

Record Mirror ▶ Inside: Small Faces, Herman, Pink Floyd colour



THE BEATLES (Dezo Hoffman RM Pic)

Largest selling colour pop weekly newspaper. 6d. No. 330. Every Thursday. Week ending July 8, 1967

RECORD MIRROR



Sandie Shaw's New Single

TONIGHT IN TOKYO

7N 17346

Smash Hit Album Puppet On A String



NPL 18182

YOUR PAGE

...want to let off steam? Any questions about the scene? Then just drop a line to JAMES CRAIG, LETTERS EDITOR.

'More blues' plea to Stones



THE ROLLING STONES — a fan asks them to consider recording bluesier material, with which they gained their first big success.



JUST a quick word as to the purpose of this new feature — basically it will be a kind of clearing-house for information on American discs, mainly in the Rock, R & B, Blues and Soul fields. Queries and requests for information will be published as will the replies to them. So if you think you can answer any of the queries published this time (or in the future) send in your reply; or if there is a particular piece of information you want, write in, and we'll see what can be done. Get the idea now? The address to write to in all cases is Disc/Info U.S.A., Record Mirror, 116 Shaftesbury Avenue, London, W.1.

1. On the "New Jimmy Reed Album" from Bluesway, just issued here on HMV, the American sleeve-notes state there is another guitarist on some of the tracks, who they are unable to name for contractual reasons. Now my contention is that it is probably Hubert Sumlin. But has anybody got any definite information on this point?

2. Can anyone give the line-up of the Coasters, on their new Date record (out here on CBS)? The reason for this query is that a certain Billy Guy had a single out recently on Verve, and I wonder if it's the one who was in the Coasters.

3. Eddie Floyd is said to have had at least three singles on the Stax/Volt subsidiary Saftco. Can anyone supply titles and numbers? Also the recent Eddie Floyd single on London came from Lupine. Now was this a Lupine Falcons track, renamed as an Eddie Floyd track, or did he in fact record solos for Lupine?

4. Just like to set the record straight here on one point. It has been stated that Frankie Ford's new single, "I Can't Face Tomorrow" (on Deblon in the States) is his first since 1961. In fact, in between he made "Hello Dolly" for 20th Century Fox in 1964.

5. One of the Four Tops stated that besides the jazz album they made for Workshop (the Tamla/Motown jazz subsidiary), they also made one or more for Riverside. Does anybody know anything about this, such as titles or numbers, etc.?

6. Nat Perrillat, tenor saxist who was over here with Fats Domino, says that he made an album in 1959, with a clarinetist named Alvin Baptiste, for an American label called Rex Records. Anyone know anything at all about this album, or the address of Rex Record, please?

7. Does anyone know the number, or tracks, of an album called "Everyday I Have The Blues" which features Lowell Fulson, Charles Brown, Lloyd Glenn and Jimmy McCracklin, reputedly on the American C & W label Starday?

8. Bill Black's pianist/organist

has made at least two solo singles to my knowledge. One on Sun, and one on TRI. Are there any more that are known of?

9. Does anyone know the name of the guitarist in the Joe Scott band which backs Bobby Bland?

10. Now about Roy Head's recordings. I believe that the Backbeat ones are the most recently recorded. But what about the TNT and Scepter ones? I have a feeling that the Scepter tracks came from another label — can anyone confirm this? And also the TNT album I think, is very old, but may have had an organ dubbed on it at some time. Any confirmation on these points would be welcome.

11. Chuck Willis has had two albums released by Epic — "Chuck Willis Walls The Blues" and "A Tribute To Chuck Willis". Is the personnel which backs Chuck on either of these two LPs known?

12. On the Atlantic "Saturday Night At The Uptown" LP, a knockout guitarist is heard behind Wilson Pickett on "If You Need Me". Anyone know his name — and is he one of the Ohio Untouchables, who I believe backed Pickett at some time?

13. "The Sun Is Shining" by Elmore James on "The Blues Vol. 3" is a completely different take of the tune to that on the Chess single version — even the words of the last verse are different. Anyone know for sure anything regarding this fact?

14. The very first recordings made by The Isley Brothers were for Gone Records (a Roulette subsidiary). I know of five tracks, which are to be found on the End (another Roulette sub.) LP, "Battle Of The Groups". Can it be confirmed that these are the only five they made for Gone, or were there more?

15. Where the story came from that Mickey Baker plays guitar on Ike & Tina Turner's "It's Gonna Work Out Fine"? I'm willing to bet that it is Ike himself — evidence being his work on his solo Crown LP. However, I wouldn't mind being proven wrong. Hard facts anyone?

ROY SIMONDS

AN open letter to the Rolling Stones: As a matter of growing personal curiosity I would like to know why you have tended to stray so far from the sound on your amazing "Rolling Stones" LP. I can see that you must diversify your activities on record, but would it really be too much to ask for another bluesy album — writing the songs is no problem as "Spider And The Fly" and "High And Dry" show so well. Your treatment of other people's material such as "Cry To Me" and "That's How Strong My Love Is" shows equally clearly. I doubt if this dream would be realised, but there must be hundreds of thousands who'd buy it, like they did "Little Red Rooster", your only instant No. 1, and in one chart, your first chart topper. — Keith Wilson, 15, Mayfield Road, Weybridge, Surrey.

CUT-PRICE L.P.'s?

HOW do the major labels, all but one of which now run a cheap pop label justify the difference in price between their series when the quality of the records is in each case usually similar? Pye now seem to release their older material on their 12s. 6d. Marble Arch label, and not Golden Guinea. Doesn't this suggest that they find it more profitable to do so because of a more than proportionate increase in demand created by the price reduction? I think it's time Polydor followed the lead of Ember who sell all their LPs at 17s. 9d. and cut the price of theirs — they might be doing themselves a good turn. Derek Brandon, 40 Leighton Road, Ichen, Southampton.

James Craig — You must take into account Derek, the enormous cost of studios and musicians. This is why cheap label LPs are usually old material for which there are no studio overheads. In the case of American or foreign material, a very high percentage has to be paid to the mother company, which is reduced proportionately for re-issues.

DAZED

AFTER my letter appeared on "Your Page", I've received 200 replies in two days and as many callers from Cardiff and Bristol. I don't mind, but my wife and postman are on the verge of a nervous breakdown. So could I tell everybody who wrote in with a s.a.e. that I'll reply as soon as possible. By the way, does anybody know anything about a group called Hal Paige and the Whalers on Melodic who had a disc called "Going Back To My Hometown"? Yours in a daze, Russell Allsopp, 20 Allansbank Crescent, The Heath, Cardiff.

IMAGE RUINED

IN THE year 1964 a very beautiful song by a very lovely young lady climbed into the charts. The song, "As Tears Go By" and the young lady Marianne Faithfull. Ever since then I have bought every single and LP Marianne ever had issued. I was always knocked out when I saw her on TV—she was so un-touchable. I'm sure there weren't many fellows in England who didn't like Marianne. Then she got married—I remained her fan and still bought her records. But this week I was really brought down. Why? Because to me she has ruined her image by posing on a front cover of a weekly magazine dressed only in black underwear and black stockings leading up to her suspenders which are also fully revealed. To my mind, this just isn't her. The magazine I spoke of is "Tit Bits" No. 4242—Marianne is on the front cover.—Peter Kane, Little Bookham, Surrey.

NANCY DEFENCE

THE remarks from 'Sandie Shaw Fan' about Nancy Sinatra (Letter page 24/6/67) were childish and uncalled for. Nancy isn't the greatest singer around — but she isn't the worst. I have three of her albums and several singles. Lee Hazlewood and Nancy work hard on each track — the songs are good, the arrangements are great. "Love Eyes" is my favourite single track — it only just missed the 50. I wish her well with her James Bond song, I hope it reaches the charts. I admire Nancy and her work and I hate to hear catty, stupid comments that are unjustified. — Victor G. Davis, 2 Sivilla Road, Kilnhurst, Rotherham, Yorks.

JAMES CRAIG — This is only one of many letters sent me defending Nancy Sinatra.



Buck~ the non Nashville giant...

WITH the emergence of Country & Western, or at least songs of Country origin, there is naturally a lot more space given over in magazines to the men who spearhead the trend. One such man is Buck Owens, who has been the most successful genuine Country artiste over the past two or three years.

Buck has one main difference from his rivals for the crown. He records not in Nashville but in Bakersfield, California. He also spends most of his time on the West Coast. Thanks to Buck and a few others, Bakersfield is becoming quite a strong opposition to Nashville. Other West Coast artistes include Tommy Collins, Merle Haggard, Bonnie Owens and Red Simpson.

Bakersfield is a rich farming and oil-producing community with a population of around 70,000. It is

situated just over 100 miles from Los Angeles, which is actually where the artistes record for the Capitol Recording Company, mostly under the direction of Ken Nelson.

Back to Buck. He was born in Sherman, Texas but reared in Mesa, Arizona. It was in 1951 that Buck and his family moved to Bakersfield. Having played in several of the local, small-time bands, Buck was spotted by famed C & W star, Tommy Collins. Collins, quick to spot the potential of the young guitarist, persuaded Buck to join up. Whilst with the band, Buck recorded one or two solo items for Claude Caviness' Pop Record Company of Pico Rivera, California. Capitol, who had been keeping close tabs on the young genius, soon signed him exclusively to their own roster. The success in the last few years has prompted the residents to jokingly refer to their town as 'Buckersfield'!

But for Buck it was not an easy ride to the top. In his 38 years he has had many disappointments.



Until he was in his early twenties he was not sufficiently good with his guitar to get a job. He became on leaving school, a truck driver—hauling fruit and produce between California's San Joaquin Valley and his home town of Phoenix, Arizona. Then before moving to California, he played with the Bill Wood Band in Parkersfield, Arizona.

With his band, the Buckeroos, he is now happily placed as America's top Country and Western artiste. To his credit he has such hits as "LOVE'S GONNA LIVE HERE", "I'VE GOT A TIGER BY THE TAIL", "MY HEART SKIPS A BEAT", "ACT NATURALLY" (also recorded by the Beatles), "CRYING TIME" (also recorded by Ray Charles) and more recently "SAM'S PLACE". Buck writes nearly everything he records.

It certainly looks as though Mr. Buck Owens will still be on top in this year's C & W Popularity Polls and there is no sign of his downfall.

JOHN E. ABBEY

Record Mirror

EVERY THURSDAY

116 Shaftesbury Avenue, London W.1. Telephones GERrard 7942/3/4

LIVE RECORDS PLEA

WITH the high price of records today, why aren't there more "live" LPs and EPs? Surely they are cheaper to produce and record than if they were made in a studio—instead of spending costly hours in a recording studio, why not go to good clubs like the Marquee or Flamingo and spend two pleasant hours recording? As there is so much controversy going on about the quality of the sounds of groups maybe some of the up-and-coming groups could show their worth on a "live" album, such as the Stormville Shakers and the Action who deserve more praise.—Tim Newbigin, Broadoak, Milford, Godalming, Surrey.

READERS' POLL

THIS is my second attempt to run a poll through Record Mirror. The subject is (a) the ten best pop records in the last ten years, and (b) the ten worst pop records in the last ten years. Let's have hundreds of votes please, sent to me, the results should be most interesting. — P. Dodsworth, 6 Chatham Street, Southwell, Notts.

BUDDY PETITION

IN ANSWER to your reader John Richer's request (RM June 22) I would like to inform him that I have a small petition almost set up. If all Buddy Holly fans would send their names or petitions along to ATV London within the next month or two, they could hardly refuse us a re-showing of Buddy's appearances on the London Palladium. — L. Kenan, 58 Annadale Road, Marino, Dublin 3, Eire.

S'VILLE SHAKERS

IN last week's Record Mirror you printed a letter from Miss Rosella Thomas from Pembroke-shire, in which she implied that she was responsible for the STORMSVILLE SHAKERS Fan Club. I would be glad if you would let your readers know that this young lady is unknown to myself or the group, and that it would be a complete waste of their time and money if they wrote to her. They should, instead, contact Doreen Pettifer, 86 Furze Lane, Farncombe, Godalming, Surrey, who is the official secretary for the Stormville Shakers Fan Club. — CHRIS CASAP, Manager, 10 Josephs Road, Guildford, Surrey.

In brief . . .

A. D. CARPENTER, 55 Bridle Road, Eastcoate, Pinner Middx. — Could I organise a poll to find out the most liked and least liked track on the Beatles "Sgt. Peppers" LP. I will inform you of the result through RM when ready.

