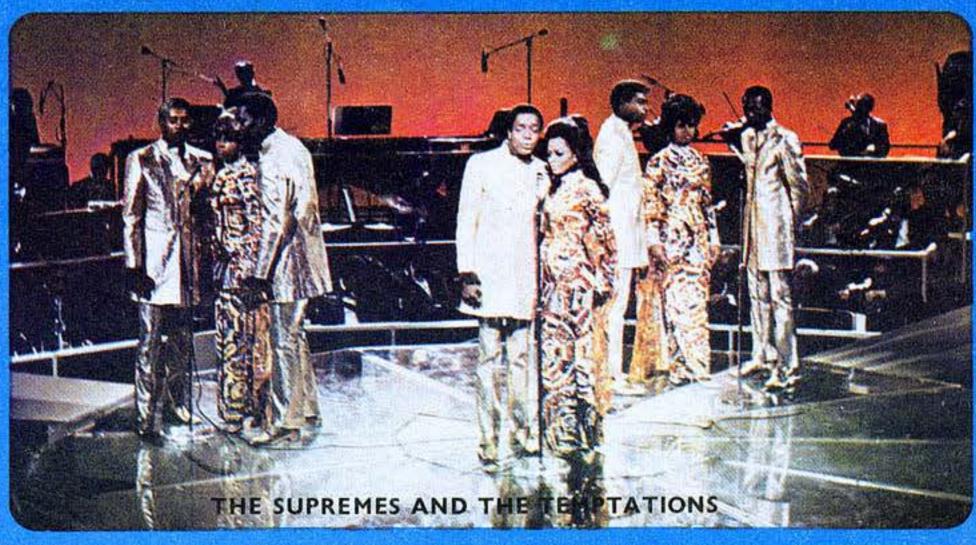


Largest selling colour pop weekly newspaper. Price 6d. No. 410 Every Wednesday. Week ending January 18th, 1969





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

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

> state of the charts. Where has quality music gone off to? There was a time (I can't even remember when it was) the word 'progressive' could be used in public without a horde

> of wierds swooning in noisy exaltation, because it hadn't yet

been perverted by the likes of the Jimi Hendrix Experience

or other seedy fakers. But at least we had the Cream, and

most of the time, Traffic. Now, we don't have either of those

and progression has been left to be mutilated by groups in

drinking songs. I thought it couldn't last when the monoto-

nous "Lily The Pink" actually got to number one and heaved

a sigh of relief when it dropped to number two. Not that

"Ob-La-Di, Ob-La-Da" is any oasis in the desert, but It is a

little less repetitive. Next week, however, to my dismay, it

popped right back up again to annoy me some more with

its insidious verse, I give up on today's charts. Good music

seems to be scarce and now boils down to inventive people

like the Pentangle, the Moody Blues, Simon and Garfunkel

and the rare Bob Dylan. There are still a few people who can

But as if that's not enough, we now find ourselves in the middle of a revolt back to the thrilling days of ballads and

the "Underground" too numerous to mention.

write well.—PETER BROWNLEY.

A Preacher Man"; the "Sabre

Dance" thrust at me, I've even

had to "Race With The Devil" to

No. could I please have "A Minute Of Your Time" to say

thanks to all loyal facs of Fleet-

wood Mac for putting them high

in the charts -- Joe Green, 375

Charles House, Kensington W.14.

CLEVER PUTT

WHY isn't there more recog-

poser of such beautiful songs as

"Humming A Heartache", "My Elusive Dreams" and "Set Me

If you are a lover of Country

music or just appreciate beauti-

ful music, then it would be worth

your while to import a copy of

Country Of Curly Putman", which

is on A.B.C. Paramount in the

States. Every sone is great, and

the album is well worth the money

you may pay for it. - Barbara

Dover, 7 Drakefell Road, New

THRONE BONE

his album.

Cross. Landon, S.E.14.

"The Lonesome

Green, Green Grass Of Home",

Curly Putman, the com-

catch my morning train.

SAYS AN ANGRY RM READER POR a long time now, I've been wondering about the drastic

DAFFY SUPPORT

N answer to Patrick Heeley's request for information on DJs I succest ex-Caroline that he joins "The Big W.de Wonderful World of Daffy Don Allen' This organisation is dedicated to the return of Free Radio to Britain-especially that of Radio Caroline International For news of ex-Caroline DJs and latest Daffy Don Allen "pirate" tapes list send an s.a.e. to: Mrs. Norah E Swallow Pundles, Bradshaw, Halifax,

As much support as can be obtained is needed to living back Caroline - Radio that is number ONE -John Lucry, Toynbee Road, West Wimbledon, S.W.20.

BY GEORGE

McCartney are continually praised for their somewriting ability, and deservedly so But, although he is not as prolitic a the composer Lennon McCartney team, I think Genrue Harrison is equally good.

His "Within You, Without You" was one of the best tracks on the superb "Sg! Pepper" album, and I thought George's haunting 'Blue Jay Way" was the best track on the "MMT" EP, even



GEORGE HARRISON

surpassing "Foot on the Hill" Then he wrote "The Inner Light." which was hidden away on the B" side of "Lady Madonna" and would have made a very worths "A" side.

But, in my opinion he has improved still further on the new Beatles double album: nis excellent contributions are "While excellent Weeps". My Guitar Gently Weeps", "Piggies", "Savoy Truffle and the beautiful "Long, Long, Long"

-the last named being one of the best three tracks in ms opinion. - Roger Saunders, Park Avenue, Histon, Cambridge,

TEN MIN CON

N 1969 a lot of pristes will appear and a lot will fade out It is up to disc-jockeys, like myself, and the record buying public to make sure that deserving artistes get to the top Just because an artiste has a known name they think they can con us into buying discs recorded in ten minutes, or that have appaliting It' sides. My point is proved by the "it" sides of most bubblecum records.

It is about time we appreciated females more, too Two artistes who have been serving public incredibly well for over three years but get no appreciain return are Sharon Tandy Barbara Ruskin Just listen and "Hold On" or "Almost" respectively, and consider that were originally released as "B" sides. Talent of the highest degree. Sharon Tandy was discovered by Otis Redding What countri greater recommendation need? Barbara Ruskin' Well it's up to us to discover her

Rush out and hear their records. tell your friends, write to your favourite DJ or write letters of appreciation to Sharon and Barbara. I will certainly pass on any letters sent c/o me Don't forcet an s.a.e. please. - Dave Brisbane, 52 Upper Park Road. Belvedere, Kent.

HAPPENING '69

BELIEVE that 1969 is going to be the most happening year that has ever been known in the world of music since the birth of Beethoven in 1770. We've had jazz. trad jazz. and recently the soul and Tamia Motown era. Now it's 1969 and what have we got? Well we got the blues! We got underground and overground and what's more we got it all here in the Midlands!

At the Golden Torch Bullroom we have Bakerion Blues Line on Sunday January 26, Joe Tex and full American orchestra on Pebruary 2 Chicken Shack on Pebruary 9. Ten Years After on February 16, and Fleetwood Mac on Pebruary 24. We'll be pleased to meet anyone who comes along. - Doug Allerton. Resident DJ & Assl. Manager. The Golden Torch Ballroom, Hour Street, Tunstall, Stoke-on-Trent, Tel. SOT \$4750.

THANKS MAC

WITH very little help from from the B.B.C.'s hired pluggers (Fleetwood Mac's) "Albatross" has flown into the

In the past four weeks on Radio BBC I've had "Marmalade" for breakfast, dinner, tea and supper: lift up your hearts with "Son Of

THE ORIGINAL VERSION

"THE HOUSE THAT JACK

BUILT"

THELMA JONES

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1 statement

TOW can anyone prove the about Johnson that Carl Foster made last week in R.M. He said Bruce Johnson is taking advantage of Brian Wilson's transitional period in his writing-trying to take over a throne which belongs to one man alone."

The throne certainly does be-



BRUCE JOHNSON

Brian Wilson, but I certainly do not believe that Bruce is trying to take it away from him Al Jardine said that the whole group has taken up writing songs, and if Carl Forster would look into it properly be would see that Mike Love. Dennis and Carl Wilson and At Jardine have all done their bit in spokesman ship. - Virgina Coryndon, Little Hadham, Herts.

Fordwych Road, N.W.2. **NEXT WEEK'S** NEW

MONG the new releases for A January 24 are records from Richard Harris, Diana Ross and the Supremes with the Temptations, O. C. Smith. Duane Eddy, Butterfield Blues Band; Jeannie C. Riley, and Timi Yuro,

RELEASES

The list of sincles for that week are as follows: DECCA Re-released under their new Demand Perform series are the following LONDON AMERICAN Crystals -'Da Doo Ron Ron-He's A Rebel" Love You": Righteous Brothers -"You've Lost That Loving Feeling/ Unchained Melody". Ike and Tina

Turner-"River Deep Mountain High/Save The Last Danco For Me"; Bubby Sox and the Blue leans- "Zippedy Doo Da/Why Do Lovers Break Each Others Heart": Darlene Love-"Walt Till My Baby Gets Home/Today I Met The Bos I'm Gonna Marry": Nino Tempo and April Stevens-"All Siruna Out My Old Flame"; Vocues -"Five O'Clock World/You're The One": \Inex and Charlie Foxx -Mocking Bird Humming Bird" DECCA The Fortunes-"Our Love Has Gone Here It Comes Again". Them - "Gloria/Here Comes The Night": Jet Harris and Tony "Diamonds / Scarlett Mehan -O'Hara": Noel Harrison- Touris Girl Of Sixteen/She's A Woman". DERAM Denny Laine-"Say You Don't Mind/Ask The People". Amen Corner-"World Of Broken Hearts Gin House". EMI COLUK. BIA Graham Bonney - "Fly Me High Lorelei". STATESIDE Richard Harris — "Bee Rive": DOT Andy Kim — "Rainbow Ride": BELL Smoke Stack Lightnin' — "Light In My Window"; CBS O. C Smith-"Isn't It Lonely Together" Duane Eddy-(First vocal) "Break My Mind": Hickory - "Green Light": Branko Miler - "Candy" (Film theme): POLYDOR ATLAN-TIC Freddie King-"Play It Cool": Sweet Inspirations-"Sweet Inspiraton"; BUDDAH Shadows of the Knight - "Shake": ELEKTRA Lonnie Mack-"Why". Paul Butterfield Blues Band—"Get Yourself Together": POLYDOR Tinderbox —"Farewell Britannia": Jeannie C Riley-"The Girl Most Likely". PHILIPS Group Therapy-"Remember What You Said". Free (Dutch Group)—"Soul Party"; Rim D. Paul — "A Thousand Rours"; LIBERTY Time Yuro-"As Lon-As There's You", MERCURY Bobby Womack - "California Womack Dreamin'". The Coffee Set -Dickie Boy": PYE Sammy Davis Jnr - "I've Gotta Be Me". Dean Martin- "Gentle On My Mind". Sounds Orchestral - "Soul Coax-

inc": Sue Nicholls-"All The Way

To Heaven": Man-"Sudden Life"



MARMALADE—Hold a steady position in reader Brownley's

IN BRIEF

Ter;e Rundberg, Hogda Grimsflyvegen, 2000 Tromsoc. Norway .have a brand new copy of John Lee Hooker's 'The Blues-Vol 4" L.P. in excellent condition, which I am willing to exchange for any soul or progressive LP. Must be in good condition. If anyone is interested, please write to the above address

Mr. M. Battle, 110 Lawton Moor Road, Wythenshawe, Manchester 23, - I would be very grateful if any RM readers would be willing exchange any Cream LPs for Dusty Springfield Golden Hits LP, and a Stones' "Satanic Maleslies Request". Both in excellent playing condition or state price of their LPs.

Kim Ratoff, 11 Dudlow Gardens. Liverpool 18. — I have "Set. Pepper's Lonely Hearts Club" (stereo); Four Tops "Reach Out" "British Motown Chartbusters" and "Motown Hits Vol. 5", which I'd like to either swop for any good records, or the highest cash offer for each one. Offers?

Christine Healey, \$1 Strathmore Avenue, Hitchin, Hertfordshire. -Wanted urgently! Pics, of David McCullum and Davy Jones, willinto swop for pics, of your favourite popsters if possible. Send a s.a.e.. the pictures and state which ones you would like.

Miss Teresa Munford. The Lilars. Little Hallingbury, Near Bishoo's Stortford. Herts. - I have a copy of the LP "Otts Blues" by Oth Redding which I would like to sell. it is in excellent condition. Any

Jill Emery. Shimpling Place. Shimpling, Bury St. Edmunds. Suffolk. - I have two LPs of the Small Faces made with Decca and also their first one with Immediath, which I would like to swop for any soul or Tamla Motown LPs. I also have most of their singles which I would also like to swop All offers welcomed

T. H. Jones, 9 Shaw House. Claremont Street, N. Woolwich. E.15, - Please help - can any one send me pics, articles, etc. on Bob Dylan Anything approcaated and I am willing to pay. Also if anyone can supply "Please Crawl Out Your Window", will pay

John W. Leeland, 9 Fortescue Road. Arbury Estate, Cambridge. - Rascals LPs and singles wanted Will pay cash or give records books (mainly football) or make zines (music. football) in exchange Send details stating terms.

Eddie Crawford, 34 Burgher St., Parkhead, Glasgow E.I., Scotland, - Can any RM reader let me know the complete discorraphy including all deleted items of John

Robert Warrall, 66a High Street. Newport Pagnell, Bucks. - Can any reader help me obtain a copy of "Concrete & Clay" by the Unit 4 plus 2, and "Goin" Out Of My Head" by Lutle Anthony and the

Jackie Thorne, 7 Heather Road. i.ee. S.E.12. - I wish to get hold of a copy of the Bee Gees first British single release "Spicks & Specks" Will pay any reasonable price Also any of their Australian records

Sheila Peacocke, 13 Brunswick Gardens, Kensington, London W.S. -Has anyone got a copy of Adios Amor by the Casuals they want to sell, please? If so please write stating price. All letters answered



records for sale

1956-68 45s, LI's for sale, Many rare deletions included. Send s.a.e. for list to: Moore. 73 Mill Road. Leighton Buzzard, Reds.

