

RECORD MIRROR

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MICK JAGGER AND MARIANNE FAITHFULL



DAVE DEE, DOZY, BEAKY, MICK AND TICH

YOUR PAGE

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

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

STONES FANS STYMIED BY BBC NEGLIGENCE...

THE GRADUATE

WE are disgusted with the Simon and Garfunkel LP "The Graduate" issued this week by CBS. The songs on it which they have not recorded before are nothing like the eloquent beauty of the real Paul Simon. These songs written for the film of the same name and on record are completely out of context. The attack on American society portrayed in "Mrs. Robinson" has disappeared on this LP because although the song is featured on both sides of the album, one track lasts 30 seconds and the other just over a minute. How can this be given the same title as America's number one or even compared with it? In our opinion the LP is a con and can only do Simon and Garfunkel's reputation in this country more harm than good. JENNIFER HAYNES, COLIN BRINTON, Harwich, Essex.

VAL: The pop version of "Mrs. Robinson" came after the film score. Tracks on the "Graduate" sound track were built around the film, so wait and give them a second chance after seeing the film... I'm sure you'll change your views.

DREARY ARTISTES

AFTER sitting through yet another edition of "Top of the Pops", I am led to ask whether there are other artistes on the musical scene except Des O'Connor, the Marmalade or Lulu. Week after week we are subject to viewing the same dreary old artists singing the same dreary songs. Dionne Warwick and O. C. Smith's hits being completely ignored. Why not have a really aware

DJ for a change, (e.g. John Peel or Rosko) and completely ignore the inane ramblings of Murray, Savile, Freeman etc, whose only idea of presentation is to drag up the same artistes as the previous compere dug up. It's really soul destroying to see beautiful records like Homer Banks', Bruce Channel's and Wilson Pickett's fading into obscurity through lack of airplay whilst being bombarded day and night with childish tripe like Herman's Hermits and Don Partridge. Wake up BBC before "Top of the Pops" follows "All Systems Freeman". MISS B. LOMAS, 6 Coleridge Way, Reddish, Stockport, Cheshire.

ROCK HELD DOWN

IT'S a joy to see the amount of Rock re-issues these days but so far the record companies have only scratched the surface. MGA has gems by Johnny Burnette, Johnny Carroll, Roy Hall, Billy Riley and Peanuts Wilson. London has issued only minimal amounts of material from Sun and Specialty, and Pye's handling of the Chess labels is pathetic. As for Liberty, how long must we wait for some real Imperial goodies from Fats Domino and Smiley Lewis? Polydor have made a start with old Atlantic material, now how about some King tracks of Charlie Feathers and Mac Curtis? Ember have given us some fine Merrill Moore, would it be to much to ask for some early Tennessee Ernie's?

This list is only an example of the great Rock that is being held down. Now is the time for all genuine Rock fans to let the record companies know that there is a market for Rock and Roll and a large one at that. TED HUMGRUMMIT, 15 Old Kent Road, S.E.1.

AFTER waiting two weeks to see the Stones at number one on Top of the Pops, what do we get but the Go Jos prancing about and the Stones' faces superimposed on them a few times!

On phoning the BBC to ask why they were not on I was told they were only there to play the records, and they didn't know what I was complaining about because they showed their faces. Well I've always been under the impression that television was for showing films, and not playing records! I can always listen to the record myself and look at static pictures of the Stones in magazines, but I can't watch a film of the Stones anytime. LINDA PHILLIPS, 178 Dagenham Road, Rush Green, Romford, Essex.

BREAK FOR HELEN

WHY don't the knockers stop condemning Helen Shapiro? It is no secret that she hasn't had a hit record for a long time but even now, six years away from "Don't treat me like a child" Helen still manages to wow audiences all over the world. She is a great success in cabaret and her acting career is coming along fine so please knockers, give Helen a break. What has happened to the stars who were popular at the same time as Helen—stars such as Heinz, Millie, The Migal Five, Mark Wynter and others? They have become a lot less successful than Helen and yet they are never criticised at all. Be fair, give Helen the break she deserves. ALWYN BRENTNALL, 91 Loscote Road, Heanor, Derbyshire.

RUBBISH OR TRASH

TOO often we read of complaints by readers that the records in the charts are mostly rubbish or trash. Surely the answer to this lies in the fact that the

record buying public likes such "trash"—or could it be that the record buying public has been conditioned into liking such trash, by the Radio One and Radio Luxembourg DJs? We are continuously pumped with "Lovin' Things" and Rainbow Valley" but to name just two, and even after they have left the charts they are still played. This is explained away with the argument that people ask for them to be played. Well obviously if a commercial record is played five times a day people will grow to like it. The point I am trying to make is, why can't we have a cross section of all types of pop music on Radio One and Luxembourg? Herdly ever is a Tamla or Atlantic/Stax record played except on "What's New" and Tony Blackburn's "New Spins". For example, Percy Sledge's "Take time to know her" and the Temptations "I wish it would rain" were totally ignored. I am sure with just a few spins these records would have made the top fifty, but no, they were left over for "Blue Eyes" and "I don't want our lovin' to die". But not just R & B records are ignored, so too are records by groups who attempt to be original rather than



THE ROLLING STONES—No appearances on Top of the Pops

commercial. So come on DJs, give us a treat and play some new R & B and records by good new groups, such as: "I could never love another", by the Temptations, "Yes-ter Love" Smokey Robinson, and "Fire" by the Crazy World of Arthur Brown, JOHN LARKIN, 42 Leafield Road, Hunts Cross, Liverpool 25.

Lastly I would mention that my own tastes in pop are largely minority groups—Fleetwood Mac, Nice, Jefferson Airplane, and Booker T. I don't complain, I just go out and buy the records that I want to hear. N. HARMAN, 9 Londesborough Hse., Stoke Newington, London N. 16.

ASSOCIATION

THE Association are a very good group and deserve to make the charts, but please bear in mind Carl Forster that many groups churn out record after record before having a hit. The Association are one of them, and because they were hitless before does no discredit to this country. Anyway anyone who makes a record, from Des O'Connor to Blood, Sweat and Tears has a right to make the charts. GRAHAM LAST, 21 St. Edmunds Road, Stowmarket, Suffolk.

ROCK PETITION

AS a result of the replies to my letter in your June 8th issue, (re: more Rock 'n' Roll), I am starting a petition in the hope of getting a weekly one hour Rock show on BBC Radio One. All Rockers who are interested please send their names to me as soon as they can. So come on all you cats, lets rock the BBC and get some of those real rock records blasting the air waves every week. WILD ANGEL, JIM, 3 Westdale Rise, Pudsey, Yorkshire.

DOMINIC DOES IT THE HARD WAY

THERE'S no point leading off against the powers-that-be at the BBC. The argument: "Not enough new artistes get a chance to break through. Woe and alas! — it was all much different when the pirates were going." Of course it IS true that fewer new names can get worthwhile plugging breaks...

But of 60 or 70 records a week, about 20 are by new artistes. You can't find air-space for all of them. And if the manager or artiste actually asks a BBC producer WHY a record wasn't played, then you can stand by for the short, terse reply: "Because we think it's a BAD record." Collapse of parties concerned.

Now I haven't heard much of Dominic Grant's record on radio. It's "I've Been There", a big ballad tailor-made for a big voice. On Mercury. However, instead of wailing and woeing all over the place, Dominic and manager Bill Fowler have made the best of a bad job.

They've been round on personal appearances — Dominic showing himself on ballroom stages and club stands, singing to his record. This is quite a test for a comparative un-

known. I report: reactions have been tremendous. Whether this first disc clicks or not, the young Dominic looks set fair for a scream-tugging future.

We took him to Streatham Locarno, on a Monday evening — a quiet evening, generally speaking. There were a couple of posters heralding his arrival, but they were nicked by fans who just happened to like the look of Dominic. So he eventually went on stage virtually "cold" ... little build-up for obvious reasons.

He started. The usual mutterings of "Oo's 'ee?" And few knew. But by the end of his short performance, the hand-claps were massive — and the scream-power was on. Afterwards, a long queue at the stage-door for his autograph. Remember that because he hadn't been played on radio much, nobody knew him when they arrived at the ballroom.

Reporter Derek Boltwood stirred it up by asking some of the new fans: "What on earth do you see in him?" "He's lovely", said the NF's "He's great — a great singer", they added.

And here is a section of a letter to Bill Fowler from Roy Brackenbury, manager of the Royal, Tottenham, where not so long ago fans picked up the then unknown Dave Clark Five and slammed the boys into the headlines.

Writes Roy: "Thanks for the Dominic Grant PA, I've never seen such a reaction for a newcomer — he's really solid gold. The fact that he's doing his live number here on Sunday speaks for itself — it's the first time in 14 years I've allowed a newcomer to do this.

"Believe it or not, I was got in here at 11 this morning by my secretary calling me from the public phone, because my office phone was jammed with calls about Dominic. Ridiculous. Thanks again. I now have my phones off, my assistant is at the front door to usher fans away and I can get on with running a business."

Unsolicited, that. By sheer graft, and ability, and appearance, Dominic is getting himself over WITHOUT full radio support. Again, in fairness to the radio folk, his record is a slow-building ballad. His next will be up-tempo, which means it stands a much better chance of being programmed.

Dominic, real-name Keith Purdie, born in Greenwich on August 21, 1949, is quite an adventurer. He's picked apples in France, trod grapes in Italy, dug graves in Camberwell! A talent contest in Leytonstone pushed his career forward — and Bill Fowler, of the Arthur Howes office, took it from there.

Our picture shows him getting the mobbing bit at a charity organised by the Wallington and Carshalton Times newspaper. Rapt adoration about sums it up. Pic, courtesy Wallington and Carshalton Times. PETER JONES



DOMINIC GRANT—a big attraction despite the BBC

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DIONNE WARWICK THE PRACTICAL JOKER!

DIONNE Warwick is surely one of the most sophisticated girl singers in America today. But a side of her that isn't so well known is her reputation as a practical joker, which she gained during her nation-wide tours of America with other big star names. Dionne's jokes are harmless — but can cause a lot of laughs.

Like the time when she was touring with Little Anthony and Imperials, who would open their act in complete darkness, but making exotic hand movements with the fluorescent gloves they would wear. It was a great intro until one day when Miss Warwick switched gloves, and the group was left making their hand movements which no one could see . . .

Then there was the time when Dionne was touring with the Shangrilas, who had a loud motor-cycle used in their

stage act to boost their big hit "Leader Of The Pack". The noise and smoke was great, until one day when Dionne fixed a silencer onto the bike, and instead of the roar of the bykes during the song, the result was a quiet phut-phut.

Dionne's big hit "Do You Know The Way To San Jose" was really an album track—culled from her "Valley Of The Dolls" package, and everyone—including Dionne—is surprised that this should prove to be her biggest hit since "Walk On By", the first of her big hits here. Although Dionne had a minor hit with "Anyone Who Had A Heart", her American hits went back even further to her first Bacharach-David song, the immortal "Don't Make Me Over".

STAND-IN WITH THE SHIRELLES

It was just before she recorded "Don't Make Me Over" that Dionne had to stand in one night with the Shirelles at the Apollo Theatre. Lead singer Shirley was expecting a baby and had been rushed to hospital. Dionne, who was unknown at the time—was received with no enthusiasm whatsoever from the crowd. They were expecting all of the Shirelles, who at that time were big hitmakers, and they shouted out to Dionne in no uncertain terms. Dionne replied in even more vehement terms, and told the crowd that they were going to hear Dionne Warwick so they'd better enjoy it!

