

RECORD MIRROR

Largest selling colour pop
weekly newspaper.

Price 6d. No. 400

Every Wednesday.

Week ending

November 9th, 1968

INSIDE: JOE COCKER
TINY TIM, FELICIANO
HENDRIX COLOUR



BARRY RYAN

YOUR PAGE



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

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

WHO IS RADIO ONE KIDDING?

DUSTY WALKER TOUR

A MIDST 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.

So on her Anniversary let's offer her our sincere thanks and wish her all that's good for the future. I know it's been the best five years of MY life. — Keith West, Courtwood Lane, Addington.

THERE 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 12-2 p.m. slot, we now get two hours of a mixture.

So, quite obviously, they will be able to increase the proportion of "live" music to more than an hour in the two 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 Charnminster Road, Worcester Park, Surrey.

that three of the numbers "Jacky", "Amsterdam" and "If You Go Away" are exceptionally long. — P. Cronin, 14 Millfields Cottages, Orplington, 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" — go 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 DJs plugged away at them like mad, especially Dave Symonds; and now the group are bringing out an album called "Birthday Party", which is filled with more excellent imaginative and non-brainwashing songs. Is this to be subject 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 doldrums 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 creations, filled with feeling and sincerity.

Congratulations to the group — especially to Jeff Lync, the group's writer; a considerable talent if ever there was one; and all success to them. — Carl Michael Forster, 7 Paighton Avenue, Witley Bay, Northumberland.

VAL: For any readers interested you can write to the Idle Race, c/o Gloria, 37-41 Mortimer Street, London, W.1.

ISLAND FREE

ISLAND Artist's switchboard 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 Artist's groups, Traffic, Joe Cocker, Spooky Tooth, Wynder K. Frogg were being offered free.

"Free" in fact, are a new blues/underground group whose members are Paul Kossoff (son of actor David), lead guitar; Simon Kerk, drums; Paul Rodgers, vocal; ex John Mayall bassist Andy Frazer. Free are at present resident at the Marquee Club Monday evenings.

Get "PERSONAL" by BEEFHEART Send only 57/6d. to: MUSICLAND

44 Berwick St., London, W.1. 230 Portobello Rd., London, W.1.



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

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

GREAT P.J.

I WOULD like to draw all DJs 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 Broadhear Court, St. Paul's Road, Islington, N.1.

PITIFUL STATE

I MUST agree with your Norwegian reader Erik Low and indeed go one stage further. One only has to look at the Top Ten in recent weeks to see what a pitiful state the British Pop scene is in. Records like "Jesamine", which DJs have called a "sleeper" — coma being more appropriate, or "Little Arrows" are just dull and boring.

It's about time record buyers woke up to groups like Tyrannosaurus Rex, Fairport Convention, Family and Jethro Tull. Maybe these records are not bought because there is no primitive beat to limbo to 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, Leigh, Lancs.

FONTANA FAN

I SUGGEST the British record-buying public go out and listen to "Never An Everyday Thing" by Wayne Fontana. To me this singer is great. I have seen him sing live twice this year at Sheffield and Liverpool, and I am greatly impressed.

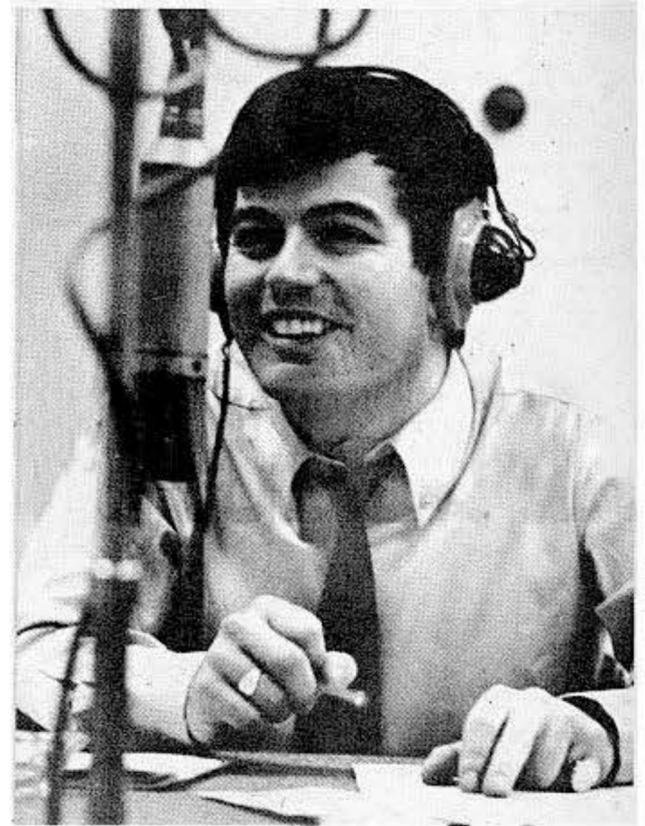
Although I am praising him highly I do not intend to run other pop stars down, I only want to say I think it's unfair how he's being treated by Britain. — Rodney Bell, 4 Bamburgh Walk, Gosforth, Newcastle-on-Tyne.

Jeni, 52 Parsons Road, Redditch, Wores.—Would any readers possess 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, whom I will forward them to. I will pay up to four shillings a copy. Also, is there anyone with a copy of "All I Really Want to Do" by the Byrds, which I will also pay for

Roger E. Saunders, Essex. — On October 29th, 1963, the musical world lost a great singer; a singer whom, I am certain, were he alive now, would still be producing excellent records. Michael Holliday may no longer be with us, but he is still affectionately remembered.

Linda Stephenson, 31 Bernard Buildings, Sheffield, S2 5Ps. — I have for sale copies of Beatles' Books Nos 1-40. Price per copy is 1/- including P & P. All books 'as new'. All letters acknowledged.

Susan Hickens, 'Rainbow House' (Flat), Ridgeway Close, Saundersfoot, Pembrokeshire, S. Wales. — I am desperate for the records "World of Broken Hearts" by Amen Corner, also "The thoughts of Emrys Dejae" by the Nice. I am interested in any bluebeat, ska or rocksteady records readers might have for sale, and would like to hear from readers who share my interest in bluebeat.



TONY BLACKBURN—live bands maybe?

Jane Amery, 23 Cwrt-yr-ala Rd., Ely, Cardiff.—I have the Easybeats LP "Vasil" which I would like to swap for an LP by the Moody Blues, 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 or the Nice, please would they write to me, stating prices.

R. W. Faulkner, 33 Broad Street, Leominster, Herefordshire. — I have all Sony and Cher's records (8 LPs, EPs, three latest 45s. — list) which I will sell for 8s. Also Beach Boys (Pet Sounds, Shirley, Wild Honey), 50s, the three. Others Velvet Underground's first. Who (Quick One), Pink Floyd — 15s. each. All sold separately at 15s. each. Will also exchange for Simon and Garfunkel's "Parsley, Sage" etc.

Dave Bourne, 306 Queenstown Road, London S.W.8. — I have a perfect copy of the Who's "Direct Hits" LP. Will swap for six or less "Oldies but 'n' Goodies" singles, like "Sealed with a Kiss" or "Alley-Oop". Send list.

B. Marley, 38 Rokeby Terrace, Heaton, Newcastle-upon-Tyne 6.—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, Fever Tree, Capt. Beefheart. Please send offers to above address.

B. Carthy, 18 Ashfields New Rd., Newcastle Staffs.—Has any reader got a copy of "Philly Dog" by the Mar-Keys, or "The Duck" by the Contours, that they wish to sell. If so, please write to the above address.

Andy Gray, 8 Croutel Road, Felixstowe, Suffolk.—Could any RM readers help me complete the British singles discography of the following artists: Duane Eddy, Ray Charles, 4 Seasons, Bobby Vee, Ricky Nelson, Elvis Presley, Little Richard, Eddie Cochran, Chuck Berry and Sam Cooke. Postage costs returned.

Raymond Bate, 172 Herbert Road, Iffley Wycombe, Bucks. — My photo and hobbies 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 80 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.

Christopher P. White, 4 "Thomleigh", Savile Town, Dewsbury, Yorks. — In memory of the late great Alma Cogan, a truly wonderful artist, sadly missed by her very many fans. Died October 26, 1968.

D. I. Berry, 37 Westminster Gardens, Clayton, Bradford. — I have records by Sinatra, Bennett, Como, Laurence, Greco, Springfield, Bachellors, Vaughan, Jones, Damone, Martino and many many more by various artists. I also have a Discatron portable record player which is only two months old, and has hardly been played. I have to sell as I am emigrating. Any offers,

P. Farrell, 50 Norroy Road, Putney, S.W.15.—Can anyone supply me with a copy of "Sounds Like a Soul" by Gene Chandler on Stateside SS 331. Please state price.

Spike, 4 St. Margaret's Rd., St. Leonards on Sea, Sussex.—I have Beatles third Christmas record, issued 1965. If anyone would like it, please write to the above address.

L. Webster, 75 Riddings Road, Red House Estate, Sunderland, Co. Durham.—Would anyone who has the records "Long Tall Sally" and "You Still Want Me" by the Kinks be willing to sell them. Write and state their own price. Or could anyone let me know how to get them.

Elizabeth Crabtree, 102 Beaufort Street, Derby DE2 6AZ. — I am a great fan of Scott, John and Gary Walker and I would be very grateful for any pictures, books, cuttings etc. on the Walkers. Please write for details.

Bill Marks, 25 Gilliver Road, Shirley, Solihull, Warwickshire. — Please could Tricia, from Bridgetown, Cannock in Warwickshire, who I met while convalescing in Llandudno in September, please contact me.

Glenn Morrison, 161 Rifford Road, St. Yves, Exeter, Devon.—Here are the results of my Donovan poll. Best LP: 1 Sunshine Superman; 2 Gift From A Flower To A Garden; Best LP track: 1 Sand And Foam; 2 Legend Of A Girl Child Linda; Best single: 1 Hurdy Gurdy Man; 2 Turquoise. Thanks to everyone who sent their votes.

Raymond Roberts, 24 County Road South, Willerby Road, Hull, E. Yorkshire.—Old 78s wanted of Tommy Steele. Will give in exchange 2s., or four Soccer Star football magazines. Please enclose a 5d. stamp.

Eve French, 11 Riffel Road, Willesden Green, London, N.W.2.—Could any reader possibly help me to obtain two single records which I've been trying to get for months. They are, "I've Been Trying" by the Platters, and "Let Them Talk" by Bobby Patterson. I will pay any reasonable price.

P. R. Auld, 51 Kent Road, Formby, Lancs.—I am willing to swap or sell the Association LP—"Insight Out." I will swap for any West Coast LP, or sell for 11.

Miss S. Neale, 5 Brantford Avenue, Clifton, Nottingham. — I have the following records which I would like to rid myself of: "Love Her", "Deadlier Than 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 Pirates" (I think that's the title), on the Marmalade label, by the Roarin' Sixties. Would anyone wishing to sell or swap this record, please contact me at the above address. I will answer all letters.

BEAUTIFUL FULL HEAD WIG

- ★ UNDER HALF-PRICE
- ★ 100% SOFT HUMAN HAIR
- ★ ADJUSTABLE FOR SIZE
- ★ EASILY RE-STYLED AND CLEANED
- ★ PRE-CURLED
- ★ 75 SUPERB SHADES OR YOUR OWN COLOUR IF PREFERRED, SEND LOCK OF HAIR FOR MATCHING
- ★ FROM ONE OF LONDON'S TOP COIFFEURS

Send P.O./Cheque for **84/-** Plus 3.6 P. & P.

