff. All these records are in the same pattern. There is a lead singer shouting himself hoarse while three other blokes chant in a high falsetto voice. The current top thirty really has only Gladys Knight worth listening to — the other soul records are just a mass of yells and shrieks and screeching brass and yells of "Tramp, tramp". Being advocates of soul, you probably won't print this because it will infuriate the "in crowd". — Bob Holland, 2 Heathwood Gardens, Charlton, London, S.E.7.

PSYCHECHUCK

SO psychedelia is relatively new, is it? I wonder how many readers have noticed the similarity between present-day psychedelic sounds and the sound of Chuck Berry's 1963-65 records. How many teen-types have heard "Chuck's Beat" on the "Two Great Guitars" LP or on Pye International R and B label in 1964. Many of the guitar passages on that track make the Pink Floyd and similar groups look, and sound, like third-rate amateurs. Other records of the pre-psychedelic era which sound suspiciously like psychedelia are "Let It Rock" and "Liverpool Drive" by Chuck Berry; "Road Runner", "Bo's Beat" by Diddley. No psychedelia is just a re-birth of the 63-65 Chuck and Bo type of raw-sounding R and B. If anyone claims that coloured flashing lights weren't used then, they have a point — when a psychedelic record is sold it is not usual to receive a do-it-yourself flashing-light kit. Give the originals credit. — Wild Angel Jim, 91 Acres Hall Crescent, Pudsey, Yorks.

People here don't want to know what happens down under says 'Aussie' Johnnie



JOHNNIE YOUNG—his "Craze Finton Kirk", the Bee Gee song looks like giving him his first hit...

Now I've talked about Johnnie being "fresh" to Britain, which is true in the sense that he's been here only a few weeks on a holiday visit. In fact, he's done very well in Australia... television show several times a week, a radio show five days a week, and hit records. But he says, and I agree: "People here don't want to know what goes on in Australia. A few people inside the business may be interested but what matters here, to a pop singer, is the strength of his latest record."

"This single of mine isn't the sort of thing I was doing in Australia. I mean, this one is different in that you have to listen closely to it and it's a completely different sort of idea. But obviously if it is a hit, then I'll have a chance to return to old styles. It's unfortunate, but true, that a hit record is the one thing that counts."

Johnnie is sometimes painfully true about what he regards as being his real talents. But the fact is that he has made a big name on another continent and he does it by being completely natural. He's being represented here by some of the best individual talents in the business. If his record is a big hit, and I'm sure it will be, then he'll have to re-think about his entire career.

But if anything goes wrong, he can return to Australia any time he likes. Which is what is known as having a "comfortable" sort of career in show business.

My own view is that he'll be among us for a long time yet. And I admire his determination not to try to sell himself on achievements past achieved. He wants to stand on his own Dutch-Scottish-English-Australian feet as one of us.

PETER JONES

JOHNNIE YOUNG comes to Britain fresh from Australia. That's not to say that he's Australian, like so many others who come fresh to us from "down under". He was actually born in Rotterdam, English mum and Dutch dad, has a McGregor somewhere in the family, and therefore feels somewhat mixed up.

He came to Britain fresh, as I was saying, and met up with the Bee Gees in a club in London, the Speakeasy. Barry Gibb, of the Bee Gees, reminisced about how his group had appeared on Johnnie's TV show in Australia. He played over some demos of the LP as then yet to come from the Bee Gees... and he included the very tuneful and interesting "Craze Finton Kirk".

Johnnie thought it suited him very well. So he went out and hired a studio and musicians and recorded it, and took the end product to Roland Rennie at Polydor Records. And Mr. Rennie enthused. We enthused, too, to the extent of giving this hitherto unknown a Top Fifty Tip.

This is the week that things start really happening for the tall and amiable Johnnie. Plenty of television and radio shows, and also the chance of a BBC-TV straight play, though one understandably tied up with pop music.

Johnnie, when we met, was very annoyed about the Home Office order that two of the Bee Gees had to leave the country because of work permit orders. He actually pointed out the vast amount of money that the group had earned for Britain since arriving here... and he went on just a bit about the injustice of it all.

Record Mirror

EVERY THURSDAY

116 Shaftesbury Avenue, London W.1. Telephones GERard 7942/3/4

In brief...

B. Jones, 5 Maryport Road, Luton, Beds: Anyone any photographs or indeed anything on Jim Reeves — I'll swap from my own collection of most pop and film stars.

Harry Morrison, 62 Sinclair Road, London, W.14: Blues enthusiasts should give a listen to some of Helen Shapiro's work in this field. A recent radio show had her doing "St. Louis Blues" and it was tremendous.

Beatrice Allan, 18 Haiston Crescent, Dalry, Ayrshire, Scotland: I have pix of Lee Majors, Cliff Richard and the Beatles — would like to exchange for pix of Elvis Presley and Peter McEnery.

Alison Jones, 19 Rockbourne Avenue, Woolton, Liverpool, 25: I have Beatles Monthlies 1-30, plus Xmas records and cuttings and pix — will exchange for anything on the Small Faces — and I'd like "Give Her My Regards" by Steve Marriott and the Moments.

Tony Beer, 17 Albert Road, Epsom, Surrey: My praise for the very good Peter Jones article on Anita Harris. I've admired Anita since her "Song Parade" days back in 1960 and it's so pleasing to see her get the breaks she deserves.

Mary Bridges, 110 Churchbury Lane, Enfield, Middlesex: So Hippies and flower-power have come to England. But not many people know what it is all about. People wear flowers and bells and beads just because it is "in". Can't somebody explain what the movement is really all about?

Janice Moran, 1 Caedine Road, New Parks Estate, Leicester: There is more to music than the Monkees. Like Tony Christie and the Trackers, a Yorkshire group who have real class and are true performers. Give them a break. They could certainly brush dust off many of today's groups.

Mike Clark, Claymesadow Estate, Houndsdown, Totton, Southampton, Hants: Who are these Daughters of the American Revolution who banned Jimi Hendrix from the Monkees tour? They must be a crowd of "moos" who don't understand his music and who are prejudiced about his clothes, hair and colour. It's a crime.

John Corey, 4 Donoghue Place, Togher, Cork, Ireland: The Dubliners are not monotonous rubbish. They are highly creative and original as a listen to any of their LP's would prove.

Andy Bryson, 13 Coundon Road, Coventry: I'd appreciate hearing from any readers who have pictures or cuttings on the late Buddy Holly.

Jeffrey Rice, 25 Cockerfoot Road, Didoct, Berks: Proof about Helen: She and Sandie Shaw have had three number ones in this country — and Cilla and Pet Clark have had two each.

WHO CARES...

CAN'T you stop all these stupid polls and beat this, beat that? I couldn't care less if Davy Jones is the most popular Monkee or which is the best record label. I'm sure that everyone will still have their own views so what is the point? I pity these people because they have nothing better to do with their lives than organise polls to find these things out. As for the ones with their 370-page scrap book, well... what tiny minds these people have. — GN.

James Craig: Two points: one, we're interested in what interests the readers as a whole, not the odd one who doesn't appear to have anything constructive to say. And two, how come you don't have the nerve to put your full name... or any address?

BREAD 'N' BARRY

ABOUT two years ago a young Scots girl had a disc out called "Bread and Butter". Her name was Barry St. John. She has had quite a few singles out since then, including the best version of "Come Away Melinda". Her stage act is very polished and professional as was proved in the Carl Perkins show a couple of years back. With Vikki Carr, Anita Harris and so on in the charts, Barry could easily be with them given a good record release. — Russ Allsopp, 20 Allensbank Crescent, The Heath, Cardiff.

M. Rogers, 77 Taynton Drive, Merstham, Redhill, Surrey: Somehow the Pretty Things don't get the popularity they deserve. But in a recent show they were first-rate. But marred by three things — the young thugs who destroyed the flowers painstakingly arranged against the drums and amps; by the absence of slower numbers in the act; and the breaking up of an old piano which fell on Jan Povey's foot.

