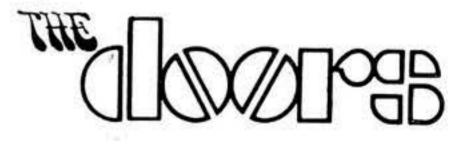


# JELLO, JLOVE YOU





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

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

# THE MORRISON - JAGGER CONFLICT AN RM READER LASHES OUT AGAINST THE DOORS...

### DREADFUL CHOICE

For some time now the British record buying public have been treated like second-class citizens by the record companies. I am refering to those British groups and artistes who tour the U.S. successfully and then have records released in America considerably before they are available here.

Some examples of this are cream ("Wheels of Fire"), Donovan ("Epistle to Dippy" and others), Ten Years After ("Undead"), Eric Burdon ("Monterey") and the Who ("Magic Buss" and "Lightning"). By all means issue them simultaneously, but to have to wait months before they are released here is too much. — J. Thompson, 41 Tithe Walk, Mill Hill, N.W.7.

### WELL DONE

I'M sure that many RM readers will join with me, in saying 'Well done' to the Dave Clark Five, for their TV film "Hold On -It's the Dave Clark Five".

This was how a pop group should 'act' in a film, and Dave Clark set an example that other groups should follow. They came over as genuinely talented artistes and musicians, and showed a natural flair for comedy, without an excessive use of speeded up film effects etc.

The Beatles came over as freaky, way-out twits in the 'Mystery Tour' — whatever it was about — and in their TV programme with Frankie Howard, the should be produced. Well done. Dave and the Five. — Brian Woods. The Flat, 254 High Street. Dovencowe, Essex.

### TRUE BLUES

S<sup>0</sup> John Mayall has got another "plastic Blues" fans will rush out and buy it, hold it aloft and proclaim its virtues to the world. Before you waste your money on cheap imitation rubbish in the form of a twelve bar sequence, I suggest you should at least listen to some real blues by people who CAN play guitars. I refer you to LP's by Son House, Skip James, Bukka White, Mississippi John Hurt, Blind Lemon, etc. Beside such rural giants Mayall is a no better bluesman than Engelbert Humperdinck. If you must have white imitation blues at least let's have it by someone who can play and understand the blues, e.g. Stephan Grossman,

I will gladly assist anyone interested in blues to establish sources of information, for I know when first became interested I deт. voured all information and I only wish now that someone had enlightened me about blues artistes then. It would have saved money on LP's which have to be disregarded later. For the sake of the blues let us tear the name of the blues from this twelve bar pop and keep the real thing free from commercialised contamination, If all you musically subnorchildren must keep Mayall mal and his associates please do not call his music blues. - Derek Greenacre, "Deragreen", West-Road, Stakeford, ekburn pington, Northumberland. VAL. Back to the point of categories! The fact that John Mayall's music is classed by many as "Blues" surely does not detract from the forms of blues which you wish to recognise and enjoy. Again, for blues musicians to earn a good living they must turn at times to a commercialised form music and it seems apparent of that they will then favour a commercialised form of BLUES. Often. musicians who achieve commercial success attract fans who will listen to their whole music scene, and fact in this way I feel that in people can begin to understand and enjoy "deeper" forms of music.

I WOULD like to know exactly what we are supposed to be knocked out by in the Doors act. Is it their highly unoriginal music? Their paltry lyrics? Or the sexy gyrations of Mick Morrison or is it Jim Jagger?

I have seen the Doors stage act, heard their L.P., seen them on Top of the Pops and read numerous articles about them and still the reason for their popularity evades me. Perhaps it is because the United States has no equivalent to the Stones and Jim Morrison is cashing in on this image. They certainly haven't got the ability or the soul of the Stones, nor the character to bring it off if they did have.

I am much concerned about the musical taste of the British public. I guess the only cure for these excruciating American pests is to bring back the Stones and their excellent stage act. — Ruth Donnelly, Vale Road, London E.4.



John Stevens, 17 Rectory Square, London, E.1.—If any readers have any Gene Pitney records they would like to sell, could they please write to me stating title/s and price. They must be in good condition. I will answer every letter.

lan Green, 42 Filbert Street, Leicester.—Can any RM reader help by sending me news cuttings and photos of Anita Harris.

Mr. J. R. Giunchi, 93 Queensgate, S.W.7.-I have many souvenirs for rock'n'roll enthusiasts, which have collected over the years. would like to swop these with records that are popular now and will exchange any item for the best offer, Among artistes, included on etc., are posters. programmes, Vincent, Johnny Burnette, Gene Bryan Hyland, Brenda Lee, Johnny Kidd, Del Shannon and many more. Also in an autograph book such signatures as Georgie Fame, Billie Fury, John Barry 7, Wee Willie Harris, Marty Wilde, etc., etc.

David Libby, 12 Polden Road, West Hill, Portishead, Nr. Bristol, —Has any reader got any LPs by Bert Jansch (except his 1st), or John Renbourn they would be willing to swop for Yardbirds' 2nd LP., and Fresh Cream?

Susan Farrar, 4 Langley Mount. Intake Estate, Leeds 13.—I have Temptations' "Live" LP to swop or sell. It is in good condition only bought Christmas. I would like to swop for "Homeward Bound" — Simon and Garfunkel. "Monday. Monday" — Mamas and Papas, "Knock on Wood".—Wilson Pickett, "I Can Fly".—the Herd. "Adios Amore".—Casuals and "I Get So Excited".—Equals. I am also interested in Drifters.—Chartbuster Volumes.—Otis & Carla.

Keith & Brian, 88 Clifton Road, Benwell, Newcastle-upon-Tyne 4--If anyone is interested in selling "The Love I Thought I'd Found" or "Smashed, Blocked" by John's



Bee Gees came across as amateurish schoolkids, as usual!

But, "Hold On - It's the Dave Clark Five" must be the perfect example of how this type of film



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### THANKYOU R.M.

I would like to thank you very much for your wonderful Readers' Club column which appears each week in the Record Mirror, Nearly two years ago I found the picture of a Finnish girl in this column and I have been writing to her ever since. Last summer she spent a holiday in Wales with me and I have just returned from a month's holiday in Finland. While I was there we became engaged to each other and we are now looking forward to next summer when we plan to become married, Many thanks again for publishing the picture of Miss Sini-Marjut Saraluoma and also for your excellent record paper!

Anthony Tipper, 53 Lon-y-Deri, Cardiff.---

Karen Harrison, 20 Cowley Road, Romford, Essex. — I have for sale: "You Don't Know Me", "Guitar Man", "Your Time Hasn't Come Yet Baby", all Elvis, 4/- each, Beatles LP "Hard Day's Night", for fl. Would any Elvis fans living in Romford, also get in touch with me.

John Shields, 17 Kendoom Avenue, Drumchapel, Glasgow W.5 — I have "Respect" by Aretha Franklin and "Sweet Soul Music" by Arthur Conley, which I would like to swop for either "The Tracks of My Tears" by the Miracles or "Determination/Just a Little Misunderstanding" by the Contours, Both are in good condition.

Terry Malley Jnr., 22 Granleigh Road, Leystonstone E.11.—An Elvis Party will be taking place on Friday. October 4th, 1968 at the Polio Centre. Granleigh Road, Leytonstone, London E.11. As usual there will be Elvis music throughout the evening. dancing, raffles, competitions, etc., and perhaps a couple of film surprises. Tickets are available now at 3/6d each from me at the above address. Please send a blank postal order.

Karen Harrison, 20 Cowley Road. Romford, Essex.—I have for sale: "You Don't Know Me", "Guitar Man", "Your Time Hasn't Come Yet Baby", all Elvis, 4/. each Beatles L.P. "Hard Day's Night" for £1. Would any Elvis fans living in Romford. also get in touch with me.

Susan Hogg, 129 Hindle House, Arcola Street, Hackney, London E.S.—I would like to notify any readers concerned that there is no longer a Byrds British Chapter at the above address. Also any money I received for kits has been sent off to the International Fan Club. If anyone does not receive their kit, I am afraid I cannot accept the responsibility. Children, also any records by Marc Bolan, could they please write to the above address.

JIM MORRISON-sexy gyrations.



"THE BEAT GOES ON" was a big hit for Sonny & Cher and on the way to becoming a Golden Oldie. Then Petula Clark came to America to do a TV special for an automobile manufacturer. Being America, the company wanted Pet to get really involved in the product so they had her reclining all over their latest model . . . "The Beat Goes On".

The auto people picked the Sonny & Cher hit as a promotion song. Result: around \$50,000 in Sonny & Cher's pocket on the publishing deal plus performance fees and the fact that the song is played endlessly on radio, TV, with Pet Clark singing it.

Actually, commercial firms are picking upon out and out pop material to use as product identification. "Up, Up A.id Away", "Jackson", "Do You Know The Way To San Jose", have all been heard as part of the background extolling everything from Airlines to Aspirin. Use of these standards has increased 50% over the last year.

Ray Charles and Aretha Franklin have just recorded some radio commercials for Coca-Cola who have a long history of using top pop names ....

Buddy Rich and his band, one of the surviving big bands is moving towards a pop audience. He shares the bill soon with Vanilla Fudge at New York's Madison Square Gardens and then comes to that haven of hard rock the Fillmore East.

Edwin Starr is currently preparing for his NINTH-visit to Britain—yet in the two years he has been with the Motown organization, he has had only TWO singles released. Edwin considers the British fans very loyal but is worried about being over exposed. "I've played the same circuit so many times," he says,

Jerry Wexler of Atlantic Records has just

Watch out; country music is supposed to be the new thing with Dylan, the Byrds, Joan Baez, getting on the hayride. And now ... a new Gene Autry comes from CBS called "Back In The Saddle Again"... The Christian Anti-Communist League have declared "Beat Music" to have Communist meanings. The Russians, of course, think it's Western decadence.

Memo to the central office of Information; your counterpart, the United States Information Service brought senior foreign office officials who have been serving abroad for the last three years, into New York. Object was to make them familiar with the current scene, museums, etc. Also included was a seminar at the Fillmore East, where they saw groups do their collective thing. Light shows and such like. All good ammunition to spread the light on the far corners of the world where the stars and stripes are never lowered.

Composer Les Reed was in New York last week looking after his writing and record label interests. He told me that "Delilah", the Tom Jones hit he wrote with Barry Mason, had just notched up its 367th cover version. Also working in New York was John Barry, who used to lead the John Barry Seven—Les Reed was the pianist with the goup. A lot of talent and loot came out of that outfit!



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# JOHN LENNON AN EXPERT AT DOING NOTHING

HE Beatles, as everyone knows, are the four working - class Liverpool lads who in four years became millionaires and the best known people in the world. As a fairy-tale or a rags-torishes story, it has few equals, in fact or fiction.

So starts the blurb on the Authorised Biography" of the Beatles\*. Written by Hunter Davies, this book reveals virtually ALL about the boys in their build-up from nothingness, from German-popular ised rockers, to the biggest dominant force in British pop.

The quotes from the boys as they are now are very good indeed.

"John's record for not speaking, but just doing nothing and not communicating to anyone, is three days. He was doing it long before meditation came along. "I'm an expert at it. I can get up and start doing nothing straight away. I just sit on the step and look into space and think until it's time to go to bed."

And: "I find it hard to pass the time of day with people. There's no point in that sort of talk. Now and again, I do it, as a game, to see if I can. How are you? What's the time? How are we getting on? These sort of pointless things.

"The main thing is, there's nothing to talk about any more. I think communication all the time like mad, but putting it into words is a waste of time.

"We talk in code to each other as Beatles. We always did that, when we had so many strangers round us on tours. We never really communicated with other people. Now that we don't meet strangers at all, there is no need for any communication. We understand each other. It doesn't matter about the rest."

About Paul and "Magical Mystery Tour."

disappointment to him at first, when the British reviews were so bad. "We knew from the beginning that we were just practising. We knew we weren't taking time or doing things properly, but when you've spent a long time on something, even when it's not good enough, you begin to feel perhaps it is better than you know it is.

"I'm glad now it was badly received. It would have been bad to have got away with all that It's not a challenge to do something properly."

And Paul on food: "It's like in posh places, you get to like avocado and spinach and other way out foods, so you have them every time. You learn about wine and that's the scene for a while. When you've done all that, then you can go back. You realise that the waiter's just there to ask you what you want. So if you feel like cornflakes for lunch, you ask for them, without feeling like a Northern comedian."

Or let's bring in George. Even from the first, before Maharishi came along, as George was discovering Buddhism and Yoga for himself, the others were as fascinated to hear what he'd found out as he was.

"Look at this book. An Indian gave us each a copy when we were in the Bahamas. It's signed and dated February 25, 1965. My birthday. I've only recently opened it, since I became interested in India. It's fantastic. That Indian really was something. I now know it was part of a pattern. It was all planned that I should read it now. It all follows a path, just like our path....

follows a path, just like our path ... "John, Paul, and George converged, then a little later Ringo. We were part of that action that led to the next reaction. We're all just little cogs in an action which everyone is part of. The only thing that is important in life is Karma, that means roughly actions. Every action has a reaction which is equal and opposite. Everything that's done has a reaction, like dropping this cushion down, see, there's a dent in it.

"We've all been here before. The friends you had in the previous life are likely to be the ones you have in this life. You hate all the people you hated last time. You go on being reincarnated, till you reach the absolute truth. But heaven and hell are just a state of mind. Whatever it is, you create it."

And he adds: "We were made John,



did last time, it was all there for us, on a plate. We're reaping what we sowed last time, whatever it was."

Finally Ringo. "I don't mind if people attack us. We're so popular it doesn't matter now, but the critics can kill some records when a lot of people might enjoy them. When you're coming up, everyone is all for you. When you've made it, they want to knock you if they can. If only 30 people turn up at the airport to see you, people, say, that wasn't much of a crowd, you must be finished. They expect things to be the same as when you were touring. They think, ah the Beatles, there must be a million people around them."