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vice for all Record Collectors of U.S. releases. New releases, past hits. 45s, LPs are available at very reasonable prices. Send S.a.e. for list to Moore, 16 Leighton Road. Linslade, Leighton Buzzards, Beds

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GREAT Rock auction!! Sun LP Now Here's Johnny Cash", all Elvis HMV LP's and EP's. Ella Mae Morse EP, Everlys on London, Even Esquerita's "Rockin' The Joint" single!! All and much more in the new ALL ROCK "It's All Rhythm" maxazine. Only 1/. 18 Delamere Gardens, Mill Hill, N.W.7.

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THE FRENCH C.B.S. Company has published exclusively for the Buddy Holly Memorial Society a fantastic LP of Screaming Jay Hawkins. including the original version of "I Put a Spell On You" and very rare EPIC/OKEH titles. Send £2 per copy to: G. Collange, 10 Ave P Delorme, 69 Sathonay, France.

SOULFUL '69 with new January lists of R&B, soul, blues and oldies singles. Send large s.a.e, to Collector's Paradisc, 75 Lopen Road. Edmonton, London, N.18.

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"SUN" ROCK 'N' ROLL IS KING!
-The "SUN" never stops Rollin at the "Rock-house"! - 1 got SUN'S' running out my ears! "Kink" Jerry Lee - Carl "The Bop" - "Bogie" Burgess - "Red-Hot" Riley - "Ubangi" Smith -Pelvis Smith - Like Mann Etc. S.a.e. "Breathless" Dan World's King Rock 'n' Roll Cat Rock House, 17 Graham Street, Newport. Monmouthshire, U.K. NOTE: Disrespectful "Mods & Square-cats" who can't write "ROCKHOUSE". Get No Reply!

Continued on page 11

* Turtles "Ba	
Bands"	37/6
* Mad River	37/5
* S.R.C.	37/5
* Winder K F	rogg Rabbit
Mackay "Bu	is Clothe" 37/6
44 Berwick	St., London, W.1.
230 Portobello	Rd., London, W.1.

ZANY SCAFFOLD AT RONNIE'S

Some of you might think that a group with a number one hit would perform it and other songs in cabaret. But not so the case with the Scaffold.

They are at the Ronnie Scott Club in London, appearing opposite the doyen of tenor saxists—Stan Getz. No singing at all—just very funny chat and sketches. The white-suited threesome opened their act with a mock T.V./radio quiz game. Very fast talking and ending up with the "contestant" being counted-out.

It is difficult to put into words everything the Scaffold do on stage, but a few incidents come to mind. For example, when Mike McGear came on stage with an over-sized pack of cards, I thought—'oh no, not the "Deck Of Cards" bit, please. Well, it was. But with such a difference! "Every time I see the Queen of Clubs," Mike said, "I think of Danny La Rue." Another one was: "When I see the King of Spades, I always think of Sammy Davis."

Roger McGough had his solo spot, which was devoted to a send-up of love stories in women's magazines. One line that I remember came towards the end of the sketch—everything had worked out: "Mary, who had always loved Tom, but had mistaken his rustic gentleness for idiocy."

The piece that really broke me up was John Gorman's interpretation of an Irish priest's (complete with Oirish accent) rendition of the Nativity, called simply "Father John". There was a lot of good reasoning behind some of his lines, like: "Every year Jesus grew up 'till he was 12—then at 33 he became a man." This came from John's childhood. He told me: "When you read the Bible, there's no mention of Jesus, apart from birth, until he was 12. Then nothing more is mentioned until he was 33."

Another line I liked concerned the three wise men bearing gifts. "The three wise men arrived with Golden Frankenstein for the Mayor!" What was this about, then? "Well, when I was a kid, their gifts meant nothing to me," said John. "So that phrase stuck in my mind." (As simple as that, folks!)

Even if you are not keen on jazz, do not be afraid to venture forth into London's jazz emporium and see the Scaffold's highly scintillating act. Actually, their sense of humour is somewhat akin to a jazz musician's—sometimes on the corny side, sometimes with a touch of music hall comedy, but delivered with sure-fire accuracy.

Many people have had a terrible go at the Scaffold and their chart-topper "Lily The Pink" but the trio remain unperturbed. As Mike says: "I can't understand the knockers. The majority of the knocks have come from the teenagers."

If the majority of the teenagers do not go for the Scaffold, who buys their records?

"I think it must be the pre-adolescents and grandparents,"

200 Tan

SCAFFOLD-By Lon Goddard

John replied, after a couple of jokes. "We've had parents writing to us, saying their 20-month-old child always sits up and starts gurgling when 'Lily The Pink' is played on the radio. So you see, we are getting through to the teeny-boppers of tomorrow in advance! People out of their teens and older, seem to be fans of ours as well."

Roger McGough thought they were lucky with their charttopper: "If 'Lily The Pink' had been issued at any other time of the year, I think it would have been a flop. Had it been released in July or something, then I'm sure it wouldn't have made the charts. It came out just at the right time. People want a happy song around Christmas so they can sing along with it in the pubs and at parties. And luckily it was our record."

Last week Mike McGear celebrated his birthday—and what better a present than being told "Lily The Pink" was back at number one in our charts? "That's ridiculous," he said. "I don't know how it could still be selling."

If you go to Ronnie Scott's Club, do not think the Scaffold do the same act all the time. As John says: "What we want to do is to invite people to sit in with us — a sort of improvised thing. On our opening night we had Marty Feldman in the audience, but we didn't ask him to join in. The only trouble with this idea is whoever comes on stage might take over and we'll be out!"

I think the main fear of comedy competition may well come from Ronnie Scott himself.

IAN MIDDLETON



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IT'S GETTING BORING SAYS NOEL THE RED

A SLIGHTLY haggard Noel Redding staggered into the tavern and eased himself into a chair. Of course, it immediately crossed my mind that the poor boy was still recovering from the afterphoto-session party for the electrifying ladies who appear on the Hendrix LP.

But this turned out to be a sore point with Noel: "We've been out of the country for ten months of the last year — THAT'S why I'm tired. We didn't see that cover with all the girls on until we came back to London, A great shame. Naturally I'd have liked to have helped out — always was interested in artistic photography."

DISTANCES

The Jimi Hendrix Experience has mostly been playing in the USA, a country that does not over-delight Noel. "Musically, I've learnt much more in America than anywhere else. But the pace of living is so fast — until you get used to it — that I have to keep flying back home for a rest.

"And the hotel prices in America! When we were in LA for six weeks we stayed at a rented house, the rest of the time we were in hotels. Jimi and Mitch like to go in for 90 dollar a day suites but I'm very careful with my money. I just get a room with a double bed, that's all

you need, isn't it?"

Jimi, Mitch and Noel have

often found themselves travelling vast distances and having to work for days on end with little sleep. All the same, they've only ever had about two serious arguments.

BORING

"We find we can work for three months and make a lot of money. The rest of the time I'm interested in developing my own scene. Otherwise it gets tiresome working with the same group, making the same sounds. And so many people are playing the same—Clapton, Hendrix, Ten Years After, Jeff Beck, Buddy Miles—it's getting boring. Onstage, I just play to myself.

"I've got my own group,
The Fat Matress, and have
recorded an LP. Took 13 days
and we did two songs a
night. Jimi likes to take his
time over his tapes — we
sometimes spend all night on
a backing track. Sometimes
seems a bit messy to me."

COMMERCIAL

Asked how different The Fat Matress will sound (when the record's released) Noel replied: "Well, I like to listen to, and be influenced by, some of the groups that the underground might put down as commercial. But I think they're great. The Move, The Small Faces—yeah, particularly The Small Faces, how they've come on, wasn't their last record ("The Universal") great?!"



NOEL REDDING

Overall, Noel left me with the impression that while he and Jimi and Mitch are good friends, and glad to be able to make so much money so relatively easy, they—like The Cream — are a bit bothered about falling into stale routine.

All further evidence to suggest that big changes are coming in the fashionable pop sounds of 1969.

DAVID GRIFFITHS

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Germolene contains a special healing ingredient—rather like a conditioner. Smoothed in at night, it quickly soothes inflammation, takes away the irritation of spots and pimples. With your skin clear and healthy again you can keep your next date, certain you're looking your best.



DUSTY SPRINGFIELD

I FELL FLAT ON MY FACE—DUSTY

HEN an artiste of her stature confesses "I fell flat on my face" it sounds like a major catastrophe. But I'm here to report that Dusty's Christmas Day disaster was not so bad, only rather painful. It seems that she was with two friends, they tripped, and Dusty fell. She was fairly dazed afterwards and her memory of the incident is none too clear. "But afterwards I had to spend five hours in hospital waiting for stitches. It was the end of Christmas for me. Broke a bit of my nose but unfortunately it looks just the same as it did before — I was hoping for improvement!"

More seriously, Dusty added: "I was really very lucky. It could easily have been awful. Might have put an eye out." She was "lucky" in another way too: "I didn't have any engagement lined up. In fact I am supposed to be taking the whole month off, though it hasn't quite worked out that

way. I still seem to be attending to bits of business though I'm doing it at a more leisurely pace. I'm sorry I didn't go away on a proper holiday but I'm waiting to move into the house I've bought in Kensington. Bought it last May and I've been waiting since then for some structural alterations to be completed."

Miss Springfield admits to being "born lazy — though when I'm shifted I can work hard, and often do. Still, I doubt if I shall do any live work until I go to Australia in March and if I'm not careful I'm going to get very stale.

"Frankly I'd rather make less money and do less work but the bills have to be paid, and I can't live off capital all the time. Funny thing — I live very expensively and yet I don't seem to do anything. Never go out to clubs, for instance. I don't begrudge paying out money, I'd just like to be able to figure out where it all goes!"

Well, her record of "Son Of Preacher Man" is obviously going to bring her in a few bob. It's the result of her first recording session in America (at the Atlantic studios) and I asked her how she felt about it.

"Uh, I think I've done a lot better, vocally, over here, though the backing could hardly be better. But I was very inhibited when I made that recording. I can't walk straight in among strangers, say well folks here I am, and start singing. In London, most of the musicians are known to me, I'm more at home, I know what I can get away with!

"In America, I was a bit intimidated - but not through

any fault of theirs I must say. Everybody was marvellous. The arranger, Arif Marden, who's Turkish, has some wonderful ideas which you can hear on the album. It'll be out in the States at the end of this month. There's some very good string writing on it.

"I guess there are some things that suit British studios better and anyway over here I know the people to go to, such as Peter Knight, if I want a certain arranging effect. Apart from Arif I'm not yet familiar with the American arranging scene.

"But the longer I was recording over there, the less tense I felt. There's a distinct change from the sound of me on the first tracks recorded (such as "Preacher Man") to the later ones.

"Their recording method certainly takes a bit of getting used to. They record a rhythm track and vocal first, then add everything else on afterwards. Gives you quite a different feeling from being supported by a full orchestra. You're much more alone. I felt musically naked. But unashamed!"

DAVID GRIFFITHS



MOVE'S ROY WOOD

IF NOT THE WILD TIGER WAY, THE BLACKBERRY WAY
WITH THE MOVE

OING up the charts the Blackberry Way must be a nice way for the Move—especially as they didn't go up the Wild Tiger Woman way for so sayeth the motto "abandon hope all ye who don't enter the

charts".

Hope having returnethed Roy Wood met self and cosy chat ensued in pub. Roy's the quiet one, the songwriter one who rarely is quoted in the gospels of pop for he's rarely interviewed—and the lazy one, says Carl Wayne; "he writes some excellent songs but never works at it hard enough."

"I must admit," said Roy, "that I have been going through a lazy spell recently as far as songwriting goes—I've put down a lot of ideas, but nothing's finished. I think I need to work under pressure to get anything done—if someone said to me now: 'we need three new songs to record tomorrow' I'm sure I'd be able to write them tonight. But as it is there's been no pressure for a while now—we've only been working about one night a week, and the recording scene has been very quiet while we've been sorting out our contractual and management problems. It's been been very relaxing though—we spend all our time at home up in Birmingham.

JAMMING SESSIONS

"It's a great atmosphere in Birmingham—there are a lot of groups and everything is very friendly. We have no enemies up there. And great jamming sessions happen in the clubs among the members of the various groups—there's a lot of talent among even some of the smaller groups, but somehow none of them want to move out of Birmingham and on to bigger things. But it's very alive—most of the groups work every night in and around the area, and when they're not working they're playing together down at one of the clubs. That's how the Move were first formed—we just got together on stage and jammed and suddenly thought 'this is it, this is the group'. I used to be with the Idle Race then.

"I'm glad the Idle Race are starting to get a bit of recognition now—they really are very good. Some of the numbers on their LP are very nice. I write songs with one of the Idle Race—we don't write together—I don't think I could ever work with anyone else. But I go around to his place quite a lot—he has a lot of recording and musical equipment set up in his home—and I help him to record the songs he's written, and vice-versa.

"This year I want to try and write for other groups a lot more—I'm working on a number for Amen Corner at the moment, But I want to widen my horizons a bit as far as writing goes—eventually I'd like to concentrate on the songwriting and production side of things. I enjoy playing with the group, but I don't really enjoy all the travelling around the goes with it. Bev and myself have set up a company as e've signed a few groups and singers—including a very good folk singer by the name of Jasper Carrott—and I'll be doing the production on their records. We're lucky because we've tied up a deal with Decca to release the discs we make.

"At the moment, though, things with the Move are beginning to get busy again—we had become a bit despondent when 'Wild Tiger Woman' didn't make it, and we weren't getting much work in either, so we felt that the group was really going downhill. So we're really happy that 'Blackberry Way" has started to move up the charts. I still don't really understand why we went through a bad period like that—I think it was a combination of a lot of things.