To: **LEON OF MAYFAIR LTD.** 74 DANSEY PLACE LONDON W.1

(Money refunded if wig returned in ORIGINAL condition within 7 days)

ONLY 5/- DOWN for 4 LPs

(Balance 8/- weekly). The 4 LPs, fresh from the makers, are posted to you, anywhere in Gt. Britain. Just send 5/- with list of LPs and s.a.c. for receipt. PRINT home address, full names, Mr./Mrs./Miss and your age. Over 17 accepted.

Any popular L.P. including BEATLES, OTIS REDDING, FOUR TOPS, CREAM, SUPREMES, BEACH BOYS, DYLAN and ALL OTHER POPULAR STARS.

THE G. A. LONG PLAY CENTRE (Dept. 98M), 42-44 GT. CAMBRIDGE RD., LONDON, N.17

EXPANSION RECORDS
DEPT. R.M. 16, 93, WESTBOURNE ST., HOVE, SUSSEX

JIMI HENDRIX double album 73/4. Single album 36/8
BLUE CHEER 37/8. CHEAP THRILLS 36/8. VANILLA FUDGE 36/8. TRAFFIC 39/11. SUPER SESSION 36/8.

Orders now taken for new Incredible String Band and Pentangle double albums. Add 1/- per record for postage and packing. All orders to be sent through G.P.O. Bank Giro now operational at all Post Offices. Our Giro Code is 37 571 0000. All Elektra albums in stock. Also C.B.S., Island, XTRA, Transatlantic and Polydor.

'I HAVE USED DDD NOW FOR A WEEK AND EVERY SPOT HAS NOW GONE.'

Doreen Holt from Liverpool.

I asked a friend what would be the best thing to get rid of them. She said try some DDD Balm, so I did'. Her friend's good advice helped 18 year old Doreen to clear her spot troubles in only one week. DDD can do it for you too. It's so quick because it has five powerful antiseptics to clear the germs that cause spots. And cooling and soothing agents that stop the itching. DDD Balm also clears unsightly blackheads too. Take this good advice, and try DDD for yourself today.

The DDD Company Limited, 94 Rickmansworth Road, Watford, Herts.

DDD

Balm 3/5, 4/2, 4/5; Liquid 3/5, 5/5, 7/6; Soap 1/9

FROM THE UNDERWORLD

**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 23-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. Chick Churchill is a melodic and continent organist, almost a contradiction in terms. And Ric Lee is the first rock drummer I can call swinging 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 magazines like Cashbox, Billboard and Record World gave similarly glowing reports. Said Rat 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 jazz or 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 musicianly 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 there. 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 art form 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 chaps, it's still a bit underground, but it's gradually gaining recognition, don't y'know?



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

STEWKEY Antoni, Todd Rundgren, Carson Van Osten and Thom Mooney, the four members of Nazz — incidentally, a word discovered by the group while trying to hurl the zaniest 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 Rundgren, including "Under the Ice" and "Christopher Columbus".

I asked Nazz why they had come to London to record, when many British groups praise 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 adopted 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. B. King, Paul Butterfield, John Entwistle 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 ourselves. But we lost a lot of stage technique which we had to find again."

"We may be making a film in January. We'll have lines 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 — ranging from velvet trousers, satin and chiffon 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 Road 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 frightened 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 treatment they have received here and are keen to tour around London, particularly the boutiques. When I left, however, a rather "ailing" Carson was desperately trying to call a taxi — a rather hard task at 5.30 in the afternoon. After being pushed aside by another would-be "fare" he walked away, unhappily muttering "Hands across the sea..."

VALERIE MABBS

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



**LIONEL
BART**
Isn't this where
we came in?

© SML 1028 © DML 1028 Deram



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 zaniness.

I'd say over half the Trinity trademarks emanate from the person of golden-haired golden-lipped 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 ghastly 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 Cairo"? 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 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."

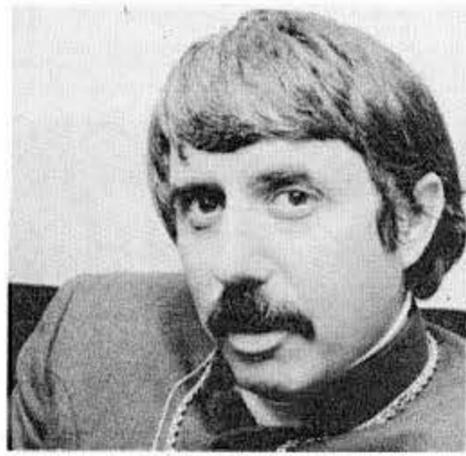
Truly had come down from Warrington to interviews. Also to do some modelling. (Looking at her, you can understand why she models!) She now records for M.G.M. and her debut single with them is entitled "This Is The First Time".

IAN MIDDLETON

TRULY SMITH STORY



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



LEE HAZELWOOD

DO you want to know Lee Hazlewood'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 zyllophone 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 male and female duets, but couldn't find the 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 D.J. 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 my fifth album," explained Lee. "The first four were composer albums—this one is deliberately me. It's the first one I've done on purpose. The album is probably the most expensive 5-piece album I have ever made. I flew 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 freest things in the world is music. It has no bounds nowadays but people want to hang 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 LHI 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. Among the artists signed are Ann-Margaret, who I think has a big future in singing, and Coleen Lanza. She's the daughter of Mario, and it took me a month to make her sing like a pop singer after her opera training." Lee is due to return to England this month to record an album. Shel Talmy is finding 12 British songs, and Lee will write a couple. They hope to release a single as well as the LP.

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."

Here 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-op studio.

And, because they are his mates (or were, anyway), Keith produces some interesting quotes and character sidelights on his fellow dee-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 dee-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 schooldays—or perhaps sickening 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 Calgary Stampede, where he made his first public appearance as an assistant in the bronco-busting events.

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

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

Peter Drummond: "In America, they thought I was a Communist because I had long hair and was trying to disrupt the American way of life, apple pie and Mom."

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

Alan Freeman: "I'm sure Skuesey 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. 1d. The record sold just 17 copies, so don't talk to me about dee-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. Bunny 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 Hollywood."

Brian Matthew: "Dee-jays can be wrong as the next man but occasionally you pick the big one. First time I heard Donegan's 'My Old Man's A Dustman' I knew it would be a hit—same with Ifield'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 prance about lightly in front of four lumpy doctors." His real name is John Robert Parker Ravenscroft.

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

Jimmy Savile: A dee-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 ONEDERLAND", by KEITH SKUES, "The Story of Radio One", published by Landmark Press, price ten shillings.

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 time 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

TINY TIM IN CONCERT

ONCE upon a time in the land of the Charity, a concert was given in aid of all the boys' clubs all over the country. And into 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. Bonzo 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 onstage—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 Bonzo 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 me rolling in the aisles. I don't think their act at this concert was as good as some of theirs I've seen — though some of their ideas

were more ingenious than ever. The Bonzos sell what they 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 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 Perry 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 star 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 a 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 ukelele 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 gets 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 admires 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 daresay 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 . . ."

DEREK BOLTWOOD

1st great L.P.s from



WINGATED THRU BROADWAY



Fantastic Johnny 'C'

Boogaloo Down Broadway

ACLP 6001



Barbara Mason Oh How It Hurts ACLP6002



Brenda & The Tabulations Dry Your Eyes ACLP6003

NEXT WEEK'S NEW SINGLES

AMONG the new releases for November 15 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: DERMAM The Web with John L. Watson—"Baby Won't You Leave Me Alone"; Life And Soul "Here Comes Yesterday Again"; MONUMENT: Ray Stevens—"Isn't It Lonely Together"; EMI: COLUMBIA Lace—"People, People"; Kenny Lynch—"Along Comes Love"; PARLOPHONE: Kris He—"Imagination"; Moles—"We Are The Moles, Pt 1"; CAPITOL: Dr. Feelgood and the Interns—"Sugar Bee"; BELL: Robert Knight—"Isn't It Lonely Together"; POLYDOR: Keith Murphy and the Daze—"Dirty Ol' Sam"; Peter Sulley—"My Idea"; ATLANTIC: Raspberry Pirates—"Looky, Looky, My Cookie's Gone"; Percy Sledge—"Come Softly To Me"; PHILIPS: John Walker—"Woman"; Marion Ryan—"Better Use Your Head"; Starlites—"Good Morning Mr. Milkman"; Buddy Miles Express—"Train, Part 1"; CBS: Chuckles—"Never"; NEMS: Gerry Marsden—"In The Year Of April"; DIRECTION: Cliff Nobles—"Judge Baby, On My Back"; Peaches & Herb—"Let's Make A Promise"; Locomotive—"Broken Heart"; PYE: Jackie Trent—"Hollywood"; The Rainbow People—"The Sailors Song"; Geno Washington—"Brins: It To Me Baby"; A&M: Strawbs—"The Man Who Called Himself Jesus"; REPRIS: Nancy Sinatra (Not yet titled); MGM: Jesse and James—"Thank You Showbiz"; Marie Franklin—"You Ain't Changed"; ACTION: John Roberts—"I'll Forget You". There are two additional releases for November 8 on EMI TAMLA MOTOWN: Diana Ross & the Supremes—"Love Child"; STATESIDE: Gene Pitney—"Yours Until Tomorrow".

"A touching, torrid affair...sultry romantic whirlwind"
Weston Taylor
NEWS OF THE WORLD

COLUMBIA PICTURES PRESENTS A DOMINO PRODUCTION
OSKAR WERNER
BARBARA FERRIS
Interlude

Written by LEE LANSLEY and HUGH LEONARD
Associate Producer JACK HANBURY - Produced by DAVID DEUTSCH - Directed by KEVIN BILLINGTON - TECHNICOLOR

NORTH LONDON AND GENERAL RELEASE FROM SUNDAY NOVEMBER 10

ODEON AND OTHER IMPORTANT THEATRES

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

Rupert Street, 29 years old and 5'2" of quivering, sex-starved neurosis has only 6 weeks to go... can he make it?

Columbia Pictures presents
DUDLEY MOORE
"30 is a dangerous age, Cynthia!"

A WALTER SHENSON Production
EDDIE FODY JR. SUZY KENDALL

Written by WALTER SHENSON - Produced by JOSEPH MORGAN and JOHN WELLS - Directed by WALTER SHENSON - TECHNICOLOR

HEAR THIS BIG, BIG NEW SINGLE RELEASE
HARMONICA c/w 'I Get So Tired' ACT 4507
FATS **TOR UP**

ACTION RECORDS
MUSIC HOUSE · 12 NEASDEN LANE · LONDON N.W.10



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 insubordinate 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 acquisitions, Licorice and Rose, performed. The only problem was that the music in the presentation is so far ahead of the last L.P., 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.

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 picked 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 L.P. 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.

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 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 Hammersmith 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 messed 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. Hmmm! 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-littered 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.

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 McElrea, 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, Malcolm Price, The Southern Ramblers, The Hillsiders 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 artistes 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" (Special 236 214), featuring The Stanley Brothers, Wayne Raney, Reno and Smiley, T. Texas Tyler, Webb Peirce, Hawkshaw Hawkins, Grandpa Jones and Mainer's Mountaineers; "The Legend of Cowboy Copas and Hawkshaw Hawkins" (International 423 021) 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 label. Big Timer's album, Volume Two Country Music and a package e.

Several times this year there has been a "Music Drive" from the RCA stable. Materialise the company does materialise country orientated material; the album by Hank Snow, Hank Locklin, etc.

Ember records, always slow to announce, announced three country items for November. They are: "They Call Me Hank" (CW 131) "The Era of Hank Locklin After Midnight", by Patsy Cline.

An item of interest to both pop and country fans is the album "Sweetheart of the Rodeo" album rendered in the traditional country music

info on this week's new records

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.