About charity: "I don't fancy it really. Most of the people running charities are not nice people. What good did the Aberfan Fund do, except for all the lawyers? They gave each person £5,000 for losing a child. Ridiculous. Five million quid doesn't equal losing a child. I think a lot of people

# NEW BEATLES BIOG. By Hunter Davies

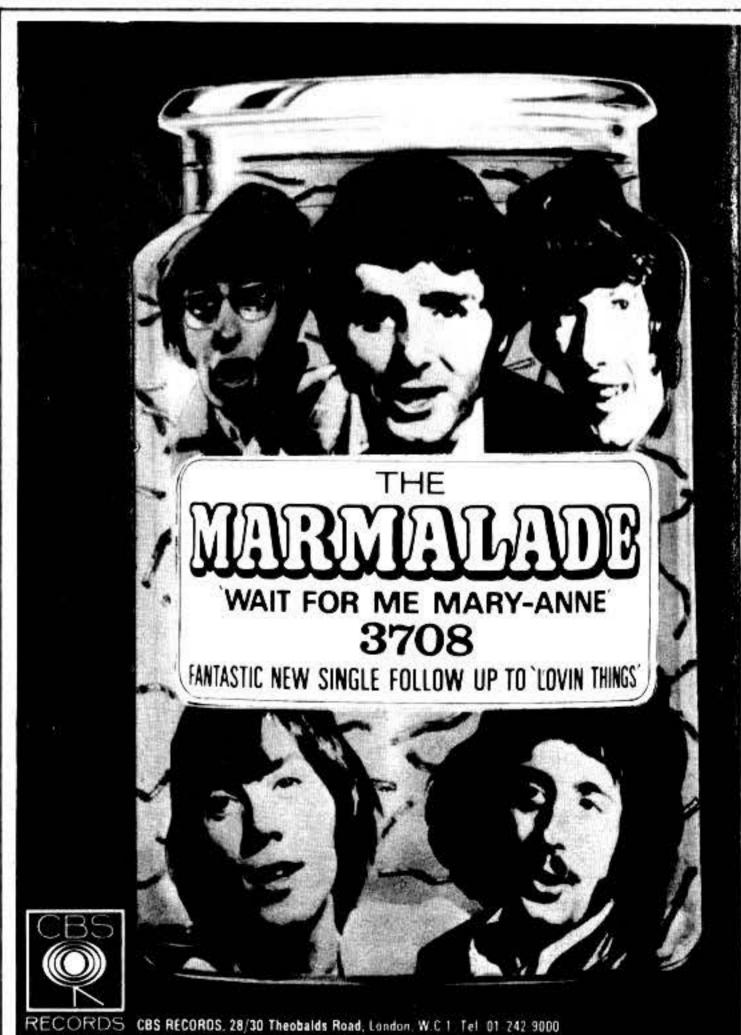
are making money out of charities. The Government's taking 90 per cent of all our money anyway—we're left with 1s, 9d. in the £. The Government spends it on helping people, doesn't it. That's like helping charities. Not that the Governments are any good ... they're all the same, Labour or Tory."

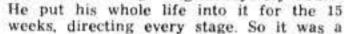
A fascinating book about four young men who took British pop music by the scruff of the neck and shook it until it became somethin' else. The scruff of the Rest of the World came neck. Nobody can argue about their achievements.

But this ever-interesting volume, which includes a full discography and "how the Beatles' money goes and comes", brings out the very best of factual evidence about their rise to fame.

Don't hang about. Nip out and buy it!

"The Beatles — The Authorised Biography", by Hunter Davies, published by Heinemann, as from now, Price 30/.





Paul, George and Ringo because of what we



**RECORD MIRROR**, Week ending September 21, 1968

**A NEW DIMENSION IN SOUND:** 

# THE FIFTH! BILL BUTLER OF GULLIVER'S PEOPLE TALKS ABOUT HIS FAVOURITE GROUP.

N a hot California day early in 1967 the Fifth Dimension walked into the home of Sound Recorders in Hollywood, nerve-centre of the Soul City label. The Fifth Dimension were a group with a record called "Go Where You Wanna Go" fast climbing the American hit parade.

There was only one other person waiting in the studio's reception area when they walked in, but they hardly noticed him-a tramp-like figure sitting huddled in a corner. The Fifth Dimension were there, under the direction of Soul City's master-mind Johnny Rivers, to meet an unknown composer/ arranger/genius.

Johnny Rivers arrived a short while later and introduced the group to the tramp they'd been ignoring. His name was Jim Webb. Between them they were about to create an album of sounds and songs destined to become a milestone in pop recording history. Songs such as "Rosecrans Boulevard". "Pattern People", and "Up Up And Away"-songs that were eventually to become pop standards.

Under Johnny's guidance the two girls and three guys, all worthy of solo fame, had joined their modern-jazz harmonies and their soul-feel to the lyrics of Jim Webb. A composer who has since been hailed as "pop music's prodigal son" and "the Cole Porter of the Sixties"

The first album, "Up Up and Away" topped every poll going in 1967. Now composers line up to have their material transferred into the fifth dimension. The group's magical harmony patterns, rhythms and lyrical feel take you away on a high flying balloon trip. But unlike many of today's group's, they never leave you bewildered.

When I talked to Ron Townsend the other day, shortly after the group had flown in for their eight day visit to this country, my feelings about the Fifth Dimension's success were confirmed. Ron (resembling a hip Burl Ives with his beard and way-out country style clothes) agreed that their success involved a lot of people. "The Fifth Dimension is a team, sure, but there's a team behind the team" he said. "Our





BILLY BUTLER

FIFTH DIMENSION

success really started with the coming together of a number of different people-like Jim Webb. We all helped one another to go on to better things. For example the success of "Up Up And Away" depended as much on the song as ourselves-and the incredible thing is that Jim wrote that song at the age of twenty. Also important is the fact that we're all very close to one another. It's not just a business arrangement between Johnny Rivers, Jim Webb and ourselves-we all get on well together and work well together.'

The backbone of the recording industry must surely be its engineers, writers, arrangers and musicians-people that too many groups and vocalists consider to be just tools to work with. In talking to me about their success, Lamont McLemore, another of the Fifth Dimension, never failed to mention their close relationship with these people who to them are certainly not behind the scenes. This is clearly evident when you see the list of credits on their latest LP, "Stoned Soul Picnic".

Progressive pop has become an overworked word these days, but I consider the Fifth Dimension are shouting what everybody else is trying to whisper. If you don't know what I mean then listen to the voices of Florence and Marilyn weaving their beautiful patterns against the soulful singing of Ron, Billy and Lamont on numbers like "Magic Garden", "Orange Air" and "Sweet Blindness" (a Laura Nyro composition on their new album).

A host of single hits in the States, some of the most covered LP tracks recorded, and now an invitation from Frank Sinatra to open a new cabaret season with him in Las Vegas, are just some of the tributes paid to the Fifth Dimension already. Britain's tribute is inevitable.

BILLY BUTLER





## PINKOS RETURN FROM UNITED STATES

Pinko ROGER WATERS

THE Pink Floyd were just back from riot-torn America, a proud nation they'd been touring for seven weeks. Asked for their impressions, Roger Waters said: "We saw mainly the insides of hotels". Dave Gilmour was equally evasive: "It's quite a big country." Rick Wright said nothing and Nick Mason was on holiday.

Strained silence. A few flip remarks until Roger began to comment more-or-less as follows: "We saw two different worlds. On our levelthe people who came to hear us-everything was fine. But outside-the apitalist society-was-er-tatty. It works all right so long as you don't ook too closely. But they are scared, really scared, of the new young Americans and that's why they are reacting very violently. And it doesn't work. Police clubbings and the beatings and shootings that are going onthey won't have the desired effect simply because there are so many young people. They aren't just weekend ravers. Many of them have dropped out ompletely.

The three Pinkos were in agreement that Britain is an entirely different social and musical scene. "The situation is much less immediate here because hippies are not being beaten," said Roger. "It's all a bit of a augh, something to discuss over a Scotch and dry ginger. There isn't therefore, the same emotional involvement, I don't feel any more menaced by a British policeman than by a milkman. The police here, on the whole are public servants trying to do a job. About the musical difference-well, Rick should answer that He's our musician.

Rick: "In America the audience comes to listen. In England they come to pick up scrubbers, though I should make an exception of a few places such as Middle Earth.

Roger: "We don't play any longer at places where people go to booze and pick each other up.

Oh, you're doing well enough to be able to pick and choose then? Roger We're not making our fortunes but we're doing all right. We can survive by playing the kind of music, and recording the kind of LPs, that we like -and there are enough customers to make it worthwhile." Dave: "We're beginning to find that we're booked on concerts-particularly on the Continent-where we get top billing over famous groups that we looked up to as the Big Stars when we were starting. It's not easy to adjust to this. we keep thinking there must be some embarrassing mistake.

Talking of America, Rick pointed out: "They don't go to dances to fight. You never see yobboes in a dance hall-they go to street corners. Roger: "If our American listeners don't like our music they go away, hey don't stand around booing.

Rick: "Yes, but they're prepared to listen to a whole set in case there's SOMETHING they can enjoy.

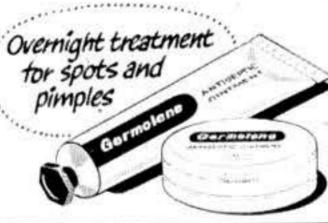
Roger: "They wouldn't dream of shouting at you in a million years. Which is not always the case in Britain, even though there is far less serious violence here. But then the Floyd no longer spend much time touring around Britain. "We can really only speak about England," added Roger, "And only the South of England at that. We don't know what goes n up North. London is our scene



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# Join the

**PROCESSION** A<sup>T</sup> times a plethora of pop

groups hit the scene literally a procession of them. But every now and then, one group stands out. On this occasion boys and girls, it is Procession.

A new name to you, and a new sound. The four lads come from Australia and have been signed by Mercury Records here who issue their debut single on September 20. entitled "Every American Citizen" In Australia, the foursome made their initial hit without playing a note-the disc was entirely vocal and exploded on the Australians like a bomb.

Let's start with Brian Peacock. the group's main composer and bass guitarist. He was born in New Zealand 22 years ago, is 5 ft 7 in has hazel eyes and dark brown hair. He studied plano for three years and now plays in addition, guitar and bass guitar. Brian started in show business at 14 and later had his own T.V. series called "Let's Go" in New Zealand. in 1967 he toured England with Gene Pitney and also played at Expo '67. He counts the Fifth Dimension as his favourite group. avourite instrumentalist is Jack Bruce and favourite composer is lim Webb.

Drummer Craig Collinge was born 20 years ago in Sydney. He's



#### THE PROCESSION-from Australia

6 foot, blue-eyed and dark haired He entered the business at 9 and appeared first in public in 'Opportunity Knocks' on Sydney self T.V. Craig's appeared on the Normie Rowe show (Australia's number one artist) and was on the Seekers tour in 1966. His favourite singers and musicians are; Frank Sinatra, Aretha, John Coltrane. Archie Shepp, and Traffic. As you see, his musical tastes are decidedly contemporary.

Trevor Frank is Procession's organist. He also plays plano and saxophone. Born in Birmingham, he's 22, 5 ft. 4 in., blue-eyed and has dark hair. Trevor was trained in music and passed certificates for London College of Music. Entered show business at 16 and made his first important appearance at Expo '67. His tastes in music range from jazz to pop and numbers the following favourites; Ella Fitzgerald, Jimmy Smith, Cannonball Adderley and Burt

Bacharach. Trevor's main ambition is to be successful in music.

Michael Oldroyd from Dovercourt, Essex. 22 years old 5 ft 9 in has hazel eyes and brown hair. A taught musician, Michael plays bass guitar, piano and drums. Entered show business at 17 and made his T.V. debut with Adam Faith on the David Frost programme. Later he toured the Continent with Gene Pitney and many other artists. He likes listening to good jazz and relaxing in front of T.V. Ray Charles and Nancy Wilson are his favourite singers, Dave Bruebeck his favourite instrumentalist and Lennon and McCartney his favourite composers.

Why are so many people raving Procession? Their agent about Harold Davison sums it up. He "I hear many groups says: unknown, known but because of the inventivenss of Procession their highly personalised approach, their uniqueness, these were the cardinal factors for putting them under contract." Convinced?

IAN MIDDELTON

# WHO'S DOING WHO?? DAVE CLARK EXPLAINS THE KNOCKS

URELY a matter of personal opinion, of course, but isn't it time that certain know-alls forced themselves to be less objectionable to Dave Clark? I ask this question because of the radio space given to the odd snide comment about his latest record, which is "Red Balloon" and

which looks pretty certain to make the charts.

The situation: Dave Clark drives himself home one afternoon back in June. He hears a record called "Callow La Vita" by Raymond Froggatt, which is out on Polydor. He likes it and thinks about and has a touch of the intuitions and feels that it would make the grade.

Make it ... IF it was re-arranged, re-titled and sundry other changes. He sees the publishers. They think it a good idea for Dave and the Five to do it. Meanwhile, in the interim as they say, Raymond Froggatt, a group of exceptional promise, bring out a new single. A good single.

Out comes Dave with his version of "Red Balloon", to the delight one must think of the composer (R. Froggatt) and the publisher. So far, so good.

But certain disc-jockeys have had a right old go at Dave. "Covering a little-known group's record-how horrible". "Doing those lesser-known lads out of royalties". That has been the trend, but I'm not quoting exactly. Come to that I'm not even mentioning the names of the "knocking mob."

Now one record, written by the performing artist, has been superseded by another. Dave Clark comes in, along with the Five. So how can this be a cover job? And, in any case, surely Raymond Froggatt are the only people (or person) who can do well out of it. If Dave nicks all the sales, R. Froggatt nick all the composing royalties.

What IN FACT happened was that after Dave's record came out, the Raymond Froggatt record was RE-released ... but under the Dave Clark title "Red Balloon". Not yer actual "Callow La Vita", as before.

Now come on, knock-type disc-jockeys! There are always two sides to every argument, as journalists know only too well.

But I called up Dave Clark himself to talk about this subject. He said: "I've no qualms at all about any competition. I don't mind if people prefer any other record to mine. But it would obviously have been stupid at my stage to have deliberately covered, directly and as such, a record by somebody else. It would have been leaving myself wide open to criticism.

"Criticism, too, I don't mind. What I'm saying is that it should be constructive criticism. Not knocking without regard to the facts of the case."

What happens next for Dave? Well, he had to take a

gamble on that recent telly-spectacular and the critics, viewing figures, and fans agreed that it was very good entertainment. He said: "Now the move is to make six of these shows each year. Soon I'm off to America with the boys and we'll do an Ed Sullivan show, then I'm going alone to the West Coast, to California. Mainly for business chats,

"Doing that spectacular was a most important thing to me, I hate all these arguments that go on. So I produced and directed it. Fine. And I can understand the reaction, the frustration, of people on the production side who've spent years wanting to direct something and have never had the power or position to do so.

"But let's be fair. This show cost us £45,000. We budgeted for £30,000, but everything got more expensive . . . though instead of half-an-hour, we ended up with nearly an hour.

"People knocked the Beatles' Magical Mystery Tour, but I think all power to the Beatles for actually having gone and DONE something. And anyway, they got to number one with their latest record-so what damage did the critical attacks on 'Tour' really do?