CHANGING INDUSTRY

"Then at the end of the month, as you know, we're off to America for three or four weeks-our first booking's at the Fillmore East. We'll be going back to the violence scene for the States because that's the sort of advance publicity we've been getting. We've been billed as pop villains, so that's what we'll be. Then when the tour's over we'll return to Britain and sit tight—wait till the right offer comes in to go back there for a second tour. This is just a sampler-but we really intend to work hard at it. We've got a lot of new ideas for our stage act and we'll be spending the rest of the month rehearsing it. I think it's becoming increasingly important now for groups to have a good stage act-but it's so difficult to know where you are because the pop scene changes so rapidly. It's always been a changing industry, and a fashionable thing-but now more than ever taste seems to change so rapidly.

"I think this year audiences will want to be entertained more by the groups—but at the same time I think pop is going to draw a lot more on jazz and classical music—I think a lot of the blues groups riding on the current boom will play more and more jazz. And I think the instrumental sound is going to become popular once again—you can already see that happening with records like 'Sabre Dance' and 'Albatross'.

"But you can never really tell what's going to happen—that's why it's so difficult to plan ahead in this business. At one point we felt that if 'Blackberry Way' didn't make it, then we'd have our last fling in the States and split up. It's so difficult to say anything definite though—it all depends upon how well our single goes and how we fare in America."

DEREK BOLTWOOD



great new single, THAT'S NO SCARF N TONY'S NECK

F you should come across Tony Gomez of the Foundations wearing what tooks like a lovely scarf round his neck . out! There is a 100-1 chance that the lovely looking object is Tony's pet python.

"I guess you could call him my mascot as well as my pet," Tony told me. "I try and take him most places I go. It can be quite amusing at times. Like the other evening, I went into my local pub with him wrapped round my neck Someone came up to me and said what a great scarf you've got on'. When I told them it was a python, the pub nearly emptied!"

Was there any complications owning a python?

EATS RATS

"No, not really." Tony with a smile replied "Actually he is usually very quiet. At home, he normally just lies around or wraps himself around me. It's easy to find him at home, because he has his favourite places to go. But one evening I couldn't find him at all. I looked all over then found his traces which led to the chimney. I told the landlord that he was probably up there, and there was a bit of a panic in the house when the others found out that there was a snake loose In the end I found him right at the top of the chimney and managed to shake him down.

"Julias (the python) isn't expensive to keep. He normally feeds on rats I go to the pet shop and buy a white rat for him about once a fortnight. Pythons have to eat live food - they won't touch anything dead. They are not venomous at all they crush their prey. When Julias is hungry, he coils himself around the rat and bites it in the back of the neck. Then he constricts himself on the rat on it's every heart-beat. It only takes five or ten seconds before the rat is killed. Then the rat is swallowed whole.

"If a python isn't hungry, it won't eat even if there is food available. At the moment Julias is in the middle of a slough and he hasn't eaten for nearly a month, If he is really annoyed by anyone he will bite and that can be very painful. You see, when a python bites their teeth sink right

I wondered how Tony called the python. "You can't call one to you because they are deaf. They rely on sight and smell only. When they know you, they show their affection by licking you with their tongue. When Julias gets stuck, he makes it known by hissing loudly. For example, he always wants to try and get up on the mantelpiece and can never quite make it. A python can go so far vertically and then has to stop - this is when Julias gets into

On Monday. Tony married Yvonne Shaw who he describes "marrying my biggest fan."



TONY GOMEZ

He would have married February 28 (her birthday), but the Foundations leave on that date for a month's tour of the States for which they receive £100,000.

"Yvonne and I have a fantastic understanding otherwise wouldn't be getting married. If the marriage should only last six years, then I wouldn't regret it in the least, as it would have been six beautiful years."

Tony is very interested in astrology, paimistry and the occult. 'At the age of six, back in Ceylon, I had my fortune told and many things have come true over the years. I'm not very religious in the accepted sense but I have my own code of honour,"

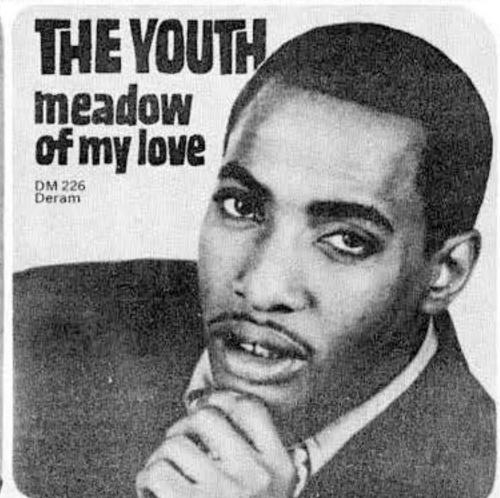
If you feel any pains in your body don't blame Tony. He's not really practising Black Magic! IAN MIDDLETON

PA! group records **45 RPM RECORDS** Ming Goo! wait until you hear them you'll be so glad you've got ears









STEVIE'S STYLE CHANGES...

ACK again in the charts is Stevie Wonder. His latest hit is a change of style for him, being a standard. In the States this disc was part of a magnificent month for the Motown sound. For during December the Detroit-based company held the top spot in the charts with three different records. Firstly came Diana Ross & The Supremes with "Love Child", followed by Stevie, and finally Marvin Gaye with Tammi Terrell and "I Heard It Thru The Grapevine", a former No. 1 for fellow Motowners Gladys Knight & The Pips, Currently, incidentally, Motown are back on top again with "I'm Gonna Make You Love Me" from the Temptations and Supremes together.

Stevie Wonder, born Steven Judkins, hails from Saginaw, Michigan, where he was born in 1950. He has lived all of his life, though, in the Motor City. He was discovered by Ronny White, of the Miracles, and first recorded in 1963—top song was "Mother Thank You". Within 12 months Stevie had burst on the recording scene under the name of Little Stevie Wonder. His first hit was "Fingertips" and spread over two sides, hitting the top spot in the States and selling over a million. The song failed to register

over here and was issued on the unlikely and now defunct Oriole label. Stevie was not to be denied though, and he broke here in 1966 with "Up Tight", another American No. 1 for the artiste. His third U.S. chart-topper was destined to be his biggest to date. Titled "I Was Made To Love Her", it reached the top three over here last winter. It looks likely, though, that "For Once In My Life" could emulate the success of that hit. His only other British hit was "Nothing's Too Good For My Baby" directly after "Up Tight".

Stevie has made two working trips to this country. The first was on the ill-fated Motown tour of 1965. He returned again last year at the height of his success with "I Was Made To Love Her" and created a major stir on the club/ballroom circuit. He is due again on March 6 for a major tour that will also embrace the Flirtations and possibly Carla Thomas. As a musician, this young artiste is exceedingly talented. He plays harmonica, piano, organ and drums. He has written many of his own hits as well as hits for other Motowners.

As part of Motown's drive for the first two months of this year, during which time they are giving away a car and many record



STEVIE WONDER—back in the charts again with a well deserved hit.

players (you need only buy any of Tamla Motown's January or February album releases to get a free entry coupon!), there is a new Stevie Wonder album. Named after his current hit, it also includes a couple of his most recent American hits.

So just watch out for Stevie during March—you won't be disappointed!

JOHN DOYLE



UNDERGROUND GROUPS BY DEREK BOLTWOOD

big bright shining neon-lit image who will stand tall at the top of the pop Christmas tree full of glitter like Elvis Presley, and it might even be Elvis Presley, but he will be what everyone wants their godhero to be. That's what's going to happen. A golden personality whose autographs will be worth a fortune and he will croon and girls will swoon just like in the good old days.

A solo artiste.

A giant singer who will put the showbiz back into pop just like Tiny Tim wants and who knows who it will be for even whoever it is doesn't yet know.

It's inevitable — and why not? Even Tom Jones and Engelbert Humperdinck don't have that aura about them yet despite their talent and one can't help feeling that Scott Walker could have been it had he wanted to.

SHOWBIZ REWARDS

There seem to be a lot of solo singers, individuals all very individual, who don't want to be stars either. Who sing not for the sparkling rewards of showbiz but because that's what they do, and they write their own songs and again why not for V. Van Gogh wasn't a star until he was dead, was he? Not that they starve in garretts and cut off their ears because there's no need for such dramatics nowadays and it's such a waste anyway. But the fact remains conspicuous that many nice records have been made by a lot of singers with very good ideas.

Different from the singers who appear in cabaret up and down the country and dif-

ferent from the groups who gig around the country to earn their daily bread. But individuals who scribble out lyrics and tunes and then go into a studio and record them and some great albums are issued that are too often ignored, then forgotten and occasionally recognised but still forgotten.

Like the thorn in Mrs. Rose's side - her son Biff who can't sing for toffee sometimes (a phrase remembered from rapidly dimming halcyon days) but puts brilliant lyrics to his tunes and accompanies himself on piano when he sings and arranges the numbers himself, so is obviously a musician as well as a poet. The words on their own are worth getting the album for ("Om sweet Om", "I don't know why I'm not rich and famous. Last month alone I logged over 400 hours of meditation" and even "Nuclear and Unclear thinking Are the same thing. Depends how you use the U.N." And there's a nice song about Buzz the baby Fuzz who met Alice Dee and stuck his gun in her chest and busted her), but like Tony Newley on occasions, I can't imagine anyone else singing the songs. Biff Rose I like very much - the album is called "The Thorn In Mrs. Rose's Side"

Nilsson's two albums from last year "Pandemonium Shadow Show" and "Aerial Ballet" are still two of my most prized LPs and if I put them on at the beginning of the evening I'll still be listening to them when the damp of the dawn peeps over the damp of the windowsill hours of sounds later. And despite continual playing the one description of Harry Nilsson still remains—"fresh". His songs have a newness about them like a just-baked and warmly aroma-full loaf of bread when you're so used to the pre-packed sliced variety.

AMORY KANE

Amory Kane is an American singer who's been working in England for a few months — a single appeared "Reflections of Your Face" that wasn't a hit but was very good nevertheless and now to be followed up by an album called "Memories of Time Unwound" which I like a lot. He's written some very good songs — though strangely the nicest on the LP is his adaptation of the traditional "You Are On My Mind" — and has a good voice that seems like it should belong to the big ballad rather than the folk which forms the root of his material

but doesn't matter because it lends a quality of its own. There's a variety on the album - each track has a different sound. Amory's voice being the consistency all through that holds it together as well as the very nice Steve Rowland production. What Amory writes and what he sings is very much a part of what he is - and the album is a history, though not a chronological one, of himself. The first song he whote at the age of seventeen with the sounds of surf rock only just having said goodbye to his ears is on the LP along with his most recent and both as valid as one another because they reflect himself at different stages of development - talking to him one realises he is very aware of himself and his music as being a part of one another.

John Gorman, Mike McGear and Roger McGough are a part of one another as well. Far better than "Lily the Pink" at the top of the charts are the Scaffold at the Open Space Theatre. In an hour long revue containing no music but so much humour and wit, satire that sometimes satirises itself and clowning that frightens, they are excellent. The sketches are acted out among the audience - with them rather than to them. They are stylised but in a Scaffold way and what they do is thought-provoking rather than immediate. Laugh first think later, for the comment is there. The Scaffold in the charts is a part of them. The Scaffold in cabaret is a part of them. The Scaffold at the Open Space is really what they are all about.

And what do the Scaffold have to do with the theme of the column this week which is solo singers and glittering stars?

I don't know

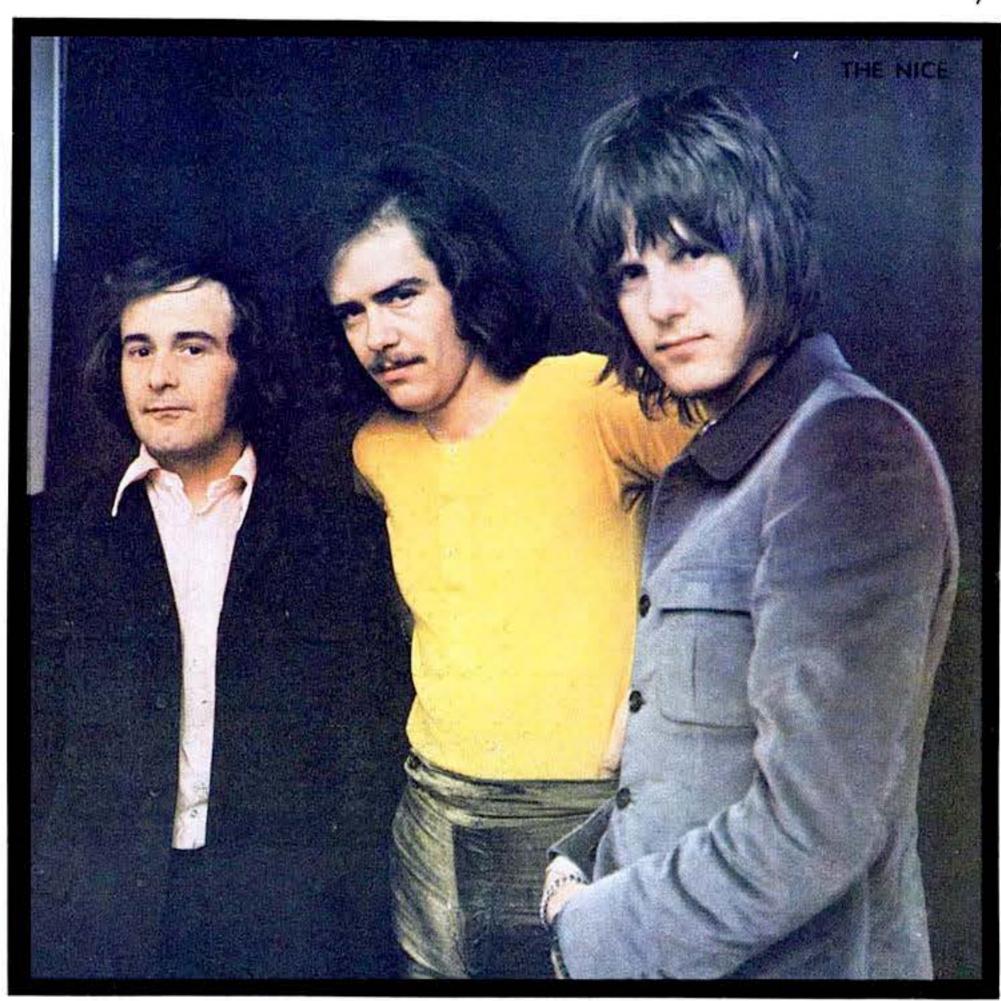


New names and great sounds make this a very interesting week.