Dr. Stanislav Pozarek, Skretova 23, Plzen, Czechoslovakia: Can anybody inform a member of Czech beat group The Fieldfares, which is under a great influence of Sam the Sham and the Pharaohs, if a club for them exists — and also give the lyrics for the Sam songs "Red Hot", "A Long, Long Way" and "A Hair On My Chinny Chin Chin".

Mrs. T. Shaw, 182 Farnfield Road, Downham, Kent: My son is a very good songwriter and just needs a break and for someone to hear his work. Can anybody help me in this important matter.

T. Egleton, Lorigan, 26 Stanford Avenue, Hassocks, Sussex: Come on Charlie Rich fans, you're being starved. He's got a heck of a lot of fans in this country. Come on, RCA and Philips — wake up and do something about it.

Terry White, Sunny-Dale, Farnbridge Road, North Farnbridge, Chelmsford, Essex: Views that Ronnie Hawkins does not sing rock and roll are rubbish. I was with him and the Hawks in the States about eight years ago and his act was much wilder than that of Larry Williams and Carl Perkins. Listen to his discs like "Odessa", "Southern Love", "Clara" and so on.

Kathy Harris, 8 Horsendale Avenue, Nuthall, Nottingham: I'm trying to get the first two albums released by Gene Pitney — "The Many Sides of Gene Pitney" and "Only Love Can Break A Heart". Willing to pay reasonable price.

Miss Lyn Packer, 4 Box Cottages, Pitch Place, Guildford, Surrey: Please print this — I'll swap Elvis' "Harem Holiday" or the Monkees' LP for Cliff's "Young Ones" — also I have pics of the Monkees and Beatles which I'll swap for Cliff and the Shadows.

Robert Wood, 47 Bury New Road, Whitefield, Lancs: I'm trying to get colour pictures of the Pretty Things — I'll swap for discs by the Stones, Kinks, Beatles, Fury etc.

Luiz Alberto M. Santo, Caixa Postal 920, Santos-Est, S. Paulo, Brazil, South America: Can anyone help me get Chris Montez's first album "Let's Dance" (HAL 8079)?

SOUL SELL

READERS who complain about the popularity of "commercial soul" as opposed to the genuine material should stop moaning and count their blessings for since this type of music has come to the fore, the availability of all types of soul and R and B in this country has increased immensely. The record companies, trying to cash in on the popularity of one type of soul music are issuing, often on cheap labels, the whole range from rural blues to Wilson Pickett and much of this material was previously unavailable to us, or had to be expensively imported. The majority of true soul artistes are simply not commercial here and the record companies and radio stations realise that it is useless to "plug" them and stick to the more gimmicky but often no less soulful performers. On comparison with the difficulty in obtaining soul and R and B discs a couple of years ago, we live in a blues-soul-R and B-rock fan's paradise now and as all this is attributable to commercial soul I for one say "long may it reign". Commercial soul is better than no soul. — Mike Taylor, 5 Grove Hill Road, Camberwell, London, S.E.5.

LOOT

"Whenever You're Ready" AUGUST 18th, CBS

The FASCINATING Allan Clarke



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

BILL HARRY

KENNY MERETT DESIGNED THIS AD

ERIC BURDON
WROTE THIS
POEM

Times change,
so do people.

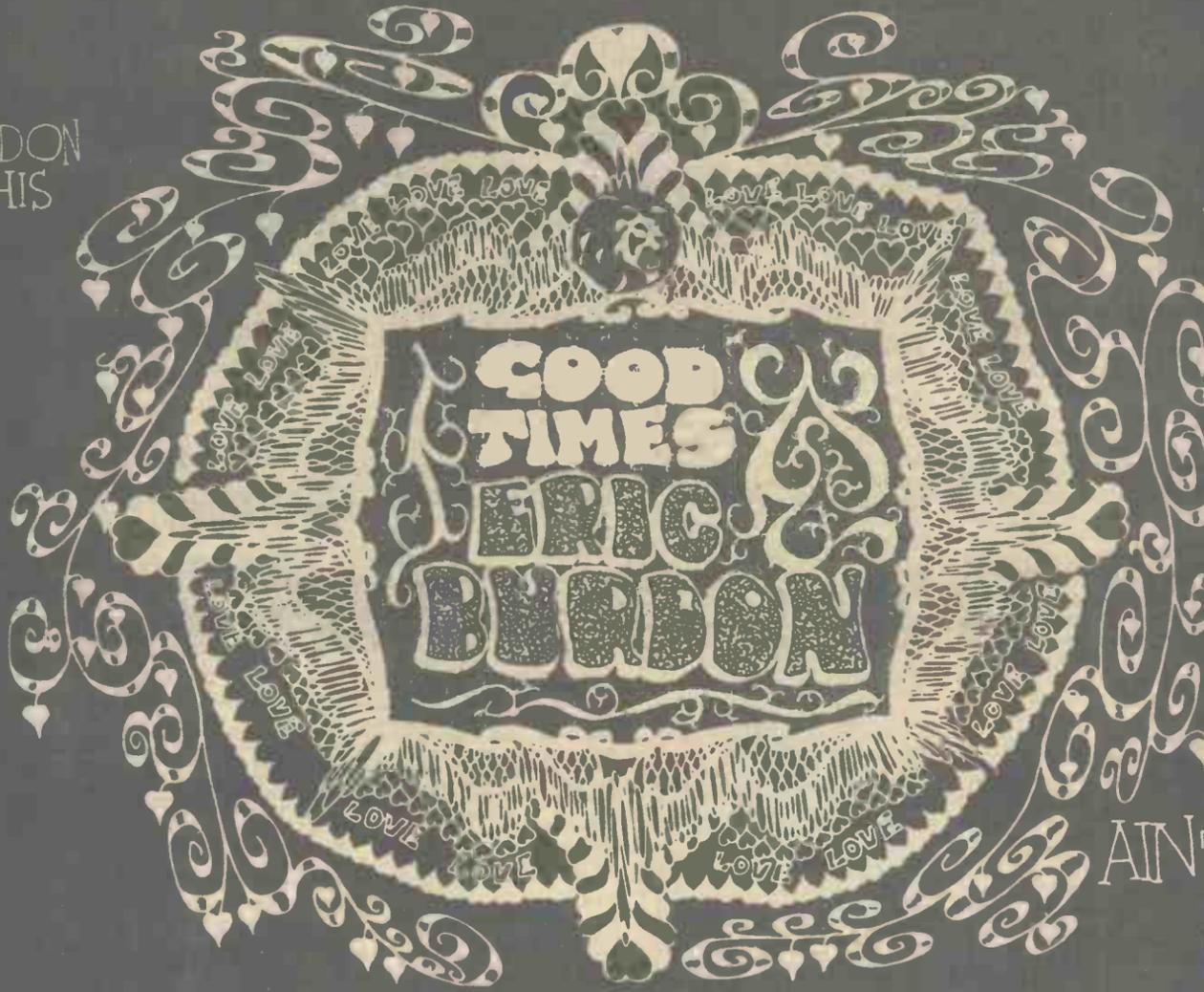
I hope you will
accept the change
in me.

For acceptance is
surely a hard thing
to learn.

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

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

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



ERIC
BURDON

SINGS
HIS
HEART
OUT

GOOD
TIMES
CW

AIN'T THAT SO

MGM 1344

TOO MUCH ♥

TWO MOVIES FOR ANITA

ANITA HARRIS, who appears on "Top Of The Pops" and Granada TV this Thursday (17), has been signed to appear in two films next year. One will be her second film in the "Carry On" series and she will then fly to Hollywood to appear in a movie with Phil Silvers. On August 27 she appears on "The Bruce Forsyth Show" and appears in "Secombe and Friends" in September. In three weeks' time Anita will appear in a new TV series "Maloney The Self-Made Man".