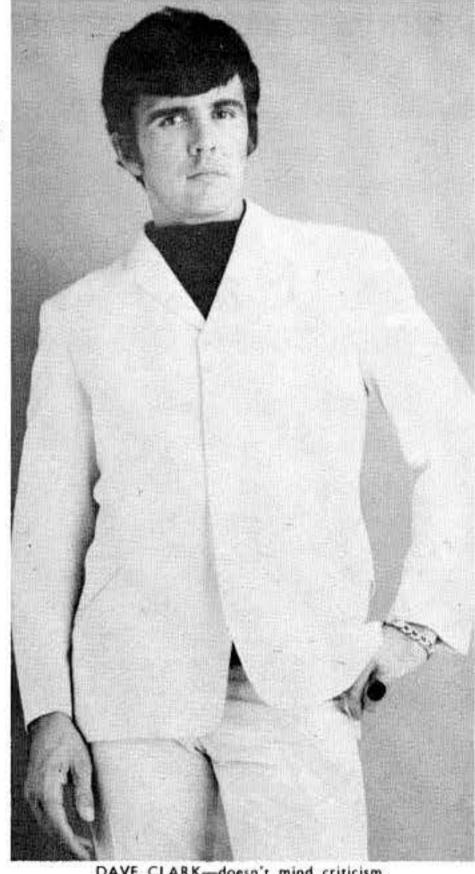
### FUNNY BUSINESS

"This business is funny. You can come up with a great singer, a great guitarist, or a great drummer . . . all the ingredients. So you produce a record and it flops. There's something missing, some magic something. It's almost impossible to decide just what that missing something really is. "I don't want to be a producer, but I did want to have the big say in how we projected ourselves in a show. But times change. Nowadays, the young people are the ones who get the chances and the breaks. Some you have to make for yourself, but I DO understand the frustrations of those who've waited around for promotion, then find themselves left behind.

"In the beginning, I was over-critical of things I did. Now I realise that you get so close to your own work, you just can't have a really straight opinion. You have to go to other people to find out about it. And if you find yourself with one hundred per cent contentment with your own work . . . well, forget it! Even a Frank Sinatra . . . if he felt he knew everything about everything, then he'd be finished. I must have seen our television show a hundred times. I was involved in every aspect ....

"I was TOO close. Now I look back and, sure, there are things I'd like to have changed.

"But criticism has to be constructive and based on fact. People compared Leonard Whiting with Sir Laurence Olivier as Romeo. Ridiculous. That's not constructive! You can't

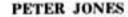


DAVE CLARK-doesn't mind criticism.

compare two opposites. Yet the straight classical drama critic will still be sent to review a pop movie."

'S funny how I tend to end up defending Dave-with or without his consent. But then it's funny how this tremendous dollar-earner seems to come in for so much criticism.

Jealousy?-would you believe?





# THE UNVARNISHED TRUTH

# ABOUT TINY TIM

MANY words have been written about Tiny Tim, current phenomenon of the American music scene. Now we have, direct from the maestro himself. some words of wisdom about what HE thinks about himself and his scene. The unvarnished Truth about

"I come from New York and my dear, dear sweet parents have been so wonderful to me as well as my dear sweet friends. 1 have been singing ever since I can remember, years ago appearing in amateur shows in Brooklyn, and just all

"I sang in hospitals and for the poor in the streets. I even sang in back alleys and on subway trains, just to sing whatever the people wanted to hear. All I wanted to do was to spread joy all

"I always bring my little ukelele along in my shopping bag which my dear sweet father bought me. After all, you just never know when a song might

"When did I first do things for money? 1 would say that it was back in 1954, at the Alliance Club in Greenwich Village, which has now burned down. I won my first prize for sing-

ing 'You Are My Sunshine' it's such a good song! Oh, they loved me down there. That was my first winning performance. But as for working for a salary, that wasn't until 1963, when I first sang at the Big Fat Black Pussycat in New York which is also closed.

"I have always played my lovely ukelele ... although there were some periods of time when I sang with a pianist . . . and long ago 1 used to play the tenor guitar. But mostly the big success I've had, thank God, has been with this dear sweet ukelele.

"What do I feel I'm trying to do today in my music? Well, I'm trying to bring back the happiness that was part of the beautiful tunes that were sung in the days of the past . . . the lovely days of Vaudeville! Those songs even chill me today when I hear them. And the reason the songs were so unknown then was that very few people had phonographs. Sheet music was the big thing.

"What singers we had! Irving Kaufman, one of the first vaudeville singers, Arthur Fields, the first crooner, way before the electric phonograph, and of course Rudy Vallee, Gene Austin, Mr. Jolson, Mr. Crosby and Mr. Russ Columbo . . . God bless them all! Now as I hear these songs, I believe that they can thrill the people of today just as they thrilled the people of yesterday.

"I don't think I'm turning back the clock by doing these old tunes. I love rock and roll and popular music. It's just that the spirits of the singers whose songs 1 do are living within me. That's why the songs come out in the voices of the original



MR. TIM-romantic and gay.

singers. I'm not doing imitations. That's the way they sound inside me.

"Why do 1 do a lot of things in falsetto? For me, that voice is all happiness and sunshine . . . a field of flowers and the beauty in the face of a young girl. It is the light, youthful, gay and romantic spirit in my heart.

"Really there are three main reasons why I sing. The first is to give thanks to God for the gift he gave me. Number two is to cheer people whether they are old or young, with a song of the past or present. And number three, and perhaps over all, is because of all the lovely women who with their beauty cause my heart to overflow with joy."

Tiny Tim, ladies and gents. He's visiting us in Britain soon. Don't say you haven't been warned. P.J.

# JIM MORRISON'S PRESLEY SCENE

T was worrying enough to be asked to go along and interview Jim Morrison of The Doors. Worrying because stars who make a speciality of somewhat sultry, pouty-faced sex appeal can be too busy being moody to come out with intelligent, quotable quotes, I mean, we've all mat sexy people who keep their brains someplace else than in their heads . .

Anyway, I got along to the record company office under the impression that it would be just me, alone with The Doors. Unfortunately, it was a small room -and just packed with journalists, photogs, and television people (from Granada, a company that is trying hard, I understand, to be hip).

What with the charm of luscious-legged Anne Nightingale, who was bent on having a few minutes to interview Jim all alone, and the power of the Granada film team, I didn't get much of a look-in. So I listened-in, eavesdropping on Jim's conversation with a bunch of reverential reporters. He lolled at ease in his black leather trousers (my, he must have been sweaty: it was a very hot room), holding his mouth in a slightly sulky way, looking like a hippy version of the early Presley mean and glowering bit.

Said Jim: "Presley inspired many of the early rock singers. He was an influence on me." No kidding? "It opened a whole new world that I wasn't aware of-a free, exciting, strange, tense landscape. Presley was a strong influence like Jerry Lee Lewis, Fats Domino, Gene Vincent-and all of them."

Then another revelation: "Sex is just one of a lot of other factors involved in my stage act. It is important but it is just one thing-I wouldn't say it was the main thing." Oh no?

Somebody invited Jim Morrison to compare himself to our own lovable homegrown gyrating vocalist Mick Jagger. After a pause: "I have always thought that comparisons were ugly and useless. Any time anything new comes along it always has to be compared to something else and it's just a short cut to thinking."

Asked to describe The Doors he eventually replied with a short-cut question of his own: "How would you describe your left palm?" "Sweaty" was the only contribution I felt I could make to this curious conversation so I crept away and started talking to Ray Manzarek, the one who plays the organ.

It said in the handout that Ray's favourite foods are oysters, snails and prime rib-nourishing stuff, though not quite what one would expect an all-American boy to consume and certainly not what the Maharishi would approve (for Ray, like others in The Doors, has meditated transcendentally). "Well, vegetarianism is the Maharishi's thing, not mine," said Ray. "I'd like to see him eat a good steak." Hardly think he'd be interested, Ray, since meat is generally regarded by yogis as food that reduces consciousness, lowers awareness. "Uh, perhaps. But I'd sooner think of meat as keeping you earthbound. We do live here, we are on and of this planet. My feelings are-let's make THIS world an out-of-sight, better place to live. I try to have a friendly greeting for everybody, to say hello, and get along. No, I don't find this too difficult. I'm an Aquarian and they are amiable."

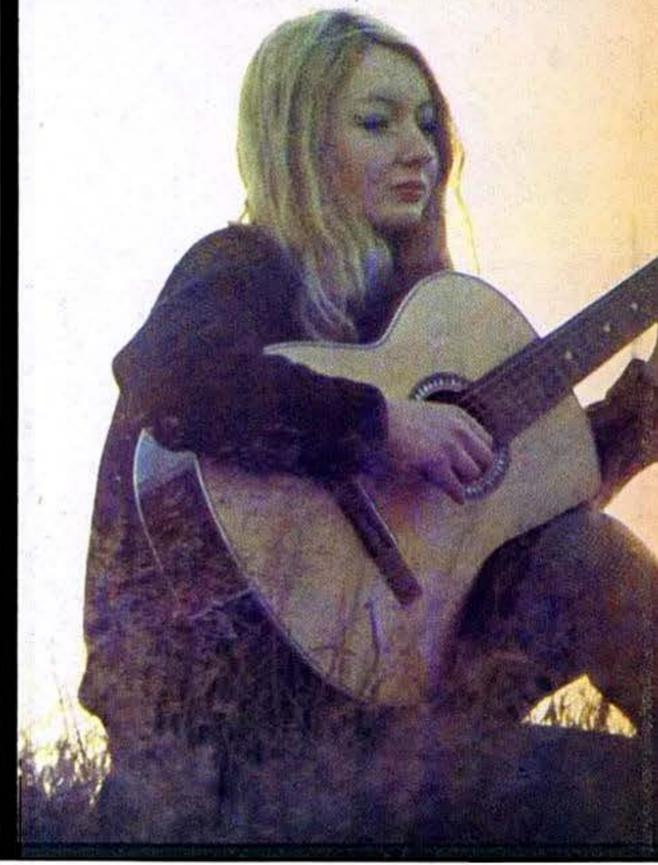


JIM MORRISON - sultry, pouty-faced sex appeal

counsellor. Impatient, generous, nature loving, Harmonious sign for business, marriage." At which we wondered where all the nasty people must come from since every birth-sign is invariably associated with a string of flattering attributes. Nobody ever seems to get born under a sign which says, for example: "The sign of the degenerate, incompetent at art and finance, a sure-fire failure."

Ray added nevertheless that an Aquarian age was coming, which was certain to be a good thing. It sounded as though he'd quickly abandoned "earthbound" thoughts and was back out there among the stars.

"Oh, I've been on planetary voyages, a couple of ears ago, thanks to LSD. But the acid craze s to have died down now. Like I said, we've been out but now the trend is more down to earth. Those psychedelic colours of a year or so ago-all purples and strange hues, suggesting space. Now it's the natural colours-greens and browns-of our Earth. Take clothes-you don't see so much wild psychedelic gear now. Where can you go when you've worn paisley, fur, jewels and beads all at once? I have an idea that, maybe in the seventies, we'll get back to a very formal thing-three-piece suits, superbly tailored and dignified. It'll probably start here in Britain. So many things seem to-we have great respect for Britain as the style leader." Oh, wouldn't you say that your home state, California, was the pace setter? "No. Perhaps it looks that way to you from here, the same as Britain looks so great and fascinating to Californians. It's the distance that creates the excitement."







OLD your horses", a **BBC** Producer said to me, "You can't say

nasty things about Johnny Cash not being on televisign. Anyway, Billy Cotton Jnr.

too long OURS To feather be Model T

Televisio ideas: eve of the we country m integral s artistes fe Luman, L Wink Mar Jeanne Bl power!

In my fist was a publicity brochure which gave the astrological lowdown on The Doors and so to Ray's considerable embarrassment I read out his: "Aquarius-the sign of the truth-seeker or scientist. Honest, probing, amiable, popular." Just as sweet was Jim's: "Sagittarius-The sign of the sage or

And the planets, of course, are even more way out . . .

DAVID GRIFFITHS

JOHNNY CASH - one of many rejected c & w artistes



is on holiday for three weeks but when he comes back he might be able to do something about it".

What a break-through for viewers - the BBC actually considering the idea of giving Cash a spot on one of their sacred shows. I wonder if they'll add insult to injury by subjecting him to Tony 'I can't stand country music' Blackburn or that synthetic non-entity, Simon What'sisname ?

For once the BBC are not alone: every major television network has been approached about the Johnny Cash Show but they don't want to know. "Too' specialist", they say-or "He's not yet proven his drawing ". Are we to assume then that Malcolm Muggeridge is "hot property" and capable of pulling television out of the doldrums? Of course not: For

Not only rejected sit annoying a at any one the questio cently this Julie Feix with her o any doubts present the duction, " and they I is not exa listen! I e

### 1968 PHILIPS SALES CONVENTION

INTRODUCED by Alan The Philips Freeman, Sales Convention 1968 blasted some good sounds at guests. Incorporated their with the Philips group material was that of Liberty. Page One and Island.

During the afternoon. Freeman introduced many artistes live. Rowland with Producer Steve Family Dogg played "Brown-eyed Girl". Steve said. "I started out as a singer, then I became a producer-now I'm a singer again." Other artistes who appeared included: Mike D'Abo (who took time-out from a recording session). Julie Felix, Madeline Bell, Marty Wilde, Hedy West, The Idle Race, Wally Whyton, The Spinners. Johnny Dankworth and Cleo Laine Procession and John Hanson. But biggest applause went to guitarist Paco Pena who stunned the crowd with some fantastic playing. Session musician Johnny Gray, kept people amused with his stories of the recording studios.

Mercury Records launched a C & W series at 27s. 11d, which has albums by Roger Miller. George Jones and Flatt & Scruggs etc. Mercury also has a budget line in Wing at 13s. 11d. Aristes on this label include: The Walker



#### MR, D'ABO and MR. FREEMAN

Brothers, Shirley Bassey and Frankie Vaughan.

Liberty Records have come up with a budget line at 17s. 6d Sunset called featuring such Johnny Gene McDaniels, as., Rivers and Jimmy Smith. Page One announced eight albums on its 24s. 5d. FOR series

games go" by Pancho Gonzales, Watch out for the new album by

Traffic on Island. The record will a double-fold sleeve and have eight pages of pictures and feaand include their current tures "You Can All Join In". single albums are from Spooky Nirvana, Jethro Tull and Other Tooth, Wynder K. Frog.

Watch out also for some new LP's from Scott Walker. Esther and Abi, Dusty Springfield. The Herd etc. They are all Philips. Newles from Vanguard and Fon-tana Folk and Jazz include LP's from Bud Powell, Wally Whyton. The Spinners, Joan Baez and Ronnie Ross.

