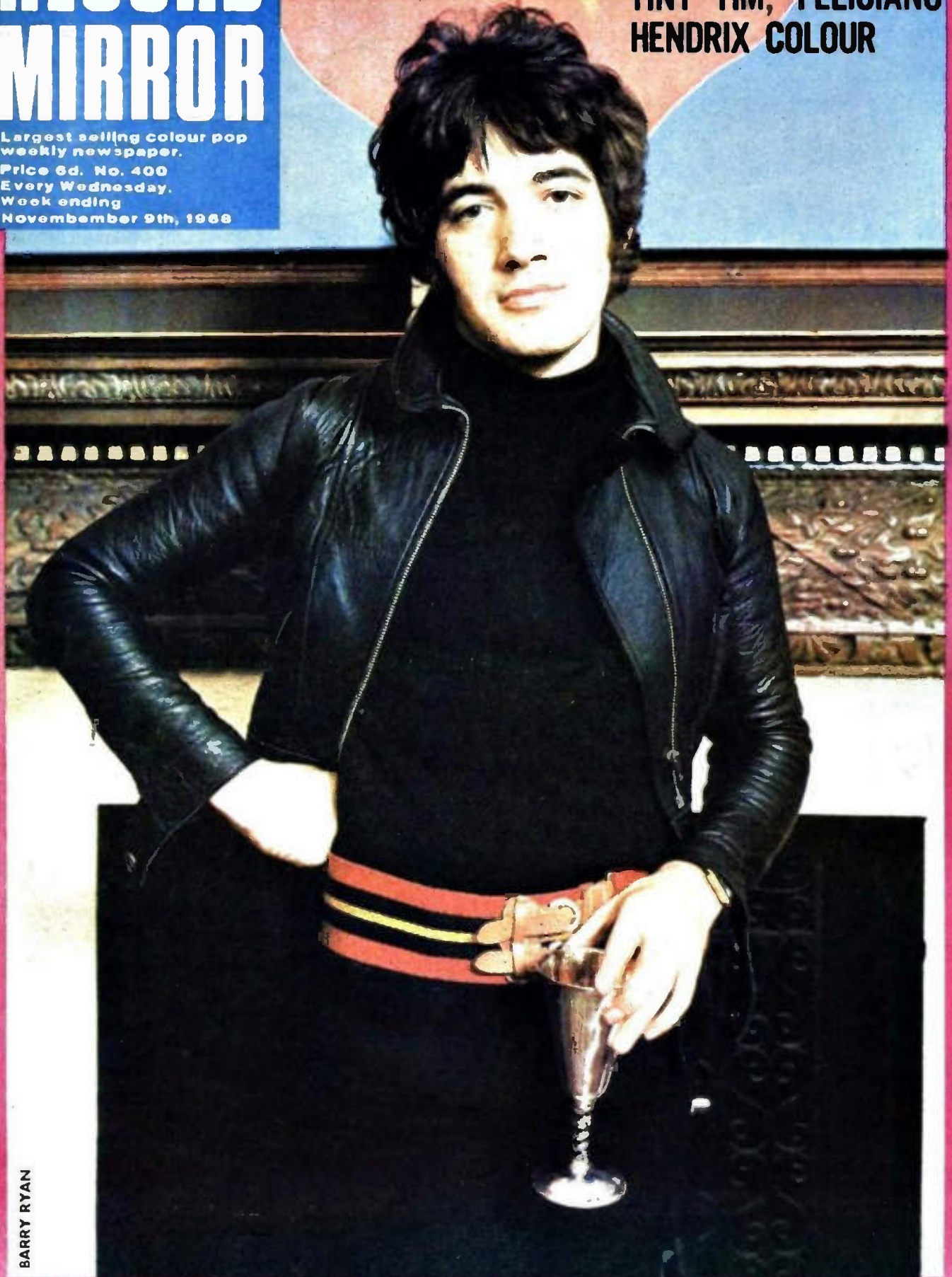


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INSIDE: JOE COCKER
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BARRY RYAN

YOUR STATE

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... want to let off steam?
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letters dept.

WHO IS RADIO ONE KIDDING?

DUSTY

WALKER TOUR

AMIDST the many "one-hit wonders" that constantly appear on our stale and jaded pop scene, let's take time out to marvel over the phenomenon that is Dusty. For five years now she has sung her way through hit after hit, always coming up with something fresh and excitingly new, and yet still her popularity shows no signs of waning.

THIS year have been a number of letters printed from people having seen the Scott Walker tour, claiming that they did not get a fair deal, as he only sang six numbers. All I can say is: "Whatever happened to the saying 'Quality not quantity'?" Surely six songs well sung are better than more numbers performed in an unprofessional manner. I saw the show at Tooting, and Scott only sang five songs there, but each one was perfection. Another point that I don't think has occurred to anyone is the fact

RADIO One Club—a great new advance in pop radio? Who do they think they're kidding? It's just another victory for the Musicians' Union. Whereas previously we had one hour of records followed by one hour of "live" music in the 12-3 p.m. slot, we now get two hours of "live" music in the 12-3 p.m. slot, quite obviously, they will be able to increase the proportion of "live" music to more than an hour in the 4-6 hour programme without anyone noticing. Next they'll make T. Blackburn use live hands on his morning show, and then tell us what lucky people we are!—Stephen Robinson, 45 Charnmaster Road, Worcester Park, Surrey.

that three of the numbers "Jacky", "Amsterdam" and "Vagabond Away" are exceptionally long. — P. Croxall, 14 Millefields Cottages, Orpington, Kent.

IDLE RACE

MAY I through your paper put in a very good word for what must be the most original group of this year, I am referring to the Idle Race, whose two singles "The Skeleton And The Roundabout" and "The End Of The Road" — so down in my book anyway, as two of the most inventive records for a long time.

Those two singles failed to do anything for them — although did slip away at them like mud, especially Dave Symonds, and now the group are bringing out an album called "Birthday Party" which is filled with some excellent imaginative and non-orthodox songs. It is this with respect to the same fate as the singles which are featured?

The Record Mirror reviewing panel gave it a good report in last week's issue, and I would like to advise those who are tired of the present pop offerings to get along to a record store and hear this album — such tracks as "The Morning Sunshine", "Follow Me Follow" and "The Birthday" are most sensitive recordings filled with feeling and sincerity. Congratulations to the group — especially to Jeff Lynne, the group's writer, a considerable talent it even there was one, and all success to them — Carl Michael Foster, 7 Palenon Avenue, Willey Park, Northumberland.

V.A.L. For any readers interested you can write to the Idle Race, c/o Gloria, 3241 Marlmer Street, London, W.1.

GREAT P.J.

I WOULD like to draw all the attention to the fact that we have with us again a magnificent disc; a value for money disc — "The Day That Lorraine Came Down" — sung by the great P. J. Proby.

Give Jim a chance this time, don't keep this great disc and singer in cold storage — be fair and put it on the turntable — play it over and over again, and your reward will surely be in the knowledge that you are helping to put the greatest of them all in his real place at the top. — Jackie Foster, 4 Mason Tradeside Court, St. Paul's Road, Tulsehulme, N.L.

PITIFUL STATE

I MUST agree with your New-yeagan reader Frank Low and indeed so do I. I am referring to a pitiful state the British pop scene is in. Records like "Jesamin", which I've called a "sleeper" — could be more appropriate, or "Little Arrows" are just dull and boring.

It's about time record buyers wake up to groups like Tyrannosaurus Rex, Fairport Convention, Family and Jethro Tull. Maybe these records are not bought because there is no primitive beat in them in the background. One only has to listen to the power and beauty generated in "Music In A Doll's House" (LP) by Family to know what good sounds can be produced. — David Allen, 11 Chestnut Avenue, Leich, Lancs.

FONTANA FAN

I SUGGEST the British record-buying public so out and listen to the new "Flyin' Saucers" by Wayne Fontana. To me this singer is great, I have seen him sing live twice this year at Shepherd's Bush (L.P.), and I am extremely impressed. Although I am praising him highly I do not intend to run other people down. I really don't want to say I think it's unfair how he's being treated by Britain. — Rodney Bell, 1241 Marlmer Street, Gosforth, Newcastle-on-Tyne.

Joni, 52 Parsons Road, Redditch, Worcestershire, would any readers who have copies of old Lulu records and who wish to sell them, please send them to me as they are wanted by her American fan club secretary. I would like to see forward them to me. I will pay up to four shillings a copy. Also, if there are anyone with a copy of "I Really Want You To Do" by the Byrds, which I will also pay for.

Roger F. Saunders, Essex, — On October 29th, 1968, the musical world lost a great singer; a singer whom I am certain, were he alive now, would still be producing excellent records. Alas, his holiday may have been with us, but he is still affectionately remembered.

Linda Stephenson, 21 Bernard Buildings, Sheffield, S2 8PA. — I have for sale copies of Beatles' "Singles Now" 1-6. Price per copy is 1/6, including P. & A. All books as new. All letters acknowledged.

Susan Hickens, "Rainbow House" (Class), Sandersonsfoot, Penzance, S. Wales. — I am desperate for the records "World of Broken Hearts" by Amen Corner, also "The Thoughts of Unhappy Delia" by the Nicks. I am interested in any bluebeat ska or rocksteady records that anyone may have for sale, and would like to hear from readers who share my interest in bluebeat.



TONY BLACKBURN—live bands maybe?

Jane Amery, 21 Cartwright Rd., Brix, Cardiff — I have the "Sally" LP "Vall" which I would like to swap for an LP by the Mellow Lites, Gary Puckett and the Union Gap or the Doors. Also if anyone has any posters advertising the "Doors" "Hello I Love You", or any handouts of the Doors of the 60s, please would they write to me, station prices.

H. W. Faulstich, 23 Broad Street, Leominster, Herefordshire — I have all Sunny and Char's records (6 LPs, 8 LPs, three latest 15s, — 141) which I will sell for 18. Also Beach Boys 1001 Sounds, Shirley and Doreen's "Hello I Love You", or any handouts of the Doors of the 60s, please would they write to me, station prices.

Dave Bourne, the Queenstown Road, London S.W.8. — I have a perfect copy of the Who's "Dharma Gigs" LP, will swap for six or less "Nikes" but Goodies' singles, like "Spaced with a Kiss" or "Alleg Oop". Send list.

B. Marley, 28 Hoxby Terrace, Histon, Newcastle-upon-Tyne. I have the "Crazy World of Arthur Brown" LP in brand new condition to swap for a West Coast LP, e.g. Country Joe and the Fish, Blue Cheer, Fover Tree, Can, Beefheart. Please send offers to above address.

B. Corliss, 18 Ashfield New Rd., Newcastle Staffs. — Has any reader got a copy of "Philly Don't" by the Marky's, or "The Duke" by the Countours, that they wish to sell? If so, please write to the above address.

Andy Gray, 8 Couell Road, Pottersdown, Suffolk. — Could any RM readers help me complete the British singles discography of the following artists: Duane Eddy, Ray Charles, E. S. Posthumus, Buddy York, Ricky Nelson, Elvis Presley, Little Richard, Eddie Cochran, Chuck Berry and Sam Cooke. Postage costs returned.

Raymond Bate, 172 Herbert Road, High Wycombe, Bucks. — My photo and number etc. was published in RM readers club. As I wished to have a pen pal I was glad to receive so many answers, but as I collected 60 to 70 in all, it has been impossible to answer all, and so I would like to thank everyone who wrote to me, through the RM. I am sorry that I just can't answer all. Thank you very much.