Dionne's shock tactics appeared later at the Savoy Hotel in London, where she dyed her hair blonde for the express purpose of creating a sensation with the audience. It worked!

Dionne is now happily married again, after divorcing and remarrying her husband, percussionist Bill Elliott.

Incidentally, for any fans of the Shirelles, they're now with Mercury's Blue Rock label and their new disc will be a version of Otis Redding's "Don't Mess With Cupid".

Whether or not Dionne will continue with her hit series is a big question mark. "San Jose" is good, but it isn't her best record. Let's just hope that the people who are in a position to give plugs to records will now listen very closely to each and every one of Dionne's releases.

WESLEY LANE and GLORIA MARCANTONIO



Above—Dionne Warwick. Right—Dionne and her mother. Despite stardom, Dionne remains very much a domestic person.

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from NEW YORK the HAWK REPORT

GEORGIE Fame had his Saturday evening concert at the Fillmore East, his only New York appearance, cancelled. Reason apparently was that very few tickets were sold in advance at the box office.

Everybody has their theories for this. One is that James Brown was playing the same night at the not-too-far-distant Yankee Stadium with only a five dollar ceiling on admission prices. And in fact, as a gesture to provide entertainment for the under-privileged, many seats were sold by Brown's organization at 99 cents — a giveaway price in New York, although it works out at just under eight bob! Nancy Wilson with the very popular Fifth Dimension group were also playing the same night at nearby Forest Hills — and they did not do all that well regarding attendance.

So it looks as if Soul Brother No. 1 won out all along the line . . .

GEORGIE & BONNIE

Also Georgie Fame is known in America for "Bonnie and Clyde" his only biggie on the U.S. charts. And that is hardly a hippie anthem whereas the Fillmore East caters for the so-called "progressive pop" element who would dig the Cream, the Who, etc., rather than Fame's driving jazz oriented blues . . .

A great pity because Georgie would have grabbed 'em!

First (I expect of many) tributes to Robert Kennedy has been recorded by Tom Paxton, called "Well Then, Lay You Down." He composed it specially for a memorial service held by the RFK organization.

Cream's Eric Clapton was acquitted of charges of being present where pot was smoked and disturbing the peace on the West Coast. He was arrested with four members of the Buffalo Springfield back in March this year.

Although the Beatles, Mia Farrow, and Mick Jagger are putting the Mahareshi down — although not meditation — the Beach Boys stick by him. "We are still friends," said Mike Love recently. And the experience of the flop tour with the Guru, where they

lost around 350,000 dollars, is still something that hurts.

They insist it was the assassination of Martin Luther King that caused attendances to drop. Actually Dr. King was killed in early April and the Beach Boys-Guru toured in May, but, says Carl Wilson, "the hostility and violence lingered on. A lot of people just wouldn't let their children out. Nobody wants to get hurt . . . and our appeal is mainly to young people but not teeny boppers."

FLATT & SCRUGGS

Thought of the week: Lester Flatt and Earl Scruggs (of "Foggy Mountain Breakdown" fame in "Bonnie and Clyde") report that there are over 800 country music groups in Japan. Ah, the gleen, gleen glass of home.

Mama Cass' new single, "Dream A Little Dream" has resulted in a statement being issued by Dunhill Records on the future of the Mamas and Papas. The group will continue but not on tours (John and Michele are against them). However each member will be able to do their own thing. One suggestion is that the Papas may record separately from the Mamas.

JAMES BROWN

James Brown's celebrated ability to hold crowds and control fans took a little beating on Saturday during his open air Yankee Stadium concert. In fact Brown was so uptight with segments of the audience that he threatened to quit the business. Around 1,000 fans started to mob him, despite police protection, but Brown managed to cool them. But then they rushed him again and Brown found it impossible to control, or even cool them. So he stopped his show. In his dressing room he said: "I've been looking for a reason to quit show business for some time. Maybe this is it."

He was obviously shaken by the incident. However he played Washington the following night!

THE (WOULD YOU BELIEVE) HAWK

NEWS BY DEREK BOLTWOOD NEWS BY DEREK BOLTWOOD NEWS BY DEREK BOLTWOOD NEWS BY DEREK BOLTWOOD NEWS BY DEREK

EQUALS RELEASE "BABY" IN US BUT WANT NO TOURS

THE EQUALS, top of the charts this week are having "Baby Come Back" rush released in America on the RCA label, but the boys are not as yet anxious to tour there. Instead they start a national tour of British Mecca Ballrooms as from Monday next, after their short summer holiday.

Meanwhile "Baby Come Back" is making amazing progress in the world charts. It is back high in Germany, No. 1 in France, big in Holland and Spain and is now climbing in Australia, New Zealand and South Africa.

In Belgium "Laurel & Hardy", which will be their next British single for release in about four weeks, (depending on how long "Baby Come Back" stays high) is well in the charts. In the past they have spent six months of each year on the continent building their popularity by appearing in their own television shows, frequently topping the bill over established name attractions.

Eddie Grant, singer-guitarist-producer told Record Mirror, "Things are happening so fast it's hard to take stock. Even our holiday, which was only for a couple of weeks, was interrupted early this week for a couple of rush television shows. But now we've made it to the top in this country, we want to concentrate on appearing for our fans here. In the past our Ballroom dates have been mainly in the South, but now we're taking in the Midlands and the North."

KEYSTONE CONCERT

The Byrds fly into London for a concert given by the Keystone Committee in aid of the national Association of Boys Club—the production to be staged at the Royal Albert Hall on July 7, 7.30 p.m.

An additional, and last-minute guest star is Bobby Goldsboro, also coming from America to give his services free. The show is called "Sounds '68" and the bill proper is headed by the Move, along with Alan Bown's, Grapefruit, Joe Cocker, Easybeats, the Bonzo Dog Doo Dah Band. There are some tickets available, priced 25s. downwards and to introduce the acts a host of disc-jockeys, including Chris Denning, Alan Freeman, Pete Brady, Tony Hall etc., etc. A good evening out. And a lot of surprise artists planned.

THE SPAN

THE Span are to appear in Thames Television's "How It Is" programme on July 26, together with Lord Snowdon and Eric Burdon and the Animals. Negotiations are at present in hand for the group to appear in a concert at the Capitol, Horsham, on September 19, with Brian Auger and Julie Driscoll.

CLIFF BENNETT

CLIFF BENNETT is to sing the theme song for the new Christopher Plummer/Rod Taylor film, "Nobody Runs Forever". Cliff will fly out to Australia to attend the premiere in August. Also to attend the premiere is the Australian Prime Minister.

FLEETWOOD MAC

FLEETWOOD MAC have been called out of the Woburn Festival where they were to appear on July 7 because of an unavoidable extension to their American tour. The option on their U.S. contract was taken up after only three shows, so they will remain in the States for a further two weeks for concerts in Detroit, Chicago and New York. They will televise the Ed Sullivan show on July 13, Upbeat on July 14, and return to Britain on July 15 to promote their new single "Need Your Love So Bad."

News shorts

THE Plastic Penny now with Terry King agency. New record "The Way To Tell Me Go", for release July 25, is their first as a four-piece without Brian Keith. Linda Kendrick has landed a leading part in "Hair", the new hippie musical. Picaadilly Line now have a girl vocalist, Janice Barber. Their new record, to be released July 19, written by Graham Nash—the Epics have turned down a three-month tour of Scandinavia in order to stay in Britain and promote their new single, "Travelling Circus". Chris Peers has left Island Records after six years partnership with Chris Blackwell, to concentrate on his own management company U.A. artiste Vince Edwards to appear in "Hair". Marmalade vocalist Dean Ford Lady bruised his back last week when he fell off a 12 foot high girder at Hull. Symbols' record "See You In September", first issued two years ago, now being made available because of public demand. The Alan Bown, whose first album "Outward Bound" is to be released on August 1, appear on Saturday Club on July 6, and on Dee Time July 20. Tim Rose has new single released on July 19, "Long Haired Boy". Written by Tim Rose and produced by Al Kooper on the CBS label as a direct result of their success at the Bratislava song festival, the Easybeats have been asked to appear at the Vienna song festival on August 20. They have a new single out this Friday, a Vanda-Young composition called "Land Of Make Believe".

THE PENTANGLE

THE Pentangle will be appearing on the first of BBC TV's new series "How It Is" on Friday July 26. They will be taking part in the Woburn Abbey Festival on Saturday July 6, and can be heard on Top Gear on Sunday July 7, and My Kind Of Folk on July 10.

BEN E. KING

BEN E. King arrives in Britain on August 16, and opens his six-week tour the same day, doubling at the Royal, Tottenham and London's Revolution Club. While here, apart from concerts and cabaret, he will be recording a live LP at various selected venues on the tour. Ben E. King is also to star in his own 60-minute television spectacular, to be screened in both this country and America.

JAZZ/BLUES FESTIVAL

THIS year's Eighth National Jazz & Blues Festival will be held at Sunbury-on-Thames on August 9, 10 and 11. The Festival, which was held in Richmond for five years and in Windsor for two is now moving back nearer to its original site at Richmond. The site chosen is in the grounds of Kempton Park Racecourse to whom the Festival was introduced by Windsor Racecourse when their grounds became unavailable through development plans; as previously there will be a large camp site provided plus full catering facilities. Among artists already booked for the festival are Traffic, Roland Kirk, The Herd, John Mayall, Jeff Beck, The Nice, Ten Years After, Joe Cocker, the Taste, Spencer Davis, Marmalade, the Incredible String Band, Al Stewart with the Fairport Convention, the Chicken Shack, Aynstey Dunbar, Tyrannosaurus Rex, and Jethro Tull.

BOBBY GOLDSBORO

BOBBY GOLDSBORO flies to this country on July 3 and will stay until July 12 to promote his latest record "Autumn Of My Life". During his stay he will be carrying out appearances on television and radio. In addition to this he will make a special guest appearance on July 7 in the Sounds '68 show organised by Keystone at the Royal Albert Hall.

MIKE HURST

NEGOTIATIONS have now been completed for a five year production deal between Mike Hurst and MGM Records. The contract, worth \$1m., calls upon Mike to produce a minimum of thirty-six sides a year. Mike Hurst will be responsible for introducing artists and producing the final product.

Under the terms of agreement, though Mike Hurst will retain his independent status by virtue of his existing CBS deal, the new contract makes him one of the highest paid producers in the world.

The negotiations were conducted by Mike Hurst's manager Mel Collins, working in association with Harold Davison.

The first release from MGM under the terms of the new contract is the new Alan Bown single on the Music Factory label, called "We Can Help You", released on July 5. The Alan Bown are also managed by Mel Collins, and are signed to the Davison Agency.

PHOTO SERVICE

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PLEASE DON'T SCREAM..!

PLEASE don't scream." Scott Walker about to appear on stage and "please don't scream" says Dave Cash compering the show at Brighton Dome "scream after the song or before the song but not during the song". And the audience respect the wishes of Dave and Scott and everybody else because they all want to hear Scott sing because he doesn't sing very often. Not in front of audiences, anyway, so they reserve their screams 'till the singing stops and then go wild.

Because he doesn't sing very often

GREAT!

And afterwards we talked and "Great" said Scott when I introduced myself as the world's most ill-informed pop journalist, "Because I'm the world's most ill-informed pop singer."