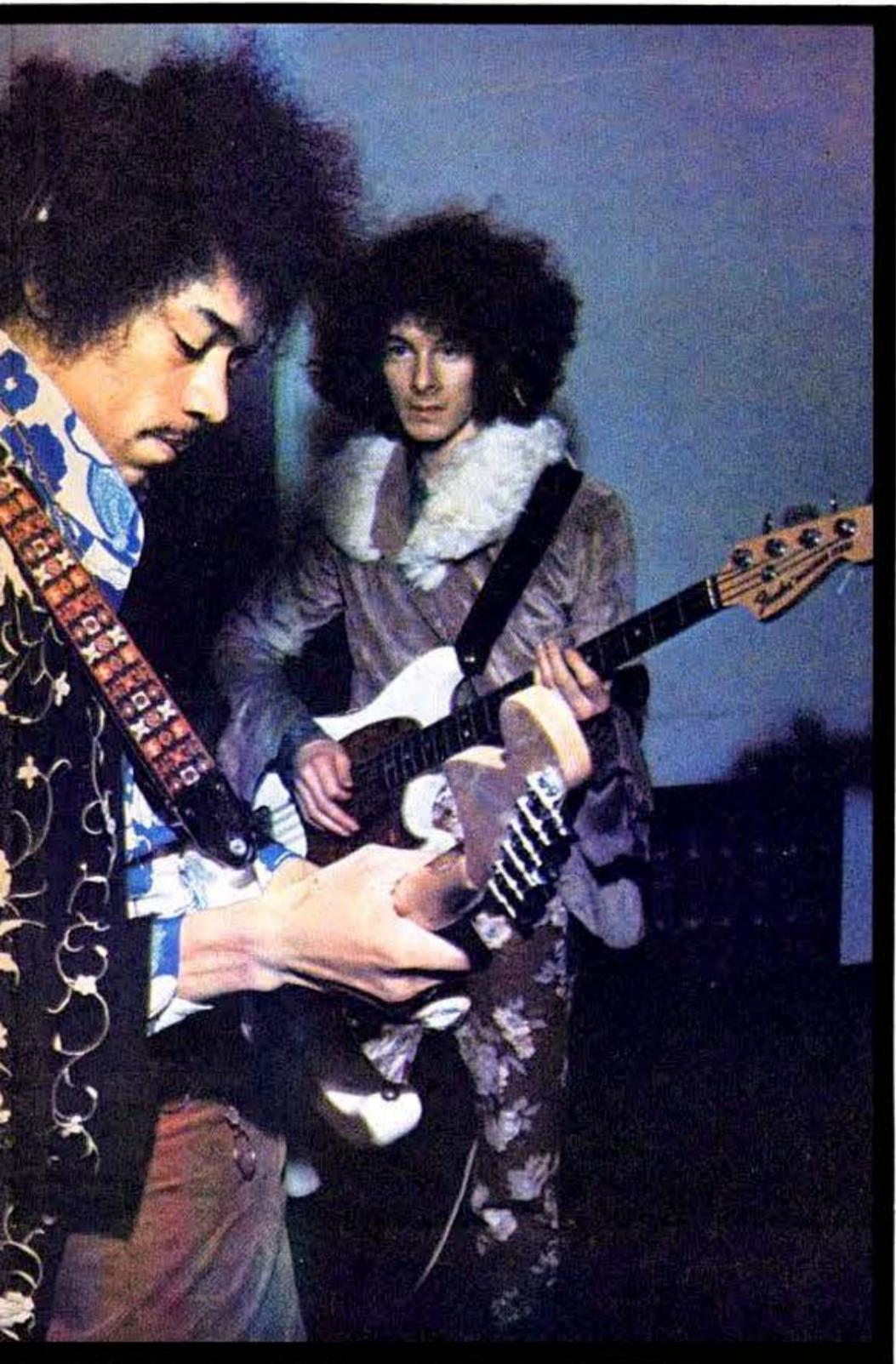
THE UNIFICS are miles high in the American charts with their single on the London label, 'Court of love'. It's ultra-smooth and soulful, should win these talented young Americans a big success

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 catching 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

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" recording; West End agent Mervyn Conn 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 self-styled "critics" and "acknowledged authorities" (I wonder just who acknowledges them?) who insist on decrying the efforts of all and sundry connected with the country music business—when it comes to the crunch they really wouldn't know a Dobro from a Marmite jar. Nevertheless, I suppose they gain some satisfaction from knocking this column—and everyone else!

It is now up to the record companies, the producers, performers, columnists—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

...bels include the much heralded of The Third Festival of British entitled "Mountain Legends". ...have been rumours of a "Country ...ble and although this has yet to maintain a fairly constant flow of latest of which includes releases ...ddy Arnold and Jim Ed Brown. ...off the mark, have recently ...s scheduled for release during ...l Me Country"—Sandford Clark ...ocklin" (CW 133) and "Walkin' ...e (CW 134). ...and country enthusiasts is The Byrds ... (CBS 6353). All titles are tastefully ...ic manner—and for good measure two

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 MOORE 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, Albert Embankment, London SE1



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 "Prophets, Seers & Sages The Angels of the Ages".

Marc explained as the needle started to circulate: "This first track is 'Deborarobed'—it's not the original recording of 'Deborah'. 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 'Prophets 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.

"'Conesuala' 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 Saltimbanques)' is really two themes in one—it's about a small girl called Rose. She's very small—no bigger than a bubby'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 Tragation' 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 Scenescof Dynasty', is a complete story. Scenescof 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 Scenescof 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 Scenescof 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. Releasing an album is like a ship sending up a flare. It shows where it is, and by plotting the different flares 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 track just to fill space.

"With this album we're giving a lyric sheet—as we did last time—it makes 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 the lyric 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. I think it's nice to have treats in records—they're expensive things to buy, albums, so it's good to give a little extra."

The last Tyrannosaurus Rex album was more related to modern—perhaps more physical—things than 'Prophets Seers and Sages the Angels of the Ages'. This is more escapist, related to a mystical, sometimes Eastern world.

"I suppose it is escapist," said Marc when I commented. "It's a personal thing—and obviously the songs are very personal. For one thing I dislike cities and the realities of modern life—I find plastic things repellent. My innermost thoughts are classical, and away from everyday life. I'm not trying to dismiss modern civilisation—things are good. Motor cars are good, telephones and televisions are good. It's just that they're misused—we can't seem to be 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. Lorries 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 good things ARE good, and 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 around naked? It might be a bit cold, but if everyone 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 where our values are twisted—and why I write about different, more acceptable places."

As well as the songs for Tyrannosaurus Rex, Marc writes poetry. For himself. His first 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 Purgatory of Milton, peopled by creatures of the mind—but without the tweneess of the fairy story.

I don't pretend to be a poetry critic, 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 poems are like 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. This is personal, 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 BOLTWOOD

new singles reviewed by Peter Jones new singles reviewed by Peter



The flowerful RICHARD HARRIS seen here with arranger composer and genius JIM WEBB.

JAMES ROYAL: Time Hangs On My Mind; Anna-Lee (CBS 3797). This is another astonishingly good performance from James but I have doubts as to whether the song is really likely to click. Tremendous vocal build-up, good lyrics... yes, a good record. ★ ★ ★ ★

THE FOURMOST: Apples, Peaches And Pumpkin Pie; I Couldn't Spell It (CBS 3814). Very compact and professional performance yet not predictably a hit song. The boys are on form, though, and one never can tell with this kind of thing. ★ ★ ★ ★

TONY CRANE: If I Ever Get To Saginaw Again; Winds Of Change (Pye 17645). Good balladeer on a fair enough song, but not, I suspect, quite good enough to make the charts. Nice arrangement and Tony underlines his talents. Off-beat in parts. ★ ★ ★ ★

DANNY STREET: I'll Be Always Loving You; Don't Raise The Bridge. Lower The River (CBS 3813). Excellent performance from one of the great, but under-rated, British talents. He makes every syllable count as this medi-tempo ballad unfolds. Nicely done all round. ★ ★ ★ ★

THE OWL: Run To The Sun; Shades Of Blue And Green Water Flies (United Artists UP 2240). Ask me not why, 'cos I'm not sure, but this Record of the Week has so many fine things going for it that it could easily make the charts. Fine lead voice, good arrangement and lyrics. Group name cloaks the identities of some well-known chaps of pop. ★ ★ ★ ★

VIKI CARR: With Pen In Hand; Can't Take My Eyes Off You (Liberty LBF 13166). Not yet back to her chart-soaring best, but a fair enough ballad and sung with poise and charm. But it does go on a bit. ★ ★ ★ ★

JIGSAW: Let Me Go Home; Tumblin' (Music Factory CUB 6). Fair enough group outing, but not really distinctive enough to make big progress. Nice harmonies and sense of style but the song isn't really right. ★ ★ ★ ★

BILLY BUDD: Why Can't It Rain; Time (Page One POF 099). High-voiced and sensitive balladeer on a rather interesting song. Not notably in with chart chances but a satisfying sort of overall presentation. ★ ★ ★ ★

RONNIE CARROLL: Lonely Afternoon; Wait Until Dark (Philips BF 1720). Movie music 'dressed up' skilfully by Ronnie who stresses that he does NOT intend giving up show-business, contrary to paper reports. Good thing—the minstrel sings well. ★ ★ ★ ★

TUESDAY'S CHILDREN: She; Bright-Eyed Apples (Mercury MF 1063). Good four-strong group on a self-penned song. Brassy, too—in fact this comes up as a Record of the Week. May take time to click big, but could so easily happen. ★ ★ ★ ★

ALAN SHELLEY: Lady Black Wife; Give Me Time (Philips BF 1709). African soul music, no less... the Soul Brothers behind help Alan's near-frantic voice in good style. Pretty powerful stuff though remotely overdone in parts. Discotheque sounds. ★ ★ ★ ★

DEVIANTS: You Got To Hold On; Let's Loot The Supermarket (Stable TA 5601). Group from Britain's underground and a couple of spins persuaded me to make it a Record of the Week. Fiery guitar, lively vocal, harmonica too... this one really has a load of spirit. Good flip, too. ★ ★ ★ ★

ANAN. Madena; Standing Still (Pye 17642). Last one didn't make it and this probably won't but the boys are pretty ambitious in what they attempt. Good basic beat mid-way and an interesting lyric approach. ★ ★ ★ ★

MIKE CONWAY: The Reign Of King Sadness; I'm Gonna Get Me A Woman (Plexium PXM 1). Experienced balladeer on the sort of song that frequently crops up on radio request shows. All very clear and straightforward. ★ ★ ★ ★

JOHN DREVAR: What Greater Love; I've Decided (Polydor 54290). A bit of a surprise Record of the Week, but John sings with a good sense, in a bluesy mood, and the song builds with commercial attributes. Grows on me, this one. ★ ★ ★ ★

MARTY FELDMAN AND TIM BROOKE-TAYLOR: Funny He Never Married; Travel Agency (Pye 17643). Hilarious and beautifully performed sketch from the recent Feldman telly-series. Not a note of music—but a lot of siffaw. ★ ★ ★ ★

RECORD MART MAGAZINE (Rock) Feathers, Suns, Blues (Real Blues) Soul, Pop. Any records you missed now at bargain prices. 1/11d. p.p. 23 Stevens Way, Chiswell Essex. Three issue subscription 5/9d.

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

78's of the 1950's. Rock, Skiffle, Pop. Latest list 1/-, 78 Record Exchange, 21 Marsden Square, Manchester M4 2HA.

DON'T MISS out on sensational new Beatles double album, send 73/- post free to Dept. B, Rhythm Agencies, 39 Station Road, Redhill, Surrey.

Continued on page 11

RICHARD HARRIS:

The Yard Went On Forever; Lucky Me (Stateside Dunhill SS 801). This is a thundering great arrangement and production, with just about every variety of song-selling employed. Frankly I don't see it as a big commercial project, but then I wasn't all that sure about "MacArthur Park". Almost on a classical kick in parts, with massive chorus and orchestra and the lot Yes, the lot! Flip: Semi-spoken piece, also by Jim Webb and therefore rather smart. CHART PROBABILITY.