Christophers P. White, 4 "Thornfield", Sandleford, Downbury, Yorks. — In memory of the late great Alma Coody, a truly wonderful artist, sadly missed by her very many fans. Died October 28, 1968.

D. I. Berry, 37 Westminster Gardens, Claydon, Bradford — I have records by Sinatra, Bennett, Connie Lawrence, Gene, Springfield, Bacharach, Van Cliburn, James, Damore, Martino and many many more by various artists. I also have a Discotron portable record player which is only two months old, and has hardly been played. I have to sell as I am emigrating. Any offers?

J. Farrell, 50 Norroy Road, Putney, S.W.15 — Can anyone supply me with a copy of "Sonnet Like a Soul" "Just be True" by Gene Chandler on Klatetide 25 231 Pinetree State price.

Sophie, 1 St. Margaret's Hill, St. Leonards-on-Sea, Sussex. — Have Beatles third Christmas record, issued 1965. If anyone would like it, please write to the above address.

L. Webster, 23 Middleway Road, Hed House Estate, Sunderland, Co. Durham. — Would anyone who has the records "Love, Till Sally" and "You Still Want Me" by the Kirka be willing to sell them, write and state their own price. Or could anyone let me know how to get them.

Elizabeth Crabtree, 102 Baulston Street, Derby DE1 6AZ. — I am a great fan of Scott, John and Gary Walker and I would be very grateful for any pictures, books, cutlines etc. on the Walker. Please write for details.

Bill Marks, 23 Cliffron Road, Shirley, Southill, Warwickshire. — Please could Tricia, from Kidzdown, Cranford, in Warwickshire, who met while conspicuous in Llandudno in September, please contact me.

Gleam Morrison, 161 Rifford Road, St. Voves, Essex. — Here are the results of my Donovan poll. Best LP: Sunshine Superman; 2 Gift From A Flower To A Garden; Best LP Record: Sand and Pebbles; 3 Legend of A Girl Child Lark; Best single: I Hurdy Gurdy Man; 3 Turquoise. Thanks to everyone who sent their votes.

Raymond Roberts, 28 County Road South, Wilbury Road, Mill Hill, Yorkshire. — Old 78s wanted of Tommy Steele. Will give in exchange 20 or four Sorell Star football programmes. Please enclose a 5s stamp.

Sue French, 11 Hiffel Road, Witley, Green, London, N.W.11. — Could any reader possibly help me to obtain two spare records which I've been trying to get for months. They are "I've Been Trying" by the Platons, and "Let Them Talk" by Bobby Platons. I will pay any reasonable price.

P. R. Auld, 51 Kent Road, Forthly, will sell the Association LP "Insight Out". I will swap for any West Coast LP, or sell for 5/.

Miss S. Neale, 5 Cranford Avenue, Fincham, Nottingham. — I have the following records which I would like to rid myself of: "Love Her" "Dedee" "The Male" "Walker Brothers" "Seven Little Girls Sitting in the Back Seat" — Lana Sisters; "Get Off My Cloud" — Rolling Stones; "Beauty Is Only Skin Deep" — Temptations. Also others. Any offers?

Michael B. Gray, 37 Prince Maurice Road, Mutton, Plymouth, Devon. — I would very much like to obtain a record called "We Love The Parade" if I think that's the title, on the Marmalade label, by the Brian Sisters. Would anyone wish to sell of swap this record, please contact me at the above address, I will answer all letters.

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ISLAND FREE

ISLAND Artist's mailbox was jammed with calls last week when several hundred people mistook an advert in Record Mirror for the new blues group "Free". They thought that other Island Artists' groups, Traffic, Joe Cockler, Spooky Tooth, Winzer K. Fringe were being offered free.

"Free" in fact, are a new blues/underground group whose members are Paul Kayser, son of actor David, lead guitar; Simon Kerr, drums; Paul Rodgers, vocal; and John Mayall, bassist. Andy Frayne, Free are at present resident at the Marquee Club Monday evenings.

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UNDERGROUND GROUPS BY DEREK BOLTWOOD

A SHORT while ago I mentioned Chrysalis, an organisation headed by Terry Ellis and Chris Wright and doing some very nice things. Jethro Tull is busy building a solid reputation over here (a Chrysalis discovery), and Ten Years After, having made a name for themselves here, are busy making an even bigger name for themselves in the States.

As a result of all this activity on both sides of the Atlantic, Chris Wright has become like a jet set commuter flying regularly between London and New York. I'm more than pleased that things are going well for Chrysalis, having followed their development from the early days only a year ago when Ten Years After were just a bit more than a gleam in the Marquee's eye.

And, needless to say, Chris is more than pleased as well. We met the other day for a quiet drink and a chat—I'd heard the rumours and reports of Ten Years After's greatness in America at the moment, and who better to confirm them than Chris (the group's still in the land of plenty making plenty).

Said Chris: "I don't think that even Ten Years After's most ardent fans over here realise just how big the group is in the States at the moment. It's incredible—it's becoming a regular thing for the group to be given lengthy standing ovations. In one theatre the other day they received a 25-minute standing ovation, which is really unbelievable."

"Jimi Hendrix and the Cream are still the gods over there, on a level above everyone else. But Ten Years After—though not nearly so well established—are rapidly catching them up. Even though they'd made a reputation for themselves here, I don't think it compares with what they're doing in America at the moment."

Having read some of the magazine and newspaper reviews on the group in the States I can quite believe it. Says Esquire: "... they are the only group whose improvisations I anticipate with

relish. Alvin Lee is the most fluent guitarist in the music... and he is only a shade better than Leo Lyons. Chuck Churchill is a melodic and confident organist, almost a contradiction in terms. And Ric Lee is the first rock drummer I can call awfully without intending an insult."

Says Village Voice: "They just do everything right... They... can each hold his own in the best company". The International American magazine like Cashbox, Billboard and Record World gave similarly glowing reports. Said Nat shortly after the start of their tour: "Ten Years After is bound to be one of the Big New Groups". Seems like they were right.

"But quite apart from the rave reviews," continued Chris, "the group itself is on a completely different level. In Britain they're still a 'pop group'—whereas in America they're a pop group, but they're musicians as well. Perhaps it's a peculiarly British thing, but on the whole, pop is not taken seriously in this country. Members of a pop group aren't considered to be musicians in America pop is rapidly being accepted on a serious music level—I don't mean teenybopper pop, but the sort of music that Ten Years After or Jimi Hendrix or Big Brother or the Cream and so on make. When there's a major pop concert of this sort it's reported in the daily papers, just as a concert of part of classical music would be."

"But in Britain, if ever a pop concert is reported in a daily paper, it's not judged normally on a musical level, but on a condescending 'jolly good but they're just a pop group really' level."

Everybody knows that a group can earn a lot more money working in the States and one can't blame the groups for spending half their lives over there. Especially when they receive the sort of artistic appreciation there as well that they just don't get here. I'm honestly pleased that Ten Years After is getting that sort of appreciation here. I'm just sorry that we are unable to offer it in this country. Breakthroughs are happening—but it's taking a long time. We have to destroy that natural British reserve about taking a pop act from seriously. Pop music has put itself on a different level—people have grown up with pop. And by grown up, I mean matured. But it's still not being appreciated on that level."

What is encouraging is that there's an ever-increasing audience for serious pop. Whether it's on a technical and skilful plane, or on a more creative plane. There are audiences who WANT to know. Damn it all, old chap, it's still a bit underground, but it's gradually gaining recognition, don't you know?"



NAZZ talk to a rain-spattered ALAN PRICE— in the background the famed Ronnie Scott's Club.

STEWKEY Antoni, Todd Lundgren, Carson Van Osten and Thom Mooney, the four members of Nazz — Incidentally, a word discovered by the group while trying to hurl the zanliest possible names at each other — have arrived in London to promote their new single "Open My Eyes" and LP "Nazz". While they are here they will be recording their new LP. Eighty per cent of the numbers are written and composed by Todd Lundgren, including "Under the lee" and "Christopher Columbus".

I asked Nazz why they had come to London to record, when many British groups please American recording studios. "Although the studios in America are probably better," explained Stewkey, "the producers here are generally younger and the engineering techniques are newer. Also a lot of good British groups come to America and the audiences accept them as being good. When you return from Britain people will listen to you." "We wanted to get out of our country to record, away from things," added Todd, "And we feel we can get the sound we want here."

I was interested to know how Nazz would describe their musical style, which has been labelled by the west coast as "underground" and generally described as rock'n'roll.

"Rock and roll in the States," said Thom, "is a new term to cover up for last year's mistakes. People don't want to be associated with what they were doing and so they say it's now rock 'n' roll. At our live performances we play 'hard' music. Who and Small Faces type. We do some instrumentals, but we haven't recorded any."

"We played an open air concert recently," continued Stewkey. "It was very good, but our equipment developed a fault and Thom had to play a fifteen minute drum solo — while Carson did a little dance. We've done some jamming as well with people like B. J. King, Paul Butterfield, John Enshuttle and Al Kooper."

"We haven't played a lot of dates yet," added Thom, "as our management didn't want us to be over-exposed. This meant we didn't overplay our drives but we had a lot of stage technique which we had to find again."

"We may be making a film in January. We'll have links that are more than five words long." "We want

ROCK N' ROLL NEW TERM FOR LAST YEAR'S MISTAKES —SAY NAZZ

to play proper parts," said Todd, "not a typical group film. It can be a great audio-visual experience." It's another creative talent that you can use", added Stewkey.

I noticed that Nazz were dressed in highly conventional clothes — flanking from velvet trousers, satin and chifon shirts and a large pink felt hat — considering that they are American.

"In America people still look on us as 'freaks' said Stewkey, "and they stare at you. When I was in the King's Head yesterday, I asked an elderly man for directions and he spent five minutes explaining them to me. An American would say 'I don't want to get involved, go away', or he'd send you the wrong way."

"Older people in America are frustrated of what the young are trying to do," added Carson. "The 45-60 age group have all the financial power now." Nazz were obviously impressed with the good that went they have received here and are keen to tour around London, particularly the boutiques. When I left, however, a rather "atrocious" Carson was desperately trying to call a taxi — a rather hard task at 3.30 in the afternoon, after being pushed aside by another would-be "fare" he walked away, unobtrusively muttering "Handic across the sea."

VALERIE MARRIS

**NEXT WEEK:
WHO, BILLIE DAVIS,
HOLLIES, ALAN PRICE,
UNDERGROUND**



LIONEL BART

Isn't this where we came in?

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12 Stereo or Mono LP



The IDIOCY OF THE TRINITY LOBS LURCHES ...

THE IdioCY woven into Brian Auger's Trinity, not excluding the jovial Jools, is becoming more widely known every time they open their mouths. Don't misunderstand—they don't lack anything upstairs, in fact they're probably over-stocked. They just seem to survive on zainness.

I'd say over half the Trinity trademarks emanate from the person of golden-haired golden-tipped bassist Dave Ambrose, otherwise referred to as LOBS.

The obsession among the member for the word "lurch" stemmed from Dave. Says Brian:

"Dave used this word lurch in every other sentence. Then, with close scrutiny, we observed one day that his top half always seemed to be just ahead of his feet. In fact, he sort of ... lurched. As a result, the rest of the group found themselves describing their looning about as lurching. It has become a group word."

LEAST EXPOSED

Few people are aware of how Dave works as his and drummer Clive's faces seem to be the least exposed on camera. Weeks after the Fairfield Hall concert, Dave was still groaning humorously about the loss of his fancy woven French jacket (can any fans oblige him with it's return?) when I asked him to lurch on about himself for a change. Was he in the least dissatisfied about not being heavily publicised?