"I don't make very many live appearances" he continued, "because basically I can't stand show business. I can't understand all this 'the-show-must-go-on' attitude. If I don't want to go on, then I don't go on. I only do shows when I have to—and the only reason is to earn money to keep me going for a while. When I run out of money, then I do another show. I don't spend a lot, so a couple of shows like this earns me enough money to forget about work for a while."

But doesn't Scott feel that he owes it to his fans to make more live appearances than he does?

SINGS FOR SELF

"No. I don't owe anything to anyone but myself. When I sing, I don't sing for audiences or fans, or anyone else. I sing for myself. To me,

singing is a hobby—if it were ever to become anything more, then I'd give up, because I wouldn't enjoy it any more. That's one of the main reasons for the split up of the Walker Brothers—singing was fast becoming a business, a job of work, and so I wasn't enjoying it. Now I'm happier than ever because it's just a hobby of mine, along with a lot of other things, and now I sing for pleasure.

"In fact I'm very lucky, because I'm able to earn money at a hobby—so I consider myself very fortunate in that respect. There was no one more surprised than myself when 'Joanna' went into the charts—I honestly wasn't expecting it. Even when I make records, it's more for my own pleasure than anything else—obviously I'm pleased when the record goes into the charts. But that's not the reason for making it. As I say, it's a hobby that pays for me to live.

JAPAN AND RUSSIA

"After these concerts are over, I'll be leaving for a holiday—I'm going to Japan via Russia. It should be great—I'll be spending a couple of weeks on the Trans-Siberian Railway, and I intend to use the time songwriting. In fact the whole journey should be good for ideas. I'm involved with writing and producing for John Walker too, which is nice. And it's not really like work, even. Obviously I'll do my best to write good material for him, and produce good records—but I'm doing it on a friendship basis, for old times sake, rather than as a business deal.

"I think it's true to say that I've really found myself now—I'm much happier than I ever was. I've got everything into perspective. I'm one of these people who, whatever I do, it has to be done perfectly—I have to do my best in everything. But I've now realised that I'll never achieve perfection, because I'm never really satisfied and I have to keep trying to get better and better all the time. So I've accepted the fact that in my whole lifetime I'll never achieve perfection.

ENGLAND IS HOME

"I'm also happy because I feel a lot more settled now—England is my home, not America. I like everything about this country, especially the people. As far as singing goes, though, I feel very close to the Continent—and France in particular. I always have done—I think that Continentals have much more of a feel for poetry. The singers are capable of a lot more emotion than artistes from this country or America—and some of the song lyrics, obviously those of Jacques Brel especially, have a strong poetic quality that's so lacking in our songs. And it does come over to the audience—when I was singing the Jacques Brel numbers in the concert tonight, everybody was listening. You could have heard a pin drop, because the whole audience was listening to what I was singing, and appreciating it. And that's why I don't feel embarrassed singing some of the Jacques Brel songs, whose lyrics are very raw and earthy, to a young audience. Because I know they are capable of appreciating the songs as poetry and not just sniggering at the lyrics."

And so the conversation drew to a close as Scott was rapidly losing his voice—could-be disaster with a couple more concerts to do. "So perhaps we'll continue our chat next week" was agreed and if we do there'll be more to read about Scott in the next RM.

DEREK BOLTWOOD

HIGH IN THE SKY

MEN

CORNER

DM 197 45 rpm record

DERAM is different

JOOLS and AUGER

Part 2: A CURIOUS OBSERVATION

IT WAS nearly seven when I rang a bell I sincerely hoped was connected to a flat owned by Mr. B. Auger. Much to my surprise, it was, and also contained the very charming Mrs. Auger; both of them living in quiet Leicester Square luxury (a very domestic fellow, Brian was still in the flat redecorating stage. He spends a lot of time rearranging what he described as a "mess"). I was there to accompany the group on a gig and observe them in their natural habitat, which consisted of a two part set in pleasant atmospheric Harlow.

After peering down vacant tube tunnels for what seemed like hours, we back tracked out again and caught a rare taxi. On the way, I happened to mention printing and was intrigued to find Brian was an ex-printer.

"I once worked in a rather small printing plant. Being very much interested in various methods of reproducing literature and art work, I put a lot of effort into organizing and increasing efficiency in the factory as a sort of self-appointed foreman. I brought in new machinery, and started new departments which eventually put the firm in good stead with its competitors. The problem was, I was not allowed to manage the place because I was too young. Age and seniority were against me, so a string of new managers were brought in and each sacked in turn. They completely disrupted everything I'd built up, so I decided to take a long vacation and loon about somewhere on the continent for a while. Before I went, however, a friend called me up and asked if I'd fill a piano spot for a group that was to tour the American bases in Germany. I was semi-enthused by the outcome of that, so I decided to take a year off and have a good solid go at music. I formed the first Trinity and when that broke up, got very discouraged. Something wouldn't let me quit just then, so I formed a second Trinity and we acquired a reasonable following, but financial troubles and arguments within the group threatened to destroy it. At the last moment, my friendly bank manager stepped in and for some unknown reason lent me the money for an organ. I bought a Hammond and went into organ jazz; a sound which wasn't being done in Britain."

"After a few more personnel changes in the group, we found young Julie lost in the Yardbirds' fan mail (she was running the fan club at the time) so we rescued her and found she could sing with quite an atmospheric pierce. With her, the group toured over England and the continent for what seemed like ages. Again we had a substantial following, but this time we were doing the things we liked. When this Dylan tape was presented to us, 'Mighty Quinn' was already taken by the Manfreds, and I didn't think too highly of 'This Wheel's On Fire'. In fact I had to force myself to sit down and work on it. Eventually we



BRIAN AUGER

did find a suitable arrangement and began to see new prospects for the song.

"With the advent of its reaching about thirty-one in the charts, we were asked to do the Midem festival. We went down very well and had subsequent offers from BBC 2 and various clubs. BBC 1 officials kindly explained that we weren't commercial enough for 'Top of the Pops'. When the song reached the teens, I gave praise. When it reached number ten, I thought that was it. But when it went up to about five, it was beyond belief. The 'Top of the Pops' man was removed and the new one invited us for five shows. We're all quite happy with the record, especially me because I made the arrangement very much jazz influenced and it turned out quite well."

Upon arriving, I watched with the usual stupefied admiration as Brian sweated out fantastic sounds on the organ, Clive went haywire with the drums, Nob's (otherwise known as Dave) magic fingers flew spider-like over the neck of his bass guitar and the inevitable Jools weaved mystically and sang with superb power.

I was told much more concerning the intensely whimsical Miss Driscoll by their hard-working road manager. It seems her ludicrous sense of humour is for the most part, uncontrollable. In France for instance, the group went for a quiet meal in a peaceful French restaurant. Somebody delivered Julie's face into her ice cream. Julie delivered her ice cream at the culprit, carefully drenching all garments. Ice cream began to be more common in the air. Soon the lot of them were rolling in ridiculous laughter with Jools cackling in the lead. She staggered out in hysterics, dripping with melted whatsit, absolutely deranged, right into the law.

With an embarrassing gesture, Brian threw her bodily in the car, smiled at the French police and removed Jools as quickly as possible.

After the performance Brian and the group came back into the dressing room and were preparing to leave when I noticed my gosharootie exec. briefcase was missing. I turned to Brian who turned to Julie who burst out in absurd crackles and ran off to avoid being choked to death by me.

She then began stepping on everyone's shoes and trying to sabotage a bar-football game which Nob and Brian's wife were attempting to play. As a born instigator, she soon created sufficient disorder to satisfy her evil ways.

On the way home, with three of us cramped into a two seater and Jools trying to practice steering (she wasn't driving), our lives were truly in danger. At one time, a look of mischievous depravity flashed in her eye and she cordially removed my tie and began to strangle me to death. To escape a horrible fate, I offered her a ha'penny to buy a sweetie. She was quite pleased and went on to pester Nob.

As a group, the Brian-Jools Trinity stands out far and above anyone else I've seen. The intrinsic relationships within the four would baffle the outsider. Never have I seen more varied personalities that get along so well and so wildly. For the impetuous buoyant Jools, there is the wise pleasantry and often comic but always stable Auge, the crazy lunatic faces of Dave, and the quiet intensity of Clive. Together they form four sides of a rectangle that simply had to be. And the music is rapidly becoming legendary.

Oh Driscoll, you are sooooo sudy . . .



JULIE DRISCOLL and her manager GEORGIO GOMELSKI

LON GODDARD



the SECRETIVE SONGWRITER TIM HARDIN ARRIVES



TIM HARDIN

RICK NELSON, Bobby Darin, Carolyn Hester, David Hemmings, Johnny Rivers, Four Tops, David McCallum, Manfred Mann, Joan Baez, Val Doonican, Sonny and Cher, Connie Stevens, Johnny Mathis, Fifth Dimension, Scott Walker, Gary

Lewis, The Association. A list to conjure with? Sure. A list, too, by no means complete of artists who have recorded Tim Hardin songs. And the prolific Tim arrives in Britain for promotional concerts and tellys this very weekend.

MORE FOR BLUES

Someone wrote in America: "In absentia, Tim Hardin has done more to vitalize contemporary blues than any white performer except Bob Dylan". Therefore Tim is up there in the legend category.

Peggy Lee, Marianne Faithfull, Cilla Black, Cliff Richard . . . a few more names to conjure with. Additional names bringing in royalties for the productive Tim.

Tim arrives and we'll find, according to legend, a secretive man, who scowls at questions about his life and lineage. His grandfather was John Wesley Hardin, the outlaw recently immortalised by Bob Dylan in his album of approximately the same name.

Hardin grew up on the West Coast, did a spell in the U.S. Marines, studied acting on a fellowship



from the American Academy of Dramatic Arts, New York. Nobody knows why, but he left school to sing in Greenwich Village. In the Owl, a tiny establishment where the like Spoonful and the Mama's and Papa's were acquainted.

While other musicians played acoustic instruments, Hardin used a toned-down electric guitar to add jazz accents to his almost indefinable music: "I had to write the material I knew how to play in those days. I knew rhythmic and chordal things on the guitar, so I went to go with what I knew. I still do."

He reckons he's not happy with most of his records to date. "The way I sound on records is passive, but usually sick at the time. On record, I'm crying with the sound that most people know me by is the sound I was wasted."

AUDIENCE GRIPPED

It's this emotional fragility that has helped create Hardin has of a sad, sensitive cat. When he stands forcing a few wavering notes into the microphone, the is reputed to be gripped by an almost tactile hush.

Asked why "If I Were A Carpenter" was such a success, Hardin says: "Well . . . it's corny. And poetic. Well, it's got co-ordinated corn. Like when you hear the song 'Lord, Lord'. That's corny, but it's so together it's poetic."

Which is about as close as Tim will come to do songs, himself or his scene. But I understand that his work is really all the definition people need, specially. It cracks like china in boiling water. Ever a while he will stumble over words as though to let he hasn't really made it after all.

TIN PAN ALLEY

He tells of the times when he sold his songs on Alley before Bobby Darin and "Carpenter". Before three albums. "I'd walk into an office there and I need this much bread" and sign 'em away outright. To hear 'em under totally different names."

And Tim Hardin's dates in Britain: July 13, Dec 13 TV: Royal Albert Hall, London; July 18, de Mont Leicester; July 19, Sophia Gardens, Cardiff; July Hall, Leeds; July 26, Free Trade Hall, Manchester, Sunderland (two concerts).

