

RECORD MIRROR

Largest selling colour pop
weekly newspaper. Price 6d.
Every Thursday. No. 390
Week ending
August 31st, 1968

INSIDE: Move, Bee Gees
Leapy Lee, Sly & Family Stone



THE BEACH BOYS

new single from
**Dave
Davies**
Lincoln County

7N 17514



YOUR PAGE



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

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

KNOCK OFF THE 'MUMS AND DADS' BIT

AN RM MUM STRIKES AGAINST CONVENTION!

BILLIE DAVIS

COULD you please supply any information on the wonderful Billie Davis who records on Decca—P. Johnson, 9 Perth Road, Barking, Essex.

VAL: Billie Davis entered show business at the age of 17, and successfully began her recording career duetting with Mike Sarne on "Will I What".

When her solo follow-up "Tell Him" reached No. 3 in the charts everything looked very promising for Billie — until an unfortunate accident caused her to be out of work.

After this enforced period of absence Billie has worked steadily, having some success with her recent recording "When you Move You Lose". Her current release is the Chip Taylor composition "Angel of the Morning". Billie has a new release out on Decca on August 29th, entitled "I Want You to be My Baby".

She is 5 ft. 4½ in., and has black hair and green-brown eyes. Among her favourite recording artists are George Fame, Aretha Franklin and Jimi Hendrix.

SHONDELLS

I WANT to take this opportunity to thank you very much for the attention you have given myself and the SHONDELLS in your publication. We are looking forward to our visit to England, starting September 23rd. Harold Davison's office will be arranging our tour schedule and you can contact them for further information. I am sure that we will be having a press reception at that time and we'll be looking forward to meeting you then.

Thanks again for all you have done.—Tommy James, New York, New York.

TROGGS

PLEASE could you settle an argument for me. My husband has bet a whole month's wages with a friend at work about the Troggs. His friend says they come from Anover and my husband says they come from Manchester. Please print as soon as possible, because I do not fancy bread and water for a month.—Mrs. B. McCreath, 50A Mariton Street, Greenwich, S.E.10.

VAL: I'm sorry Mrs. McCreath (and Mr. McCreath I'm sure!) but I rather think it's all down to bread and water. I am assured from a reliable source that the Troggs come from Anover in Hampshire! You did say Anover in your letter, so perhaps your friend is not entirely correct!

PURE C'n'W

I AM sick and tired of the cribbs from country fanatics that C'n'W just can't get the mass audience it deserves in the United Kingdom, when these same fanatics ignore some of the greatest material ever issued. For three years an album has been available on Liberty, called "Del Shannon Sings Hank Williams".

How many country fans have it? How many are prepared to even hear it? It's my guess that the majority of narrowminded criers will say: "Del Shannon isn't a country singer", little knowing that Del performed C'n'W long before the days of "Runaway". This album is pure C'n'W! This album is good C'n'W. So kindly listen, and I'm more than certain you'll buy.—Roddie the Rocker, 24A County Road, Walton, Liverpool 4.

LONGER SINGLES

IN the past, various bad aspects of the record business—weak production, below average 'B' sides and the increase in record costs have been criticised. One salient feature which has been overlooked however, is the continual increase in the length of records. The latest singles by Simon & Garfunkel, Aretha Franklin, The Stones, Herb Alpert and O. C. Smith are well over the generally accepted average record length of 2½ minutes to 3 minutes. In addition to this we now have two marathon epics in

the shape of 'MacArthur Park' and 'America' by the Nice.

Let's hope this current trend is adopted by more artists and songwriters in the future.—Collin R. Fenn, "Greenacre", 35 Bradgate, Cuffley, Herts.

Val: Certain Artists are probably happier recording longer singles, in order to allow fuller musical expression on record, and this is certainly a commendable trend. But if an Artist feels obliged to make a longer record merely to counteract the cost and thus tempt the public into buying, it's not quite the right state of affairs is it?

BEATLES

WE would like to congratulate David Griffiths on his interesting article entitled "What is happening with the Beatles". We are glad that one journalist has the common sense not to criticise all the Beatles do.

At least the Beatles are not afraid to try new things, even though some of them do not work out as they were planned. The Beatles have made Britain the most advanced country in pop and deserve some credit.—Hillary Wallace and Judith Glover, 7 Lynnwood Avenue, Newcastle-upon-Tyne 4, Northumberland.

SOCIETY MEETING

THE American Artists' Appreciation Society invites all Record Mirror readers, whose musical interest lies in records made by Artists from across the water (be it Rock 'n' Roll, Country and Western, R & B or pop) to the first open meeting of the Society.

This informal meeting is to be held at the 'Hopbine', East Lane, Nth. Wembley—opposite Nth. Wembley station (B.R. & Bakerloo), and commences at 8.00 p.m. on Monday 16th September, 1968. Admission is free and so we hope that any interested readers will make a note in the diary. You will be very welcome.—Pete Owen, President, 32 Tewkesbury Avenue, Pinner, Middx.

WISE SOLOMAN

WHILE on holiday in Blackpool recently I saw the Central Pier Show starring Solomon King, and just had to write to say what a wonderful performer he is.

Too often we see sinners perform their hit records on stage and are sadly disappointed. However, amongst other songs Solomon sang his hit "She Wears My Ring" and sounded equally as good as he does on the record. Having heard his latest record "Somewhere in the Crowd" I am sure this will be another hit for Solomon—I hope so anyway, because this man is loaded with talent.—Berywn Jones, 5 Maryport Road, Luton, Beds.

LEWIS PETITION

EARLY last year some readers may remember a letter from a Stephen Kisbee of Northolt, who started a petition for the repeat of the Jerry Lee Lewis T.V. show, which was first shown in 1964. It may be remembered that the first half hour of this hour long show featured Gene Vincent.

I took over the petition from Steve last Christmas and continued to build it up to a four figure number. Due to the presence of Jerry in this country at the moment and the recent rock revival I am closing the petition on September 30. Anyone who hasn't sent me their name (address must be included), please send in as soon as possible.—T. Hawkins, 110 Selkirk Road, Twickenham, Middx.

TAMLA TALENT

I FEEL I must write in answer to the potent but slightly misguided views put forward by reader Adam White (RM w/e August 10) concerning Tamla Motown songwriters Holland/Dozier/Holland. Of course, this threesome has been responsible for a vast amount of the success achieved by Motown artists. No one could deny that

WHY is it that every time one of those dull and un-adventurous "sing-along" records is reviewed, that they are always said to be, quote: "Suitable for the mums and dads". Even Peter Jones, the best of the bunch, fell into the same trap when reviewing Norman Vaughan's latest record.

Now, I've been a mum for 11 years and the only "balladeer" I dig is Jack Jones. So next time, please remember we mums can still appreciate such artists as Harpers Bizarre, The Association, Ben E. King, and the Mamas and Papas, etc.

Being a mum is not a one-way ticket to a bath chair!—Mrs. J. Turrell, 11 Johnston Road, Birstall, Leicester.

JAMES: Nothing derogatory meant to mums and dads. I'm sure, Mrs. Turrell! Peter Jones in fact said "MORE for the mums and dads", which doesn't discount any young fans Norman Vaughan might have, or include all mums and dads. It was certainly good to hear from someone who can appreciate different types of music, anyway!

In brief . . .

Pauline Cronin, 14 Millfields Cottages, St. Paul's Cray, Orpington, Kent.—I would like to write to and/or swap pictures of the Walker Brothers, with anyone in Japan. If anyone is interested please write, I will answer all letters. I would also like to obtain two records that Gary Walker made in Japan, "Pictures of Mitchico" and "Cutie Morning Moon". I will pay anything within reason. Also I would like any pictures of Scott, John and Gary Walker from Japanese magazines.

Gordon Jeffrey, 107 Sutton Road, Todcaster, Yorkshire.—Here is the result of the poll I carried out to find R.M. readers favourite Tamla stars (Top Fifteen). 1. The Temptations; 2. Diana Ross and The Supremes; 3. Four Tops; 4. Smokey Robinson and The Miracles; 5. Martha and The Vandellas; 6. Isley Bros.; Joint 7. Stevie Wonder, Jimmy Ruffin; 9. Marvin Gaye and The All Stars; 12. Gladys Knight and The Pips; 13. Edwin Starr; 14. Detroit Spinners; 15. Elgins. Thanks to all those who voted and made this poll worthwhile.

Paul Furuberg, N 2260 Kirkenær i Solør, Norway.—Can any R.M. readers please help me get pictures, photos, films, autographs, records, tapes, souvenirs or anything else on P. J. Proby, I'll pay or swap with six of Beatles, Hollies, Cliff, Elvis, Bee Gees etc. or records by Kathy Young, Buddy Knox, Bobby Darin, Freddy Cannon, Louis Armstrong, Chuck Berry etc. I'm also interested in anything on Jet Powers, Orville Woods and Bonzo Wolf.

John Knight, 13 Rayleigh Road, Hutton, Brentford, Essex.—I am

However, the Detroit organisation has many other talented composers quite capable of coming up with enough material to keep Tamla artists in songs (and top-rate ones, too) for years to come.

For example, there's Valerie Simpson and Nickolas Ashford, who have supplied Marvin Gaye and Tammi Terrell with many gorgeous items, including "Your Precious Love", "Ain't Nothing Like The Real Thing" and their forthcoming single (the best ever) "You're All I Need To Get By". And, what's more, Val's and Nicky's songs are getting better all the time.

What about Norman Whitfield, Mary Johnson, Barrett Strong, Ivy Hunter, Sylvia Moy, Hank Cosby, Robert Dean Taylor? All these are incredibly talented writers who've penned numbers for such stars as The Temptations, Stevie Wonder, Diana Ross & The Supremes, The Four Tops, Martha Reeves & The Vandellas and Junior Walker & The All Stars.

No, Mr. White, Holland/Dozier/Holland are not the only composers in the Detroit company. Sure, we're gonna miss them if they have gone, but their departure could never bring about the fall of Motown — there's too much talent there for that to happen.—Martin Needs, "Queensbury", Brent St., Brent Knoll, Highbridge, Somerset.

compiling a poll on John Mayall's Bluesbreakers, and I would like readers who are interested to send me their votes on the following: 1. Best single; 2. Best LP; 3. Best LP track; 4. Most liked member, present or past; 5. Best musician, present or past; 6. Band line-up when considered to be at its best. Please send all replies to the above address.

Richard Newton, 23 Chepstow Villas, London W.11.—Can anybody help me get any records, paper cuttings and information on the group Johnny Kidd and the Pirates. Highest prices paid. All letters answered.

Paul Naphine, 19 Wembdon Rise, Bridgwater, Somerset.—I wish to swap my Beatles' L.P. "Rubber Soul", for any L.P. by the Rascals, preferably "Groovin'". I also wish to swap the Dave Clark Five's "Bits and Pieces" for the Turtles "She'd Rather Be With Me", or Rascals "Come On Up". Records must be in good condition, and please write first.

A. Boyd, (Love's Propaganda), 17 Pine Street, Eastwell, Blackburn, BB1 6LN.—I am interested in meetings and hearing from other Underground fans with a view to forming a club.



NORMAN VAUGHAN — not for every mum!

Jackie Foster, 4 Mason Bradbear Court, St. Paul's Road, Islington, N.1.—Can anybody oblige with a disc "Fuzz Duck" by the Jerry Allen Trio. It was originally the signature tune on Radio London for the Tony Brandon Show.

Shirley Larkin, 42 Elizabeth Road, Huyton, Near Liverpool, Lancashire.—Could any readers, between the age of 15 and 19 who visited the Isle of Anglesey please get in touch with me at the above address. All letters will be answered. Please send a photo.

Miss E. M. Hotchkiss, 18 Farlington Close, Holderness High Road, Hull, Yorks.—I have the Supremes' LP "The Supremes Sing Rodgers and Hart" (T.M.L. 11054). It is in excellent condition — only played twice. I will sell it, or maybe exchange, for Petula Clark — "Colour My World" LP or Four Tops "Reach Out" LP.

Margaret Dunbar, 71 Pennard Avenue, Hayton, Near Liverpool, Lancs.—I am conducting a poll to find out the most popular member of Gary Walker and the Rain (Paul, Gary, Joey or John). Please send votes to the above address.

Susan Colgan, 6 Arras House, Hurst Place, Abbey Wood, London S.E.3.—If anybody has a copy of

"Stop Her On Sight" (S.O.S.) by Edwin Starr, which has now been deleted, could they please write to me at the above address. I am willing to pay up to £1.

Miss Julie Ferguson, 150 Boulton Road, Handsworth, Birmingham 21.—I have quite a lot of pics of Paul Jones, old Walker Brothers pics, Scott, old Animals, Hendrix and many more which I would like to swap for any pics of the Bee Gees, Monkees and Stones. Also if anyone has got any photographs of the Bee Gees' concerts earlier in the year and the Monkees at Wembley. Please write soon—I'm desperate. I will pay for the photographs.

M. Mussinski, 27 Kingsdale Drive, Bolton Road, Bradford 2, Yorkshire.—I have for sale Elvis monthlies, all in brand-new condition. Numbers 90, 91, 92, 95, 96, 98, 99, 100, 101, 102. Any offers to me at above address.

Sandra Thorpe, 55 Landseer Road, Holloway, London, N.19.—Please, could any readers who have photos, cuttings, etc. on d.j. David Symonds, please send them to me as I am a great fan of his.



WITHIN a couple of months a new kind of disc will be test marketed in the Seattle area of America—a single that is indestructable and measures 3½ inches, against the normal seven inches. The turntable will revolve at 33½ rpm, so you get as much music for your loot.

The firm producing these mini singles is Americom and they claim you can stamp on them and try to scratch them but nothing will happen. Not even the sound will be impaired.

Another firm also produces a similar idea —Philco Ford—but Americom are apparently able to get current hit material on their records. And so far, they say, 44 labels have signed with them.

This gives them an artistes roster that includes Ray Charles, the Beatles, Mama and Papas, Frank Sinatra, the Bee Gees, the Rascals and others.

To play Americom discs you need a special player which the firm reckons will cost the American teenager around 25 dollars. A survey that Americom had conducted revealed that 90 per cent of the people who bought singles were between 12 and 17 years old and that three out of five were girls. Furthermore they liked to play music while moving around.

Americom is reckoning on moving about one BILLION of their miniplatters a year . . .

Mitch Ryder has some dedicated fans: just for a show at a private party he is being flown by charter jet to Portugal next week.

Tiny Tim was a tremendous success at Las Vegas where he was held over for a second

week. The hotel, which runs the casino where he appears, places a tulip on the pillow of every bed.

The Beach Boys show no sign of lack of faith in the Maharishi, despite recent activities. They announced that they still meditate and it still helps them. Carl Wilson hopes to visit the Guru in India early next year.