She has several bookings in Germany including her own 45-minute colour show. She flies to Berlin to appear in a colour TV spectacular on September 1 and on November 2 appears on Germany's "The Golden Shot". Later in the year she will be filming two colour TV shows in Britain, one of which will be entitled "The Anita Harris Show".

She finishes in "Way Out In Piccadilly" on September 30 and flies to Barbados for a ten-day holiday. From October 21—November 4 she tours with Engelbert Humperdinck and then appears in cabaret in Las Vegas prior to co-starring as "Cinderella" with Jimmy Tarbuck at Coventry.

Her next single, "Playground", which she co-wrote with Mike Margolis will now be released in October. Anita, who has just bought a £20,000 mews house, had her Rolls Royce Mini stolen outside her South Kensington flat last week. She is offering a £50 reward for the car, licence number HML 482E.

Duke D'Mond also had his car—an E-type Jaguar SAE 381—stolen last week, in Blackpool.



CLUB SCENE

SOUTH African songstress Sharon Tandy made a dynamic appearance at The Speakeasy Club, Margaret Street, recently. Several top artistes were delighted by her performance during which she proved she is one of the major female artistes we have in this country at present. Another regular at the Speakeasy is Julie Driscoll.



SHARON TANDY

Pantiles began a three-week series of Humphrey Bogart films last Tuesday. Due to the number of requests for Jazz, the club has begun a Thursday evening "Jazz Night" and future bookings include Chris Barber, Ken Colyer and Alez Welsh. This Friday Long John Baldry appears and on September 10th there will be a special wrestling night. Met Cliff Bennett at the Rasputin and he tells me that he has just signed with The Gunnell Agency. His September single will be "House Of 1,000 Dolls" from the forthcoming horror film of the same name. Latest addition to his band is trumpeter John Golden. "He's good and he fills the band out" said Cliff. Another outfit who appear regularly at all the London clubs are John L. Watson & The Web. Their next release is due in six weeks time and they will be appearing at The Speakeasy and The Scotch Of St.

LOOT

"Whenever You're Ready"

to teach the Nashville groups a thing or two. The group will return to the States to promote their record in October and will appear for six weeks with Dean Martin in Las Vegas, followed by two weeks with Molly Bee and a fortnight in Kentucky with Ray Price.

AUNT SALLY



CARLA THOMAS

New Otis Redding/Carla Thomas single in the States is "Knock On Wood". Otis is due here in December to headline a 14-day tour. Next Young Rascals album to be released here in September is entitled "Groovin'". The group are due here for a tour in October on a bill with The Traffic, The Jimi Hendrix Experience and The Who. New Aretha Franklin single entitled "Baby I Need You" and the American star is due to appear for one appearance in Britain in September at the Royal Albert Hall.



MITCH MILLER

Mitch Mitchell, drummer with the Jimi Hendrix Experience collapsed on stage at the Ambassador Theatre in Washington early this week and was rushed to hospital. Simon Dupree visiting antique shops in London and buying stuffed birds. New Peter Fenton single, produced by Danny Gavan, "Ode To Billy Joe", to be released in September.

DEE JAY TIME

First disc from disc jockey Mike Lennox entitled "Images Of Love" . . . From Monday August 21 — Thursday August 24 Simon Dee appears on the Light Programme's "Five To Ten" questioning the Bishop Of Guildford about Christianity.

POP SHORTS



JEFF BECK

Leading Scandinavian group The Hep Stars arrived in Britain on Monday to appear on "Dee Time". The group have had 19 major hits and received 17 Gold discs in Scandinavia. They currently earn

THE WINDSOR JAZZ HAPPENING

LAST weekend saw yet another three day rave at Windsor for the National Jazz Federation's annual festival of pop, blues and of course jazz — with pop being, naturally, the basic ingredient.

Personally I enjoyed this year's year's festival more than ever. There seemed to be more groups appearing than I actually thought existed — but perhaps this was one of the reasons for the wide variety of sounds let loose upon my eardrums. And my eardrums only objected, I assure you, in a very few cases.

On Friday evening, the first day of the festival, we saw Carl Wayne of the Move doing weird things with an axe, accompanied by some very nice lighting effects, and some even better music. The Small Faces were well received, and despite some trouble with their equipment, they produced quite a good sound — they definitely kept their fans happy. Tomorrow, the group who should have had a hit with their last record "My White Bicycle" proved themselves to be a group to watch—and remember their lead singer is Keith West. The guy with a hit on his hands in the form of "Excerpt from a Teenage Opera".

Also on Friday were the Animals and Eric Burdon. Very, very good — and no matter how often he seems to disappear from the scene, he always returns better than ever before.

A surprisingly good reception on Saturday evening for Ten Years After — I say surprising because I didn't think that they were known enough to go down as well as they did. Amen Corner gave out with their powerhouse blues—a great sound and really one of the most professional acts around.

The Crazy World of Arthur Brown was crazy — but fantastic. He arrived on stage sitting in a bucket, swinging through the air, supported by some sort of crane. To add to the effect he was wearing a silver mask, over his weirdly painted face, and his hair was on fire. And his music was as effective as his appearance. Really a knockout.

Zoot Money showed us his new image — but even the flower-power couldn't conceal the loner underneath — nor the sounds, which were as good as ever.

Paul Jones was perhaps the poppiest thing of the evening—by that I meant that he still has this great pop-star image that does in fact seem to suit his style. Great — but a pity about that American accent.

Donovan must have gained himself a lot of new fans on Sunday afternoon. His one and a quarter hour performance was really good —and he proved himself to be quite a major talent on the scene, receiving, and deserving, the applause of not only the audience, but a very large number of the artistes as well.

Denny Laine is still having trouble with his sound — which is a great pity, because the numbers that did come over were really a knockout. Given a bit more time, Denny, with Viv, Andy, and string quartet, will produce some fantastic sounds.

Jeff Beck was in great form, and the group gave a very enjoyable performance. They're a formidable combination, with Jeff's guitar work — too much — Rod's voice, and Ron's body (I should explain — Ron, the bass guitarist, appeared on stage stripped to the waist, and dressed as a Red Indian, complete with feathers!).

The Festival was closed on Sunday night by the Cream. This year they showed themselves to be worthy of their reputation as one of the best things on the scene — and definitely one of the most exciting at Windsor.

DEREK BOLTWOOD.

in the region of £3,000-£5,000 per night. The group are due to travel to the United States for a promotional tour in October. New drummer with Georgie Fame is former member of The Graham Bond Organisation John Hiseman. Normie Rowe returns to Britain on September 3 to cut two new albums, one for the British market, one for the Australian. He is likely to make his film debut in Hollywood next March in the role of an Aussie soldier in the 2nd World War. Amen Corner appear on "Top Of The Pops" this Thursday. The group begin a three day tour of Ireland on September 1. They are also likely to travel to the U.S. for a six day promotional tour in November. New Manfred Mann single "So Long Dad", due out on August 25, recorded by Denny Cordell. Jeff Dexter, Mike Quinn, Tommy Vance — among the D.J.'s compering the Festival at Woburn Park for the weekend commencing Saturday, August 26. Among the artistes appearing are The Kinks, Eric Burdon & The Animals, The Small Faces, The Jeff Beck Group, The Alan Price Set, Denny Laine and The Marmalade.