Plus television appearances here and there. Welcome genuine talent, say we.

PETER JONES

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ONLY FIVE MEN WERE CREATED EQUALS...

In journalism a clever twist on a group name is usually an inviting prelude to a feature. Among others, this has resulted in a myriad of puns springing from the name Equals. So to refrain from slipping to one side of the beaten path, let me say that not all, but only five men were created Equals.

Aside from that, the sound created by the five Equals, somewhere in that intriguing middle ground between straight pop and soul, is not only Equal, but very much superior.

I arrived at the White Lion for this very presidential affair and was casually peering about for the group when I was amply and unavoidably distracted by a delectable young thing hopping about dutifully in a summer sliced mini something, which allowed me to contemplate her naval. Accosted by this delightful springtime fantasy, I found her to be the secretary of President Records. She politely re-routed my gaze towards the five men of song I had come to meet and sauntered off. I said, "Baby Come Back," but shop talk at the time proved inadequate.

Chatting to Equal Pat Lloyd, the subject of the group's gold disc award came up.

"It's very strange, because this record 'Baby Come Back' has been out for nearly two years. It was a B side of a single we had released in Britain a long time ago, but demand for it was so great that we had to put it in full swing as an A side. Before that time, it was very big on the Continent. We had a number one in several countries at once. About then, to our surprise, it started leaping about in England. We always had great faith in the song and we're glad that we haven't been proved wrong."

I asked how long Pat had known the other members of the group.

"John Hall, Eddie Grant and I all went to school together in the old days, I left early and got a job as a welder. The three of us used to get together now and again, so the idea of forming a group



THE EQUALS—"Baby Come Back" out for two years

eventually came round. At the time, our bassist, Eddie Grant, was the only one who could play at all and he began to teach us.

"When Derv and Lincoln Gordon heard we were becoming a group, they asked if they could join. A simple audition was done and they were in." I mentioned that people had been inclined to accuse the Equals of copying The Foundations, not only musically, but in group format.

"That is ridiculous. In the first place, the Equals were formed and went into action on the Continent and in England long before The Foundations came about.

"Secondly, our music is so unlike the Foundations' that I cannot even compare the two. Our new record, which will be released after 'Baby Come Back' reaches its height, is totally different to any previous ones and should easily kill any of these accusations. We try our level best to avoid influence from any other group. This is impossible, of course, but what influence we do get has melted into what we hope will be considered our own style."

It's quite obvious to me that the Equals' style is unique. They are a fine example of musical continuity and unity on a multi-racial basis. They have character, quality, and unlimited talent. We must admit that records as effective and artistically-competent as "Baby Come Back" are rare. And thank God for that, for if all men were created Equals, it would be a staggering setback for variety.

Now I have a letter I must dictate. If only I could find a secretary.

LON GODDARD

Can You Imagine

GENE PITNEY

singing like Wilson Pickett?

GENE Pitney talking, on the occasion of his umpteenth visit to Britain: "This week at Batley in cabaret is my first in this field. But nothing all that different is happening. I'm using guitar—sure, THAT is different. But they specifically asked for me to do the record hits, so that I have to do. Anyway I'm lucky; most of the hits are strong lyrically and melodically so they fit into a cabaret context very well indeed.

NEXT SINGLE

"Can you imagine me singing like Wilson Pickett? No, obviously. But that's the nearest I can get to comparing 'I'm A Heartbreaker', which is doing great in America... in the R and B charts, too. Could be it'll be the next single for Britain.

"So that gives me a wide range of stuff out right now. 'Somewhere In The Country' is taking off in Germany and Sweden and other parts. Sad and ballady. And there is 'Love Grows', the new one here. It's my second from your Greenaway and Cook team... 'Something's Gotten Hold Of My Heart' was the other. Nice guys, the two Rogers. In fact they came in to sing backing voices on 'Love Grows'—they're always around the studio. I recorded it right after the last tour.

"Here in cabaret, I've got the Mike Cotton Sound again and you'll never believe it... they sound even better than before. They're simply a great group. Have a great record out, too. Hope it's a hit for them.

FATHER AGAIN

"I'm gonna be a father for the second time in September—the eleventh to be exact. My boy is now a real tiger. I looked at some pictures of him taken last time here, when he was fat and chubby. He's real grown up now. Walking at ten months, even. I can't keep him in my hands... he's like he was greased. Take your eyes off him and he's away up the stairs. A real tiger."

WIMBLEDON INTERRUPTED

"Only thing upsetting me is the way Wimbledon tennis has been interrupted by the rain. I watch TV, get to an exciting part in a match... and hey presto! it rains. Or I have to go off and work.

"But the cabaret scene here is fine. I'm real happy with how it's working out."

Still, Gene is usually happy about everything. He ENJOYS being a one-man example of perpetual motion.

P.J.

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BUDDY HOLLY

Four LP's Specially Reproduced For Stereo

AND now something super-special for Buddy Holly fans: Are you ready for four Holly LP's, specially reprocessed for stereo, from MCA records? Well, you'd better be, because the bulk of Buddy's material is coming out in this form.



Buddy Holly—

Most of the tracks were previously deleted but now they come up in a form that enables fans to hear Holly in stereo form.

Like "Listen To Me" (MUPS Stereo 312), which originally came out as "Just Buddy Holly". Titles: I'm Gonna Love You Too; Peggy Sue; Look At Me; Listen To Me; Valley Of Tears; Ready Teddy; Everyday; Mailman, Bring Me No More Blues; Words Of Love; You're So Square; Rave On; Little Baby.

Then comes "Rave On" (MUPS Stereo 313) which was originally Buddy Holly "Volume One" and the tracks: Raining In My Heart; Early In The Morning; Peggy Sue; Maybe Baby; Everyday; Rave On; That'll Be The Day; Heartbeat; Think It Over; Oh Boy; It's So Easy; It Doesn't Matter Any More.

The last album with sleeve notes including: "The kid who started in music by playing the piano and the violin—and got sick of them both and took up the guitar. That was the start of it all", he once told me."

Next comes "Brown Eyed Handsome Man," originally out under the title "Reminiscent"—now on MUPS 314. Titles here are: "Reminiscent"; Slippin' and Slidin'; Bo Diddley; Wait Till The Sun Shines Nellie; Baby, Won't You Come Out Tonight; Brown Eyed Handsome Man; Because I Love You; It's Not My Fault; I'm gonna Set My Foot Down; Changing All Those Changes; Rock-a-Bye-Rock.

And finally: "He's The One" (MUPS 315), which was originally "Buddy Holly Showcase". Titles here: Shake, Rattle and Roll; Rock Around With Ollie Vee; Honky Tonk; I Guess I Was Just A Fool; Unmmm, Oh Yeah; You're The One; Blue Suede Shoes; Come Back Baby; Rip It Up; Love's Made A Fool Of You; Gone; Girl On My Mind.

This last LP features tracks recorded prior to Buddy becoming a star in 1957. "Honky Tonk" captures a time when Buddy plays guitar in a most unusual style. Of

course on February 3, his brilliant and short-lived career came to an end in a plane crash.

But further sleeve notes from his parents, Ella and Lawrence Holly, which state: "Can anyone capture the wind? Has a person ever had a spirit and personality huge enough and rich enough to encircle this earth? Many may have tried and failed but we know of one young man who seemed to do these things and much more. He was our son, Buddy Holly."

Since Buddy's physical departure from this world we, as his parents, have come to know and love all the young folk who write to tell us just how important Buddy was, and still is, to their lives and their happiness. They have told us that Buddy was somehow the total of young ideas and young hearts. Sometimes shy, sometimes quiet, sometimes displaying the candid innocence of a small boy, sometimes very much all man... through his singing Buddy was heard and admired in these and many other ways by admirers all over the world."

There's really nothing much more that anyone could add to that. P.J.

DAVE BERRY "Dave Berry '68" — Maybe Baby; The Coffee Song; She Cried; And The Clock On The Steeple Struck Thirteen; We Can Live On Love; My Baby Left Me; Baby's Gone; Dying Daffodil Incident; Suspensions; Since You're Gone; Stick To It Ivity; I Got The Feeling (Decca STEREO 4932).

RATHER a haunting LP from Dave Berry — it contains a simplified version of the Cricket's million-selling "Maybe Baby", and a very atmospheric rendition of "She Cried". I liked "The Coffee Song" — not the Sinatra favourite, and also "Dying Daffodil Incident". Side two is prettier, but all in all, it's his best LP — very commercial too. ★★★★★

RICHARD ANTHONY "Presenting Richard Anthony" (Columbia STEREO SCX 6251).

THE exotic, romantic French voice of Richard Anthony will delight his fans on this set of love ballads, including his superlative version of "You've Lost That Lovin' Feeling". His "Ce Monde" is the French version of Cilla's biggie "You're My World". This LP is part of the World-Wide series, and should hit peak sales over the summer. ★★★★★

ELLA FITZGERALD "Misty Blue" — Misty Blue; Walking In The Sunshine; It's Only Love; Evil On Your Mind; I Taught Him Everything He Knows; Don't Let That Doorknob Hit You; Turn The World Around (The Other Way); The Chokin' Kind; Born To Lose; This Gun Don't Care; Don't Touch Me (Capitol STEREO ST 2888).

ALMOST all of the world's top solo vocalists have taken a slice of the wide and varied country music catalogue and dressed them up in their own style. After Fats Domino, Ray Charles and others comes Ella, whose treatments of these cowboy numbers must be the smoothest ever. Yet the songs have definitely done something for Ella — there is a sparkling freshness about this LP, and her voice had adapted itself more than is usual for sentimental nostalgia like "Don't Touch Me" and "Turn The World Around". And she swings on Roger Miller's "Walking In The Sunshine" ★★★★★

VARIOUS ARTISTES "Kinda Country" (Capitol ST 21052).

FOR the steel guitar and romance brigade, this is a good LP. There are also some good fun tracks — try "A Girl Don't Have To Drink To Have Fun" by vibrant thrush Wanda Jackson. Some of this material is very commercial too, and big name stars included are Buck Owens, Merle Haggard, Charlie Louvin, Sonny James, Ned Miller and others. ★★★★★

SIMON AND GARFUNKEL/DAVID GRUSIN "The Graduate"— Sounds Of Silence; The Singleman Party Foxtrot; Mrs. Robinson; Sunporch Cha Cha; Scarborough Fair/Canticle (Interlude); On The Strip; April Come She Will; The Folks; Scarborough Fair/Canticle; A Great Effect; The Big Bright Green Pleasure Machine; Whew; Mrs. Robinson; Sounds Of Silence (CBS MONO 70042).

STANDING at number two in the U.S. LP Chart, this set is heavily impregnated with Paul Simon songs, including several which have been taken directly from Simon & Garfunkel LPs, including the opening "Sounds Of Silence" and the conglomeration of "Scarborough Fair" on side two. The David Grusin items are very atmospheric, and the mixture of Paul Simon's delicate guitar work, and some of the deliberately corny and sensual brass of the band makes a good comparison. If you see the film — you'll want to buy this LP. ★★★★★

DIRTY BLUES BAND "Dirty Blues Band" — Don't Start Me Talkin'; What Is Soul, Babe?; Hound Dog; New Orleans Woman; I'll Do Anything Babe; Checkin' Up On My Baby; Shake It Babe; Worry, Worry Blues; Born Under A Bad Sign; Spoonful; Chicken Shack (Stateside STEREO SSL 10234).