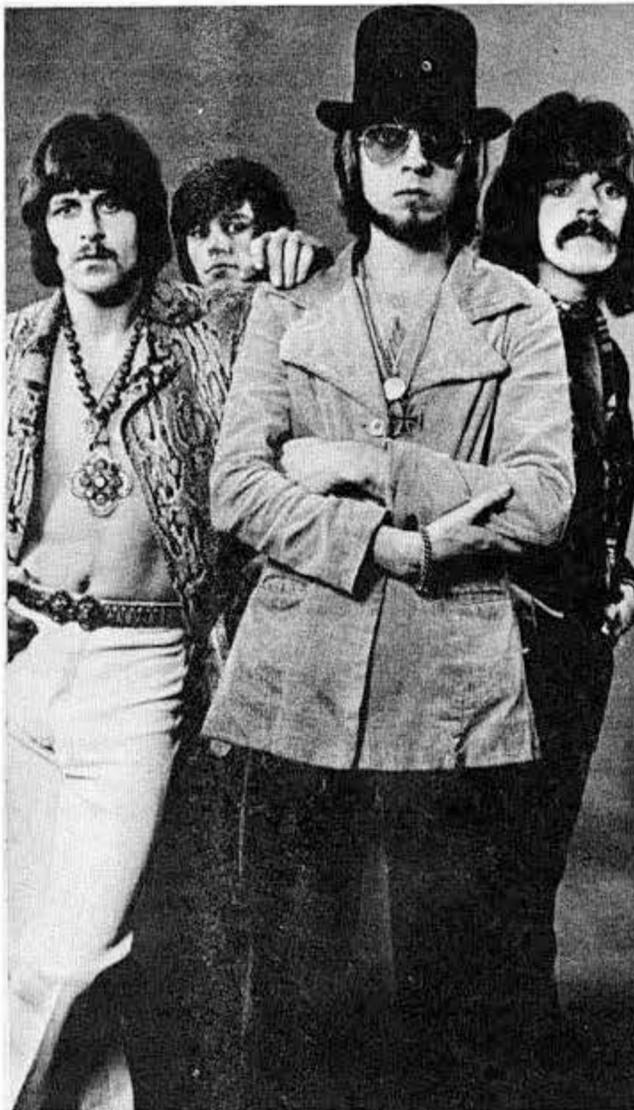
Little Richard packed the stadium in New York's Central Park last week for one of his rare appearances in the city. He broke up the crowd completely and had them fighting for possession of his shoes which he took off and threw to them at the close of his wild act. By coincidence, a couple of miles away, Billy Preston, who used to play organ for Richard (and visited Britain with the veteran rock and roller), was appearing with the Ray Charles show.

The Rascals (formerly the Young same) have had a good month for record sales. Atlantic hosted a party for them this week to present them with six certified gold records for hit singles and albums.

The Monkees (on a trip to Japan soon) will have their first major film out soon and advance reports suggest that it will be controversial. Meanwhile Mike Nesmith is involved in a paternity suit which he says he will fight because he is innocent. It's a "standard teenage idol problem", he says.

The Who expect to earn around 15,000 to 20,000 dollars OVER the quarter million dollar guarantee for their current American tour. According to Chris Stamp and Kit Lambert, with half of their 51 American dates completed, they have played to near capacity on every one.

THE MOVE: FROM TEENY BOPPERS TO TOUGH GUYS...



THE MOVE—Changed a lot.

WE'VE been in the business two or three years now — and in that time none of us have been to any of the London clubs. And in all that time I've been wondering when someone was going to notice our absence — suddenly turn round and say: 'Good grief! Where are the Move? I've never seen them in the Speakeasy or the Revolution', etc., etc. I think the only time I've been to the Speakeasy is when we played there once."

Said Carl Wayne of the new Move.
New?

"We've changed a lot now — especially since we became a fourpiece. I'm not being nasty to Ace or anything, but we're far more together now than we were when he was with us. And we're a lot happier as well. The thing is that Ace just wasn't a particularly good guitarist, and he was holding us back all the time. We had to play to his level."

"We've always had this thing about being a teeny-bopper group — our whole act has revolved around playing to the audience, being the sexy pop stars. But now we're beginning to get a bit more serious about it all — and musically we've improved a lot."

"There are two types of groups as I see it — the teeny-bopper, which is what we were, and the more serious, musicianly. Groups like the Traffic, or Spooky Tooth, or Jimi Hendrix — and now I think that we're moving up into that section. Our new record, "Wild Tiger Woman", isn't really representative of what we want to do, or what we're aiming for — but it is different to what we were doing before. It's sort of half-way there. We have a single out in America at the moment which is very different to our normal style — and it looks as if it might happen there. It's been getting some good reviews."

"We've never had a hit over there, and we were beginning to get a bit worried. All our songs have been Roy Wood compositions, and although they've done well here, they just haven't taken in the States — so this time we thought we'd have a change. The number is called "Something" — it was written by Dave Morgan. We'll probably be releasing it here in fact in October as a follow up to "Wild Tiger Woman"."

The Move's manager, Tony Secunda, is at present negoti-

ating for the group to tour America in the near future with Jimi Hendrix.

"I really hope that comes off," said Carl. "We did a tour with Jimi in this country, and that was really great. The thing is that, although we've been a teeny-bopper group, we've felt more one of the 'underground' groups—obviously not in the sort of music we played, but in that we've always associated with people from those groups."

ORCHESTRA

"What I'd like to see happen — we talk about this quite a lot — is a complete pop orchestra. I really enjoy big band music, and a great many people feel the same way. The Don Ellis Band, for example, is incredible. I'd like to get about five groups together — all good musicians — and take over the Royal Albert Hall for a concert. Everyone on stage, blowing together — it'd start off with the whole 'orchestra' sitting down to play, and just the soloists standing to do their thing. But the whole concert would end with a complete maze of sound, with everyone blowing together. There would be a certain pattern to play to, but apart from that it would be free-form — I don't know how well it would work, but it's certainly worth doing. Almost the ultimate in pop music."

"Another thing I'd like to organise is a club for musicians only — a place where we could all get together for a blow, or to exchange ideas. Just a club to make music — different group members are beginning to get together a lot more now, and that's why pop is starting to look a lot healthier."

"I think one of the biggest changes in pop now is the shift of emphasis from singles to albums. And I think EP's are going to become more important as well — basically because of the ridiculous price of buying a single now. Compared with an LP or EP, a single isn't good value. This doesn't mean that we won't be making singles any more — there'll always be a market for them."

"Audiences are getting more appreciative of good music now too. It's getting very much like America where the audience will listen, and if they like what you do they clap or scream or yell, and if they don't they keep quiet. But they do listen to what you play — it's not just a matter of screaming for their favourite group all during the performance. It's like the Marquee-type of audience, it's getting larger all the time."

"On the whole we're very happy with the way the group's going — and with things in general. You don't have to compromise quite so much now to be accepted — and the Move have reached the stage now where we want to make our own sounds, and not just aim at the charts all the time."

DEREK BOLTWOOD



THE WHO—Rampaging abroad.

WHO: EXPLOSIVE IN STATES

THE Who continue their rampaging tour round the States. As ever, controversy follows them. Journalists involved in the bomb-throwing, mind-boggling progress totter back to typewriters and, with trembling fingers, attempt balanced reports. Here are a few...

"Peter Townshend bowed his guitar with the mike stand and after a sword fight with it finally stabbed the amp with his guitar. Since the guitar was still playable, he crashed it to the ground until it broke into pieces, when he threw them out to the gasping audience, turned on his heel and split. Drummer Keith Moon threw his drum over his shoulder and left. The most explosive act in many a month."—World Countdown.

"They have about two years left on the road, the four estimate, before they stop drawing big enough crowds to pay equipment bills and are able to stick to recording. How they will then satisfy their urge to purify themselves by breaking things is not yet clear. They will undoubtedly come up with something."—Herald Examiner.

"Three years ago, Peter Townshend smashed his guitar into his amplifier because his nose was so long. 'I used to get incredibly angry', he related. 'I developed all my physical movements, arm waving and guitar smashing, so that the audiences would have to concentrate on my body and not think about my nose.'—Sacramento Union.

"The group's writer Peter Townshend sums up the essence of the Who: 'Pop has become solemn, irrelevant and boring. What it needs now is more noise, more size, more sex, more gimmickry, more vulgarity'. So they provide that hard-driving excitement reminiscent of the Elvis Presley rock 'n' roll era."—Sacramento Union.

"Probably the most exciting drummer today is Keith Moon, unbelievably cute and astoundingly flashy on the drums. He has

a thing about the Beach Boys that's unreal. Getting him away from his Beach Boy albums would be impossible—almost as impossible as getting him out of bed early. Sometimes he gets unexplainable kicks, like breeding chickens or surfing, which is difficult in inland England. Together they make up one of the most exciting visual acts around.

"The obvious highlight of the Who's rebellion against blasé band business was the closing number, 'My Generation', Daltrey's stuttering song that shouts out for youth. While the lights throbbled, destruction ensued and the Who boldly and blatantly attacked, toppled and beat equipment in the glorious manoeuvres of close combat for which they are renowned.

"Advertisements for the event billed the Who as 'the monsters of pop' an apt description in both senses of the word monster, although theirs in a kind of benign grotesqueness. The British quartet has made its reputation by specialising in a violently iconoclastic variety of hard rock, from the stuttering 'My Generation' to a miniature opera about fidelity, infidelity and forgiveness. The three instruments and their four voices create an overwhelming feeling of excitement which more than makes up for their sometimes buried lyrics."—Los Angeles Times.

"The Who's smashing formula to success began when utter disdain for the stagnation of pop showmanship set in. The group, formerly the High Numbers, garnered attention with the Who name switch (which usually brought 'The What?' response). Concert format and dress went flashy and sensational to visually knock out audiences."

Et cetera, et cetera, et cetera. The Who have made several visits to America. But familiarity, far from breeding contempt, merely opens wider the wide eyes of critics and reporters.

A COMBINATION, AND A DARING DUO TYRANNOSAURUS REX

BACKGROUND to a Tyrannosaurus Rex. A writer who made his first record in 1965. Who made records but never very seriously. "What have you been doing from the time you started off in the business until you became Tyrannosaurus Rex, Marc?"

"I didn't start off in the business until I became Tyrannosaurus Rex," replies Marc Bolan, "up to about nine months ago I was just living."

The occasional record released, a year or two in Paris, a spell of about four weeks with John's Children at the time of their near hit "Desdemonah". Nothing to write home about until suddenly on stage with Steve Took and his poetry became music. The sort of music that made people buy "My People Were Fair And Had Stars In Their Hair" an album, and "Deborah" a single.

The sort of records that made some people rush around yelling "Tyrannosaurus Hoax" and condemning the sounds before they even heard them. And the sort of records that were bought by the other people who were willing to accept the sound because they liked it, and who helped Marc and Steve to become one of the first of the subterranean groups to tunnel their way up into the charts.

OPINION

"In my opinion," said Marc (we were chatting in the corner of a crowded pub). "I don't like most pubs," he said, "they're full of society's drop-outs. I haven't dropped out — I've dropped in. Three underground groups have made the charts — Arthur Brown, the Nice and, fortunately, ourselves. But it's very difficult — there's a sort of invisible barrier set up against us. If a lot of people buy our record and it becomes a hit, then the pop establishment have to accept us. In fact they'll want to accept us. But you have to jump over that barrier yourself, with the help of your fans. For example, Bryan Morrison, our manager, phoned up one of the television pop programmes to see if they were interested in using us, or the Pink Floyd whom he also manages. And the guy said 'No — and don't bother to send their records to me either—we're not interested.' And that was before they'd even heard what we had to offer."

"Now, for the first time in my life I've started making money—and we're beginning to be accepted. And it's not a com-



TYRANNOSAURUS REX—by Lon Goddard.

promise because I'm doing just what I want to do. I'm not an entertainer or anything—I go up on stage and sing my songs because it makes me happy. That's what I enjoy doing. If other people enjoy it as well, so much the better."

"I think basically I'm a writer. Although I write a lot of songs I write even more poetry—I think eventually, by the time I'm about thirty, I'll be a full-time writer. It'll become my main interest. I don't think money is all that important—obviously I'm pleased to be making it now, but I wouldn't be if I had to do it in a way I didn't like."

"What happens at the moment is that I write a song, and work it out completely, and then get together with Steve. It becomes a completely different thing, because Steve adds his bit. When we record it it's not just a product of Marc Bolan—it's a product of Tyrannosaurus Rex. Although I write our songs, we're both equally important as members of the group—otherwise we wouldn't be working together as Tyrannosaurus Rex."

And just watch the king of the lizards emerge from the earth and go racing up the charts with "One Inch Rock". Tyrannosaurus Rex will be accepted... on their own terms.

DEREK BOLTWOOD

NEWS BY DEREK BOLTWOOD NEWS BY DEREK BOLTWOOD NEWS BY DEREK BOLTWOOD NEWS BY DEREK BOLTWOOD NEWS BY DEREK



MIKE SMITH discusses music score with DAVE CLARK during shooting of their coming television spectacular "Hold on, it's the Dave Clark Five". The film was shot at Pinewood Studios and was produced, written, directed and financed by Dave Clark. A new single by the group called "Red Balloon" will be released on September 6, which is the week following the showing of "Hold on it's the Dave Clark Five".

STATUS QUO

STATUS Quo have decided to call their new promotion and management company, jointly owned by the group and their managers Pat Barlowe and Joe Bunce, Status Promotions. First group to be signed up by the company is the Village, led by Peter Bardon (formerly of the Shotgun Express and the Peter B's). Status Promotions are at the moment negotiating recording contracts for the Village with two major record companies.

The Village are also to accompany Status Quo on their second American tour which has been set to begin on February 2 of next year, and is to last three weeks.

On September 13 and 14 Status Quo go to Germany for television appearances. On December 11 they go to the Continent for four days in Stockholm where they are to record a television appearance, followed by a concert in Switzerland and then further televisions in Oslo and Copenhagen. On December 15 and 16 they go to Germany for more television appearances.

On Boxing Day Status Quo go to Scandinavia for the International Pop Festival which is being held at the Vargar Stadium in Malmo.

TEN YEARS AFTER

TEN Years After spend their first two weeks in September recording a new album prior to their American trip on September 27. They return from the States in December and commence a one-week concert tour of Scandinavia in January.

CHICKEN SHACK

THE Chicken Shack have a new single released by Blue Horizon on September 21. Entitled "Waiting For My Woman" c/w "Six Nights And Seven", both penned by lead guitarist Sam Webb. This is their first single release since last January.

The group are currently on holiday and begin a month's solid work with "Top Gear" on September 4 and the "Joe Loss Show" live on September 6.

SAVOY BROWN

SAVOY Brown, whose album has sold 20,000 copies in America within two weeks of release, are off to Sweden and Denmark on September 14 until September 22. This will be their second trip there. The group record a new single for Decca in September and a new album on October 7, 8 and 9.

HONEYBUS

PETE Dellow, writer of "Can't Let Mascie Go" and "Do I Figure In Your Life" has left the Honeybus in order to concentrate on writing and production. He is to be replaced in the group by 21 year old Jim Kelly from Dundee.

The new single from the Honeybus, written by Ray Kane, is titled "Girl Of Independent Means", and is to be released on September 6. On September 7 the group appear on Time For Blackburn.

JETHRO TULL

NEW single by Jethro Tull for release on September 13. Entitled "Songs For Jeffrey" c/w "One For John Gee". This will be followed by an album entitled "This Was". Both records on Island. The group begin a series of concerts and TV and radio appearances in Denmark and Sweden on September 28.

ELEKTRA INVASION

THE invasion of Elektra artistes begins on September 3 with the arrival of the Doors at London Airport at 8.10 a.m. On September 5 the group appear on Top of the Pops, and on 6th and 7th at the Roundhouse in Chalk Farm.

The whole visit by the Doors is to be filmed by Granada for a one hour programme about the group to be shown later in the year. On September 8 the group go to Holland, Germany, Denmark and Sweden for twelve days of concerts, television and radio.

David Eckles arrives in Britain on September 17 to promote his first single in this country, "Down River", to be released on September 13. An album is due for release at the same time. He is also to appear on the BBC2 programme "Colour Me Pop" and on Radio One's "Top Gear". He then goes on to do television and radio on the Continent.

Tim Buckley arrives in Britain on September 28, and on the 29th appears in Paragon's charity concert at the Fairfield Hall, Croydon. Tim will present a solo concert at the Queen Elizabeth Hall on October 7. He is set to appear on BBC-1's "How It Is", on October 4 and on October 6 he records a guest spot on the Julie Felix Show on BBC2 for transmission in November. Tim is also set to appear on Late Night Line Up, though no definite date has been set as yet.

Judy Collins arrives in the country on October 24, and the following day records two half-hour shows for BBC television. On October 26 she records a guest appearance on the Julie Felix Show, and on November 2 is to give a solo concert at the Festival Hall.

No definite date has yet been set for the arrival in this country of Tom Paxton, though he'll be flying in during the first week of November for three weeks of concerts in Britain. On November 6 he is to appear on Late Night Line Up, and guests on the Julie Felix Show on the 14th. On November 13 he appears in Radio One's My Kind Of Folk.