IAN MIDDLETON

#### TRAGEDY STRIKES ROY ORBISON

Record Mirror wishes to extend it's deepest sympathies to Roy Orbison, whose two sons were killed in a fire on September 15.

The fire destroyed Mr. Orbison's £62,500 mansion in **Tenessee in which his parents** were caring for his three children during a British tour. The youngest son Wesley, aged three was saved by his grandparents, but an explosion separated them from Ray Duane, aged 11 and Tony aged six.

When told the news, Roy collapsed with grief at the Royal Bath Hotel, Bournemouth. He had only two days left of the tour.

Mrs. Orbison was killed in a motorcycle accident two years ago and since then Roy had placed all his affections on his three sons.

A car was called to rush him to the airport and the rest of the tour was cancelled.



The biggest news this week has to be the new outing by ENGELBERT HUMPERDINCK which has all the ingredients needed to take it right to the top of the charts and even further! It's called 'Les bicyclettes de Belsize', and it's a very beautiful love song with a lush arrangemarked for success. Dec ment. Engel has never been in better voice.

Number to remember is Decca F 12834. BOBBY HANNA has not hit the charts as yet, but his new single, 'To wait for love' is going to take him right to the top! The song is from the hit-making Bacharach/David team, and Bobby puts it over with a whole lot of feeling. The melody gets right inside your head and stays there ! Number is Decca F 12833.

TOM SPRINGFIELD makes his Decca singles debut with the intriguing 'Signora Steinway',

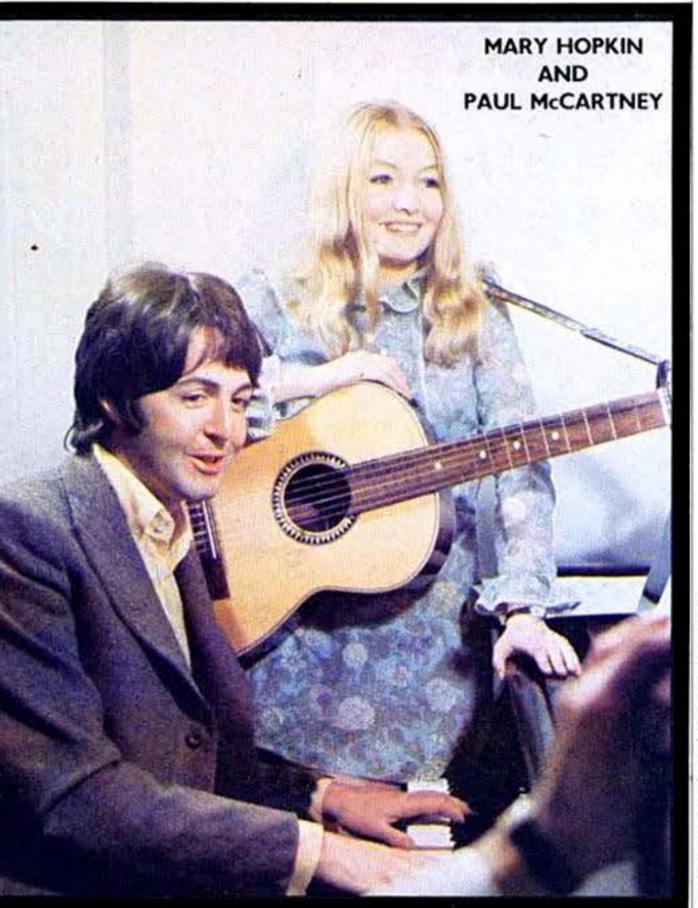
which will be the first of Tom sings of a gigolo w who has departed leavin ories and some expensiv lyrics and a great arra

#### THE IVOR RAYMO AND CHORUS make s lar albums, and their nev one of them, 'Rock'n'Rol dates a well-loved stan gives it a completely nev to hear this on Decca F1

You'll remember 'Keep you think you would eve PLAYBOY CLUB BUN you'll find out they sour

on this week's new releases from Decca.





# LY WANT TO KNOW?

we've been forced to watch THEIR choice of material as opposed to elevision Programming is completely dominated by a collection of rained, pseudo intellectual morons who should have gone out with the Ford.

on companies are in a mess and are lost for new material and fresh en the once mighty David Frost is in mortal danger of being shelved of falling viewing figures. As far as entertainment is concerned we can Monday. Tuesday and Wednesday evenings, and for that matter most eekend viewing time. This of course leads us back to the "why no nusic on television" enigma. This is no pop flash-in-the-pan but an part of the entire musical scene. Just look at the list of country ratured in our charts in recent years: Hank Locklin, Jim Reeves, Bob zeroy Van Dyke, Roger Miller, Eddy Arnold, Slim Dusty, Tex Ritter, tindale. Bobby Helms, Glenn Campbell, Flatt & Scruggs, Skeeter Davis. lack. Marty Robbins and Johnny Cash—proof indeed of its staying produced country show to be around the ten to fifteen million mark-not bad for a "purely specialist" musical idiom, eh?

Several years ago an attempt was made to present a country music show to British television audiences. The show, produced by George Inns and featuring Canadian. Gordon Lightfoot, was a disastrous failure so far as the country music side of it was concorned—it was merely an extension of the "Black and White Minstrel" theme with Western overtones. So bad was this production that when 1 broached Lightfoot on the subject in Canada some years back, he refused to comment.

Make no mistake, country artistes have appeared on British television; following his hit "Big Bad John", Jimmy Dean appeared on the London Palladium Show, complete with orchestral backing. Eddy Arnold did likewise in a recent "Big Show"—once again the country content of his performance was nil, so, basically, British viewers have still to see country music presented in its true perspective.

# MANAGEMENT WASN'T REALLY SPENCER'S BAG



PENCER Davis and his Group, despite their obvious musical attributes, seem to have been absent from the public eye for quite some time now. To find out what the group have been doing in this time I spoke to Spencer Davis.

"We've been out of the country for the best part of this year. We went to America in May," he told me. "I must confess I like American audiences. We played the university circuits and have done so-called psychedelic clubs. The underground scene really, if you can call it that. I don't really understand the difference between an 'underground' and an "overground" group. There's a tendency for underground groups to be associated with new ideas of idealism and not really be tied—a government almost by the people." Spencer felt that these ideals came and then the music followed, which to him seemed all wrong.

The group have also been touring on the Continent in Belgium, Holland and Germany. Ray Fenwick, Spencer's lead guitarist, was originally a member of After Tea in Holland, and a successful composer with Hans Van Eijck, but due to work permit illegalities he had to leave the country. This presented difficulties on the group's visit. These were overcome, however, by driving straight through from Begium to Holland, overnight! "The Musicians' Union are really to blame in respect of this type of thing" explained Spencer, "In Holland they'll allow no British groups entry without an exchange group from Holland, because groups are turned away here. I think we went in exchange for Booker T. and the MGs."

The Spencer Davis Group are due to leave the country again later this year, but before they do they will complete some additional tracks for a new L.P. and single, "For our next single I'd like to have something quite simple really. Something very heavy, I don't really use the word commercial" said Spencer. "We've finished six tracks so far. One track 'On a Wednesday Afternoon' is 18 minutes long-we did it before 'Jude' and the others, so we're not jumping on the bandwagon. Another track is a Jim Webb composition 'I'm Lost'. We've been doing what we want to do. We're still bluesy sort of based. Our repertoire's practically unrecognisable from what it was when Steve was with us. We're not trying to do something that's not our group. A lot of ideas have come through that were there before though." I asked Spencer if he had ventured into any new fields of the music business and how his earlier venture into management was faring; "Oh, it wasn't really my bag. I just want to be a group member. I'd have ended up schizo or something!" he replied. "I'm too tied up with my own group, though I have sort of helped out with other groups. I produce our own records and write quite a lot. Also recently we arranged the music for a children's programme 'Magpie'." Whilst in Munich the group met the cast of the controversial musical "Hair". This has resulted in Spencer who speaks fluent German, recording "Aquarius", a number from the show, for German release. Although Spencer Davis busked his way around Europe while still a student, he is basically a very domesticated person. "I have toyed with the idea of moving to Guernsey. I'd like to have a farm. I'd like to live where the sun shines all the time," he told me. "I hardly ever go to the clubs. I think it just doesn't appeal to me." He is obviously very proud of his family and was pleased to relate that his fouryear-old daughter Sarah had just that day started "big" school! At the same time he is deeply concerned with matters ranging from the politics of world affairs, to the attitude of the public toward the Beatles' latest record. "Everybody tries to interpret 'Hey Jude', but one shouldn't try to interpret it too intensely. With the la las it's the sort of song everybody can join in-Traffic do it, everybody can do that, they don't realise. Paul McCartney hasn't got a superb voice. He's never said he has. I think the Beatles had all the people around them on the David Frost show because they don't want to be levitated to idols.' Keith Moon of the Who, who has just returned from a successful tour, joined us at this point and took us back to the subject of America. "Audiences are much the same in America as here, about two years behind," said Keith. They haven't seen our act before. We're doing the same thing as we've been doing here." "You have to spend a lot of money to tour America" said Spencer, "which people forget. If the tour's reasonably well planned, if everything's fairly well organised you can come out making fairly though. In America we had records selling in weird areas, like the west coast and Texas. It's quite strange. When we were there Canned Heat were doing things we were doing years ago, for \$5 a night at the Scene! America's good though because everybody want to get up on stage. It's like we used to do with Stevie. One afternoon in Swansea, Massachusetts, Eddie Hardin, Ray Fenwick, Peter York and myself were on stage with 10 other people from Mitch Ryder's Show." Spencer Davis and his Group will have another opportunity to participate in the jam sessions they so enjoy, when they return to the States at the end of the year. They also have a visit to Switzerland lined-up for November. In all, I found, they really are quite busy.

### **C&W MINSTRELS**

thave the TV companies turned down the Cash Show, they've also is Buck Owens programmes. One of the latter included Dick Curless, offins, Kay Adams, The Blue Ridge Quartet and the Buckaroos. The aspect of this entire situation is that we are unable to point a finger e person and ask "Why?" Regarding Johnny Cash, there is of course on of the narcotics charge dating back some three years; until res may have influenced the television programmers against him but t faced similar charges this year and she has now been presented own show—so that rules that one out. If any television company has a concerning the number of country fans in Great Britain, let me em with the listening figures for the BBC Ra io's One and Two pro-'Country Meets Folk"—between one and two MILLION, gentlemen represent a small percentage of the total; the reason being that 5.32 actily a peak listening time and that many "purists" simply do not estimate the eventual total viewing figures for any proposed American COWBOY MYTH

It would seem the "cowboy" myth persists in the minds of the TV moguls. Maybe they should read the pop weeklies from time to time, or step off their clouds for a while and listen to a few country discs by Cash, Charlie Pride, The Osborne Brothers. Ernest Tubb and Grandpa Jones-their minds have become so obsessed by Bartok. Brubeck and The Beatles that to them no other musical form can possibly exist.

Country music represents an entirely new concept in musical entertainmentone that requires no lavish sets or phoney build-ups. The plum is ripe and ready for picking, whenever the stuffed shirts of the BBC and ITV decide to reap the harvest.

The nation's viewers are sick and tired of fifth-rate material--it's their money that's being lavished on tripe that is often never screened. Programme sponsors are becoming restless--they are not satisfied with the current scene. What is needed is a vast re-shuffle; weed out the morons and replace them with young life; with people who are aware of viewers' requirements. Country Music doesn't present the Mary Whitehouse's of this world with more ammunition, it's good, clean, exciting entertainment. But of course, you wouldn't know anything about "entertainment", would you?

I wonder just how long the general viewing public (all age groups considered) will tolerate the expensive experiments of these social pariahs and university drop-outs? Before you raise the cost of a television licence Mr Stonehouse, ask yourself this question----What are we getting for six pounds, an ornament or an entertainment medium?

BRIAN CHALKER

many successes for him. writing to his lady-friend, ig him with sweet memve presents ! With clever angement, this disc is ca F 12830.

ome fantastically popuw single is snipped from II Tangos'. This disc upidard, "Blue Tango;" and w treatment. You'll want 12831.

the ball rollin', but did ar hear it put over by the NNIES? When you do, nd just as good as they look! Decca F 12823. There are two new releases this week for those of you who like a touch of the Blarney (and who doesn't?) BRENDAN SHINE sings 'Ould Ballymoe' on Rex R 11038, and THE BANDITS will have you falling about with their version of 'Schumman was his name', on Emerald MD 1107.

Watch this space next week for more inside info!



The Decca Record Company Limited, Decca House, Albert Embankment, London, S.E.1. SLY STONE

Sly Stone is an elusive character. He is also a heavy sleeper. In place of the two pre-arranged interviews he so sublimely thwarted, we present his LP review in all its gripping entirety.

SLY AND THE FAMILY STONE: "Dance To The Music". — Dance To The Music; Higher; I Ain't Got Nobody (For Real); Medley: Music Is Alive, Dance In. Music Lover; Ride The Rhythm; Colour Me True; Are You Ready; Don't Burn Baby; I'll never Fall In Love Again (CBS Direction 63412).

TOOK time for things to happen for this group, but now they

ride high. Built round the persuasively soully voice of Sly himself, the group has a deep sense of occasion, somehow. They try rambling, almost incoherent things, and they come off. Instrumentally, very strong indeed . . . amzing girl trumpet player, feroclous organist, tremendous percussion all the time.

The medley which closes side one is worth the price of admission on itself. It drives along with barely harnessed power sometimes completely lacks form, but whatever they do is done with fantastic enthusiasm. Soul. yes; blues, yesbut outside the normally accepted limits. Entertainment seems the best word to sum it up. Or as discjockey Al Gee has it: "Their ingredient is the REAL ESP Exceptional Soul Perception."

# **AN ALBUM FROM THE GROUP THAT EVERYONE'S TALKING ABOUT**

8

0 SML 1025 0 DML 1025 12" Stereo or Mono L.P.

#### new singles reviewed by Peter Jones new sing



#### THE TROGGS

Hip Hooray: Say Darlin' Hip (Page One POF 092), Bright and bouncy and none of yer old raggy sexiness here. It's all happiness and light on the grounds that Reg Presley's bird clearly digs him. The usual dominant backing sounds -this group is a tight and compact unit (tight in the nicest sense) and I've no doubts that this one will leap rather than crawl up charts. Flip: Nearer their the norm.

CHART CERTAINTY.

#### THE MARMALADE

Walt For Me Mary-Anne; Mess Around (CBS 3708). "Lovin" Things" established this group from Scotland - and quite rightly, too. And, good for them, the follow-up is equally strong. Would you believe stronger? Written by Howard and Blaikley, which is your guarantee of commercialism, it seems to me. Lovely brass backing and the boys sing extremely well. Grabs one quick. Flip: Change of rhythm and really not so impact-y. CHART CERTAINTY.