Let's start with **THE YOUTH**, who is actually one person but sounds like severa on a stunning first outing called 'Meadow of my love'. There's a catch in the beat which makes you sit up and take notice. Lovely lyrics, and this voice is really something—cool and smooth. The backing is simple, uncluttered and utterly beautiful. It's a scoop on Deram, and the number is DM 226.

ANDEE SILVER has a pretty massive voice and knows how to use it to good

The Decca Record Company Limited Decca House Albert I



Jethro Tull- "STONES ARE POOR MIICICIANC JONES JUST CAN'T PLAY"



lan Anderson and friend

by Martin Barre. Aged 22, he is an exmember of Gethsemene and played his first with Jethro Tull at Penzance at the end of December. Why has Mick Abrahams left? Ian Ander-

son explained: "The main reason was a conflict of musical ideas. He wanted to continue playing the same sort of things we have been doing. And the rest of us wanted to progress and try new material. Presumably, Mick will form his own group."

GUITARIST Mick Abrahams has left Jethro Tull. He has been replaced

When a group wants a replacement member, they can go about it two ways. Either they have somebody already in mind, or else they audition. The latter was the case

with Jethro Tull.

"We auditioned loads of people, but none of them fitted," Ian told me. "Some of them didn't have much of a clue. There was one guy who came early and stayed almost all day. After each new guitarist had gone he would start playing again. He really wanted the job but it was a bit sad really. Then we had another guy who you could almost call a professional auditioner. He came in and tried to take everyone over, saying 'let's do so and so'. The trouble was, we didn't know the numbers he was playing, apart from the fact they were rock 'n' roll things. After he had finished, he said 'I must go now-I've got another audition to go to'. The following day when I woke up the audition seemed just like a bad dream.

"One of the troubles with most British blues guitarists is that they seem to have come from rock 'n' roll through out-andout pop to blues, and have taken the easy way out. In the main, they play in a very tight style. Not many of them have a natural looseness in their playing."

lan confessed to not knowing many tunes. "It can be a bit embarrassing at times," he confided. "People come up to me and ask for a certain number and I have to plead ignorance. The main reason why I don't know many numbers is because I don't

listen to many things-I base my playing on my emotions."

You will be seeing Jethro Tull on T.V. soon in the Rolling Stones' show, I asked Ian what the show was like.

"I think it was a good idea initially," he replied, "but it was badly produced and badly run. I felt it was just thrown together. With a little more time and planning it would have been much better."

I asked Ian what actually happened on the show. "It's all set in a circus arena." Ian replied. "It starts with everyone coming on playing. Then the Stones introduce all their guests. We were going to play three numbers originally, but due to time commitments we only did one. It was 'Song For Jeffrey'. The Stones picked all their guests, like: Eric Clapton, Marianne Faithful, John Lennon and Yoko Ono, Keith Moon, Pete Townsend, etc.

"Although I'm a great admirer of the Stones, they're poor musicians. They played on their show and were awful - they couldn't get together at all, I was disappointed with them musically because they are my idols. You could find any other five musicians who are better than them. Mick Jagger has really mastered the sort of thing he does, but Brian Jones just can't play. The group's timing is all messed-up. But in spite of this, the Stones have a great presence and can communicate to their listeners. To sum them up in two wordsthey're delightfully bad.

"The sort of music I listen to is records by people like Ornette Coleman, Roland Kirk, and a few more modern jazz players. But you have to REALLY listen to find out what they are doing. When it comes to listening to a Rolling Stones record, it makes me feel that everything is all right and I am home and there is no trouble anywhere.

It seems at last that Jethro Tull are becoming recognized nationally if their chart entry with "Love Story" is anything to go by. Plans are already afoot for them to do a Stateside tour for two months. commencing the end of this month. So things look pretty good

After Ian had, to a certain extent, put down the Stones, he said as we parted: "Well, I'm off to buy the Stones' 'Beggars Banquet' album, I love

them really, you know!" IAN MIDDLETON

neir current single, ng very well indeed. mber F 12862.

s about to move into the y good sound called at song given a great cca, F 12867

nething very special is will tell you all about it!

group records

5 rpm records



BEATLES

THE BEATLES: Yellow Submarine — Yellow Submarine; Only A Northern Song; All Together Now; Hey Bulldog; It's All Too Much; All You Need Is Love; Pepperland; Sea Of Holes; Sea Of Monsters; March Of The Meanies; Pepperland Laid Waste; Yellow Submarine In Pepperland (Apple Records, STEREO PCS7070).

T was a merry Christmas with "The Beatles", and to the ecstasy of fans the world over, it's a happy New Year with the release of the soundtrack from the film, Yellow Submarine. RM has had more than a small amount of letters requesting that these tracks be released on a separate LP and here we have them,

Essentially, it's simple Beatles stuff (and that's good at the worst of times) on the order of "All You Need Is Love", with the possible exception of "Only A Northern Song" Everyone is already acquainted with "All You Need Is Love" and "Yellow Submarine", two excellent songs, and the four new Beatles recordings are of equal quality, "Only A Northern Song", one of the two Harrison compositions, is almost a very technical experiment in how many off-key variations on a solid background tune one can get in, still maintaining a reasonable amount of finesse-and it comes off very well. Lyric has George explaining it doesn't really matter what he sings or plays, because . . . it's only a northern song (which could be a song from the north or a Northern Songs pastiche). "All Together Now" is a bouncy little jaunt sporting a jovial and interesting lyric from Ringo: "Black, white, green, red, can I take my friend to bed? Pink, brown, yellow orange and blue, I love you", splotched with "Sail the ships and chop the trees and skip the ropes". A tidy and not so simple lyric if you listen twice.

The heavy bass and pounding piano that has become solely their property is heard again in it's driving excellence on "Hey Bulldog". It's a gigantic beat, and carries that earful left-handed MaCartney bass as a usual bit of perfection. So it's all down to "It's All Too Much", which is conceivably the best SOUND on the record. Beside the beauty of the organ, the absolute volume of it-even when the player is turned down-is amazing. The song is basically of rock construction, but built around one endless note which trails behind, A couple of marvellous bass variations in this track, but the main thing is that extremely healthy SOUND. Some may pout at the pre-requisite (37/6) for owning only four really new Beatle tracks, however, there follows the very pleasant George Martin orchestration on side two which is in itself a tremendous achievement. Notable titles for me were "Pepperland" and "Sea Of Holes". Well worth any price, suffice?

* * * * *

DEREK BRIMSTONE: "Fire And Brimstone", Fontana Stereo STL 5478.

MIXTURE of philosophy, pure folk, occasional flashes of comedy who treats his matertal with an uncontrived sense of simplicity. Good gultar backing on tracks with titles such as "My Canary Has Circles Under His Eyes' "Cocame Blues" and "Salvation Army Lassie". A formidable talent - though one new to me,

THE BABY SITTERS: "Folk Songs For Babies, Small Children. Baby Sisters And Parents",-Fontana Vanguard FJL 410.

MIABLE little songs to while A away youthful hours. Album features Alan Arkin, Jeremy Arkin. Dorts Kaplan, Lee Hays, Pleasant little rhymes like "Bobby Shafto" "Come On And Join The Game" and other charmers.

* * * THE REVEREND GARY DAVIS: "Bring Your Money. Honey", -Fontana SFJL 914.

RECORDED live at Harvard University, featuring one of the legendary figures in the folkblues department, Includes some of the Davis classics like "Samson And Delilah" and "Twelve Gates To The City", plus a collection of more obscure numbers. Great guitar work, too.

* * * * BUDDY RICH BIG BAND: "Mercy, Mercy". - Liberty LBL

ESULT of an early-morning "live" session at Caesar's Palace - in front of a starstudded audience of enthusiasts of the Rich fire and fury on drums. showcase pieces for alto and tenor as well as drums, and a tight brass sound which makes the whole thing steam along beautifully Samples: "Big Mama Cass" and the title track.

* * * * ROY ACUFF: "A Living Legend". -(London Hickory Monn HAE 8375). SLEEVE notes by John D. Loudermilk, production by Wesley Rose, and the Acuff voice which comes right from the heart of country music. Fiddle, steel guitar, deliberate back-beat, songs with titles like "That Silver Haired "Sweeter Than The "Blue Eyes Crying In Flowers The Rain", For addicts.

* * * * ROWAN AND MARTIN'S: "Laugh in". - CBS 63490.

DDICTS of this late-night quick-A as-a-flash television series will know exactly what to expect, This is hardly in the "lasting listening" category, but the transformation from the visual to the merely audial comes off pretty well Yesterday I Bought A New Car-Today I Bought A New Horn For It-Herb Alpert" Etc., etc., etc.,

* * * * RAY STEVENS: "Even Stevens" -Monument Stereo SMO 5019.

LL but two of the tracks writ-A ten by Mr. Businessman himself — and really this is an exceptional, well-produced, finely performed album. Stevens doesn't deal in cliches. He writes lyrics that are clear-cut and meaninxfuland then sings them with a sort of swing-sing style that makes them all the more compelling. Lots of goodies, in fact, none more so than 'Say Cheese', "The Minority" 'Devil May Care", plus "Mr. Businessman" which should, of course. have been a smash hit. A most enjoyable experience, this album.

* * * * PADDY ROBERTS: "Funny World", - Decca Stereo SKL 4964.

N a sense a change of style. Paddy has his Noel Cowardtype voice, his witty lyrics and his stylish piano but now the songs go that shade deeper. He reflects happening things of today. makes his point with labouring things too much - and extracts a lot of fun from just pointing out his viewpoints of headline matters. A sort of recorded cabaret performance.

SMOKEY ROBINSON AND THE MIRACLES: "Special Occasion."-Yester Love; If You Can Want; Special Occasion: Everybody Needs Love: Just Losing You; Give Her Up; I Heard It Through The Grape-

BEATLES YELLOW SUB, 4 TOPS, JOSEPH IN EGYPT

THE FOUR TOPS: Yesterday's Gone - Yesterday's Gone; Can't Seem To Get You Out Of My Mind; I'm In A Different World; We've Got A Strong Love (On Our Side); By The Time I Get To Phoenix; Remember When; Sunny; Never My Love; Daydream Believer; Once Upon A Time; The Sweetheart Tree; A Place in The Sun (Tamla Motown Stereo ST MI.

SOME unexpected selections on this long awaited 4 Tops collection.

The Tops are classics of The Male Materials and the Collection. The Tops are classics of The Male Motown list and have certainly put some brilliant vocal exercises into this excellent album.

Side one opens with the pretty but slightly beaty Yesterday's Gone. Nice piano and strings in this emotional song. In my opinion, it's one of more exceptional song-writing efforts from Tamla since the days of Holland-Dozier-Holland, Strong cymbals open Can't Seem To Get You Out Of My Mind, Heavy vocals coupled with heavy brass put real punch this second track. Subdued backing - mainly guitars to begin I'm In A Different World. But soon that famous Motown beat and ringing chorale behind enters. Clips out to the quiet side between verses to allow a violin build-up. Almost march drumming here,

Misleading opening for We've Got A Strons Love (On Our Side) Operatic for a minute - but bursts into bongo ridden near Latin beat. The Tops are, among others, going to Phoenix too. Their version of By The Time I Get To Phoenix is almost symphonic in backing. Very slow, relaxed, and much unlike Tamla's usual sound, but pleasant. Back to normal with Remember When chopped beat and strained vocals release some of that soul stuff guaranteed to sock it at you,

Side two moves back into the latin-jazz vein in Sunny. This may seem like an odd choice for the Tops, but it stands its ground, Good chuckchuck sound is achieved. The Association's Never My Love is another unexpected attempt. The voices are a little gruff for this sensual lament, but they do get that effective soaring atmosphere. Nice pretty backing with harpsichord replacing guitar riffs. Third prize for odd material clearly goes to the Monkees' Daydream Believer. This doesn't really measure up to the original but then it shouldn't need to - it remains a lesson in style and the Top's individuality is as strong here as ever Once Upon A Time is an exceptionally beautiful ballad with much room for solo work. I like this track because it has real melody and it's a great bit of singing. The Sweetheart Tree is a choral song with a gripping build-up and sudden drop offs. Just a little weak in bits, but on the whole, a solid song. A Place In The Sun is a well chosen piece to end the album on. That famous Motown Sound behind a throaty full vocal adds a fantastic amount of scope to this fitting conclusion. This LP is for me, the cream of the big Motown release for this month, in fact, it's tops. * * * * L.G.

vine: Yesterday; Your Mother's Only Daughter: Much Better Off; Only Build Me Up To Tear You Me Down (Tamla Motown Steree STML 11089).

musically-lighter side of Tamla, as ever. The highpitched voice of Smokey nevertheless has impact and a sure sense of style - and Messrs. Ronnie White. Bobby Rogers and Pete Moore supplement him from the sometimes way back. back 'Yester Love" is a good example. but "Special Occasion" really is just a super-styled production built on bouncing brass and with intricate bass figures filling the odd

Stighter in melody, but heavier on basic beat, "Everybody Needs Love" is another first-rate track.