Felice Taylor will be arriving in Britain on September 1 for a tour of clubs and ballrooms. On this show Felice will be backed by fellow President recording artistes Watson T. Browne and the Explosive, and during her stay she will be recorded by Eddie Grant of the Equals with a specially written Equals' song.

This is Felice Taylor's second visit to Great Britain — her last tour was to tie in with her top ten hit "I Feel Love Comin' On". The tour opens at Yeovil on September 4, and lasts until October 26.

THE MOVE

THE MOVE are to head the last of the free concerts being given in Hyde Park this summer. They will be appearing there on September 14. On September 3 the group appear on Pop North, and on the 6th go to Scotland for five days. On September 12 they are to start recording with Jimmy Miller. From 16th to 20th the Move appear on the David Symonds Show, and on September 6 they appear on the Basil Brush Show.

Carl Wayne and Trevor Burton have just completed work on the new single for Birmingham group the Traction which they co-produced. The single is to be released in the last week of September.

PARAGON CHARITY

PARAGON is to present a charity concert on September 29 in aid of the British Olympic Appeal Fund at the Fairfield Hall in Croydon. Artists appearing are: the Nice, Alan Price, Spooky Tooth, Tim Buckley, the Alan Bown! and Ejection. The whole concert is to be filmed by BBC2 for transmission on the last two Saturdays of October in two 45-minute shows. Tickets for the concert range in price from 40s. to 10s., and are available from the Fairfield Hall and all the usual agencies.

AMEN CORNER

AMEN CORNER's latest single, "High In The Sky" is to be released in America with a significant promotional campaign next Friday. The group go to America for the whole of November for a television and concert tour. The group's new single, to be recorded within the next two weeks, is due for release in October.

JIMMY JAMES AND VAGABONDS

JIMMY JAMES and the Vagabonds go to America for ten days on November 28. They will be spending most of their time in New York for promotional activities tied in with the release of their new LP. The group are to start recording next week under the direction of John Schroeder of Pye Records. Their current single "Red Red Wine" is to be released in the States on September 26. The group go to Scotland on October 11 until 15 for a series of one-nighters. Next January Jimmy James and the Vagabonds go to the West Indies for a series of cabaret and concerts, and then go on to Brazil on February 3 for two weeks of cabaret in Buenos Aires.

The group go to Italy on October 23 for seven days of television and club appearances in Milan, San Remo, Genoa and Rome. On November 28 they go to Barcelona for a Spanish television show.



For the largest selection of American R&B and Soul music in Europe visit the only shop in Europe that sells nothing else but music in the R&B and Soul groove.

17 MONMOUTH STREET, LONDON, W.C.2.

DON PARTRIDGE

DON Partridge returned to London from Blackpool last Sunday to finish recording his new single, "Top Man". The song was written by Richard Kerr, who penned Don's last hit "Blue Eyes". Don used his new all-electric-one-man-band outfit on the record. The single is due for release in the third week of September.

THE HERD

THE Herd are to have a new single released at the end of September. From September 13 and until 16 the group are to tour Scotland for four days, and on the 24th they go to Germany for television appearances. They appear on Dutch television on September 27, and the following day go to Switzerland for a concert.

BILLIE DAVIS

BILLIE DAVIS appears on Time For Blackburn on August 31. On the same day she appears on Saturday Club and Pete's People on Radio One to promote her new single, on the Decca label, called "I Want You To Be My Baby". The song was written by Jon Hendricks.

THE WEB

THE WEB, featuring John L. Watson make their disc debut this Friday on the Deram label with a song called "Hatton Mill Mornins". The single is to get blanket release in eight countries on September 20. On September 14 they go to Brussels for three days of concerts and radio. On September 17 they go to Holland for similar promotion, followed by two days in Germany and three days in Paris.

LONG JOHN BALDRY

LIONEL BART has been invited to write the sleeve notes for Long John Baldry's next album, called "Let There Be Long John". The album is to be released on September 27. Lionel Bart, who is an old friend of John's, refused to write the sleeve notes in anything other than a "humorous vein". John appears on the David Symonds Show on Radio One from September 9 until 13.

KEYSTONE/TINY TIM

THE next concert in the series of pop promotions by Keystone, the charity in aid of boys' clubs, will be on Wednesday October 30. It will be a 11 to 2 hour show featuring Tiny Tim accompanied by a 33-piece orchestra. There is a possibility that the concert may also feature one other group on the bill.

This will be Tiny Tim's only live appearance in this country, and he is to appear without fee for the Keystone charity. Tiny Tim arrives in Britain on October 25, and appears on the David Frost television show on October 26. Negotiations are also in hand for him to guest the Eamonn Andrews Show the following day. Tickets for the Keystone concert at the Albert Hall range in price from 30s. to 7/6. There will also be 300 tickets at 5 gns, each. Michael Whitehall of Keystone is to fly to America in the near future to negotiate with Col. Tom Parker to bring Elvis Presley into the country for a charity concert in January next year.

classified

&

SMALL

advertises

The price for classified advertisements is 9d. per word pre-paid for all sections. Advertisements should be submitted by Thursday of the week preceding publication. All advertisements are subject to approval by the publishers.

● records for sale

AMERICAN Records, 35/- each, a choice of thousands. Pop, R&B, Soul, West Coast, Folk and Blues. Send 2/6 for lists to P. Jenney, 26 Ripon Drive, Blaby, Leicestershire.

RECORD BAZAAR, 50,000 from 2s. Write for lists. — 1142-6 Argyle Street, Glasgow.

JUKEBOX OPERATORS, "Top 50" supplied, cost plus 10 per cent, and bought back: Clive's Records, 55 Cullen Square, S. Ockendon, Essex.

GUARANTEED USED LPs from 12s. 6d. Catalogue 2s. (deductible from order). 2 Surveyors Place, Portmadoc, Caerns.

FANTASTIC "AMERICAN ARTISTS" Auction: Rock, Soul, R & B blues; imported L.P.s by B.B. King, M/Gilley, Joe Tex, A/Alexander, B/Bland, Lewis, Rivingtons, plus many "OLDIES BUT GOODIES", group L.P.s; LARGE S.a.e.—RM6, 40 Thackeray Ave., London N.17.

POP DELETIONS and juke box discs. S.a.e. lists and details of free

● penfriends

FRENCH penfriends, all ages from 12 to 21. Send s.a.e. for free details—Anglo French Correspondence Club, Burnley.

UNDER 21? Penpals anywhere. S.a.e. for free details. — Teenage Club, Falcon House, Burnley, 503

MARY BLAIR BUREAU, Introductions everywhere. Details free, — 43/52 Ship Street, Brighton, 523

PENFRIENDS at home and abroad, send s.a.e. for free details.—European Friendship Society, Burnley, 504

ROMANCE OR PENFRIENDS, England / Abroad. Thousands of members. Details World Friendship Enterprises, MC74, Amhurst Park, N.16.

JEANS INTRODUCTIONS, 10 Queen Street, Exeter, 17 to 70. Worldwide successful romances.

OPPORTUNITY KNOCKS! Make new friends through POSTAL PENFRIENDS — Send s.a.e. for details: 52 Earls Court Road, London W.8.

ONLY 5/- DOWN FOR 3 LP.s

(Balance 6/- weekly). After 5/- down, the 3 LP.s, fresh from the makers, are posted to you, anywhere in Great Britain. Just send 5/- with a list of Nos. and titles. State your age. Under 17 not accepted. PRINT your full names and HOME address. Any popular L.P. including all BEATLES, STONES, MONKEES, DYLAN, BEACH BOYS, ELVIS, J. HENDRIX, OTIS REDDING, FOUR TOPS, SUPREMES and ALL OTHER POPULAR STARS.

THE G. A. LONG PLAY CENTRE

(Dept. 989), 42-44 Gt. Cambridge Road, London, N.17

SLY TO PUT A CORE IN THE APPLE

TO STAMP OUT MUSICAL DEFICIENCY COME SLY AND THE FAMILY STONE

"TELL THE BEATLES were coming to put the core in their Apple," said Sly, outstanding man of the Stone family.

I had been trying to get some of his views on the British scene, but as yet he was unacquainted with it — so I gave him mine. I mentioned that Apple was being slow to ripen . . .

QUALITY PRODUCTS

"Yes I've heard that the Beatles haven't really turned out any quality products — records or otherwise — via Apple yet. Perhaps it's still too much a baby company, but it is puzzling that such a solid financial backing is seemingly incapable of being commercially or artistically productive.

"In the above ground music circuit, I think the Beatles are dropping a lot in popularity anyway. Not that I don't like them — they are still Britain's best export."

Speaking of above-ground groups. What kind of image do you or the public tend to get concerning British groups who tour America?

"Almost all British groups are considered underground here. There is some mystic aura which makes them different from other groups. Of course we have to eliminate people like Herman's Hermits from the underground class, but we include groups like Ten Years After, Jeff Beck, Eric Burdon and the Animals, the Who, Cream and so on. Somehow they seem to have more originality and ability — or musical sense — than U.S. groups.

"I wonder if we'll be underground in Britain?"

I said I doubted it.

"I'd rather not be categorised because we're both under and above. Our music is a fusion of psychedelia and R&B."

I said perhaps we should inject a little soul there too.

"I don't think it really matters though — you're labelled by whatever circuit you frequent. If we go to Britain and then return to the U.S., we'll be just that bit more exotic and mysterious. We may even go underground."

SURPRISED

I asked if Sly or the Family Stone were at all surprised to find themselves so high in the U.K. charts.

"No, we knew before it was released the record would do very well in Britain. I don't know how or why, but we're sure we'll do better there than anywhere else. In fact we can hardly wait to get there (September, fans) because even now we know we'll love the place."

As readers well know, Sly has been musically inclined for some time now, having made a record for his local church at age four and organised several groups. He also studied musical theory and practice for a lengthy period in college. So, I queried as to whether he felt the point had been reached where study was no longer necessary.

STANDING OVATIONS

"I'll never reach that point. Although we've been getting standing ovations and good sized crowd receptions, I still want to go back to college and learn more about all types of music which I can then apply to the group. I try to listen to as much music as possible to widen my thought range, but I get little time now. Today I'm going to a swimming party being held at a musical conductor's home. I should be able to learn a few things from him."

"As well as music, I'm interested in creating a spontaneous at-home atmosphere on stage. If I can achieve complete freedom within the group and wipe out minor cases of tension or stage fright, we can really give a good performance. With both of these factors boosted to a fair degree, we should have the groundwork for intelligent improvisation and unique ideas."

I don't think the Stone family should have much trouble on that score, for I can think of no better environment on stage than being surrounded by your own relatives. They are related, you know. The piano player's related to the bass player; the bass player's related to the trumpet player; the trumpet player's related to the sax player; the toebone's connected to the footbone . . . oh, didn't it rain.

LON GODDARD

THREE LEAD GUITARISTS IN ONE GROUP!



FLEETWOOD MAC — now have a hit.

WHEN is the underground not underground? When it becomes exposed. A group in question is Peter Green's Fleetwood Mac. They made it first in the L.P. charts and now have a hit single "I Need Your Love So Bad".

Basically the Fleetwood Mac is a blues group. They have recently recruited 18-year-old guitarist Danny Kirwin. Now the group boasts three lead guitarists — Peter Green, Jeremy Spencer and Danny Kirwin. How did this happen? Danny speaks: "Peter heard me play when I was leading a group playing relief opposite the Fleetwood Mac. He liked what I was doing and eventually asked me to join the band. I was very pleased as I'd only been playing 'blues guitar' for a couple of years. Peter and I think the same musically so we should be able to get some nice things going."

Three lead guitarists in one group opens up fantastic sound possibilities. Danny says: "We don't all play lead at once. If Peter is featured, Jeremy and I accompany him. If Jeremy or I am featured then the others back. When the others are soloing I might get a riff going and this all adds to the performance. Peter Green writes and I compose too. So, we should be getting some quite interesting numbers. As I've joined the group, Peter is going to play harmonica more, but will obviously still play guitar."

"I like pure blues. And listen more to records made in the 20's or 30's than those made recently. When I'm playing it wouldn't matter if there were only forty people in the audience as long as they know what the blues is about. I believe in blues as a musical form and would like to see people understanding more on a musical level."

What really is the blues? People have different interpretations of the word. Peter Green says: "To my mind a blues doesn't have to be a twelve bar progression. It can cover any musical chord sequence. To me the blues is an emotional thing. If someone is singing a blues and doesn't feel it,

then it isn't a blues." This is an arguable point and many people might disagree with Peter. But, he is completely sincere in his beliefs.

"Blues have to be slow. If the tempo is medium or fast then I look on the music as rock," said Peter. With this new insight I asked Peter what he considered a blues outside the accepted understanding of this music. He said: "I would call Tim Hardin's 'Hang On To A Dream' a blues. Also I would call 'Eleanor Rigby' a contemporary blues. You see it doesn't matter if the number is a pop song. If a song has the right emotion and feel, I accept it as a blues."

Some fans of the Fleetwood Mac might be worried that now they have a hit, the group might go 'commercial'. The fans have no worries. It has already been proved the Fleetwood Mac's brand of music is commercial. Danny Kirwin says: "We will continue to play our type of blues."

Asked what his hobbies are Danny replied: "I like reading. One author I go for is Denis Wheatley. Many of his books are concerned with the occult which I'm interested in. People normally dismiss anything they don't understand. And I think this attitude is wrong. Films I go and see quite often. 'The Devil Rides Out' didn't impress me much, but I should think people who hadn't read the book would have enjoyed it."

Danny wasn't feeling too good when I saw him and I asked him why . . . "Well it's a grey day," he said. "When I wake up and it's all cloudy I feel brought down. But if there is a blue sky I feel great."

You see it's all down to the blues!

IAN MIDDLETON



THE ALAN BOWN! At last achieving success they deserve.

NOBODY KNOWS OUR FACES!

FIRST they were the Alan Bown Set. Then there was confusion reigning, what with the Alan Price Set. And then came an error, when it was shortened so that it read The Alan Bown! And that exclamation mark, exclaimed in error, was so good in its effect that it stays.

Alan Bown! Actually it's really Alan Bown!! Because they are, at long last, making headway in the charts with their very commercial "We Can Help You", via Music Factory. And now a bunch of real musicians deserve to be better known as individuals. So here goes . . .

Alan himself!! He plays trumpet, was born in Slough, is 23, 5 ft. 9 in. tall, blue-eyed, fair-haired and third from the left in the picture. At 14, he played French horn in a brass band and at 15 left . . . "I wanted to be the leader", he says. He then met Hank Snow, trumpeter with the jazz set the Joe Harriott Quintet. They became close friends and Hank taught Alan to play trumpet. Alan later joined the RAF, was discharged on medical grounds . . . and told never to play trumpet again. In fact, he did. As we know only too well. Plays a curious Dizzy Gillespie-type shaped trumpet.

On the left of the picture: Tony Catchpole, lead guitar, born in Klagenfurt, Austria, 18, near six-foot tall, blue-eyed and dark-haired. Bought his first guitar at 13, then formed a Shadows-type group. Joined George Bean's Runners, appeared in "Privilege", then met Alan Bown!

Second from the left: John Anthony, tenor sax and recorder, born in Todmorden, 21, 5 ft. 10 in., blue eyes and light brown hair. It took him three years to save £15 to buy a clarinet, then he joined a symphony orchestra. He moved on to computer programming, then joined Jugs O'Henry, a local group. He eventually put an ad in a music paper, and Alan! answered.

Then there is Vic Sweeney, drummer,

fourth from left, Chelsea-born, 21, 5 ft. 10 in., blue-eyed and brown-haired. He started drumming at ten under the influence of a pipe and drum band, joining a dance trio when he was 13. He also was with the Runners, then joined Alan! His main outside-music interest is in the automobile industry. Jess comes next, left to right, in the picture. Jess Roden, singer, and a very unusual singer at that. Kidderminster-born, 18, blue-eyed, fair-haired. Worked with the Shake-down Sound and also as an apprentice motor vehicle technician. At Digbeth, dig the name. Jess met Alan! He joined the Bown! and on opening night worked so hard that he lost his voice.