Country Music

COUNTRY SINGLES

- | | |
|---|---|
| <p>1 THERE GOES MY EVERYTHING
1 Engelbert Humperdinck (Decca)</p> <p>2 JUST BETWEEN YOU AND ME
4 Charlie Pride (RCA)</p> <p>3 HAFTA LUEGO
3 Hank Locklin (RCA)</p> <p>4 LITTLE OLD WINE DRINKER ME
5 Robert Mitchum (Monument)</p> <p>5 TRYING TO FORGET
2 Jim Reeves (RCA)</p> <p>6 YOU'VE STILL GOT A PLACE IN MY HEART
7 Jangle, Jon & Jerry (Decca)</p> <p>7 MISTY BLUE
8 Eddie Arnold (RCA)</p> <p>8 FUNNY, FAMILIAR FORGOTTEN FEELINGS
6 Tom Jones (Decca)</p> <p>9 SAM'S PLACE
9 Buck Owens (Capitol)</p> <p>10 CHARLESTON RAILROAD TAVERN
10 Bobby Bare (RCA)</p> | <p>1 GREASE
2 Tom Jones (Decca)</p> <p>3 COUNTRY MUSIC HALL OF FAME VOL. 9
4 Various (London)</p> <p>4 THE STREETS OF BALTIMORE
3 Bobby Bare (RCA)</p> <p>5 COUNTRY MUSIC HALL OF FAME VOL. 10
5 Various (London)</p> <p>6 THE BEST OF JEAN SHEPARD
7 Jean Shepard (Capitol)</p> <p>7 DOWN HOME
6 Merle Travis (MFP)</p> <p>8 BUCK OWENS AT CARNEGIE HALL
8 Buck Owens (Capitol)</p> <p>9 WELCOME TO MUSIC CITY USA
9 Various Artists (CBS)</p> <p>10 ROY ORBISON SINGS DON GIBSON
10 Roy Orbison (London)</p> |
|---|---|

Newies from the Supremes, Move, Gerry, Marvin Gaye and Georgie Fame

THERE are new singles this week from the Move, Diana Ross and the Supremes, Marvin Gaye, Helen Shapiro, Gerry Marsden, Georgie Fame, and Simon and Garfunkel. The Move's record "Flowers In The Rain" is being released on EMI's Regal Zonophone label, previously reserved for Salvation Army records. At press time the reason for this particular label for the group was not known. Other releases include TAMLA—"Reflections" by Diana Ross and the Supremes; "Your Unchanging Love" — Marvin Gaye. STATE-SIDE: "39-21-46 Shape" — Jimmy Jones; "Johnny B. Goode" — The Coronados and "Washed Ashore" from the Platters. PARLOPHONE: "Mr. Rainbow" — Steve Flynn; COLUMBIA: "She Needs Company" — Helen Shapiro; "The Big Bright Green Pleasure Machine" — the Carnival.

CBS are releasing "Try My World" — Georgie Fame; "Gilbert Green" — Gerry Marsden; "My World Fell Down" — Sagittarius; "You Don't Know Where Your Interest Lies"/"Fakin' It" — Simon & Garfunkel; EMERALD: "Boys From The Country Cork" — Jimmy Mann and the Gallowglass; RCA-VICTOR: "Two For The Road" — Ed Ames; DERAM: "Some Good Advice" — Bill Fay; DECCA: "Lovers' Stay" — Chants.

Also on CBS there's "Make Me Yours" from Betty Swann; "If He Walked In To My Life" — Eydie Gorme; "Season's Song" — Johnny Towers; MERCURY: "Ma Vie" — Anni Anderson; "Love From 1-5" — The State Of Micky and Tommy; "Walkin' Proud"—The Peté Klein Quintet.

PHILIPS: "Blow The Man Up"—Melos; Meritime; FONTANA: "So Long Dad"—Manfred Mann; "A Million Miles Away"—John Bryant. CHESS: "Saturday Night After The Movies"—Ramsay Lewis; PICCADILLY: "Don't Go Out Into The Rain"—David Garrick; PVE POPULAR: "Baby, Now That I've Found You"; REPRISE: Dean Martin — "Little Ole Wine Drinker Me"; POLYDOR: "Mary Jane Gone (Get Off The Devil's Merry-Go-Round)" — The Renaissance.

Troggs—personal manager named...

It can now be officially announced that Mr. Stan Phillips of Andover has been appointed personal manager of The Troggs. Mr. Phillips was the group's original manager and also handles another Andover group The Loot, whose latest record "Whenever You're Ready" is released on the C.B.S. label this week. The Loot have been plagued with back luck for several weeks, having been involved in a major road accident and having their new disc delayed because lead singer Chris Bates couldn't promote the record because of a 12-day spell in jail in Sweden during the group's recent tour there, due to a fight with Swedish youths who called him "kirl" because of his long hair.

The Troggs already have several tracks in the can, but will be recording themselves for the first time for likely September release. Their September single is likely to be a Rex Presley number.

Several groups are bidding for representation of the group — who are also likely to tour America later this year.

MORE LETTERS

D. King, 43 Crofton Park Road, Brockley, London, S.E.4: What a great TV performance by the Shadows. Their performance of "San Francisco" made Scott McKenzie look like Micky Mouse. They don't have long hair or use gimmicks, but they last on great talent.

Mr. and Mrs. B. Savin, 46 Brooksby Street, Islington, London, N.1: Just read the article on Hank Locklin. We were lucky enough to meet Hank at Wimbledon and found he really is the genuine person and he autographed our albums. And we congratulate David Allan and Steven West on their past country style programmes on 390.

Jos van der Gun, Willem de Zwijgerplantsoen 7, Utrecht, Holland: I'm desperately looking for Bunker Hill's "Hide and Seek parts one and two", released on Mala and Stateside U.K. Also old Record Mirrors, running from 1960 to 1964 — can anybody help?

Julian Nutt, 41 Aldridge Avenue, Edgware, Middlesex: Are there any books or magazines I can buy about the Beach Boys? If so, where?

Rosemary McMahon and Christine Johnson, 63d London Road, Enfield, Middlesex: If anyone has any material on Jimi Hendrix, the Walkers (specially Gary) or Peter Tork of the Monkees, please send here and we'll send, if we can, pictures about your faves.

Festus Lambert: In Memoriam: I'd like to thank Radio London and their magnificent dee-jays for the many hours of enjoyment they have given us. It is most tragic that they've been forced to cease broadcasting but they will never be forgotten by their friends all over the world.

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GRIPWEED

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



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

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

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

What's it all about?

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

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

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

So it is very funny, is it?

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

Is any of it really serious?

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

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

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

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

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

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

It was all surprises, then, was it?

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

Does it all end happily?

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

What happens?

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

Just sum it up then.

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

Last message for Lennon fans?

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

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

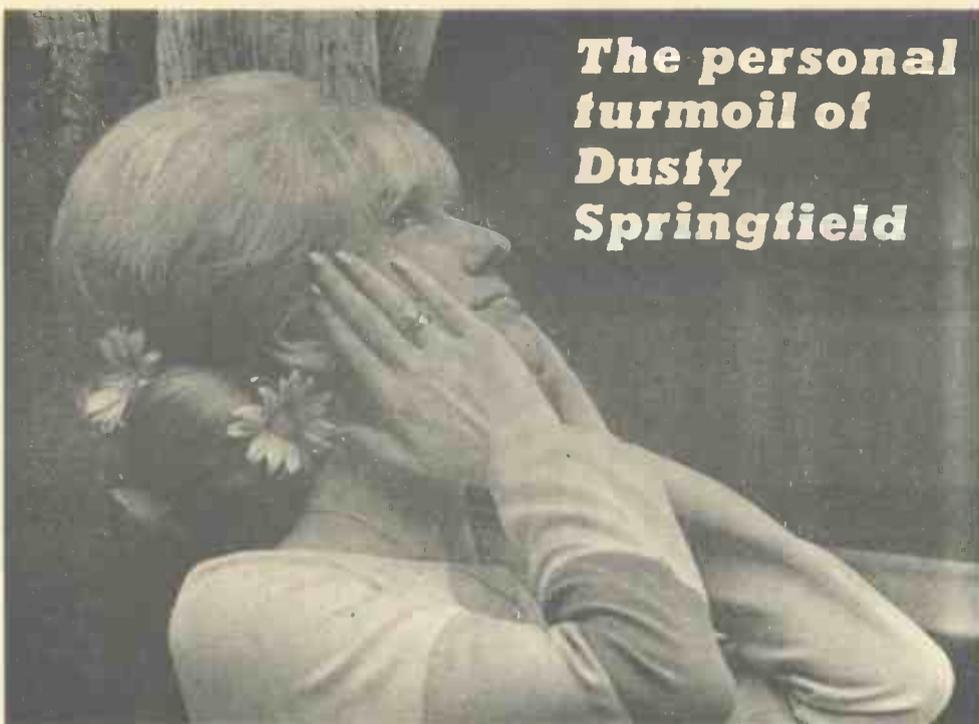
But being Dusty Springfield can bring personal turmoil. Being a top singer, or THE top singer, means that some people regard you as being ONLY a singer. What Dusty would like is for somebody to show faith in her as an actress . . . but not purely as a pop singer who happens to have some lines to say.