NO WORRY

"I don't worry too much about not having ten-second close-ups on Top of the Pops and that sort of televised spot. I'm satisfied if I show up even in a group shot a couple of times. The only time it upsets me is when I don't show up at all. Sometimes I think I'm ghostly anyway. Things are going at a terrific pace at present, everyone is happy, and there is really no reason to dwell on demands like more

exposure. I'm not really conscious of roaming cameras when on stage, so I don't overact or abuse the soul bit. I make no attempt to over-expose myself. I'd rather just lurch about on the bass, so there is little reason to spend much camera time on me."

What about the new single "Road To Cairn"? Brian had to pull it back a few times because he felt it wasn't right. Do you ever exercise this prerogative? Does it suit you as it stands?

LESS PUNCH

"We have a chance to review the last tapes before they are released, and this one was recalled several times. I think I'd consider pulling it back now. But then it really is a good record and recorded well. There are just some things I'd like to add to it. Schedule, however, meant it had to be released. It hasn't as much punch as 'Wheels', but it is a different type of song. This number affords Julie an excellent opportunity to use her wide range. A lot of room for her to work in. There are some Jazz influences behind it because Brian is, as everyone knows, essentially a jazz man. In fact, of the group, I'm the least influenced or affected by jazz, even though I am to a great extent a jazz fan myself."

NO FREE TIME

Jools and the Trinity seldom get free time, as they work a seven-day week the majority of the year. But Dave, as he explains, is a great frequenter of extra-curricular scenes ...

"I don't go to the clubs much, as I haven't the time. I always say I'll see a picture, but I never seem to make it. All the people I know keep asking me if I've heard this or seen that, and I have to say no. I've got to get into some of the things that are happening: There are so many things I'm missing out on. Got to lurch about some

LON GODDARD



JULIE DRISCOLL, BRIAN AUGER AND THE TRINITY—Left to right, Clive, Brian, Dave and Jools

"I'D LIKE to be a success with something I believe in—not something that is out and out commercial," said Truly Smith.

Truly started singing whilst she was still at school at the age of fifteen. "I made my first appearance with a vocal group at a local hop. My first professional appearance was with my brother's group in my home town of Warrington. Then I was signed to a record company by my manager. But in spite of a few records being released nothing much happened. I appeared at the Knokke Song Festival two years ago and our team won. Engelbert was also a member of the team."

"Since the Song Festival," Truly continued, "I have done more work on the Continent than I have in Britain. It's mainly TV, Radio and theatre work. I love to work the theatres—it's the atmosphere. A great feeling standing on stage in front of the orchestra and audience."

When Truly started singing she liked Dionne Warwick, but now she's influenced more by Aretha Franklin. Her stage act varies from the power house soul scene to quiet ballads. Going back to individuality, Truly says, "I admire Julie Driscoll, because she's made it with her own bit."

Truly had come down from Warrington to interviews. Also to do some modelling. (Looking at her, you can understand why she models!) She now records for MGM and her debut single with them is entitled "This Is The First Time."

IAN MIDDLETON

TRULY SMITH STORY



IN A PARIS STUDIO THE SIZE OF A BATHROOM, LEE HAZELWOOD



LEE HAZELWOOD

DO you want to know Lee Hazelwood's panacea for the world? It goes like this ... "If everyone was a lush, there'd be no more wars," Lee maintains. "People would be so drunk they wouldn't be able to fight — they'd be falling about all over the place." And so saying we both had another drink.

I was interviewing Lee recently in his 26th floor suite at the London Hilton from where you had a magnificent view of Hyde Park. Lee explained: "I must have space to move about in."

Lee is a highly successful song writer and producer and has recently added singing to his bow. A new venture of his is television producing. He co-produced and acted as musical director for "Moving With Nancy," a TV special starring Nancy Sinatra which received rave reviews from U.S. critics and was shown here earlier this year. Three other TV specials are being planned and should be filmed during the winter and early spring.

As far back as his school days, Lee had been writing poetry. "I had this interest but I couldn't write or read music. Originally, I used to play the tune on a zyliphone and record it on a tape recorder. Since then I've learnt to write music and arrange. I started off as a disc jockey in Phoenix. Playing the discs for a living increased my interest in song writing, and I also became interested in producing. At first we had to get together in the studio. The musicians didn't know what I wanted. I knew what I wanted but couldn't explain it. So I ended up playing them records which had more or less the sound I wanted and somehow we got by."

Lee started his own record label called Jamie and signed a young, unknown guitarist named Duane Eddy, and for three years or so he was responsible for putting the

'twang' into Eddy's guitar. He produced all of Duane's early hit discs, many of which he wrote himself.

I asked Lee how he became involved with singing. "Accidentally," he replied. "I wrote some songs for right singers for the songs. At the time I was recording Nancy Sinatra and she suggested that the two of us did one on her album. So we recorded "Sand". It all started as fun—our joke. Later, we recorded "Summer Wine" and used it as the B side of Nancy's next single. Suddenly we discovered that a DJ in California was plugging "Summer Wine" all the time, so we flipped the sides and it became a hit. Then we did "Jackson", which we recorded in two takes, and it was a world-wide hit."

Reprise Records recently released Lee's new album called "Love And Other Crimes". This is his fifth album. As explained Lee, the first four were computer albums—this one is deliberately made. The first one I've done on purpose. The album is probably the most expensive I've ever made. I had five musicians and my secretary from Los Angeles to Paris especially to record it. Their air fares and accommodation for three days combined cost more than the actual production! Why was it that Lee went all the way to France to record? "I found this tiny studio in Paris—it really was the size of a bathroom—and the sound was magnificent. One of the great things in the world is music. It has no bounds nowadays but people want to have labels on it. I sound like a country singer, but although the album I did with Nancy was a hit, it didn't appear in the country charts."

Lee has his own record label in the States named LHM which is distributed by ABC Records. "It has been in existence for a little over a year," he told me. "So far the Company hasn't made any money, but by Christmas or soon after, it should be O.K. I haven't put all my time into it, but I'll put it on the map in the next six months. Amongst the artists signed are Ann-Margaret, who I think has a big future in singing, and Colleen Lanza. She's the daughter of Mario, and it took me a month to make her sing like a professional after her opera training."

Lee is due to return to England this month to record an album. She'll Tally is finishing 12 British songs, and Lee will write a couple. They hope to release a single as well as the

IAN MIDDLETON

WHO AND WHAT MAKES RADIO 1 GO ON.



KEITH SKUES

HEAR FIRST, Robin Scott, Controller of Radio One and Two until his recent appointment to television. "Considering that nearly 43 million citizens of the United Kingdom are patrons of BBC radio and that, on average, 27 million tune in every day to some broadcast, it is surprising that so little is written about radio."

Hear now disc-jockey Keith Skues: "I've written a book dealing exclusively with Radio One and I've tried to give a complete, accurate, sometimes off-beat picture of what goes on and who makes it go on."

His book covers the whole scene. Facts and figures about the whole scene, the early days of Radio One, the executives, the disc-jockeys and the producers and a slab of technical guff for the technically-minded.

For instance, he lists the requirements for being a disc-jockey. One, to be male; two, to have the gift of the gab; three, to have a good striking personality; four, to be able to communicate with your audience; five, to be able to put into practice a self-up studio.

And, because they are his mates for were, anyway, Keith produces some interesting quotes and character sidelights on his fellow disc-jays. His interviews took place anywhere and everywhere: on a Boeing jet, during transmission of programmes, on a bus, in a barber's chair, in a lift ...

Some quotes from disc-jays: David Allan: "My ambition is to see country music established in Britain."

Michael Aspel: "It's nice being recognised. You can get pretty good tables in restaurants, for example. Mind you, when you meet a person who knows you, then you've got to be polite to them."

Alan Black: "People will probably compare me to fellow Scotsman Stuart Henry, but in spite of rumours I don't rave and shout. There's not room for two of us."

Tony Blackburn: "My ambition is to star at the London Palladium, have a successful hit record and to run my own commercial radio station."

Tony Brandon: "What nostalgic days were my school days—or perhaps university is a better word. I was an impressionist then realised it was no fun living out of a suitcase—especially as it had several pairs of my socks in it at the time."

Dave Cash: "Was once with the world-famous Calvary Stampede, where he made his first public appearance as an assistant in the bronchial music events."

Simon Dee: Originally Carl Nicholas. Henry Dodd, changed his name by taking his son's own christian name and the initial of his own surname.

Chris Dennis: "One of Britain's brightest young disc-jays is 26-year-old Chris Dennis." So it says in the biography written by Chris Dennis.

Peter Drummond: "In America, they thought I was a Communist because I had long hair and was trying to disrupt the American war in Viet Nam, apple pie and Mom."

Kenny Everett: "Was born Maurice Cole in a slum in Liverpool on Christmas Day. Mrs. Everett, mum, said 'Actually all I wanted was a pair of socks of a year's subscription in Radio Times but no, I got me instead.'"

Alan Freeman: "I'm sure Skuesy will say this if I don't, so let me get it in first. I made a record called 'Madison Time' in 1963 and received royalties totalling 2s 3d. The record sold just 17 copies, so don't talk to me about disc-jays making records."

Stuart Henry: Arriving for his BBC audition he was told to get his hair-cut—advice from his agent, Bunny Lewis. He forgot. His hair ordered Stuart to stay outside in the car as he didn't want "certain BBC people" to see him.

Duncan Johnson: "I made a record called 'Big Architect In The Sky', which did not sell a million. At least, if it did nobody told me about it."

Barry Mason: "I'm the world's only disc-jockey from Wigan. I'm proud of this Wigan is wonderful, it's better than anywhere in America, even Hully-wood."

Brian Matthew: "Disc-jays can be wrong as the next man but occasionally you pick the big one. First time I heard them say 'My Old Man's A Dustman' I knew it would be a hit—same with Field's 'I Remember You' and Sam Cooke's 'Cupid.'"

John Peel: "My first public appearance was at a National Service medical at which I was called upon to grace about lightly in front of four lumpy doctors." His real name is John Robert Parker Ravenscroft.

Emperor Runko: His hobbies include bear hunting, producing records and ear racing. And his ambition is to become a business manipulator.

Jimmy Saville: A disc-jay should care deeply about the people he plays records to and he should like the records he plays.

And so on and so on. Keith, ex-journalist, has an ear for dialogue and a reporter's determination to find the facts. His book is excellent value, amusingly informative—and a sure-fire seller.

"RADIO UNDERLAND", by KEITH SKUES. "The Story of Radio One", published by Landmark Press, price 10s 6d.

P. 2

I'M SUCH A FUNNY ITEM TO TRY AND SELL, says JOE COCKER

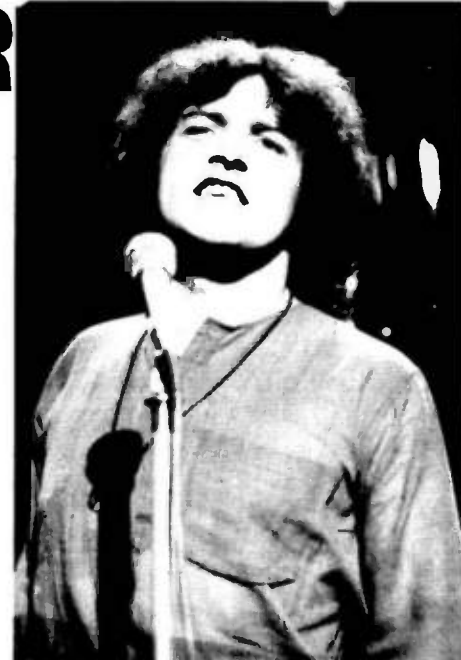
AT the time of writing, Joe Cocker is threatening the long standing Mary Hopkin and vying with menace for that number one chart position. The odd thing is that jovial Joe wasn't really expecting such leaps and bounds for the record "With a Little Help from My Friends" and has therefore been caught slightly off guard. During the rehearsals for Tiny Tim's package concert, Joe explained:

"I didn't even expect the song to make the top twenty. Everyone else raved over the production so I guess I had faith in that, but when I saw myself on T.V. it was frightening. I usually loosen up and relax with the music by moving my arms to the sound; but it looked like I had no co-ordination whatsoever. I'm such a funny item to try and sell. Who buys these records anyway?"