Stan Haldane, bass, from Edmonton, 21, 6 ft., blue-eyed fair-haired, was once a carpet salesman, then joined the Bluesroots, and reckons he got tired doing two jobs that he used to fall asleep on piles of carpets. Alan! actually offered him a job twice and Stan refused twice. Then he accepted. Stan is a theatre fan, specially enjoying Shakespeare.

Which leaves only Jeff Bannister, organist, London-born, and he's 22, with blue eyes and black hair, and there are about 5 ft. 8 inches of him. Once worked for a local council, leaned towards pop and bought an electric piano. Then he heard that Alan! needed an organist, auditioned and got the job. In his spare time, what there is of it, Jeff is compiling a book of short stories, drawings and satire.

The Alan Bown! are very capable, pull in big crowds and now, at last! are getting the sort of appreciation at disc level that they deserve. Alan! himself, a Yoga expert, frequently spends part of their stage act standing on his head on top of the organ!

PETER JONES

"THERE'S A WHOLE LOTTA MOVING GOING ON"

AND RAY DAVIES IS RIGHT ON FORM...

A FATALISTIC note was struck when I asked the lady at Pye records to find out if Ray Davies would be available for an interview in a week's time. She checked with Ray and back came the reply that yes, he'd be able to make it, so long as nothing unexpected came up, such as falling under a bus. Would I care to call him at the weekend to fix a precise time?

Relax folks, Ray had not met with any disaster (up to the time we met, that is — can't vouch for his safety AT THIS MOMENT, there's no telling what perils may be confronting him). We met at a coffee bar near the studio where he was busy balancing up the various tapes for his forthcoming LP.

Mr. Davies began by discussing his recent move from a Regency house in Muswell Hill to an even older residence out there in the wilds of Elstree. "I was really looking for a house in Highgate, still think that's the most pleasant part of London, but couldn't find anything suitable. Anyway, my main feeling was that it was important for me to move. It's good to have a change. Helps keep you fresh. When we moved I also threw out a lot of my old gear."

OPPOSITE

This attitude is surely the opposite of many people's: they seek a safe, stable, secure nest. "Sure — but then maybe they'd write dull songs. I'm hoping that moving to new surroundings will stimulate me creatively. It seems to be happening to lots of people right now. There's a whole lotta moving going on."

Which reminded me of a strange fellow I'd met on Hampstead Heath a couple of evenings back. There were many yobboes running about being very noisy and the fellow explained it by pointing out that Jupiter was in Uranus and this always caused great disturbances. He said things would reach a climax between September 22 and 28 but wouldn't necessarily be a disaster for Harold Wilson, a Pisces who'd been troubled by a bunch of Virgos, including George Brown!

"Yes," agreed Ray, "I've also heard that Jupiter is having a big scene at the moment. Got it straight from a BBC producer."

ASTROLOGER

Would that by any chance be astrologer and pop expert Bernie Andrews? "That's the one. He got quite excited when I told him my birthday was the 21st of June. Apparently, this is a very significant date and Bernie said he'd look up the details but I'm still waiting for the information."

When asked how much he believed in astrology, Ray was cautious: "I'm very interested. And I'm sure there must be SOMETHING in it."

Had the new house helped to provide an upsurge of creativity as yet? "Er no, I haven't been doing anything much. Well, I've really been busy finishing things off, such as the LP, before thinking about going on to new things. At the end of this year I'm going to do an album with Dave, mainly Dave singing. Hope he'll write some more



RAY DAVIES—Associates songs with pencils.

songs too. I think he could write good ones but he needs a little more confidence. Suppose everybody does, I know I do."

Does anybody push you along and force you to keep working? "No, I have to do that with the other side of my personality. My manager pushes me when the deadline for a final product approaches but by then it's too late."

UNPUBLISHED SONGS

Have you written many unpublished songs? "Oh yes. At the moment I've got about 20, and another 40 unfinished ones, just ideas." Ray added that not all of these ideas were even written down in note form. "But I keep lots of different pens and pencils and I often associate a song idea with a particular pencil. When I pick the pencil up it reminds me what the song was about."

Do you try to keep regular hours at a desk? "No, but I had to when I was writing a weekly song for Jeannie Lamb or one of the others to sing on that Saturday night satire TV show. They'd phone on Monday asking for the song on Wednesday morning. I tried to use topical ideas. Enjoyed writing one about Malcolm Muggeridge. It was around that time when he'd resigned as rector of Edinburgh University, I think, because of the students' attitudes to sex and drugs. I read up quite a bit about him but I couldn't write anything against him for some reason. I just felt he was getting on. So I wrote 'Could Be You're Getting Old'. Never named him but Muggeridge was who it was about."

DAVID GRIFFITHS.



AYSHEA

FORGET THE WORDS LOOK AT THE PICTURE!

AYSHEA, ladies and gentlemen — and kindly note that it is pronounced I-Cher. Her record: "Celebration Of The Year", on Polydor. Her form: Are you kidding? — just look at the picture! Ayshea trotted along for a chat, and as she trotted heads (male) turned as if on the end of a swivel-stick.

She nursed a Yorkshire Terrier, reliably reported as the smallest of the breed in this country. Few looked at the Yorkie. Lots looked at Ayshea.

Ayshea is nineteen, dark and slender and splendid. In show business, she has led a hectic life which embraces film work, telly-work, stage work, dancing work, modelling work and singing work. But mostly singing work . . .

For a time she toured Germany with America's Drifters. For a time afterwards she worked with the Jimmy Cliff Soul Show in Britain. But now she solos on this John Pantry song . . . a ballad as opposed to the hard soul style that she had previously employed.

And recently she started in cabaret, winning over audiences in those plush palaces of entertainment in the north. Her act: bits of Aretha and Dionne, but toned down with the sort of thing that wide audiences can appreciate.

Soon she goes to Germany and Spain, taking her own group, and I say lucky old Germany and Spain. A bubbling bird, Ayshea . . . and sensible with it.

Her father, a company director in the catering world, took her from her Highgate Village birthplace to Karachi, in India, where he raced horses. At the age of three, she went on to Paris before returning to a convent education in England.

Then started the rush of things, which included parts in stage shows, telly-serials and the like. At sixteen, she joined a major London fashion house as a model.

But singing, I feel, is her actual prime consideration. She could have stuck to acting but found she fell into a sort of no-girl's land between the very young and the more mature. Anyway, belting out songs gives her personal pleasure.

Just chatting to her was somewhat pleasant to me.

But no more words. Otherwise we'll have to cut the accompanying picture!

P. J.



disc info.

- 98 (refer May 25, 1968) D. Gardner (Glasgow) information on this Robins/Coasters' LP wraps it up, that was culled from the early 'fifties the Modern label and released one single, "Rockin' "Book says", as by Bobby Nunn and "Double Crossin' Blues" (Crown 106) and (Crown 120). Then they moved to Spark with "Riot In Cell Block No. 9" (Spark 107); "One Kiss" (Spark 113) and "Smoke 122—later released on Atco 6059). When U Carl Gardner and Bobby Nunn of the Robins Billy Guy and Len Hughes to form the Album "The Coasters": (Atco 33-101) was the Robins' sides for Spark, and the c Robins.
- 121 Malcolm Woodhall (Birmingham) thinks the Marvelettes' "Please Mr. Postman Memories" LP is a different recording to confirm?
- 84 (refer March 10, 1968) Not actually solved — but an interesting record from Paul D Belgium: "The Lazy Man"/"I Know I'm Triumphant on Dante 1788, which features a singer.
- 74 (refer May 18, 1968) A few more discs for time from John McIver (Glasgow N.2):—"n' Roll-y Poly Santa Claus" by Lillian (Orchestra directed by O. B. Masingsill); Columbia before the album are: "That's L

NEXT WEEK:
COMPLETE ISLE OF WIGHT POP FESTIVAL COVERAGE



Billie D
I want you to be my baby
DECCA F 12823

Guy Mitchell
Before you take your love
LONDON HLB 10218

45 rpm records



I WAS A MENTAL DROPOUT SAYS LEAPY LEE



LEAPY LEE—Whole situation changed.

AND suddenly it's Leapy Lee. After his record "Little Arrows" had been out for around a couple of months, suddenly there is action. And, equally suddenly, the whole situation changes for the amiable Leapy... his cabaret act is worth more pay, he gets telly shows and people actually wish to hear his views on the pop scene.

He should have been heard before. Because he is both amusing, informative and down-to-earth. He reckons he's been a "mental drop-out" for ten years or so, but now has changed his approach. "You see these long-haired drop-outs hanging about, but they can't drop out from society for ever. For a few years, maybe, but they'll all be back.

"Now things are rather good. Much better than going up the drain-pipe." But to commence at the beginning and start there. There were some show-biz characters who were mates. Gerry Dorsey (Yes, that one and I REALLY had to use his old name in this context), Troy Dante, Mitch Murray, Barry Mason, Gordon Mills, Tommy Bruce, and others and they were all after a spot in the show-biz sun.

Mostly they played poker. Mitch Murray, song-writer, was the first to find fame, with at least a tickle at the charts. Then Gordon discovered Tom Jones. Says Leapy: "We were all going to help each other. We who were left knew he HAD to make progress, otherwise the stakes at poker would be too high for us to keep up!"

Leapy made records. He also appeared in shows which seemed doomed. "Sparrers Can't Sing" lasted five weeks. "Johnny The Priest" stayed on for ten days. "Oh Dad, Poor Dad" also survived for ten days.

Not too promising, really. Leapy had been involved in pop music and show business since he was at school. "We formed a band," he said. "We all sat down to play. I even made music-stands. Then came that film, 'Girl Can't Help It'... and there were the Gene Vincent Blue Caps... STANDING UP TO PLAY. Wow, went the cinema audiences."

Anyway, Leapy continued trying to make his own way — and earn enough to keep up the poker stakes with his star-building mates.

There was Barry Mason disc-jockeying at Crystal Palace football ground in the intervals... and there were his mates, including Leapy, cashing in on the reflected glory with seats in the director's box. And there was Gerry Dorsey changing his name and becoming ENG-LB-RT.

And before that there was Tom Jones. Says Leapy: "Gordon Mills kept on for at least a year about how Tom was going to be the biggest thing in the business. We'd go round to his place there would be Gordon playing songs at the piano — songs destined to make Tom a star. I didn't know. I obviously lacked confidence, I met up with Tom and he had these chain-links on his jacket and his shoes and I figured he was a real out-and-out rocker. We lived off a diet of how big Tom was going to be. I got to wondering — how about me?"

All, however, are still mates. Gordon produced Leapy's record "Little Arrows". Barry Mason weighed in with the plugs. Suddenly all the disc-jockeys started taking an interest. Mind you, this had happened before to Leapy — his "It's All Happening" reached number five in the Radio London chart, but failed to get through to the disc-buyers.

The song was written by the highly promising team of Mike Hazlewood and Albert Hammond. Says Larry: "It struck me as being a very commercial song. Besides, this being Leap Year, it obviously had to be my turn to make some bread."

As well, and by the way, Ray Davies of the Kinks wrote a song for Leapy. It was "Sunny Afternoon". The Kinks did a demo of it in the studios and it turned out so well they made it their own single. A chart-topper, of course! It HAD to be, bearing in mind Leapy's luck.

Instead of "Little Arrows", he was going to do Dylan's "I'll Be Your Baby Tonight", which everybody else has done.

He says: "You get one record in the charts and what happens? You get a stack of great material to record for the follow-up. Don't make the charts and you're struggling to find the right song. I've been with Dusty Springfield and she's ploughing through a pile of great demo discs... hearing a few bars, then discarding them. And I was thinking... I'd LOVE to have that amount of stuff made available for me."

So... the money goes up, Leapy is building his name and his bank-balance. And that's not to mention that he can now keep up with the poker stakes with his old mates!

PETER JONES

SA
 Gloucester) gives some query which just about "Soul Music Monthly". label signed the Robins "That's What The Good and the Robins (Modern two singles on Crown and "All I Do Is Rock" where they had success 103). "Framed" (Spark key Joe's Cafe" (Spark the Spark label folded, bins joined forces with Coasters on Atco. The is mainly a selection of cover photo is of the s that the version of "Can't Stop" on the "Motown single. Can anyone trying this query at all De Bruycker (Brussels "It's Wrong" by the B. J. Thomas as lead or Charlie Gillett, this "Can't Stop" on Epic 9138 O. C. Smith singles on Life"/"I'm Your Man"

- 43525; "On Easy Street"/"Beyond The Next Hill" — 43809; "Season"/"Double Life" — 44151.
- 125 John E. Salmon (Emmanuel College, Cambridge) wants to know of any recordings by Neil Sedaka besides those on RCA, except for "Oh Delilah" (Stateside SS 105) and "Ring A Rockin'" ("Fly Don't Fly On Me" (London HLW 8961) — anyone help?
- 123 A. Taberner (Leigh Lane) would like to know the original line-up of the Mar-Keys, plus any changes that have occurred. Well I know that this is almost impossible since the Mar-Keys line-up is constantly changing as it is virtually only a studio group. However, according to an article in "R & B Monthly" (December 1965) it included then Steve Cropper, Charles Axton, Louie Steinberg and Al Jackson. Then in a later article in "Beat Instrumental" magazine Steve Cropper said the line-up then was Al Jackson, Isaac Hayes, Andrew Love, Gene Parker, Joe Arnold, Wayne Jackson, Donald 'Duck' Dunn, Floyd Newman, plus Steve himself. Anyone have any further names to add to this?
- 123 Mats Anderson (Nottingham) asks firstly for a list of Bob B. Soxx and The Blue Jeans' singles for Phyllis, and secondly whether there have been any further LP releases since 4009. Was Ike and Tina Turner's "River Deep Mountain High" LP ever issued for example?
- 129 John Melver (Glasgow N.2) wants to know the tracks of the LP "Live From The Brooklyn Fox" KEM 1001. Artists on it, says John, are the Angels, the Chiffons, The Dovells, The Drifters, Jan and Dean, Jay and The Americans, Ben E. King, The Miracles, Gene Pitney, Randy and The Rainbows, the Ronettes, the Shirelles and the Tymes.
- 20 (refer May 4, 1968) Joe Murrells, of the Music Research Bureau, and editor of the "Daily Mail Book Of Golden Discs" comes up with the fact that according to the registration copyright office of the U.S.A., "Guess Who" was written by Beatrice Hunter in 1949. Somebody's been claiming what ain't theirs!
- 112 (refer May 18, 1968) Re Bob Dylan with Bobby Vee: Albert Hobden (Kilburn) says that Bob did play in Bobby Vee's backing group as a pianist. He took Dylan on as a last

- resort, and when sacking him allegedly said "I don't know whether you'll make the grade on your own, son, but not with my band." The band in question being the Vee-Men.
- 130 Can anyone say for certain who wrote "I'm Changing All Those Changes", that Buddy Holly recorded for Decca early in his career, asks Steve Windham (Southport). The "That'll Be The Day" Ace of Hearts LP gives the composer as Jim Denny, but the "Reminiscing" album credits it to Buddy himself. The sheet music, too, gives Buddy, but can it be confirmed for certain?
- 74 (refer May 18, 1968) Art. of "Record Mart" magazine states that the Lillian Briggs tracks on the Coronet LP "Screamin' Jay Hawkins & Lillian Briggs" came originally from a single, Sunbeam 104.
- 95 (refer May 18, 1968). Re the Crystals controversy: Phil Chapman (Manchester) says that in an interview Frances (of the Crystals) stated that there were originally five Crystals: Barbara, Dee Dee, La La, Pat and Mary. After "He's A Rebel" Mary left without notice, and the group remained as four. Then after "He's Sure The Boy I Love" and "Da Doo Ron Ron" Pat left. Not wanting to stay only three, Frances was taken on. At the height of the Spector boom, Bob B. Soxx & The Blue Jeans had become neglected, and this is where the Blossoms came from. Their line-up was as stated last time, that is to say, Darlene Pete or Love, Fanita James and Graycha Nitzsche.
- 131 Can anyone supply John M. Wilson (Glasgow S.1) with a full Elmore James discography? Send it to the column if you can, and I'll pass it on.
- 132 R. E. Hoult (Ramsgate) would like track listings for "Fifty Guitars Go Country" by Tommy Garrett on Liberty 15025, and Sound of 12-String Guitar and 5-String Banjo" by the Folk-nicks on Life 1017; plus titles and artists on "World Of Guitars" on Three Time 309 (3-album set). Anyone help?