Peter Morgan, Eddie Cochran Appreciation Society, 85, Kingsway, Kingswood, Bristol. — I have some fantastic rare photographs of the late Buddy Holly — and I will swap these for anything on the late Eddie Cochran, such as photos, cuttings, programme's, anything at all.

Allan Lindsay, 32, Glenare Drive, Glasgow, S5. — I would like, at a reasonable price these two Small Faces records — "Hey Girl"/"It's Too Late" and "I've Got Mine"/"Almost Grown". Can any reader help me?

Matthew Harvie, East Dykes Farm, Strathaven, Lanarkshire. — As an ardent Byrds fan I would like to organise a poll to find their most popular (a) single, (b) LP, and (3) LP track. My personal selection — (a) "Mr. Tambourine Man", (b) "Younger Than Yesterday", (c) "Wild Mountain Thyme".

— Says James Craig — Matthew's letter is one of many I have received asking for a Byrds poll. Terry and Chris Matley, 22, Granleigh Road, Leytonstone, London, E.11. — Elvis Presley Socialites are proud to present their third Elvis party "Such A Night on Saturday, Nov. 4, 1967, at the "Ex-Servicemen's club", Harvey Road, Leytonstone, E.11. tickets 3/6 available from us at the above address.

J. Butcher, 21, Dunbridge House, Alton Estate, Roehampton, London, S.W.15.—Can any reader help me get hold of Otis Redding's "Mary Had A Little Lamb" (Volt 109) and "I'm Depending On You" (Volt 126) — both are 'B' sides. I'll pay anything for these discs.

Boppin' Bob Dene, the Rockin' Machine, the Rockhouse, London Road, Hutton, Essex.—If Merrill Moore had recorded "Great Balls Of Fire" or "Whole Lotta Shakin'" they'd have sold twice as many as Jerry Lee Lewis. Merrill Moore is the greatest rock 'n' roller in the wide world and makes even Little Richard look tame.

Carol 14, Fossedale Avenue, Knowle, Bristol 4. — Getting rid of any musical papers? Do me a favour, spare a minute please look through them for any articles or pictures about Jim Proby. Want to do a good deed? Post them to the above address.

Jennifer Brown, 15, Holmdale Road, Christchurch, Kent. — Dear readers, is there anyone who has anything on Jack Jones, such as articles, pictures, records they don't want. I will buy. Send to the above address.

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Cat—I play life like a game of chess

CAT STEVENS
talks to
Pete Lanza

Q The songs you have recorded so far have embraced a dog, a 9 to 5 type job, a gun, and a market. But you appear to avoid the love-type of lyric. Why?

A. I have in fact written a number of love-songs, but love-songs, for me, are very deep—too deep. I find that other things, such as observing everyday life, are far more interesting. A lot of my ideas are from personal experiences.

Q. Do you believe in "message songs"?

A. Yes, this is something I believe in. Messages are very important to me. I have written two songs which have very deep messages. I don't know whether I shall release them, though. They may not be understood.

Q. Why not? Do you find it difficult to communicate what you really feel in a song?

A. Well, yes I do. You see, if I were to explain in conversational terms what I mean people would understand, but I have to express myself in more abstract terms. Even then, if the kids were to understand what it was all about, I'd have to chat to them for ten minutes before singing it. Even so, I do prefer to write songs that say something. I like the Procol Harum record very much, but I couldn't have written the lyrics—it's not personal.

Q. I suppose you are a sort of social commentator?



CAT STEVENS—an in-depth interview by Pete Lanza.

A. Yes, precisely. I look at life and then comment about it. "Mathew & Son" for instance. We need the people who live lives like that, of course.

Q. Is there anything in your past that has had a lasting influence upon you. Something which has remained a sort of back-cloth to what you are doing now?

A. Yes, Folk Music. This has had a tremendous influence upon me, and continues to. Most folk-songs are, after all, observations of life.

Q. What was it that made you take up music?

A. I just don't know. If I see something being done, then I have a great need to do it myself. This gives me great satisfaction, and is why I sing my own songs mostly.

Q. When you write a song do you have a definite idea at the outset, or does it just come into your mind? Do your ideas germinate from experience?

A. Yes, well naturally, I have an idea. And if I get very excited about it I find the time to work on it. I may be playing my guitar, be in the street, or just see a word and keep it in mind. I have my own style but it varies.

Q. Do you feel when observing people that you are a part of them, or do you feel isolated?

A. Oh! I have to feel part of everything I'm involved in, otherwise I wouldn't feel anything at all.

Q. Why did you form your own production company. Was it for freedom?

A. Yes, I suppose basically it was the desire for freedom. I was a songwriter, then a singer, and now I'm a producer.

Q. What sort of producer are you. Executive or creative?

A. There is the producer who gives the material to the arranger and leaves it at that. Then there is the producer who gets right into the mood of the idea of the song, and so becomes very involved in the production. That's the sort I am. There may be other kinds of producer, I don't know.

Q. You won't produce your own records, though?

A. No. I would never do that. That's working too close to the canvas. I have to have someone there to take a good look at what is going on. I couldn't do that if I were producing myself. That is why Mike Hurst is good for me.

Q. Do you have any other forms of self-expression apart from music?

A. Yes. I was at art school for a while. My whole life revolved around art at one time. I liked to draw cartoons—that's a very immediate art-form.

Q. What was the bridge between your interest in art and the move over to music?

A. Music has come through much bigger than art ever did. It's more immediate. You can be surrounded by pictures and it's great, but if you have music and pictures... Can you imagine a world without music?

Q. Are you conscious of any ultimate direction in your life?

A. No. I play life like a game of chess. First one move, then the next. I move from one point to another. For me this is the best way, it's more exciting than having everything mapped out. And this way you don't fall over something under your nose.

Q. Then you don't have a sense of identification with what you are doing?

A. No. I don't. Really, I don't know what I am or what I am not doing. I think it would be sterile to be any other way. But at times I get very depressed—so depressed that I don't even want to wash. But there's always something to be done. An interview like this, for instance. So I have to push myself out of depressions.

Q. Are you affected by trends in Pop music?

A. Yes, in a certain way, I am affected by trends. Every trend stems from a root, and I now regard myself as one of those roots. I enjoy trends very much, The present Procol Harum trend absolutely.

Q. Success. Has this influenced your life in general, apart from giving you a sort of security?

A. No, just the opposite. I worry about what I'm earning now. Will I be earning the same next year? This has given me a sense of insecurity, and so it makes me fight even harder. I have also matured tremendously.

Q. What were you doing before "I Love My Dog"?

A. Ah yes. Then I was struggling to get my songs to other people. I was just the songwriter then, but no one was really interested in my style. The Tremas recorded one of my songs because I was an "in" writer. But all along I have believed in my songs, in what I have been doing.

Q. What about your very early life. Did anything happen then to cast the mould of Cat Stevens?

A. I didn't really have a childhood, and what I did have was rough. I was never accepted by the other kids. You know, they all wanted to play football, or something, and I wanted to draw—I started drawing at a very early age—and consequently, I was always alone.

Q. Being alone in your childhood must have made you very sensitive, very emotional. Are you? Are you easily hurt?

A. Yes, I would say so. If I let people get inside me then they can really play with me, then I can get hurt. But I am very wary of people and have built a sort of shell around myself. But I like to study people, they have become more interesting to me.

Q. Would you say that this shell has caused a barrier, that it has deprived you of some things that have otherwise "got through" to you?

A. Yes, I would. But I'd rather be like that than have these great let-downs later on. I worry about things. Probably when I look back, when I'm about sixty, I'll think, God, why did I worry? But at the moment it seems worth it.

Q. Do you have any preoccupation with age? Do you, as many teenagers do, dread getting "old"?

A. No. I'm looking forward to it. Then people will come to me for advice, and I'll be able to sit back and say—"Well..."

Q. What do you think of psychedelic freak-outs?

A. You don't really want to ask that question, do you? I think that really the people involved in this are lying to themselves. I'd rather go to a film, that's more of a psychedelic happening. You're really living something then. If people want to "float around", then they can swim.

Q. Finally, have you any advice to offer would-be professional songwriters and singers?

A. Yes. Believe in yourself and never give up.

"SONO LA FINE DEL MONDO"

The story of the Rokes, the English group that's top in Italy

IF YOU ask any Italian pop-fan something about the Rokes, he will tell you: "SONO LA FINE DEL MONDO!" In English that means: "They are terrific, they are the end of the world!"

The Rokes are the best beat group in the Italian pop world. They have been Italy's top selling disc makers on the beat scene for the last three years. They have fans all over Italy and during their concerts the audience is always one of the wildest.

But Italy's number one pop-group is English. Shel Shapiro, guitar (23) was born in London; Bobby Posner, bass (22) comes from Harrow; Mike Shepston, drums (23) from Weymouth, and Johnny (with one "n" as he wants it), guitar (22) comes from Walthamstow.

This will perhaps be a shock for many English holidaymakers who, coming back from their annual two weeks in Italy, bought a Rokes' disc as a souvenir!

The story of the Rokes is very similar to that of the Beatles. Shel, Bobby and Mike all went to the Harrow County School. As soon as they finished they decided to try the high adventure, and so with a fourth boy called Malcolm (Johnny at that time was playing in Paris with a group called the Londines), at the end of '61 they left for Harrow. That was a hard time until a gentleman from Italy invited them for a four-week tour in Italy. Malcolm, may be fed-up with one meal a day, came back to England and Johnny, casual friend of the group, took his place. Their first appearance in Italy was at the Alcyone Theatre in Milan. Teddy Reno, the best Italian talent-scout and also Rita Pavone's manager, liked them and invited them to participate in a national contest for unknown pop singers, the same that Rita Pavone won the year before. Of course they won. It was August '63 and they recorded "UN' ANIMA PURA", an old melodic Italian song, but

with Shel's special beat arrangement. A beautiful song that left the top twenty in the summer of '65. Two years since it was released!

But the lucky moment for the Rokes arrived in the February of '65, when in Rome the first ever beat club was opened. The Piper Club.

The Club, wanted by all the young ones of Italy, had a smashing success. That was the first victory of the young generation against the old.

The Rokes who played in the "Piper" for the first two months became suddenly the heroes, the symbols for the teenagers. Their second single "C'E UNA STRANA ESPRESSIONE" went straight in the top twenty and so did all their other singles. Last year they had two strong number ones and their current single "BISOGNA SAPER PERDERE" is now at 4th place. With this song they entered the finals of the S. REMO FESTIVAL. Something that the Hollies, another English group in the Festival, could not achieve.

Following their Piper Club success they co-starred in a film with Rita Pavone "LA FIGLIA AMERICANA." They were wanted all over Italy and are still all booked up until

spring of '68.

Last summer they came first place with the Equipe 84, an Italian group, in a big tour contest all around Italy. Thus creating a division between the fans similar to that of the Rolling Stones and the Beatles in England.

Shel, or "super" Shel as the Italian fans call him, for his 6ft. 5 in., Mike, Johnny and Bob live in Rome in spectacular villas or luxurious apartments. They already speak the dialect of Rome, which is like the English cockney, and for this they are liked more. Fast cars are their passion. Shel has a MERCEDES 250, Bob a LANCIA Sports, Johnny an ALFA ROMEO G.T., and Mike a FERRARI on order and a little red 500 FIAT for the parking problem in Rome.

They don't dress in fancy clothes, but serious and modern suits, English-Continental style. They appear always very smart, as smart as their playing! They are masters on arranging top international hits for their Italian versions, using their personal touch of folk-beat-blues.

Shel and Mike wrote nearly all the songs for their 3 L.P.s which are top of the beat field sales.

Their first record in England—released April 21—is a Shel com-



THE ROKES—most of them went to Harrow High School.

position and it is the English version of "PIANGI CON ME" which in Italy sold over 800,000, an enormous sales figure for the Italian market. In English the song has become "LET'S LIVE FOR TODAY" a slow, forceful folk-rocker with the lead vocal (Shel) offset by some high volume harmony works. A dreamy guitar (Johnny's) and other guitar sounds interwoven in the backing give the

record an unusual tune. The flip-side "Ride on," also Shel's composition, a thumping beat, comes out from a good recording.

I think the record can make the charts. If so we'll see the Rokes soon and the English public will suddenly realise that "O Sole Mio" is forgotten in Italy.

ARMANDO GALLO & GAIL SIMPSON.