SHIRLEY BASSEY:

To Give; My Love Has Two Faces (United Artists UP 2254). With Shirley one never knows. This ballad, a biggie, is in the same style as some of her earlier hits... but of late she has not really had the success she deserves. Towering orchestral arrangement, then the voice comes in through a verse and on to a chorus that registers strongly. Vocal histrionics about sums it up. Flip: Another good song and, needless to say, a good performance. CHART POSSIBILITY.

THE NERVE:

Piece by Piece; Satisfying Kind (Page One POF 097). Good lead voice here—and the Reg Presley production is directly commercial. Nothing too different, just a big fat sound, with excellent brass behind, and a very catchy sense of rhythm. Goes along relentlessly, bomb-like. Yes I think this'll make it handsomely. Flip: Less direct, but bluesy in it's own way. CHART POSSIBILITY.

THE FLIRTATIONS:

Nothing But A Heartache; Christmas Time Is Here Again (Deram DM 216). These girls built a big following on the strength of their first, which just missed out on the really big sales. This is a powerful mid-tempo beater, with some extremely strong harmonies... even though there's a touch of strain in the main voice. A fine production. Flip: Timely but nothing too special. CHART POSSIBILITY.

DION: Abraham, Martin and John; Daddy Rollin (London HLP 10229). Erstwhile chart-topper in very restrained mood. Actually he tackles this haunting little song with a great deal of skill. Can't see it as a hit, though. Good lyrics. ★ ★ ★ ★

TOGETHER: Henry's Coming Home; Love Mum And Dad (Columbia DB 8491). Reif McCarty song of fair charm, with a non-obtrusive backing, but all rather in a minor key and probably not for the charts. However do give a trial spin. ★ ★ ★ ★

RICKY BOWDEN: I'll Be Your Sweetheart; Farewell, My Darlings. Goodbye (Domain D6). Briskly swinging version of the oldie, with Ricky in personable mood and form. Again, probably no hit—but okay for all that. ★ ★ ★ ★

CINNAMON: You Won't See Me Leaving; Leaves Of Love (Beacon 111). Cinnamon is actually a girl, and she sings well, but this is surely not the right sort of song to make chart progress. Nice arrangement though and she sells it very well. ★ ★ ★ ★

FAMILY: Second Generation Woman; Home Town (Reprise RS 23315). A Record of the Week. Group have shown their promise before and now they consolidate, as they say. This is a useful song, sung faintly in mournful manner, but the basic ingredients are very good. Watch it. ★ ★ ★ ★

VANITY FARE:

(I Remember) Summer Morning; Betty Carter (Page One POF 100). A most suitable follow-up, with the boys in rather more subdued and nostalgic mood. They sing well, that's the point. It's not so much the material but the careful way they go for the lyrics... very professional and musicianly. This is a haunting wee song—hope you agree. Flip: Rather quieter and okay, but not really for me. CHART PROBABILITY.

PAUL WILLIAMS SET:

My Sly Sadie; Stop The Wedding (Decca F 12844). This is the Alan Price Set, now fronted by singer Paul, and I'd say that this Price-y production will make it first time in the charts. That lovely full-blooded instrumental sound, with brass bits 'n' pieces, and the voice comes through pretty strongly. Chirrupy is about the right description. Darned catchy. Flip: Slower, bluesy, and pretty satisfying. CHART PROBABILITY.

THE FOUNDATIONS:

Build Me Up Buttercup; New Direction (Pye 17636). Good sound from the re-formed and re-vitalised group with a neat instrumental bit of scene-setting then a lead voice that adds a great deal of power to the proceedings. I'd say this is a very commercial song, even though it doesn't have much in terms of originality. Should make it comfortably. Flip: Slow, organ-backed and a bit countrified in think. But interesting. CHART PROBABILITY.

TAM WHITE:

Girl Watcher; Waiting Till The Night Comes Round Again (Decca F 12849). There's an American hit version of this but there is so much determination and style in Tam's reading of this rather unusual song that he could easily make the charts. A nice rhythmic approach, with a brassy backing, and a swing-along scene. Strings add a nice contrast. Could be wrong, but I think it'll happen. Flip: Piano-backed and a bit countrified in style. CHART POSSIBILITY.

Derek Boltwood and America Awake



THE FUGS

Crystal Liaison; When The Mode Of The Music Changes (Transatlantic BIG 115). Powerful orchestral opening and harmony bit that sounds like something to do with the Moodys. Sounds like a very good record, well-produced, etc., etc. But it's them damn Fugs again, so it must be some sort of a put-on—just listen to dem lyrics, man, they're really aware (he said, rapidly consulting his dictionary of hippy underground talk). I must get a new record player—the only lyrics I could make out were "Crystal liaison... tomato juice... dope dope dope". And the Fugs being what they are (what are they?) there must be more to the lyrics than that. Hey man, you're really putting me on. Flip: How very odd. No really, they're a jolly good group these Fugs. Doubt very much whether it'll get into the

charts—but I'm sure these Fug chappies aren't too worried about that, what?

CHART IMPOSSIBILITY.

MAMA CASS

California Earthquake; Talkin' To Your Toothbrush (Stateside Dunhill SS 8002). Luvverly chunky guitar work on this that confuses nicely with a piano. Rather ordinary song, that owes a lot to Mama Cass and a very arrangement good (I mean good arrangement). All about some underground blast in California, and has a very anthem-like quality about it. Sort of folksy thing with the Royal Philharmonic jamming away in the background. Flip: A Hawaiian talkin' to your toothbrush blues, that's slow and dreamy and easy and, man, it's a real groove. I love it. CHART PROBABILITY.

STEPPEWOLF

Magic Carpet Ride; Sookie Sookie (Stateside Dunhill SS 8003). Freak out fuzz intro not really necessary, but after that I like. Solid thumping driving R and B but more sophisticated than that might suggest. Steppenwolf have a solid reputation in the States, and listening to this (as well as their albums which are due out here soon, I believe) I'm not surprised. I'd like to see them happen here—they're uncomplicated and exciting like a modern Ready Steady Go. Flip: Straightfuzz No really, they're a jolly good group these Fugs. Doubt very much whether it'll get into the CHART, I HOPE.

INEZ AND CHARLIE FOX: Come On In; Baby Drop A Dime (Direction 58 3816). Slow and dramatic opening and beautifully done. What one would call a class record if one said that sort of thing. Might creep into the charts—will certainly set a lot of plays, though. Nice. ★ ★ ★ ★

DEREK: Cinnamon; This Is My Story (London HLP 10230). This cat should make it on name power alone. In fact, one of those records that could make it. Nice and simple and bouncy, and sounds like a combination of a lot of things from Donovan to Roy Orbison and singalong time at Record Mirror. ★ ★ ★ ★

PEGGY SCOTT & JO JO BENSON: Pickin' Wild Mountain Berries; Pure Love And Pleasure (Polydor 56750). Oh funky baby, funky. It's a nice duo-type sound that should go well in discotheques and things. A lot of bass and harmonies with the two singing against one another and then harmonising to nice effect. A fair old waxing. ★ ★ ★ ★

BLONDE ON BLONDE: All Day All Night; Country Life (Pye 7N 17637). Stars have been overdone a bit, and unless they're used well don't impress me. This record doesn't impress me too much. Not a bad reproduction, but a bit ordinary, and I'm sure they're capable of better. But to be fair, it's not the thing to listen to cold. It might have grow-on-you appeal (oh wash my mouth with soap and water). ★ ★ ★ and a half.

HARMONICA FATS: Tore Up; I Get So Tired (Action ACT 4507). Nothing to do with the charts, but I do like it. Old-fashioned rock me daddio in a blues bag with sax and a harmonica and things, and even an encore at the end. ★ ★ ★

DEE IRWIN: I Can't Stand The Pain; My Hope To Die Girl (Mint MLF 11013). Nice opening and in all a good production on an average song. But can't see it doing much here. ★ ★ ★

JOE SOUTH: Don't Throw Your Love To The Wind; Redneck (Capitol CL 15568). Oh nice. After the intro starts to set a bit ordinary, but Joe's voice holds it together with an O.K. big sound. ★ ★ ★

LOCOMOTIVE'S TWO HOUR CHRISTMAS SKA ORGY!

AN unusual record in our charts is "Rudy's In Love" by The Locomotive. Unusual because although it sounds like a coloured group playing, it is in fact performed by five white musicians from Birmingham.

You might wonder how the group came to play ska or rock-steady so convincingly. They certainly sound like the real thing. Organist and lead vocalist Norman Haines explained how it happened. "We started playing together about a year ago. Originally we were a soul-based group then we came across ska. I was working in a record shop and heard all the discs which I liked. So the group rehearsed a lot and the ska thing exploded for us at a party last Christmas. We played ska non-stop for two days—it was a Christmas orgy really. After that we played around Birmingham and were popular with the fans. Sometimes the fans didn't believe we were the Locomotive because they expected us to be coloured. They thought we were the road managers!"

Although the Locomotive are known for their rock-steady material, they told me that what they play now is more progressive pop. Norman said, "We started to play this way about a month before we recorded 'Rudy's In Love'. What happened was we found a Dylan number and arranged it our way. Then things began to snowball towards the progressive pop bit. When we play dates we still use ska numbers, mainly as a build up to the hit record. But we shall be playing more progressive material in the future."

Like so many of the newer groups the Locomotive are somewhat Jazz influenced. Bill Mudge the tenorist said, "I used to be a bit of a Jazz snob. At one time I didn't want to know about pop music. I worked for the Civil Service for a while but eventually I was handed my resignation. You know they can't sack you, but they did this to me because I broke the record for the number of days I had off. I've always been interested in Jazz and was influenced first by Paul Gonsalves. Now it is Archie Shepp. He gets past doing sequences and has so much emotion in his playing. On stage I get a sort of Shepp thing going but the rhythm maintains a constant beat so the audience can still dance if they want to."

Drummer Bob Lamb (known as "Big John Wayne") used to play with a Jazz quartet. He said, "I've been with pop groups now for five years. I



THE LOCOMOTIVE—steaming along.

like everything that is played well musically. I also like big bands such as Count Basie and Duke Ellington. As a drummer I appreciate Louis Bellson but I am not really influenced by him. In fact I can't think of any drummer who has influenced me—I've tried to develop my own thing."

Mike Taylor who is the trumpeter with the group started off playing traditional Jazz. "After that I played modern Jazz," he told me. "Then I decided to take lessons. They were very straight—I learnt to play correctly. Now I enjoy playing pop music. One of the reasons is that you have the musical and the poetical aspects in pop today. I like to play songs with good lyrics because you get the emotional feel more."

Mick Hicks plays bass guitar and supplies the backing vocals. He joined the group six months ago after being found in the 3s. 9d. tray at a roadside cafe—according to Norman! "I've tried to get my own thing together on bass and luckily it's seemed to have worked out." Mick said "Mick is more of a technician on bass—he seeks the yonder" interrupted Norman. "When he first joined us he had five strings on a four string guitar—now he has six! He's always experimenting."

Did Mick prefer the bass guitar to the string bass? "Yes, I can get more variation in tone and do more things with an electric bass," he answered. "I decided to play bass because I thought it was the easiest instrument to learn—but it wasn't." Asked why he became a musician Mick jokingly replied, "I always fancied myself as a pop star. I wanted to have a front-line job!"

Norman started off in music playing rhythm guitar then he went on to lead guitar for two years. He explained how he came to play organ. "The group owned the organ and when our organist left I took over. After learning the usual three chords, I went out on the gigs. Mind you, I've improved—I know four now! I find it hard to be influenced by any of the greats because they play so fast, so I wander on my own. If anything, I reckon I've been influenced by classical music. I wrote the number for our next record which has a double middle eight. Bill added a riff and I arranged it with what turned out to be Debussy type harmony. After I'd written it, I heard a record of Debussy and it was more or less the same. Debussy broadened everything out harmonically."