Davis
 baby

Ike & Tina Turner
 with The Ikettes We need an understanding

LONDON HLU 10217

Mitchell
 love from me

Patricia Cahill
 More and more each day

REX R 11036

DECCA group records

The Decca Record Company Limited
 Decca House, Albert Embankment, London SE1

NEXT WEEK:

BEE GEES,

STATUS QUO,

JEFFERSON AIRPLANE,

HERB ALPERT,

C&W

new albums reviewed by RM reviewing panel new albums reviewed by RM reviewing panel new albums reviewed by RM reviewing panel new albums

WONDERFUL FLEETWOOD MAC

FLEETWOOD MAC: "Mr. Wonderful"; Stop Messin' Round; Coming Home; Rollin' Man; Dust My Broom; Love That Burns; Doctor Brown; Need Your Love Tonight; If You Be My Baby; Evenin' Boogie Lazy Poker Blues; I've Lost My Baby; Trying So Hard To Forget (Blue Horizon 7-63205).

WHAT a gorgeous album cover, and what delightful sleeve notes by John and Biscuit Peel," said the man in the ankle-length plastic gum boots. He's right, he's right—but inside the cover, titled "Mr Wonderful" is a record. Twelve blue tracks from Fleetwood Mac starting with a frantic "Stop Messin' Round" just to put you in the mood. And then into "Coming Home", pure straight, oh very straight blues—but so nicely done.

The whole album is blues played as Peter Green, Jeremy Spencer, John McVie and Mick Fleetwood play it. Variations and deviations but all recognisably Fleetwood Mac—even the next track "Rollin' Man" with saxes and things and a jazz combo sound. Saxes played by Steve Gregory, Johnny Almond and Dave Howard—there's even the odd person from the occasional group (or should that be the occasional person from the odd group? Still sounds wrong) like Chicken Shack's Christine Perfect (happy wife of John McVie) on piano, and Duster Bennett (as yet no one's happy wife) on harmonica.

Sock me those old 12-bar blues I cry and they do with "Dust My Broom", followed up with the hotly smouldering "Love That Burns". There's even rhythm and blues in "Doctor Brown". And all played by "... chart newcomers the Fleetwood Mac. Four clean-cut boys from Brentwood, they first met in a Scout-hut in an apple-dipping rally to raise money for elderly ..." (info. courtesy John Peel).

"Need Your Love Tonight" is the Fleetwood Mac Jazz Orchestra playing "Doctor Brown". Not so earthy—more a sort of psychedelic-Hawaiian blues. A verbose talking guitar follows on "If You Be My Baby", and then the fast razzmatazz of "Evenin' Boogie" which I missed as I was too busy jiving around the record player.

"Lazy Poker Blues" isn't as lazy as the title would suggest—in fact almost a rocking number. But it's delicate, not earthy. "I've Lost My Baby" and "Again?" asks the man in the ankle-length plastic gum boots on hearing a standard blues type intro. But he's wrong this time, because nothing's standard when Fleetwood Mac do it—it's just very good.

And as the needle approaches the little hole in the middle of the record, a harmonica Blueses away in the foreground on the last number, "Trying So Hard To Forget". A slow moody Negro-folk-blues traditional type song.

I like "Mr. Wonderful". It will be a big seller, too.

DEREK BOLTWOOD

THE WEB: "Fully Interlocking" — City Of Darkness; Harold Dubblyew; Hatton Mill; Green Side Up; Wallpaper; Did You Did Four Years Ago Tonight! Watcha Kelele; Reverend J. McKinnon; Sunday Joint; War Or Peace (Deram Stereo SML 1025).

SLEEVE notes from such as Mike Vernon, Mickie Most, Mike O'Boo, Dave Dee and Bob Dawbarn ... not me! I merely buy Web lead singer John L. Watson drinks! But I agree with the basic theory that he really is a most under-rated singer — and this set, with double percussion and flute and saxophone, should do him a lot of good. But it is essentially a team production. I once hovered round the Hilton Hotel listening to John L. tackling a wide variety of material. He is both sensitive and professional on the vocal scene. "Hatton Mill Morning" should be a hit. ★★★★★

BRENDA LEE and PETER FOUNTAIN: "Brenda and Pete" — Cabaret; There's A Kind Of Hush; Basin Street Blues; Windy; Night And Day; One Of Those Songs; Mood Indigo; Can't Take My Eyes Off You; The 59th Street Bridge Song; Anything Goes; I Gotta Right To Sing The Blues (MCA Stereo MUPS 332).

PETE is the possessor of an eloquent, if just a shade unoriginal clarinet, and Brenda is still one of the finest pop girl singers in the world. This is something of a mutual admiration society, a collection of familiar songs, with Brenda singing and Pete playing and really the experiment comes off well. Big band backing and it swings more than most. ★★★★★

ROY ORBISON: "More of Roy Orbison's Great Hits"—It's Over; Blue Bayou; Indian Wedding; Falling; Working For The Man; Pretty Paper; Mean Woman Blues; Lana; In Dreams; Leah; Borne On The Wind; What'd I Say (Monument Stereo SMO 5014).

SLEEVE notes on this are a bit out of date ... "Roy is a phenomenon, has never been in a movie ..." but this is actually a striking set of reminiscent recollections of a somewhat amazing career. Roy lets his voice do the work for him and he also had a hand in writing nine of these songs. Funny enough, he's every bit as strong on other people's work — like Willie Nelson's "Pretty Paper", Ray Charles' "What'd I Say". He even arranged some of the tracks. ★★★★★

THE BARON: "Young Girl" — Decca Stereo SKL 4965.

THIS Baron is not barren of ideas ... in fact, it's Alan Clare, pianist extraordinaire. Some of the numbers stemmed from Alan and drummer extraordinaire Tony Crombie but all are marked by the innate taste that Alan urges from his Knight K Upright piano. It's produced by those energetic sons of Jack, Messrs. John and Malcolm Jackson, and really is excellent and romantic piano music. Excellent for those too-fee late-night seduction scenes. ★★★★★

WILLIE MITCHELL: "Soul Serenade" — London Stereo SHU 8365.

WILLIE works with six musicians and also plays a lot of different instruments himself. But trumpet is the main one. The explanations are for those who don't know his work. For he deserves to reach a much wider market. He goes for excitement. Vocally, too. "Respect" and "Sunny" get further airings here, but really he comes out on top-most in "Papa's Got A Brand New Bag", "Slippin' and Slidin'" and "Willie's Mood". Jazz-blues-pop. Nice arrangement. ★★★★★

ORIGINAL CAST: "Canterbury Tales" — Decca Stereo SKL 4956.

THIS show, which I've seen, is packing them in at the Phoenix Theatre, with your actual Steptoe Senior, Wilfrid Brambell, nicking a great deal of the honours. But there are others, like Jessie Evans and Kenneth J. Warren and the very excellent Billy Boyle — and songs like "I Have A Noble Cock", and "What Do Women Most Desire" and the rest of a strong score from Richard Hill and John Hawkins. Not just a souvenir of the Chaucerian masterpiece, neatly adapted. It stands on its own. ★★★★★

BILLY ECKSTEIN and QUINCY JONES AT "Basin Street East" — Fontana Stereo Special SFL 13039.

DUKE Ellington pays his sleeve-note tribute to Billy who is great on his own—and even more so with the added excitement and power of the Quincy Jones band. Billy repays the respect by including such Ellington hits as "Caravan" and "Sophisticated Lady" and the incredible "Don't Get Around Much Anymore". Quality. That's the only word. ★★★★★

BILL BLACK'S COMBO: "Bill Black's Beat Goes On" — London Stereo SHU 8367.

MAYBE the beat does go on, but there's a dated feel to so much of it. Nice organ moments, useful use of strings, a basic dedication to the big beat, but somehow it doesn't get going sufficiently to make it stand out. Numbers include "The Beat Goes On", "Ode To Billy Joe", "The Stripper!" For addicts mainly. ★★★★★

EARTH OPERA: "Earth Opera" — Elektra EKS 74016.

MAIN singer here is Peter Rowan, on guitar too, and the group goes for the more way-out sort of scene. Rumbling, tumbling instrumental passages and the sort of vocal that sounds as if recording at the bottom of the third cave from the left in Ilkey Moor. But at the same time it is ingeniously both mournful and poetic. Also a drag. ★★★★★

CARL PERKINS: "Country Boys Dream" — London Stereo SHP 8366.

TITLE song, "Detroit City", "Shine, Shine, Shine", "The Star Of The Show", the fine "Poor Boy Blues". Mr. Blue Suede Shoes does his bit in a pretty wide variety of moods. Certainly he is a strong contender in the country field, but there are some disappointing moments on this set. One must give it a reasonable marking because of his following and sup. port. ★★★★★

T-BONE WALKER: "The Truth" — MCA Stereo MUPS 331.

ALL the tracks, eleven of them, written by T-Bone himself, as really is only to be expected. The Texan is essentially of specialist origins and handles blues with a sort of bluesy-deliberation that comes off very well indeed. Rhythm section mostly, but his own distinctive blues guitar playing is absolutely first-rate. "I Don't Be Jiving", "You Ought To Know Better" and "Hate To See You Go", first-rate sample tracks. ★★★★★

GUY MITCHELL: "Travelling Shoes" — London Stereo SHB 8364.

ANASHVILLE recording, featuring such as "Singing The Blues", "My Truly, Truly Fair", but newly done, with some of the top Nashville sound gents. The charts are wide open for a return of the Mitchell-type singers

— they sold personality, charm, intensity and professionalism. But this is not entirely up to his best form. ★★★★★

JACKIE WILSON AND COUNT BASIE: "Two Much" — MCA Stereo MUPS 333.

WHIS is J. Wilson not so big here? Can't say. Will this album help? Well, it ought to. Wilson and Basie can't be bad. Mostly it's big-band swinging, with Jackie doing his stratospheric and wild, falsetto, rampaging, intuitive and soulful bit. Things like "Respect", "My Girl", "Ode To Billy Joe", "For Your Precious Love", all included. Nicely varied. ★★★★★

LP BRIEFS

MORE Great Waltzes", by THE ROBERTO MANN ORCHESTRA (Deram Stereo SML 1024) features lavish arrangements of pop numbers, but dressed up in waltz style ... it's easy-on-the-ear and relaxed listening, but it also demands a bit of close attention. From THE LONDON BALALAIKA ENSEMBLE: "Fourteen tracks featuring some pretty amazing techniques from some fourteen tracks featuring some thunderingly exciting moments in a specialist field (Deram Stereo SML 712). Piano music aplenty from ROGER WILLIAMS on his latest "I Remember You" (London Stereo SHR 8281) — twelve familiar features from one of the most prolific pianists in the "same". Complete change of mood: "FEVER TREE" (Uni Stereo UNLS 102), a five-piece group from America, with horns and strings and a wide-ranged sense of moods ... but not adding up to too much for me.

Christmas is actually a-comin' in, and to prove it we've had the first batch of album releases. Like "Merry Christmas" by BING CROSBY (MCA Mono MUP 328), with old familiar like "Silent Night", "Jingle Bells", "White Christmas" — one feels already like whacking into the turkey. More from CROSBY: "Christmas Around The World" (MCA Mono MUP 329), with Paul Weston's Orchestra, Norman Luboff's choir, and in fact based on some CBS radio programmes — just about every carol known to man — except Carole White. In comes BRENDA LEE to wish "Merry Christmas" (MCA Stereo MUPS 330), including the "Rockin' Around The Christmas Tree" smash, "Jingle Bell Rock", and "Blue Christmas". Is that snow we see outside the office window? Nope, it's strong sunshine.



UNDERGROUND GROUPS BY DEREK BOLTWOOD

I WENT to my grandmother's home the other week for a plate of her delicious monotonous stew (she's been making this stew every day for the past fifty-seven years which is why it's called monotonous and why I don't visit her very often. Only when I feel an irresistible urge for a plate of stew) and as I was eating she said something that made me choke over my dumping. She said: "Man, I really dig Mason Williams's 'Classical Gas'", or words to that effect.

My grandmother, like myself, has exceptional good taste but has never before taken an interest in anything other than classical music.

INFLUENCE

What this means is that classical music is having its influence on pop. Profoundness! George Gershwin did it. Jazz bands did it in the thirties and forties. And goodness me, even pop groups (some) are doing it. Mason Williams has been a poet, musician and groovy eat for a long time—and "Classical Gas" will be a big hit here as it was in the States. And I heard an album the other day that I will give to my grandmother on her birthday which is October 1, the same day the album is being released on the Verve label. This one is called "Lumpy Gravy".

INCONSISTENT

"Lumpy Gravy" is a "... curiously inconsistent piece which started out to be a ballet but probably didn't make it ..." by Frank Zappa and the Abnuceals Emuukha Electric Symphony Orchestra and Chorus. It also features some of the Mothers of Invention. There's an orchestral theme played by an orchestra—it's interrupted. By people talking, by old 78 revolution tracks, by electronic music, by even (gawdelp us) psychedelics. It's phase two of the Goon Show. But it's all held together by a beautifully controlled theme. A structure of classical music.

"It's jolly good stuff," said the man in the ankle-length plastic raincoat, "when serious music inuences pop".

All classical gas, and an interesting subject that must be delved into further. But "Ptooff!", the thought I left you with last week is nothing whatsoever to do with classical music. It's early Stones/Pretty Things, etc., etc., music translated into today. Nothing complicated — or is it? Some of



MOTHERS OF INVENTION

the most beautiful things are the simplest and sometimes the simplest things are rubbish. A friend of the man in the ankle-length plastic raincoat has been having a love-hate relationship with this record for the past two months. So he should. Sometimes the record IS incredibly good. It's always entertaining. But if you think about it too hard, you might be left with the feeling that Mick Farren and

the Deviants are trying too hard. ("Ptooff!" is "the Deviants' underground LP" and has been released by Underground Impressarios on the Underground Impressarios' label and like some of the best of the underground it knocks the underground left right and centre — stroboscopically speaking of course.)

TONGUE IN CHEEK

So don't think about it too hard and you could like it very much. The whole record seems to have been made with its tongue wrapped up in its cheek — it owes a lot to a lot of people but is also a "Ptooff" in itself.

But enough about records. There are things other than the grooves on a black wax disc. There are people, for example. There are Christine Perfect of the Chicken Shack, for example, with whom I conversed the other day.

JOPLING

I first heard of Chicken Shack from ex-RM man Norman Jopling who saw the group at the Saville a year ago — one of their first gigs — and raved about them (in his own cool way) all over the place. Recently Chicken Shack's first album, "Forty Blue Fingers", went high in the album charts.

"We were very lucky with that," said Christine. "Jimmy Young played a track from the record on his show every day for thirty days preceding the album's release." A nice — and unexpected — plug for an unknown group.

FOLLOWING

"We've built up a large following now," continued Christine, "and a lot of people bought the record. But I think that of all our fans — and this applies to most of the blues groups who are beginning to make a name for themselves — only about a third really appreciate the music we play. I'm not saying the rest don't enjoy it, but I think they're only our fans because it's becoming fashionable to follow a blues group. The nice thing is that we may collect a few genuine fans from the two-thirds. People who really appreciate the blues — and the blues as we play it.

"At the moment, if someone's a Peter Green fan, for example, he refuses to appreciate the music of anyone else from another group. "It's silly—take Peter Green and Alvin Lee, for example. They're both very good guitarists, they both have their own styles, and though they might not like one another's styles, they do respect one another. But the audiences won't on the whole, accept both. It



CHRISTINE PERFECT

has to be one or the other — it's stupid, because the groups themselves aren't in competition. They aren't all vying for places in the charts anymore. They're playing the music they play because that's what they feel. If the Chicken Shack's popularity dies when the blues boom comes to an end, we'll still be playing our music. And I think we'll still have a hard core of genuine fans."