UNLIKE many groups who started off under the influence of coloured musicians, The Dirty Blues Band have not gone psychedelic or commercial — they have veered right wing and turned towards the blues. Despite a certain sophistication which is bound to be venerated over any white blues, they feel strongly for this music, and their imaginative and sincere renditions of popular songs make them into a strong unit. The variety of material here is better than British white blues, but often the vocals aren't as good. ★★★★★

THE EQUALS "Sensational Equals" — I Get So Excited; Is It Right; Reincarnation; Cinderella; Look What You've Done To My Daughter; The Guy Who Made Her A Star; Soul Groovin'; Laurel And Hardy; I Don't Want You To Know; The Skies Above! Butterfly Red White And Blue; Good Times Are Gone Forever (President PTL 1020).

ONE of the most consistently powerful disc makers in Britain, the Equals are perhaps our most exciting group on record at the moment. This LP is full of driving rock sounds, dominating bass lines, and tough vocals. Their ballads owe a lot to the old US teen ballads style, and even their comedy numbers like "Daughter" are amusing as well as strong. Bound to be a hit LP. ★★★★★

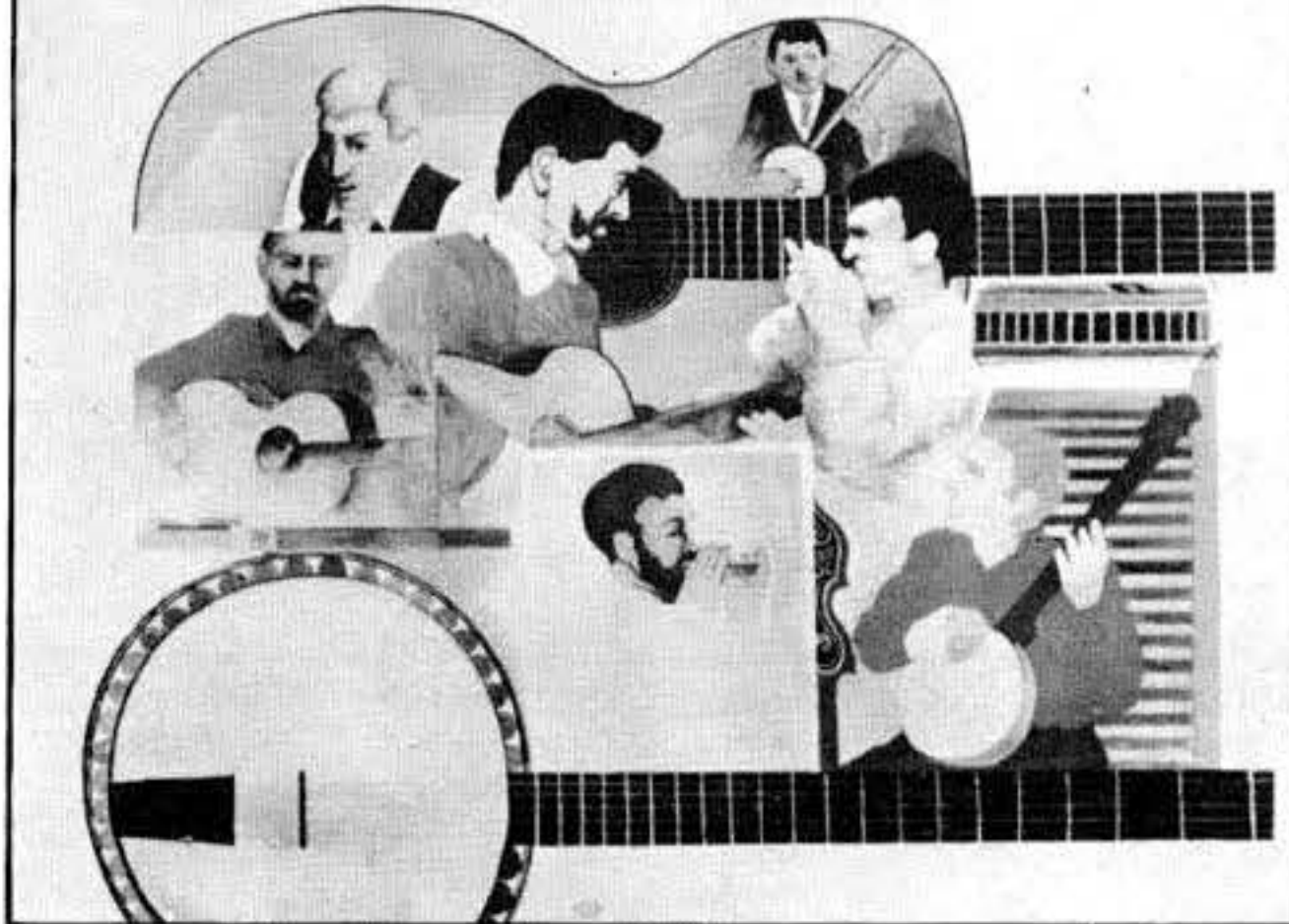
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YOUR GUIDE TO THIS WEEK'S NEW SINGLES

CLIFF BENNETT AND HIS BAND

Good Times; Lonely Weekends (Parlophone R 5711). I keep on suggesting that Cliff will make it — and I'm not breaking the run. Perhaps I should, in his own interests! But this is a rocking slice of bluesy gear, almost furiously performed by Cliff in his brash, most powerful voice. It's exciting, especially the brassy backing. Commended. Flip: Much the same tempo, but less fire and fury, with choral backing apparently. CHART POSSIBILITY.

BOBBY GOLDSBORO

Autumn Of My Life; She Chased Me (United Artists UP 2223). Heavenly choir again, and Bobby is in suitably romantic mood as he traces a romance from the spring to the autumn. It's story-line material, as with "Honey" and again there's the sad finale. Children abound mid-way in the lyrics, but there's still that air of doom. But not as high-sentimentality as his last. A commended sure-fire hit. Flip: Up-tempo for a change and well-sung. CHART POSSIBILITY.

MASSIVE SELLER.

THE ALAN BOWN!

We Can Help You; Magic Handkerchief (Music Factory CUB 1). Debut on a new label and this should give the boys, at long last, that biggie. It's a splendid, repetitive, lively, string-backed sort of song which is darned catchy — and a complete change of style for one of the groups I most admire. A lovely mixture of the old and the new, musically speaking. Hope it makes it. Flip: Good idea, but not so struck. CHART POSSIBILITY.



THE FIRST EDITION tackle

"Charlie The Fer De Lance" (Reprise RS 20693) with a great sense of power and the whimsical lyrics come through well. From JOHNNY REGAN: "Stand Beside Me" (Spark SRL 1010), a singalong sort of country-tinged ballad with chorus behind the voice... good piano. "Get Out Of Bed Darling" is a promising title — and the GASPARD NETSCHER ENSEMBLE (Pye 17556) do it with good humour, saucily, and at full power. CINDY ANN LEE sings "To You" (Spark SRL 1013), a ballad, with straightforward charm, clearly, and with a soprano attack in waltz time.

JONI MITCHELL has an LP out and about and "Night In The City" (Reprise RS 20694) is a good sample of her folksey, intense style with good lyrics. "Guaranteed To Drive You Wild" (Polydor 56269) may not exactly do that but it's a most energetic performance by MIKE STEVENS AND THE SHEVELES. Nice song idea: "Close Your Eyes And Shut The Door" by EARTH OPERA (Elektra EKSN 45035), in fact rather a pleasant sound all round. The lovely and skilled CHRIS RAYBURN (a Chicagoan chick resident here) does a strongly pointed job on "One Way Ticket" (Music Factory CUB 2), a Mike Hurst production.

ZION DE GALLIER, on "Dream Dream Dream" (Parlophone R 5710), comes in on a crest of beatty optimism — not at all bad, this, full of good spirit and a catchy chorus. "Indian Scene" by SEYMOUR KELLY (Columbia DB 8445) is philosophic about world troubles and so on, sensitive and meaningful, with nice use of strings. HOPSCOTCH spent a lot of time perfecting their musicianship and it shows on their debut "Look At The Lights Go Up" (United Artists UP 223) — good guitar and ambitious harmonies. From the enthusiastic TOBY TWIRL group: "Toffee Apple Sunday" (Decca F 12804), a jerky and fair-groundy sort of whirling performance — rather good. Specialist folk-type material and a story-line song from NIGEL DENVER and "The Barras" (Decca F 12805), lyrics punched home well.

From THE STUTZ BEARCATS: "Limehouse Blues" (London HLR 10208), featured in the movie "Star", with Oriental sound effects and group vocal. FAMILY, just that, on "Me My Friend" (Reprise RS 23270), have quite a good song but it's all very disjointed. One of America's best country singers, DAVE DUDLEY, injects above average life into "There's Ain't No Easy Run" (Mercury MF 1037) — lively enough to register. Big sell-penned ballad by musical comedy ace JOHN HANSON — "Do You Love Me" (Philips BF 1680) should sell with his millions of fans. I commend: WATSON T. BROWNE, with the Explosive on "Some Lovin'" (President PT 207), specially after the first chorus or so when it really moves. "Angie" by GENE DARLING (Spark SRL 1011), is a hymn of love, sung urgently with a neatly contrived backing. The high-pitched and ever-enthusiastic RONNIE DOVE comes up with perhaps his best chart chance yet in "Mountain Of Love" (Stateside SS 2119).

KEN DODD

Sunshine; I Can't Hold Back My Tears (Columbia DB 8446). Good old Duddy. National Laughter Week is heralded by this fast-moving beater, with a full chorus helping speed Ken through a very likeable and hit-worthy song. Mitch Murray the writer. Those who don't like him dragging through mournful ballads can't help but perk up at this very commercial piece. Good-humoured and a likely Doddy standard. Flip: Slow ballad — and mournfully dragging. Contrasting. CHART CERTAINTY.

FLEETWOOD MAC

Need Your Love So Bad; Stop Messin' Round (CBS Blue Horizon 3139). Slow-burning blues, with strings and sax added to the basic group sound. Eloquent guitar sets the scene then it fairly burns up the Little Willie John song. These boys have been consistently in the LP charts these past month and I've a feeling this'll be a successful single. A good song, most expressively performed. Flip: Okay but nothing special for me. CHART POSSIBILITY.

RAY ENNIS AND THE BLUE JEANS

What Have They Done To Hazel?; Now That You've Got Me (Columbia DB 8431). This is our old mates the Swinging Blue Jeans all re-organised, with Ray's voice brought further forward and here they have a song which has a tremendously commercial feel to it. Rather hauntingly done, with all sorts of gentleness in a woodwind backing, yet retaining a fairly strong mid-tempo beat. Well done, but the strength really is in the material. Can't see it missing. Flip: Clint Ballard song but not so potent. CHART PROBABILITY.

NIRVANA

Girl In The Park; C Side In Ocho Rios (Island WIP 6038). Splendid group. Splendid record, actually, and a useful follow-up. Gentle opening, then into a sturdy sort of mid-tempo piece with commercial lyrics, powerful beat and the usual varied mixture of harmonies. They sing well and overall it has a strong hit feel to it. Something like woody woodpecker, believe it or not, in the title phrase delivery! Straight up. Flip: Lush orchestral and non-vocal. CHART PROBABILITY.