It looks like it will be follow-up single soon, Joseph. "Oh, I'm not worried about a follow-up single. We (that's Joe and the Grease Band) never bother with keeping our image in the public eye. We record whenever we can and if the result is satisfactory it is released. There will be no rush." "The star image or status doesn't exist for me, so I'm in no hurry to get anywhere. I don't want to find myself enveloped in the evening dress circuit. It's nice to achieve some kind of results since we've been working for a long time, but in general we're not nervous, worried or impatient about getting further, or the responsibility of having a chart hit. The only people who do worry me some are those sitting back just waiting for another smash hit. We're not too badly off because our sound does appeal. It's basic and fairly simple. That's the power of it. It's just that this sudden acclaim has put me on a different scene and not at all what I'm used to."

Joe is a Sheffield born lad who worked on the Gas Board for some time, and began singing in clubs and pubs while working diligently in W. H. Smith's news department. He eventually left for a career in singing and explains that he never had any other real interests other than music. He used to write songs back in Sheffield but admits that he hasn't much time anymore.

"We're busy filling in some obligations we'd arranged some time back and that keeps us on the road most of the time. Now I have the chance to use some of my own songs, but not the time to write any more. We need time to rest and re-build and then go for a spasm on the road. People



may or may not like our original stuff, but it's always nice to do your own songs.

"Next on the agenda—and before another single—is getting my forthcoming LP in order. I've got to make this album good. As far as songs I've been thinking of recording, there are a couple. "To Love Somebody" is one—even though it's been flogged to death. I think we can do things with that number. The other is Nina Simone's version of "Don't Let Me Be Misunderstood". I'm in the process of deciding what we should record next."

Decisions will be more in demand if "Those Were The Days" has passed its sales peak... for it looks like Joe is just approaching his.

LON GODDARD



TINY TIM

ONCE upon a time in the land of the Charity, concerts was given in aid of all the boys clubs all over the country. And in to the venue of this concert, known as the Royal Albert Hall, trooped lots and lots of people of fame and fortune and otherwise. All nice people because they were giving of their wealth to help the Charity. And the people who performed in the concert were also nice people, because they gave of their services to help the Charity. And more than that they were nice because they were... Peter Sartsted, Joe Cocker, not to forget his Greaseband, Messrs. Honzo Dog Doo Dah Band, and Mr. Tiny Tim. I heard Peter Sartsted's record "I Am A Cathedral" and I liked it quite and I heard it again and liked it more and I was impressed too by what I saw of him at the concert. He only did two numbers — "Cathedral", which is a good song, and one other I'd like to hear more of him, and I'm sure I will.

It was a damp October evening when it all happened and I arrived at the Albert Hall looking very smart because that's how it said I should look for the concert, only I felt very out of place in my dinner jacket because there were only a few of us wearing the things. It wasn't as if I needed the DJ to appreciate what was going on outside—for example Joe Cocker who I appreciated a lot. At the moment Joe isn't doing anything different or particularly new. He's just very, very good. He has a great voice, and a dynamic act, and is going to get better and better. I keep having arguments with people about Joe, who dismiss him as cardboard soul and nothing more, whereas he is more — anyway, he and the Greaseband were very good at the concert.

The Honzo Dog Doo Dah Band have such a great attitude to everything that even when their jokes or antics fall flat it doesn't matter, because they do it all with such British enthusiasm. A very professional band of amateurs whom I always enjoy watching, and who always have the rolling in the aisles don't think their act at this concert was as good as some of theirs I've seen — though some of their ideas

TINY TIM IN CONCERT

were more ingenious than ever. The concert will have to say better than most—it's just that I'm not sure what they have to say. Underneath all their clowning, though, is a serious social comment. (Still, that's what an art college education does for you.) But the concert really belonged to Tiny Tim. He is beautiful. He is natural. He is sincere. Contrary to popular opinion, I'd say he's a very together person—he may be eccentric (?) but he knows what he's doing. And he obviously enjoys doing it.

The National Concert Orchestra were on stage when Tiny Tim's arranger, Richard Dwyer appeared, clad in all-white formal almost evening dress, and mounted a highly polished brass rostrum to conduct the assembled players. A medley of Tiny Tim type tunes, and then clouds of smoke accompanied by the sound of the Mar singing somewhere, hidden. "Welcome to My Dream" I think the song was. And the smoke got thicker and died away and there was Tiny Tim walking as suavely as he could, which wasn't particularly elegant sight because he's not very suave. Clutching his large shopping bag and looking embarrassed and sincerely appreciative of the tremendous reception his entrance received. He took his ukulele out of the bag and now we know what Mr. Tim is really about. He's an entertainer, and I don't think there's anyone who's quite as much pleasure out of entertaining as Tiny. He sings the songs he likes. Songs that are perhaps sentimental and as old-fashioned as himself. He addresses the original performers of these numbers, and he tries to sound like them (though he says it's the spirits of the performers who take him over when he sings their songs) but fortunately Tiny Tim's self shines through.

Mr. Tim is at a peak of popularity. I enjoyed the concert, and I dare say most of the audience did. His popularity won't last, though—it won't be long before he's out of fashion and forgotten, but he'll still be around, and he'll still have more fans than before. Though less than now. And Tiny Tim would be the first to say "Well, that's show biz." **DERRICK RUTWOOD**

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NEXT WEEK'S NEW SINGLES

AMONG the new releases for November 10 are records from Cliff Richard, Dave Clark Five, Kenny Lynch, Percy Sledge, Gerry Marsden, John Walker, and Geno Washington. The list of singles for that week are: DECCA: DERAM: The Web with John L. Watson—"Baby Won't You Leave Me Alone"; Life And Soul—"Here Comes Yesterday Again"; NIDUMMENT: Ray Stewart—"Isn't It Lonely Together"; EMI: COLUMBIA: Lee—"People, People"; Kenny Lynch—"Along Comes Love"; PARLOPHONE: Kris Lee—"Immolation"; Mole—"We Are The Ailes, Pt. 1"; CAPITOL: Dr. Freewood and the Interiors—"Sugar Bee"; BELL: Robert Knight—"Isn't It Lonely Together"; POLYGRAM: Keith Murray and the Dares—"Dirty Old Sam"; Peter Sully—"My Idea"; ATLANTIC: Raspberry Pirates—"Looks, Looks, My Cookie's Gone"; Percy Sledge—"Come Softly To Me"; PHILIPS: John Walker—"Woman"; Marjion Ryan—"Better Use Your Head"; Starline—"Good Morning, Mr. Milkman"; Buddy Miles Express—"Train Part 1"; CBS: Chuckle—"Newer News"; Gerry Marsden—"In The Year Of Aphel"; BIRCH: TONY: Cliff Nokes—"Judge Baby"; My Bary—"Preacher's Heart"; "Let's Make A Promise"; Longmotive—"Broken Heart"; EYE: Jackie Trent—"Holywood"; The Rainbows People—"The Saffire Song"; Geno Washington—"Bring It To Me Baby"; A&M: Strawlow—"The Man Who Called Himself Jesus"; REPRISE: Nancy Sinatra (not yet listed); MCA: Jessie Marie Franklin—"You Ain't Changed"; ACTION: John Roberts—"I'll Pursue You". There are two additional releases for November 8 on EMI: TAMLA MOTOWN: Diana Ross & the Supremes—"Love Child"; STATENS: Gene Finley—"Sours Until Tomorrow".

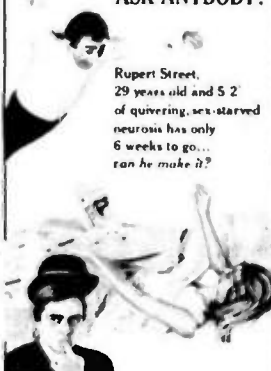
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OSKAR WERNER
BARBARA FERRIS
Interlude

IF YOU HAVEN'T MADE IT BY THE TIME YOU'RE 30, YOU NEVER WILL—ASK ANYBODY!



DUDLEY MOORE
"30 is a dangerous age, Cynthia!"

NORTH LONDON AND GENERAL RELEASE FROM SUNDAY NOVEMBER 10 **ODEON** AND OTHER IMPORTANT THEATRES



INCREDIBLE STRING BAND—Robin Williamson and Mike Heron.

INCREDIBLES AT THE ALBERT HALL

THREE people came from nowhere with patterns of melodies collected while travelling many countries. Their styles were born in other cultures, thus rendering their musical tendencies inasubordinate to the rules of English folk, resulting in the initials ISB spreading throughout the clubs like a new taste on a sensitive tongue. They soon disappeared from the club circuit and are now more often heard and not seen, due to a meteoric rise to fame. One rare instance occurred Saturday last at the Albert Hall, where the remaining two members, Robin Williamson and Mike Heron, plus their two female acquitances, Lucrice and Rose, performed. The only problem was that the music in the presentation is so far ahead of the last LP, it baffled a few. They left a large gap between what was to be expected and the totally unexpected.

To define an original style, or to define in words a new form of musical expression, is to debase an art form by converting it into another. Therefore, it would be next to impossible and even still insufficient to attempt an analysis of the Incredible's compositions, but a superficial sketch of the evening's entertainment might be of some worth.

The Incredible String Band probably play

more instruments between them than do most orchestras. An offhand list includes acoustic guitar, organ, electric bass, recorder, drums, maracas, tambourine, violin, mandolin, kazoo, and numerous other bowed, blown, or plucked articles. Each song appeared to be several songs, each consisting of a different rhythm. All were spliced somewhat clumsily but perhaps atmospherically (that, too, is a matter of opinion). Each movement was accompanied by a quick change of instruments, and a grand new concept was supposedly developed. But the songs had little pattern and less melody. Granted, they may have been composed (if they weren't jammed) to convey mood or aid the mind toward constructing visions, but as a listenable sound that must rely on itself, most of the songs dropped dead quickly. Occasionally they bordered on what I feel is their best element, songs in the vein of "Painting Box". All the presumed mysticism is shed in this song and a creditable sound is produced. But the majority of the time was spent on multi-instrumental rages which fell just short of India and somewhere in very salty water. Even the somewhat inspired but apparently boneless theatrics failed to tow them back to shore.

The ISB are now shooting a film concerning a magic island which has been optioned by Omnibus, and have a double LP set released any day now called "Weetam And The Big Huge". They are due for a return trip to America at the end of November.