Pop fans who do not like to be defensed by groups can find solace in the Locomotive. Norman said, "We don't play loudly in comparison to other groups—we try for a good balance. Unlike some groups who play at the same volume all the time, we use dynamics. You have to use electronics to get the sounds you want—not because you want to blow loud."

"Rudy's In Love" has been released in 11 European countries and is out in the States on Bell Records, so it looks like the Locomotive will steam along for some time to come.

IAN MIDDLETON

CLASSIFIEDS

records for sale

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

SUPER SOUL LIST. Send 1s. P.O. for fantastic list of over 600 "Soul Singles", including deletions. The Golden Soul, Dept. A. 42 Standish St., Burnley.

A HUNDRED THOUSAND records (unplayed).—Send s.a.e. for lists. 12 Winkley Street, London, E.2.

AMERICAN RECORDS. 35s. each. a choice of thousands. POP, R & B. Soul West Coast, Folk and Blues. Send 2s. 6d. for lists to P. Jenney. 26 Ripon Drive, Blaby, Leicestershire.

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

★ NEW DOUBLE SET HENDRIX L.P! ★

BETTY EVERETT: "It's In His Kiss"—It's In His Kiss; Hands off; You're No Good; June Night; Hounddog; With You I Stand; It Hurts To Be In Love; Until You Were Gone; The Prince Of Players; I Need You So; Chained To Your Love; Down In The Country. — Joy 106.

FOR my money, Betty is one of the few truly individual girls in what has become a very crowded scene. She comes through strong on the bluesier material, but in a pure pop idiom also stands out from the crowd. An excellent production in every way.

★★★★★

MASON WILLIAMS: "Them Poems". — Joy 118. Via "Classical Gas".

MASON Williams has created a demand for his varied talents. This is a bit of a talkie piece, with banjo obvious in the backing... a series of short poem-songs, with plenty of humour in the twenty-two tracks. Country-styled almost all the way, and when he decides to let the humour bite a bit... well, it bites very deep indeed. His new admirers will like this.

★★★★★

THE JOHNNIE SPENCE BIG BAND: "Why Not". — Verve VLP 9222.

WON'T bother to say that big bands are coming back, though there is a bit of evidence that way. But here ace ideas man John swings magnificently with some of the best known stars in the country... all very familiar with the Spence ideas on arrangements. This goes tremendously well, with plenty room left for solo work even though the accent is on section work. A fine album.

★★★★★

THE COWSILLS: "Captain Sad And His Ship Of Fools". — MGM C 8095.

VERY much their own work, in terms of composition, with a sort of American-way-of-life approach. Group has not yet made it really big here, though they are regular hit-paraders in the States. This is an interesting album, but by no means with a KO punch. Gently moving, with a fantasy overtone, the family are in rather pensive mood. Not for all tastes, but worth a spin.

★★★★★

VICFLICK: "West of Windward". — RIM Stereo ZS 5.

SESSION guitarist who has emerged as one of the most interesting talents on his own. His "Sound" here is a varied and evocative bunch of musicians who tackle some well-varied material with a sure touch. The arrangements are basically up-tempo ravers, though at slower and more subdued moods the sense of style comes through just as strongly. Sample tracks: "Wide Angle", "One Way Ticket", "Deep Fried". Jazzy-pop, plus.

★★★★★

SHIRLEY BASSEY: "Golden Hits Of...". — Columbia Stereo SCX 6294.

DATING upwards from "The Party's Over" in 1959, this covers the hit-stones in Shirley's magnificent career. The songs titles trip off the tongue, with only a slight reminder—"I Who Have Nothing", "What Now My Love", "No Regrets", "Climb Every Mountain"—all dressed up with the maximum impact and sense of drama. And a who's-who list of different musical directors.

★★★★★

PEGGY LEE: "The Best Of...". — Capitol Stereo ST 1141.

PEGGY has been recording since 1941 and her first big hit followed a year later—"Why Don't You Do Right", with Benny Goodman. Since then her subtlety and caressing-jazz style have made her a standard among white sinners. "Till There Was You", "Yes Indeed", "Fever"—all here. And welcome, too.

★★★★★

FRANK SINATRA: "The Best Of...". — Capitol Stereo ST 1140.

HARD to really find what the best of the gov'nor was. From his Capitol days, "Young At Heart", "All The Way", "Nice n' Easy", "High Hopes" and so on, plus the absolute, actual, super classic "In The Wee Small Hours Of The Morning". But as for being the "best" of... well, you could find a few arguments over this topic.

★★★★★

NAT KING COLE: "The Best Of...". — Capitol Stereo ST 1139.

SESSIONS dating from 1957 and fifteen tracks in all. "When I Fall In Love", "Dear Lonely Hearts", "Rambling Rose", "Sweet Lorraine"... the late and great performer, who clicked so internationally in both the jazz and pop fields, on some of the best-loved performances of all time. His death left a void. Certainly the best of a beautifully relaxed entertainer.

★★★★★

MARVIN GAYE AND TAMMI TERRELL: "You're All I Need". — Ain't Nothing Like The Real Thing; Keep On Lovin' Me Honey; You're All I Need To Get By; Baby Doncha Worry; You Ain't Livin' Till You're Lovin'; Give In, You Just Can't Win; When Love Comes Knocking At My Heart; Come On And See Me; I Can't Help But Love You; That's How It Is; I'll Never Stop Loving You Baby; Memory Chest. — TAMLA MOWTOWN Stereo STML 11084.

THE artistry of this team is beyond doubt, by now. But the problem here seems to be that the material tends to sound so samey, with similar lyrical themes and pretty well the same tempos among the way. Tammi is a personal favourite but Marvin, with his experience and intuitive style, brings out the very best of her style. "Come And See Me" is an interesting track but really there is a uniform standard of performance, and arrangement through the whole set. Teamwork is really what I'm talking about.

★★★★★

DOROTHY SQUIRES: "Say It With Flowers". — President PTL 1023.

WITH arrangements and lack-lustre from Nicky Welsh, the magnificent Dot tackles a series of songs based on floral phrases. I've this thing about Dorothy... I just think she is the best balladeer this country has ever produced. Her voice, deep and resonant, is amazingly expressive. Her whole heart and soul goes into everything she does. Some of these titles are singularly style, but no matter. This is me, Peter Jones, giving it.

★★★★★

THE BOXTOPS: "Nonstop"—Choo Choo Train; I'm Movin' On; Sandman; She Shot A Hole In My Soul; People Gonna Talk; I Met Her In Church; Rock Me Baby; Rollin' In My Sleep; I Can Dig It; Yesterday Where's My Mind; If I Had Let You In (Bell SBLL 106).

THIS group have had chart success and this album gives them a chance to expand on their theme of versatility. Strings and horns are added to give volume power but the main selling point is obviously the distinctive vocal work of the five boys. "I Can Dig It" and "She Shot A Hole In My Soul" are excellent samples of the boys' sense of style and dynamics. They achieve a strong clean-cut sort of sound but that doesn't eliminate what is essentially a party atmosphere.

★★★★★

THE JOHNNY ARTHEY ORCHESTRA: "The Golden Songs Of Donovan". — RCA Victor Stereo SF 7975.

VIRTUALLY all the Donovan golden goodies—"Sunshine Superman", "Mellow Yellow", "Catch The Wind", "Jennifer Juniper", all beautifully dressed up by one of the most inventive and musically talents on the scene. Most melodic.

★★★★★

LENNY DEE: "Gentle On My Mind". — MCA Stereo MUPS 343.

AS ever, there are traces of humour in the organist's stylings, but there is also a rather over-contrived straining for effect. He is a virtuoso, right enough, and here takes a more relaxed than usual selection, such as "Time I Get To Phoenix", "Last Waltz", etc.

★★★★★

THE WIND IN THE WILLOWS: "Wind In The Willows". — Capitol Stereo ST 2956.

NEW American group, comprising two girls and five men, who get a fair vocal sound going but also contribute some unusual and effective instrumental sounds. Flute, bassoon, harpsichord, for example. Mainly here their own material—plus a reading from Kenneth Grahame's "Wind In The Willows."

★★★★★

JIM EDWARD BROWN: "Just Jim". — RCA Victor Mono RD 7952.

RECORDED in Nashville, Jim features songs like "Have I Told You Lately That I Love You", "There Goes My Everything", "You Can Have Her", and tries hard to inject them with something new. Usual strings sound, steel guitar, etc., behind and a very warm and sincere voice. Country addicts please note Jim's arrival.

★★★★★

JACK JONES: "If You Ever Leave Me". — RCA Victor Mono RD 7951.

"By The Time Of Phoenix" is included... surprise, surprise. Now arranged and conducted by Marty Paich, Jack continues to do no wrong, vocally... a fine sense of style and some moments of unusual liveliness as on "Don't You Quit Now." He has a sizeable following here and this will sell, but without setting the charts on fire. Standout: "Goin' Out Of My Head."

★★★★★

THE BEST OF COUNTRY MUSIC: Capitol Stereo SL 21137.

VERITABLY a who's who of the country scene... the names come up thick and fast. Ernie Ford, Bobbie Gentry, Ferlin Husky, Sonny James, Tex Ritter, Hank Thompson, Faron Young, Tex Williams... all compiled with some of their biggest hits by Dave Travis. Plus many others. Sixteen tracks, dating back to 1959, and a most useful addition and space-saver to a country library.

★★★★★

JOE BROWN: "Joe Brown". — MCA Stereo MUPS 347.

ONE of the few real characters to be thrown up, if that be the phrase, from the old days of rock 'n' roll... pulled out from backing chores into the spotlight by none other than Jack Good. What with his "Charlie Girl" stage success, Joe has really developed since then and this is a front-seat view of his cabaret talents. Songs like "Let The Heartaches Begin", "Step Inside Love", "If I Were A Carpenter", a mixed bag from a near-Formby approach to a plaintive ballad scene. Joe is quite a guy, quite an artiste.

★★★★★

SANFORD CLARK: "They Call Me Country". — Ember CW 131.

THIS one features the star's million-seller "The Fool", and a lot more besides, with steel guitar, typical backings... and a lot of up-tempo country pieces which set the feet a-tappin'. Okay, so he's one of the slightly less-known C and W stars, but his talents make him deserve much greater status. He gets inside lyrics, bends them to his own ends.

★★★★★

PATSY CLINE: "Walking After Midnight". — Ember CW 134.

PATSY CLINE, badly injured in a car crash so that folk feared for her life, then tragically killed in a plane crash some years after—one of the more inventive Country lasses. She walks a balance line between pure country and pure folk, and that makes her all the more acceptable.

★★★★★

P. P. ARNOLD: "Kafunta" (Immediate IMP 017 Stereo). Letter to Bill; God Only Knows; Eleanor Rigby; Yesterday; Angel of the Morning; It'll Never Happen Again; As Tears Go By; To Love Somebody; Dreamin'; Welcome Home.

THIS is a good cross section of P. P. Arnold material. It includes songs by Lennon & McCartney, Tim Hardin, Jagger & Richard, Bee Gees and Pat herself. In fact one of the nicest tracks on this colourfully packaged fold-out album was written by Pat. The backing, construction, and singing on "Dreamin'" are so soothing the song becomes almost therapeutic.

Other points for scrutiny are of course, "Angel of the Morning," her unique version of "Eleanor Rigby," and "To Love Somebody." Beautiful album, beautiful voice, beautiful young lady.