AMEN CORNER

High In The Sky; Run, Run, Run (Deram DM 197). Despite a sort of up-and-downy career on disc, the boys do get a distinctive sound going, notably through the powerful voice of A. Fairweather-Low. But this is basically a very commercial number, chugging along at a fair old lick, strong on the beat, and with that urgent air of near-straining which rather appeals. A very good pop record. Flip: Similarly frenzied material most of the way. CHART CERTAINTY.

ROY ORBISON

Walk On; Flowers (London HLU 10206). Roy appears to have faded a trifle, chart-wise. But this is one of those sensitive ballads, starting in a minor key, then soaring upwards as a good exercise in voice control... I don't see any reason why it shouldn't be a sizeable hit, unless all have forsaken this nice guy of pop. Beautifully arranged. Flip: The Orbison-Dees team wrote this one as well, but it's a bit contrived. CHART PROBABILITY.

Timebox are to appear in Saturday Club on July 8. Pete's People on July 10, and the Pete Brady Show on August 3. On July 26 they go to Holland for a TV spectacular... next release from the Barrier is a Howard-Blackley number called "The Tide Is Turning", to be released July 26 here, and on August 10 on the Continent. On August 24 they go to Belgium, Holland, France and Scandinavia for a 10-day jet-stop tour... among U.S. artistes due to appear here are J. J. Jackson, James and Bobby Purify, and Oscar Toney Jr... next Skip Bifferty single to be released on July 26, called "Man In Black", produced by Steve Marriott and Ronnie Lane. The group may also accompany Amen Corner to America in August... negotiations are also underway for an August jet-stop tour for Amen Corner to spend nine days in Germany, Switzerland and Holland... the Byrds appear at the Middle Earth this Saturday. They are also to record a colour show for B.B.C.2 while here

ELVIS PRESLEY

Your Time Hasn't Come Yet Baby; Let Yourself Go (RCA Victor 1714). Both these titles come from the sound-track of the "Speedway" movie, so there'll probably be groans from his knockers. But "Your Time" stands up as a classy sort of slice of El, opening with little in the backing, then up-tempo moves into a gently rocking item. Very catchy, chorus-wise, and the Jordanaires do their stuff well. A hit. Flip: Hand-clapping opening, good sounds behind, harmonica and rather slow-burning. CHART CERTAINTY.

GENO WASHINGTON AND HIS RAM JAM BAND

I Can't Quit Her; Put Out The Fire (Pye 17570). By no means a certainty in the singles charts, but Geno here spearheads an urgent bit of bluesy selling which I feel could just about make it. Lots of fire behind, as ever, including a strong guitar break. Geno as ever goes for excitement, vocally, and finds it, but it's not essentially a commercial number. Flip: In some ways even better. CHART POSSIBILITY.

THE ALMOND LETTUCE: The Tree Dog Song; To Henry With Hope (Columbia DB 8442). Very cleverly done, this, and catchy with it—a very unusual theme, natch., and I've a feeling this will make surprising progress. ★★★★★

GULLIVERS PEOPLE: On A Day Like This; My Life (Parlophone R 5709). Once again I aver that I think this an outstanding group—and urge you to purchase their latest. A sturdy beater, good song, great arrangement—and a sort of martial-approach spirit of zest. Lovely. A Record of the Week. ★★★★★

THE EPICS: Travelling Circus; Henry Long (CBS 3564). Very circusy, and sawdusty, and bits of actual Russian balalaika-type stuff. Not necessarily a hit, but a commended effort to do something different. ★★★★★

SUE NICHOLLS: Where Will You Be; Every Day (Pye 17565). Actress-turned-singer on a Trent-Hatch song of considerable charm—with a pounding sort of arrangement. Nice use of piano, here. ★★★★★

THE CALIFORNIANS: Out In The Sun (Hey-O); The Sound (Decca F 12802). Brassy, summery, tough-in-parts, and really rather a catchy little basic melody. Nothing special, mind, but I enjoyed it. ★★★★★

THE FLIRTATIONS: Someone Out There; How Can You Tell Me (Deram DM 195). New girlie group on a mid-tempo beater and the overall effect is strong enough to earn a Record of the Week award. Solo bit later on, full-blooded backing and the sort of song that lingers on, commercially that is. Could easily be a hit. ★★★★★

PINKERTON'S: Kentucky Woman; Behind The Mirror (Pye 17574). The Neil Diamond song given a rather good treatment with a shuffling sort of rhythm, but I can't really see it making much progress. ★★★★★

DON CHARLES: Your Name Is On My Heart; How Can I (Parlophone R 5712). Tinkling sort of ballad—Don in his usual top form at a fast-worded sort of number. Almost a tongue-twister, with girlie group behind. Very nice indeed. ★★★★★

VINCE EDWARDS: County Durham Dream; The Same Old Song (United Artists U 2230). Not Dr. Ben Casey, but a Durham-born lad on a catchy hymn of praise for his native parts, as they say. Good and expressive lyrics. Nicely done. ★★★★★

MILLIE: When I Dance With You; Hey Mr. Love (Fontana TF 948). Millie in more relaxed and quieter form, on a song which has a teen-anted charm about it. She kind of blends into the overall sound and is probably double-tracked. ★★★★★

KEITH DANGERFIELD AND THE WAY AHEAD: No Life Child; She's A Witch (Plexium 1237). Ex-Yardbird Keith has a good chance of achieving instant solo chart-dom here, unless I'm mistaken. A good song, with a commercial approach melodically—and a tight control in the group behind. ★★★★★

JOSE FELICIANO: California Dreamin'; Light My Fire (RCA Victor 1715). Excellent reading of the old Mama's and Papa's hit—comes up brand-new with great guitar work behind Jose's expressive voice. And actually one of my Records of the Week. ★★★★★

OPAL BUTTERFLY: Beautiful Beige; Speak Up (CBS 3576). New group, with a well-rehearsed sound, and due for the big promotional kick-off. Their vocal work is very strong indeed. Didn't think the song good enough at first hearing; but now I think it is. Excellent arrangement, too. ★★★★★

ICARUS: The Devil Rides Out; You're In Life (Spark SRL 1012). Nice atmosphere here, but I doubt if the song is direct enough to make it. Group vocal and a curiously complex arrangement behind. Lyrics commended. ★★★★★

LOUIS ARMSTRONG: I Will Wait For You; Talk To The Animals (MCA MU 1029). Another Record Of The Week. Not as commercial as his other ones of recent date, but with a lovely trumpet introduction and then a sensitive gravelly sort of vocal line. Great stuff. ★★★★★

VIKKI CARR: Sunshine; A Bit Of Love (Liberty LBF 15115). Again it's not as commercial as her chart efforts, but even so Vikki does such a professional job that she's always likely to break through. Strongish material. ★★★★★

RANDY NEWMAN: Love Story; I Think It's Going To Rain Today (Reprise 23278). The composer sings. A grunting old voice but really it's very effective. I like this a lot for the amateurish sort of display, if you get the gist. But A. Price is on this one. ★★★★★

THE STRAWBS: Oh How She Change; Or Am I Dreaming (A and M 725). And another Record Of The Week. It starts all doomily but it develops into a rather startling barrage of sound. This group sounds like it really has something going for it. ★★★★★

LUCAS AND THE MIKE COTTON SOUND: Jack And The Beanstalk; Mother-in-Law (MGM 1427). Familiar material but given a brash and forceful treatment by this Mike Raven production. Could easily make it on the grounds of (a) sound and (b) basic catchiness. Rather exciting. ★★★★★

TONY BENNETT: Yesterday I Heard The Rain; Sweet Georgia Fame (CBS 3573). Smooth Spanish-type ballad, with Tony in impeccable form. Doubt if it'll make the charts because it really isn't that sort of song. The arrangement similarly impeccable. ★★★★★

GLEN CAMPBELL: Dreams Of The Everyday Housewife; Back In The Race (Ember S 255). Fine performance of an apparently much-covered song. Takes time to register but basically it could be a very commercial number, in a philosophic way. Glen does his customary good job. ★★★★★

WAYNE NEWTON: Dreams Of The Everyday Housewife; The Tip Of My Fingers (MGM 1426). Again in with chances, as a good song and performance of high sympathy and intensity. Wayne isn't 'arf a good artiste. ★★★★★

EDDY ARNOLD: It's Over; Love On My Mind (RCA Victor 1712). Deep-down voice on a fair-enough sort of production, but it's all rather dirgey and mournful and I doubt its chances here. Despite the dab production hand of Chet Atkins. ★★★★★

THE BUTTERFLIES: He's Got Everything; Love Me Forever (President PT 192). Pretty strong debut this, a big-sounding four-girl outfit on a rather straightforward and commercial song. Nice approach most of the way, direct and impact. At any rate worth commending. ★★★★★

VIVIAN REED: I Wanna Be Free; Yours Until Tomorrow (CBS Direction 3574). The Boyce-Hart team wrote this for the Monkees but the soul-selling Miss Reed gives it a complete face-lift. It's not really chart material served up in this way, despite a fast and furious big backing. She shows off a bit towards the end. ★★★★★

THE FIFTH DIMENSION: Stoned Soul Picnic; The Sailboat Song (Liberty LBF 15072). Good lyrics here but the overall effect is a bit disjointed and, in some places, over-clever on the arrangement. Group certainly gets a good sound but it's not in a distinct commercial bag. ★★★★★

THE BUCKINGHAMS: Back In Love Again; You Misunderstand Me (CBS 3559). Funny about this group. Big in the States; nothing here. Yet! This is basically a very commercial song, delivered a bit dead-pan early on, yet building well. Lead voice just that bit weak. A regretted "miss". ★★★★★

SHORTY LONG: Here Comes The Judge; Sing What You Wanna (Tama Motown TMG 663). Picmeat Markham's curious version isn't apparently progressing. This one is less of a novelty, with a fiery rhythm hammering away. And, thankfully, none of the corny gags. Rather good. ★★★★★

THE PEPPERMINT TROLLEY COMPANY: Baby You Come Rolling Cross My Mind; 9 O'clock Business Man (Dot 110). Really this is rather ordinary and routine. Not a bad song, but the whole sound is somehow flat. However... one really can't tell about this sort of production. ★★★★★



BOBBY GOLDSBORO—Traces a romance from Spring to Autumn.

SIMON AND GARFUNKEL:

Mrs. Robinson; Old Friends/Bookends (CBS 3443) S and G disc par excellence! From the "Graduate" film and top of the U.S. charts, written by Paul Simon. Took me three hours to review this disc as I couldn't stop playing it. Very commercial song that should go to the top of our charts, and beautifully sung in the unique S and G way—simply must be their biggest yet here. Nice fade-out at the end, by the way, with an unusual chord sequence. Flip: from the LP "Bookends" — nice melody line with full orchestration. At first hearing, maybe a bit ordinary, but grows memorably. MASSIVE SELLER.

BOB DYLAN

Mixed Up Confusion; Corrina Corrina (CBS IMPORT 2476). A frantic sound on this old Dylan side (circa 1962), unissued here but available through Import. His voice is very different to the "John Wesley Hardin" type of thing, and it sounds dated, even for Dylan. Fast percussion, good piano work, loads of super-speed harmonica. It's easy to see why this hasn't been issued before—it's not good enough. Flip is the familiar song, culled from an early Dylan LP.