Christine's right — a lot of people only dig a certain kind of music because it's fashionable. That's what pop is about. But the nice thing is that as Chicken Shack's popularity grows, their music will reach more and more people, and they'll pick up more and more genuine fans. Who'll appreciate them for their music and not just for their pretty faces.

DEREK BOLTWOOD

AT LAST!

AN ALBUM FROM THE GROUP THAT EVERYONE'S TALKING ABOUT



© SML 1025 © DML 1025
12" Stereo or Mono L.P.

FULLY INTERLOCKING



DERAM

The Decca Record Company Limited, Decca House, Albert Embankment, London SE1

new singles reviewed by Peter Jones new sing

YOUR GUIDE TO THIS WEEK'S NEW SINGLES

THE BEATLES

Hey Jude: Revolution (Apple R 5722). Very simple the start of this somewhat incredible marathon. Paul sings, with a sturdy sort of backing, but it suddenly erupts into a violence of sound. Somebody in the office reckons it is the official send-up of marathon records, but then at the same time he agrees it is magnificently done. A pub-type vocal of wordless impact follows, then instrumental sounds well. I found interest vanished up the creek for a short while mid-way and then came a few surprises later on. But I should jolly well think it'll be a hit! Flip: Pacler, punchy, but on a less spectacular scale.
MASSIVE SELLER.

DAVE DAVIES

Lincoln County: There Is No Life Without Love (Pye 17514). I reviewed this weeks ago and then they withdrew it while the Kinks in toto roared up the charts. Now I'll have another go and say that Dave, straining at the vocal leash hammers home a song that seems sometimes messy but overall adds up to a likely biggie. But I do wish they'd sent on a word sheet to keep up to date with what's going on. Briskly mid-tempo. But is the Davies tongue in his cheek? Flip: Subdued and rather nice.
CHART PROBABILITY.

MARY HOPKIN

Those Were The Days: Turn Turn Turn (Apple 2). This blonde, guitar-armed girl has already a big enough fanatical telly-following to walk straight into the charts. But this Paul McCartney production urges the best from her style — a style of folkiness and clarity. Russian-type rhythms, with strings et al, and you can hear every darned word. An unspoiled talent, on this showing... destined to give us a real folk star for a change. A big hit. Flip: Seeger-credited song in a more direct folk style.
CHART CERTAINTY.

THE SEEKERS

Love Is Kind, Love Is Wine: It's All I Can Remember (Columbia DB 8460). So the Seekers have gone. Vanished, as a group. Well, this is from their LP recorded at the Talk of the Town and it should give them their final single hit. Judith takes prominence and this Bruce Woodley song is somehow embodying all they did before... A sort of amalgam of all that is Seeker-ish best. Tuneful, melodic, mellow. Fine. Flip: Perky and brisk—and, need I say, distinctive.
CHART CERTAINTY.

THE MOVE

Wild Tiger Woman; Omnibus (Regal Zonophone RZ 3012). Very violent this. Song is good, too, in terms of lyrics — about a lady, a fallen lady. But the Move get at it right from the start and it's obviously destined for big things. Powering backing, with piano hammering away, and an overall air of thundering atmosphere. Directly commercial, in fact. Flip: Another Roy Wood composition a bit on the "Fire Brigade" lines.
CHART CERTAINTY.

FRANKIE VAUGHAN

(Take Back Your) Souvenirs: Getting Used To Having You Around (P.K.) Columbia DB 8467. A big ballad and a new one, this time. Frankie handles this sort of thing, faintly over-sentimental, with a sure sense of style. In fact, he's probably the best in the business at it. Looks like being a sizeable biggie for him. Absolutely nothing mind-stretching — just good melody and singing. Flip: Piano-and-rhythm and very good.
CHART CERTAINTY.

BOZ: Light My Fire; Back Against The Wall (Columbia DB 8468). A good singer, Boz, but there are doubts about whether this Doors' song can make it for him. It's pleasant, well-sung—but comparisons will be made, Mike Collier. ★ ★ ★

CHARLIE WOOLFE: Dance, Dance; Home (Nems 3675). It's really Freddie Fingers Lee and his outfit and they're off the hard rock into a much more commercial bar. This is very lively stuff and could so easily click. ★ ★ ★

LOIS LANE: Punky's Dilemma; Lazy Summer Day (Mercury MF 1042). Simple guitar backing and Lois sings very clearly and very well—play this once, then again... I'm sure you'll find it growing on you. She ain't 'arf a good singer. ★ ★ ★

JASON CREST: Here We Go Round The Lemon Tree; Patricia's Dream (Philips BF 1687). A Roy Wood song and it really is rather good—certainly the best yet from this group. A very catchy song... another one worth watching and hearing. ★ ★ ★

THE GABRIELI BRASS: Theme From Canterbury Tales; Working My Way Back To You (Polydor 56252). An evocative theme from a fine show in the West End—and released, incidentally, as a result of public enthusiasm. Very brassy and good. ★ ★ ★

CHOCOLATE FROG: Butchers and Bakers; I Forgive You (Atlantic 584207). Tremendous. A Record of the Week... no THE Record of the Week. Not sure that it will make the charts but in my book it is virtually already there. Very compact, determined and beaty. ★ ★ ★

BUDDY ENGLAND: The Name Of My Shadow; Coral Anne (Columbia DB 8466). A Jim Webb song, lovely on lyrics, and Buddy again shows what the minor fuss is about over his talents. He could make it. But this, I feel, is professional rather than directly commercial. ★ ★ ★

JOHN DRUMMOND: Break My Mind; Molly Bye Bye (Page One POF 084). This sort of grunted and groaned and it's rather strange, but some ways it comes off. A repetitive chorus song, and not exactly highlighted... but it does grow on this reviewer. ★ ★ ★

DEAN MARTIN: April Again; That Old Time Feelin' (Reprise RS 20761). For me he does no wrong, but really it's difficult to see how this sort of thing can make it at this time. He slurs, relaxes to the point of inertia—yet there is a distinct personality there. ★ ★ ★

THE ROCKIN' BERRIES: Mr. Blues; Land Of Love (Pye 17589). A very versatile group and here on a strong ballad, sensitively sold. In fact, a Record of the Week in this sentimental field—and another one I hope smashes through and confounds the pundits. They are good. ★ ★ ★

INSTANT SUNSHINE: Here We Go Again; Methylated (Page One POF 085). Comedy Cockney number, with a catchy sort of chorus all really adding up to a plea for the Pill, if you don't mind. Family overcrowding. A nice novelty. Pub-type sing-song. ★ ★ ★

AMERICA AWAKES

THE EVERLY BROTHERS

Milk Train; Lord Of The Manor (Warner Brothers WB 7226). By no means the best of the Evs, with a sound-effecty opening then a train-shuffling back-beat. In some way, the usual distinctiveness of the harmonies is missing... but they have sufficient support even now to make reasonable progress. Chorally backed, this really is not a terribly strong song. Tempo change mid-way. But nice atmosphere. Flip: A guitar feature, distinctly off-beat.
CHART POSSIBILITY.

IKE AND TINA TURNER

We Need An Understanding; It Sho' Ain't Me (London HLU 10217). This is tremendous stuff. Tina just about goes spare in her hard-sell soul material, with the iketies extremely prominent behind. Up to their best standards of some ways back, this is exciting virtually all the way. Sometimes the Turners mysteriously miss out, but I'm pretty confident about this one. Flip: slow-burning ballad, also very well performed.
CHART PROBABILITY.

LOVIN' SPOONFUL: Never Going Back; Forever (Kama Sutra KAS 213). Can't confidently "tip" this one and it's not really typical of the spoonful, but even so there is a lot of commerciality about the song—well-sung, with interesting backing of gentility and style. Could register, naturally. ★ ★ ★

AL WILSON: The Snake; Who Could Be Lovin' You (Liberty LBF 1512). An Oscar Brown Jr. song, which commends itself. Al is a poppy blues-seller, on a song with story-line built-in and a pretty direct sense of impact. But not, I think, a hit. ★ ★ ★

JIM WEBB: I Keep It Hid; I Need You (CBS 3672). Tremendous. A fine song and a good example of the poignant way Jim can sell his own lyrics. Very meaningful and somehow casually professional. I liked it a lot. Commended highly. ★ ★ ★

THE CHAMBERS BROTHERS: Time Has Come Today; Dinah (CBS Direction 3671). Four-strong coloured outfit with a somewhat over-forced approach here. A mid-tempo, rather strident number, which keeps on a-going but doesn't really add up much. ★ ★ ★



David Eldridge, 17, 16 St. John's Road, Shanklin, Isle of Wight. Stars and hobbies — Marianne Faithful, Beatles, Jim Reeves. Walking, records, motor cycling, girls, model aircraft.



Miss Anne Lawless, 17½, Saint Joseph's Hospital, Coole, Mullingar, Co. Westmeath. Stars and hobbies—Engelbert Humperdinck, Love Affair, dancing, T.V. radio, reading, writing, tennis.

READERS' CLUB



Mathew Owen, 20, 31 Pensfloy, Portmadoc, Caernarvonshire, N. Wales. Stars and hobbies — Sandie Shaw, Dave Dee, Elvis, Lulu, Paper Dolls, Bee Gees, Kinks. Football, girls, astronomy, reading newspapers, films.



James Lee Beck, 29, 15/72 Pugh Rd., Aston, Birmingham, 6. Stars and hobbies — Marty Wilde, Jerry Lee Lewis, Gene Vincent, Sheb Wooley. Motor cycling, collecting rock and roll records and answering letters.



Stuart Sample, 17, "Fairfield", 29 Kings Road, Binstead, Ryde, Isle of Wight. Stars and hobbies — Seekers, Bee Gees, Anita Harris, Des O'Connor, Bobby Gentry. Walking, camping, motor cycling, model aircraft, girls.



Albert Schei, 18, Bendisensvei 5, Bergen, Norway. Stars and hobbies — Beatles, Byrds, Mitch Ryder, Paul Revere and the Raiders, Rascals, Van Morrison. Collecting records of my stars, films, reading R.M. Will answer all letters.



Per Myaaseth, 18, Boks 44, 5032 Minde, Norway. Stars and hobbies—Cream, P. Green's, Fleetwood Mac, J. Mayall. Photography, blues, collecting records.



John Lyttle, 14, 28 Lansdowne Park, Belfast, 15, N.I. Stars and hobbies—Millie Martin, Stones, Noira Melville, Lulu, Ruby Murray, The Queen, Cliff. Pop music, collecting pictures of the Royal Family, girls.



Alan Portman, 21, 15 Burnside St., Lower Hutt, Wellington, N.Z. Stars and hobbies — Mayall, Sandie Shaw, Clapton, Otis Redding, Wilson Pickett. Photography, R. & B., cars.



Margaret Kenyon, 16, 97 Glenview Rd., Burnley. Stars and hobbies—Small Faces, Four Tops, Supremes, Amen Corner. Mod clothes, scooters. I would like a boy pen-pal.



Peter Clapp, 21, 1 Heather Drive, Hadleigh, Benfleet, Essex. Stars and hobbies — Dinah Washington, Nina Simone, Johnny Burnette, Eddie Cochran, Moody Blues. Walking, writing, theatre, collecting LP's.



Ian Whiscombe, 15, 34 Farris Avenue, Andover, Hampshire. Stars and hobbies — Troggs, Herd, Status Quo, Walker Bros., Paper Dolls, Don Partridge. Records, tape, football, girls. All letters answered.



New group recording with Saga Records: The Magic Mixture. They are tied up with exciting new plans for the Saga Company and they'll have out a new album, their first, on September 2. They estimate that the equipment owned by them is valued at £5,000—and they have a suitably professional outlook to go with this gear. After they formed up early this year, the Magic Mixture retired to rehearse and develop a distinctive style. The mixture—as before: Organist, Stan Curtis (22); drummer, Jack Collins (19); bassist, Melvyn Hacker (23); and Jim Thomas, singer and lead guitarist, who is also 23.



Switzerland doesn't automatically spring to mind when the chat concerns pop, but it could if Les Sauterelles find a foothold in the charts here. Les Sauterelles, or The Grasshoppers, are a five-man outfit who have had the notable distinction of being the first local group to reach Number One in the Swiss charts. To do so they raced past some pretty fierce opposition—Simon and Garfunkel and Small Faces—so you've been warned



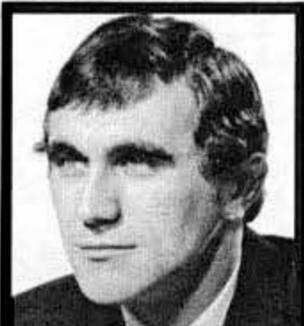
Herewith the Candy Island, resident singers at Kingston's "Folk Barge Club", and recently taken on by Roy Guest's Folk Directions Agency. Already they are well-known in local clubs, particularly the Anglers, Teddington, and the Hanging Lamp, Richmond. Recently they completed their second tour of the Midlands club circuit—for part of which they joined forces with the Settlers . . . winning big receptions all the way. In the act they use guitar, mandolin, banjo, harp and balalaika. Soon they're going on record . . . with the proviso that they don't know whether the first release will be a single OR an album! A good start for the Candy Island.



Four Birmingham lads, who take their collective name from their singer-composer Raymond Froggatt, and could claim to be biggest non-hit group in England! Their first disc, "Callow La Vita" (Polydor), is a big hit in the European countries and came pretty near to getting in the British charts. Now comes the follow-up "Just A Little Bit Of Love", which could just about swing the scales here. Group, left to right, is: Louis Clark (bass), Raymond Froggatt, Leonard Ablethorpe (drums), and Hartley G. Cain (guitar).



PETER JONES



About two years ago, John Drummond had a record out under the name Lee Drummond — it was "Messrs. Lindsay, Parker and Flynn". Good . . . Yes. A hit . . . No. A lot of things have happened since then, including the fronting of the Capitol Show Band in Ireland, but most important is that John moved to a job as session bass guitarist for Larry Page — and now has a record out on the Page One Label. It's "Break My Mind" and it really does have that off-beat "feel" which could make a success. Anyway, I commend to you keeping the name . . . John Drummond.



There are writers who keep their song lyrics simple and uncomplicated but Ray Stevens isn't to be numbered among them. Ray first made a name for himself with the unlikely "Jeremiah Peabody's Poly-Unsaturated, Quick Dissolving, Fast Acting, Pleasant Tasting, Green and Purple Pills" which was fun but didn't do as well as his follow up "Ahab The Arab" a cool million seller. This Georgian musician, singer and arranger is currently chart climbing in the States with a clever tongue twister called "Mr Businessman" and as reaction here looks healthy we could see him on these shores later this year.

SOUL SERENADE

WILLIE MITCHELL



SHU 8365 HAU 8365
12" Stereo or Mono L.P.



London Records
A Division of the Decca Record Company Limited, Decca House, Albert Embankment, London SE1

'READERS' CLUB' COUPON NO. 3 WILL BE PRINTED WHEN ALL NO. 2 COUPONS HAVE BEEN PUBLISHED. ANYONE WHO HAS PREVIOUSLY SENT IN A PHOTOGRAPH AND IT HAS NOT BEEN PUBLISHED IS ADVISED TO USE A NUMBERED COUPON.