BRIAN CHALKER ON THE



Country Music

BONANZA

BELIEVE it or not, it's happened! The often predicted Country Music Boom has finally arrived and the fans are showering the record companies with praise for the biggest ever Bonanza of country releases. But let's not forget the true pioneers, both past and present, who fought long and hard for the acceptance of country music in the UK. It's time for Chalker to hand out bouquets and they go to: George Tye, Dave Barnes, George Hazell, Jim Marshall, Rodney McEira, Charles Benson, Alan Cackett and Mike Storey, who devoted so much of their spare time to the production of specialist magazines, country music tape services and concerts. To DJ's like David Allan, Stephen West and Murray Kash who have introduced this unique musical form to radio audiences, to Bill Holt and Godfrey Greenwood, for instigating a first class country music show on Radio Leeds, and finally, to the many British country performers who include Brian Golbey and Pete Stanley, two of the finest exponents of Old Time Music in the country. The Orange Blossom Sound, Jan & The Southerners, Phil Brady & The Ranchers, who recently earned the respect of the Nashville fraternity, Makolm Price, The Southern Ramblers, The Hillsideers and The Western Union.

Yes folks, it's all happening and just to prove it the record companies have gone country music mad. Two major labels, Mercury and MCA, have released no less than 24 albums between



BRIAN GOLBEY

them by leading American artists which include, George Jones, Bill Anderson, Ernest Tubb, Kitty Wells, Rusty Draper, Roy Drusky, Dave Dudley, Conway Twitty and Flatt and Scruggs. Unfortunately, little or no trouble has been taken over the selection of material issued on the Mercury label but the amount released is surely indicative of the tremendous potential of country music in the UK.

Polydor on the other hand, have displayed a feeling and understanding of the country music idiom with three excellent albums, "Hillbilly Jamboree Volume One" (single 235 214), featuring The Stanley Brothers, Wayne Raney, Reno and Smiley, T. Texas Tyler, Webb Pierce, Hawkshaw Hawkins, Grandpa Jones and Mainer's Mountaineers, "The Legend of Cowboy Copas and Hawkshaw Hawkins" (International 433 021) and "The Dillards—Live". The latter appears on the Elektra label, but is in fact distributed by Polydor.

A feather in the cap of Pickwick International for keeping up their seemingly endless supply of "oldies" by such stars as Gene Autry, Carl Smith and Jimmy Dean. Future releases on Pick-



wick's Hallmark and Allegro la Big Tiner's album, Volume Two Country Music and a package.

Several times this year there is "Music Drive" from the RCA star materialise the company does n country orientated material, the by Hank Snow, Hank Locklin, E

Ember records, always slow announced three country item November. They are: "They Ca (CW 131) "The Era of Hank I After Midnight", by Patay Clin

An item of interest to both pop "Sweetheart of the Rodeo" album recorded in the traditional country m

from NEW YORK the HAWK REPORT

NEW YORK—Jimi Hendrix Experience are doing the Ed Sullivan Show on November 10.

The strange thing about that piece of news is that it represents the Hendrix Experience's first ever television show in the States Right—first ever! And Jimi and Noel and Mitch have been more or less resident in this country for well over a year now. Trouble apparently has never been availability of permits, rather than of group.

One record can take you round the world—look at Mary Hopkin and "Those Were The Days". Miss Hopkin made a quick trip to New York last week to plug her record on the Ed Sullivan TV show and to meet members of the New York press, plus de jays. Getting into Kennedy airport these days presents the same kind of problems as getting out of Hammermith after midnight—Mary's plane was so delayed that she missed her press conference. Everybody turned up but her.

She spent one day doing interviews and seeing New York from the back of a car as she and her sister were rushed from radio station to journalist and back. The next day was spent rehearsing and then she did the show. She was on early to enable her to rush back to airport and get a London plane. Reason? She had to be on the Des O'Connor show.

"These trips are always like this," she told me.

"I've been to places all over Europe plugging the song and generally they are for one day at a time. Just in and out. I never see anything."

Mary told me she was concentrating on her forthcoming album although it was nowhere near complete. Yes, there will be a couple of John and Paul songs on it—plus some from Donovan, Paul Simon, Jim Webb, etc. It pays to have a producer like Paul McCartney who can just pick up the phone and ask people.

Donovan, characteristically, gave a tea party for press and promotion people when he arrived in New York for his two concerts

at Carnegie Hall. Everybody sat round and asked Donovan what he thought of the revolutionary poetry of Yeats and its application to current trends in student life. Donovan said he preferred Yeats' fantasy rather than revolution. Some students gave him a robe made of vinyl, Donovan said he liked it.

He also explained that a lot of his songs were very gentle and this meshed up any kind of image he was supposed to have. "Being gentle isn't supposed to be a masculine thing for some reason," he said. "This meant that a couple of years ago I was accused of being homosexual. Now people say I'm bisexual."

"I suppose that's progress of a sort." Very together and oriented is Donovan. Clever too.

Local underground critics have interpreted the "Hey Jude" song by the Beatles as a message to Bob Dylan, in some sort of code, it is really John and Paul begging Bob to get back on stage and do concerts. Hmnmnm...

Johnny Cash played to a sell-out house at Carnegie attended by Janis Joplin and (it's thought although nobody saw him and he was supposed to be beardless and wearing a straight suit but nobody believed it although Cash made reference to him by calling him a dear friend on stage) Bob Dylan... Tom Paxton, back in New York, says London is his favourite town but remembers with fondness a gig he did in Blackpool. There was, booked in a hall that adjoined an all-England motor cycle rally. He couldn't even hear himself.

"It doesn't interest me to record solo. I could probably make more money by being a solo act. But I want to get back with my group."

Speaker was David Ruffin. Subject was his lawyer-battered split from the Temptations.

Phil Spector has come out of retirement with eyes to produce singles by American group, the Checkmates Ltd. Spector left the scene in a reported huff over failure of Ike and Tina Turner's "River Deep, Mountain High" to make it in the U.S. charts...

info on this week's new r

No room for any pics—in fact, there's so many great records out that there's hardly room for any words! First of all we have **THE PAUL WILLIAMS SET**, which is what the Alan Price Set has become. Alan produced their new outing, "Sly Sadie", and it's an absolute knock-out, a fantastic happy up-tempo sound that must be a smash! On Decca, number F 12844.

There's a great new single out from **THE FLIRTATIONS**, the three gorgeous American girls who are now based in London. On the Deram label, "Nothing but a heartache" is a terrific song, just right for their distinctive style, and should be way up in the charts but fast! The number is DM216.

THE UNIFICS are miles high in the American charts with their single on the London label, "Court of love". It's ultra-smooth and soulful, should win these talented young Americans a big success

here. Number of this one is HLR 10231. The new Decca single from **JOHN MAYALL** is a monumental blues called "The Bear". It's taken from his forthcoming album, and it's a really solid sound with some amazing things happening on the piano, and earthy vocal from John. The number is F 12846.

KENNETH MCKELLAR sings a smooth and sentimental number, "I'll be always loving you" with tremendous warmth and sincerity, and the song has been given a really superb arrangement. It's all very lovely, and it's on Decca F 12845.

A new name from the States is a young man called **DEREK** with a slightly Dylan-flavoured voice and a ridiculously catchy number called "Cinnamon". It's absolutely bursting with life and zips along at a tremendous pace. About to happen in a big way, this is on the London label, number HLZ 10230.



JIMMI HENDRIX AND NOEL REDDING

labels include the much heralded 3 of The Third Festival of British entitled "Mountain Legends", have been rumours of a "Country" and although this has yet to maintain a fairly constant flow of latest of which includes releases Eddy Arnold and Jim Ed Brown. off the mark, have recently scheduled for release during all Me Country—Sandford Clark Locklin (CW 133) and "Walkin' (CW 134).

tracks "Pretty Boy Floyd" and "I Am A Pilgrim", are given the Bluegrass treatment.

All of which adds up to a healthy scene for country music in the UK—and there's more to come! Johnny Cash's Palladium show is to be recorded and issued as a "live" album—production is being handled by Bob Johnson, who was responsible for Cash's "Folsom Prison" recordings. West End agent Merryn Omm was in Nashville recently, securing further "big name" country performers for presentation in the UK; next year should see the return to these shores of Bill Clifton plus the debut of George Jones!

Quite naturally such a boom brings forth the little army of unskilled "critics" and "acknowledged authorities". If wonder just who acknowledges them? who insist on decried the efforts of all and sundry connected with the country music business—when it comes to the crunch they really couldn't know a fibber from a Marmite jar. Nevertheless, I suppose they take some satisfaction from knocking this column—and everyone else!

It is now up to the record companies, the producers, performers, distributors—and the fans—to ensure that country music stays "big". It's been a rough and rocky road and its current success has been well earned.

BRIAN CHALKER



TYRANNOSAURUS REX

POETRY AND MUSIC

POLYGONAMOUS pop. Let me explain—pop has many sides to it, thus polygonamous.

All this stuff that comprises the majority of the charts and what's heard on radio is rarely rubbish. Mostly it's nice listening and not deep and not meant to be deep and I'll sing along with bubblegum music anyway because I don't object. And who am I to object anyway?

But there's another side to pop that isn't just easy listening, and there are people involved in pop music who want to make more than just easy listening. And there are people who want to hear more than that as well. Better than, or worse than, doesn't matter. It's there.

That's why Tyrannosaurus Rex make the music they make. That's why people listen to the music they make. Marc Bolan isn't only one half of the two-man pop group. He's a poet as well.

I'd say music was an extension of Marc's poetry. He would rather treat them as two separate entities, though, and in fact does. "Poetry is more of an immediate thing," says Marc. "If I'm in the mood I sit down and write a poem. Maybe two or three or more. But I approach writing my songs with a different attitude—they require more work, have to be more exact. Though I must admit, I have now started to revise my poetry after it's written, whereas before I'd never have done that."

I was round at Marc's flat the other day listening to the new Tyrannosaurus Rex album with him, and he chatted about each track as we listened. The album, by the way, is called "Prophecy, Seers & Sages: The Angels of the Ages".

Marc explained as the needle started to circulate: "This first track is 'Deburatroted'—it's not the original recording of 'Debora'. Halfway through in this, the first half is played backwards to the end—hence the name. It has an amazing effect—I really like it. I find it fascinating—it takes on a life of its own, with its own melody. A melody in fact that I wish I'd written. The funny thing is that it doesn't notice that it's backwards, it seems to flow on quite naturally. I got the idea when I heard another of our songs played backwards—I wasn't expecting it—and was knocked out by the sound. I wanted to give away a free LP with 'Prophecy Seers & Sages: The Angels of the Ages' with all the same tracks played through backwards. But it just wouldn't have been practical.

"The next track," continued Marc—we sat cross-legged on an Eastern rug and ate cake and drank coffee—"is 'Stacey Grove'—about a person who's a sort of amalgam of about 10 people I know. Then after that, 'Wind Quartets' is really the other side of what we do. We make two sorts of music—loud and freaky and soft and pastoral. This is the soft side." I commented that I personally prefer the softer songs. Marc agreed, "but most," he said, "seem to go for the more freaky material. I suppose it's because that's what we mostly do, so they expect it from us."

"Conesula" is very straightforward really—it's a summer song, all about a woman who makes clothes for animals. But 'Trelawny Lawn' is one of our more pastoral songs. It tells the story of a different earth. It's the man versus animal theme, and the man is bad and the animals are good. 'Aznageel the Mage', the next track, is about Aznageel—a man of great evil who's been around for a long time—and the condor who goes in search of him. The last number on side one, 'The Friends', is just a straightforward little story about a little boy who sees a Satyr.