JACK JONES LADY



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TWENTY chess sets were among the souvenirs brought back from Hungary by **THE NASHVILLE TEENS**, whose audiences there could be counted in the thousands and who consider that the girls are beautiful but rather dull "Clotheswise, all the kids were trying to buy the things we had — and Roy's faded jeans were the most popular and dozens of people tried to buy them," says Aart. "If we'd have taken **BEATLES** or **STONES** records we'd have made a fortune — they're unobtainable there."

Other comments from the boys: "They're knockout people — we didn't see a single punchup while we were there," "the night clubs had knock out bands and you can buy beer all day and night," "if The Stones went over there there'd be another revolution," "the guy that took us out wants us to return," "a lot of Russian delegates came to see us."

INTRODUCING — THE ROSE & THE RADISH.

A new Pop Talk department begins this issue — The Rose and the Radish. Each week a rose will be posted to a person or organisation who has contributed to the pop music scene and a radish sent to someone whose contribution is mildly unmemorable (though this award may be a tongue-in-the-cheek tick-off).

A **ROSE** to The Monkees for proving that they can really entertain — and for bringing so much pleasure to the tens of thousands of kids who saw them at Wembley over the weekend. A particular mention to **MICKY DOLENZ** for his versatility and to the show's producer for a first-class production.

A **RADISH** to the shop near Carnaby Street which cashed in on **THE ROLLING STONES** tragedy by selling handcuffs and dubbing them "Jagger Links."

THE BRINCOS

Although their current release "Lola" hit the top spot in Spain it failed to dent the charts here, despite promotion which included "Top Of The Pops." However, the boys are determined to continue having a crack at the British market and in the near future have a sixteen-track album, full of their own material and in the English language, for release here.

I talked to the boys on their recent trip to England — but only leader **FRENANDO ARBEX** could speak English to a certain extent and he was helped by his wife **CHERRY**. Cherry is English and met Fernando when she was in Spain as **JULIE CHRISTIE**'s understudy filming "Dr. Zhivago."

The group are likely to return here in September and Fernando comments: "Britain is great for music, it is the door to all the World. We have had eight No. 1 hits in Spain, a No. 3 hit in France and a No. 7 hit in Italy — but we want to record all our songs in English as it is more of an international language. In Britain the people understand a lot more, they are more professional. You have better studios, musicians and groups. We feel very happy here. In Spain we have three good television programmes for pop promotion. 'Saturday Night' is the best."

"When we are in Spain, if we go out alone the people look at us — if two or three of us go out together we are mobbed and have our clothes ripped off."

"Every one of our records have been written by ourselves. We don't analyse other people's songs as we don't want to be influenced."

The group, who have been in formation for two years, are to be the subject of a massive promotional campaign by **LARRY PAGE** on their return to this country:
AUNT SALLY

THE BAG O' NAILS holding a "Drag Night Party" on Monday, July 17 and no one will be allowed in unless they're in drag. Manager **JOE VAN DUYTS** will arrive in a chiffon mini-skirt. **THE WHO** recorded two **JAGGER/RICHARD** songs "The Last Time" and "Under My Thumb" for rush-release to show their sympathies lie with **THE STONES** following their harsh sentence.

Tenor sax player **STEVE GREGORY**, who left **THE ALAN PRICE SET** last week has now joined **THE AMBOY DUKES**. **MONKEES FAN CLUB** Shop at Wembley must have made a fortune last weekend. Rumoured that there may be personnel change in **THE PROCOL HARUM**. Congratulations to **RAY KANE** on his new appointment. **DERRY WILKIE** has left **THE FREDDIE MACK SOUND** for the second time and is now spending two months on the Continent. **MIKE NESMITH** most frequent clubber of **THE MONKEES** last week. **UFO** members had a sit-down by The News Of The World offices next week. Bells, tattooed jeans, shawls, chinese jackets — some males are really becoming more colourful than the females on the London scene. Pop singers **ADRIENNE POSTA** and **KAROL KEYES** now concentrating on dramatic television parts.

POP SHORTS

FIRST JET HARRIS disc in three years, "My Lady", released by Fontana on July 14 and produced by co-manager **TONY MEEHAN**. Lead vocalist on the disc is **PETER GAGE**. **GEORGIE FAME** the subject of a TV documentary to be shot in September for Dutch Television. Granada's "Firsttimers" will now be shown on Wednesday nights at 11.15 p.m. **VINCE HILL** is off to Germany on July 10 and whilst there he will record "Eldeweiss" in German. First promotion on his forthcoming single "When The World Is Ready" will be "The Dickie Valentine Show" on ATV on August 6. **BARRY FANTONI** appears on BBC 2's "Robbing The Poor To Help The Rich" on July 13. **ALAN BOWN** appearing on "Monday Monday" on July 31. Vanished four master tracks of **DENNY LAINE**'s forthcoming single "Why Don't You Come" — and if they are not found he will have to record another number. **CAT STEVENS** in the studios earlier this week recording "Face In The Moonstone", "The Laughing Apple" and "Bad Night". Two of these titles will be used as a double "A" side and released on either July 14 or 21. Cat will be off to Sweden in August. Next February **PINKERTON'S COLOURS** commence a three-month Cabaret tour of the Far East. **THE YARDBIRDS** begin a three-week tour of the Far East in February 1968, to be followed by two weeks in Australia. The groups current American release is "Ha Ha Said The Clown" and no British disc is set for release until their return here in September. "Gin House" c/w "I Know" the Deram debut for **AMEN CORNER** on July 21. The group appear on the National Jazz & Blues Festival at Windsor on August 12. **THE MOVE** will be topping the bill over several artists, including **THE PRETTY THINGS** at The Alexandra Palace on July 22. **THE HERD** appear on Germany's "Beat Beat Beat" TV show on July 12 and their next release is the **HOWARD/BLAICKLEY** composition "In The Underworld".

COUNTRY MUSIC

Beat group **THE BREAKTHROUGH** have now turned to Country Music. **THE KENTUCKIANS** and **THE BLUE MOUNTAIN BOYS** off to Germany. **KARL BELLEW** to appear at Manchester's Free Trade Hall on July 15. **HILLSIDERS**, **COUNTRY FIVE**, **TUMBLEWEEDS** and **PHIL BRADY & THE FREEWHEELERS** likely to represent Great Britain when they film colour documentary for CBS TV at the Clarendon, Hammersmith in the near future. The programme is to be shown coast-to-coast in America in February. "The Crispian St. Peters Show" at the Grafton Ballroom, Liverpool on July 12 also features three Country groups.

STEVE ROWLAND

First major solo disc by **STEVE ROWLAND** to be promoted here is his current release "So Sad" — the old **EVERLY BROTHERS** release. Steve had a hit in the States in the '50's "Our Ridin'" by **STEVE ROWLANDS & THE RINGLEADERS**, an E.P. hit in Spain "King Of The Surf Dance" and a recent British release "I'm Coming Home" under the name **GAYLORD PARRY**, but he justly considers "So Sad" to be his first real single as a solo artiste.

As you may have read in past issues of RM, Steve has appeared in several films. On December 2, 1965 he came to Britain following his completion of an LSD film "The Hallucination Generation" to tape numbers for the film score and whilst here he renewed acquaintance with his old friend **P. J. PROBY**. Proby introduced him to numerous people and Steve became interested in the British pop scene. Whilst coming out of a studio in South Moulton Street, **GEORGIE RAVE** — who was passing by and noticed this character with long hair, stopped him and said: "Do you want to be a pop singer?" Steve said "Yes" as a joke, and Georgie bundled him into a cab and took him to Fontana where he met **JACK BAVERSTOCK**. Jack was interested in Steve as a singer — but due to work permit difficulties and the fact that Steve had film commitments

Jim—many more discs to come . . .

RCA Victor label manager **BOB ANGLES** has spent some months re-cataloguing **JIM REEVES** material and has come up with the news that he will be able to release four brand new singles, one E.P. and four new albums — all releases will be new material to the British market.

First of the releases will be out on Friday, July 14 entitled "Trying To Forget" c/w "The Storm". Both numbers were produced by **CHET ATKINS**.



JIM REEVES

Traffic tour

THE TRAFFIC, currently high in the charts with "Paper Sun" and yet to make their debut public appearance, have announced the dates of their first British tour. On October 13 they appear at the Guild Hall, Southampton and following dates are: London (14 and 15); De Montfort Hall, Leicester (16); City Hall, Sheffield (17); Town Hall, Birmingham (18); Odeon, Leeds (20); Odeon, Manchester (21); Bristol (24) and City Hall, Newcastle (26).

Elektra deal

POLYDOR Records now handle the exciting American record label Elektra in this country. The first release by Polydor under the new arrangement is the current chart topping American single by **THE DOORS** "Light My Fire", which is released here this week. **JAC HOLZMAN**, president of Elektra was in London last week completing the deal — and artistes involved include **THE DOORS**, **LOVE**, **THE INCREDIBLE STRING BAND**, **PHIL OCHS**, **JUDY COLLINS** and **TIM BUCKLEY**.

NEXT WEEK: Exclusive Monkees Photos!!!



Yes! It's **KEN DODD** with Prime Minister **MR. HAROLD WILSON** — they're seen backstage when the P.M. visited the Palladium. On the right is Moss Empires chief **Mr. LESLIE MACDONNELL**.

Not many big name newies

VERY few records to be released on the week ending July 14, and even fewer big names. There are new singles from **Dean Martin**, **Jim Reeves**, and **Adamo**, plus a new one from **Jet Harris**, his first release for three years, and a solo release from **Dave Davies**.

All the records to be released that week are as follows:
DECCA. The Majority — Running Away with my Baby; **DERAM**. David Bowie — Love You till Tuesday; **R.C.A.** Winston's Fumbs — Real Crazy Apartment; **Jim Reeves** — Trying to Forget; **BELTUNA**. Mona Devi — The Battle of the Somme; **PARLOPHONE**. Mike Curtis — Mary, Mary; **Ron Goodwin** — The Magnificent Two; **H.M.V.** Adamo — Inch Allah.
COLUMBIA. El-Ec-Tricians — Champion House Theme; **PARLOPHONE**. Tony Wilson — Sweet Kind of Loving; **Mia Lewis** — A Woman's Love; **CAPITOL**. Nancy Wilson — Mercy, Mercy, Mercy; **STATESIDE**. James Carr — Let It Happen; **COLUMBIA**. Nelson Riddle — Theme from Eldorado. **C.B.S.** Statler Bros. — Ruthless; **Lynne** Randall — Ciao Baby; **Gene Letter** — Little Bit of Leather; **Robert Plant** — Long Time Coming; **Jet Harris** — My Lady; **Blues Maxxos** — One by One.
PYE POPULAR. The Fellers Folk Group — Ring of Iron; **IRISH SINGLES**. Joe Dojan — Tar and Cement; **The Carousels** — Holiday Romance; **The Strangers** — You Didn't Have to be so Nice. **PICCA-DILLY**. Ray King Soul Band — Behold; **All Ben Down** — Mustapha; **PYE INTERNATIONAL**. E. J. Thomas — I Can't Help It (if I'm still in Love with You); **REPRISE**. Dean Martin — In the Chapel in the Moonlight; **CHESS**. The Tiffanies — It's Got to be a Great Song. **PYE POPULAR**. Dave Davies — Death of a Clown.

Country Music Chart

COUNTRY SINGLES	COUNTRY ALBUMS
1 THERE GOES MY EVERYTHING (1) Engelbert Humperdinck (Decca)	1 GREEN, GREEN GRASS OF HOME (1) Tom Jones (Decca)
2 FUNNY, FAMILIAR FORGOTTEN FEELINGS (2) Tom Jones (Decca)	2 THE STREETS OF BALTIMORE (2) Bobby Bare (RCA)
3 CHARLESTON RAILROAD TAVERN (4) Bobby Bare (RCA)	3 MY KIND OF COUNTRY (3) Marty Robbins (CBS)
4 SAM'S PLACE (6) Buck Owens (Capitol)	4 BUCK OWENS AT CARNEGIE HALL (4) Buck Owens (Capitol)
5 THIS SONG IS JUST FOR YOU (3) Clinton Ford (Pye)	5 MANY HAPPY HANGOVERS (8) Jean Shepard (Capitol)
6 THE LAST TIME (8) Gib Johnson (King)	6 WELCOME TO MUSIC CITY USA (6) Various Artistes (CBS)
7 IT TAKES A LOT OF MONEY (5) The Hillsiders (Strike)	7 DOWN HOME — Merle Travis (MFP)
8 LITTLE OLD WINE DRINKER ME (10) Robert Mitchum (Monument)	8 THE BEST OF JEAN SHEPARD (9) Jean Shepard (Capitol)
9 DANNY BOY — Ray Price (CBS)	9 ROY ORBLISON SINGS DON GIBSON (7) Roy Orbison (London)
10 RELEASE ME (7) Engelbert Humperdinck (Decca)	10 THE DRIFTER (5) Marty Robbins (CBS)

in Spain, Jack thought a way round the problem would be to give him the title of "Record Producer." So Steve returned to Spain for a short while believing he could return to Britain to sing on record in the near future. However, the Home Office stated that they would evoke the work permit if Steve didn't produce records himself. So Jack Baverstock contacted him and said, "I'll give you a group to record." That group was **DAVE, DEE, DOZY, BEAKY, MICK & TICH** — and the record was "Hold Tight", Steve's first production here. An immediate hit — and since then Steve has had continued success in Britain!