But side two is in a way the more satisfying fare. The Beatles' 'Yesterday" comes up fresh as new, much slower than usual, and phrased in such a way as to give even deeper meaning to the lyrics. Smokey almost slurs through it. but never is it overdone. The fastpaced "Your Mother's Only Daugh is further strong stuff, and shows that the tempo is immaterial to the quartet - they cope with most thinks, but kently.

NED MILLER: "In The Name Of Love", - Capitol Stereo ST 2914.

* * * *

NOTHER country artiste with A a big following in the States. Ned also wrote all but one of the tracks on this album . . . some with his wife Sue. The odd-one-out is Rhonda Bannon, whose "Someone Who Cares" is actually one of the most melodic of the whole set. A warm voice, a somehow-genuine voice.

* * * * JOHN DUMMER BLUES BAND: "Cabal". - Mercury Steres SMCL

DRUMMER Dummer heads one of the best and fastest-rising blues groups in this country Actually the line-up as on this album has since changed - John O'Leary and T. S. McPhee have since left and been replaced by Putty, a lead suitarist. Point about the album is the vitality and zest that comes over . . . incidentally. Steve Miller throws in some fiery piano here and there. Do sive this one a trial, for there's a lot happening. * * * *

VINCE HILL: "You Forgot To Remember". - The Importance Of Your Love; Moonlight And Roses; If My Heart Had Windows; This Is My Lovely Day; Sorry; My Heart Cries For You: Didn't We: You Forgot To Remember: I Could Have Told You; Does Anybody Miss Me; Hold My Hand: Please Don't Go: I Don't Know Why: My Favourite Colour Is Blue (Columbia Stereo SCX 6304).

THE now completely burglarproof Vince picks the right sort of vehicles for his expressive voice - and picks the right men to arrange the songs in Harry Robinson. Johnny Harris. Davies, Johnny Artey, Frank Barber. Vince is now a big draw in most parts of the world, presenting an act which blends music with comedy and comedy with impersonations. This particular set puts the accent on melodies and melody.

some of which stems from the nineteen-thirties. This album should be presented to any budding balladeer, because it stresses the importance of diction, control, phrasing and sincerity. I think it's great stuff and so will many, many others.

MELANIE: "Born To Be . in The Hour; I'm Back in Town; Bo Bo's Party: Mr. Tambourine Man; Momma Momma; I Really Animal Crackers: Love Harold: Christopher Robin; Close To It All; Christmas (Buddah BDS

T/ERY much an off-beat talent. A little girl voice, yet with occasional amazing maturity. "Christopher Robin" and I'm glad to say the album shows her talent to be rather wider. She is also unique. Not entirely sold on her style, but the plans are to make her big, so . . . But the decision is yours, * * * *

MASON WILLIAMS: "The Mason Williams' Ear Show",-Road Song; Baroque-A-Nova: Hear: The Last Great Waltz: One Minute Commercial; Thirteen Dollar Stella; Love Are Wine: Cindereila Rockafella; Generatah - Oscillatah: Saturday Night At The World (Warner Brothers Mono W 1766).

WINNER of our instrumental this is an extension of the Williams' talents as outlined on 'The Mason Williams' Phonograph Record". A lot of gimmicks included, such as a commercial at the end of side one, the addition of luscious Jennifer Warren on some tracks, and "Thirteen Dollar Stella" is not what it might seemin fact, it refers to his first guitar: All sort of characters make fleeting appearances; and "Saturday Night At The World" is a great finale This man Williams is an outstanding and wide-ranged talent and I confidently expect big sales for this one.

ROLF HARRIS: "Live At Talk Of The Town". - Jake The Peg: Hey What D'You Say; Lah-di-Dah; Side By Side; If I Were A Rich Man: Painting: Tle Me Kangaroo Down, Sport; Kangoeroe; Tu Ne Penses Qu'A Ca; Huntin' Dog; Gypsy; Moon River; Let The Rest Of The World Go By: London Town (Columbia Stereo SCX 6313).

* * * *

NOOD humour and good spirits and a lot of flair in putting material across, especially when there's a bit of comedy in it -that is the success secret of the Aussie chap . . . and he really had a most successful season at this London night-spot. Inevitably. with this kind of album, there is a lot of familiar material, but then the bonus is hearing how the crowd respond to his salesmanship. That excellent orchestra of Burt Rhodes sets a lot to do and there's some fine guitar work by Gray Bartlett 'Gypsy". Laurie Holloway at the piano, too. An entertaining set

BOBBIE GENTRY AND GLEN CAMPBELL: "Together". - Less Of Me: Little Green Apples: Gentle On My Mind; Heart To Heart Talk; My Elusive Dreams: Imagination:

THE JOSEPH CONSORTIUM: "Joseph And The Amazing Technicolour Dreamcoat" (Decca Stereo SKL 4973).

THIS is going to anger a few, niggle a few more—and astound and delight a lot, many, many more. First performed in 1968, May to be exact, it is a pop oratorioprobably unique-and a retelling of the story of Joseph and his brothers as told in the book of Genesis, Full of joy and spirit and enthusiasm, the production is a team effort from Andrew Lloyd Webber, Tim Rice, David Daltrey, the Mixed Bag-and the lyrics are included in full on a special insert in the cover.

There are moments of brass and fury, moments of religious choral work, moments of tongue-tied lyrics hammering away at speed, moments of peacefulness. Really, it's a tremendous variety of sounds and styles-and includes a pastiche on Elvis Presley, yet, right there on side two. Its effects can be far-reaching because there is a speciallyadapted piano score of "Joseph" for schools, published now by Novello and Co. It's already also been heard, in full, in St. Paul's Cathedral

It's impossible to make any comparison over this particular sound and style of pop music. Don't get the idea it's all deadly serious-there are quite a few lighthearted moments. And like it, love it, or loathe it-you'll accept, I'm sure, that it is a first-rate idea. I think it comes off admirably, * * * *

Mornin' Glory: Terrible Tangled Web; Sunday Mornin'; Let It Be Me; Scarborough Fair (Capitol Stereo ST 2928)

CONGS are pretty well-known, for S the most part, but this duet ting performance of two outstanding talents adds interest to all of them. They swing gently tosether on such as "Terrible Tangled Web", slow down for the more emotional content. Both, of course, have had big hits, specially in America. Plenty of solo spots, too. and a set of friendly arrangements. mostly by Al de Lory, And the accent ig on straightforward selling.

* * * * KOOBAS: "Koobas", - Royston Rose; Where Are The Friends?; Constantly Changing: Here's A Day: Fade Forever; Barricades; A Little Piece Of My Heart; Gold Leaf Tree; Mr. Claire; Circus (Columbia Stereo SCX 6271).

THE Koobas, on the singles scene, have come desperately near to making major breakit's never quite worked, they're still a major force . especially on the continent. Their music is often nostalgic-in fact, they are one of the few Liverpool Cavern groups still surviving healthily. Between them, they wrote all but one of these tracks - the odd out is "A Little Piece Of My Heart". "Constantly Changing" is particularly good for its musician-ship and "Barricades" is very nearly as exciting, with a variety of moods expressed. And then there is "Circus", which is my own particular favourite. Good stuff, no

kidding. * * * * *

VARIOUS ARTISTES: "Rhythm And Blues Classics — Volume Two".
—Blue Monday (Fats Domino): Cold, Cold Feeling (T-Bone Walker); Over You (Aaron Neville); Feel So Good (Shirley And Lee); Country Fool (The Showmen); Drifting Blues (Charles Brown); Tend To Your Business (James Wayne): Lip-Traces (Benny Spellman): Over And Over (Thurston Harris); Tired, Bored And Busted (Floyd Bewildered (Amos Milburn); Ain't It The Truth (Ernie K-Doe); It's Raining (Irma Thomas) (Liberty Minit MLL 40089).

COMPENDIUM of items, not A all exactly in the "classic" category but nevertheless a space-saving collection of some of the lesser artistes and a few of the all-time biggies.

MIRIAM MAKEBA: "Makeba!"-(Reprise Stereo RSLP 6310).

* * * *

BIT complex, with titles like A "Umoya", "Umquokozo", but sleeve notes there to help stress musical points being made Miriam is a stylist, almost a superstylist, and this African styled album lives or dies for the individual by the enthusiasm for rhythmic background. But inevitably very specialist * * *

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NEW TROGGS, LONG JOHN, DAVE DAVIES

THE TROGGS

Evil Woman; Sweet Madeleine (Page One POF 114). Yes, I'd say this will do big things for the boys, In a senseit's a harkback to the "Wild Thing" scene that got them off the ground, that is to say: Grunted-groaned voice from Reg, who didn't write this incldentally, with walking-bass and extremely tough work from lead guitar and drums, All very sexy, naturally, and pretty easy to hold in the mind. Flip: Orchestral backing — a Presley song — a La-Lah-Thing — and all rather urgent. CHART CERTAINTY.

MIKI

Dear Auntle Mary; A Piece Of Heaven (RCA Victor RCA 1782). Miki is a matey young chap who is being highly touted round the industry and fits fair and square into the bubble-gum scene. All very light and airy and darned catchy and invested with some good moments on plane and strings behind the voice. About a young lad, in love, no less, who finally writes to the advice column of a national magazine. Aimed directly at the commercial field - and probably a biggie, Flip: Slower and less impact-y, sure . . . but in a sale-

CHART PROBABILITY.

DAVE DAVIES

Hold My Hand; Creeping Jean (Pye 17678). At last, a newle from Dave, Self-penned, of course, and a good song delivered in that drawly, powerful way of his, all sliding notes and deliberate brashness on the basic beat. Dave certainly is a distinctive sort of performer out on his own, and this looks like being a sizeable hit for him. Like, very much, the way the backing builds, Effective, Flip: Takes time, or took time for me, anyway, for this to register, but it is strident stuff. CHART CERTAINTY.

GARY WALKER AND THE RAIN

Come In, You'll Get Pneumonia; Francis (Philips BF 1740). Big orchestra backing and a very offbeat vocal arrangement put this one in with chances, Gary certainly has a personal following big enough to make the charts, and the production here is really excellent. Could be wrong about this, but the whole idea here seems very original and professional Watch it. Play it, Flip: Liveller and more direct. CHART POSSIBILITY

EDDIE THORNTON OUTFIT

Baby Be My Girl; All You (Instant IN 003). Eddie is the trumpet star-cum-vocalist long associated with George Fame. This is the launch record of a new solo career -and it could easily be a first-time hit. Bounces along at a cosy midtempo, with chorus behind, and a few hades of the Fame vocal style. Darned catchy and well performed. specially with his trumpet passage. Good stuff, Flip: Lot of pushalong power, here. CHART POSSIBILITY

EMIL DEAN

It's Only Make Believe: One Broken Heart For Sale (Mercury MF 1071). Emil who? Well, he's a South African and this a first-rate reading of the ageless Conway Twitty standard. One of the best songs ever in the beat era, despite the apparent simplicity of the melodic build-up. Takes a bit of singing this, and Emil, new to me. is well up to the job. Could so easily be a hit all over again. Flip: Know something? It's almost as good at the top deck.

LONG JOHN BALDRY

CHART POSSIBILITY

It's Too Late Now; Long And Lonely Nights (Pye 17664), Two Macauley-McLeod songs. John produces his fine voice in the deadlow register first of all, then the whole thing lifts up and becomes

one of the best singles yet from the tall one. Tremendous warmth and sincerity in his voice over this sort of material. A veritable sobin-the-throat piece. Must make it. Flip: Similar in a lot of ways-all heart-tugging.

CHART CERTAINTY

HERB ALPERT AND THE TIJUANA BRASS

My favourite Things; A Beautiful Friend (A and M AMS 743), Should do it, though I'm usually way-out wrong over Alpert hits 'n' misses. Lovely song, of course, starting here with heavenly and slow-paced choir. Then it jerks into a trumpet showcast, all staccato and businesslike. It literally races along on a shuffle rhythm, Then finally slows down again. Flip: Group trumpet sounds-or is it double-tracking? CHART POSSIBILITY

JACK JONES: Love Story; LA Break Down and Take Me In (RCA Victor 1778). Coming here soon is Jack, who does a good but not outstanding job on this Randy Newman song. All a bit disjointed, served up

this way. * * * *
THE YOUTH: Meadow Of My Love; Love Me Or Leave Me (Deram DM 226). The Youth is actually a solo male singer and he's rather well-showcased here. With piano backing and a jerky sort of approach, the song

builds on commercial lines ★ ★ ★ ★ BOBBY VEE: I'm Into Looking For Someone To Love Me; Sunrise Highway (Liberty LBF 15178). Tenth anniversary of Bobby in pop-and there could be surprise sales on this excellently-performed beat ballad. It's based round a compusive chorus with pipe organ helping out. Nice tough edge

to the voice, ★ ★ ★ ★ ★ HEAVY JELLY: I Keep Singing That Same Old Song; Blue (Island WIP 6029). Apparently some big name but disguised stars are on this-can't exactly pick them out, but there is fair familiarity here and there. With a beautifully forceful riff running through it, behind aggressive vocal touches, this is certainly in with chances and is a Record Of The Week.

* * * * * DAVID McWILLIAMS: The Stranger; Follow Me (Major Minor MM 592). Another excellent single from David, still writing first-rate material Listen to the lyrics and kindly study the forceful way they're put across.