I couldn't be more pleased with this album—everything has worked out perfectly, not only the record, but the cover, the photographs, the whole thing. It's much more of a creation than our first—with that we were just gassed to be doing an album. It was very much a live performance—we were impatient to get it done, and we didn't know anything about technique. It was just an album to say 'we're here'. With this one we're more relaxed, and we treated it differently. For every two hours we spent recording we spent another three on reduction, perfecting it technically. It's just so nice that everything seems to work on it.

"The first track on the second side is 'Salamanda Palaganda'. The title is really nothing to do with the song. We were driving along in the car one day, and I was looking for a name—I don't know why. Then I suddenly thought of 'Salamanda Palaganda'—and I couldn't stop saying it.

For the rest of the journey I said it in just about every possible way. I got a real buzz out of it. I wrote the song after that, but it's not about Salamanda Palaganda. That just comes into it.

"Our Wonderful Brownskin Man" is simply a straightforward hymn for the American Indians. Steve plays sticks on this one. Then 'O Harley (The Saltimbancos)' is really two themes in one—it's about a small girl called Rose. She's very small—no bigger than a baby's thumb!—And about Harlequin. And there's a moral—naughty to pretend. It's so naughty so bad 'Eastern Spell' is just about casting spells.

"The Travelling Traklion" is about a Greek actor who's always theatrical. He always has a painted face, and he's always playing—but to himself, he never acts to anyone because they're not interested. There are many men like this—they have something to say, but nobody wants to know, so they say it anyway. But it's ignored. It's very sad.

"Juniper Suction" is about making love. Some of the verses on this are played backwards, but they're double-tracked behind the main verse. Steve plays the African Talking Drums on this—they really make a nice sound. Sometimes I think Steve misses not having a big drum kit to work on—so he really goes to town on the talking drums.

"The last track, 'The Senescrof Dynasty', is a complete story. Senescrof is a very bad man, very evil. And he sucks two people into him through his eyes—the story is about their travels through his body, starting off at his head. At first they don't realise that he's evil, but they gradually discover it. Then Senescrof send a gorgon after them—but the gorgon changes sides and helps the two people. And because they're inside the body they realise that it's easy to kill him—a thing Senescrof hadn't thought about. So the couple go back up the body to the head and kill him.

"I'm pleased with the LP because everything is very together—and it's exactly where we're at now, which is how it should be. It's like a ship setting up a bar. It shows where it is, and by plotting the different fares you can find in which direction it's going in. That's why albums should be representative of where you're at at a given time, and not just a collection of A-sides and B-sides and any old tracks just to fill space.

With this album we're giving a lyric sheet—as we did last time—to make it easier for people to understand what we're doing. A thing I hadn't realised was that it's difficult to hear what I'm singing—so with this song sheet you can understand the words at the same time as enjoying the music. If it's important to know the words, they're written down for you. With our next album I'd like to give away a little book of lyrics. It's nice to have lyrics, so it's good to give a little extra."

The last Tyrannosaurus Rex album was more serious to me, more modern, more intellectual than 'Prophecy Seers and Sages: The Angels of the Ages'. This is more eclectic, related to a mystical, sometimes Eastern world.

I suppose I commented. It's a personal thing—and obviously the songs are very personal for one thing. I dislike cliché and the realities of modern life—I find plastic and pop repellent. I don't think things are classical and away from everyday life. I'm not trying to dismiss modern everyday things are good. Motor cars are good, telephones and television are good. It's just that they're mass-produced, and we're able to control the things that we invent. The television's continually on in some homes—not just for a specific programme. Telephones often intrude on private lives—especially when some crank starts breathing heavily down the other end of the line at you. Lories are great for carrying things from A to B—but they're also noisy—and they release their exhaust fumes everywhere.

Civilisation now is very plastic, people have the wrong sets of values. So I write about different lands—places where the things are different and yet not just because we've been brought up to accept them that way. For example—nudity. What would be basically, morally wrong if everyone were to walk about naked? It's just that they're mass-produced, one did it, and always had done, what would be immoral about it? It's just that we've been conditioned by civilisation to think of it as bad. That's just one example of how our values are twisted—and why I write about different, more acceptable places."

As well as the songs for Tyrannosaurus Rex, Marc writes poetry. His second book of poetry is to be published in the near future, and is in the process of being printed at the moment.

The poetry is very personal—modern in form and yet at the same time classical. The words and references are sometimes Marc's own, but they belong to a different world, his own world where there are no intrusions from telephones and televisions and lorries. The world of the Paradise and the Paragard of Milton peopled by creatures of the mind—but without the sweetness of the fairy story. I appreciate what Marc's doing, and besides, my tastes in writing, my style, is almost opposed to Marc's. To judge them on a technical level would not only be pedantic—it would be unnecessary. But I appreciate what Marc's doing. His poetry is clearly his music—personal and at the same time accomplished. Sometimes the writing shines through the style and I like it very much, but mostly I find his style a barrier. The words, though, and nothing to do with whether it's good or bad poetry.

But the very fact that it is poetry is good. Just more proof that we're entering another phase, another sort of involvement within pop. Perhaps pop is growing up, preparing itself for a higher level than it was given.

DEREK HOLTWOOD

Releases from Decca

Don't miss a chance to find out why people are talking about **DANA GILLESPIE**. They're talking about what a great young singer she is, and proof of this is her new Decca single. **'You just gotta know my mind'**. It's a Donovan number, very catchy, and beautifully sung. Number F 12847.

If you've been watching the American charts, you'll have noticed a number called **'Girl watcher'** which has been doing really well. It's now been released by **TAM WHITE**, and this version has the makings of a British chart-buster. Very good sound indeed, on Decca F 12849.

On the London label is **'Abraham, Martin and John'**, by **DION**. What a super voice he's got, and just right for this wistful, haunting song. It's put over with a great sense of the mysterious, and the backing is fantastic. Number HLP 10229.

We have some great late-night sounds

from **THE DUDLEY MDORE TRIO & ORCHESTRA**, with the theme music from Dud's film, **'30 is a dangerous age Cynthia'**. On Decca, number F 12850.

Some more film music from **RAYMONDE'S RAINBOW CHOIR**, who have a marvellous version of **'Chitty Chitty Bang Bang'**. This one's a winner, on Decca F 12848.

Finally **JOHNNY SCARRIFF & THE HOUSTON** are a talented young Irish group, who wrote and arranged their debut disc, **'The Chinaman'**, on Emerald MD 1114.

How about that?



45 rpm records

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



Sara Robinson, 15, 22 Springfield Road, Sebatopol, Partopool, Mon. South Wales. Stars and Hobbies - The Monkeys, The Love Affair. Records, books. I would like boy pen pal.



Valerie Timmins, 17, 272 Lovett house Lane, West Derby, Liverpool 11. Stars and Hobbies - Beatles, Amen Corner, Bee Gees, Grapefruit, Mary Hopkin, Lulu. Swimming, records, dancing, books.

READERS' CLUB



Carmel-Careena, 21, 8 St. Mathew's Street, Qrendi, Malta, G.I. Stars and Hobbies - Mr. Arker Hall, Frankie Laine. I play clarinet solo with St. Mary's Band Club, Qrendi.



Alastair Cook, 16, 29 Bell Hill, Peterhead, Hants. Stars and Hobbies - Paul Revere and the Raiders, Byrds, Beach Boys, Mamas and Papas, Jim Revere, Moody Blues, Writing, Photography, records. (Paul Revere and Jim Revere).



Marilyn Dunfile, 15, 14 Alton Close, Ashton-in-Makerfield, Near Wigan, Lancs. Stars and Hobbies - Small Faces, Amen Corner, Leo Goes, Grapefruit. Records, tape recordings, collecting, Small Faces' pictures, writing, letters, sewing and lyric writing.



Shelagh Crothers, 13, 33 White Land Road, of Westgate, Macclesfield, Lancs. Stars and Hobbies - Marjalee Cochran, Steve Vincent, Buddy Holly, Elvis, The Beatles, Jerry Lee Lewis, The Wild Angels, Hikra, rock'n'roll films and shows and being a "Hello Angel".



Billy Ward, 12, 176 Langholm St, Glasgow W4, Scotland. Stars and Hobbies - Hendrix, Cream, Beatles, Fleetwood Mac, John Mayall, Can and Heat. Making guitar records, tape-recording.



John Wilton, 19, 2 Kent House Rd, Spdenham, 5, East Stars and Hobbies - Bobbie Cochran, Steve Vincent, Buddy Holly, Elvis, The Beatles, Jerry Lee Lewis, The Wild Angels, Hikra, rock'n'roll films and shows and being a "Hello Angel".



Wendy Haslam, 17, 21 Mirafiori Road, Ipswich, Suffolk. Stars and Hobbies - Dave Dee, Doz, Beazley, Mick and Titch, Beach Boys, Tremeloes, Amen Corner, Cliff Records, cycling, photography.



Jean Thompson, 16, 12 Meadow Bank, Cuthberton, Ayrshire, East Ayrshire, Stars and Hobbies - Amen Corner, The Beatles, Lulu, Tony Blackburn, Top music, dancing, writing, boys.



K. K. Bhanoo, 19, 17 Photo Road, Charlton, London S.E.2. Stars and Hobbies - Reading old classics, photography, model planes, listening to Elvis, Presley, Roger Miller, and other singers who make the British top twenty every week.



Liam Clancy, 22, 38 Cobham Avenue, Steyne, (Irish), London, E.3. Stars and Hobbies - I die Brenda Lee the most. She's the world's greatest Irish female singer. I also like Elvis and all rock'n'roll stars, writing, girls, etc.



PETER JONES



Turquoise is the collective name of four young men from North London. A pretty well set up outfit they have Tom Keylock, tour manager for the Holling Stones, as manager; Norm as agent; the Beatles' Apple as their publishing company; and a fanclub that informally includes the Kinks and Small Faces. Their new record is "Woodstock", out on Decca. Their approach on stage: "We make sure that we're doing something all the time. There's a lot of instrument-wopping, a lot of moving around, so people don't have a chance to lose interest." Turquoise comprises: Vic Jansen, Jeff Peters, Ewan Stephens and Barry Hart.



Harsh Reality's first record is "Taharo Ash Sunday", out on Philips—a new blues group, discovered and signed by Fritz Fryer, one of the Four Pennies' chart-topping group. He says: "I went to an audition for 16 groups, held in a shack. I listened to them all, but Harsh Reality stood out like a sore thumb. They were that good. Funny thing was that at the audition was an official from the local council who was complaining about the noise. Every so often he would rush up to the amplifiers and pull out the plugs." The boys: Alan Greed, Christopher Gordine, David Wincate, Clifford Jenkins, Stephen Miller.



Barry St. John, who is quite definitely one of the best girl singers in the business, went to the continent for a few weeks back in 1965—and stayed for three years. Emperor Hosko, who produced her Toast album, out soon, says, hand on my heart: "She has a voice that will fill a gap in the business today — it's a cross between Aretha Franklin and Etta James — sensational!" Titles include "Try Like A Gaby", "S.G.", "Time I Get To 'Boenki" and "Turn On Your Light"—and a single will be selected from the list later.



Sunny wrote "You Better Sit Down Kids" for his wife Cher a few years back. But now comes Karen Young's version on Major Minor—and it's a completely different approach, with a nice backing from a girl group. And the lyrics have been changed so now the story is of a friend telling some children that their parents are separating. Strong H and H format, here. And Karen, twice voted top singer in the Sheffield area, seems set to find wider fame.



Carla Thomas, ladies and gents—who actually sings as good as she looks. She is in the first batch of Stax records released here now by EMI—on a song featured in "Hate", the new revival show — "Where Do I Go". Memphis-born Carla, born on December 21, 1942, started singing at school with a group known as the Teen Tone Singers. In September 1960 she cut her first big hit, "Free Whirl". Since then she's been consistently in the American specialist charts.