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

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

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

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



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

The personal turmoil of Dusty Springfield

acceptable in this sort of thing.

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

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

I wondered whether Dusty

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

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

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

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

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

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

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

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

PETER JONES

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

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

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

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

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

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

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

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



PETER GREEN

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

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

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

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

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

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

NORMAN JOPLIN

John Burgess. . .

AIR
in the U.S.A

A FEW impressions of my visit to America:—

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

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

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

LESS EFFICIENT N.Y.

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

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

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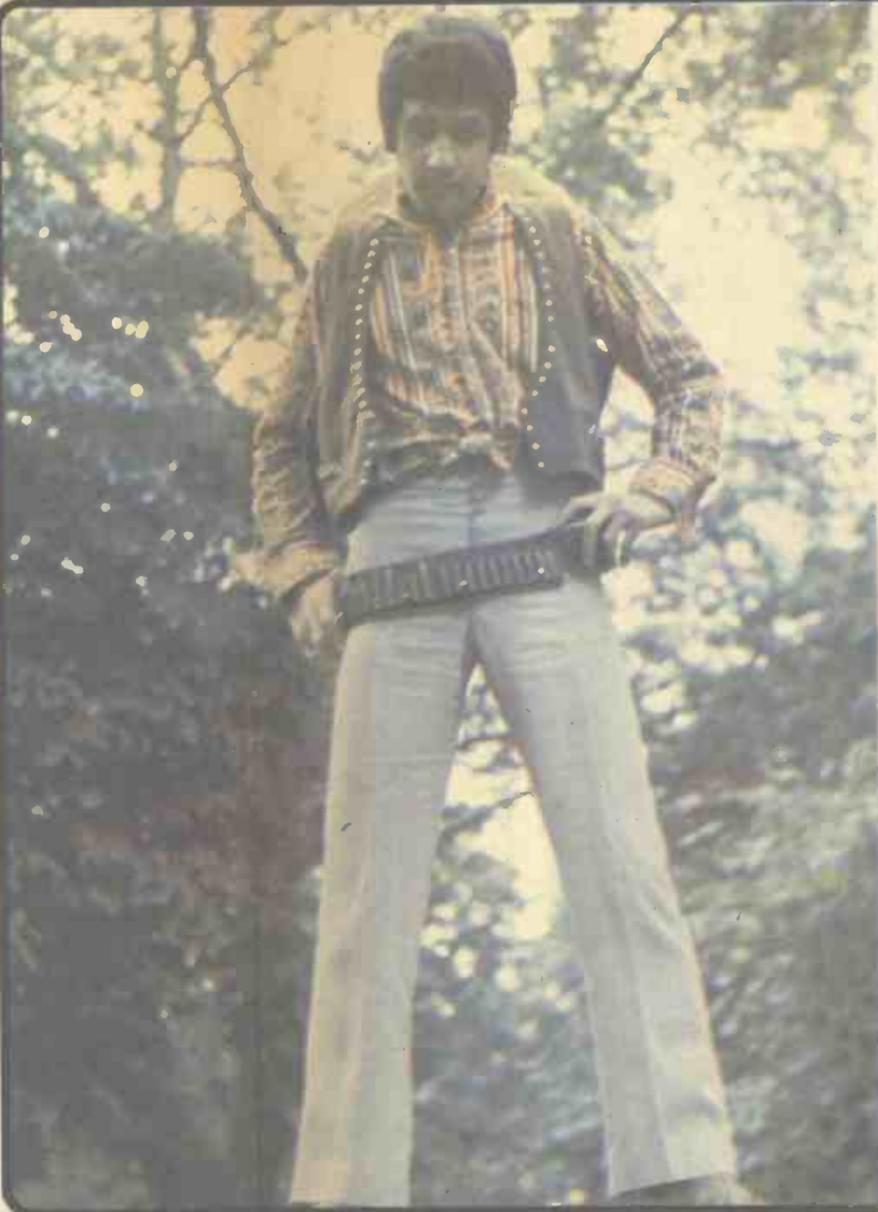
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Mexico-mad Cat & his first musical

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

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

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

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

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

CAT STEVENS looking the part, for Mexico anyway.

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

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

PEASANT FAMILY

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

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

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

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

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

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

DEREK BOLTWOOD

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

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

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

FAVOURITES

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

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

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

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

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

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

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

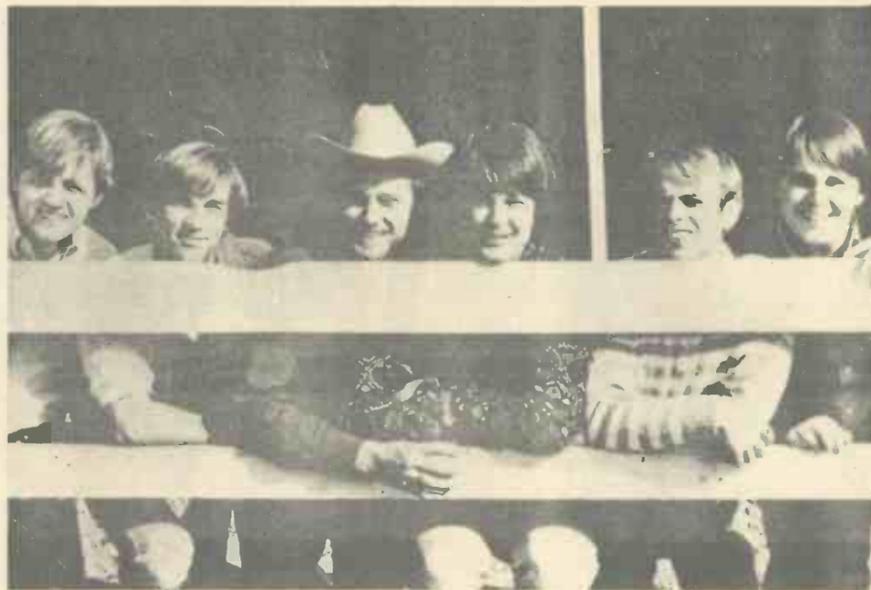
BEATLE SONGS

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

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

JOHN BURGESS

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



ELVIS — his new LP is reviewed on this page.

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

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

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

rapid reviews

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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LONG LEGGED GIRL
I LOVE ONLY ONE GIRL
BLUE RIVER
DOUBLE TROUBLE
BABY, IF YOU'LL GIVE ME ALL OF YOUR LOVE
CITY BY NIGHT
OLD MACDONALD
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NEVER ENDING
WHAT NOW, WHAT NEXT, WHERE TO...