Herman's new film— a musical comedy

WHEN Trevor Peacock wrote "Mrs. Brown You've Got A Lovely Daughter" the song sold in its millions around the World — and no doubt took pride of place in the record collections of any Brown family who had an attractive daughter. But the story does not end there — in fact it seems that there's a far more attractive girl around, because in the film version of "Mrs. Brown", Judy Brown doesn't get her man.

HERMAN'S HERMITS have been filming at Shepperton Studios since May 1 and LEK LECKENBY tells me: "Originally we were supposed to spend two weeks in Manchester but they've cut out the locations there and it'll all be filmed in the studios and around London. The film is supposed to take ten weeks to complete, but if we haven't finished it by July 10 we'll be off on our American tour and will have to come back and complete it in September."



HERMAN'S HERMITS—here's the story of the plot of their latest film.

52 SCRIPTS

"Trevor Peacock who wrote the original song also wrote the original script. Then it was transformed by an American — Norman Van. But the dialogue became too Americanised so he came over to England and both he and Trevor worked together on the finished script and after 52 scripts we're alright!"

Without revealing any secrets — and there are supposed to be several surprising angles to the film — Lek was able to give me a basic rundown on the plot.

MANCHESTER

"We're five guys from Manchester with different jobs. We're all friends and we're all cheesed off with what we're doing so we unite, get a group going and travel to London. Pete's (Herman's) got a girl in Manchester, but he's not interested in her at the start because he doesn't

want to get involved. In London he meets another bird called Judy Brown (Sarah Caldwell) and we go to work for her father as barrow boys. In the evening we play in the group — but because Pete's infatuated with Judy Brown he doesn't turn up to a club and we get the sack. Disillusioned, we all go back to Manchester and Pete ends up with his original girl friend (Sheila White).

A TRAMP

Stanley Holloway and Mona Washbourne play Mr. and Mrs. Brown and Lance Percival is a tramp who appears all through the picture.

"To me, every scene's funny. It's a musical comedy. I think we come out funny. Peter has a lot of graft to do, all the work — and I'm impressed by the way he's doing it."

"We've all got canvas seats with our names on them and the king trick is to hold a lighter under a seat while someone's sitting in it. Karl's kingpin at that. He uses a big stick, about six foot long, so he doesn't get hammered when he's played the trick on somebody. The first time it was done it happened to Barry. Afterwards he sat down for a while and I could see him thinking. Then he tried it on Karl — but Karl wasn't sitting on a canvas seat and the whole thing caught fire. It was the Sound Engineer's seat and he didn't like it."

"We have practical jokes every day now — that was the start of it. When we were in Covent Garden

everyone was throwing gooseberries at each other and the director was doing his nut. Fruit was flying everywhere. But it was taken in good fun because everyone in the unit are great guys and easy to get on with.

SPAGHETTI

"The worst part of the film for us takes place when we go back to Pete's house and find the tramp there and eat spaghetti. The stuff was uneatable and we had to look as if we were enjoying it. Especially Karl who was supposed to be a glutton. We had to do this scene several times and it was dreadful. Once, when they were doing a close-up of Barry eating it he suddenly ran off the set and puked. We asked them for different spaghetti and though they changed it, it was the same brand."

Some Italian film producer must have left it behind. They must have had it in the prop room for ten years. Spaghetti was one of my favourites, but I've been put off it for life now. Poor old Lance Percival, he had about ten scenes with the stuff.

CARNABY ST.

"As the tramp he wears Mod gear Carnaby Street stuff, all ripped up. I saw him in the canteen and he was putting soup on his jacket and rubbing it in to make it more tramplike."

Sounds as if the film will be fun. Incidentally, Lek mentioned that when The Hermits went for a Medical because of the film's insurance — Stanley Holloway was fitter than all five boys — and he's over 73!

BILL HARRY



WHEN THE HEAT IS ON



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AIR & THE 'ALICE IN WONDERLAND' WORDS

longer. I think they're going to be developed much more as pieces of music and as stories. The standard-length pop song — suitable for singles — sounds more like an advertising jingle or a trailer for a film when you hear it on an album. We've got to develop from thinking always in terms of 2½ minutes. The aim will be to enable the listener to sit down and really enjoy a number because it has so many different dimensions.

In America the LP and singles' markets are almost entirely separate. It's the youngest kids, with limited pocket money, who buy the singles. But most of the albums are bought by college kids between the ages of 15 and 21. And this album market is unlikely to be satisfied with six "singles" on each side of an LP.

There's no doubt that the average level of songs has been getting better for a long time. The pop songs of 30 or 40 years ago were very, very simple, made for a largely uneducated public. When people get better education they are able to appreciate better pop songs. And

I'm sure the general level of education is much higher. The Thirties' songs were generally better than the Twenties. The level probably went down in the Forties, a result of the war.

I guess each era has its own musical scene and there's usually a reason for it. The fantasy scene of today's pop must be a reflection of the state of the world. War troubles — in Vietnam, Middle East and so on — make people want to escape into fantasy because they don't like what they see in the world. And, thanks to television, they do see what's happening. Once upon a time less educated people didn't care what was happening in the rest of the world so long as it didn't touch them. Nowadays we can't get away: pictures of Indians starving and men dying in Vietnam are coming into our homes. Undoubtedly, there's a crying need for fantasy to brighten things up for us.

Same thing is happening with clothes. Groups are wearing fantastic gear and it almost looks as though they are going all-out to look scruffy! Ten years ago, kids couldn't get or afford good clothes and so they wanted to see their stars smartly dressed. Now there's an abundance of smart clothing quite cheap so they prefer to see the stars looking way out. I reckon that people require their entertainers to be the opposite, in some ways, to themselves. If you lead a humdrum life you need very exciting pop music. If you lead an exciting life you need to relax with quiet, subtle pop.

RON RICHARDS



RON RICHARDS

HAVE you noticed the very exciting and encouraging trend in pop song lyrics? What's brought it home to me is the week I've just spent recording Spencer Davis and his new group. I was very impressed with the kind of lyrics they are writing. There's much more depth than in the pop songs of a few years back.

It's pretty obvious that we have to thank the Beatles for starting the trend towards song-stories that have almost an "Alice In Wonderland" ring to them. Graham Nash of The Hollies is another pop star who seems to be developing a gift for writing this kind of material. For example, there's "Lullaby To Tim" on their new album "Evolution".

I've got a feeling that in the next couple of years some of the pop-songs on albums will last five minutes or



CERTAINLY the best-produced pop-music presentation I've ever seen—that's a summary of the Monkees in concert at the massive 10,000-seater Wembley Pool. Constant changes of costume from the boys, with colour stills and movies shown on a huge screen, and a tremendous amount of verve and apparent improvisation from the four boys.

But the noise from the fans was so tremendous that it was virtually impossible to judge exactly how good they are on their instruments. Even so, Mike Nesmith produced some frantic guitar sounds; Micky Dolenz hammered his drum kit with total abandon; Davy used maraccas, tambourine, mini-organ and (once) bass; Peter Tork moved from bass to organ and back again. Vocally the boys were fine—in movement and style and sheer dynamic presentation.

Their individual solo spots featured Peter on "Banjo Cripple Creek"; Mike on "Can't Judge A Book By The Cover"; Davy on "Gonna Build A Mountain" which built the highest scream frequency; Micky on his James Brown take-off on "I Gotta Woman". They also tackled: "I'm A Believer", "Last Train To Clarksville", "You May Just Be The One", "Auntie Grizelda", "I Wanna Be Free", "Sweet Young Thing", "Girl I Knew Somewhere", "Mary

Mary", "Alternate Title", "Stepping Stone". A fantastic finale, powering sound and excitement, then a quick good-night and the boys were away into the depths of the hall—taking no bows.

The Monkees work with an air of being unsure of what comes next, but it's obviously highly-planned. Micky expended the most energy, but Davy remains a clear-cut favourite with the fans... certainly on the last show Sunday.

They worked non-stop for well over an hour—which also makes it the longest bill-topping performance I've yet seen.

It took me half-an-hour to get back full hearing in my ears. And it was certainly a show to remember. The Monkees give, in every way, absolute value for money.

An unforgettable evening. And more about the backstage Monkee business next week in an exclusive article.—P.J.



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THE SMALL FACES—new label, new manager.

The HAPPY faces

BEAMING—moustachioed, a black wide-brimmed hat on his head, wearing a long, colourful jacket (like a smoking jacket) which he'd bought at "Granny Takes A Trip" — STEVIE MARRIOTT looked happier than I'd ever seen him. We were in ANDY OLDHAM'S luxurious office sitting around a marble topped table. Ian was reading a magazine and Plonk had just dropped into the next office to talk to TONY CALDER. One of several reasons for his bouncy behaviour began to erupt all around me in full stereophonic sound — THE SMALL FACES' new album which was released on June 23.

can't do that — this is real progression for us."

Plonk joined us and pointed out that the session was A&R'd by themselves and explained the use of various instruments and sounds on a track-by-track rundown on the album, which also showcases 14 examples of first class Small Face compositions. He said "A record is a record. It's different from a 'live' show and that. We were trying to make each track a different sound. We felt that if it blows our mind it must do the same for a few other people."

Steve said, "We used to make records strictly for the public. We were told what to do. Now this is US, if anyone's goofing it's us. But we believe we know what the kids want because we're kids ourselves. It's quite a landmark. We could go one way, we could go the other—but at least we're happy."

Tony Calder dropped in with some refreshment and news of the Immediate package tour of Europe. To the Faces—who

hadn't travelled extensively outside of Britain the list of different Continental countries they'd be visiting almost proved too much.

"It's great," said Steve, "all nice people going about the Continent, everyone having a nice time as well as working. Continental wise it's just beginning to happen for us since we joined the new label. There is so much pushing, so many people rooting for us. We're having things we've never had before and we're being recognised in these countries as a big group."

"This whole change to Immediate and to ROBERT WACE as our manager has given us freedom of mind. When the organisation is good you've got to be happy. I dig being happy and it's only in the last two months that we have been happy. No one is trying to suppress us and we have nice people around us. If you can be happy you're laughing, you can get rid of hang-ups. The young people in this business know what we want — they're kids themselves. It's not like some old guys who are living 40 years in the past. This business is getting lots of young people with ideas in it these days, particularly clever record producers."

The aura of gaiety seemed to be intoxicating and I asked them whether they played practical jokes on each other. "Practical jokes? Last night we were playing submarines in the bathroom. You've gotta have looners. We never play jokes on each other. When we have a laugh it's all four of us laughing."

BILL HARRY

Terry - 'Why I didn't join Spencer Davis'

YOU would think that a 17-year-old like Terry Reid, vocalist with Peter Jay's Jaywalkers, would jump at the chance to join a name outfit like The Spencer Davis Group, following in the illustrious footsteps of Stevie Winwood. But Terry turned down Spencer's offer last week after a great deal of speculation. He is happy with the start given to him by Peter Jay and The Jaywalkers, with whom he has built up a good following, and intends to further his career with them.

In this exclusive interview, he told the RM: "Naturally I was very flattered and indeed tempted by Spencer's offer to succeed Stevie Winwood, but after much thought I decided against it."

"Following a man of Stevie's talent wouldn't be easy to begin with, and my style is nothing like his anyway. I thought that without Stevie, Spencer would have to make a dramatic change. If I did join them, people would immediately compare me with Stevie which would be unfair on me and the group."