#### TRAFFIC

Feeling Alright?; Withering Tree (Island WIP 6041), Though there could be enough injustice in this world for this to do less than excellently, it is nevertheless a superlative performance of a song which builds very well indeed. The good Steve Winwood works it over with all the feeling he can grab, which is plenty. Sax solo follows, plus that powering piano. I think it's a knock-out. Flip: More soul-saturated vocal work. CHART CERTAINTY.

#### ENGELBERT HUMPERDINCK

Les Bicyclettes de Belsize; Three Little Words (Decca F 12834). Every bit as strong as even his strongest-Engel on a catchy chorus song of amiability and style, penned with the sure commercial touch of Messrs. Reed and Mason. It's a fine arrangement too, leadinto that aforementioned ing

CHART POSSIBILITY. THE POP WORKSHOP: Fairyland: When My Little Girl Is Happy (Page One POF 091). This really is a rather splendid little record, full of lush

with a tremendous amount of considence and easy charm. Watch it zoom as from now. Flip: A bright little Gordon Mills' song, beautifully sung MASSIVE SELLER.

catchy chorus and Engel invests it

#### SIMON DUPREE AND THE BIG SOUND

Thinking About My Life: Velvet and Lace (Parlophone R 5727) Guitar-introed, then a "wordless" build-up chorally, then Simon sings in that extremely distinctive way of his. He and a brother wrote this excellent top deck . . catchily repetitive item with a great deal happening behind. Though they are rather unpredictable as chart artistes. I've a lot of confidence in this exciting slice. Flip: Also self-penned, and a slower build-up.

CHART CERTAINTY.

#### THE EASYBEATS

Good Times; Lay Me Down To Die (United Artists UP 2243), Just about everything available is thrown into this one and I'd say it's a sure-fire hit . . . and I'm not for-getting that the boys' last didn't do so well. Basically built on an African rhythm, there's a lot of excitement in Steve Wright's vocal frontal attack, and a dramatic guitar break. Unusual, too, most of the way-almost a gospei "feel". Flip: A shuffling instrumental. CHART POSSIBILITY.

#### HELMUT ZACHARIAS

Mexico Melody; Ton Up (Polydor 56749). This one could do it all over again. Again? Well, at the time of the Tokyo Olympics, Mr. Z. wrote a commemorative piece and it made the charts. This one fits the Mexican-shuffle mood very well-all sunshiney and high altitude and brassy. Nice piece of atmospheric writing. Flip: Motorcycling atmosphere, sound-effecty. CHART POSSIBILITY.

#### PROCESSION

Every American Citizen; Essentially Susan (Mercury MF 1053). This has instant impact, as they say. The process is to build a clever vocal line round a catchy chorus-and fill in with commentary-type verses about the way of life in the States. They procede to a falsetto-filled finale. It's often difficult for a new group to get sufficient exposure to click-but I do hear tell there's a lot happening for these boys. A fine debut. Flip: A gentler, more sophisticated approach-good contrast.



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

sounds, with a well-worded song and a mixture of the beat group and the

THE REBEL ROUSERS: Should I: As I Look (Fontana TF 973). Self-penned number of brisk efficiency and no lack of style from the group who used to work with Cliff Bennett. They do well, in tough-edged ways, but not probably quite well enough: 🛨 🛨 🛧

## AMERICA AWAKES

#### ROY ORBISON

Heartache: Sugar Man (London HLU 10222). Roy at his lighttouched emotionally-wracked best. The voice is very distinctive indeed. with strings added in delicate style. Song, by the Orbie-Dees team. builds pretty well. It's not as direct or exciting as some . . . but the gently sentimental mood suits the song. And he does his high-soaring bit, too. Flip: A walk-along rhythm and really rather a good 50**B**g.

CHART PROBABILITY.

#### THE SHOW STOPPERS

Eeny Meeny: How Easy Your Heart Forgets Me (MGM 1436), A powerful slab of excitement-perhaps the best yet from this lively outlit. A real hand-clapping sort of buildup and a chorus that does the "answering" bit. Right for a party, for a discotheque, for a right old rave up. The boys barely let up at all. Nothing to prevent this one making it big. Flip; A bit on the complicated side, but again powerful.

#### AMBOY DUKES

He Came To See Me Yesterday; Easy Going Me (Polydor 56281). Could be the one to give the boys a breakthrough. It is, I guess, a sort of rock-steady production . touches of the West Indian, with brass. And the lead singer gets straight into the spirit of it-a very catchy little song, with the memorable line: If you saw me yesterday in the merry month of . . . September! This one is really commended highly. Flip: Also brassy but less directly commercial. Well sung, again. CHART POSSIBILITY.

#### SLY AND THE FAMILY STONE:

M'Lady; Life (CBS Direction 3707) All the violence, the gim-mick's, the sudden eruption of power, as in the group's current surprise hit. Great girl voice powers away, so does the brass, but if one says that it seems to go on a bit that doesn't detract from the excitement. A'l founded on a very persistent beat. Should be another most sizeable hit. Flip: A sort of fairground scene, chortled rather than performed. CHART CERTAINTY.

CHART PROBABILITY.

OTIS SPANN: Can't De Me No Good; Bloody Murder (CBS Blue Horizon 3142), Good stuff from the blues planist-singer at a most compelling tempo and full of authenticity. Could do very well indeed,

even at wide commercial level. ★ ★ ★ DORIS TROY: I'll Do Anything; Heartaches (Toast TT 507), Previously out a couple of years ago on another label-but thanks to the Toastie ladies for reminding me. This is a fine performance by lovely Doris.

THE MAGISTRATES: After The Fox; Tear Down The Walls (MGM 1437). What an amazing voice has Jean Hillary, lead singer of this group. No real enthusiasm for the song, says I, but she is obviously

THE BLOSSOMS: Tweedle Dee: You Got Me Hummin' (MGM 1435). Produced by Bill "Righteous" Medley, the three girls get a fair sound going but I doubt if the material is good enough to make chart

JOE BARRY: I Started Loving You Again; California Bound (Stateside SS 2217). Croaky, quite appealing, but somehow reminiscent of a lot of other things. Nice easy tempo-and a sort of musical mixture. \*

MERRILEE RUSH AND THE TURNABOUTS: That Kind Of Woman: Sunshine And Roses (Bell BLL 1926). This is pretty good, specially on the performance side, but the song takes time to warm up, as it were Alas, a miss! But watch Merrilee-listen, too. \* \* \* \* \* CHUCK WOOD: Seven Days Too Long; Soul Shing-A-Ling (Big

T 104). Merely routine, in basis. Efforts to liven things up, but I don't think the song or singer is strong enough to make progress. \* \* \*

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



THE BEE GEES - class pop music makers.

## **BEE GEES "IDEA"**

THE BEE GEES: "Idea". - Let There Be Love; Kitty Can; In The Summer Of His Years; Indian Gin and Whisky Dry; Down To Earth; Such A Shame; Idea; When The Swallows Fly; I've Decided To Join The Air Force; I Started A Joke; Kilburn Towers, Swan Song, (Polydor 582 036),

"CUCH A Shame" was not written by the brothers Gibb -Vince Melouney got in on the act, briefly. And first let me say that I rate the Bee Gees very highly indeed .... and there is not one iota of disappointment for me in this excellent album.

Let's look at it a bit more clearly. All the Gibbs come in on "Let There Be Love", a mid-tempo and sumptuouslyarranged ballad of an urgent-plea content, with strings and everything. Barry most of the way, but the others in on the harmonies. Pop with a sob-in-the-throat, all splendidly packaged.

Then "Kitty Can", sung by Maurice and Barry. This is uptempo, more a less a sing-along . . . "she never pleases me and Kitty can" . . . not particularly ambitious or even Bee Gee-ish, but harmonised beautifully. "In The Summer", with Robin taking over the vocal mike, is waveringly delivered plaintive, haunting, and with a lovely lyrical idea, Again, those strings help create a lavish sort of atmosphere.

"Indian Girl" has Robin again dominant at a bouncy midtempo with some bass effects that come off well - not a specially strong melody line, in parts, but a V.G. Bee Gee assembly of ideas.

"Down To Earth" mixed the voices of Robin and Maurice, with a complex instrumental-vocal introduction, settling into a somewhat inspired bit of lyricism. For me one of my favourite tracks but it does need a little close attention. The closer is Vince's song, with Vince singing it with Maurice - not "arf" bad at sturdy mid-tempo and basically rythmic. Barry, Maurice and Robin all join in on the title song. which fairly crashes along with good guitar figures and a more group-y approach than on the more orchestral items. "When The Swallows Fly" features Barry, in light-airy style, and he drags at the emotional content, his voice soaring across the backing harmonies. Very well performed. A sort of martial approach to "I've Decided To Join The Air Force", a group vocal, and curious one-note application of the back-beat. A change of mood but, for me, less satisfying, than the rest . . . still, it remains distinctive. Robin takes on "I Started A Joke", another plaintive plea . . . "I started to cry which started the whole world laughing". Builds well this one. "Kilburn Towers" opens with woodwindy and guitar-ish gentleness and then kicks into a slightly faster approach. Barry takes the lead, but it's really a mixture of all production aspects. And into the aptiv-titled "Swan Song", also gentle, by Barry - and one can only hope that he considers his publicised desire to leave the group and go it alone. This is a very lovely and sad song.

## OTIS REDDING

OTIS REDDING: "The Immortal".--I've Got Dreams To Remember; You Made 1 Man Out Of Me: Nobody's Fault But Mine: Hard To Handle; Thousand Miles Away; The Happy Song; Think About It; A Waste Of Time; Champagne and Wine; A Fool For You: Amen (Atlantic 588 113 Stereo).

MOST important record-A ing. Only "The Happy Song" has been previously released, as a single, and the rest were recorded during last year-and are therefore some of the last recordings made by the Great Man. Produced by Steve Cropper, there is a great deal of valuable reminiscence here. from the dreamy, chorallybacked, opening track, which is long but so inventive.

"You Made A Man" is that shade faster-the ideal tempo for Otis', I think, Lovely use of brass behind and soulfully thankful, if you get the gist. Next is a selfpenned piece which powers along at a fast lick, with the brass doing their answering bit . . . lovely! And frenzied. "Hard To Handle" is vocally complicated and a shade disappointing, to be honest. "Thousand Miles" is a nearfalsetto tinged piece with immense feeling and style-Otis' own lyrics are poignant and plaintive. No need to reintroduce the side-one closer. "Happy Song".

Into "Think About It", by Don Covay and Otis-which starts in rather more restrained mood and is fairly choked up with emotion. "A Waste Of Time" is far from that, but it somehow lacks continuity . . . a very staccato affair, backing too. "Champagne and Wine" is vintage stuff. "A Fool For You", the great Ray Charles' number, is a further exercise in sheer style and soul. And the traditional "Amen" is, the last word on this excellent album which will be, already is, a big seller. Otis leads this field.

AL MARTINO; "Love Is Blue" (Capitol Stereo ST 2908).

VET-chanter, Al gives you all you'd expect from him. On this LP his rich baritone blends beautifully with some of the best new songs and some of the greatest of the older songs. Al has chosen four of America's top arrangers to write his backings which are tailored to suit his style of singing Numbers include: "Love Is Blue", "Goin' Out Of My Head", "Just Loving You", "Georgia On My Mind" and "Lilli Marlene" \* \* \* \*

THE GRATEFUL DEAD: "Anthem Of The Sun."-That's It For The Other One; Cryptical Envelopment; Quadlibet For Tenderfeet: The Faster We Go The Rounder We Get; New Potato Caboose; Born Cross-Eyed; Alligator; Caution (Warner Brothers Stereo WS 1749).

XPERIMENTAL music and side two is based on two tracks only. The six boys between them play dozens of instruments and this keeps the drama building. Vocally, they get lost sometimes-or maybe it's deliberate? advanced, sound-wise, and lt's clearly in a highly specialist underground scene. Play one track, then play it again. One has to concentrate on the Grateful Dead, but the effort is rewarded. \* \* \*

ADGE CUTLER: "Cutler Of The West" - Drink Up Thy Zider; The Charlton Mackrell Jug Band, West" interpolating MacNamara's Band and I'm Forever Blowing Bubbles; In The Haymaking, interpolating Sing Something Simple; Five Foot Flirt: Thee's Got'n Where Thee Cassn't Back'n, Hassn't?; Dorset is Beautiful; Up The Chump; The Chandler's Wife; The Bristol Song; The Marrow Song (Oh!! What A Beauty); A Pub With No Beer, interpolating Nellie Dean; Oh! Sir Jasper: The Wurple-Diddle-I-Doo Song (The Village Band); Drink Up Thy Zider (Columbia Stereo SCX 6263).

NOTHER excellent and humour-A ous LP from Adge Cutler and the Wurzels. Even though you might favour out-and-out pop music. you should enjoy the country humour (back to the roots!) Just put on the cleaned-up version of 'Oh! Sir Jasper" to see what I mean. Recorded before an enthusiastic audience at the Webbington Country Club, Loxton (in yer actual Zummerset).

CANNONBALL ADDERLEY: "Cannonball Adderley And The Bossa Rio Sextet" (Capitol Stereo ST 2877).

\* \* \* \*

AZZ alto star Julian "Cannonball" Adderley heard in a bossa nova setting featuring Sergio Mendes. Listen especially to the delicate lyricism of "Clouds", and the beautiful "Corcovado" (better known as "Quiet Nights Of Quiet Stars"). Sergio Mendes wrote 'Groovy Samta'' which is soulful and full of jazz feeling, "Sambop" is a sorta bop-samba with Cannonball's jazz phrasing really to the fore. This is for those who like jazz with a Latin-American beat. \* \* \* \*

DEEP PURPLE: "Shades Of" - And The Address; Hush; One More Rainy Day; Prelude-Happiness/I'm So Glad; Mandrake; Help; Love Help Me; Hey Joe (Parlophone Stereo PCS 7855).

FURST LP from Deep Purple. currently riding high in the American charts with "Hush" This is one of the so-called "under ground" groups that is not content to play solely blues. There is a lot of good music here, sometimes interspersed with sound effects and electronic noises which all adds to the performances. Listen to "Mandrake Root"-it's a driving number with a powerful vocal from Rod Evans and stirring organ sounds from Jon Lord (who plays well throughout the LP). "Help" is taken at a slow tempo and becomes a real plea. Try any track they're all great. Strongly recommended to all discerning pop fans. \* \* \* \* \*

**ROLAND KIRK: "The Inflated** Tear."-Atlantic steree 588 112.

VEN more instruments than L usual from the multi-talented blind star. And the only item didn't write is Ellington's "Creole Love Call"-and Roland himself says that when he dies he wants them to play his "Black and Crazy Blues," included herein. With small group, he plays tenor, Manzello, stritch, clarinet, flute, whistle, English horn. Beauty and warmth in a jazz style

#### \* \* \* \*

#### BUDDY RICH AND ALLA RAKHA: "Rich A La Rakha."-Liberty LBL Mono 83151.

WO giants of drumming. Rich from the world of big bands and amazing dexterity. Rakha from the world of Indian rhythms and amazing dexterity. Five tracks altogether and if there is a sameness evident for non-specialist ears. the ears of anybody connected with percussion will prick up in startled surprise. But not for everybody.