DIANA ROSS AND THE SUPREMES

Some Things You Never Get Used To; You've Been So Wonderful To Me (Tama Motown TMG 662). First of what could be many non H-D-H songs from the Supremes. This is a nice performance from the girls on the beater, which moves along powerfully. Lots of impact, but that Holland-Dozier-Holland plaintive magic quality is lacking. Should make the charts. Flip is a more gentle typical Motown slanted beat ballad. Pleasant. CHART CERTAINTY.

JAY AND THE TECHNIQUES Baby Make Your Own Sweet Music; Help Yourself To All My Lovin' (Mercury MF 1034). Big selling US outfit come up with a plaintive Tama-styled item—chart bound if it gets the plugs, but there's enough imitation Tama going around anyway. ★★★★★

THE BUFFALO SPRINGFIELD Un-Mundo; Merry-Go-Round (Atlantic 584189). African-type sounds on this compelling jittery item from the tough US group. Nice wailing guitar work, not too commercial though. ★★★★★

THE DOORS We Could Be So Good Together; The Unknown Soldier (Elektra EKSN 45020). A thumping beater here with deadpan lead vocal and some interesting instrumental sounds. Not a bit tough. Flip, a US hit, is much better and more interesting. ★★★★★

CLARENCE CARTER Funky Fever; Slip Away (Atlantic 584187). Grating saxes open, this funky item contains all the time-worn ingredients. Similar to his recent single "Looking For A Fox". ★★★★★

THE DELFONICS I'm Sorry; You're Gone (Bell BLL 1016). This is a big hit in the States, but isn't likely to click here. A sophisticated, gentle soul ballad with plaintive falsetto and pretty tune and backing. ★★★★★

NINA SIMONE The Other Woman; Exactly Like You (Pye Int. 7N 25466). Pye seem to have dropped the Colpix label—this is a popular Simone item—poignant vocals, heavy piano, that Simone magic throughout. ★★★★★

HAL WILLIS The Lumberjack; Klondike Mike (President PT 197). A powerful cowboy song here—frantic backing, C & W lyrics and a masculine vocal—quite commercial too. ★★★★★

LONNIE MACK Soul Express; I Found A Love (President PT 198). Mack, one of the greatest white R & B names and a fast guitar instrumental. For specialists. Flip is an instrumental version of the Falcons' oddie. ★★★★★

JOHN FRED AND HIS PLAYBOY BAND Shirley; High Heel Sneakers (CBS 3475). Saxes back up heavily but smoothly on this repetitive beater with John in great vocal form. Outdated, but OK. ★★★★★

SPIRIT Uncle Jack; Mechanical World (CBS 3523). An insidious beater here with an acid feel to it. Good guitar work, produced by Lou Adler. ★★★★★

THE VIBRATIONS Love In Them There Hills; Remember The Rain (Direction 58-3511). Powerful, bubbly-beat item with steely-gritty vocal from the vet. R & B combo. Could be a big hit here if it gets the exposure—danceable and very well-produced. ★★★★★



THE MAMAS AND THE PAPAS

Safe In My Garden; Too Late (RCA Victor RCA 1710). A beautiful ballad from the Ms and Ps, with intricate, delicate harmony work. As usual their lyrics are thoughtful and meaningful — the song builds into a slow, powerful crescendo, with whimsical backing sounds intertwining everywhere. With plugs, it'll hit, but it should sell to all their staunch fans anyway. Flip is more rhythmic with another gentle vocal that builds-up, a rather melancholy quality pervading it. CHART POSSIBILITY.





Dilly Thomas, 20, Barnard's Hill, Haycastle, Pems. Stars and hobbies — Marmalade, A. Corner Spooky Tooth, Uglyes, Love Affair, Trogs, Easybeats, Lemon Tree, Lemon Pipers, 1910 Company, Herd, Dave Dee etc., Paul Raymond of Plastic Pennies (I'm with him in this picture).



Meryl Lukey, 17, 40 Cavendish Gardens, Faircross, Barkin, Essex. Stars and hobbies — Eddie Cochran, collecting Cochran pics., discs, etc. Vintage rock 'n' roll, Johnny Burnette, Gene Vincent, Carl Perkins. Writing letters. Would like to hear from other rock (especially Cochran) fans. I will answer every letter.

READERS' CLUB



Stephen Barnard, 14, 73 King Street, Dunstable, Beds. Stars and hobbies—Harpers Bizarre, Association, Spoonful, Nirvana, Katch 22, the Kinks. Collecting records, pop, writing, American music.



Arthur Bailey, 22, 69 Park Hill Road, Dingle, Liverpool, 8 Stars and hobbies — The Ventures, Beach Boys, Richard Anthony, Ramsey Lewis, Association, Trashmen, Standells, Everton F.C.



Hazel Gilroy, 15, 2 The Reddings, Lawrence Street, Mill Hill, N.W.7. Stars and hobbies — Stones, Beatles, Johnny Cash, Judy Driscoll, etc., Beachboys. Swimming, writing letters, pop. Will answer all letters with photo.



John James, 19, 22 Junction Rd., Tottenham, London, N.17. Stars and hobbies — Cilla, Bee-Gees, Dusty, Easybeats, etc., etc. Travel, exchanging letters. Would like to write to boys or girls from anywhere.



Ergun Deniz, 21, 2 Clarendon Road, Wood Green, London, N.22. Stars and hobbies — Tom Jones, Elvis, Crispian St. Peters, Cilla Black. Collecting records, dancing, films, listening to Tom Jones (I'll Never Fall In Love Again) and (I'm Coming Home).



Ann Clark, 19, 880 Hertford Road, Enfield, Middlesex. Stars and hobbies—T. Jones, Elvis, Equals, Doors, Otis Redding, O. C. Smith, Showstoppers. Hobbies, dancing, skating, riding, bowling, collecting R & B records, parties, swimming.



R. Cann, 22, 9 Back Stamp Street, Stockton-on-Tees, Tees-side. Stars and hobbies—Small Faces, Marmalade, Herd, Donovan, Jools, Love Affair, Clear Light, Doors, Moby Grape, Beatles. Groovy records, mod girls, will answer all letters from with-it girls, modern art.



Miss Janet Bolsover, 18, 4 Shirburn Gardens, Cantley 2, Doncaster, Yorkshire. Stars and hobbies—Elvis, P. J. Proby, Paul Jones, Herd, Engelbert Humperdinck. Collecting Elvis records, cinema, writing letters, boy penpal, 19 and over.



Grainne O'Mahony, 16, 3 Carrigmahon, Monkstown, Co. Cork, Ireland. Stars and hobbies—Elvis, Monkees, G. Vincent, E. Cochrane, The Taste, Swimming, Dancing, pop records, reading.



Joseph Rigby, 21, 30 Blundell Road, Widnes, Lancashire. Stars and hobbies — Hollies, Beach Boys, Sam and Dave, Traffic. Driving, football, photography, travel films, reading R.M.



Nottingham Pop Group, "Sons and Lovers", kept a promise to school teacher Keith Gordon, when they took a party of school children from Elliott Durham School, Nottingham, for a day trip to see the sights of London. Keith used to teach the Group's Drummer, Mick Franks and at one time they both played in the Melodimos Pop and Harmony Group. Sons and Lovers recently played to the children at the Elliott Durham School and were greeted with a fantastic reception. For weeks afterwards the children flooded local newspapers, record shops, clubs and dance-halls with petitions in favour of the groups' debut recording, "HELP ME (I'M ON TOP OF THE WORLD)" on the Beacon Label.



Average age of the New Generation, who hit the charts last week with their "Smoky Blues Away" (Spark), is only eighteen . . . but their dedication to music started even younger and they were able to turn professional immediately on leaving school. They also have plenty of academic qualifications behind them. Gavin Sutherland plays bass and sings; Christopher Kemp is the organist and singer; John Wright is drummer; Iain Sutherland plays guitar and sings and writes their songs. The boys look good and sound good — and work well on stage. They're welcome in the charts.



Four boys from Philadelphia make up the Intruders . . . and the Intruders are making great progress in the States with their "Cowboys To Girls" single, out now as a rush release on Ember. It's in both the R and B and the "ordinary" charts there, hustling the top five. The lead singer is Sam (Little Sonny) Brown, great fan of Chubby Checker; Eugene Daughtry is dubbed "Bird" because he sings like one; Robert Edwards is Big Sonny, a horseman and Gospel-lover; and the spokesman is ex-football hero Phillip Terry. Their record is very, very good . . . all power to Ember boss Jeff Kruger for putting it out here.



It's not often that a group gets booked to appear on a major television show one week before their first record is issued, but that's what happened to Vanity Fare. It's not so surprising really for lots of very important pop people have been tipping this group to make a major breakthrough this year and the four boys — Tony Golden, Trevor Brice, Tony Jarrett and Dick Allix — are determined not to disappoint these people. And, if their "Dee Time" appearance was anything to go by, Vanity Fare will make their mark with "I Live For The Sun" very, very soon.



This delicious lady is Merrilee Rush, currently way up the American charts with her version of "Angel Of The Morning" — also out here on the Bell label. She owes much of her success to another American Top Thirty group, Paul Revere and the Raiders. For the boys introduced Merrilee to producers Tommy Cogbill and Chips Moman, who have produced hits for the Box Tops, Sandy Posey and Wilson Pickett. Merrilee plays organ as well as singing, writes much of her own material and has a personal menagerie which includes an old English sheepdog, three cats, a parrot and a mynah bird.



"I caught him one night at the Lambs' Club and he knocked me out — me and the predominantly showbiz audience. I just had to meet him and was astounded to learn he had no manager, no agent and apparently no one able to work on his tremendous potential." So spake British film producer Howard Kendall, who now manages . . . 23-year-old Allan Jeffers, whose first disc "Turn Back The Time" is out on Mercury. Allan comes from mixed Irish, English, French, Negro and American-Indian stock. Says he: "They say you're stronger when you're crossed like that. I've bred pigeons and it seems to be true!" Good singer, Allan.



This is the face, as if you didn't know, of Sue Nicholls, who plays the part of Marilyn Gates in "Crossroads" on ATV. Her first single "Where Will You Be", on Pye, written by Tony Hatch and Jackie Trent, is selling well enough to register in the charts ere long. Sue is the daughter of Sir Harmor Nicholls, Tory MP for Peterborough. She studied at RADA and is single, lives in a Birmingham flat, and is a dancer and pianist. A hit record would round off nicely a strong start in show business — so let's all keep our fingers crossed.