RECORD MIRROR CHARTS PAGE

CASHBOX TOP 50



AIR MAILED FROM NEW YORK

- 1 PEOPLE GOT TO BE FREE*
1 (7) Basels (Atlantic)
- 2 BORN TO BE WILD
2 (5) Steppenwolf (Dunhill)
- 3 LIGHT MY FIRE*
3 (5) Jose Feliciano (RCA)
- 4 HELLO I LOVE YOU*
4 (8) Doors (Elektra)
- 4 TURN AROUND LOOK AT ME
5 (9) Vogues (Reprise)
- 6 SUNSHINE OF YOUR LOVE*
7 (7) Cream (Atco)
- 7 CLASSICAL GAS*
6 (7) Mason Williams (Warner Bros.)
- 8 SEALED WITH A KISS
14 (7) Gary Lewis (Liberty)
- 9 SOUL LIMBO
15 (6) Booker T. & MG's (Stax)
- 10 DREAM A LITTLE DREAM OF ME*
19 (7) Mama Cass (Dunhill)
- 11 DO IT AGAIN*
12 (4) The Beach Boys (Capitol)
- 12 YOU KEEP ME HANGIN' ON
13 (3) Vanilla Fudge (Atco)
- 13 1, 2, 3, RED LIGHT*
14 (3) 1818 Fruitgum Co. (Buddah)
- 14 YOU'RE ALL I NEED TO GET BY
23 (4) Marvin Gaye & Tammi Terrell (Tamla)
- 15 I CAN'T STOP DANCING
21 (6) Archie Bell & Drells (Atlantic)
- 16 ALICE LONG*
16 (7) Tommy Boyce & Bobby Hart (A & M)
- 17 MR. BUSINESS MAN*
19 (3) Ray Stevens (Monument)
- 18 LOVES MAKES A WOMAN
22 (5) Barbara Acklin (Brunswick)
- 19 THE HOUSE THAT JACK BUILT
24 (3) Aretha Franklin (Atlantic)
- 20 STAY IN MY CORNER*
25 (8) Dells (Cadet)
- 21 JOURNEY TO THE CENTRE OF THE MIND
26 (2) Ambay Dukes (Mainstream)
- 22 HUSH*
33 (2) Deep Purple (Tetragrammaton)
- 23 HURDY GURDY MAN*
9 (10) Donovan (Epic)
- 24 FOOL ON THE HILL*
44 (2) Sergio Mendes & Brazil '66 (A & M)
- 25 STONED SOUL PICNIC*
5 (12) 5th Dimension (Soul City)
- 26 PLEASE RETURN YOUR LOVE TO ME
29 (4) Temptations (Gordy)
- 27 PICTURES OF MATCH STICK MEN*
11 (9) The Status Quo (Cadet Concept)
- 28 MAGIC BUS
36 (3) The Who (Decca)
- 29 HARPER VALLEY PTA*
47 (2) Jeannie C. Riley (Plantation)
- 30 SLIP AWAY
30 (5) Clarence Carter (Atlantic)
- 31 EYES OF A NEW YORK WOMAN*
34 (6) B. J. Thomas (Sceptre)
- 32 SPECIAL OCCASION
40 (3) Smokey Robinson & The Miracles (Tamla)
- 33 GRAZIN' IN THE GRASS*
26 (11) Hugh Masekela (Blue Horizon)
- 34 TUESDAY AFTERNOON*
35 (5) Moody Blues (Deram)
- 35 I'VE GOTTA GET A MESSAGE TO YOU*
45 (2) Bee Gees (Atco)
- 36 HALFWAY TO PARADISE*
17 (7) Bobby Vinton (Epic)
- 37 YOU MET YOUR MATCH*
28 (6) Stevie Wonder (Tamla)
- 38 SOMEBODY CARES
39 (5) Tommy James & The Shondells (Roulette)
- 39 DOWN AT LULU'S*
41 (3) Ohio Express (Buddah)
- 40 LADY WILLPOWER*
37 (12) Gary Puckett & Union Gap (Columbia)
- 41 DON'T GIVE UP*
27 (6) Petula Clark (Warner Bros.)
- 42 HIP CITY
— (1) Jr. Walker & All Stars (Soul)
- 43 GIVE A DAMN
— (1) Spanky & Our Gang (Mercury)
- 44 (LOVE IS LIKE A) BASEBALL GAME
43 (6) Intruders (Gamble)
- 45 AND SUDDENLY
49 (2) Cherry People (Heritage)
- 46 I CAN'T DANCE TO THAT MUSIC YOU'RE PLAYING
— (1) Martha Reeves & Vandellas (Gordy)
- 47 BROWN EYED WOMAN
— (1) Bill Medley (MGM)
- 48 WHO IS GONNA LOVE ME
— (1) Dionne Warwick (Scepter)
- 49 ON THE ROAD AGAIN*
— (1) Canned Heat (Liberty)
- 50 I GET THE SWEETEST FEELING
36 (2) Jackie Wilson (Brunswick)

*An asterisk denotes record released in Britain.

CASHBOX BUBBLING UNDER

- I Loved And I Lost — Impressions (ABC)
- I Never Found A Girl — Eddie Floyd (Stax)
- Six Man Band — Association (Warner-7 Arts)
- I Say A Little Prayer — Aretha Franklin (Atlantic)
- Can't You Find Another Way — Sam & Dave (Atlantic)
- Girl Watchers — O'Kaysions (ABC)
- Help Yourself — Tom Jones (Parrot)
- The Weight — Jackie De Shannon (Imperial)
- Naturally Stoned — Avant Garde (Columbia)
- Everybody's Talkin' — Nilsson (RCA)

TOP L.P.'s

NATIONAL CHART COMPILED BY THE RECORD RETAILER

- 1 BOOKENDS
1 Simon & Garfunkel (CBS)
- 2 DELILAH
2 Tom Jones (Decca)
- 3 A MAN WITHOUT LOVE
5 Engelbert Humperdinck (Decca)
- 4 HOLLIES GREATEST HITS
4 Hollies (Parlophone)
- 5 CRAZY WORLD OF ARTHUR BROWN
3 Crazy World of Arthur Brown (Track)
- 6 BARE WIRES
4 John Mayall (Decca)
- 7 BEST OF THE BEACH BOYS VOL. 1
16 Beach Boys (Capitol)
- 8 IN SEARCH OF THE LOST CHORD
11 Moody Blues (Deram)
- 9 SOUND OF MUSIC
8 Soundtrack (RCA)
- 10 JUNGLE BOOK
10 Soundtrack (Walt Disney)
- 11 WHEELS OF FIRE
7 Cream (Polydor)
- 12 TOM JONES LIVE AT THE TALK OF THE TOWN
15 Tom Jones (Decca)
- 13 BOOGY WITH CANNED HEAT
13 Canned (Liberty)
- 14 FLEETWOOD MAC
14 Peter Green's Fleetwood Mac (Blue Horizon)
- 15 NUT GONE FLAKE
18 Small Faces (Immediate)
- 16 WHEELS OF FIRE (Double LP)
9 Cream (Polydor)
- 17 BEAT OF THE BRASS
24 Herb Alpert (A & M)
- 18 HISTORY OF OTS REDDING
26 Otis Redding (Atlantic)
- 19 HONEY
25 Andy Williams (CBS)
- 20 COME THE DAY
17 Seekers (Columbia)
- 21 GREATEST HITS
12 Supremes (Tamla Motown)
- 22 THIRTEEN SMASH HITS
37 Tom Jones (Decca)
- 23 FULSON PRISON
30 Johnny Cash (CBS)

24 GREATEST HITS

- 20 Four Tops (Tamla Motown)
- 25 BUDDY HOLLY'S GREATEST HITS
23 Buddy Holly (Ace of Hearts)
- 26 DOCK OF THE BAY
29 Otis Redding (Stax)
- 27 SAUCERFUL OF SECRETS
19 Pink Floyd (Columbia)
- 28 SMASH HITS
21 Jimi Hendrix Experience (Track)
- 29 NANCY & LEE
22 Nancy Sinatra & Lee Hazelwood (Reprise)
- 30 OTIS BLUE
32 Otis Redding (Atlantic)
- 31 LOVE ANDY
36 Andy Williams (CBS)
- 32 TAMLA MOTOWN HITS, VOL. 6
40 Various Artists (Tamla Motown)
- 33 BRITISH MOTOWN CHART BUSTERS
28 Various Artists (Tamla Motown)
- 34 LADY SOUL
38 Aretha Franklin (Atlantic)
- 35 OPEN
34 Julie Driscoll & Brian Auger (Marmalade)
- 36 MY PEOPLE WERE FAIR, ETC.
33 Tyrannosaurus Rex (Regal)
- 37 A MAN AND A WOMAN
31 Soundtrack (U.A.)
- 38 WESLEY HARDING
27 Bob Dylan (CBS)
- 39 SONGS OF LEONARD COHEN
— Leonard Cohen (CBS)
- 40 PARSLEY, SAGE, ROSEMARY & THYME
— Simon & Garfunkel (CBS)

UP AND COMING

- UP AND COMING
STAR—Soundtrack (Stateside)
OLD GOLDEN THROAT—Johnny Cash (CBS)
SOUNDS OF SILENCE—Simon & Garfunkel (CBS)
WISH IT WOULD RAIN—Temptations (Tamla Motown)

5 YEARS AGO

- 1 BAD TO ME
1 Billy J. Kramer (Parlophone)
- 2 I'M TELLING YOU NOW
1 Freddy & The Dreamers (Columbia)
- 3 SWEETS FOR MY SWEET
2 The Searchers (Pye)
- 4 THEME FROM 'THE LEGION'S LAST PATROL'
6 Ken Thorne & His Orchestra (HMV)
- 5 WIPEOUT
16 The Surfaris (London)
- 6 I'LL NEVER GET OVER YOU
9 Johnny Kidd & The Pirates (HMV)
- 7 YOU DON'T HAVE TO BE A BABY TO CRY
12 The Caravelles (Decca)
- 8 IN SUMMER
3 Billy Fury (Decca)
- 9 CONFESSION
4 Frank Ifield (Columbia)
- 10 IT'S ALL IN THE GAME
— Cliff Richard (Columbia)
- 11 JUST LIKE EDDIE
18 Heinz (Decca)
- 12 SHE LOVES YOU
— The Beatles (Parlophone)
- 13 TWIST AND SHOUT
7 Brian Poole & The Tremeloes (Decca)
- 14 DA DOO RON RON
8 Crystals (London)
- 15 DEVIL IN DISGUISE
13 Elvis Presley (RCA)
- 16 SUKIYAKI
14 Kyu Sakamoto (HMV)
- 17 DANCE ON
— Kathy Kirby (Decca)
- 18 WELCOME TO MY WORLD
13 Jim Reeves (RCA)
- 19 I WANT TO STAY HERE
— Steve Lawrence & Eydie Gorme (CBS)
- 20 THE CRUEL SEA
— The Dakotas (Parlophone)

BRITAIN'S TOP 50

NATIONAL CHART COMPILED BY THE RECORD RETAILER

- 1 DO IT AGAIN
4 (6) The Beach Boys (Capitol)
- 2 I GOTTA GET A MESSAGE TO YOU
7 (4) Bee Gees (Polydor)
- 3 THIS GUY'S IN LOVE
3 (9) Herb Alpert (A & M)
- 4 MONY MONY
1 (12) Tommy James & Shondells (Major Minor)
- 5 HELP YOURSELF
5 (7) Tom Jones (Decca)
- 6 FIRE
2 (10) The Crazy World of Arthur Brown (Track)
- 7 HIGH IN THE SKY
9 (5) Amen Corner (Deram)
- 8 SAY A LITTLE PRAYER
17 (4) Aretha Franklin (Atlantic)
- 9 SUNSHINE GIRL
8 (7) Herman's Hermits (Columbia)
- 10 DANCE TO THE MUSIC
10 (3) Sly & The Family Stone (CBS)
- 11 HOLD ME TIGHT
20 (4) Johnny Nash (Regal Zonophone)
- 12 KEEP ON
13 (18) Bruce Channel (Bell)
- 13 I CLOSE MY EYES AND COUNT TO TEN
6 (8) Dusty Springfield (Philips)
- 14 I PRETEND
12 (10) Des O'Connor (Columbia)
- 15 DAYS
14 (7) Kinks (Pye)
- 16 ON THE ROAD AGAIN
16 (6) Canned Heat (Liberty)
- 17 MRS. ROBINSON
11 (8) Simon & Garfunkel (CBS)
- 18 DREAM A LITTLE DREAM OF ME
28 (3) Mama Cass (RCA)
- 19 HARD TO HANDLE
23 (5) Otis Redding (Atlantic)
- 20 LAST NIGHT IN SOHO
15 (9) Dave Dee (Fontana)
- 21 LADY WILL POWER
20 (4) Union Gap (CBS)
- 22 YOUR TIME HASN'T COME YET BABY
24 (7) Elvis Presley (RCA)
- 23 UNIVERSAL
19 (8) Small Faces (Immediate)
- 24 JEZAMINE
28 (3) The Casuals (Decca)
- 25 AMERICA
31 (8) Nice (Immediate)
- 26 MACARTHUR PARK
27 (10) Richard Harris (RCA)
- 27 SON OF HICKORY HOLLERS TRAMP
22 (14) O. C. Smith (CBS)
- 28 VOICES IN THE SKY
29 (4) Moody Blues (Deram)
- 29 BABY COME BACK
21 (16) Equals (President)
- 30 HERE COMES THE JUDGE
24 (7) Pilemeat Markham (Chess)
- 31 LITTLE ARROWS
47 (2) Leary Lee (MCA)
- 32 YUMMY YUMMY
18 (13) The Ohio Express (Pye)
- 33 ICE IN THE SUN
50 (2) Status Quo (Pye Int.)
- 34 DREAM A LITTLE DREAM OF ME
34 (3) Anita Harris (CBS)
- 35 LAUREL AND HARDY
39 (2) Equals (President)
- 36 'MON MARIANNE
46 (3) Grapefruit (RCA)
- 37 ANGEL OF THE MORNING
34 (8) P. P. Arnold (Immediate)
- 38 YESTERDAY'S DREAM
41 (2) Four Tops (Tamla Motown)
- 39 GOTTA SEE JANE
25 (11) E. Dean Taylor (Tamla Motown)
- 40 I NEED YOUR LOVE SO BAD
32 (7) Fleetwood Mac (Blue Horizon)
- 41 HELLO, I LOVE YOU
— (1) Doors (Elektra)
- 42 ELEANOR RIGBY
40 (5) Ray Charles (Stateside)
- 43 CLASSICAL GAS
— (1) Mason Williams (Warner Bros.)
- 44 YESTERDAY HAS GONE
37 (11) Cupid's Inspiration (NEMS)
- 45 HERE COMES THE JUDGE
35 (7) Sherry Long (Tamla Motown)
- 46 WALK ON
49 (6) Roy Orbison (London)
- 47 IMPORTANCE OF YOUR LOVE
45 (10) Vince Hill (Columbia)
- 48 WOMAN WOMAN
— (1) Union Gap (CBS)
- 49 WHEN THE SUN COMES SHINING THROUGH
— (1) Long John Baldry (Pye)
- 50 I LIVE FOR THE SUN
— (1) Vainly Fare (Page One)

A blue dot denotes new entry.