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

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RCA VICTOR

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

GUIDE TO THIS WEEK'S NEW SINGLES



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

SCOTT MCKENZIE:

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

TOP FIFTY TIP

THE ROLLING STONES

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

TOP FIFTY TIP

ENGELBERT HUMPERDINCK

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

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

TOP FIFTY TIP

ERIC BURDON:

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

TOP FIFTY TIP

KEN DODD:

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

TOP FIFTY TIP

DAVID GARRICK:

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

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

TOP FIFTY TIP

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

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

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

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

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

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

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

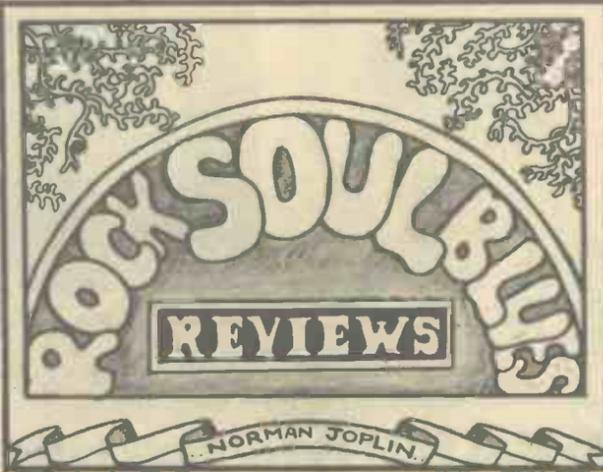
THE CHANCES-R: Turn A New Leaf Over; Do It Yourself (CBS 2940). Dave Dee helped produce this four-man outfit. Liked their debut, back in March, rather better, song-wise, but this is a strong contender for success—good arrangement. ★ ★ ★ ★

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

THE BLADES OF GRASS:

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

TOP FIFTY TIP



JIMMY RUFFIN

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

TOP FIFTY TIP

ARETHA FRANKLIN:

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

TOP FIFTY TIP

THE ORANGE BICYCLE, no less.

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

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

JIMI HENDRIX

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

TOP FIFTY TIP

LOOT

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



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

READERS' CLUB



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



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



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



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



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



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



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



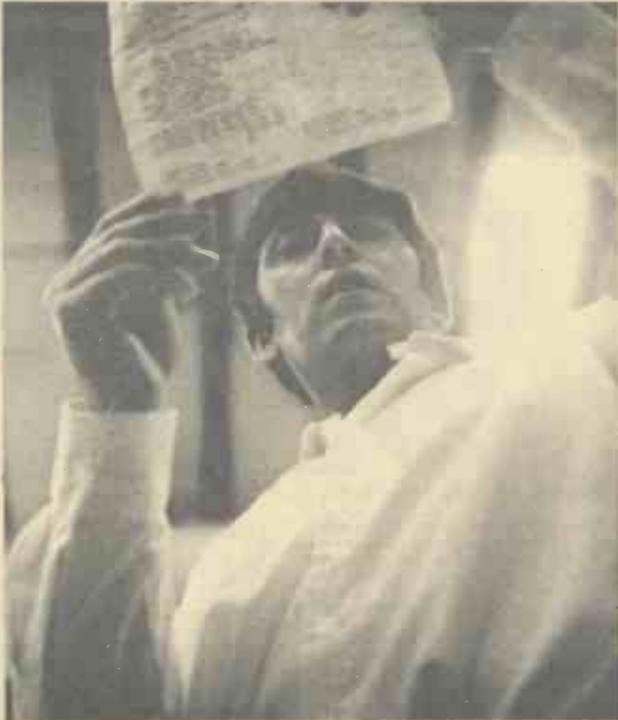
Trena Cygan, 19, Bielawa 1, ul. B. Bieruta 31 w/2, Wroclaw, Poland. Stars — Elvis, Cliff Richard, Tom Jones, Beach Boys. Hobby and interests — Play, dancing, cinema, correspondencja w j. polskim.



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



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



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



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



PETER JONES



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



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



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

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

Next week—Tremeloes in colour...

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RECORD MIRROR CHARTS PAGE

CASHBOX TOP 50



AIR MAILED FROM NEW YORK

- 1 ALL YOU NEED IS LOVE*
1 (4) Beatles (Capitol)
- 2 LIGHT MY FIRE*
2 (8) Doors (Elektra)
- 3 PLEASANT VALLEY SUNDAY*
4 (4) Monkees (Colgems)
- 4 ODE TO BILLIE JOE
39 (2) Bobbie Gentry (Capitol)
- 5 MERCY, MERCY, MERCY*
7 (9) Buckinghams (Columbia)
- 6 BABY I LOVE YOU*
11 (4) Aretha Franklin (Atlantic)
- 7 WHITE RABBIT
6 (8) Jefferson Airplane (RCA)
- 8 A GIRL LIKE YOU*
8 (6) Young Rascals (Atlantic)
- 9 WORDS*
15 (4) Monkees (Colgems)
- 10 A WHITER SHADE OF PALE*
5 (8) Procul Harum (Deram)
- 11 SILENCE IS GOLDEN*
9 (7) Tremeloes (Epic)
- 12 I WAS MADE TO LOVE HER*
3 (10) Stevie Wonder (Tama)
- 13 HEROES AND VILLAINS*
18 (3) Beach Boys (Brother)
- 14 CARRIE ANNE*
10 (8) Hollies (Epic)
- 15 REFLECTIONS
37 (2) Diana Ross and the Supremes (Motown)
- 16 MY MAMMY*
16 (5) Happenings (B.T. Puppy)
- 17 CAN'T TAKE MY EYES OFF YOU*
12 (13) Frankie Valli (Phillips)
- 18 THANK THE LORD FOR THE NIGHT-TIME*
22 (4) Neil Diamond (Bang)
- 19 COLD SWEAT
21 (4) James Brown (Kings)
- 20 MORE LOVE*
19 (8) Smokey Robinson & Miracles (Tama)
- 21 YOU'RE MY EVERYTHING
23 (2) Temptations (Gordy)
- 22 WINDY*
13 (12) The Association (Warner Bros.)
- 23 SOUL FINGER*
17 (8) Bar-Kays (Volt)
- 24 LET THE GOOD TIMES ROLL & FEEL SO GOOD
26 (5) Bunny Sigler (Parkway)
- 25 TO LOVE SOMEBODY*
27 (4) Bee Gees (Atco)
- 26 TESTIFY
25 (5) Parliaments (Revlon)
- 27 SOCIETY'S CHILD*
23 (10) Janis Ian (Verve)
- 28 THE WORLD WE KNEW*
38 (3) Frank Sinatra (Reprise)
- 29 FAKIN' IT
33 (2) Simon and Garfunkel (Columbia)
- 30 JACKSON*
14 (7) Nancy Sinatra and Lee Hazlewood (Reprise)
- 31 I TAKE IT BACK*
29 (8) Sandy Posey (MGM)
- 32 SAN FRANCISCAN NIGHTS
46 (2) Eric Burdon & Animals (MGM)
- 33 COME ON DOWN TO MY BOAT*
24 (12) Every Mother's Son (MGM)
- 34 COME BACK WHEN YOU GROW UP
48 (2) Bobby Vee (Liberty)
- 35 A LITTLE BIT OF SOUL*
28 (12) Music Explosion (Smokey)
- 36 APPLES, PEACHES AND PUMPKIN PIE
(1) Jay & Techniques (Smokey)
- 37 HYPNOTIZED
34 (5) Linda Jones (Loma)
- 38 OUT AND ABOUT*
40 (3) Tommy Boyce and Bobby Hart (A & M)
- 39 SWEETEST THING THIS SIDE OF HEAVEN
41 (2) Chris Bariley (Vando)
- 40 MAKE ME YOURS
32 (9) Betty Swann (Money)
- 41 GLORY OF LOVE
44 (4) Otis Redding (Volt)
- 42 BLUES THEME
47 (2) Arrows (Tower)
- 43 THERE IS A MOUNTAIN
(1) Donovan (Epic)
- 44 YOU KNOW WHAT I MEAN
(1) Turtles (White Whale)
- 45 JILL
(1) Gary Lewis (Liberty)
- 46 BROWN EYED GIRL*
(1) Van Morrison (Bang)
- 47 SHOOT YOUR SHOT*
(1) J. F. Walker & All Stars (Soul)
- 48 DON'T LET THE RAIN FALL DOWN ON ME
(1) Critters (Kapp)
- 49 CRY SOFTLY, LONELY ONE*
(1) Roy Orbison (MGM)
- 50 FUNKY BROADWAY
(1) Wilson Pickett (Atlantic)

*An asterisk denotes record released in Britain.