Mid WILSON PICKETT: "The A Midnight night Mover."-I'm A Midnight Mover; It's A Groove; Remember. Been Good To You; I'm Gonna Cry; Deborah: I Found A True Love: Down By The Sea: Trust Me: Let's Get An Understanding; For Better Or Worse (Atlantic Stereo 588 111).

XCITEMENT unlimited" is a Luseful sub-title. It is also a bit surprising in parts-for example he sings "Deborah." which won him an award at San Remo. in Italian. He also wrote several of the items, including the title track, and seems to need a little more acceptance in this field for his ability. Sure there is soul, but there is also a conscious striving in some for top-grade power it would sound over-done, but with Pickett it seems all part of the natural order of things. But at slower tempo as on "Down By The Sea" he's perfectly at home, phrasPAUL MAURIAT ORCH: "Latin Nights."—Philips SBL 7848.

THE "Love Is Blue" man on a South American kick, bringing in all sorts of contemporary influences into the arrangements. In some ways a very important album. for he has become an international "name" through his singles and this underlines how he can switch mood both pianistically and orchestrally. Virtually ranging from the classics to modern jazz.

GERTRUDE LAWRENCE: "The Star Herself."-Music For Pleasure MFP 1245.

**B**ASIS of a current hit movie. Miss Lawrence had that sort of presence that inspired starry thoughts. This features most of her biggest personal successes and also includes the voices of Noel Coward. Douidas Fairbanks Jnr., Elisabeth Welch and Harold French. Mum and Dad will love

\* \* \*

#### **BUSS CONWAY: "Plays." Music** For Pleasure MFP 1259.

LAS, Russ has more or less A called it a day as a performer, because of recurring illness. A shame, because he had style-and style is hard to come by He built his name on bouncy little 'Side-Saddle''-type hits, but this collection features him in tender. less razz-a-ma-tazz style and there are fine arrangements by Brian Fahey with the Philip Green orchestra.

\* \* \* \*

AMBROSE AND HIS ORCH: "The "-Music For Pleasure Best Of . . . MFP 1258.

**CUNG** by Sam Browne and Ella Logan, the music here is pleasurable and nostalgic. Ambrose now guides the career of Kathy Kirby but back in the 1928-32 era, he led one of the most famous and exclusive bands in the business. Worth singling out, this release, because of the freshness, And that nostalgia for older folk \* \* \*

#### ELMORE JAMES: "Something Inside Of Me."-Bell MBLL 104.

NOTHER historic tribute to the A work of a leading blues man. Titles include 'Baby Please A Date," "Something Insid Me," "Person To Person, "Something Inside Set Of "She Done Moved." Authentically produced, extracting the best from the merely good. Raw, country blues somehow vying with city sounds. ' Though of specialist interest, this collection of the early sixties should sell.

\* \* \* \*

SAMMY DAVIS JNR: "Lonely Is The Name" (Reprise Mono RLP 6380).

N the sleeve: "Excitement plus O from the performer for whom

And the album is a must for all who like class popular music.  $\star \star \star \star \star$ 

"Pretty DUKE ELLINGTON: Woman."-RCA Victor Mono RD 7942

MATERIAL stemming from shortly after World War II. with vocals from such as Al Hibbler and Joya Sherrill here and there and a marvellous "Hey Baby" from Ray Nance. The days of Caldominated brass, Jimmy Hamilton's lucid clarinet, Sonny Greer's forcing drums. And, mostly, the Elling-Strayhorn compositions on which the band's lasting strength was founded. An historic recording, excellently re-mastered and rerecorded.

\* \* \* \*

MALCOM ROBERTS: "Mr. Roberts."-RCA Victor Mono RD 7940.

THE point about Malcolm is that he really CAN sing. Yet he also has a young, popular appeal. And he picks the right material to work both "images. On this album he has arrangements by Geoff Love. Johnny Spence, Johnny Pearson, a strong selection of songs like "Be My "All The Things You Are' Love." and "Misty," the last a stand-out performance. His appeal is on such a wide level that it must be a bigseller.

#### \* \* \* \*

THE VENTURES: "Flights Of Fantasy."-Liverty LBL 83188.

STATISTIC dug up for the sleeve is that every American family with teenage offsprings owns 1.3 albums by this instrumental group. Good. In fact their influence in Britain is rather less definite, perhaps because of the neverending presence of the Shadows. But here they go for simplicity. basic musicianship and a crisply compact sound on such as "Scarborough Fair," "Mighty Quinn" and "Bonnie and Clyde." Undemanding listening.

\* \* \*

HANK SNOW: "Let's Enjoy A HAWAIIAN SNOW" (RCA Victor RD 7945).

ANK is an established, nay long-established, country artiste with a simple, uncomplicated style who somehow tenderises even the most hackneyed lyrics. Here sings Hawaiian numbers like 'Hula Love." "Trade Winds" and My Little Grass Shack." Steel guitar and friendly-sounding vocal Pleasant but nothing to group. shout home about.

\* \* \*

#### TIMI YURO: "Timi In The Beginning."-Liberty LBL Mono 83128.

THIS gal can do no wrong in mine eyes. She fairly rips into

lyrics, whatever the tempo. and is the epitome (to me) of soulselling, but she is not to be categorised. She can sing anything. singing in a deep brown voice that carries conviction, power and sin-It's difficult selecting a cerity. sample track for you - but try "Fever," "For Your Love," Prayer," "Hold Me." Arr "My Arrangements by Bert Keyes, who keeps one mind firmly on the singer not the backing.

\* \* \* \* \*

JOSE FELICIANO: "Feliciano!"-RCA Victor Mono RD 7946.

THE blind minstrel with the talkative guitar on a set which includes à revitalised "Sunny. powering "And I Love Her. Strings swirl sumptuously and the rhythmic nuances are something else. A good singer and superlative musician. Jose is worth halfan-hour of anyone's time. This one is herewith highly commended.

\* \* \* \*

## LP BRIEFS

ABULOUSLY sexy pin-up frontsleeve for "Latin Overtones"

by BILL McGUFFIE and his educated piano (Philips Living Presence Steres LPS 16001), featuring Bill's trio, plus three Latin rhythm experts plus the incomparable Dave Goldberg-familiar themes nicely From France: ENRICO done. MACIAS, with the Jean Claudri Orchestra, and "Olympia '68" (Mercury Stereo 20124 SMCL), a souvenir of a dynamic vocal star and "More Music For his guitar. Romantics" stars GEORGE CHIS-HOLM, trombone star and comedian (Philips Living Presence Stereo LPS 16002), fine arrangements showcasing a tightly swinging small mit jazz influences, of course, group . "The Two Of Us" (Ember CJS 806) are actually PEE RUSSELL on clarinet and PEE WEE HUNT on trombone, but not together-a side each. Russell recorded in 1952 and Hunt in 1946. and Dixieland all the way

"The Best Of RAY ELLINGTON" (Ember FA 2013) is a part of the enterprising Famous Artists Series. with Ray singing and drumming through a spirited set in gravelly and swinging style. "Great Swing Bands Of The Forties" (Ember CJS 808) is a magnificent souvenir of names like Erskine Hawkins, Lucky Millinder and sweet-toned tumpeter Charlie Spivak and the lesser-noted Elliott Lawrence. "The Incredible PACO FENA" (Fontana STL 5474) is flamenco guitar playing at its best and includes some of the more intricate rhythms in this field breathtaking technique is the way to sum it up. A big name "LUIS ALBERTO DEL PARANAY Y LOS PARAGUOYOS" are recorded "live in concert" (Philips SLB 7842) and again this is authentic and exciting Latin-American music and 1 GEORGE SHEARING: "Shearing Today" (Capitol Stereo ST 2699).

RITISH-BORN blind pianist D George Shearing playing some of the top pop tunes of today Thequintet is joined by a chorus and orchestra on this "after hours" type LP. George's individual piano style is nicely integrated with the others throughout-"Goin' Out Of My Head"; "I Say A Little Prayer" and "Don't Sleep In The Subway" are good examples. \* \* \* \*

can youch for the Loys' sheer style and fervour.

Music from "Bless The Bride," the hit musical by A. P. Herbert and Vivien Ellis, is captured by the voices of Mary Millar and Roberto Cardinale and, surprisingly, Peggy Mount (Music For Pleasure MFP 1263). An early set of 'Christmas Carols From St. Paul's' (Music For Pleasure MFP 1264), including all the old stand-bys, a fresh-voiced choir and organist Harry Gabb. From the excellent DAVID HUGHES: "Songs You (Music For Pleasure MFP Love" with organ, piano, 1262). harn added and one is amazed once again how the erstwhile pop heartthrob has so drastically changed direction. "Super Hits' '(Music For Pleasure MFP 1241) is a valuefor-money (13/11) set of biggies almost spot-on like the originals.

From the Mayfair Theatre, London, "Live Folk" (Ember FA 2104), embracing the Malcolm Price trio, Talking John, Chad and Jeremy and Jill Freedman-a bit specialist. yes, but well-varied. Titled "A Happy Meeting Between Two Great Artists," an album featuring AL HIRT, mountainous trumpet star, playing the music of BERT KAEMPFERT (RCA Victor Mono RD 7943), musician musically in love with a composer . - Some great songs, "The Music - 05 ORNETTE COLEMAN" (RCA Victor RD 7944) is complicated music indeed-this set features "Forms and Sounds" recorded "live" and 'Space Flight" with the Chamber Symphony of Philadelphia Quartet. and interesting mixing of styles And for sheer versatility of style and mood-mixing and sound-chang-ing: "Pure Dirt" by THENITTY GRITTY DIRT BAND (Liberty Mono 83122), a wide variety of instrumental sounds and humour.

ing beautifully and with adves turousness. A most creative chap perhaps in a is our Wilson class by himself. But he also takes some chances, vocally. Yet they come off. A gambler, obviously. \* \* \* \*

DAVE CLARK FIVE: "A Session "-Music For Pleasure With . . MFP Mono 1260.

THIS was the first album from the Five and includes the effervescent "Zip-A-Dee You" Dah" Love You." Always plagued with the knockers, Dave and the boys nevertheless countered the Mersey sound with the Tottenham sound and have always gone for a solidly rhythmic approach. They don't change much, either. As this initial album will show.

JERRY BUTLER: "Dr. Dream Merchant."-Mercury Stereo 20118 SMCL.

ERRY is still a very much under-rated singer - in this country at any rate. His strength is in his innate sincerity and his positive approach to lyrics. He's a ballader, but in the soulcum-pop idiom and here he features 'Mr. Dee Jay," "I Come To You. "Lost." "Yesterday" and half-adozen others with a near heartbreaking sense of sincerity. He deals in broken dreams. And scores.

#### \* \* \* \*

THE SANDPIPERS: "Softly." - A and M Mone AML 918.

TUM Hardin's "Reason To Believe," Donovan's "Jennifer Juniper," the Beatles' "All My Loving," and a somewhat amazing Gregorian chant "Gloria Patri"that little lot about sums up the three boys' versatile and varied approach to pop at gentler level. 'Loving" is perhaps the stand-out track. Nice use of guitar and an overall sense of style. Should do the boys a lot of good.

#### \* \* \* \*

FRANK SINATRA: "Greatest Hits." -Reprise Mono RLP 1025.

WHICH means "Somethin' Stupid," with Nancy, "It Was A Very Good Year. "Strangers In The Night," and and some others that were not quite such great greatest hits! This album deserves a great deal of space, but fair's fair-what can one say about it. Forget those who carp that the magic is slipping. that the voice is ageing. It's not Just hear "Softly As I Leave You."

\* \* \* \* \*

records were in vented." And he certainly does whip up excitement. And he swings, as on a medley incorporat-"Uptight" and "You've Got ing "Shake. Shake. Your Troubles." Shake" is another tough example of his versatility. At slower tempo. not so commanding, but here is a collection from the complete professional. Even when he's being deliberately corny, he still clicks \* \* \* \*

PETER, PAUL AND MARY: "Late Again."-Warner Brothers W 1751.

DOP-folk, generally based on complete simplicity, and with

Mary generally dominating the vocal scene. But there are olso some splendid big-band arrangements on this new set. Songs vary from the pacey "Apologise" to the lilting "Yesterday's Tomorrow," A personal favourite-the moodiness and despair on "There's Anger In The Land." But there is also a sameness about a lot of this 12song collection.

\* \* \*

**TRINI LOPEZ:** "Welcome To Trini Country."-Reprise Mono RLP 6300.

TRINI on a country kick-and It suits him. Some may be surprised that he has a natural talent on this Country and Western material, but it comes off --- and Johnny Cash is prepared to agree. Some of the top Nashville names. Cramer and Bobby Moore for instance, on the backing tracks and Trini casually strolling through such as "Devil Woman," "Green. "Good Old Green Grass Of Home," Mountain Dew," "Flowers On The Wall." A bit of an eye-opener.

\* \* \* \*

CHER: "Backstage." - Go Now: Carnival: It All Adds Up Now: Reason To Believe; Masters Of War; Do You Believe In Magie; I Wasn't Ready; A House Is Not A Home; Take Me For A Little While; The Impossible Dream: The Click Song; Song Called Children (Liberty LBL 83156).

"HER, not to mention Sonny. have apparently lost the way

into the charts. I've never been struck on her voice, which is flat and colourless to my apparently uneducated ears. Here, as a solo presentation, she takes some well-varied songs, and comes out well on some and badly on others. owes nothing Her "Click Song" (alas) to Miriam Makeba, Yet on others, she shines - like Bacharach-David "House Is Not A Home." Still bemused, me, over this gal's status on the scene. \* \* \*

<sup>\* \* \*</sup> 

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<sup>\* \* \* \*</sup> 



Nigel Gregory, 18, 26 Bourton Road, Tuffley, Gloucester. Stars and Hobbies — Beach Boys, Byrds, Association, Drifters, Impressions, Fleetwood Mac, Tamla, Stax. Girls, collecting records, cars and dancing.



Astrid Larsen, 16, I Norste Terrace 6, Fr. Drammer, Norway, Stars and Hobbies Beatles, Stones, Dylan Byrds, Dave Clark 5, Walker Brothers, Yardbirds, Herman, Things, Horror films, history, pop music, Tamla Motown, art.