All very much worthwhile, this one. * * * * *
THE BEATSTALKERS: Little Boy: When I'm Five (CBS 3936). Very good and indeed a Record of the Week. Scottish group with a tremendous sense of occasion and power. Strong lead and tough-edged instrumental bits behind. It builds, too, and is extremely exciting Could very easily be

DB 8527). New group featuring girl voice with the lads, and a nice song, both lyrically and melodically. Arrangement is good-almost a pop-folk feel to it, with excellent use of strings. Welcome to a new group,

*CLEM CURTIS: Marie Take A Chance; Caravan (United Artists UP 2263). Ex-leadsinger with the Foundations, now in with chances on a debut single. Organ-backed and expressively laid down vocal, with answering chorus behind. Song may just not make it, but the chances are fairly good. * * * *

SAKER: Hey Joe; Constantly (Pariophone R 5752). Interesting this. because it's a new-styled version of the one that really set off Jimi Hendrix in this country. With girlie chorus, this comes through well. sometimes surprisingly * * * * *
PETER SARSTEDT: Where Do You Go To; Morning Mountain (United

Artists UP 2262). This writer-singer nearly hit it big with "I Am A Cathedral", so his talents are already known. This isn't quite as strong in some ways, but the lyrics are good and so is the performance.

* * * * * * KENNY BALL AND HIS JAZZMEN: 1999; Ivy Osbourne (Fontana TF 992), Written by Nirvana, this explodes happily in the trad-styled arrangement, a real foot-tapper with Kenny adding his trumpet and his very distinctive vocal styling. Swings so well that it could easily make the charts. * * * * * * * ELTON JOHN: Lady Samantha; All Across The Havens (Philips BF

1739). A new talent who has a songwriting team with a friend, Mr. Taupin. This is sturdily backed and Elton has a poignant and expressive voice which makes the best of the lyrics. Swollen backing sounds help a lot

FRANKIE MCBRIDE: How Are Things In Glocca Morra; Forty Shades of Green (Emerald MD 1116). From "Finian's Rainbow" and a pleasant reading of one of the more memorable songs from the score. * * * * *
KATHY KISSOON: Don't Let It Rain; Will I Never See The Sun (Columbia DB 8525). This girl has tremendous verve and personality and this chugalong and powerful beat-balad could make progress, given a stroke of

luck, Most lively. * * * *

CONSORTIUM: All The Love In The World; Spending My Life Saying Goodbye (Pye 17635). Highly-touted new group and certainly they get some interesting vocal sounds-often way up in the falsetto range. One of those relaxed and gentle group sounds, organ behind. Lead voice extraordinary. * * * * * MARK MURPHY: Come Back To Me; Dear Heart (Pye 17661). Mark

used to swing like mad, on voice and piano. Now he's on a ballad kick, but still somehow swings. Strings behind and a complete change of style which comes off. * * * * *
LINDA RUSSELL: We Got A Need For Each Other; Don't Say Goodbye

(Pye 17671). Another Record of the Week. This girl is a fine singer and the arrangement seems to me to be outstanding. Takes time to develop, perhaps, but when it does built it really builds. To last, Nice voice, this.

JOHN BROMLEY: Melody Fayre; Sugar Love (Polyder 56305). Friendly mid-tempo piece, with piano intro. Okay but not necessarily in with chances because it's a shade samey in presentation. Voices pleasantly blended * * * *

LORRAINE ELLISON: Stay With Me; I've Got My Baby Back (Warner Bros. 5850). Great great great - the Lorraine Ellison version of the song the Walker Brothers had a big hit with, recorded in 1966. Really beautiful - and in fact does stand a good chance of reaching the charts. Definitely a pick of the week. * * * * * * RHINOCEROS: Apricot Brandy: You're My Girl (1 Don't Want

To Discuss It) (Elektra EKSN 45051). Heavy instrumental sound this from a group that's getting nice reviews in the States at the moment. I like it a lot, nice organ but it's a bit tight. Keep waiting for it to break into something more interesting. * * * DEE MULLINS: The Convincing Story Of Harper Valley P.T.A.; Satisfied Old Man (Polydor 56754). The story of what happened after

that famous meeting of the P.T.A. - same tune, different lyrics. and sung by one of the men present on that fateful occasion, Good but not for the charts. Nice to see Mrs. Johnson's been elected president of the P.T.A. though. * * * SLY AND THE FAMILY STONE: Everyday People; Sing A Simple

Song (Direction 58-3938). Despite the popularity of this group, have a feeling that this one won't make it. Nothing really wrong with it don't like the too-catchy chorus reminiscent of a nurseryschool

though, No impact, very ordinary. * * * *
THE BOX TOPS: Sandman; Sweet Cream Ladies Forward March (Bell BLL 1645). I like this, and I may be wrong in not tipping it. A slow ballad, very nice tune that I like more and more as I hear it. One of those records I feel that will either be a monster or else do nothing at all - catchy intro that may make people sit up and take

ISLEY BROTHERS: I Guess I'll Always Love You; It's Out Of The Question (Tamla Motown TMG 683). Another oldie from the Isley Brothers - not such a goodie as their current hit though. A bit ordinary, and I doubt it'll reach the charts. * *



THE TROGGS-Hark back to "Wild Thing"?



THE CHAMBERS BROTHERS

I Can't Turn You Loose; Your Thing (Direction 58-3865). Hot from the American charts the Chambers Brothers are a big thing in the States at the moment. A driving power sound here, blues sung by soul brothers. Don't think it's a great record - but it's enjoyable, good listening and dancing music with heavy solid beat laid down throughout that really sox it tooya. Flip: Message song and the message is do your thing. Like the A-side it's powerful and raving and I'd like to see them doing their thing on stage.

CHART PROBABILITY.

JOHN SEBASTIAN

She's A Lady; The Room Nobody Lives In (Kama Sutra 618026). Beautiful song, simply great-simple being the operative word. Very nice melody and arrangement using strings down low and flute up high with the fingerpickin' guitar and voice somewhere in between. Anything John Sebastian does is OK by me, and this is more than just anything - it's very good. A change from the good time sound of the Lovin' Spoonful, but just as appealing. Flip: Interesting story on this - John had left his house and was halfway down the drive when he suddenly turned back, went s' ht up to an empty room that was hardly ever visited, and wrote the song. He still doesn't know why he went back, or why he wrote the song — but it's about the roomand is as haunting as the story

CHART POSSIBILITY

TINY TIM

Great Balls Of Fire; As Time Goes By (Reprise RS 20802). Oh yeah. Rave, rave par excellence. This must be a hit for the boppin' Mr. Tim-the Jerry Lee Lewis number done in a way Mr. Lewis would be proud of -and if it wasn't for that giveaway falsetto of Mr. Tim's you'd think it was indeed the great Mr. Lewis himself. 1 once thought Tiny Tim would disappear as rapidly as he rose to fame, but now I'm convinced he's here to stay. Anyone who

likes Jerry Lee can't be all bad. Flip: I'm assured by those who know that the original of this was sung by Hutch an excellent record, and I can quite see why this music of the lates and greats has such a fascination for Mr. Tim. CHART CERTAINTY.

THE 5th DIMENSION

California Soul; It'll Never Be The Same Again (Liberty LBF 15180). Such a good group-I'd like to see them really big in this country, and this could be the record to do it. Beautiful sound, nice song—unfortunately can't help thinking of the Mama's and Papa's "California Dreaming" when I hear this. though that's the fault of the song rather than the group or the production which is excellent. Flin: Nice, but gets a hit complicated needlessly - not strong, but O.K. CHART POSSIBILITY

JNR. WALKER & THE ALL STARS

Home Cookin'; Mutiny (Tamia Motown TMG 682), Good record this - frantic, furious and a really solid sound with that hoarse, shouting voice of Jnr. Walker in front of a pounding heavy bass Some nice jazzy brass breaks in it, too, that adds a lot. I can see this getting a lot of plays in the clubs and on the air - and thus into the charts. Flip: Nice intro that sounds like a brass band jazzing if up — a 1966 recording from the "Road Runner" album, All instrumental, and nice. CHART POSSIBILITY

GLEN CAMPBELL

Wichita Lineman; (Ember EMB 261). A big hit for Glen Campbell in America, this - and I can see him repeating his success over here, despite the fact that his last release didn't do too well. Slow and mondy with plenty of strings, and so pleasant to listen to. Very nice melody and a big, open sound that's to do with those large-screen cowboy films with the gunslinging hero riding slowly into the distant sunrise and everything a nice fading dusky colour. By gum, I got a bit carried away there! CHART POSSIBILITY

CLASSICS IV

Stormy; 24 Hours Of Loneliness (Liberty LBF 15177). Also a big American hit - and stands a good chance of doing well in our charts, too. Slow, with an almost Latin beat - a very atmospheric sound and the lead singer's voice is so relaxing even at its loudest when reaching for a note high up in the clouds of stormy sky and searching for the sun and all the rest of it, Good record, Flip: Same appealing sound, but somehow doesn't suit the song-that voice is so relaxed you feel he's tiring bimself out on anything faster than "Stormy". CHART PROBABILITY

JAMES BROWN AND THE FAMOUS FLAMES: That's Life; Please Please Please (Polydor 56540), Excellent record this — pure James Brown on that slow philosophical standard about puppets paupers poets pawns and kings and things. If this gets enough airplays it could be very big. * * * *



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Raymond Sheppard, 24, 1033 Wimborne Road. Moordown, Bourne mouth, Hants, Stars and Hobbies-Fats Domino, Bill Haley, Buddy Eddle Holly. Cochran, Richard, Jerry Lee Lewis, Gene Vincent, Johnny Kidd, P. J. Proby. Collecting rock records,

READER'S CLUB



Mick Crimmins, 16, 12 The Box-Stoke-Aldermoor, Coventry. Stars and Hobbies-Beatles, Kinks, Dylan, Fleetwood Mac, "The King". All R & B. Fashion, clothes, tape recording.



David MacCutcheon, 20, 69 Gladstone Street, Beeston, Notts, Stars and Hobbies - Herd, Stones, Move, Hollies, Pretty Things, Pink Floyd. Paul Jones, P. P. Arnold. Horror films, football, pop music, snooker, writing, cars.



Ward, 19, Terry Farm, Chapel Hill, Lincoln, Lines. Stars and Hobbles - Otis Redding. Union Gap, Amen Corner, Dave Small Faces, Stamp collecting, football, writing letters. meeting people.



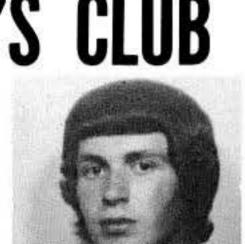
Peggy Udell. 20, Box 2064, Roanoke, Virginia 24009, Stars - Steve McQueen and Sandy Dennis. Hobbies and interests - Painting and writing, world situation, student unrest, and mass communications.



Roger Jacob, 17, 4 Holly Bush Close, Churchvillage, Glamorgan. Stars and Hobbies — Jefferson Airplane, Love, Electric Prunes, West Coast in general, writing, reading. Bobbie Gentry.



Maureen Donegan, 15, 34 Mond Road, Widnes, Lancs, Stars and Hobbies - Small Faces, Otis, all Tamla and soul stars, Writing letters, collecting records, clothes. Would like boy pen pal. Will answer all letters.





Geoffrey Underwood, 20, 44 Eastfield Road, Wellingborough, Northants, Stars and Hobbies — Kenny Everett, Beatles, Dusty, Hollies. Most girl singers, Jingles and Sharone Reed! Radio Veronica, and any pirate radio. Tape recording. Very shy, so will every girl in the



Kunicki Włodzimierz, 20, Wrocław ul Gajowa 14m.1, Poland, Stars and Hobbles—The Procol Harum, Rolling Stones, Eric Burdon and The Animals, Dave Dec, etc., Donovan, Dylan, The Spencer Davis Group, Equals, Joels, Music, English, records, pop magazines



Martin Connaughton, 151, 11 Clarke Crescent, Hale, Cheshire, Stars and Hobbies-Stones, S. & G., Hendrix, Cream, Bee Gees, Beatles, Traffic. Nice. Byrds, Who, Dylan, Hardin. Kenny Everett. "Top Gear", LP's.



S. Newbery, 21, 13 Mercia House. Denmark Road, Camberwell, Essex. Stars and Hobbies - Roy Orbison. Brenda Lee, Stones, Elvis, Likes writing, playing Elvis records, collecting Brenda Lee records and seeing Brenda live on stage, and love rock records.



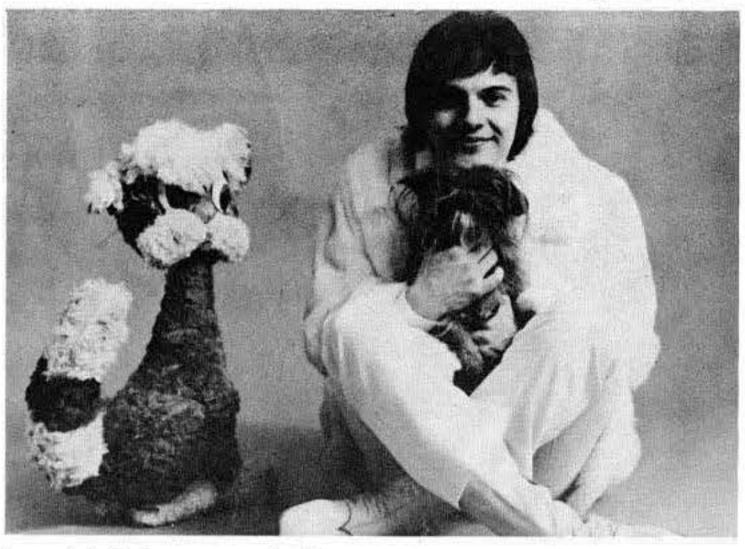


This is Elton John. He's twentyone, a singer and songwriter, and is out next week on Philips with "Lady Samantha", Quite a character is Elton. He was trained at the Royal Academy of Music for five years-writes music and his lyricist partner is Bernie Taupin, Elton was 'discovered' by Beatles publisher Dick James who signed him up to an exclusive contract. He plays six instruments, used to be organist with Long John Baldry's backing group Bluesology, An all-rounder of music, then. With a highly promising future . . .





belongs in fact to 22-year-old Trevor Sutherland who halls from Kingston, Jamaica. Arriving here in 1963 Trever plunged straight into the music business and has since sung around the clubs and done a considerable amount of songwriting. He took his name from a double act with whom he once worked. namely Youth and Rudy and the the name looks like being a good omen, especially since Decca have now signed him to a contract and are releasing his debut disc "Meadow of my love".