★★★★★

IAN STEWART and his piano provide "A Medley Of Musical Shows" (Decca Stereo SKL 4952), the melodies coming from such as "Sound Of Music," "Charlie Girl," "Cabaret"—37 songs altogether. "Music For Latin Lovers" is by BERT MELIA and his orchestra (Decca Stereo SKL 4948), another piano-leader and some high-spot solo work in sunshine arrangements. From the IVOR RAYMONDE orchestra and chorus: "Rock 'N' Roll Tangoes" (Decca Stereo SKL 4947), an intriguing blend of two dance styles—done well, as ever, by the indefatigable Ivor. For 13s. 11d.: "Ten Of The Best" from THE SPINNERS (Fontana SFXL 51), some recorded "live" and some from the studio—fine value.

THE PETERMEN are Vic Peterson and Mike Petrie and on the album named simply after them (RCA Mono RD 7949), traditional airs, some nostalgic, some light-hearted. "Jamaica Ska" (Atlantic Mono 587075) should sell very well on the blue-beat tidal wave—featured herein are such experts as Byron Lee, the Blues Busters and the Maytals—pretty exciting. ERWIN HALLETZ presents: "Soft Music For Sweet Dreams" (Polydor 249 106), otherwise "Mr. Casanova," some German biggies and some familiar pieces like "Everybody Loves Somebody." From the PETER THOMAS ORCHESTRA: "Dancing Ninotschka" (Polydor 249 188), Russian hey-hey-type music with a dolly-booted bird on the sleeve and excitement inside.

FRED NEIL'S album "Bleeker and MacDougal" (Elektra EKS 7293) features this urban-folk interpreter mostly on his own material, and mostly it is interesting and of social comment value—not a bad performer at all. Guitarist BADEN POWELL comes up with "Tristeza On Guitar" (Polydor 583 708), Brazilian and gently-swinging music, showing the technical skill of this giant among South American musicians. Of extra-special interest: "Negro Folklore From Texas State Prisons" (Polydor Special 236 511), recorded and annotated by Bruce Jackson and featuring work songs, blues, spirituals, preachings and toasts, the genuine stuff all the way.

MICHAEL GARRICK SEXTET: "Black Marigolds". — (Argo Stereo ZDA 88).

RECORDED early in 1966, this has Michael on piano, harpichord and celeste, along with a star-studded group including Don Rendell, Joe Harriott, Ian Carr, Tony Coe, Dave Geen, Trevor Tomkins, Colin Barnes. Interesting breakdown of the group into smaller components, including a poetry and jazz section. And a specially memorable tribute to Ben Webster with "Webster's Mood."

★★★★★

GILES, GILES AND FRIPP: "The Cheerful Insanity Of...". — Deram Stereo SML 1022.

THIS really is a splendid album. Beautifully arranged, with the Breakaways here and there among star musicians, and the main trio on some well above-average material. Performed with a stack of personality, too. One has to listen carefully for the lyrical nuances, but it's well-worth the effort... a sort of fairy-tale fantasy, with continuity and mood-switching.

★★★★★

MASSIEL: "Masstel". — Philips Stereo SBL 7857.

THIS is the girl who won the Eurovision Song Contest with "La La La," herein for good measure. She is a dolly-lady, on her first LP for Britain, and she includes both English and Spanish songs. There is personality here, sure. There is harsh attack and gentle defence, romantically speaking. But an acquired taste.

★★★★★

LOIS LANE: "Lois Lane". — Mercury Stereo 20125 SMCL.

THOUGH she probably won't thank me for reminding you, Lois was part of the Caravelles, who had hits some time back. Her first album and one which suggests she needs only a little nudge, or a hit single, to make the big-time. Johnny Arthey's accompaniment is first-rate and Lois is on top form on "His Face," "Shooby Dooin'" and "59th Bridge Street Song."

★★★★★

CILLA BLACK: "Best Of Cilla". — Parlophone PMC 7065.

CILLA has a more recent history than some of the other greats in this "best of" series—her first hit came along in 1963. That magnetic personality came through even then, and it's simply become that much more larger-than-life since. Remember "Love Of The Loved"? And "Anyone Who Had A Heart"? Well, they're all paraded here.

★★★★★



JIMI HENDRIX: Electric Ladyland; And The Gods Made Love; Have You Ever Been; Cross Town Traffic; Voodoo Chile; Little Miss Strange; Long Hot Summer Night; Come On; Gipsy Eyes; The Burning Of The Midnight Lamp; Still Raining, Still Dreaming; House Burning Down; A1 Along The Watch Tower; Voodoo Chile (Slight Return); Rainy Day, Dream Away; 1993... (A Mermaid I Should Turn To Be); Moon, Turn The Tides... Gently, Gently Away. (Track 613006/613009).

THIS is Jimi's first self-produced and practically self-written LP release. It's a double record set (available separately, as well) with what we may call an interesting cover. It includes two of Jimi's singles, the excellent "Burning Of The Midnight Lamp", and his newest "All Along The Watch Tower" which I think stands up as more of an LP track than a single.

The title track is disguised under the title "Have You Ever Been" and is concerned with "Electric Ladyland", Noel and Jimi use some falsetto to a watery wa-wa guitar and heavy bass. Good beary Hendrix is "Cross Town Traffic". Fast with deep twang and Mitch on some stylish drumming. Jimi does some things better than others and this rock blues style is one. There is a lot of punch in this. "Little Miss Strange" sounds like Noel and Mitch doing a Byrd-like combination harmony. Jimi jumps scales and does a little

fancy picking behind. Sounds a little like the Everlys in parts. Timing changes to a good waltz bit just before the ending, too bad it didn't last. Some tricky sliding, muffling and picking opens the fact beat of "Gipsy Eyes". Sounds a tad Trafficy, but a great job.

"Rainy Day, Dream Away" is a jazz influenced steady kind of blues backed by a saxophone. Jimi doing some fingerwork behind. Swiftly changes to a slower rhythm and a faster rhythm, and various other changes to render this a lengthy mixture. Interesting drumming as well. There is a lot of pounding suddenness and musical commotion in "House Burnin'". It can only be described as a jet age sound. "All Along The Watchtower" is a very good Hendrix LP track but won't I don't think stand up as a single. Much more depth in it than the other tracks, aside from "Midnight Lamp". A better sound than usual but doesn't stand up to Jimi's standards or Dylan's original. Numerous faults are detectable.

Good opening on "Voodoo Chile (Slight Return)" which comes into a heavily chorded typical blues run but with a little magic. This one also stands out. Jimi has obviously put a lot of work into this set. Double tracked himself and used every recording trick and more. It can support itself though and is by no means amateurish. Its nice to hear Noel and Mitch too.

★★★★★

WAYNE FONTANA

a big hit NEVER, AN EVERYDAY THING

TF 976



Sara Robinson, 15, 23 Springfield Road, Sebastopol, Pontypool, Mon. South Wales. Stars and Hobbies - The Monkees, The Love Affair. Records, books. I would like boy pen pal.



Valerie Timmins, 17, 222 Lowerhouse Lane, West Derby, Liverpool 11. Stars and Hobbies - Beatles, Amen Corner, Bee Gees, Grapefruit, Mary Hopkin, Lulu, Swimming, records, dancing, books.

READERS' CLUB



Carmel-Carvina, 24, 8 St. Matthew's Street, Qrendi, Malta, G.C. Stars and Hobbies-Mr. Acker Bilk, Frankie Laine, I play clarinet solo with St. Mary's Band Club, Qrendi.



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



Marilyn Cunliffe, 15, 14 Alton Close, Ashton-in-Makerfield, Near Wigan, Lancs. Stars and Hobbies-Small Faces, Amen Corner, Bee Gees, Grapefruit. Records, tape recording, collecting Small Faces' pictures, writing letters, sewing and lyric writing.



Shelagh Croskery, 13, 93 White Lund Road, off Westgate, Morecambe, Lancs. Stars and Hobbies - Mayall, Doors, Bob Dylan, Stones, Beatles, Airplane, Canned Heat, Arthur Brown, Velvet Opera, Hendrix, Cream, String Band, Fleetwood Mac, West Coast, R & B records, pen pals.



Billy Ward, 17, 176 Langholm St., Glasgow W4, Scotland. Stars and Hobbies-Hendrix, Cream, Beatles, Fleetwood Mac, John Mayall, Canned Heat. Playing guitar records, tape-recording.



John Wilton, 19, 2 Kent House Rd., Sydenham, S.E.26. Stars and Hobbies-Eddie Cochran, Steve Vincent, Buddy Holly, Elvis, Big Bopper, Jerry Lee Lewis, The Wild Angels, Bikes, rock'n'roll films and shows and being a "Hello Angel".



Wendy Haslam, 17, 24 Stratford Road, Ipswich, Suffolk. Stars and Hobbies-Dave Dee, Dozy, Beaky, Mick and Titch, Beach Boys, Tremeloes, Amen Corner, Cliff Records, cycling, photography.



Jean Thompson, 16, 12 Meadow Bank, Oughterside, Aspatria, Cumberland. Stars and Hobbies-Amen Corner, Them, Un' on Gap, Tony Blackburn. Pop music, dancing, writing, boys.



K. K. Bhanot, 18, 47 Photo Road, Charlton, London S.E.7. 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 Clooney, 22, 59 Cephas Avenue, Stepney Green, London, E.1. Stars and Hobbies-I dig Brenda Lee the most. She's the world's greatest livin' female singer. I also like Elvis and all rock'n'roll stars, writing, girls, etc.



PETER JONES



Harsh Reality's first record is "Tobacco Ash Sunday", out on Philips—a new blues group, discovered and signed by Fritz Fryer, once 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 Wingate; Clifford Jenkins; Stephen Miller.



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 Rolling Stones, as manager; Nems as agents; the Beatles' Apple as their publishing company; and a fan-club 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-swopping, 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.



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 Rosko, 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 "Cry Like A Baby", "98.6", "Time I Get To Phoenix" and "Turn On Your Light"—and a single will be selected from the list later.



Sonny 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 R and B 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 by EMI—on a song featured in "Hair", the controversial 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, "Gee Whiz". Since then she's been consistently in the American specialist charts.



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

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

TOM SPRINGFIELD



SUN SONGS

© SKL 4967 © LK 4967 Decca



12" Stereo or Mono LP
The Decca Record Company Limited
Decca House, Albert Embankment
London SE1

'READERS' CLUB' COUPON NO. 4 WILL BE PRINTED WHEN ALL NO. 3 COUPONS HAVE BEEN PUBLISHED. ANYONE WHO HAS PREVIOUSLY SENT IN A PHOTOGRAPH AND IT HAS NOT BEEN PUBLISHED IS ADVISED TO USE A NUMBERED COUPON.