British Bubbling Under

- LOVE IS KIND, LOVE IS WINE—Seekers (Columbia)
- I'M A MIDNIGHT MOVER—Wilson Pickett (Stax)
- YOU MET YOUR MATCH—Stevie Wonder (Tamla Motown)
- ONE INCH ROCK—Tyrannosaurus Rex (Regal)
- SHAKE YOUR MINI—Showstoppers (Beacon)

BRITAIN'S TOP R & B SINGLES

- 1 I SAY A LITTLE PRAYER
2 Aretha Franklin (Atlantic 584206)
- 2 HOLD ME TIGHT
1 Johnny Nash (Regal Zonophone RZ 3016)
- 3 I'M A MIDNIGHT MOVER
4 Wilson Pickett (Atlantic 584205)
- 4 HARD TO HANDLE/AMEN
3 Otis Redding (Atlantic 584199)
- 5 HITCH IT TO THE HORSE
7 Fantastic Johnny C. (London HL 10212)
- 6 DANCE TO THE MUSIC
5 Sly and the Family Stone (Direction 58-3568)
- 7 PEOPLE SURE ACT FUNNY
13 Arthur Conley (Atlantic 584197)
- 8 THE HORSE
6 Cliff Nobles (Direction 58-3518)
- 9 PRAYER MEETING
9 Willie Mitchell (London HL 10215)
- 10 LOVERS HOLIDAY
12 Peggy Scott & Jo Jo Benson (Polydor 56745)
- 11 IT'S ALL OVER NOW
15 Valentinos (Soul City SC 106)
- 12 CUPID
11 The Maximum Band (Fab FAB 51)
- 13 YESTERDAY'S DREAM
— 4 Tops (Tamla Motown TMG 665)
- 14 SOUL MEETING
8 The Soul Clan (Atlantic 584202)
- 15 THE REAL THING
14 The Mirettes (UNI UN505)
- 16 HERE COMES THE JUDGE
10 Pilemeat Markham (Chess CRS 9077)
- 17 SHAKE YOUR MINI
— Showstoppers (Beacon BEA 106)
- 18 FEEL LIKE JUMPING
18 Marcella Griffiths (Coxsone CS 7055)
- 19 YOU MET YOUR MATCH
— Stevie Wonder (Tamla Motown TMG 666)
- 20 STAY IN MY CORNER
— Dells (Chess CRS 9079)

BRITAIN'S TOP R & B ALBUMS

- 1 THIS IS SOUL
1 Various Artists (Atlantic 64301)
- 2 WISH IT WOULD RAIN
2 The Temptations (Tamla Motown TML 11079)
- 3 LADY SOUL
4 Aretha Franklin (Atlantic 587 099)
- 4 GREATEST HITS
7 Stevie Wonder (Tamla Motown TML 0075)
- 5 TAKE A LOOK AT...
5 Aretha Franklin (CBS BPG 63289)
- 6 CLUB ROCK STEADY '68
6 Various Artists (Island LLP 965)
- 7 BLUEBEAT SPECIAL
3 Various Artists (Coxsone CSPI)
- 8 WE'RE A WINNER
8 The Impressions (Stateside SL 10239)
- 9 HISTORY OF...
9 Otis Redding (Volt 415)
- 10 TAJ MAHAL
— Taj Mahal (Taj Mahal BPG 63279)

CLASSIFIEDS

Continued from page 4

PENFRIENDS, home and abroad, male only. S.a.e. to T.P.S. (N38), Chorley, Lancs.

INTRODUCTIONS to new friends of the opposite sex arranged by post. Members aged 16 upwards everywhere. Write for details, stating age: Mayfair Introductions (Department 9), 60, Neal Street, London, W.C.2.

TEENS / TWENTIES. Penfriends. Home/abroad. M.F.C. 9 The Arbour Farnhill, Kelghley, Yorkshire.

songwriting

LYRICS WANTED by Music Publishing House — 11 St. Alban's Avenue, London, W.4.

PROFESSIONAL MANUSCRIPTS from tape. Photostats. Demonstration Records by Recording Stars.—Morgan Jones, 27 Denmark Street, London, W.C.2. 01-836 1186.

EARN MONEY SONGWRITING. Amazing free book tells how. L.S.S., 10-11 R. Dryden Chambers, 119 Oxford Street, LONDON, W.1.

announcements

BLUSHING, SHYNESS. Nerves, quickly overcome by my famous 40-year-old remedy. Write now to Henry Rivers (RM10), 2 St. Mary's Street, Huntingdon, Hunts.

ARE YOU searching for a particular record(s)? Join my Collectors Wants Service and let me search for you. Send s.a.e. Record Title(s). Maximum price(s) to: Disc Deletions, 16 Leighton Road, Linslade, Leighton Buzzard, Beds.

"HOUSE OF OLDIES" Record shop — 118 Brayards Road, Peckham, S.E.15. Specialists in Soul, R&B, Rock, Imports, rarities, etc. Saturdays only.

PART-TIME AGENTS REQUIRED. By selling our printed personal stationery to your friends you will quickly earn extra money. Details from Printers, 40 Harvey Lane, Norwich.

IS IT OVER? Meet new girl/boy friends through Computer dating with "Operation Match" (RM), 61 Welbeck Street, London, W.1.

fan clubs

ROY ORBISON INTERNATIONAL CLUB. S.a.e. Margaret Finch, 21

Daventry Gardens, Harold Hill, Romford, Essex.

DO YOU LIKE GRAPEFRUIT? If so send a s.a.e. to Dee Meehan, 94 Baker St., London, W.1.

LOVE AFFAIR, s.a.e. to: Sue, c/o Harold Davison Ltd., 235/241 Regent Street, London, W.1.

GEORGIE FAME FAN CLUB — Secretary, 56 Old Compton Street, London, W.1.

KENNY BALL APPRECIATION SOCIETY. — S.a.e. to Miss Pat Sanders, 18 Carlisle Street, London, W.1.

EQUALS Fan Club, S.a.e. Noreen, 25 Denmark Street, London, W.C.2

BILLY JOE ROYAL. Great version of "Storybook Children" released by Billy Joe as new single. Fans please contact: Miss Diana Cox, 19 Roedean Crescent, Roedean, Brighton, Sussex.

TOMMY JAMES AND THE SHON-DILLS FAN CLUB, c/o Miss Anya Wilson, 39 New Bond Street, London, W.1. Please send s.a.e.

BILLY JOE ROYAL. Readers, are you a Royalist? Always wanted to become part of Royalty? Then write to: Miss Diana Cox, 19 Roedean Crescent, Roedean, Brighton, Sussex, England.

BILL HALEY AND HIS COMETS. See under "Records for Sale" re latest 46-page magazine.

for sale

PIRATE TAPERECORDINGS (1) Typical hour of Radio England 30/-. (2) Last Half-hour of Radio England plus Last Half-hour of Radio 270, 30/- (available separately at 51 each). Also postcard size prints of Radio London, 270 and Caroline North, 1/- each, 5/- for six, plus 4d. postage.

All available from: The N.E.F.R.A., 39 Polwart Road, Brunton Park, Newcastle on Tyne 3. (Allow 14 days delivery for tapes.)

WE HAVE ORIGINAL PETER TORK AND DAVY JONES PHOTOS 8in. x 6in. PLEASE SEND 1s. P.O. FOR ONE COPY OF EACH, c/o RECORD MIRROR, 116 Shaftesbury Avenue, W.1.

JIMI HENDRIX poster (20 in. x 30 in.), 8s. 6d. inc. p and p. Cream 10s. 6d., Bob Dylan 10s. 6d., John Lennon 10s. 6d. All four posters for 30s. Caudron Promotions (Dept. M), 31 Mill Lane, London, N.W.6.

JIMI HENDRIX groovy photo poster (30 in. x 20 in.), 7s. 6d. each. Abstract Sales Co., 8 Kingfisher Drive, South Benfleet, Essex.

Miscellaneous

FLYING SAUCER Tapes, publications. CATALOGUE 6d. 87 Selsea Avenue, Herne Bay.

publications

BLUES AND SOUL No. 11, August 1968. Articles, photos on Lou Johnson, Chuck Edwards, Sly and Family Stone, Maurice and Mac, Patty La Belle and Blue Belles, Ben E. King, Johnny Sayles, the 5 Dutones, Syl Johnson, McKinley Mitchell, plus all usual features. — Send P.O./cheque for 2s. 6d. to B & S, 100 Angel House, Woolmer Road, London, N.18.

FOR ALL SOUL FANS "Soul to Inspect" No. 4. Articles, photos, John Roberts, Vi Campbell, The Lamp Sisters, Ray Charles, B.B. King. Reviews recent Duke/Peacock records from U.S. 2/6 P.O. out to Keith Lax, 58 Mount Road, Chessington, Surrey.

records wanted

WE BUY LP's 45's. Write or call, 176 North End Road, Kensington, London, W.14.

UNWANTED LP's bought, or exchanged for new LP's. S.a.e. 2 Surveyor's Place, Portmadoc, Caerns.

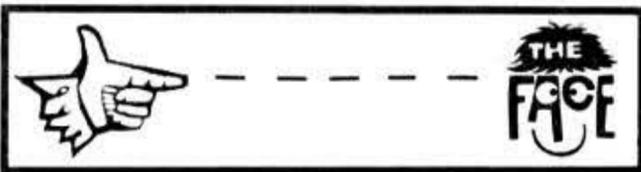
POP 45s, 78s. and LPs (1950-68) wanted. Up to 5s. paid for your deleted 45s. Send any quantity for cash by return: Moore, 16 Leighton Road, Linslade, Beds.

rehearsal room

REHEARSAL ROOM AND DANCING ACADEMY—Suitable for club dances, fan club, etc. 39 Gerrard Street, W.1. 10 a.m.-1 p.m. 340 4788.

groups available

EXCITING BEAT Group—Mervyn Thomas, 01-965 2991.



MIKE NESMITH has now finished work on his big-band album started over a year ago, called "Wichita Train Whistle Sings" . . . **Rolling Stones** new American release is "Street Fighting Man" . . . was "Harper Valley PTA" inspired by "Ode To Billie Jo"? . . . useless info. dept: U.S. group **Natural Gas** wear gas masks on stage . . . **A32**: "Where Did Our Love Go" . . . **Rick Nelson** plays the part of **Jesse James** in this week's "Hondo" adventure (BBC2 at 9.05 p.m.) . . . could one of the **Family Jewels** (currently backing a guy named **Teddy Johnson**) be a pearl? . . . it has to be said dept: "Baron From The BBC" must surely be Radio One's daftest programme yet . . . suggested title for groups thinking of cashing in on **Arthur Brown's** success: "Stop The World We Want To Get On" . . . **Q33**: What do the following pairs of artists have in common — **Arthur Alexander** and **Barrett Strong**; **Arthur Brown** and **Don Gardner** and **Dee Dee Ford**; **Eddie Holland** and **Duane Eddy**? . . . **Jeff Beck** described as "dropout Yardbird" in American trade paper . . . be interesting to see which version of the **Band's** "The Wait" will be a hit here . . . title of new record from the **Scrugg (?)** "Will The Real Geraldine Please Stand Up And Be Counted" . . . **Scott Walker** at present holidaying on the **French Riviera** . . . strange that British group **Deep Purple** should be so big in America and not here . . . **Chicken Shack** and **Savoy Brown** manager, **Harry Simmons**, seen dating **Mia Farrow** recently . . . does the emergence of "bubblegum music" signify a return to cool? . . . **Stones'** "Street Fighting Man" a track from their new album "Beggars' Banquet" . . .

Joan Baez to record a Country and Western album in Nashville in September . . . the **Pudding Chair** Sometime unfortunately have to decline reader **K. Allum's** kind offer of a gig in Bow Locks. Thanks anyway . . . **Batley Variety Club** and **Keystone** are both trying to bring **Elvis Presley** into the country . . . **Dave McAleer** of **Soul Survey** to set up his own soul label featuring unreleased US and RB material . . . **Marquee** man **John Gee** featured on B-side of new **Jethro Tull** single. The mind boggles . . . **Jonathan King's** parking fines average £26 per week . . . rumours that a pirate radio and TV station is to appear off the Kent Coast in about a month . . . the lead singer with **Mike Morton Sound** is **Alex Keenan** (again info. courtesy the **GPY**) . . .

Savoy Brown "newest darlings of the underground rock set" proclaimed **Record World** last week . . . **Leo Lyons** of **Ten Years After** has the only fretless bass in Britain . . . **Ian Anderson** of **Jethro Tull** running out of paper bags in which he carries flutes, harmonicas and unmentionables and is asking fans for any used paper bags they don't want . . . **Steve Rowland** flew back from his Continental holiday last week to record the new **Dave Dee** single . . . the **Mike Stuart Span's** new record shop in Hove, called "ExSpantion", specialises in "underground" sounds . . .



ELVIS PRESLEY

BRITISH KEG & BEN E. KING

BEN E. King sampled a half of British beer—and liked it. He liked it last time over—and the half-dozen times that came before. A regular visitor now, and enthusiastically working a tight schedule that has him making at least two different appearances each evening.

He talked about the recording scene generally. "I guess it's true that British dominance isn't too strong now," he said. "But these guys get it all wrong when they talk about British studios, or musicians, or equipment being inferior to the American. It's not that at all. It's the guy who twiddles the knobs—the engineer. That's the difference."

"There's a man back home who is so good there's a waiting list to get his services. I put my name down and wait maybe eight weeks before I get a session with him. He's literally worth his weight in gold to an artiste."

"I know most singers go into the studios nowadays and go in for an album, hoping maybe a single will come out of it. Not me, I go in specifically to make a single. But when I've done my bit, and the musicians have done theirs, I just leave. What happens then is up to the engineer, the producer, and there's nothing more I can do to help."

"Next time I hear it is when it gets played on radio. Maybe I then hear something I didn't much like, but it's too late, and anyway I'd only hold things up by putting in my opinions once I'd finished singing."

Ben E. said obviously "Spanish Harlem" was the one number that had done most to help his career.

"There was a cover version here by **Jimmy Justice**, I recall, and he had success with it. I don't mind cover versions, because it's competitive. But I'm still around, and kicking, so I guess I've no complaints anyway! And it's nice to know that things like 'Harlem' and 'Stand By Me' are still remembered—I just can't leave them out of my act. And it's nice when other artistes sing them and hand out a bit of tribute to me."

Short sip of bitter. "One thing I'm sure about is that British audiences are now that much more AWARE. They listen well and are knowledgeable. And they have long memories, which is a good thing."

"And on the artiste side, there is **Tom Jones**. Now there IS a fine singer. That really is soul—everything comes from

the heart. I hear about the money he's getting and he's worth every cent—a real international figure. What's more, I was so sure it would happen for him.

"We went, my wife and I, to see him in cabaret in the States. Soon as he came on, he had this tremendous effect on the women there. I looked round at my wife and she was kind of glassy-eyed, just gazing at him. I had to snap my fingers at her, tell her to wake up! But that kind of presence on stage is really something—and added to a voice, it's just great."

"I like to think I have an eye for promising talent, but it's difficult if you have so many people coming up and asking for a helping hand in the business. Normally I say to them: 'You get a demonstration disc and I'll listen and maybe put a word in with a recording company'. I've been able to help quite a lot of people in that way, but if you want a share of management you've got to make a firm arrangement."

DEMO DISC

"There was a guy named **Sam** and he had a demo. It sounded real great. So I thought if I worked on it and got it going somebody else could come in and take the percentage. I asked him to ring me at the hotel—I was there a few weeks. No call. So I forgot all about it, figured he'd lost interest. I heard him later on, on records . . . a guy named **Sam** with a guy named **Dave!**"

Ex-Drifter Ben E. King became an entertainer by accident. He was working in his father's restaurant when an agent, **Lover Patterson**, came in looking for a singer to join a group. **Ben** sang—and joined the **Crowns** as bass. They made records, eventually got to work at the famed **Apollo Theatre**. The original **Drifters** had broken up, so a manager, **George Treadwell**, suggested the **Crowns** became the new **Drifters**. They did—and were instantly successful.

Said **Ben E.**: "That **Apollo Theatre** is really something. One time there, my wife wanted to get back to see me. So one of the attendants, knowing it all, said: 'I'll fix it, baby. Just you follow me. I'll get to introduce you to **Ben E.**' With a kinda leer. So backstage they came. Into



BEN E. KING — Became an entertainer by accident.

my room. My wife came in and this guy said to her, in a stage whisper back of his hand: 'Say, honey, what did you say your name was?'

"So my wife says: 'MRS. King'. You should have seen the guy's face!"

Ben E., born in **Henderson, North Carolina**, in 1938 (September 28) is the oldest of a family of eight. He still lives in **New York**, where he went to school from the age of eleven.

And his latest record is "It's Amazing", on **Atlantic**, which is a blatant plug . . . but this **King** is worth it.

PETER JONES

TWO GREAT SONGS!!

MAIN STREET MISSION

Recorded by **O. C. SMITH**

on **C.B.S. 3666**

ONLY A FOOL

Recorded by **CLYDE McPHATTER**

on **Deram D.M.202**

PALACE MUSIC CO. LTD. 9 Albert Embankment, London, SE1 Reliance 2692 and MALDEN 7507 Sole Selling Agents: Southern Music, 8 Denmark St., London, WC2