"Look at the testing time Mike D'Abó had when trying to follow Paul Jones with Manfred Mann. Sure he weathered the storm, but it was no picnic, and that kind of scene isn't for me. I may not have been so lucky."

Obviously Terry has an old head on those young



PETER JAY (left with TERRY REID, who stayed on with Peter instead of joining Spencer Davis).

shoulders of his, and he is still full of admiration for Spencer's group and Stevie's Traffic outfit.

"I saw Spencer's new band at the Marquee recently on their first real big London gig and they weren't exactly given a hero's welcome," says Terry. "I believe the public should give them time to settle down before judging as they are extremely capable

musicians and have a tough task ahead in re-establishing the group without Stevie. I'm sure they'll succeed."

Meanwhile Terry and The Jaywalkers are doing very nicely right now. Last week they appeared at the Bratislava Pop Festival and will shortly be making a film. Peter Jay has written a script about the trials of a teenager entering the pop world,

and will produce the film, which features Terry in the main role. Shooting begins in the Autumn and co-stars are currently being sought.

The group's next record will be made early next month for August release, and having heard some titles from which it will be chosen, I wouldn't be at all surprised to see it high in the charts.

JERRY EDWARDS.

A HIT—AFTER SIX YEARS OF SOUL

I REMEMBER about six years ago, when I first started working at the Record Mirror receiving two copies of a certain record. The disc in question was called "Every Beat Of My Heart" by a group called the Pips and funnily enough both copies of the record were on labels which no longer exist — the British one was on Top Rank (remember that?) and the American one was on Vee Jay.

It was a really lovely record—a slow, delicate soul ballad with a spine-tingling vocal by a girl, and the song had been written by Johnny Otis—the same man who ten years ago had a number one record in Britain with a re-

vival of "Ma, He's Making Eyes At Me".

Not much was heard of the Pips after that. I read in American trade mags that their name had been changed to Gladys Knight And The Pips (she was the lead singer on "Every Beat Of My Heart") and some more records had been issued there, but not here. Among those were "Letter Full Of Tears"—which Britain's Billy Fury recorded and took into the top twenty—and "Operator".

These numbers were released later by the Sue label under the guidance of Guy Stevens. However it was several years before Gladys and the Pips made the American charts in a big way. And the disc they did it with was "Giving Up"—another beautiful soul sound — this time a Spanish-flavoured item which was quickly issued here on State-side, and covered by several British girl singers. But all to no avail.

A few other singles followed. Then—nothing. But recently came the news that Gladys had joined Tamla-Motown. A lot of her earlier admirers must have wondered whether Gladys' individual sound and voice would be submerged under the overpowering Tamla sound. The answer was NO—for the first disc was "Just Walk In My Shoes"/"Stepping Closer To My Heart", which was followed by the exciting "Take Me In Your Arms And Love Me" giving Gladys and the Pips their first British chart success in six years.

Here's some background on Gladys Knight And The Pips. They're a family group. The Pips comprise Merald Knight who is Gladys' brother, and her two cousins William Guest and Edward Pattern. They originally sang together in High School in their native Georgia and



GLADYS KNIGHT AND THE PIPS—an interesting group.

and since then they have built up a reputation as one of the most individual-sounding groups on the soul scene. Live, the Pips are reputed to be very good. They have not only triumphed in the States—but in Bermuda's famous "Forty Thieves" club they are remembered as one of the best acts.

In their spare time—when they get any—the Pips ride bicycles. Which must prove something. I just hope that with their British success someone will think of bringing them here — they should be worth watching.

Later the Pips were contracted to Vee Jay, where they cut their first great hit

NORMAN JOPLIN

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new albums reviewed by Norman Joplin and Peter Jones new albums reviewed by Norman Joplin and



PAUL JONES — his second solo album released this month.

STANLEY MYERS' "Ulysses" (RCA Victor RB 6708).

ONE of the most important soundtrack LP's for quite a while. The neo-classical approach is effective and although I haven't seen the film, I should imagine the music would fit in admirably. Synopsis enclosed.

★★★★

JOHN HANSON "The Desert Song" — The Riff Song; Romance; The Desert Song; French Military Marching Song; Eastern And Western Love; Stout Hearted Men; One Kiss; Softly As In A Morning Sunrise; Wanting You; Marianne; Lover Come Back To Me (Phillips BL 7799).

I KNOW this record will be big, partly because of John's successful West End show, and

partly because my parents like him — the criterion of Mum-and-Dad success. Patricia Michael is on most of the tracks — their wonderfully swelling and exciting voices compliment each other well.

★★★★

BERT JANSCH "Nicola" (Transatlantic TRA 157).

ONE of Britain's foremost folk singers and guitarists — Bert makes the kind of LPs which take a good deal of listening to before you can fully appreciate them. His style can be jerky, or smooth, but always simple. His voice, expressive and unusual, matches his won songs. A very good cover-sleeve on this album — you could look at it for ages.

★★★★

SURPRISE 'FRIENDS' L.P. FROM PAUL PLUS MONKEES NEWIE & SOUL GOODIES

PAUL JONES "Love Me Love My Friends" — Love Me; Poor Jenny; Trendy Miss Wendy; Noshers Burns; Song About Mary; Along Came Jones; Bony Moronie; Little Sadie; Charlie Brown; Lonesome Death Of Hattie Carroll; Tarzan etc. (HMV CLP 3602).

I KNEW sooner or later that Paul would record "Along Came Jones" — he's also done another Coasters' number "Charlie Brown", which comes over as a light-hearted romp — as do most of the songs on here, which surprisingly include a number of old rock-era hits. Like "Poor Jenny", and "Bony Moronie". His "Love Me" is ultra-commercial and could well be a single — the original songs here are interesting too. His voice sounds better than ever here and one can't help thinking that as a single, the Dylan number "Hattie Carroll" could repeat the success of "If You Gotta Go".

★★★★

'BIG' MAYBELLE "The Pure Soul Of 'Big' Maybelle"—96 Tears; Mellow Yellow; That's Life; There Must Be A Word; Eleanor Rigby; Love Is A Hurtin' Thing; I Can't Control Myself; Cabaret; Black Is Black; Coming On Strong; The Egg Plant That Ate Chicago; Turn The World Around The Other Way (CBS 62999).

SOME American pop hits here, some of British origin, but all of them are given Maybelle's big-voiced big-band soul treatment. Her voice is much more in the vein of the old blues songstresses, rather than in any modern style—but the result is far more adult. This could be a big seller — it's the kind of record which becomes the hit.

★★★★

OTIS REDDING AND CARLA THOMAS "King And Queen" — Knock On Wood; Let Me Be Good To You; Tramp; Tell It Like It Is; When Something Is Wrong With My Baby; Lovey Dovey; New Year's Resolution; It Takes Two; Are You Lonely For Me Baby?; Bring It On Home To Me; Ooh Carla, Ooh Otis (Stax 589007)

IT SOUNDS like a lot of trouble has gone into this record. The backings are quite thin—but come across very potent, and the duo's vocal work is spontaneous and soulful. They sound like they're enjoying it all. Otis's admiration for Sam Cooke comes out in "Bring It On Home To Me". This is a "must" for Stax fans and they won't be disappointed. Interesting—their version of the Marvin Gaye-Kim Weston item "It Takes Two".

★★★★

VARIOUS ARTISTES "Soul Sounds Of The 60's"—Ike and Tina Turner—Dust My Broom; Beauty Is Just Skin Deep; I'm Hooked; Anything You Wasn't Born With; The Tams; Concrete Jungle; What Kind Of Fool; Percy Mayfield — River's Invitation; Betty Everett — Bye Bye Baby; In Your Arms; The Impressions — People Get Ready; You've Been Cheatin'; It's All Right; Need To Belong; Douglas Gibson and the Sweet And Sours; Steve Alaimo — So Much Love (HMV CLP 3619)

I DON'T need to recommend this R & B for soul fans. The titles alone will do that. But for anyone who isn't familiar with these sides and likes soul music—buy this. It contains some of the loveliest and most sophisticated of the evergreen R & B standards. The unfamiliar tracks here are also good. But to hear "What Kind Of Fool", "People Get Ready", "River's Invitation" — my kind of music.

★★★★

BILL HALEY "Real 'live' Rock 'n' Roll" (Ember EMB 3386).

ACTUALLY, this must be about the most dated record of all time. It's Bill Haley singing the twist — or various types of twist songs. You'd have to be a staunch Haley fan to buy this. Sort of thing for rockers who've only just caught up with 1962 styles.

★★

THE MONKEES "The Monkee Headquarters" — You Told Me; I'll Spend My Life With You; Forget That Girl; Band 6; You May Just Be The One; Shades Of Gray; I Can't Get Her Off My Mind; For Pete's Sake; Mr. Webster; Sunny Girlfriend; Zilch; No Time; Early Morning Blues And Greens; Alternate Title (RCA Victor RD 7886).

THIS has been reviewed by David Gooch some weeks ago. This is merely to tell you it's now available in the shops. For a few extra comments — this is their best LP to date, and very interesting, even though it isn't one hundred percent good.

★★★★

ETTA JAMES "The Soul Of Etta James" — Dance With Me Henry; Do Something Crazy; Women; My One And Only; I Hope You're Satisfied; Good Rockin' Daddy; Hey Henry; Strange Things; That's All; I'm A Fool (Ember EMB 3390).

SOME pre-Chess Etta James here — it's all raw R & B-cum-rock, and leads off with

her hit "Dance With Me Henry", which is an answer record to Hank Ballard's "Work With Me Annie". Her rasping fast vocals contrast with her blues style and although the backings are all jerky, sexy and dated, this is still a good LP. By the way, is the tasty lady on the cover Etta? Because if not, it's confusing to say the least.

★★★★

rapid reviews

WHETHER TENNESSEE ERNIE FORD'S fans will like him all South Seas, I don't know—but his latest album is "Aloha" on Capitol T 2681, and contains some standard tuneful Hawaiian items. From the distaff side—ERNESTINE ANDERSON and a beautiful record just called "Ernestine Anderson" which contains some familiar, but not corny, numbers. On Columbia SX 6145.

For Derek Flint fans, there's "In Like Flint"—the soundtrack from the latest "Our Man Flint" epic spy film. The music is as colourful as the films—on Stateside SL 10207. But if it's African rhythms you prefer, then "African Addio" on United Artists ULP 1172 is your cup of tea—and RIZ ORTOLANI is responsible for the tunes and conducting the orchestra. A good cover pic too from another spy film—this time the new James Bond epic, "You Only Live Twice". Nancy sings on this one, and JOHN BARRY composes and conducts on this exciting and compulsive record. The United Artists' film, "The Whisperers", is OK, and the soundtrack, another JOHN BARRY item, is exquisite. It really is good and is on United Artists ULP 1168.

The songs of Frederick E. Day will appeal to many Mums and Dads, and TOMMY SANDERSON directs the music on this LP of various artists singing his numbers, called "Nearest And Dearest" on Columbia SX 6151. The popular number "Sunrise, Sunset" from "The Fiddler On The Roof" show is the headline on a new LP by MANUEL AND THE MUSIC OF THE MOUNTAINS—on Columbia SX 6139—style as per usual, with some good tunes. THE JOHNNY SCOTT QUINTET and "Communication" is on Columbia SX 6149 and it sounds like a very cool record—so is organist JERRY ALLEN'S "Sump'n Else" on Columbia SX 6150 which is a record that will appeal to musicians, as well as the general public. FRANCK POURCEL'S "The Sound Of Magic" on Studio 2 Stereo TWO 158 is a collection of some evergreen movie themes, beautifully arranged and played. Comes over well in stereo.

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reviewed by Peter Jones new singles reviewed by Peter Jones new singles reviewed by Peter Jones new singles reviewed by Peter Jones

YOUR GUIDE TO THIS WEEK'S NEW SINGLES



Some of this week's big names—a re-recorded Judith Durham, great oldie from Wilson Pickett and a duo from Carla and Otis. Good Bee Gees and powerful follow-up from Sandie Shaw.

ADGE CUTLER AND THE WURZELS.

I Wish I Was Back On The Farm; Easton-In-Gordano (Columbia DB 8222). Quite a merry little romp from Adge — I don't think it'll be an enormous biggie, but with West Country sales this bright yoked ditty with some good funny words could just make the fifty. The self-penned flip is more of a story-line song.