Liverpool MP Mrs. Beattie Braddock was guest of honour at a big launch reception for the Chant's new record "A Man Without A Face", out on RCA—and her reason for being there is that (a) she is the Chant's number one fan and (b) the boys came from

Scouse-land. Here is a commemorative picture of Mrs. B., along with the group and RCA sales manager Walter Sparskman (third from right) and RCA exploitation chief Mal Thompson (second from the right).

TOM SPRINGFIELD



17" Stereo or Mono LP
The Decca Record Company Limited
Decca House, Abchurch Lane, London SE1

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RECORD MIRROR CHARTS PAGE

CASHBOX TOP 50

- AIR MAILED FROM NEW YORK**
- 1 THOSE WERE THE DAYS* (10) Mary Hopkin (Apple)
 - 2 HEY JUDE* (10) The Beatles (Apple)
 - 3 LITTLE GREEN APPLES* (10) G. C. Smith (Columbia)
 - 4 LOVE CHILD (10) Diana Ross and The Supremes (Tama Motown)
 - 5 ELEANOR* (10) Tanya Tucker (White Whale)
 - 6 MAGIC CARPET RIDE* (10) Steppenwolf (Dunhill)
 - 7 WHITE ROOM* (10) Cream (Atco)
 - 8 MIDNIGHT CONFESSIONS* (10) The Grass Roots (Mercury)
 - 9 OVER YOU (10) Edwin Starr (Columbia)
 - 10 HOLD ME TIGHT* (10) Johnny Nash (A&M)
 - 11 FIRE* (10) Arthur Brown (Atlantic)
 - 12 I'VE GOTTA GET A MESSAGE TO YOU* (10) The Bee Gees (A&M)
 - 13 GIRL WATCHER (10) The Miracles (ABC)
 - 14 HIGH HEEL BREAKERS (10) Joe Foweraker (RCA)
 - 15 SWEET BLINDNESS (10) The Dillards (Mercury)
 - 16 WHO'S MAKING LOVE* (10) Johnny Taylor (A&M)
 - 17 SHAPE OF THINGS TO COME (10) The Temptations (Mercury)
 - 18 BANG-BANG-A-LANG* (10) Archie Shepp (Mercury)
 - 19 FUJI, FUJI FUJI (10) The Impressions (Mercury)
 - 20 CHEWY CHEWY* (10) The Beach Boys (Dunhill)
 - 21 PIECE OF MY HEART* (10) Big Brother and The Holding Co. (Columbia)
 - 22 COURT OF LOVE (10) The Turtles (Capitol)
 - 23 SUSIE Q (PL 2) (10) The Crystals (Mercury)
 - 24 HEY WESTERN UNION MAN* (10) Jerry Butler (Mercury)
 - 25 TIME HAS COME TODAY (10) The Chambers Bros. (Columbia)
 - 26 KEEP ON LOVIN' ME HONEY (10) Marvin Gaye and Tamara Terrell (Tama Motown)
 - 27 HARPER VALLEY P.T.A.* (10) Janis Joplin (Mercury)
 - 28 REVOLUTION* (10) The Beatles (Apple)
 - 29 MY SPECIAL ANGEL* (10) The Vogues (Mercury)
 - 30 QUICK JOCKY SMALL (RUN, JOCKY, RUN) (10) Kenneth Ray (Mercury)
 - 31 SAY IT LOUD—I'M BLACK AND I'M PROUD* (10) James Brown (A&M)
 - 32 I'M IN A DIFFERENT WORLD* (10) John T. Pines (Tama Motown)
 - 33 LITTLE ARROWS* (10) The Four Tops (Mercury)
 - 34 THE STRAIGHT LIFE* (10) The Chambers Bros. (A&M)
 - 35 BRING IT ON HOME TO ME* (10) The Four Tops (Mercury)
 - 36 SAY IT LOUD—I'M BLACK AND I'M PROUD* (10) James Brown (A&M)
 - 37 ALL ALONG THE WATCHTOWER* (10) The Jimi Hendrix Experience (Mercury)
 - 38 LES BICYCLETES DE BELIZSE* (10) The Jimi Hendrix Experience (Mercury)
 - 39 PICKIN' WILD MOUNTAIN BERRIES* (10) The Chambers Bros. (A&M)
 - 40 ABRAHAM, MARTIN AND JOHN (10) The Four Tops (Mercury)
 - 41 PROMISES, PROMISES (10) The Chambers Bros. (A&M)
 - 42 DO SOMETHING TO ME (10) The Chambers Bros. (A&M)
 - 43 I LOVE YOU MADLY (10) The Chambers Bros. (A&M)
 - 44 FROM THE TEACHER TO THE PREACHER (10) The Chambers Bros. (A&M)
 - 45 CINDERELLA SHINE (10) The Chambers Bros. (A&M)
 - 46 ALWAYS TOGETHER (10) The Chambers Bros. (A&M)
 - 47 I LOVE HOW YOU LOVE ME (10) The Chambers Bros. (A&M)
 - 48 STORMY (10) The Chambers Bros. (A&M)

TOP L.P.'s

- NATIONAL CHART COMPILED BY THE RECORD RETAILER
- 1 HOLLIES GREATEST HITS (10) The Hollies (Mercury)
 - 2 LIVE AT THE TALK OF THE TOWN (10) The Beatles (Mercury)
 - 3 HOOKED ON DOING (10) Simon & Garfunkel (CBS)
 - 4 SOUND OF MUSIC (10) Soundtrack (CBS)
 - 5 GOOD, THE BAD & THE UGLY (10) Soundtrack (Mercury)
 - 6 IDEA (10) The Four Tops (Mercury)
 - 7 JUNGLE BOOK (10) Soundtrack (Mercury)
 - 8 A MAN WITHOUT LOVE (10) The Four Tops (Mercury)
 - 9 DELILAN (10) The Four Tops (Mercury)
 - 10 BEACH BOYS VOL. 1 (10) The Beach Boys (Capitol)
 - 11 TOM JONES LIVE AT THE TALK OF THE TOWN (10) Tom Jones (Mercury)
 - 12 JOHNNY CASH AT FULSOM PRISON (10) Johnny Cash (CBS)
 - 13 TRAFFIC (10) Traffic (Mercury)
 - 14 AETHRA NOW (10) Archa Franks (Mercury)
 - 15 COME TODAY (10) The Four Tops (Mercury)
 - 16 THE GRADUATE (10) Simon & Garfunkel (CBS)
 - 17 WHEELS OF PHOENIX (Double LP) (10) Cream (Mercury)
 - 18 JOHN T. PINES (10) John T. Pines (Mercury)
 - 19 THIS WAS (10) John T. Pines (Mercury)
 - 20 FELICIANO (10) Feliciano (Mercury)
 - 21 GREATEST HITS (10) The Four Tops (Mercury)
 - 22 GREATEST HITS (10) The Chambers Bros. (A&M)

5 YEARS AGO

- 1 YOU'LL NEVER WALK ALONE (10) Gerry & The Pacemakers (Columbia)
- 2 SHE LOVES YOU (10) The Beatles (Parlophone)
- 3 BLUE BAYOU/MEAN WOMAN BLUES (10) Joe Cocker (Mercury)
- 4 SUGAR & SPICE (10) The Searchers (Mercury)
- 5 DO YOU LOVE ME (10) Brian Auger & Trinity (Mercury)
- 6 BE MY BABY (10) The Searchers (Mercury)
- 7 LET IT ROCK/MEMPHIS TENNESSEE (10) Chuck Berry (Mercury)
- 8 I WHO HAVE NOTHING (10) The Searchers (Mercury)
- 9 THEN HE KISSED ME (10) The Searchers (Mercury)
- 10 IF I HAD A HAMMER (10) Adam Faith (Parlophone)
- 11 THE FIRST TIME (10) Adam Faith (Parlophone)
- 12 POOLS KUSH IN (10) The Searchers (Mercury)
- 13 HELLO LITTLE GIRL (10) The Searchers (Mercury)
- 14 ROSSA NOVA BARY (10) The Searchers (Mercury)
- 15 MISS YOU (10) The Searchers (Mercury)
- 16 BLOWING IN THE WIND (10) Peter, Paul and Mary (Mercury)
- 17 EVERYBODY (10) The Searchers (Mercury)
- 18 SHINDIG (10) The Searchers (Mercury)
- 19 MEMPHIS TENNESSEE (10) The Searchers (Mercury)
- 20 STILL (10) The Searchers (Mercury)

BRITAIN'S TOP 50

- 1 WITH A LITTLE HELP FROM MY FRIENDS (10) The Beatles (Mercury)
- 2 THOSE WERE THE DAYS (10) Mary Hopkin (Apple)
- 3 THE GOOD, THE BAD, AND THE UGLY (10) Clint Eastwood (Mercury)
- 4 MAINE (10) Harry Hagan (Mercury)
- 5 THIS OLD HEART OF MINE (10) The Searchers (Mercury)
- 6 ONLY ONE WOMAN (10) The Searchers (Mercury)
- 7 LIGHT MY FIRE (10) The Searchers (Mercury)
- 8 LITTLE ARROWS (10) The Searchers (Mercury)
- 9 ALL ALONG THE WATCHTOWER (10) The Searchers (Mercury)
- 10 HEY JUDE (10) The Beatles (Apple)
- 11 JAZZMAN (10) The Searchers (Mercury)
- 12 LES BICYCLETES DE BELIZSE (10) The Searchers (Mercury)
- 13 MY LITTLE LADY (10) The Searchers (Mercury)
- 14 LISTEN TO ME (10) The Searchers (Mercury)
- 15 A DAY WITHOUT LOVE (10) The Searchers (Mercury)
- 16 BREAKING DOWN THE WALLS OF HEARTACHE (10) The Searchers (Mercury)
- 17 MEXICO (10) The Searchers (Mercury)
- 18 WRECK OF THE ANTOINETTE (10) The Searchers (Mercury)
- 19 LADY WILL POWER (10) The Searchers (Mercury)
- 20 CLASSICAL GAS (10) The Searchers (Mercury)
- 21 YOU'RE ALL I NEED TO GET BY (10) The Searchers (Mercury)
- 22 RED BALLOON (10) The Searchers (Mercury)
- 23 ELEANORE (10) The Searchers (Mercury)
- 24 HARPER VALLEY P.T.A. (10) The Searchers (Mercury)
- 25 RUDY'S IN LOVE (10) The Searchers (Mercury)
- 26 MAGIC BUS (10) The Searchers (Mercury)
- 27 IF I KNEW THEN WHAT I KNOW NOW (10) The Searchers (Mercury)
- 28 AIN'T GOT NO—I GOT GOTTA DO (10) The Searchers (Mercury)
- 29 HOLD ME TIGHT (10) The Searchers (Mercury)
- 30 SUNSHINE OF YOUR LOVE (10) The Searchers (Mercury)
- 31 MAY I HAVE THE NEXT DREAM WITH YOU (10) The Searchers (Mercury)
- 32 WAIT FOR ME MARRIANNE (10) The Searchers (Mercury)
- 33 I WANT YOU TO BE MY BABY (10) The Searchers (Mercury)
- 34 MARRIANNE (10) The Searchers (Mercury)
- 35 AN OLYMPIC RECORD (10) The Searchers (Mercury)
- 36 ICE IN THE SUN (10) The Searchers (Mercury)
- 37 IT'S IN HIS KISS (10) The Searchers (Mercury)
- 38 MY WORLD (10) The Searchers (Mercury)
- 39 HELP YOURSELF (10) The Searchers (Mercury)
- 40 HELLO, I LOVE YOU (10) The Searchers (Mercury)
- 41 LILY THE PINK (10) The Searchers (Mercury)
- 42 SAY A LITTLE PRAYER (10) The Searchers (Mercury)
- 43 M'LADY (10) The Searchers (Mercury)
- 44 THE URBAN SPACEMAN (10) The Searchers (Mercury)
- 45 I'VE HAD ENOUGH (10) The Searchers (Mercury)
- 46 THE WEIGHT (10) The Searchers (Mercury)
- 47 YESTERDAY'S DREAM (10) The Searchers (Mercury)
- 48 RAIN AND TEARS (10) The Searchers (Mercury)
- 49 I GOTTA GET A MESSAGE TO YOU (10) The Searchers (Mercury)
- 50 I'M A TIGER (10) The Searchers (Mercury)