BUBBLING UNDER

- Happy — Sunshine Co. (Liberty)
- I Had A Dream — Paul Revere and Raiders (Columbia)
- Groovin' — Booker T and MG's (Stax)
- (Your Love Keeps Lifting Me) Higher And Higher — Jackie Wilson (Brunswick)
- The Windows Of The World — Dionne Warwick (Scepter)
- Ha Ha Said The Clown — Yard Birds (Epic)
- A Little Bit Now — Dave Clark Five (Epic)

TOP L.P.'s

- 1 SGT. PEPPER'S LONELY HEARTS CLUB BAND
1 Beatles (Parlophone)
- 2 HEADQUARTERS
3 The Monkees (RCA Victor)
- 3 SOUND OF MUSIC
2 Soundtrack (RCA)
- 4 MAMAS & PAPAS DELIVER
6 Mamas & Papas (RCA Victor)
- 5 ARE YOU EXPERIENCED
4 Jimi Hendrix (Track)
- 6 BEST OF THE BEACH BOYS
5 Beach Boys (Capitol)
- 7 FIDDLER ON THE ROOF
8 London Cast (CBS)
- 8 JIGSAW
13 Shadows (Columbia)
- 9 DOCTOR ZHIVAGO
5 Soundtrack (MGM)
- 10 TOM JONES LIVE AT THE TALK OF THE TOWN
9 Tom Jones (Decca)
- 11 GOING PLACES
17 Herb Alpert (Pye International)
- 12 BUDDY HOLLY'S GREATEST HITS
11 Buddy Holly (Ace of Hearts)
- 13 MORE OF THE MONKEES
7 Monkees (RCA)
- 14 PIPER AT THE GATES OF DAWN
(1) Pink Floyd (Columbia)
- 15 THIS IS JAMES LAST
25 James Last (Polydor)
- 16 MONKEES
14 The Monkees (RCA)
- 17 GREEN, GREEN GRASS OF HOME
24 Tom Jones (Decca)
- 18 SMALL FACES
13 Small Faces (Immediate)
- 19 RELEASE ME
14 Engelbert Humperdinck (Decca)

5 YEARS AGO

- 1 I REMEMBER YOU
3 Frank Ifield (Columbia)
- 2 SPEEDY GONZALES
3 Pat Boone (London)
- 3 THINGS
9 Bobby Darin (London)
- 4 GUITAR TANGO
8 Shadows (Columbia)
- 5 ROSES ARE RED
(1) Ronnie Carroll (Phillips)
- 6 I CAN'T STOP LOVING YOU
4 Ray Charles (HMV)
- 7 ONCE UPON A DREAM
12 Billy Fury (Decca)
- 8 SEALED WITH A KISS
(1) Brian Hyland (HMV)
- 9 BREAKING UP IS HARD TO DO
12 Neil Sedaka (RCA)
- 10 DON'T EVER CHANGE
6 The Crickets (Liberty)
- 11 LITTLE MISS LONELY
11 Helen Shapiro (Columbia)
- 12 LET THERE BE LOVE
12 Nat King Cole and George Shearing (Capitol)
- 13 A PICTURE OF YOU
5 Joe Brown (Piccadilly)
- 14 VACATION
(1) Connie Francis (MGM)
- 15 ROSES ARE RED
(1) Bobby Vinton (Columbia)
- 16 I'M JUST A BABY
17 Louis Cordet (Decca)
- 17 HERE COMES THAT FEELING
7 Brenda Lee (Brunswick)
- 18 COME OUTSIDE
10 Mike Sarne (Parlophone)
- 19 ENGLISH COUNTRY GARDEN
15 Jimmy Rodgers (Columbia)
- 20 DANCIN' PARTY
(1) Chubby Checker (Columbia)

TOP E.P.'s

- 1 BEACH BOYS HITS
5 Beach Boys (Capitol)
- 2 FOUR TOP HITS
3 Four Tops (Tama Motown)
- 3 EASY COME, EASY GO
1 Elvis Presley (RCA)
- 4 GEORGIE FAME
2 Georgie Fame (CBS)
- 5 HITS FROM THE SEEKERS
8 The Seekers (Columbia)
- 6 FOUR TOPS
7 Four Tops (Tama Motown)
- 7 PRIVILEGE
4 Paul Jones (HMV)
- 8 BEST OF BENNETT
6 Tony Bennett (CBS)
- 9 MORNINGTOWN RIDE
10 Seekers (Columbia)
- 10 MIRIELLE MATHIEU
(1) Mireille Mathieu (Fontana)

BRITAIN'S TOP 50

NATIONAL CHART COMPILED BY THE RECORD RETAILER

- 1 SAN FRANCISCO (FLOWERS IN YOUR HAIR)
1 (6) Scott McKenzie (CBS)
- 2 ALL YOU NEED IS LOVE
1 (5) Beatles (Parlophone)
- 3 I'LL NEVER FALL IN LOVE AGAIN
4 (4) Tom Jones (Decca)
- 4 DEATH OF A CLOWN
3 (5) Dave Davies (Pye)
- 5 I WAS MADE TO LOVE HER
7 (4) Stevie Wonder (Tama Motown)
- 6 UP, UP AND AWAY
8 (6) Johnnie Mann Singers (Liberty)
- 7 JUST LOVING YOU
11 (8) Anita Harris (Stax)
- 8 EVEN THE BAD TIMES ARE GOOD
15 (3) Tremeloes (CBS)
- 9 THE HOUSE THAT JACK BUILT
20 (3) Alan Price Set (Decca)
- 10 IT MUST BE HIM
5 (12) Vikki Carr (Liberty)
- 11 SHED RATHER BE WITH ME
6 (10) Turtles (London)
- 12 CREEQUE ALLEY
12 (4) Mamas and Papas (RCA)
- 13 SEE EMILY PLAY
10 (8) Pink Floyd (Columbia)
- 14 ALTERNATE TITLE
9 (8) Monkees (RCA)
- 15 YOU ONLY LIVE TWICE
16 (7) Nancy Sinatra (Reprise)
- 16 GIN HOUSE
18 (4) Amen Corner (Deram)
- 17 LET'S PRETEND
(10) 8 Lulu (Columbia)
- 18 TRAMP
22 (5) Otis Redding and Carla Thomas (Stax)
- 19 007
19 (6) Desmond Dekker (Pyramid)
- 20 ITCHYCOO PARK
43 (3) Small Faces (Immediate)
- 21 THERE GOES MY EVERYTHING
13 (12) Engelbert Humperdinck (Decca)
- 22 PLEASANT VALLEY SUNDAY
(1) Monkees (RCA)
- 23 A WHITER SHADE OF PALE
17 (13) Procul Harum (Deram)
- 24 A BAD NIGHT
26 (3) Cat Stevens (Deram)
- 25 EXCERPT FROM A TEENAGE OPERA
40 (3) Keith West (Parlophone)
- 26 TAKE ME IN YOUR ARMS AND LOVE ME
21 (11) Gladys Knight and the Pips (Tama Motown)
- 27 THE DAY I MET MARIE
(1) Cliff Richard (Columbia)
- 28 YOU KEEP ME HANGING ON
32 (3) Vanilla Fudge (Atlantic)
- 29 ANNABELLA
25 (5) John Walker (Phillips)
- 30 TIME SELLER
37 (3) Spencer Davis (Fontana)
- 31 RESPECT
33 (11) Aretha Franklin (Atlantic)
- 32 THINGS GET BETTER
31 (3) Eddie Floyd (Stax)
- 33 TRYING TO FORGET
39 (4) Jim Reeves (RCA)
- 34 TALLY MAN
30 (3) Jeff Beck (Columbia)
- 35 IF I WERE A RICH MAN
37 (13) Topol (CBS)
- 36 MARTA
24 (7) Bachelors (Decca)
- 37 GREEN STREET GREEN
43 (3) New Vaudeville Band (Fontana)
- 38 MY MAMMY
(1) The Happenings (Pye International)
- 39 SOMEWHERE MY LOVE
41 (6) Mike Sammes Singers (HMV)
- 40 RELEASE ME
38 (29) Engelbert Humperdinck (Decca)
- 41 TO LOVE SOMEBODY*
48 (4) Bee Gees (Polydor)
- 42 GROOVIN'
29 (13) Young Rascals (Atlantic)
- 43 TONIGHT IN TOKYO
28 (6) Sandy Shaw (Pye)
- 44 SHAKE
36 (10) Otis Redding (Stax)
- 45 A GIRL LIKE YOU
(1) The Young Rascals (Atlantic)
- 46 FIVE LITTLE FINGERS
46 (3) Frankie McBride (Emerald)
- 47 WHEN YOU'RE YOUNG AND IN LOVE
49 (10) Marvelettes (Tama Motown)
- 48 BYE BYE BABY
44 (3) Symbols (President)
- 49 LIGHT MY FIRE
(1) Doors (Elektra)
- 50 LONG LEGGED GIRL
(1) Elvis Presley (RCA)