TOP FIFTY TIP
THE BEATLES

All You Need Is Love; Baby You're A Rich Man (Parlophone R 5429). This is not only an obvious number one—it's a record which is likely to go on for ever. John sings the very repetitive lyrics, after an intro from the French national anthem or something, brassily laid down. There's a choral sound, touches of violent guitar, and a finale which for me goes on a bit but is good-humoured and includes snatches of "American Patrol", "She Loves You", etc. etc. Very catchy and involving a world message. Flip: Some will prefer this, oddly enough—and it is odd enough. Interesting sounds all the way.

TOP FIFTY TIP
THE BEE GEES

To Love Somebody; Close Another Door (Polydor 56178). Nice strings on this one, a delicate and almost jerky number from the "Minix Disaster" team. This one is very un-Beatle-ish and is, in the long run, a better song. The lyric is nice and the lead singer handles it well. "B" side unavailable at press time.

TOP FIFTY TIP

RUPERT'S PEOPLE

Reflections Of Charles Brown; Hold On (Columbia DB 8226). First thoughts on this are that the group are doing a Procol Harum. But in fact the tempo is similar, but the organ work isn't so dominant, bluesy guitar taking over. Song is original, the singer has an expressive voice. Could happen. Flip is faster, a routine beater with good vocal work again.

TOP FIFTY TIP

THE WHO

The Last Time; Under My Thumb (Track 604006). Top group pays tribute to the Rolling Stones by recording two Jagger-Richard numbers and sub-titling the disc: "In Support Of Mick Jagger and Keith Richard". I think the top deck is one of the best Stone-ian songs and I like the treatment here — different, yet sympathetically done. Strong beat and powerful all-round. A hit. Flip: Rather more routine, yet also indelibly stamped "Who".

TOP FIFTY TIP

JUDITH DURHAM

The Olive Tree; The Non-Performing Lion Quickstep (Columbia DB 8207). Attached to this record was a piece of EMI headed newspaper saying that the tempo has been made slightly faster on this song, which will add to its charm and make its appeal even greater. When present stocks are exhausted they will be replaced by this version. Hard luck anyone who bought version one, who liked version two better.

TOP FIFTY TIP

SANDIE SHAW

Tonight In Tokyo; You've Been Seeing Her Again (Pye 7N 17346). Another Bill Martin and Phil Coulter song from Sandie — this isn't as strong as her last, but nevertheless it's an appealing oriental-slanted ballad, with Sandie on top vocal form. Lyric is sad, but not despairing and this should be a quick and successful follow-up. Flip is a Chris Andrews song — a Latin-ish number with some good singing and lyrics.

TOP FIFTY TIP

OLIVER NORMAN

Drowning In My Own Despair; Down In The Basement (Polydor 56176). New name to me — on a Shel Talmy production. He sounds like the Four Tops (really!) on a powerful plaintive Tamla-inspired song and a strong femme backdrop chorus. Catchy enough to click — depends on the plugs. Tinny guitar on flip, which is another blues-tinged number with a frantic sound. His voice is still OK on this deck too.

TOP FIFTY TIP

THE LEGENDS: Under The Sky; Twenty-Four Hours A Day (Parlophone R 5613). A very catchy sort of thing this, but maybe a bit dated. Tune is OK and there's a nice organ instrumental break. ★ ★ ★

GORDIE LIGHTFOOT: Adios, Adios; Is My Baby Blue Tonight (President PT 139). A typical Jim Reeves type country affair with country piano backing things up. Corny — but as it seems, commercial. Certainly well performed. ★ ★ ★

DEBRAH AIRE: What The World Needs Now Is Love; This Land Of Mine (Polydor 56180). Yet another version of this Bacharach-David song — this one is breathy, OK really, but if Jackie De Shannon and Mad didn't, then I can't see Debrah making it. ★ ★ ★

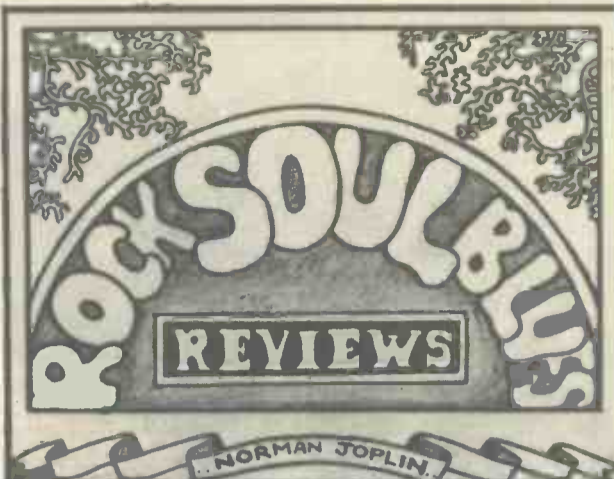
THE ROYAL GUARDSMEN: The Airplane Song (My Airplane); OM (State-side SS 2035). Personally, I think this is their best to date — it's a light-hearted, catchy little beat ballad with a clever lyric. Could make it, but it isn't as gimmicky as their hit. ★ ★ ★

THE CREATION: If I Stay Too Long; Nightmares (Polydor 56177). A slow-burning powerful effort here, a Shel Talmy production with nice restrained but powerful vocal. Could well be a hit with enough exposure. ★ ★ ★

JACKIE LYNTON: Answer Me; I Never Loved A Girl Like You (Columbia DB 8224). Jackie's version of the oldie is very well sung — a builder to a fine climax. Could pull sales on either oldie or vocal merits. Worth listening to. ★ ★ ★

DORIAN GRAY: Behind The Tear; Walking Down A Backstreet (Parlophone R 5612). C. & W. item here, and a Ned Miller number which could do things for Dorian. It's well-performed, catchy, and could garner current cowboy fad sales. Wild about it (Sorry Roker!). ★ ★ ★

THE HUMAN BEANS: Morning Dew; It's A Wonder (Columbia DB 8230). A version of the folk song currently doing things for Episode 6. This one may be too late—but it's not a bad version of the haunting, commercial beat ballad. ★ ★ ★



ARTHUR CONLEY

Shake, Rattle & Roll; You Don't Have To See Me (Atlantic 584119). Arthur sings this Bill Haley hit in a very similar style to Sam Cooke's version, except a few "Lord Have Mercy" type shouts are thrown in. Frantic beat, and a strangely un-Atlantic sound — but it's a good record and sounds OK updated. Flip is a slower more soulful item with Arthur on good vocal form. Nice.

TOP FIFTY TIP

P. P. ARNOLD

The Time Has Come; If You See What I Mean (Immediate IM 055). Nice intro on this soulful newie from Pat, which is a ballad with a plaintive tune — a little bit similar to her last and there are usual vocal crescendos and there's an underlying beat. Really, a very nice record. Flip is better — and harks back to Pat's Ikette days. A good value-for-money single.

TOP FIFTY TIP

OTIS REDDING AND CARLA THOMAS

Tramp; Ooh Carla, Ooh Otis (Stax 601012). This amusing duet is a mixture between Lowell Fulson's "Tramp" and Joe Tex's "Papa Was Too". It's a jerky number, with Carla taking it out of Otis and constantly insulting him. It's a good sound this and, basically, a big hit. Flip is a standard beater with good work from all concerned. Their voices are effective on this.

TOP FIFTY TIP

LOU RAWLS: Show Business; When Love Goes Wrong (Capitol CL 15507).

I don't know what to make of this. It's a kind of updated version of "There's No Business, etc." — Corny, well performed, but it doesn't come up to an "On Broadway" standard. ★ ★

JAMES BROWN AND THE FAMOUS FLAMES: Let Yourself Go; Good Rockin' Tonight (Pye Int. 7N 25423).

The usual screamer from James — constant beat but the whole thing never seems to get started. Not a hit I think. ★ ★

SAM AND BILL: I Feel Like Crying; I'll Try (Brunswick 05873).

Make no mistake, this is good. But it isn't too commercial—it's a duo soul item with loads of feeling. Slow and Good. ★ ★ ★ ★

KELLY BROTHERS: Hanging In Here; You Put Your Touch On Me (President PT 143).

A Gospel-tinged, tuneful soul effort with sax backdrop and a bit of a Sam and Dave approach. ★ ★ ★

THE ATTACK: Washington Square; Please Phil Spector (Phillips BF 1585).

Quite a lively, almost quietly frantic thing, with a nice feel to it. The number develops and the group get a powerful, yet controlled sound. The flip is amusing. ★ ★ ★

ROBERT GOULET: My Love Forgive Me; World Of Clowns (CBS 2845).

Amore, Scusami — a familiar big-voiced treatment of the number with Robert giving his all. I suppose this could be a chart hit, but the song is maybe a bit too familiar. ★ ★ ★

MEL TORME: Lover's Roulette; I Remember Suzanne (CBS 2857).

A gentle, biting, well-sung ballad from Mel, who comes across well on this one. Lyric is perhaps a little bit too contrived but the sound is pleasing. ★ ★ ★

RONNIE HILTON: If I Were A Rich Man; The Laughing Gnome (HMV POP 1600).

From the "Fiddler On The Roof" show, Ronnie's version of the Topol hit seems to be a little late. But it could garner sales with his staunch fans. ★ ★

rapid singles

BARRY WHITE'S "All in the Run of A Day" is a blues-tinged beat ballad on President PT 139 which has more of an adult appeal, while BERNARD SHARPE'S "The Other Side Of The Sky" (Parlophone R 5611) is an OK Greenaway-Cooke song which I didn't think particularly suited the singer. Comic TED ROGERS does a straight version of "L'Amour" on Pye 7N 17347 — can't see it doing particularly well. And CURLY PUTMAN'S "My Elusive Dreams" may not be too commercial, but it's a haunting, plaintive adult ballad which could do OK in C & W markets. (On HMV POP 1599). BRIAN FAHEY'S "The Plank" is a merry little theme from the film of the same name (Parlophone R 5615), while MIKE AND BERNIE WINTERS have a neo-comedy item in "Smother Me With Moon dust And Elusive Strawberries" — could click with their fans — on CBS 2844. ROGER BLOOM'S HAMMER have a bouncy beat ballad in the shape of "Polly Pan" (CBS 2848), but it's not as distinctive as it needs to be for chart success. Another theme—"Champion House Theme" from the EL-EC-TRICIANS (Columbia DB 8228) is a must for the devotees of the BBC-TV series. MARY McCARTHY'S "The Folk I Love" is a strident sort of square-dance beat ballad with lots of bouncy appeal (CBS 2832). If you like comedy songs about Bullfights and Matadors, then DEANO'S "What's The Matter With The Matador?" is for you. But it's cheerfulness could make it click — on Columbia DB 8233. Two themes from "A Man And A Woman" (Un Homme Et Une Femme) — one of them by SOUNDS ORCHESTRAL (Piccadilly 7N 35391) and the other by THE MIKE SAMMES SINGERS on HMV POP 1598 — take your choice.

BOBBY SOLO'S "Have I Told You Lately That I Love You" is a fine reading of the evergreen, maybe a bit corny for chart impact but fine listening nevertheless (Pase One POP 029). And "Make Mine Music" by THE RUSH is cheerful and gay, perhaps a little outdated though lyric-wise. (Decca F 12635). If you fancy terrible pun names for a group — try THE EYE-FULL TOWER (squirm) and their "How About Me" on Polydor 56734 — a gentle old twenties-style beat ballad. An Australian hit in the shape of "Lady" by JOHNNY YOUNG is issued on Decca F 22636 — it's an insistent beat ballad with young sounds. THE JIMMY BOWEN SINGERS have "It's Such A Pretty World Today" on Reprise RS 20592 — it's a neo-country type of thing, but pretty, and pleasantly performed.