BRITAIN'S TOP R & B SINGLES

- 1 THIS OLD HEART OF MINE (10) The Searchers (Mercury)
- 2 BREAKING DOWN THE WALLS OF HEARTACHE (10) The Searchers (Mercury)
- 3 WITH A LITTLE HELP FROM MY FRIENDS (10) The Searchers (Mercury)
- 4 DANCING MAN (10) The Searchers (Mercury)
- 5 UP HARD (10) The Searchers (Mercury)
- 6 SOUL LINK (10) The Searchers (Mercury)
- 7 CHAMPAGNE & WINE (10) The Searchers (Mercury)
- 8 23 MILLS (10) The Searchers (Mercury)
- 9 YOU'RE ALL I NEED TO GET BY (10) The Searchers (Mercury)
- 10 MY WATTS NUMBER (10) The Searchers (Mercury)
- 11 WHY DID YOU LEAVE DARLING (10) The Searchers (Mercury)
- 12 ALL ALONG THE WATCHTOWER (10) The Searchers (Mercury)
- 13 RED RED WINE (10) The Searchers (Mercury)
- 14 BABY I'VE NEVER LOVED (10) The Searchers (Mercury)
- 15 I'M IN A DIFFERENT WORLD (10) The Searchers (Mercury)
- 16 I GOT LIFE (10) The Searchers (Mercury)
- 17 HOLD ME TIGHT (10) The Searchers (Mercury)
- 18 I FOUND A TRUE LOVE (10) The Searchers (Mercury)
- 19 M'LADY (10) The Searchers (Mercury)
- 20 I SAY A LITTLE PRAYER (10) The Searchers (Mercury)

BRITAIN'S TOP R & B ALBUMS

- 1 THE IMMORTAL (10) The Searchers (Mercury)
- 2 THIS IS SOUL (10) The Searchers (Mercury)
- 3 QUEEN OF SOUL (10) The Searchers (Mercury)
- 4 WITH IT WOULD RAIN (10) The Searchers (Mercury)
- 5 AETHRA NOW (10) The Searchers (Mercury)
- 6 ELECTRIC LADYLAND (10) The Searchers (Mercury)
- 7 GREATEST HITS (10) The Searchers (Mercury)
- 8 DANCE TO THE MUSIC (10) The Searchers (Mercury)
- 9 SOUL SERENADE (10) The Searchers (Mercury)
- 10 ROOGIE WITH CANNED HEAT (10) The Searchers (Mercury)

*An asterisk denotes record reissued in Britain.

HURILING UNDER
Hide My See-Saw—Stoody Blues (Mercury)
Goodby Goodby Gum Drops—1919 Fruitcake Co. (Dunhill)
For Once In My Life—Neville Wheeler (Tama)
Soul Trapping—Marvyn (Mercury)
Shame Shame—Bogie Lanterns (Atlantic)
Kentucky Woman—Deep Purple (Pye)
Star Spangled Banner—Joe Foweraker (Mercury)
Punky Judge—Hull and the Matadors (Tudzin Town)
Shake—Shadows of Night (Mercury)
The Yard Went On Forever—Richard Harris (Dunhill)

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HOLLIES



"I CAN'T SING" SAYS JOSE

THIS is one of those occasions where I'd like to be able to write "I told you so".

What I could have told you—well over a year ago—was that Jose Feliciano had the makings of greatness. Greatness in a commercial, and in a chart-conquering, commercial sense. I knew this because I'd heard him play, in private and in public, and had talked to him at length. Unfortunately, I chose not to write a word about him at the time. Now, he's made it (with his knock-out version of "Light My Fire") and I've looked out the shorthand notes of the interview. Most notes I throw away but these had been kept because, like I said, there was something about Jose that was SOMETHING ELSE.

The first I heard of Senor Feliciano was when a BRC producer, Teddy Warwick, asked me if I'd heard Pete Murray's Saturday night record show a night or two back. I said no and so Teddy—unusually excited—pulled me into a small studio and put on a tape that had been made of part of Pete's show. Jose had been invited along as a guest, just to talk about himself and his music, but he had his guitar with him and started playing—mostly Beatles songs, such as "Day Tripper".

Such live performances (over a microphone intended only for speech) were a bit startling to the Corporation's technicians but, since Jose is blind, he

couldn't see any of the consternation and so he kept right on playing and singing. Everybody, and especially Pete, was delighted. It was a genuine, utterly unrehearsed and unexpected happening.

A few days later, when an invitation to meet Jose came my way, I WAS THERE. At home in a rented London flat, he turned out to have the same direct, open, emotional quality that comes across in his music. So open and direct, in fact, that we talked about all sorts of intimate matters (like sex, drugs, yoga) and horrified Jose's very sweet, very protective wife. After a while she exploded and told him he shouldn't be so indiscreet as to talk about such things to a journalist. This didn't please Jose, the atmosphere became strained, and I took my leave. Which is why I never wrote anything about this encounter at the time.

However, when one of the loveliest girls on the pop scene gave me a copy of "Light My Fire" it was clear that it was time to dig out my old notes. (I have to say "one of the loveliest girls" because I do not wish to have to discriminate between my admiration for such luscious greats as Julie, Julie, Sandie, Dusty, Cilla and Madeline—in name but a sextet—but if you should happen to see Rosemary with Dr. K's Blues Band you may know what I'm talking about...)

You're still with me? Fantastik! Here

then are a few Jose Feliciano quotes from well over a year ago, when he was all of 21 years old.

"I don't like living in L.A. and Hollywood because you're supposed to have wild parties with champagne and caviar all the time."

"Don't like that kind of scene, uh? I've got nothing against it but I prefer hard work, playing the guitar. Yes, I practise a lot. Of course, I've had to play in some rough clubs but being blind has its advantages!"

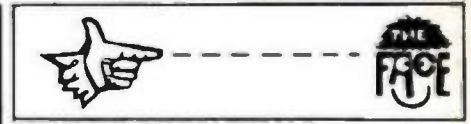
"I don't care whether I am liked by a big public... just so long as I am contributing something to music. I don't really care whether or not I make that much money..."

"I can't sing. I started out as an accompanist and now I accompany myself. It's the guitar I'm interested in... Sometimes it seems to me that people don't want to hear you if you can play a little decent. They prefer music that's not so good."

"I'd rather take the hard road to success. Sure, it's not easy but at least I won't become well-headed this way."

"I've learned a lot from The Beatles, especially from their baroque things. George Harrison is a real guitar firt, very good. I'd love to play with him. Still, you can never tell about these things. Maybe we'd get on each others' nerves."

Unlikely, I'd say. DAVID GRIFFITHS



OTHER artists who can be seen in semi-nudity on their new album covers are Neil Diamond and the Turtles... next Captain Beefheart album will probably be recorded by Frank Zappa for his Bizarre Productions... Mark Blade of "High Chaparral" fame now signed to Tetragrammaton Records... last week's Billboard refers to Rolling Stone Mike Jagger... A41: (a) Herb Alpert (b) Bob Moore (c) Ben K. King (d) the Olympics... RRC1 now re-running the film series "Circus Boy" featuring child star Micky Braddock who later became somewhat better known as Micky Dolenz... Supremes' "Royal Variety Show" appearance at least two years overdue... according to TV Times, it's now nearly 10 years since the Mersey sound achieved world prominence and Billy J. Kramer is still at the top of the pop tree... soon to be film titles also—"King Of The Road", "Up Tight" and "Les Bicyclettes de Bebelac"... Country Joe and the Fish arrive on November 13 at the same time as Gene Pittney... when last heard of the Pretty Things were playing snowballs next to their bogged down van in Sweden... Aysley Dunbar's album, "Dr. Dunbar's Prescription", is to be released on November 15... what did RM's Valeria get from Guy Mitchell?... the fantastic Freddy Mack Show is at London's Hatched's tonight... the Move are currently working on an album for simultaneous release in Britain and America... what was Brian Jones doing dancing with a cardboard cut-out Tilly Tim... Q43: What happened five years before what Ten Years After happened five years after? (two possible answers)...

More and more reports on Jeff Beck's greatness coming in from the States all the time... If Jose Feliciano has his way, we may well see a national anthem in the pop charts for the first time ever... in America Elektra are converting a California farm into a recording studio... Phil Spector rumoured to be coming out of retirement... the Deviants may very well have an unexpected hit with their new single "You've Got To Hold On"... the Hollies just seem to get better and better... after success of cricket team, brilliant Record Mirror football team now being formed... more and more pop people playing ping-pong... Pudding Chair sometime the most under-rated group in the country... current regional breakout include "Quick Joey Small" by Kasenetz Kats (Birmingham), Simon Dunprez's "Thinking About My Life" (Bristol), and the Turtles' "Elenore" (Luton)... following Gods LP "Genesis", Genesis now working on LP to be called "In The Beginning"... "Hey Nude"...

GOSPEL

FROM ROOT AND JENNY



ROOT 'N' JENNY

ROOT and Jenny Jackson came to Britain from Trinidad in the British West Indies seven years ago, and are currently attracting much attention with their exciting gospel type singing.

Although Root and Jenny have been singing for six and four years, respectively, they have only just released their first record "Lean On Me" on Heave. As they explained: "We wanted to get the show together before we made the record. We want in song things that interest us, which is good. We want to believe in what we are doing. If the record goes somewhere it's good, but we're pleased anyway because it's honestly done by us. It was great to know that someone like Tony Hall was interested in us."

During their stage "show" Root and Jenny hand round tarantulas to their audience, as they feel this helps them to involve themselves with the music. They sing each gospel numbers as "Amen", "Michael Row The Boat Ashore" and "Come By Here" with accompaniment from only their drummer.

Jenny is obviously a very feminine and attractive girl and I was interested to hear how she managed when travelling with an

all male six piece band and brother Root.

"It's terrible, but it's good in a way. They just treat me like one of the gang—especially as I'm the only girl in the band. Anything that crops up you've gotta go through it."

"Growing up's been tough" she continued. "Life here's hard here though. It helps in keep things in an emotional built that you can let flow out of you when you sing. It helps, but you don't really have to be a negro. It's life in general. I think there are quite a few genuine white soul singers."

Root was originally the drummer with the lightniners, but as he explained: "When things began to happen he joined Jenny in front, providing the atmosphere and paving the way for her powerful voice."

Root and Jenny live in Huddersfield and are particularly popular in the Sunderland, Leeds and South Shields areas. They are now busily, however, to concentrate on London as well. One London appearance already set for them in the Kluksa Kluksa, West Hamstead on November 7th.

VALERIE MARRS

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