RECORD MIRROR CHARTS PAGE



AIR MAILED FROM NEW YORK

- 1 THOSE WERE THE DAYS*
1 (9) Mary Hopkin (Apple)
- 2 HEY JUDE*
1 (9) Apple
- 3 LITTLE GREEN APPLES*
3 (9) O. C. Smith (Columbia)
- 4 LOVE CHILD
12 (3) Diana Ross and Supremes (Tamla Motown)
- 5 ELENORE*
6 (7) Turtles (White Whale)
- 6 MAGIC CARPET RIDE*
11 (4) Steppenwolf (Dunhill)
- 7 WHITE ROOM*
10 (5) Cream (A&O)
- 8 MIDNIGHT CONFESSIONS*
8 (10) The Grass Roots (Dunhill)
- 9 OVER YOU
5 (7) Union Gap (Columbia)
- 10 HOLD ME TIGHT*
12 (5) Johnny Nash (Jad)
- 11 FIRE*
4 (9) Arthur Brown (Atlantic)
- 12 I'VE GOTTA GET A MESSAGE TO YOU*
9 (12) Bee Gees (A&O)
- 13 GIRL WATCHER
7 (2) O'Kaysions (ABC)
- 14 HIGH HEEL SNEAKERS
19 (4) Jose Feliciano (RCA)
- 15 SWEET BLINDNESS
16 (5) Fifth Dimension (Soul City)
- 16 WHO'S MAKING LOVE*
42 (2) Johnny Taylor (Stax)
- 17 SHAPE OF THINGS TO COME
17 (6) Max Frost & The Troopers
- 18 BANG-SHANG-A-LANG*
29 (7) Archies (Calendar)
- 19 FOOL FOR YOU
21 (5) The Impressions (Curzon)
- 20 CHEWY CHEWY*
28 (2) Ohio Express (Buddah)
- 21 PIECE OF MY HEART*
14 (6) Big Brother and The Holding Co. (Columbia)
- 22 COURT OF LOVE
27 (3) Unifics (Capp)
- 23 SUSIE Q (Pt. 2)*
22 (2) Credence Clearwater Revival (Fantasy)
- 24 HEY WESTERN UNION MAN*
25 (5) Jerry Butler (Mercury)
- 25 TIME HAS COME TODAY
15 (9) Chambers Bros. (Columbia)
- 26 KEEP ON LOVIN' ME HONEY
29 (4) Marvin Gaye and Tammi Terrell (Tamla Motown)
- 27 HARPER VALLEY P.T.A.*
18 (12) Jeannie C. Riley (Plantation)
- 28 REVOLUTION*
24 (8) The Beatles (Apple)
- 29 MY SPECIAL ANGEL*
23 (8) Vogue (Reprise)
- 30 QUICK JOEY SMALL (RUN, JOEY, RUN)
38 (5) Kasenetz Katz Singing Orchestral Circus (Buddah)
- 31 LALENA
33 (5) Donovan (Epic)
- 32 I'M IN A DIFFERENT WORLD*
35 (5) Four Tops (Tamla Motown)
- 33 LITTLE ARROWS*
47 (2) Leapy Lee (Decca)
- 34 THE STRAIGHT LIFE*
46 (3) Bobby Goldsboro (UA)
- 35 BRING IT ON HOME TO ME*
44 (2) Eddie Floyd (Stax)
- 36 SAY IT LOUD—I'M BLACK AND I'M PROUD*
30 (8) James Brown (King)
- 37 ALL ALONG THE WATCHTOWER*
31 (6) Jimi Hendrix Experience (Reprise)
- 38 LES BICYCLETTES DE BELSIZ*
49 (2) Engelbert Humperdinck (Parrot)
- 39 PICKIN' WILD MOUNTAIN BERRIES*
50 (2) Peggy Scott & Jo Jo Benson (SSS)
- 40 WITCHITA LINEMAN
— (1) Glen Campbell (Capitol)
- 41 ABRAHAM, MARTIN AND JOHN
— (1) Dion (Laurie)
- 42 PROMISES, PROMISES
— (1) Dionne Warwick (Scepter)
- 43 DO SOMETHING TO ME
— (1) Tammy James and Shondells (Roulette)
- 44 I LOVE YOU MADLY
45 (2) Fantastic Four (Soul)
- 45 FROM THE TEACHER TO THE PREACHER
— (1) Gene Chandler, Barbara Acklin (Brunswick)
- 46 1432 FRANKLIN BIKE CIRCLE HERO
— (1) Bobby Russell (Eli)
- 47 CINDERELLA SUNSHINE
48 (2) Paul Revere & Raiders (Columbia)
- 48 ALWAYS TOGETHER
— (1) Delis (Cadet)
- 49 I LOVE HOW YOU LOVE ME
— (1) Bobby Vinton (Epic)
- 50 STORMY
— (1) Classics IV (Imperial)

*An asterisk denotes record released in Britain.

BUBBLING UNDER

Ride My See-Saw—Moody Blues (Deram)
Goody Goody Gum Drops—1910 Fruitgum Co. (Buddah)
For Once In My Life—Stevie Wonder (Tamla)
Soul Trippin'—Marvells (Mercury)
Shame Shame—Magie Lanterns (Atlantic)
Kentucky Woman—Deep Purple (Teligrammaton)
Star Spangled Banner—Jose Feliciano (RCA)
Funky Judge—Bull and the Matadors (Toddlin Town)
Shake—Shadows of Night (Team)
The Yard Went On Forever—Richard Harris (Dunhill)

TOP L.P.'s

NATIONAL CHART COMPILED BY THE RECORD RETAILER

- 1 HOLLIES GREATEST HITS
1 Hollies (Parlophone)
- 2 LIVE AT THE TALK OF THE TOWN
2 Seekers (Columbia)
- 3 BOOKENDS
3 Simon & Garfunkel (CBS)
- 4 SOUND OF MUSIC
6 Soundtrack (RCA)
- 5 GOOD, THE BAD & THE UGLY
7 Soundtrack
- 6 IDEA
4 Bee Gees (Polydor)
- 7 JUNGLE BOOK
15 Soundtrack (Walt Disney)
- 8 A MAN WITHOUT LOVE
18 Engelbert Humperdinck (Decca)
- 9 DELILAH
5 Tom Jones (Decca)
- 10 BEST OF THE BEACH BOYS VOL. 1
14 Beach Boys (Capitol)
- 11 TOM JONES LIVE AT THE TALK OF THE TOWN
11 Tom Jones (Decca)
- 12 JOHNNY CASH AT FULSOM PRISON
8 Johnny Cash (CBS)
- 13 TRAFFIC
9 Traffic (Island)
- 14 ARETHA NOW
17 Aretha Franklin (Comet)
- 15 COME THE DAY
27 Seekers (Columbia)
- 16 THE GRADUATE
28 Simon & Garfunkel (CBS)
- 17 WHEELS OF FIRE (Double LP)
29 Cream (Polydor)
- 18 PARSLEY, SAGE, ROSEMARY & THYME
21 Simon & Garfunkel (CBS)
- 19 THIS WAS
23 Jethro Tull (Island)
- 20 FELICIANO
28 Jose Feliciano (RCA)
- 21 GREATEST HITS
33 Four Tops (Tamla Motown)
- 22 GREATEST HITS
26 Supremes (Tamla Motown)

BOOGIE WITH CANNED HEAT

- 16 Canned Heat (Liberty)
- 24 FRANK SINATRA'S GREATEST HITS
13 Frank Sinatra (Reprise)
- 25 IN SEARCH OF THE LOST CHORD
12 Moody Blues (Deram)
- 26 THE IMMORTAL
19 Otis Redding (Stax)
- 27 MR. WONDERFUL
21 Fleetwood Mac (Blue Horizon)
- 28 SOUNDS OF SILENCE
22 Simon and Garfunkel (CBS)
- 29 WAITING FOR THE SUN
25 The Doors (Elektra)
- 30 FLEETWOOD MAC
35 Peter Green's Fleetwood Mac (Blue Horizon)
- 31 HISTORY OF OTIS REDDING
38 Otis Redding (Atlantic)
- 32 SMASH HITS
34 Jimi Hendrix Experience (Track)
- 33 BARE WIRES
29 John Mayall (Decca)
- 34 SONGS OF LEONARD COHEN
19 Leonard Cohen (Capitol)
- 35 GENTLE SHADES OF VAL DOONICAN
34 Val Doonican (Pye)
- 36 WHEELS OF FIRE
31 Cream (Polydor)
- 37 RAY CHARLES GREATEST HITS VOL. 2
24 Ray Charles (Stateside)
- 38 STEVIE WONDER'S GREATEST HITS
40 Stevie Wonder (Tamla Motown)
- 39 FRIENDS
29 Beach Boys (Capitol)
- 40 WEDNESDAY MORNING 3 A.M.
— Simon & Garfunkel (CBS)

UP AND COMING

- Music From Big Pink —The Band (Capitol)
Electric Ladybird —Jimi Hendrix Experience (Track)
Cheap Thrills —Big Brother & Holding Co. (CBS)
Direct Hits—Who (Track)
Established 1958 —Cliff Richard (Columbia)

5 YEARS AGO

- 1 YOU'LL NEVER WALK ALONE
1 Gerry & The Pacemakers (Columbia)
- 2 SHE LOVES YOU
2 The Beatles (Parlophone)
- 3 BLUE BAYOU/MEAN WOMAN BLUES
4 Roy Orbison (London)
- 4 SUGAR & SPICE
8 Searchers (Pye)
- 5 DO YOU LOVE ME
3 Brian Poole & Tremeloes (Decca)
- 6 BE MY BABY
11 Ronettes (London)
- 7 LET IT ROCK/MEMPHIS TENNESSEE
9 Chuck Berry (Pye)
- 8 I WHO HAVE NOTHING
7 Shirley Bassey (Columbia)
- 9 THEN HE KISSED ME
5 Crystals (London)
- 10 IF I HAD A HAMMER
4 Trixie Smith (Reprise)
- 11 THE FIRST TIME
10 Adam Faith (Parlophone)
- 12 FOOLS RUSH IN
16 Rick Nelson (Brunswick)
- 13 HELLO LITTLE GIRL
12 Fourmost (Parlophone)
- 14 BOSSA NOVA BABY
13 Elvis Presley (RCA)
- 15 MISS YOU
17 Jimmy Young (Columbia)
- 16 BLOWING IN THE WIND
— Peter, Paul and Mary (Warner Brothers)
- 17 EVERYBODY
15 Tommy Roe (HMV)
- 18 SHINDIG
18 Shadows (Columbia)
- 19 MEMPHIS TENNESSEE
— Dave Berry and the Cruisers (Decca)
- 20 STILL
20 Karl Denver (Decca)



- 1 WITH A LITTLE HELP FROM MY FRIENDS
2 (6) Joe Cocker (Regal Zonophone)
- 2 THOSE WERE THE DAYS
1 (9) Mary Hopkin (Apple)
- 3 THE GOOD, THE BAD, AND THE UGLY
3 (8) Hugo Montenegro (RCA)
- 4 ELOISE
16 (3) Barry Ryan (MGM)
- 5 THIS OLD HEART OF MINE
19 (3) Isley Bros. (Tamla Motown)
- 6 ONLY ONE WOMAN
5 (7) The Marbles (Polydor)
- 7 LIGHT MY FIRE
6 (8) Jose Feliciano (RCA)
- 8 LITTLE ARROWS
4 (12) Leapy Lee (MCA)
- 9 ALL ALONG THE WATCHTOWER
18 (3) Jimi Hendrix (Track)
- 10 HEY JUDE
7 (16) Beatles (Apple)
- 11 JEZAMINE
8 (13) The Casuals (Decca)
- 12 LES BICYCLETTES DE BELSIZ
9 (7) Engelbert Humperdinck (Decca)
- 13 MY LITTLE LADY
10 (8) Tremeloes (CBS)
- 14 LISTEN TO ME
12 (6) The Hollies (Parlophone)
- 15 A DAY WITHOUT LOVE
11 (9) Love Affair (CBS)
- 16 BREAKING DOWN THE WALLS OF HEARTACHE
20 (4) Bandwagon (Direction)
- 17 MEXICO
21 (3) Long John Baldry (Pye)
- 18 WRECK OF THE ANTOINETTE
14 (5) Dave Dee & Co. (Fontana)
- 19 LADY WILL POWER
15 (14) Union Gap (CBS)
- 20 CLASSICAL GAS
17 (11) Mason Williams (Warner Bros.)
- 21 YOU'RE ALL I NEED TO GET BY
23 (6) Marvin Gaye & Tammi Terrell (Tamla Motown)
- 22 RED BALLOON
13 (8) Dave Clark Five (Columbia)
- 23 ELEANORE
41 (2) Turtles (London)
- 24 HARPER VALLEY P.T.A.
27 (4) Jeannie C. Riley (Polydor)
- 25 RUDY'S IN LOVE
33 (4) Locomotives (Columbia)
- 26 MAGIC BUS
29 (3) Who (Track)
- 27 IF I KNEW THEN WHAT I KNOW NOW
34 (3) Val Doonican (Pye)
- 28 AIN'T GOT NO—I GOT LIFE/DO WHAT YOU GOTTA DO
35 (4) Nina Simone (RCA)
- 29 HOLD ME TIGHT
22 (14) Johnny Nash (Regal Zonophone)
- 30 SUNSHINE OF YOUR LOVE
38 (5) Cream (Polydor)
- 31 MAY I HAVE THE NEXT DREAM WITH YOU
47 (3) Malcolm Roberts (Major-Miner)
- 32 WAIT FOR ME MARIANNE
30 (3) Marmalade (CBS)
- 33 I WANT YOU TO BE MY BABY
29 (5) Billie Davis (Decca)
- 34 MARIANNE
24 (1) Cliff Richard (Columbia)
- 35 AN OLYMPIC RECORD
37 (3) The Barron Knights (Columbia)
- 36 ICE IN THE SUN
25 (12) Status Quo (Pye)
- 37 IT'S IN HIS KISS
30 (2) Betty Everett
- 38 MY WORLD
42 (6) Cupid's Inspiration (NEMS)
- 39 HELP YOURSELF
36 (17) Tom Jones (Decca)
- 40 HELLO, I LOVE YOU
26 (9) Doors (Elektra)
- 41 LILY THE PINK
— (5) Scaffold (Columbia)
- 42 SAY A LITTLE PRAYER
32 (14) Aretha Franklin (Atlantic)
- 43 M'LADY
40 (8) Sly and the Family Stone (Direction)
- 44 THE URBAN SPACEMAN
— (1) Bonzo Dog Doo Dah Band (Liberty)
- 45 I PRETEND
48 (20) Des O'Connor (Columbia)
- 46 THE WEIGHT
31 (8) The Band (Capitol)
- 47 YESTERDAY'S DREAM
43 (12) Four Tops (Tamla Motown)
- 48 RAIN AND TEARS
— (1) Aphrodites Child (Mercury)
- 49 I GOTTA GET A MESSAGE TO YOU
38 (14) Bee Gees (Polydor)
- 50 I'M A TIGER
— (1) Lulu (Columbia)