Coleshoes Monkees

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RECORD MIRROR CHARTS PAGE

CASHBOX TOP 50



AIR MAILED FROM NEW YORK

- 1 WINDY*
1 (6) The Association (Warner Bros)
- 2 A LITTLE BIT OF SOUL*
3 (5) Music Explosion (Laurie)
- 3 CAN'T TAKE MY EYES OFF YOU*
6 (7) Frankie Valli (Phillips)
- 4 SAN FRANCISCO—FLOWERS IN YOUR HAIR*
7 (5) Scott McKenzie (Ode)
- 5 LET'S LIVE FOR TODAY*
8 (7) Grass Roots (Dunhill)
- 6 SHE'D RATHER BE WITH ME*
2 (8) Turtles (White Wolf)
- 7 DON'T SLEEP IN THE SUBWAY*
10 (5) Petula Clark (Warner Bros.)
- 8 GROOVIN*
3 (11) Young Rascals (Atlantic)
- 9 COME ON DOWN TO MY BOAT*
13 (6) Every Mother's Son (MGM)
- 10 UP, UP AND AWAY
19 (5) 5th Dimension (Soul City)
- 11 TRACKS OF MY TEARS*
14 (5) Johnny Rivers (Imperial)
- 12 'COMON MARIANNE*
16 (4) Four Seasons (Phillips)
- 13 DING, DONG THE WITCH IS DEAD*
12 (5) The Fifth Estate (Jubilee)
- 14 LIGHT MY FIRE*
20 (3) Doors (Electra)
- 15 ALFIE*
15 (9) Dionne Warwick (Scepter)
- 16 RESPECT*
5 (10) Aretha Franklin (Atlantic)
- 17 I WAS MADE TO LOVE HER*
24 (3) Stevie Wonder (Tamla)
- 18 7 ROOMS OF GLOOM*
9 (7) Four Tops (Motown)
- 19 MERCY, MERCY, MERCY
25 (3) Buckingham (Columbia)
- 20 HERE WE GO AGAIN*
26 (3) Ray Charles (ABC)
- 21 SOCIETY'S CHILD*
28 (4) Janis Ian (Verve)
- 22 SUNDAY WILL NEVER BE THE SAME*
11 (6) Spankie and our Gang (Mercury)
- 23 WHITE RABBIT
45 (2) Jefferson Airplane (R.C.A.)
- 24 DO IT AGAIN A LITTLE BIT SLOWER*
21 (8) John and Robin (A&M)
- 25 DON'T GO OUT INTO THE RAIN
35 (2) Herman's Hermits (MGM)
- 26 A WHITER SHADE OF PALE*
42 (2) Procol Harum (Deram)
- 27 JACKSON
39 (2) Nancy Sinatra and Lee Hazlewood (Reprise)
- 28 FOR YOUR PRECIOUS LOVE*
30 (3) Oscar Toney Jr. (Bell)
- 29 PAY YOU BACK WITH INTEREST*
29 (4) Hollies (Imperial)
- 30 I TAKE IT BACK
41 (2) Sandy Posey (MGM)
- 31 CARRIE ANNE*
43 (2) Hollies (Epic)
- 32 AIN'T NO MOUNTAIN HIGH ENOUGH*
22 (6) Marvin Gaye and Tammi Terrell (Tamla)
- 33 MAKE ME YOURS
38 (3) Betty Swann Money
- 34 SOUL FINGER
32 (3) Bar-Kays (Volf)
- 35 YOU MUST HAVE BEEN A BEAUTIFUL BABY
37 (3) Dave Clark Five (Epic)
- 36 STEP OUT OF YOUR MIND
44 (2) American Breed (Acta)
- 37 MORE LOVE
44 (3) Smokey Robinson & Miracles (Tamla)
- 38 SOMEBODY TO LOVE*
18 (12) Jefferson Airplane (RCA)
- 39 MARY IN THE MORNING
27 (4) Al Martino (Capitol)
- 40 NEW YORK MINING DISASTER 1941*
17 (5) Bee Gees (Atco)
- 41 SILENCE IS GOLDEN*
— Tremeloes (Epic)
- 42 SOUND OF LOVE*
31 (3) Five Americans
- 43 RELEASE ME*
23 (11) Engelbert Humperdinck (Parrot)
- 44 FOR YOUR LOVE*
— Peaches and Herb (Date)
- 45 I GOT RHYTHM*
33 (12) Happenings (B. T. Puppy)
- 46 ALL I NEED*
34 (10) Temptations (Gordy)
- 47 SHAKE, RATTLE & ROLL
49 (3) Arthur Conley (Atco)
- 48 THERE GOES MY EVERYTHING*
— Engelbert Humperdinck (Parrot)
- 49 TRAMP
36 (8) Otis Redding and Carla Thomas (Stax)
- 50 BABY PLEASE COME BACK HOME
— J. J. Barnes (Groovesville)

*An asterisk denotes record released in Britain.

BUBBLING UNDER

- Chapel In The Moonlight—Dean Martin (Reprise)
You Wanted Someone To Play With—Frankie Laine (ABC)
Love Me Tender—Percy Sledge (Atlantic)
Somebody Help Me—Spencer Davis Group (U.A.)
It's Cold Outside—Choirs (Roulette)
Hypnotized—Linda Jones (Loma)
Oogum Boogum Song—Brenton Wood (Double Shot)
Joy—Mitch Ryder (New Voice)
Soothe Me—Sam and Dave (Stax)
Bowling Green—Everly Brothers (Warner Brothers)

TOP L.P.'s

- 1 SGT. PEPPER'S LONELY HEARTS CLUB BAND
1 Beatles (Parlophone)
- 2 SOUND OF MUSIC
2 Soundtrack (RCA)
- 3 ARE YOU EXPERIENCED
3 Jimi Hendrix (Track)
- 4 MORE OF THE MONKEES
4 Monkees (RCA)
- 5 MONKEES
9 The Monkees (RCA)
- 6 FIDDLER ON THE ROOF
5 London Cast (CBS)
- 7 BEST OF THE BEACH BOYS
6 Beach Boys (Capitol)
- 8 DOCTOR ZHIVAGO
12 Soundtrack (MGM)
- 9 GOING PLACES
11 Herb Alpert (Pye)
- 10 HIT THE ROAD STAX
20 Various Artists (Stax)
- 11 THIS IS JAMES LAST
14 Various Artists (Stax)
- 12 RELEASE ME
8 Engelbert Humperdinck (Decca)
- 13 A DROP OF HARD STUFF
7 The Dubliners (Major Minor)
- 14 MAMAS & PAPAS DELIVER
18 Mamas & Papas (RCA Victor)
- 15 SUPREMES SING MOTOWN
23 Supremes (Tamla Motown)
- 16 SMALL FACES
— The Small Faces (Immediate)
- 17 BOB DYLAN'S GREATEST HITS
22 Bob Dylan (CBS)
- 18 HEADQUARTERS
— The Monkees (RCA Victor)
- 19 SECOMBE'S PERSONAL CHOICE
19 Harry Secombe (Phillips)
- 20 TONY'S GREATEST HITS
25 Tony Bennett (CBS)
- 21 GREEN, GREEN GRASS OF HOME
10 Tom Jones (Decca)

- 22 HAND CLAPPIN' — FOOT STOMPIN' — FUNKY BUTT—LIVE!
21 Geno Washington (Piccadilly)
- 23 EVOLUTION
13 The Hollies
- 24 TOM JONES LIVE AT THE TALK OF THE TOWN
24 Tom Jones (Decca)
- 25 A COLLECTION OF 16 BIG HITS, VOL. 5
— Various Artists (Tamla Motown)
- 26 HERE COME THE TREMELOES
15 Tremeloes (CBS)
- 27 TWO FACES OF FAME
— Georgie Fame (CBS)
- 28 FOUR TOPS (LIVE)
30 Four Tops (Tamla Motown)
- 29 S.R.O.
— Herb Alpert and the Tijuana Brass (A & M)
- 30 SPANISH HARLEM
— Ben E. King (Atlantic Special)

TOP E.P.'s

- 1 FOUR TOP HITS
1 Four Tops (Tamla Motown)
- 2 PRIVILEGE
2 Paul Jones (HMV)
- 3 BEACH BOYS HITS
3 Beach Boys (Capitol)
- 4 GEORGIE FAME
4 Georgie Fame (CBS)
- 5 BEST OF BENNETT
5 Tony Bennett (CBS)
- 6 MORNINGTOWN RIDE
6 Seekers (Columbia)
- 7 FOUR TOPS
7 Four Tops (Tamla Motown)
- 8 EASY COME, EASY GO
8 Elvis Presley (RCA)
- 9 TELL THE BOYS
9 Sandie Shaw (Pye)
- 10 HITS FROM THE SEEKERS
10 The Seekers (Columbia)

5 YEARS AGO

- 1 I CAN'T STOP LOVING YOU
4 Ray Charles (HMV)
- 2 COME OUTSIDE
1 Mike Sarne
- 3 A PICTURE OF YOU
3 Joe Brown (Piccadilly)
- 4 GOOD LUCK CHARM
3 Elvis Presley
- 5 GINNY COME LATELY
5 Brian Hyland
- 6 DO YOU WANT TO DANCE/I'M LOOKING OUT THE WINDOW
6 Cliff Richard
- 7 HERE COMES THAT FEELING
11 Brenda Lee (Brunswick)
- 8 ENGLISH COUNTRY GARDEN
12 Jimmy Rodgers (Columbia)
- 9 AIN'T THAT FUNNY
8 Jimmy Justice (Pye)
- 10 YES MY DARLING DAUGHTER
16 Duddy Forme (CBS)
- 11 I REMEMBER YOU
— Frank Ifield (Columbia)
- 12 LAST NIGHT WAS MADE FOR LOVE
11 Billy Fury
- 13 SHARING YOU
10 Bobby Vee (Liberty)
- 14 DON'T EVER CHANGE
18 The Crickets (Liberty)
- 15 GREEN LEAVES OF SUMMER
7 Kenny Ball and his Jazzmen (Pye)
- 16 OUR FAVOURITE MELODIES
— Craig Douglas (Columbia)
- 17 STRANGER ON THE SHORE
9 Acker Bilk
- 18 I DON'T KNOW WHY
15 Eden Kane
- 19 AS YOU LIKE IT
13 Adam Faith
- 20 PALISADES PARK
— Freddy Cannon (Stateside)

BRITAIN'S TOP 50

NATIONAL CHART COMPILED BY THE RECORD RETAILER.

- | | |
|---|---|
| 1 A WHITER SHADE OF PALE
1 (7) Procol Harum (Deram) | 26 RELEASE ME
33 (24) Engelbert Humperdinck (Decca) |
| 2 THERE GOES MY EVERYTHING
2 (7) Engelbert Humperdinck (Decca) | 27 I'LL COME RUNNING
26 (5) Cliff Richard (Columbia) |
| 3 ALTERNATE TITLE
7 (3) Monkees (RCA) | 28 WHEN YOU'RE YOUNG AND IN LOVE
40 (4) Marvelettes (Tamla Motown) |
| 4 SHE'D RATHER BE WITH ME
6 (4) Turtles (London) | 29 SHAKE
31 (4) Otis Redding (Stax) |
| 5 CARRIE ANNE
3 (6) The Hollies (Parlophone) | 30 JUST LOVING YOU
43 (2) Anita Harris (CBS) |
| 6 IT MUST BE HIM
20 (6) Vikki Carr (Liberty) | 31 WHAT GOOD AM I
24 (5) Cilla Black (Parlophone) |
| 7 OKAY
4 (8) Dave Dee, Dozy, Beaky, Mick and Tich (Fontana) | 32 LET'S PRETEND
42 (2) Lulu (Columbia) |
| 8 PAPER SUN
5 (6) The Traffic (Island) | 33 OLIVE TREE
34 (4) Judith Durham (Columbia) |
| 9 GROOVIN*
8 (7) Young Rascals (Atlantic) | 34 NIGHT OF THE LONG GRASS
21 (6) Trogs (Page One) |
| 10 IF I WERE A RICH MAN
11 (12) Topol (CBS) | 35 WITH A LITTLE HELP FROM MY FRIENDS
45 (2) Young Idea (Columbia) |
| 11 RESPECT
25 (5) Aretha Franklin (Atlantic) | 36 YOU ONLY LIVE TWICE
— (1) Nancy Sinatra (Reprise) |
| 12 HERE COMES THE NICE
14 (8) Small Faces (Immediate) | 37 SEVEN DRUNKEN NIGHTS
32 (15) Dubliners (Major Minor) |
| 13 SWEET SOUL MUSIC
13 (11) Arthur Conley (Stax) | 38 HERE WE GO AGAIN
— (1) Ray Charles (HMV) |
| 14 THE HAPPENING
10 (3) Supremes (Tamla Motown) | 39 WITH A LITTLE HELP FROM MY FRIENDS
44 (2) Joe Brown (Pye) |
| 15 SEVEN ROOMS OF GLOOM
17 (4) Four Tops (Tamla Motown) | 40 MARTA
— (1) Bachelors (Decca) |
| 16 DON'T SLEEP IN THE SUBWAY
12 (7) Petula Clark (Pye) | 41 SOMETHIN' STUPID
35 (16) Frank and Nancy Sinatra (Reprise) |
| 17 SEE EMILY PLAY
28 (3) Pink Floyd (Columbia) | 42 CASINO ROYALE
41 (11) Herb Alpert (A & M) |
| 18 STRANGE BREW
19 (5) Cream (Reaction) | 43 PUPPET ON A STRING
37 (17) Sandie Shaw (Pye) |
| 19 GIVE ME TIME
29 (7) Dusty Springfield (Phillips) | 44 THE FIRST CUT IS THE DEEPEST
27 (10) P. P. Arnold (Immediate) |
| 20 SILENCE IS GOLDEN
9 (11) Tremeloes (CBS) | 45 FUNNY FAMILIAR FORGOTTEN FEELING
39 (13) Tom Jones (Decca) |
| 21 TAKE ME IN YOUR ARMS AND LOVE ME
30 (5) Gladys Knight and the Pips (Tamla Motown) | 46 MOANIN*
46 (2) Chris Farlowe (Immediate) |
| 22 ROSES OF PICARDY
22 (8) Vince Hill (Columbia) | 47 CLAIRE
47 (2) Paul and Barry Ryan (Decca) |
| 23 WATERLOO SUNSET
15 (9) Kinks (Pye) | 48 ANNABELLA
— (1) John Walker (Phillips) |
| 24 THEN I KISSED HER
16 (10) Beach Boys (Capitol) | 49 I GOT RHYTHM
36 (8) The Happenings (Stateside) |
| 25 DEDICATED TO THE ONE I LOVE
23 (14) Mamas and Papas (RCA) | 50 THE WIND CRIES MARY
38 (9) Jimi Hendrix Experience (Track) |

A blue dot denotes new entry.