Bente Christiansen. 17, Bellahojvej 135 St. Th., Copenhagen, F. Denmark. Stars and Hobbies — Shadows, Billy Fury, Cliff, Clila Black, Seekers. Sport, music reading, fashion, travelling.



Kathie-Anne Bush, 18, 330 Central Avenue, Mansfield, Ohio 44905, USA. Stars and Hobbies — Beatles Animals, Ray Charles, Barbra Streisand, Sketching, guitar, writing, music, sports, literature.







Heidi Gehlhaar, 20, 1 Berlin 44

Germany, Selchowerstrasse 13. Stars and Hobbles - Stones.

Pretty Things, Walkers, Keith.

Records, dancing.



PETER JONES



Once upon a time there was a dishy blonde and her name was Margo and she sang with the Marvettes and she made some very good records. Now the name has been changed . . . she is now Liza Dulittle, and she records for Pye and her first as Miss Dulittle, a Pygmalion-type name. Is "I Have Got To Get A Grip On Myself". She's Irish, an ex-factory girl and real name is Margaret Burns, With the Marvettes, by the way, she worked her way round England and Germany . . . they were very popular on the Continent.





Listen to "I Will See You There" (United Artists), a debut disc by the Dreams and you might feel you are actually listening to the Tremeloes. But you are not. You are listening to the Dreams, plcture attached, but you are also listening to a song penned by Tremeloes Alan Blaikley and Chip Hawkes, which explains at least a bit of it all. And the Trems met the Dreams in Ireland when the Blarney Boys were looking desperately for a song to record. Don't mark these Dreams down as a typical Irish showband . . . they're slanted directly at the pure pop market. They also have tempted fate by having their first record released on Friday the Dreaded Thirteenth.



Winning a song festival always opens a lot of show business doors and certainly Bobby Hanna has been kept busy in Europe ever since he won the Majorcan Song Festival for Britain earlier this year, Like every artiste however a hit disc at home is what Bobby really wants. He had a taste of success in Canada and America where he was an entertainer before coming back to Britain in October 1966. Now with his new Decca release "To Wait For Love" which also inspires an LP release for October, Bobby could well find himself chart-bound.









Bob Lucas, 19, 9 Osborne Avenue. Weston-Super-Mare. Stars and Hobbies — Beatles. Small Faces. Troggs. Beach Boys, Who, Them. Cars. music, collecting records.



Jitka Svarcova, 24, Praha 1, Charvátova 3, Czechoslovakia, Stars and Hobbies — Beatles, Elvis, Cliff Richard and others. Exchange of EP's or LP's, records and tapes, film. Lee Urguhart, 14. Academy Street. S. Berwick, Maine 03908, U.S.A. Stars and Hobbies — Beatles, Hollies, Paul Revere and Raiders. Yardbirds, Monkees. Music and water sports. Herewith the Blossoms. They are individually monikered Darlene Love, Fanita James and Jean King, who have previously had hits under different names like the Crystals and Bobb E. Soxx and the Blue Jeans in various permutations too numerous to actually mention. But now they have a record of their own. "Tweedledee", which was produced by Bill Medley, who of course also had hit records as one of the Righteous Brothers. The girls certainly get a sort of "experienced" sound goingfast and catchy.



Life can be pretty exciting if you're fifteen, pretty, have six O levels and just signed your first recording contract. That at least, is how Sheelah Mack is feeling right now as she sees her name on the new Emerald release "Harper Valley P.T.A." Sheelah hails from Bangor, Co. Down and was destined for a teaching career before she was spotted singing at a Bangor club and promptly signed to Mervyn Solomons' Emerald label. Her ambition is simple yet effective— "To be a successful singer—if not with this one certainly not later than the second."

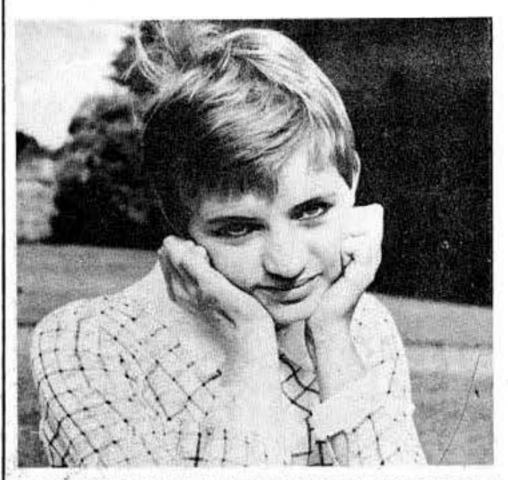


David J. Brown, 26, 255 Shrewsbury Road, Forest Gate, London E.7. Stars and Hobbies — P.P. Arnold, Supremes, artistes on Tamla Motown, and on Stax-Atlantic. Records, clubs, girls, and seeing Pat Arnold on stage.



Alan Cokell, 24, 165 Clapham Road, London, S.W.9. Stars and Hobbies — The Love Affair, Robert Knight. The Shell, The Youth, P.P. Arnold. Girls, Carnaby Street gear. Tibetan culture.

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Presenting a girl on whom a great deal of hard cash and pure confidence is being expended. Her name: Roberta Rex aged sixteen, and out now with a debut disc "Joey" (Fontana). We do seem to be getting a lot more new chicks on the recording scene these days and, of course, a higher percentage of them are making the charts. Roberta has an innate sense of style and is breathlessly romantic on her first record. Just thought you'd like to know ...



The name is Doris Troy and the face is one of the most animated in pop music—specially when moving into a soul-type big 'n' brash ballad, It's my pleasure to include Doris because Toast records have had the sheer innate good sense to bring out again her "I'll Do Anything"—originally out via another source some two years ago—and it is really a stand-out disc. The filp is "Heartaches" and kindly don't overlook this one either. Whatever she does, Doris really does Troy ..... ouch!



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<ul> <li>Constant of the second secon</li></ul>	BOX SOLUTION S	TOP L.P.'S NATIONAL CHART COMPILED BY THE RECORD RETAILER MATIONAL CHART COMPILED BY THE RECORD RETAILER DELILAH 4 Tom Jones (Decca) HOLLIES GREATEST HITS 2 HOLLIES GREATEST HITS 2 HOLLIES GREATEST HITS 2 HOLLIES GREATEST HITS 3 BOOKENDS 1 Simon & Gartunket (CBS) 4 SOUND OF MUSIC 10 Soundtrack (RCA) 5 A MAN WITHOUT LOVE 8 Engelbert Humperdinck (Decca) 6 WHEELS OF FIRE (Double LP) 3 Cream (Polydor) 7 BEST OF THE BEACH BOYS VOL, 1 7 BEST OF THE BEACH BOYS VOL, 1 1 ARETHA NOW 31 Seekers (Columbia) 1 ARETHA NOW 33 Aretha Franklin (Atlantic) 2 JUNGLE BOOK 14 Soundtrack (Walt Disney) 15 Fleetwood Mac (Blue Horizon) 15 BARE WIRES	(Tamla Motown) 32 PARSLEY, SAGE, ROSEMARY & THYME 32 Simon & Gartunkel (CBS) 33 LOVE ANDY 33 Andy Williams (CBS) 34 OTIS BLUE 36 Otis Redding (Atlantic)	<ul> <li>5 YEARS AGO</li> <li>SHE LOVES YOU 1 The Beatles (Parlophone)</li> <li>UT'S ALL IN THE GAME 2 Cliff Richard (Columbia)</li> <li>BAD TO ME 2 Ellity J. Kranner (Parlophone)</li> <li>I WANT TO STAY HERE 7 Steve Lawrence &amp; Eydle Gorme (CBS)</li> <li>I'LL NEVER GET OVER YOU 4 Johnny Kidd &amp; The Pirates (HMV)</li> <li>I'M TELLING YOU NOW 5 Freddy &amp; The Dreamers (Columbia)</li> <li>YOU DON'T HAVE TO BE A BABY TO CRY 5 Henz (Decca)</li> <li>JUST LIKE EDDIE 9 Heinz (Decca)</li> <li>JUST LIKE EDDIE 9 Heinz (Decca)</li> <li>APPLEJACK 16 Jet Harris &amp; Tony Mechan (Decca)</li> <li>WIPEOUT 8 The Surfaris (London)</li> <li>THEME FROM 'THE LEGION'S LAST PATROL' 10 Ken Thorne &amp; His Orchestra (HMV)</li> <li>DO YOU LOVE ME - Brian Poole &amp; Tremeloes (Decca)</li> </ul>	<ul> <li>International content of the second second</li></ul>	<ul> <li>A DESIGNATION OF THE SUN COMES STANDARD SPACE OF THE SUN COMES STANDARD SPACE OF THE SUN COMES (1) Four Tops (1) Four Tops (1) Four Tops (1) Dusty Springfield (Philtips)</li> <li>A CLOSE MY EYES AND COUNT TO TEN 29 (1) Four TTO STAND (1) Dusty Springfield (Philtips)</li> <li>A CLOSE MY EYES AND COUNT TO TEN 25 (1) Dusty Springfield (Philtips)</li> <li>A CLOSE MY EYES AND COUNT TO TEN 25 (1) Dusty Springfield (Philtips)</li> <li>A CLOSE MY EYES AND COUNT TO TEN 25 (1) Dusty Springfield (Philtips)</li> <li>A I NEED YOUR LOVE SO BAD 35 (10) Fleetwood Mac (Blue Horizon)</li> <li>I NEED YOUR LOVE SO BAD 35 (10) Fleetwood Mac (Blue Horizon)</li> <li>Z VOICES IN THE SKY 27 (7) Moody Blues (Deram)</li> <li>D REAM A LITTLE DREAM OF ME 26 (6) Anita Harris (CBS)</li> </ul>
10 BORN TO BE WILD 3 (8) Steppenwolf (Dunhill) 11 DO IT AGAIN*	35 STREET FIGHTING MAN 45 (2) Rolling Stones (London)	15 BARE WIRES 24 John Mayali (Decea) 16 FULSOM PRISON BLUES 16 Johnny Cash (CBS) 17 WHEELS OF FIRE		13 WISHING 18 Buddy Holly (Coral) 14 DANCE ON	10 THIS GUY'S IN LOVE 6 (12) Herb Alpert (A & M)	34 DAYS 24 (10) Kinks (Pye) 35 A DAY WITHOUT LOVE
8 (7) The Beach Boys (Capitol) 12 MAGIC BUS	36 TIME HAS COME TODAY 49 (2) Chambers Bros. (Columbia)	12 Cream (Polydor) 18 TOM JONES LIVE AT	UP AND COMING	15 STILL	1] HIGH IN THE SKY 9 (8) Amen Corner (Deram)	46 (2) Love Affair (CBS) 36 THE GOOD, THE BAD,
12 MAGIC BUS 17 (6) The Who (Decca) 13 FVE GOTTA GET A	37 LITTLE GREEN APPLES 47 (2, 0, C, Smith (Columbia)	THE TALK OF THE TOWN 11 Tom Jones (Decca)	WAITING FOR THE SUN	13 Karl Denver (Decca) IF I HAD A HAMMER - Trini Lopez (Reprise)	12 DREAM A LITTLE DREAM OF ME 11 (6) Mama Case (RCA)	AND THE UGLY 50 (2) Hugo Montenegro
MESSAGE TO YOU* 21 (5) Bee Gees (Atco)	38 HELP YOURSELF 41 (3) Tom Jones (Parrot)	19 COME THE DAY <sup>21</sup> Seekers (Columbia) 20 GREATEST HETS	- Doors (Elektra) DEAN MARTIN'S GREATEST HITS, VOL. 1	17 SWEETS FOR MY SWEET	13 LITTLE ARROWS	GRCA) 37 C'MON MARIANNE
14 YOU KEEP ME HANGIN' ON 7 (6) Vanilla Fudge (Atco)	39 TO WAIT FOR LOVE	29 Supremes (Tamia Motown) 21 FLEETWOOD MAC	- Dean Martin (Reprise) MUSIC IN A DOLLS HOUSE	12 The Searchers (Pye) WHISPERING Bachelors (Decea)	17 (5) Leapy Lee (MCA) 14 HELP YOURSELF	31 (6) Grapefruit (RCA) 38 THE WEIGHT - (1) The Band (Condicily
BEVOLUTION - (1) The Beatles (Apple)	40 (3) Herb Alpert and Tijuana Brass (A & M) 40 THE WEIGHT	18 Peter Green's Fleetwood Mac (Blue Horizon)	- Family (Reprise) RAY CHARLES GREATEST HITS, VOL. 2.	19 IN SUMMER 14 Billy Fury (Decca)	8 (10) Tom Jones (Decca) 15 HARD TO HANDLE	- (1) The Band (Capitol) <b>RED BALLOON</b> - (1) Dave Clark Five
16 GIRL WATCHERS -22 (3) The O-Kaysion (ABC)	40 THE WEIGHT 44 (2) Jackie de Shannon (Imperial)	22 GREATEST HFTS 22 Four Tops (Tamla Molewn)	- (Stateside)	20 CONFESSIN' 15 Frank Ifield (Columbia)	19 (8) Olis Redding (Atlantic) 16 CLASSICAL GAS	40 I'M A MIDNIGHT
17 SLIP AWAY 20 (3) Clearance Carter (Atlantic)	41 THAT KIND OF WOMAN 42 (2) Merrilee Rush (Bell)	Contraction of the second second			25 (4) Mason Williams (Warner Brus.)	MOVER 44 (2) Wilson Pickett (Atlantic)
18 HELLO I LOVE YOU* 11 (11) Doors (Elektra) 19 SUNSHINE OF	42 STAY IN MY CORNER* 19 (11) Dells (Cadet)			RITAIN'S	17 ICE IN THE SUN 22 (5) Status Quo (Pye Int.) 18 I PRETEND	41 YOUR TIME HASN'T COME YET BABY 34 (P)) Elvis Presley (RCA)
YOUR LOVE* 12 (9) Cream (Aleo)	43 I WISH IT WOULD RAIN 46 (2) Gladys Knight & Pips	Rab S	TURES	OPR&B	18 (13) Des O'Connor (Columbia)	42 UNIVERSAL