Everyone is looking for a new name for this year and many are saying it could be a solo singer as opposed to a group, How's about Miki, then? His first disc is "Dear Auntie Mary", a song about a boy writing to a magazine problem page - and this RCA disc was written and produced by Chas

Mills and Mark Wirtz, Miki also writes songs - one, for instance, for Bob Monkhouse's new single, Miki, astonishingly, has toured America with a RADA Shakespearian company - once planned to return and be a cowboy. More recently he's been lead singer with several pop groups in the North of England.



Pictured with Decca executive Russell Greenfield. the Bachelors - Con, Dec and John. Reason for the congratulatory gathering: the boys album "The World Of The Bachelors" has already sold over 100,000 copies, with enormous demand over the

Christmas period, But more . "The Bachelors" Show" is at the Grand Theatre, Leeds, playing to packed houses twice-nightly. First time this theatre had not presented pure pantomime . . . yet £30,000 worth of tickets was sold even before rehearsals began. A good start, then, for the Bachelors in '69.



Since this page is by no means entirely for the newer pop folk, here's a picture of a big name-a big man with a big heart, one Solomon King. He gives up a lot of his time to helping those less fortunate than the rest, and recently visited Leeds General Infirmary to entertain the patients. One he met was Mr. George Wilson, who was awarded the BEM in the New Year's Honours List of a few weeks ago,



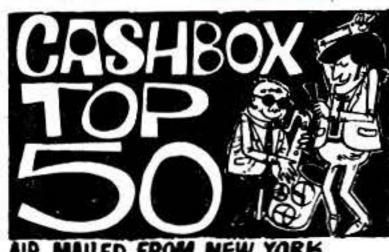
Highly rated among the newer singles was "Love Power", by the Coins, on the Toast label, Two girls and a boy, all currently appearing in the stage musical "Hair", they teamed up and presented themselves to Toast executive Vicki Wickham, From left to right: Joanne, Ethel and Bob, These Coins should earn more than a few bob from their record royalties-it's a very exciting sound,



First disc for a group simply called Rhubarb Rhubarb is "Rainmaker", on the President label. The boys come from Berkshire and line up as: Peter Smith, 21. guitar and vocals and addict of fast cars; Ian Sinelair. 20, bass and vocals, an addict of drinking orange juice; Steve Smith, 22, drums, an addict of hot

curries; and Phil Chilton, 21. guitar and vocals, who adds books to his addiction to orange juice. Not a bad name for a group, is it? "What shall we call each of you." "Rhubarb rhubarb," says one, being otherwise without an idea. "Eureka-that's IT."

RECORD MIRROR CHARTS PAGE



AIR MAILED FROM NEW YORK

- I HEARD IT THRU THE GRAPEVINE 1 (f) Marvin Gaye
- I'M GONNA MAKE YOU LOVE ME* 1 (6) Diana Ross & The Supremes & The Templations
- CRIMSON AND CLOVER 15 (3) Tommy James and the Shondells (Roulette)
- SOULFUL STRUT* (5) Young Holt Unlimited
- HOOKED ON A FEELING 10 (7) B. J. Thomas (Scepter)
- TOUCH ME
- 19 (3) The Doors (Elektra) WICHITA LINEMAN* 3 (11) Glen Campbell (Capital)
- CLOUD NINE \$ (5) Temptations (Gordy)
- GOING UP THE COUNTRY* 11 (7) Canned Heat (Liberty)
- I STARTED A JOKE* 18 (5) Bee Gees (Atco) THE WORST THAT
- COULD HAPPEN* 24 (5) Brooklyn Bridge
- 12 IF I CAN DREAM* 14 (6) Elvis Presley (RCA)
- SON OF A PREACHER MAN* 16 (6) Dusty Springfield
- 5 (11) Classics IV (Imperial) LO MUCHO QUE TE QUIERE* 17 (6) Rene & Rene
- (White Whale) 16 I LOVE HOW YOU LOVE ME*
- 6 (11) Bobby Vinton (Epic) EVERYDAY PEOPLES 23 (3) Sly & the Family Stone
- 18 FOR ONCE IN MY LIFE. 44 CHEWY CHEWY.
- 7 (10) Stevie Wonder (Tamia) LOVE CHILD* 9 (13) Diana Ross and Supremes (Tamia Molown)
- CINNAMON* 12 (F) Derek (Bang)
- TOO WEAK TO FIGHT 12 (10) Clarence Carter
- BELLA LINDA* 20 (6) Grassroots (Dunhill)
- HEY JUDE 27 (2) Wilson Pickets (Atlantic)
- SHOWDOWN 26 (2) Archie Bell & Dreils (Atlantic)
- ABRAHAM, MARTIN AND JOHN* 21 (11) Dion (Laurie)

"An asterisk denotes record released in Britain.

26 CALIFORNIA SOUL

- 66 (3) 5th Dimension (Soul City) 27 BUILD ME UP BUTTERCUP
- THIS IS MY COUNTRY 29 (5) The Impressions
- STAND BY YOUR MAN
- 30 (3) Tammy Wynette (Epic 30 PAPA'S GOT A BRAND NEW BAG*
- 22 (7) Otis Redding (Atco) BOTH SIDES NOW.
- 31 (9) Judy Collins (Elektra) CAN I CHANGE MY MIND
- (1) Tyrene Davis (Dekar) I'VE GOTTA BE ME 37 (3) Sammy Davis Jr.
- A RAY OF HOPE 25 (1) Rusculs (Atlantic)
- READY OR NOT, HERE I COME 38 (3) Delfondes (Phillygroove
- 36 THIS MAGIC MOMENT 44 (I) Jay & Americans (UA)
- 37 BABY, BABY, DON'T 14 (2) Smokey Robinson &
- Miracles (Tamia) 38 BABY LET'S WAIT 39 (3) Royal Guardsmen
- ARE YOU HAPPY 41 (2) Jerry Butler (Mercury)
- YOU SHOWED ME - (1) Turtles (White Whale)
- HEY JUDE* 36 (19) Beatles (Apple)
- WHO'S MAKING LOVE* 28 (12) Johnny Taylor (Stax)
- **43** ELECTRIC STORIES 43 (3) Four Seasons (Philips)
- 12 (12) Ohio Express (Buddah)
- HANG 'EM HIGH - (1) Booker T & MG's
- 46 SEE SAW* 31 (9) Aretha Franklin
- FEELIN' SO GOOD 50 (2) Archies (Calendar)
- 48 A MINUTE OF YOUR TIME 48 (2) Tom Jones (Parrot)
- SCARBOROUGH FAIR* 33 (8) Sergio Mendes & Brasil '66 (A. & M.)
- TIT FOR TAT

- (1) James Brown (King)

don W.1

don, W.C.2.

CASHBOX BUBBLING UNDER SOUL SISTER BROWN SUGAR-Sam & Dave (Atlantic) VANCE-Roger Miller (Smash) RAINBOW RIDE-Andy Kim (Steed) DOES ANYBODY KNOW I'M HERE-Dells (Cadet) SWEET CREAM LADIES. FORWARD MARCH-

Boxtops (Mala) RAMBLIN' GAMBLIN' MAN-Bob Seger (Capitol) ELOISE-Barry Ryan (MGM) CONDITION RED-Goodees (Hip) CALIFORNIA DREAMIN'-Bobby Womack (Minit) RAIN IN MY HEART-Frank Sinatra (Reprise)

DADDY SANG BASS-Johnny Cash (Columbia)

TOP

NATIONAL CHART COMPILED

- THE BEATLES BEST OF THE SEEKERS
- BEGGAR'S BANQUET THE GRADUATE
- SOUND OF MUSIC J Soundtrack (RCA)
- LIVE AT THE TALK OF THE TOWN
- HELP YOURSELF 4 Tom Jones (Decca) HOLLIES GREATEST
- GOOD, THE BAD & THE UGLY
- Soundtrack (United Artists) BOOKENDS
- BEST OF THE BEACH BOYS VOL. 3
- 14 Beach Boys (Capitol) FELICIANO
- TOM JONES LIVE AT THE TALK OF THE TOWN BRITISH MOTOWN
- CHART BUSTERS 12 Various Artistes (Tamia Motown) BEST OF
- NAT KING COLE ARSLEY, SAGE,
- ROSEMARY & THYME Simon & Garfunkel (CBS) I PRETEND
- JUNGLE BOOK 13 Soundtrack (Walt Disney) GREATEST HITS
- BEST OF THE BEACH BOYS VOL. 1 ELECTRIC LADYLAND
- 22 Jimi Hendrix (Track) THIS WAS 34 Jethro Tuli (Island)

Tamia TMG 679:

2 YOU GOT SOUL

SOUL LIMBO

S.O.S.

PEOPLE

HEY JUDE

MY ROSE

10 LOVE CHILD

Wilson Pickett

10 Mary Johnson (Tamia TMG 680)

(Atlantic 584236)

Johnny Nash (Major Minor MM 586)

PRIVATE NUMBER

Judy Clay, William Bell

AIN'T GOT NO/I GOT

5 Nina Simone (RCA 1743)

I'LL PICK A ROSE FOR

6 Diana Ross & Supremes (Tamia TMG 677)

Booker T & MG's (Stax 182)

BRITAIN'S TOP

R&B SINGLES

DELILAH Tom Jones (Decca) GREATEST HFTS

SOUNDS OF SILENCE

- FRANK SINATRA'S GREATEST HITS 7 Frank Smatra (Reprise)
- FRANK SINATRA 37 Frank Sinatra (Capitol) WHEELS OF FIRE (Double LP)

BEST OF

- Cream (Polydor) HAIR
- A TOUCH OF SADNESS GOLDEN HITS OF SHIRLEY BASSEY
- GENTLE SHADES OF VAL DOONICAN 29 Val Doonican (Pye)
- BLUES FROM LAUREL CANYON in Mayall (Decca)
- BEST OF CILLA BLACK Cilia Black (Pariot DEFINITELY DUSTY
- MAN WITHOUT LOVE Engelbert Humperdinck THIS OLD HEART OF
- MINE 8 Isley Brothers
- IDEA THE DOUGHNUT IN GRANNY'S GREENHOUSE

- Bonzo Dog Band (Liberty)

BUBBLING UNDER

DANCING 68 - James Last (Polydor) LIVING THE BLUES -Canned Heat (Liberty) TRUTH - Jeff Beck (Columbia)

5 YEARS AGO

- GLAD ALL OVER 2 Dave Clark Five
- I WANT TO HOLD YOUR HAND 1 The Beatles (Parlophone)
- 3 Swinging Blue Jeans I ONLY WANT TO BE
- (Dusty Springfield (Phillips)
- The Beatles (Parlos 24 HOURS FROM TULSA Gene Pitney (United Artists)
- SWINGING ON A STAR 8 Big Dee Irwin (Colpix) STAY
- 7 Freddie & the Dreamers
- 10 The Singing Nun (Philips) MARIA ELENA
- SECRET LOVE Kathy Kirby (Decca) WE'RE IN LOVE
- 16 Adam Faith (Parlophone) 17 Rolling Stones (Decca)
- 15 Elvis Presley (RCA) AS USUAL
- Brenda Lee (Brumswick) DO YOU REALLY LOVE
- NOT TOO LITTLE, NOT TOO MUCH
- 19 Chris Sandford (Decca) DON'T BLAME ME - Frank Ifield (Columbia)
- ALONE 17 Gerry & the Pacemakers

ALBUMS

- DANCING IN THE FOR ONCE IN MY LIFE STREET Martha Reeves & The Tamia Motown TMG 6841 12 WHO'S MAKING LOVE ? Johnnie Taylor (Stax 106)
 - LOVE YOU - Isley Brothers (Tamia TMG 683) THIS OLD HEART OF MINE
- (Tamia TMG 555) 4 Edwin Starr (Pelyder \$6753) 15 COME SOFTLY TO ME 16 Percy Sledge (Atlantic 584225) TWENTY-FIVE MILES
- 13 Edwin Starr (Tamia TMG 672) BUILD ME UP 14 Tymes (Direction 58-3903) BUTTERCUP 7 Foundations (Pye 7N17636) YOU'RE ALL I
 - NEED TO GET BY 12 Marvin Gaye, Tammi Terreli (Tamia TMG 668) PAPA'S GOT A BRAND NEW BAG 10 Otls Redding

(Philips BP1736)

- (Atlantic 643361) I GUESS PLL ALWAYS - (Tamla STML 11096) MOTOWN
 - 2 Various Artistes SOUL LIMBO
 - LOVE CHILD - Diana Ross & Supremes (Tamia STML 13095)
- GREATEST HITS Stevie Wonder (Tamia STML 11075) I PUT A SPELL ON YOU 10 4 Otis Redding

- HIPPY HIPPY SHAKE WITH YOU
- SHE LOVES YOU
- 11 Hollies (Parlophone) YOU WERE MADE FOR
- DOMINIQUE
- 13 Los Indion Tabharos (RCA)
- I WANNA BE YOUR MAN
- KISS ME QUICK
- ME TOO? 20 Billy Pury (Decca)
- YOU'LL NEVER WALK

BRITAIN'S

TOPR&B

- 1 THIS IS SOUL DIANA ROSS & SUPREMES MEET TEMPTATIONS
- CHARTBUSTERS VOL. 2
- 2 Booke T. & MG's (Stax SXATS 1001)
- YESTERDAY'S DREAMS - Four Tops (Tamia STML 11687) HITS '68 Various Artistes Atlantic 588136) YOU'RE ALL I
- NEED TO GET BY Marrin Gaye, Tammi Terrell (Tamia STMI, 11064) AT WHISKEY-A-GO-GO