BUBBLING UNDER

- 007 (Shanty Town) — Desmond Dekker and The Aces (Pyrilamid)
Cry Softly, Lonely One — Roy Orbison (London)
I Was Made To Love Her — Stevie Wonder (Tamla Motown)
San Francisco (Flowers In Your Hair) — Scott McKenzie (CBS)
You Can't Come Home (If You Leave Me Now) — P. J. Proby (Liberty)
When I'm 64 — Kenny Ball (Pye)

BRITAIN'S TOP R&B SINGLES

- 1 RESPECT
1 Aretha Franklin (Atlantic 584815)
- 2 SEVEN ROOMS OF GLOOM
5 The Four Tops (Tamla Motown TMG 612)
- 3 SWEET SOUL MUSIC
2 Arthur Conley (Atlantic 584833)
- 4 SHAKE
7 Otis Redding (Atlantic 691911)
- 5 WHEN YOU'RE YOUNG AND IN LOVE
2 Marvin Gaye & Tammi Terrell (Tamla Motown TMG 609)
- 6 GROOVIN*
8 Young Rascals (Atlantic 584111)
- 7 THANK YOU JOHN
10 Willie Tee (Atlantic 584115)
- 8 THE HAPPENING
6 The Supremes (Tamla Motown TMG 607)
- 9 TAKE ME IN YOUR ARMS AND LOVE ME
4 Gladys Knight and the Pips (Tamla Motown TMG 604)
- 10 ALL I NEED
— Temptations (Tamla Motown TMG 610)

- 11 FOR YOUR PRECIOUS LOVE
— Oscar Toney Jr. (Stateside SS 2932)
- 12 WHY AM I TREATED SO BAD?
— The Sweet Inspirations (Atlantic 584117)
- 13 HERE WE GO AGAIN
13 Ray Charles (HMV POP 1395)
- 14 007 SHANTY TOWN
11 Desmond Dekker (Pyramid PYR 6064)
- 15 READY, WILLING AND ABLE
17 Jimmy Holiday & Clyde King (Liberty LIB 12058)
- 16 DR. KITCH
— Lord Kitchener (Jump Up JUS11)
- 17 AIN'T NO MOUNTAIN HIGH ENOUGH
8 Marvin Gaye & Tammi Terrell (Tamla Motown TMG 611)
- 18 SAME TIME, SAME PLACE
— Mable John (Stax 691010)
- 19 THE FIRST CUT IS THE DEEPEST
12 P. P. Arnold (Immediate IM647)
- 20 GET READY
19 Donnie Elbert (CBS 2807)

BRITAIN'S TOP R & B ALBUMS

- 1 KING AND QUEEN
1 Otis & Carla (Stax 589007)
- 2 ARE YOU EXPERIENCED
2 Jimi Hendrix (Track 612001)
- 3 DOUBLE DYNAMITE
4 Sam and Dave (Stax 589003)
- 4 FUNKY BUTT LIVE
7 Geno Washington (Piccadilly MPL 38226)
- 5 PAIN IN MY HEART
— Otis Redding (Atlantic 584042)
- 6 SUPREMES SING MOTOWN
8 Supremes (Tamla Motown TML 11047)
- 7 JAMES & BOBBY PURIFY
5 James and Bobby Purify (Stateside SL 10266)
- 8 COLLECTION OF HITS VOL. 5
5 Various Artists (Tamla Motown TML 11050)
- 9 SPANISH HARLEM
— Ben E. King (Atlantic Special 590001)
- 10 YOU'VE GOT MY MIND MESSED UP
10 James Carr (Stateside SL 10265)
- 11 SOUL SOUNDS
— Various Artists (CBS ????)

classified



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THE FACE

ALSO in court last week — Julie Rogers (denying breach of contract) and Trevor Burton of the Move (admitting breach of the peace) . . . Stax fans will lap up the new 'Soul Messenger' magazine published by their fan club . . . presiding at the Rolling Stones case was Judge Block . . . Esther Phillips may be reviving Brenda Lee's "I'm Sorry" for her next single . . . 'Monday Monday' producer Keith Bateson and wife Liz awaiting happy event next year's International Musical Festival (held in Monterey this year) may be in London, New York, or Stockholm . . . beautifully produced — the Bee Gees' "To Love Somebody" . . . will history prove that those responsible for the jailing of M.J. and K.R. were merely casting the first stones?

Geno Washington's ex-girl friend Aretha Franklin has bought two miniature collies 'Ram' and 'Jam' . . . Micky Dolenz highly delighted with Bob Angles' choice of current Monkees single . . . A26—None . . . great scoop by BBC-1 procuring the Beatles' services 'live' (after all this time) for "Our World" — and how useful that clip will be to 'Top Of The Pops' during the coming weeks . . . 'Juke Box Jury' producer Colin Charman looks like a young Charlie Drake . . . asked if he'd like a Great Dane, impresario Arthur Howes cracked — "I've got one — Victor Borge" . . . Tony Froud of Decca leaves to become the Concert Manager of the Northern Sinfonia . . . Q27 — which British group member in an interview dated March 1966, outlined his plan for a comedy film series built around a pop group involving chase scenes, creepy old castles etc.?"

Paragon Publicity would like to book Bill and Virginia Harry for 'Opportunity Knocks' . . . T-M fact: on the forthcoming Supremes LP of Rogers and Hart songs, new, big-voiced Diana Ross sounds like a cross between Brenda Lee and Kay Starr . . . Robb and Dean Douglas whose disc is "I Can Make It With You" met for the first time three months ago in a BBC dressing room . . . when WILL an American disc top RM's C & W singles chart?

Even EMI's press handout has admitted Rupert's People's "Reflections Of Charles Brown" has a strong Procol Harum influence . . . after success with the Beach Boys tour, Helen Shapiro considering other tour offers . . . at the Speakeasy to see the Toys were George and Patty, Jeff Beck, Mike Nesmith, Micky Dolenz, Lulu, Keith Moon, Pete Townshend and Spencer Davis . . . "Cry Softly Lonely One", despite the similarity to "Only The Lonely", was NOT penned by Roy Orbison . . . soon-to-be-issued — Little Richard's "A Little Bit Of Something (Beats A Whole Lot Of Nothing)" and "Little Richard's Greatest Hits" . . . LP recorded live in Hollywood and including "Get Down With It" . . . top soul fan Sir Jon Phillipbert currently dating Adrienne Posta . . . is Don Arden's motto "If you can't book 'em, join 'em"?"

In Norway, the Nordisk Polyphon label put out "A Whiter Shade Of Pale" in a catchy cover featuring a pic of the Burmese Procol Harum cat . . . Johnny Cash's "Greatest Hits Vol 1" LP includes his version of "Jackson", with June Carter . . . Elektra groups Love and the Doors to come to Britain separately in the Autumn . . . everyone who went to the Speakeasy to see the Toys brought with them a toy — the hundreds of toys collected went to Dr. Barnardo's Homes

NEXT WEEK:

Johnny Ross
—the 15
year old
boy with a
Sinatra voice



THE PINK FLOYD

The Pink Floyd

"even fans don't always understand what we're trying to do" . . .

LUNCHEON with two members of The Pink Floyd — Roger Waters and Nick Mason — plus their two managers (Andrew King and Peter Jenner) got off to a bit of a tricky start when I had to confess that I'd never been able to summon the courage to go and catch their act at one of the psychedelic clubs in London where the Floyd cater to the musical and visual needs of the freak-out set. My excuse for this outrageous neglect was that the noise in these joints was too painful for my not-especially-delicate eardrums. Their forceful replies concentrated on the assertion that certain of their effects can only be achieved via aural assault.

Anyway, there's little doubt about their professional cunning and competence. It doesn't look as though they'll be returning to the pursuits they trained for — Nick, Roger and Rick Wright were architecture students at the Regent Street Polytechnic, Syd Barrett studied painting at Camberwell Art School. "Mind you," pointed out Nick, "the best chance for an architect to find clients is in show business. I'm always on the look-out for someone who has half a million pounds to spare and wants me to design him a house. Please tell the readers of the RM to get in touch with me if they are affluent enough to need my services!"

It's not just in London, where they enjoy a cultist appeal, that the P.F. are pleasing audiences. Even in areas where psychedelia has no clear meaning they are finding better and better receptions. However, their recording career has not so far flowered beautifully. Manager Andrew spent some time explaining that it was not in their best interests, in the long run, to have had a hit with their first disc. It sounded fairly convincing as he expressed great sympathy with the dilemma of Procol Harum who struck it rich first time and must, Andrew figured, be worried stiff about their follow-up. (My own impression is that Procol Harum are too busy worrying about what cars, houses, stocks and bonds to invest in.)

"Arnold Layne," said Andrew, was destined to have a minority appeal. At which co-manager Peter observed: "It certainly fulfilled its destiny!"

Then we discussed the chances of their new "Emily". Roger said: "When you record a single you are not interested in showing the public how far you've advanced since the last record. You've got to please the recording company, apart from any other consideration, otherwise they won't release it."

They have just finished work on their first LP which is about to be rushed out. But, of course, no recording can indicate the full scope of this group. Brave, rugged-eared acquaintances who have caught the Pink Floyd in action tell me their stage presentation is extremely exciting, thanks to their ingenious lighting and stereo effects.

"You should come to one of our concerts," suggested Nick. "In clubs we play louder, partly to hold attention. In concerts, where everybody is seated and, we hope, seriously listening, we perform with greater range. We use a box, called the Azimuth Co-ordinator, which was designed for us and enables us to throw stereo effects around a hall."

They gave a sell-out concert at the Queen Elizabeth Hall in London. They lavished so much care and money on the show that they wound up out of pocket on it. They also got banned from holding future shows there because they threw flowers! No kid-

ding: "It seems we contravened a regulation," explained Roger. "We were told that people might have slipped on the flowers we threw into the audience." (Which conjures up a pretty image of concertgoers tripping over flowers.)

The show itself was by all accounts a great artistic success. It was a very mixed audience that included quite a few older people, apart from the artistes' parents. Said Roger: "Someone I know was sitting next to two old ladies who sat there still and silent until the interval. Then one turned to her friend and said 'They're very good, aren't they?'"

Such praise, especially from the elderly, is not exactly an automatic response for a group that tries to be original and adventurous. "Even fans don't always understand what we're trying to do," sighed Roger. "We had some photographs done, only in black and white, using a 'psychedelic' slide superimposed on us. Some fans who'd written asking for pictures wrote back wondering if we'd spilt something on the pictures. They really believed something had gone wrong."

They admit they can't help being brought down on occasion when they meet with hostility. "The Pink Floyd are a very good target — though we always get along well with promoters who have a professional approach."

"But we do run into those who say 'Whatever it is, it isn't music'," added Peter.

DAVID GRIFFITHS