12 (9) Cream (Atco)     46 (2) Gladys Knight & Pips (Soul)       20 FIRE     (Soul)       39 (2) Arthur Brown (Atlantic)     44 TUESDAY AFTERNOON*	1 I SAY A LITTLE O GIVE ME ONE MORE ALBUMS	(Columbia) 19 HELLO, 1 LOVE YOU 12 (2) Doors (Elektra) 17 HELLO, 1 LOVE YOU 18 (11) Small Faces (Immediate) 19 WALK ON	
21 LOVES MAKES A WOMAN 15 (8) Barbara Acklin (Brunsteh) 26 (8) Moody Blues (Deram) 45 GIVE A DAMN 27 (4) Spanky & Our Gang	Aretha Franklin (Atlantic 584206)	20 SUNSHINE GIRL 16 (10) Herman's Hermits (Columbia) 47 (9) Roy Orbison (London) ELEANOR RIGBY 49 (8) Ray Charles (Stateside)	
22 MIDNIGHT CONFESSIONS 36 (3) The Grass Roots (Dunhill) (Mercury) 46 SAY IT LOUD — I'M BLACK AND I'M PROUD - (1) James Brown (King)	2 Johnny Nash (Regal Zonophone RZ 3019)     MATCH 8 Stevie Wonder (Tamia Motown TMG 666)     1 Various Artistes (Atlantic 643301)       3 HARD TO HANDLE/AMEN     13 CAN'T YOU FIND     2 ARETHA NOW	2) AMERICA 26 (11) Nice (Immediate) *22 FIRE *22 FIRE *22 FIRE *22 FIRE *22 FIRE *22 FIRE *23 FIRE *24 (11) Nice (Immediate) *24 (11) Nice (Immediate) *25 MY LITTLE LADY - (1) Tremeloes (CBS) *46 MRS. ROBINSON 28 (11) Simon & Gartunkel	
<ul> <li>23 ON THE ROAD AGAIN* AGAIN* ANATURALLY STONED (Liberty)</li> <li>24 I SAY A LITTLE</li> <li>36 GIRLS CAN'T DO WHAT</li> </ul>	(Atlantic 584199)     13 Sam & Dave (Atlantic 584211)     3     WISH IT WOULD RAIN 3 The Temptations (Tamia Motown TML 11079)       4     I'M A MIDNIGHT MOVER     14     HITCH IT TO THE     3	23 DANCE TO THE MUSIC 20 (11) Siy & The Family Stone (CBS) 247 RED RED WINE 45 (2) Jimmy James & Vagabonds (Major Minor)	
PRAYER 31 (3) Aretha Franklin (Atlantic) THE GUYS DO - (1) Betty Wright (Aiston) THE SNAKE	5     TURN ON YOUR LOVELIGHT     10 Fantastic Johnny C. (London HL 10212)     6 Stevie Wonder (Tamla Motown TML 0075)       5     TURN ON YOUR LOVELIGHT     10 Fantastic Johnny C. (London HL 10212)     5 TAKE A LOOK AT	(CBS) 24 KEEP ON 21 (13) Brace Channel (Bell) 24 (Bell) 25 (Bell) 26 (Bell) 27 (CBS) 21 (13) Brace Channel 29 (Bell) 29 (Bell) 29 (Bell) 29 (Bell) 29 (Bell) 29 (Bell) 29 (Bell) 29 (Bell) 20 (B	
ME 28 (4) Dionne Warwick 50 POOR BABE (Scepter) - (1) Cowstills (MGM)	6 YESTERDAY'S DREAM (London HL 10216) 16 RED RED WINE 12 Jimmy James & Vagabonds (Pye Int. 17379) (CBS BPG 61269) THE IMMORTAL - Otis Redding (Atlantic 587111)	25 MONY MONY 14 (16) Timmy James & Shondells (Major Minor) 50 ANGEL OF THE MORNING 12 (11) P. P. Arnold (Immediate)	
*An asterisk denotes record released in Britân. U.S. BUBBLING UNDER Baby Come Back—Equals (RCA)	7 Four Tops (Tamla Motown TMG 665) 7 IT'S ALL OVER NOW 5 Valentinos (Soul City SC 106) COMPETITION AIN'T NOTHIN' - Little Carl Carlton (Action Act 4501) WE NEED AN COMPETITION AIN'T O GREATEST HITS VOL. 2 - Ray Charles (Stateside SL 10241)	A blue dot denotes new entry. BRITISH BUBBLING UNDER SUSAN IS — Frankle Vaughan (Columbia) SOMEONE OUT THERE — Flirtations (Deram) THOSE WERE THE DAYS — Sandie Shaw (Pye) WILD TIGER WOMAN — Move (Regal Zonophone)	
Over You—Union Gap (Columbia) I Can't Dance To That Music You're Playing— Martha Reeves and Vandeilas (Gordy) In-A-Gadda-Da-Vida—Iron Butterfly (Atco) I Found A True Love—Wilson Pickett (Atlantic)	8 THE HORSE 11 Cliff Nobles (Direction 58/3518) 9 HIP CITY 11 Cliff Nobles (Direction 58/3518) 9 HIP CITY 11 Cliff Nobles (London HL 10217) 12 BREAKING DOWN THE 12 BREAKING DOWN THE 12 DOWN THE 13 DOWN THE 14 DOWN THE 14 DOWN THE 14 DOWN THE 15 DOWN THE 14 DOWN THE 15 DOWN THE 15 DOWN THE 16 DOWN THE 16 DOWN THE 17 DOWN THE 17 DOWN THE 17 DOWN THE 18 DOWN		
Break Your Promise—Delfonics (Philly-Groove) My Way Of Life—Frank Sinatra (Reprise) Piece Of My Heart—Big Brother and The Holding Co. (Columbia) For Love Of Ivy—Mamas and Papas (Dunhill)	16 Junior Walker &       - Mil Siars         All Siars       - The Bandwagon         (Tamia Motown TMG 667)       - The Bandwagon         10 PRAYER MEETING       - Bil Black Combo         6 Wille Mitchelli       - The Tamis (Stateside SS 2123)         (London HL 10715)       - The Tamis (Stateside SS 2123)		



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Continued on page 12



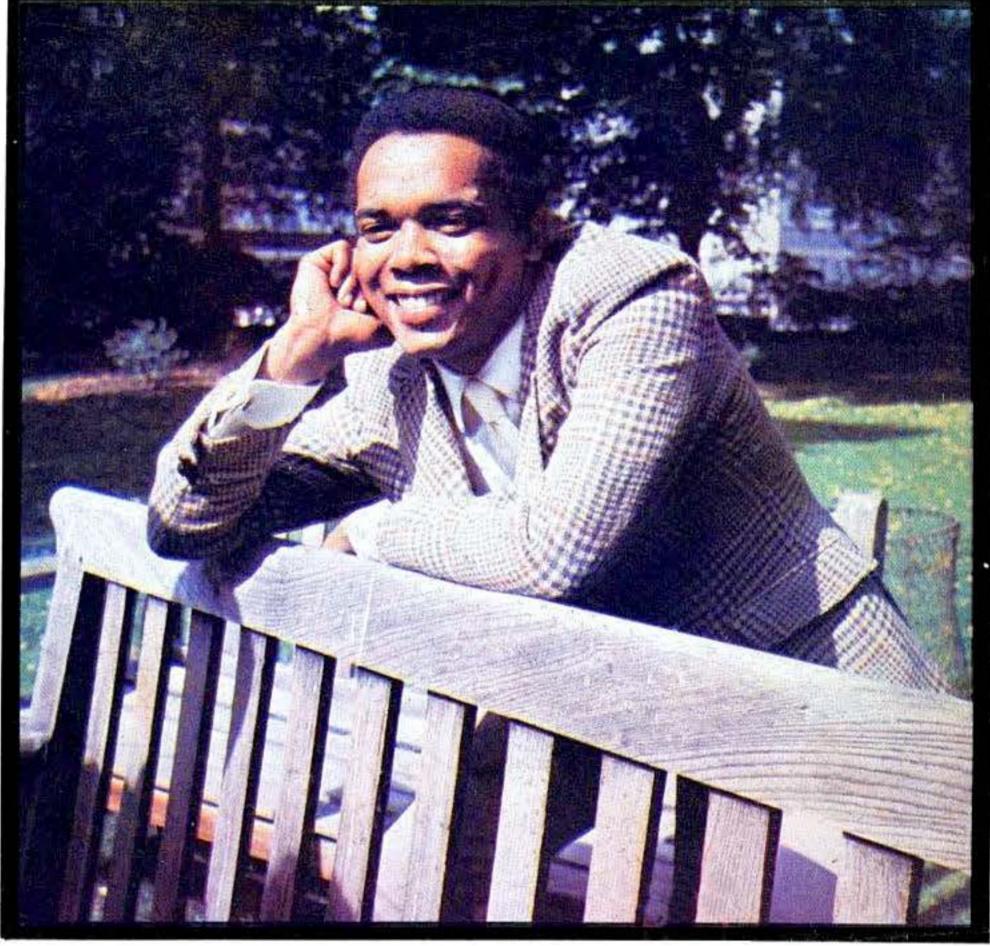
JOHNNY NASH

FRANK Zappa, head of the Mothers of Invention, has formed an entertainment combine called Bizarre Inc. what it specialises in I would not like to say . . . the Rockin' Berries to go into the studios soon, for the first time in two years, to record a Jim Webb song ... Dave Dee etc.'s road manager, Pierre Vickers seen giving James Stewart a lift in Beaky's E-type Jag. last week . . . Tee-Nuk of the Incredible Leaping Gordinis rumoured to be quitting the six-day cycle Harlow, e) Chester . . . there's a film on BBC2 tonight (Wednesday) which might just interest one or two RM readers ..... "Soul Music" reports the death of Joe Hinton at the age of 39 in Boston, Mass, ..., will the re-issue of the classic film "Gone With The Wind" prompt the re-release of Jet Harris and Tony Meehan's "Scarlet O'Hara"? . . . very cute idea: the linked song title format of Sandie Shaw's new BBC1 series (see Radio Times synopsis) . . . brain-drain latest: John Northage heads for the Colonies (Remembrance Services to be held daily in the Avenue) . . . why did Scott Walker return from his Riviera holiday five days early ? . . there's a strong move afoot to nominate Keith (Thunderbolt) Moon as Sportsman of the Year . . . useless info, dept .: Adge Cutler's wurzel-stick is insured for £100 against all risks except woodworm . . . is Stevie Wonder's latest record "You've Met Your Match" influenced in any way by Arthur Brown's "Fire"? .... because of public demand in England, Deep Purple's "Hush" has been rush re-released . . . Alex is on holiday . . . according to Viv Stanshall, the Bonzo Dog Doo Dah Band's next album to be based on doughnut theme . .

Where is Sly Stone? ....

Q35: What do the following artistes have in common — the Beatles, Bruce Channel, Freddie Scott, Tommy Zang? among those taking part in Saturday's cycle race at Herne Hill Stadium, Burbage Road, SE25 at 3 p.m. (how's that for a plug?) are Tony Blackburn, Ed Stuart and Fraser Hines Pudding Chair Sometime agent, K.A., loses points for mistaking Frigging Kneecaps for the one and only Frdlickin' Kneecap .... Margaret Murphy is leaving Philips Records to go haggis hunting ....

Big hit predicted for Joe Cocker's next single "With A Little Help From My Friends"... Does Sly Stone get enough sleep?



# "PEOPLE ARE STILL KNOCKING US"

LWAYS in the news. A good first record (or should I say, debut chart disc) accompanied by a great deal of publicity. A number one record that earned the group adverse publicity (but even that's "good" publicity). A mixed reception that includes the devoted following of many many fans and the mutterings and mumblings of "bad show" within the confines of the lovely pop business. A very young group with an average age of eighteen.

I wouldn't say the Love Affair were brilliant musicians — I would say the're probably more competent than rumour within the business (still) reckons them to be. I would also say they deserved their big hit with the very commercial "Everlasting Love" and also with their new release "A Day Without Love". A good song well performed. Good pop.

Morgan Fisher was the original planist with the group when they were formed — but during the time that Love Affair were becoming famous, Morgan was at school studying for his A-level exams. It had been agreed that when his exams were over Morgan would rejoin the group. Now he's rejoined them —and he can look at Love Affair objectively. As an inside cutsider.

### REPUTATION

"The group know the sort of reputation they have in the business," said Morgan, "but I think I can probably see things a lot clearer than they can. During all the publicity they were getting about not being able to play their instruments I wasn't directly involved. When they owned up to not playing on 'Everlasting Love' everybody in the business went round saying 'shame, shame' — despite the fact that using session men on records like that is a recognised practice. And the rumours went round that the group couldn't play anyway, and they got a very bad name. In fact it still hasn't finished now—people are still knocking us. But the thing is that it's only the people in the business who perhaps don't take us too seriously, not the fans. I was still at school when all the controversy was going on—nobody knew I was part of the Love Affair—and I only once got into an argument



with someone who said the group were bad musicians. Most people were willing to accept the Love Affair as a good pop group with a good hit record.

"We all realise that that's what we are—a pop group. A teenybopper group if you like. I'm not saying that's a bad thing — but because of the reputation we seem to have we feel we want to prove ourselves as good musicians as well. We'd like to make records—an album perhaps — that would display what we are capable of musically, rather than straight pop with lots of orchestration. But we can't change just like that—it has to be gradual because people expect, and obviously want, the sort of music we're making at the moment.

"When I first joined the Love Affair I'd never played the organ before in my life. I played the piano and I thought the organ would be fairly easy to me — but I was wrong. I was really bad when we first started. In fact the first record we made was very bad. During the year I was back at school studying for my GCE exams I practised a lot so I wouldn't get too rusty. Really the only way to improve is to work all the time. But my style has changed a lot, too. When I first started off I was very Jimmy Smith influenced—now I've gone onto a more classical format. My biggest influence at the moment is probably Keith Emerson—his style is very classically based as well.

"It was a very difficult decision to go back to school to work for my exams rather than stay with the group—but it had to be done. I spent most of my spare time either practising my music or writing songs—in fact I wrote quite a few during



THE LOVE AFFAIR-knocked since the beginning. Lynton Guest (second from right) has now been replaced by Morgan Fishe.

that time. To start with I used to sit in class when I was supposed to be studying, just staring out of the window and daydreaming about the day when I'd be able to rejoin the group. In the end though I started to take my studies a bit more seriously, and managed to pass the exams.

## REJOIN

"It had been agreed that I'd rejoin the Love Affair as soon as I'd finished with school. So here I am, back with the group. It could have been difficult because Lynton had become recognised as the group's organist and had collected a lot of fans—but he understood the position from the beginning, and now he's had offers from other groups. So I don't feel that he's been left out in the cold at all."

To all the people who still insist on knocking the group I'd say: they make very good pop records, and even on live performances they give their many fans more than value for money. They can play their instruments, and their music (and their knowledge of the lovely, lovely pop business) is improving very fast. Very fast.

### CLASSIFIEDS

#### Continued from page 11

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.

THE CASUALS Fan Club. Jo, 9 Tayles Hill, Ewell, Surrey.

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