A blue dot denotes new entry.

BUBBLING UNDER

- Soul Finger — Bar Kays (Stax)
- Smile — Rockin' Berries (Piccadilly)
- Tougher Than Tough — Desmond Dekker (Pyramid)
- Thinking Ain't For Me — Paul Jones (HMV)
- Reflections Of Charles Brown — Rupert's People (Columbia)
- Dr. Kitch — Lord Kitchener (Jump Up)
- Morning Dew — Tim Rose (CBS)
- Shake, Rattle and Roll — Arthur Conley (Atlantic)
- The World We Knew — Frank Sinatra (Reprise)

BRITAIN'S TOP R & B SINGLES

- 1 I WAS MADE TO LOVE HER
1 Stevie Wonder (Tama Motown TMG 613)
- 2 TRAMP
2 Otis Redding and Carla Thomas (Stax 601012)
- 3 THINGS GET BETTER
4 Eddie Floyd (Stax 601016)
- 4 SOUL FINGER
7 The Bar-Kays (Stax 601014)
- 5 RESPECT
5 Aretha Franklin (Atlantic 584015)
- 6 007 SHANTY TOWN
3 Desmond Dekker (Pyramid PYR 6004)
- 7 FOR YOUR PRECIOUS LOVE
8 Oscar Toney Jr. (Stateside SS 2023)
- 8 SHAKE RATTLE AND ROLL
14 Arthur Conley (Atlantic 584121)
- 9 TAKE ME IN YOUR ARMS AND LOVE ME
6 Gladys Knight and the Pips (Tama Motown TMG 604)
- 10 YOU KEEP ME HANGING ON
(1) Vanilla Fudge (Atlantic 584123)
- 11 STAY WITH ME BABY
(1) Sharon Tandy (Atlantic 584124)
- 12 LAST TRAIN TO SKAVILLE
(1) Ethiopians (Rio R130)
- 13 GROOVIN'
11 Young Rascals (Atlantic 584111)
- 14 WHEN YOU'RE YOUNG AND IN LOVE
12 Marvelettes (Tama Motown TMG 609)
- 15 SEVEN ROOMS OF GLOOM
16 The Four Tops (Tama Motown TMG 612)
- 16 BORN UNDER A BAD SIGN
13 Albert King (Stax 601015)
- 17 GREASY SPOON
20 Rufus Thomas (Stax 601013)
- 18 RUDIE TAKE A MESSAGE
9 Dandy (Ska Beat JB 273)
- 19 TAKE ME (JUST AS I AM)
17 Solomon Burke (Atlantic 584122)
- 20 I FEEL LIKE CRYING
18 Sam and Bill (Brunswick 0 5873)

BRITAIN'S TOP R & B ALBUMS

- 1 KING AND QUEEN
1 Otis & Carla (Stax 589007)
- 2 CLUB SKA '67 Vol. 2
4 Various Artists (Island WIRL LP 156)
- 3 CLUB SKA '67
3 Various Artists (Island WIRL LP 154)
- 4 SWEET SOUL MUSIC
5 Arthur Conley (Atlantic 587069)
- 5 NEVER LOVED A MAN (THE WAY I LOVE YOU)
2 Aretha Franklin (Atlantic 587066)
- 6 DOUBLE DYNAMITE
7 Sam and Dave (Stax 589003)
- 7 ARE YOU EXPERIENCED
8 Jimi Hendrix (Track 61901)
- 8 LIVE
(1) Garnet Mimms (United Artists ULP 1174)
- 9 LIVE
6 The Temptations (Tama Motown TML11053)
- 10 FUNKY BUTT... LIVE
(1) Geno Washington & the Ram Jam Band (Piccadilly NPL 38026)

CONTINUED FROM PAGE 4

1956-67. Top 20 records for sale. Thousands rare deletions plus auction lists. Send large s.a.e. — F. Moore, 73 Mill Road, Leighton Buzzard, Beds.

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songwriting

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fan clubs

KENNY BALL APPRECIATION SOCIETY. — S.a.e. to Miss Pat Sanders, 18 Carlisle Street, London, W.1. GEORGIE FAME fan club. Secretary, 47 Gerrard St., W.1. 1029 CAT STEVENS — Helen, 245 Shaftesbury Avenue, London, W.C.2. THE BEACH BOYS Fan Club. Great Britain. S.a.e. 61 Marine Parade, Whitstable, Kent. WARM-SOUNDS. Lynette, Hollywood Lodge, Tregunter Road, London, S.W.10. HELLO DEARS Myrtles joined. have you? S.a.e. to Stewpot Fan Club, 17 Curzon Street, W.1. Please mark envelope "FAN CLUB".

announcements

MONKEES, BEATLES, anyone, portraits drawn. Write — c/o 49 Priory Court, Newham, E.6.

for sale

NEWEST HAPPENING in Hippie Regalia. "Jangling Jewellery". Unbelievable offer. Matching set of necklace, earrings and pendant for only 15s. Join the "Love Generation" with new "Jangling Jewellery". Only available from "The Flower Pot", B. Clark, 37 Tevlot Avenue, Aveley, Essex.

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special notices

THEATRICAL EMPLOYERS REGISTRATION ACT, 1925. Notice is hereby given that Barrie Peter FINCH residing at 24 Church Road, WORCESTER, and carrying on business under the name of "NU-SUITE ENTERTAINMENTS" intends to apply to the WORCESTER COUNTY BOROUGH COUNCIL for registration under the above Act.

HOME OF THE BLUES

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

OUT AUGUST 18

LOOT

WHENEVER YOU'RE READY



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

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

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

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

new singles reviewed by Peter Jones

singles reviewed by Peter Jones

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

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

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

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

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

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

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

LOOT
"Whenever You're Ready"
AUGUST 18th. CBS

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The Amen Corner

Character studies of the 4 Troggs . . .

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



THE TROGGS — celebrating . . .

THREE TOP GROUPS...

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

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

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

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

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

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

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

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

DAVID BERGLAS.