A blue dot denotes new entry.

BUBBLING UNDER

One Two Three O'Leary—Des O'Connor (Parlophone)
Softly, Softly—Equals (President)
I Am A Cathedral—Peter Sarstedt (UA)
Feelin' Alright?—Traffic (Island)
Road To Cairo—Julie Driscoll, Brian Auger Trinity (Marmalade)
I'm In A Different World—Four Tops (Tamla)
Private Number—Judy Clay, William Bell (Stax)
Race With The Devil—The Gunn (CBS)
Ride My See-Saw—Moody Blues (Deram)
Time Has Come—Chambers Bros. (CBS Direction)

BRITAIN'S TOP R & B SINGLES

- 1 THIS OLD HEART OF MINE
1 Isley Bros. (Tamla Motown TMG 555)
- 2 BREAKING DOWN THE WALLS OF HEARTACHE
3 Bandwagon (Direction)
- 3 WITH A LITTLE HELP FROM MY FRIENDS
5 Joe Cocker (Regal Zonophone RZ 3012)
- 4 DANCING MAN
4 Ernie K. Doe (Action Act 4507)
- 5 UP HARD
11 Willie Mitchell (Soul HL 10224)
- 6 SOUL LIMBO
2 Booker T. & the MG's
- 7 CHAMPAGNE & WINE
17 Otis Redding (Stax 584-220)
- 8 25 MILES
4 Edwin Starr (Tamla Motown TMG 672)
- 9 YOU'RE ALL I NEED TO GET BY
4 Marvin Gaye & Tammi Terrell (Tamla Motown TMG 668)
- 10 PRIVATE NUMBER
12 Judy Clay and William Bell (Stax 101)
- 11 WHY DID YOU LEAVE DARLING
12 Temptations (TM 6171)
- 12 ALL ALONG THE WATCHTOWER
2) Jimi Hendrix (Track 604025)
- 13 RED RED WINE
3 Jimmy James and the Vagabonds
- 14 BABY I NEED YOUR LOVE
19 Bobby Williams (Action ACT 4509)
- 15 I'M IN A DIFFERENT WORLD
— Four Tops (Tamla Motown 675)
- 16 I GOT LIFE
7 Nina Simone (RCA 1743)
- 17 HOLD ME TIGHT
14 Johnny Nash (Regal Zonophone RZ 3010)
- 18 I FOUND A TRUE LOVE
— Wilson Pickett (Atlantic 584221)
- 19 M'LADY
16 Sly & The Family Stone (Direction 582707)
- 20 I SAY A LITTLE PRAYER
10 Aretha Franklin (Atlantic 584296)

BRITAIN'S TOP R & B ALBUMS

- 1 THE IMMORTAL...
1 Otis Redding (Atlantic 588113)
- 2 THIS IS SOUL
4 Various Artists (Atlantic 643209)
- 3 QUEEN OF SOUL
2 Aretha Franklin (Hallmark SHM 591)
- 4 WISH IT WOULD RAIN
5 The Temptations (STML 11079)
- 5 ARETHA NOW
3 Aretha Franklin (Atlantic 588114)
- 6 ELECTRIC LADYLAND
— Jimi Hendrix (Track)
- 7 GREATEST HITS
6 Stevie Wonder (Tamla Motown STML 11075)
- 8 DANCE TO THE MUSIC
10 Sly & The Family Stone (Direction 4-63412)
- 9 SOUL SERENADE
9 Willie Mitchell
- 10 BOOGIE WITH CANNED HEAT
7 Canned Heat (Liberty LBS 82102)

CLASSIFIED

Continued from page 2

RRROCK BOOK/Disc Auction/Trade from ONLY 1955!! S.a.e. 37 Chamberlain Way, Pinner, Middlesex.

"REWARD" RECORD AUCTION (incl. set prices), R'n'R/R & B/POP/GOSPEL 45s, EPs, LPs, (some 78s). PRESLEY, SHELLS, CANNON, CHARLES plus hundreds more. Deleted and unissued U.S. oldies. SPECIALITY label etc. Many "hard rock" instruments. Special AUTHENTIC U.S. C & W section. MINT condition. Send large S.A.E. for lists to: John & Phil. 40 Charterhouse Avenue, Wembley, Middx.

penfriends

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

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

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

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

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

JEANS INTRODUCTIONS, 18 Queen Street, Exeter. 17 to 70. Worldwide successful romances.

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

TEENS / TWENTIES. Penfriends. Home/abroad. M.F.C. 9 The Harbour Farnhill, Keshley, Yorkshire.

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

songwriting

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

PROFESSIONAL MANUSCRIPTS from tape. Photostats. Demonstration Records by Recording Stars.—Morgan Jones, 27 Denmark Street, London, W.C.2. 01-936 1186.

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

AMATEUR SONGWRITERS. Send your songs or lyrics to: 37A Belmont Road, Uxbridge, Middx.

GROOVY AMERICAN. Canadian and Japanese female pop lovers seek fab British guys and gals for pen friends. For free details. S.a.e. to: Pen Friend League, Dept. RM, 191 Corporation Street, Birmingham 4.

fan clubs

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

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

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

LOVE AFFAIR FAN CLUB, S.a.e. to Sue, c/o Harold Davison Ltd., 235 Regent Street, London, W.1.

DAVE CLARK FIVE. S.a.e. Maureen, c/o Harold Davison Ltd., 235/241 Regent St., London, W.1.

"BRITISH COUNTRY MUSIC ASSOCIATION"—2/6d. subscription or s.a.e. for details from 38 Guycroft, OTLEY, Yorks.

JOIN FAMILY Fan Club, S.a.e. and 5/- for year's membership. Lee Whiting, 38 Queens Walk, South Ruislip, Middx.

YOU WANT SOUL? You've got Action: the records for R&B fans. Join the Appreciation Society, and keep ahead with Action. S.A.E. Sue, 13 Grantock Road, London, E.17.

for sale

ENGELBERT HUMPERDINCK medallions with chain, gilt finish. 7s. each. Jones, 1 Vicarage Close, Kingswood, Surrey.

records wanted

WE BUY LP's 45's. Write or call. 178 North End Road, Kensington, London, W.14.

UNWANTED LPs bought, or exchanged for new LPs. S.a.e. 2 Surveyors Place, Portmadoc, Caerns.

SHORT OF CASH? SELL THOSE OLD UNWANTED SINGLES, EPs AND LPs TO THE COLLECTORS' SERVICE. MONTROSE SUPPLIES. TOP PRICES PAID ESPECIALLY R'n'B ETC. SEND DISCS FOR CASH BY RETURN OR LIST FOR ESTIMATE (TAKES A FEW DAYS!) 5 WINDRIDGE CLOSE, ST. ALBANS, HERTS.

WANTED. Annette's LP "Annette sings Anka". Will pay £2 for it—Winston Lockwood, 32 New Town, Thetford, Norfolk.

personal

JANE SCOTT for genuine friends, introductions opposite sex with sincerity and thoughtfulness. Details free, 5d. stamp to Jane Scott, 50/RM Maddox Street, London, W.1.

POP, BLUES, fans. Make exciting friends of the opposite sex. Details—Student Enterprises (R2), 46 Cardinals Walk, Leicester.

groups available

CASH BOX versatile group. Cabaret Dances, Clubs, Parties. 404 Kenton Road, Harrow. 01-427 2884.

SWINGING BAND SHOW. Open for engagements. Ring 790-5552.

groups wanted

GIRL SINGERS AND GROUPS required. Send photo and details. Box 0050, "Record Mirror", 116 Shaftesbury Ave., W.1.

announcements

MOBILE (SOUL) DISCOTHEQUE. Competitive rates. London area. Tel. 486-4455 Ex. 262 Allen.

discotheques

"TRIBE".



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 BBC 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 Lulu, Julie, Sandie, Dusty, Cilla and Madeline—to 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? Fantastic! 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..."

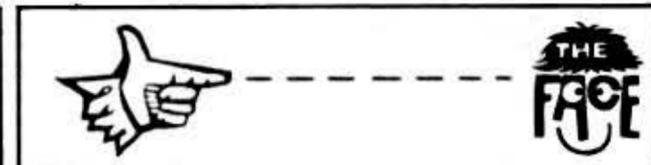
"I can't sing. I started out as an accompanist and now I accompany myself. It's the guitar I'm interested in... Sometimes it seems to me that people don't want to hear you if you can play a little decent. They prefer music that's not so good."

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

"I've learned a lot from The Beatles, especially from their baroque things. George Harrison is a real guitarist, 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 artistes 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 Slade 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 E. King (d) the Olympics... BBC1 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 Belsize"... Country Joe and the Fish arrive on November 12 at the same time as Gene Pitney... when last heard of the Pretty Things were playing snowballs next to their bogged down van in Sweden... Aynsley Dunbar's album, "Dr. Dunbar's Prescription", is to be released on November 15... what did RM's Valerie get from Guy Mitchell?... the fantastic Freddy Mack Show is at London's Hatchett'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 Tiny Tim... Q42: 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 Some-time the most under-rated group in the country... current regional breakout include "Quick Joey Small" by Kasenetz Katz (Birmingham), Simon Durprey'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

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 being hard helps though, it helps to keep things as an emotional bulk that you can let flow out of you when you sing. It helps, but you don't really have to be born 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 Hightimers, 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 hoping, however, to concentrate on London as well. One London appearance already set for them is the Klooka Kleek, West Hampstead on November 7th.

VALERIE MABBS

TWO GREAT SONGS!!
WHEN YOU ARE GONE

Recorded by
JIM REEVES
on R.C.A. 1750

RIDE MY SEE-SAW

Recorded by
THE MOODY BLUES
on Deram D.M. 213

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