MATIONAL CHART COMPRED BY THE RECORD RETAILER

- 26 OB-LA-DI OB-LA-DA OB-LA-DI-OB-LA-DA 24 (4) Bedrocks (Columbia) ALBATROSS THIS OLD HEART OF 4 (6) Fleetwood Mac (Blue Borison) MINE
- BUILD ME UP BUTTERCUP
- 2 (8) The Foundations (Pye) LILY THE PINK 1 (10) Scaffold (Columbia)
- FOR ONCE IN MY LIFE 18 (4) Stevie Wender SOMETHING'S HAPPENING

8 (4) Herman's Hermits

- THE URBAN SPACEMAN 32 5 (10) Bonzo Dog Doo Dah Band (Liberty)
- SABRE DANCE 6 (7) Love Sculpture (Parlophone)

AIN'T GOT NO-I GOT

- LIFE/DO WHAT YOU GOTTA DO 7 (13) Nina Stmone (RCA) PRIVATE NUMBER 12 (8) Judy Clay &
- William Bell (Stax) SON OF A PREACHER MAN 9 (6) Dusty Springfield
- FOX ON THE RUN 23 (4) Manfred Mann
- BLACKBERRY WAY 29 (3) The Move (Regal Zonophon ONE TWO THREE

O'LEARY

- 13 (8) Des O'Connor (Columbia) THE GOOD, THE BAD, AND THE UGLY
- 16 (18) Hugo Montenegro S.O.S.—HEADLINE NEWS
- 22 (5) Edwin Starr (Polydor) LOVE CHILD 15 (8) Diana Boss & The Supremes (Tamla Motown)
- 18 I'M A TIGER 11 (9) Lulu (Columbia) RACE WITH THE DEVIL
- 14 (8) Gun (CBS) 20 A MINUTE OF YOUR 17 (7) Tom Jones (Decca)
- 21 MAY I HAVE THE NEXT (48) DREAM WITH YOU 15 (10) Malcolma Roberts (Major-Minor)
- 22 HARPER VALLEY P.T.A. 21 (12) Jeannie C. Riley 23 YOU GOT SOUL
- 29 (2) Johnny Nash (Major Minor) 24 GOING UP COUNTRY 30 (3) Canned Heat (Liberty) 25 PLEASE DON'T GO

25 (4) Donald Peers

- 20 (12) Isley Brothers (Tamia Motown) QUICK JOEY SMALL 22 (8) Kasenstz Katz (Buddah) MRS, ROBINSON (E.P.)
- 31 (2) Simon & Garfunkel SOUL LIMBO
- 38 (5) Booker T & MG's (Stax) HEY JUDE
- 46 (2) Wilson Pickett (Atlantic) LOVE STORY
- to (3) Jethre Tull (Island) YOU'RE ALL I NEED TO GET BY 45 (15) Marvin Gaye & Tammi Terrell (Tamia Motown)
- BLUE BIRDS OVER THE MOUNTAIN 32 (3) Brach Boys (Capitol)
- DANCING IN THE STREET - (1) Martha Reeves & Vandellas (Tamia) 36 ON MOTHER KELLY'S
- 36 (6) Danny La Rue (Page One)

DOORSTEP

- 34 (6) Casuals (Decca) TO LOVE SOMEBODY
- (1) Nina Simone (RCA) DON'T FORGET TO CATCH ME 26 (7) Cliff Richard (Columbia)
- BREAKING DOWN THE WALLS OF HEARTACHE 19 (12) Bandwagon (Direction) ATLANTIS
- 37 (6) Donovan (Pye) IF I KNEW THEN WHAT I KNOW NOW

27 (12) Val Doonican (Pye)

- ELEANORE 28 (11) Turtles (London) I PUT A SPELL ON YOU
- (1) Nina Simone (Philips) I GUESS PLL ALWAYS LOVE YOU - (1) Isley Brothers (Tamia)
- (1) Eric Burdon (MGM) PEOPLE - (1) Tymes (Direction)

WHITE ROOM

RING OF FIRE

I'M IN A DIFFERENT WORLD (Tamia Motown)

(1) Cream (Polydor)

THOSE WERE THE DAYS 35 (18) Mary Hopkin (Apple)

A blue dot denotes new entry.

BUBBLING UNDER

Reach Out, I'll Be There-Merillee Rush (Bell) Meet On The Ledge-Fairport Convention (Island) Papa's Got A Brand New Bag-Otis Redding (Atlantic) Move In A Little Closer-Harmony Grass (RCA)

You Ain't Living Till You're Loving -Marvin Gaye, Tammi Terrell (Tamla) I'll Pick A Rose For My Rose-Mary Johnson (Tamia)

Baby Won't You Leave Me Alone -Web with John L. Watson (Deram)

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songwriting

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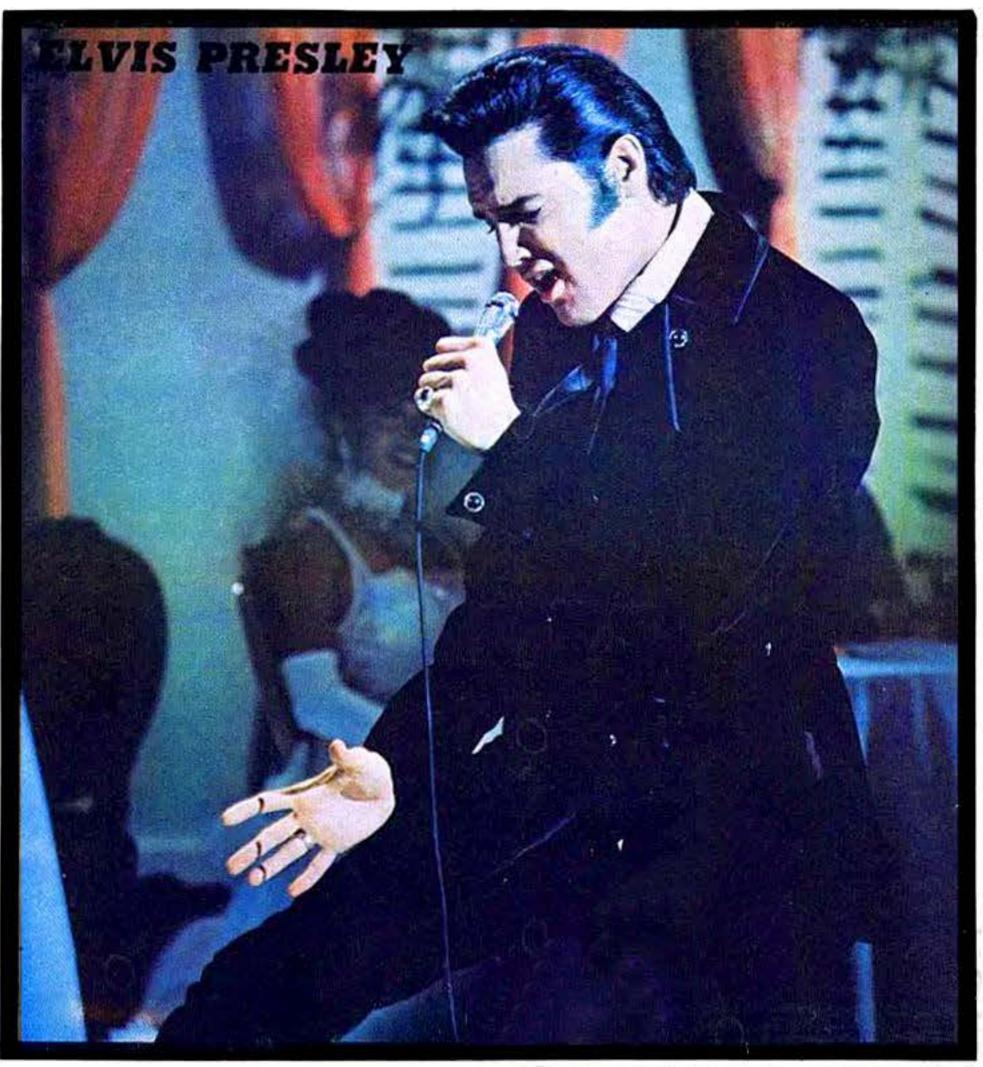
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FEEF FEEF

(1969) 1: Eric Burdon and Alan Price . . . for Lulu's next how about a revival of Johnny Cash's "I Got Stripes"? . . . all praise to old-timer Marvin Gaye for giving Tamla its biggest ever U.S. hit with his revival of "I Heard It Through The Grapevine" . . . Q2: which two of last week's RM chart-tipped singles could, by the changing of one word, be made into completely different hit titles . Monument Records' "Monumental Sounds" ad rather reminds me of the old joke: "Was P. J. Proby's revival of Ben E. King's 'Let The Water Run Down' a diabolical Liberty?" the old Blues number played by Deep Purple on last week's Late Night Line Up was written by them on the day of the show . . . why does Status Quo's road manager always answer the phone with the phrase "Head Druid, Stonehenge"? Ten Years After big fans of the Clouds ... the Affinity have cancelled all gigs until March because lead singer Linda Hoyle has a throat infection . . . Love Sculpture's "Sabre Dance" almost as great a feat of endurance as listening to it is . . . big disc deals in the offing for the Steamhammer . . . why does RM's Val Mabbs perspire in the proximity of Chick Churchill? . . . at the San Francisco Pop Festival Canned Heat played one number that lasted for an hour, and Deep Purple were given a standing ovation by the 48,000-strong audience . . . Martin Stone of Mighty Baby has been looking like a Jethro Tull for years, says Normal "Head" Jockstrap . . .

Do Doctor Bop and Rockin' Daddy really like Sooty? first album from Eire Apparent-to be released in February Blues Power artiste Jessie James consider waxing Wilson Pickett's Billy The Kid" seen drinking draught coffee in de Hems last week: Gene Latter Chair Sometime agent K.A. so upset by ugly rumours that he sold his Johnnie Walker will soon return to radio and surprise a lot of people which Locomotive runs on alcohot? . . . sharing the same Paddington flat for the past six months-Jack Costelloe and Granny's Intentions and Joe Cocker and the Greaseband . . . Morgan Records' new label "Bluetown" has signed new group the Acadamy, Pussy and Mother Light . . Pudding Chair Sometime rumoured to be working on a twohour long instrumental version of "Mother Kelly's Doorstep" under the on the day Jethro Tull leaves for supervision of Crane Woodscrew the States, former lead guitarist Mick Abrahams debuts with his new ... Harmony Grass off to Paris for T.V. and radio dates isn't it time the Villace had a disc release? . . . Revolution annoyed that all February dates have to be rearranged because of Musicians' Union rulina is Alvin Lee the biskest Chelsea F.C. fanatic since Peter Jones? jazz organist Shirley Scott to release her first album, on Atlantic, later this month . . . amazing number of "pop" hits being re-done by American soul sincers

In America Blue Thumb are distributing life-size cardboard cut-outs of W. C. Fields to publicise the L.P. "Anyone Who Hates Dors And Children Can't Be All That Bad". Atlantic Records has started its own underground paper, called Under The Loge. useless information department: John Sebastian's father played classical harmonica jazzman Den Ellis fast becoming a favourite of many groups—especially in the Birminsham area. why does Mike Rossi refuse to shave off his moustache? Bakerloe Line are to make their record debut with an album release at the end of the month. nice to see the New Faces at last beginning to get the recognition they deserve the Shaftesbury Avenue Foot Band currently seeking a tenor-tapper with a bass right foot. all Neel Redding needs to complete the brilliant impersonation is a "glaconda smile". shades of "2001" in Deep Purple's version of "River Deep, Mountain High", excellent cover design by Alan Aldridge on the Apple L.P. "Under The Jasmin Tree" by the Modern Jazz Quartet. the Face currently seeking further foreign language translations of that famous Japanese phrase "sakt toh mi", nice namechecks for former RM staffmen Norman Jopling and Terry Chappell in latest Cashbox magazine.



JOHNNY DOESN'T DIG BRITISH RECORDING

ASHING and delicately dapper in his sweeping beret, an exuberant Johnny Johnson was temporarily separated from the rest of the Bandwagon—by about four feet of wall, since they occupy different rooms in their London hotel. The four members of one of the best R & B groups Britain has ever seen were busily collecting themselves, preparing to hop down to the studios and audition a new backing group. Johnny, the Man-of-a-Thousand-Legs, lead singer and miracle footworker, told me why the change in groups had come about:

"The group which has backed us throughout our club work has done an excellent job, but we feel it's time for a bigger sound. We've got six weeks left in England, and for a little variety, we thought we'd try for a bit more scope.

RECORDING STUDIOS

"I don't care too much for what I've seen of British recording," exclaimed Johnny, "Of course, the bigger name producers and groups consistently turn out good quality sounds, but so many groups who are trying desperately to make a name for themselves often have what talent they possess impaired by the bad mixings or pool balances on their records. In the States, I think there is more chance of having the technical side done properly even on your first release. From what I've seen of the actual facilities for recording, there seems to be everything one could desire in English studios, they just need more people who can use them to advantage. We'll probably be skipping back to the States to do our next single."

Recently, Martha and the Vandellas became Martha Reeves and . . . while the Supremes have become Diana Ross and now the Bandwagon are officially labelled, Johnny Johnson and the Bandwagon. What will the public's reaction be and why did the boys decide the extra billing was essential?

"We all discussed the possible alteration and came to the conclusion that it would enhance the group as a whole. I do most of the stage work, so it could be possible to add an extra image to people's minds. I hope they take it well. We certainly didn't do it to follow suit with the other recent name changes."

Johnny and the group are off home shortly, but just briefly and then they're back—and heaven knows we need them. There is a definite shortage of good R & B on this side of the Atlantic, but they are certainly aiding the situation.

LON GODDARD



JOHNNY JOHNSON AND THE BAND WAGON

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