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RECORD MIRROR CHARTS PAGE

CASHBOX TOP 50



AIR MAILED FROM NEW YORK

- | | |
|--|--|
| 1 THIS GUY'S IN LOVE WITH YOU*
1 (7) Herb Alpert (A & M) | 27 THINK*
21 (8) Aretha Franklin (Atlantic) |
| 2 JUMPIN' JACK FLASH*
6 (4) Rolling Stones (London) | 28 A MAN WITHOUT LOVE*
29 (7) Engelbert Humperdinck (Parrot) |
| 3 ANGEL OF THE MORNING*
4 (7) Merrilee Rush (Bell) | 29 I COULD NEVER LOVE ANOTHER*
15 (9) Temptations (Gordy) |
| 4 MACARTHUR PARK*
2 (8) Richard Harris (Dunhill) | 30 TURN AROUND LOOK AT ME
— (1) Vogue (Reprise) |
| 5 THE HORSE*
9 (5) Chris Nobles & Co. (Phil & Soul) | 31 IT'S NICE TO BE WITH YOU
40 (2) Monkees (Colgems) |
| 6 THE LOOK OF LOVE
7 (5) Sergio Mendes & Brazil 66 (A & M) | 32 TIPTOE THROUGH THE TULIPS*
19 (5) Tiny Tim (Reprise) |
| 7 YUMMY, YUMMY*
5 (9) Ohio Express (Buddah) | 33 AUTUMN OF MY LIFE
— (1) Bobby Goldsboro (U.A.) |
| 8 REACH OUT OF THE DARKNESS*
8 (6) Friend & Lover (Verve/Forecast) | 34 TIGHTEN UP*
20 (13) Archie Bell (Atlantic) |
| 9 LADY WILL POWER
11 (4) Gary Pickett & Union Gap (Columbia) | 35 DELILAH*
34 (12) Tom Jones (Parrot) |
| 10 HERE COME DE JUDGE
10 (4) Shorty Long (Soul) | 36 WITH PEN IN HAND
— (1) Billy Vera (Atlantic) |
| 11 D. W. WASHBURN*
14 (4) Monkees (Colgems) | 37 CHOO CHOO TRAIN*
27 (6) Boxtops (Mala) |
| 12 INDIAN LAKE
15 (5) Cowells (MGM) | 38 HERE COMES THE JUDGE
48 (2) Pigmeat Markham (Chess) |
| 13 GRAZIN' IN THE GRASS
24 (3) Hugh Masekela (UNI) | 39 TIME FOR LIVIN'*
28 (6) Association (Warner Bros) |
| 14 STONED SOUL PICNIC
24 (4) 5th Dimension (Soul City) | 40 DON'T TAKE IT SO HARD
— (1) Paul Revere & Raiders (Columbia) |
| 15 MRS. ROBINSON
3 (11) Simon and Garfunkel (Columbia) | 41 STORY OF ROCK & ROLL
41 (2) Turtles (White Whale) |
| 16 LICKING STICK, LICKING STICK (Part 1)
17 (6) James Brown (King) | 42 PICTURES OF MATCH STICK MEN
— (1) The Status Quo (Cadet Concept) |
| 17 I LOVE YOU*
13 (8) People (Capitol) | 43 (YOU KEEP ME) HANGIN' ON*
42 (3) Joe Simon (Sound Stage 7) |
| 18 NEVER GIVE UP*
22 (5) Jerry Butler (Mercury) | 44 ELEANOR RIGBY
30 (2) Ray Charles (ABC) |
| 19 SHE'S A HEARTBREAKER
23 (5) Gene Pitney (Musicor) | 45 IT SHOULD HAVE BEEN ME*
43 (3) Gladys Knight & The Pips (Soul) |
| 20 HOW'D WE EVER GET THIS WAY
16 (7) Andy Kim (Steed) | 46 HERE I AM BABY
47 (3) Marvelettes (Tama) |
| 21 HURDY GURDY MAN
44 (2) Donovan (Epic) | 47 I'M A MIDNIGHT MOVER
— (1) Wilson Pickett (Atlantic) |
| 22 SOME THINGS YOU'LL NEVER GET USED TO*
25 (4) Diana Ross & The Supremes (Tama Motown) | 48 PEOPLE SURE ACT FUNNY
— (1) Arthur Conley (Aco) |
| 23 SKY PILOT*
33 (3) Eric Burdon & The Animals (MGM) | 49 FOLSON PRISON BLUES
— (1) Johnny Cash (Columbia) |
| 24 MONY, MONY*
12 (11) Tommy James & The Shondells (Route) | 50 HERE COMES THE JUDGE
— (1) The Magistrates (MGM) |
| 25 YESTER LOVE*
28 (4) Smokey Robinson & The Miracles (Tama Motown) | 51 SATURDAY'S FATHER
— (1) 4 Seasons (Phillips) |

*An asterisk denotes record released in Britain.

BUBBLING UNDER

LOVER'S HOLIDAY—Peggy & Joe (SSS International)
FACE IT GIRL, IT'S OVER—Nancy Wilson (Capitol)
BABY YOU COME ROLLIN' ACROSS MY MIND—Peppermint Trolley Co. (Atco)
LET YOURSELF GO—Elvis Presley (RCA)
LOVIN' SEASON—Gene & Debbie (TRX)
STAY IN MY CORNER—Dells (Cadet)
MOUNTAIN OF LOVE—Ronnie Dove (Diamond)
YOUR TIME HASN'T COME YET BABY—Elvis Presley (RCA)
WHISKEY ON A SUNDAY—Irish Rovers (Decca)
COMPETITION AIN'T NOTHING—Carl Carlton (Backbeat)

TOP L.P.'s

- 1 NUT GONE FLAKE
1 Small Faces (Immediate)
- 2 DOCK OF THE BAY
2 Otis Redding (Stax)
- 3 WESLEY HARDING
6 Bob Dylan (CBS)
- 4 LOVE ANDY
4 Andy Williams (CBS)
- 5 SOUND OF MUSIC
3 Soundtrack (RCA)
- 6 FLEETWOOD MAC
7 Peter Green's Fleetwood Mac (Blue Horizon)
- 7 SMASH HITS
12 Jimi Hendrix Experience (Track)
- 8 SCOTT No. 2
8 Scott Walker (Philips)
- 9 HISTORY OF OTIS REDDING
14 Otis Redding (Atlantic)
- 10 VALLEY OF THE DOLLS
18 Dionne Warwick (Pye Int.)
- 11 BUDDY HOLLY'S GREATEST HITS
12 Buddy Holly (Ace of Hearts)
- 12 TOM JONES LIVE AT THE TALK OF THE TOWN
15 Tom Jones (Decca)
- 13 JUNGLE BOOK
5 Soundtrack (Walt Disney)
- 14 THE HANGMAN'S BEAUTIFUL DAUGHTER
9 Incredible String Band (Elektra)
- 15 GIFT FROM A FLOWER TO A GARDEN
18 Donovan (Pye)
- 16 OPEN
17 Julie Driscoll & Brian Auger (Marmalade)
- 17 NANCY & LEE
35 Nancy Sinatra & Lee Hazlewood (Reprise)
- 18 BEST OF THE BEACH BOYS VOL. 1
23 Beach Boys (Capitol)
- 19 THIRTEEN SMASH HITS
19 Tom Jones (Decca)
- 20 GREATEST HITS
16 Supremes (Tama Motown)
- 21 GREATEST HITS
11 Four Tops (Tama Motown)

BRITISH MOTOWN CHART BUSTERS

- 23 40 BLUE FINGERS
20 Chicken Shack (Blue Horizon)
- 24 GARY PUCKETT & THE UNION GAP
34 Gary Puckett & Union Gap (CBS)
- 25 BEAT OF THE BRASS
32 Herb Alpert (A & M)
- 26 THE PENTANGLE
21 Pentangle (Transatlantic)
- 27 OTIS REDDING IN EUROPE
24 Otis Redding (Stax)
- 28 CRAZY WORLD OF ARTHUR BROWN
— Crazy World of Arthur Brown (Track)
- 29 OTIS BLUE
28 Otis Redding (Atlantic)
- 30 BEST OF THE BEACH BOYS VOL. 1
29 Beach Boys (Capitol)
- 31 HONEY
— Andy Williams (CBS)
- 32 THE TALK OF THE TOWN*
34 Diana Ross & The Supremes (Tama Motown)
- 33 DOCTOR ZHIVAGO
26 Soundtrack (MGM)
- 34 WE'RE ONLY IN IT FOR THE MONEY
31 Mothers of Invention (Verve)
- 35 2 IN 3
40 Esther & Abi Ofarim (Philips)
- 36 LAST WALTZ
28 Engelbert Humperdinck (Decca)
- 37 OLD GOLDEN THROAT
— Johnny Cash (CBS)
- 38 NOTORIOUS BYRD BROTHERS
22 Byrds (CBS)
- 39 JAMES LAST GOES POP
32 James Last (Polydor)
- 40 REACH OUT
38 Four Tops (Tama Motown)

UP AND COMING

MOVIN' WITH NANCY
Nancy Sinatra (Reprise)
LOVE IS BLUE
Johnny Mathis
THE TAJ MAHAL
Taj Mahal
LOVE THAT
Bert Kaempfert (Polydor)
IF NO ONE SANG
Dave Dee etc. (Fontana)

5 YEARS AGO

- 1 I LIKE IT
1 Gerry & The Pacemakers (Columbia)
- 2 ATLANTIS
2 Shadows (Columbia)
- 3 CONFESSION*
— Frank Ifield (Columbia)
- 4 IF YOU GOTTA MAKE A FOOL OF SOMEBODY
3 Freddie & The Dreamers (Columbia)
- 5 DECK OF CARDS
8 Wink Martindale (London)
- 6 TAKE THESE CHAINS FROM MY HEART
5 Ray Charles (HMV)
- 7 BO DIDDLEY
6 Buddy Holly (Corat)
- 8 FROM ME TO YOU
4 Beatles (Parlophone)
- 9 WELCOME TO MY WORLD
15 Jim Reeves (RCA)
- 10 FALLING
9 Roy Orbison (London)
- 11 DO YOU WANT TO KNOW A SECRET
7 Billy J. Kramer & The Dakotas (Parlophone)
- 12 WHEN WILL YOU SAY I LOVE YOU
10 Billy Fury (Decca)
- 13 IT'S MY PARTY
— Lesley Gore (Mercury)
- 14 FORGET HIM
14 Bobby Rydell (Cameo Parkway)
- 15 IN DREAMS
13 Roy Orbison (London)
- 16 DA DOO RON RON
17 Crystals (London)
- 17 SCARLET O'HARA
11 Jet Harris & Tony Meehan (Decca)
- 18 THE ICE CREAM MAN
18 Tornados (Decca)
- 19 LUCKY LIPS
12 Cliff Richard (Columbia)
- 20 TWO KINDS OF TEARDROPS
16 Del Shannon (London)

BRITAIN'S TOP 50

NATIONAL CHART COMPILED BY THE RECORD RETAILER

- | | |
|--|--|
| 1 BABY COME BACK
3 (8) Equals (President) | 26 DOGS
46 (2) Who (Track) |
| 2 SON OF HICKORY HOLLERS TRAMP
7 (6) O. C. Smith (CBS) | 27 I'LL LOVE YOU FOREVER TODAY
29 (2) Cliff Richard (Columbia) |
| 3 JUMPING JACK FLASH
1 (6) Rolling Stones (Decca) | 28 HELUJE HELUJE
24 (10) Tremeloes (CBS) |
| 4 HURDY GURDY MAN
4 (6) Donovan (Pye) | 29 WHITE HORSES
28 (13) Jacky (Philips) |
| 5 I PRETEND
6 (9) Des O'Connor (Columbia) | 30 FIRE
38 (2) Crazy World of Arthur Brown (Track) |
| 6 LOVIN' THINGS
9 (7) Marmalade (CBS) | 31 GOTTA SEE JANE
36 (1) R. Dean Taylor (Tama Motown) |
| 7 BLUE EYES
5 (6) Don Partridge (Columbia) | 32 KEEP ON
44 (2) Bruce Channel (Bell) |
| 8 YESTERDAY HAS GONE
16 (3) Cupid's Inspiration (NEMS) | 33 WHERE WILL YOU BE
— (1) Sue Nicholls (Pye) |
| 9 MY NAME IS JACK
16 (12) Manfred Mann (Fontana) | 34 SOME THINGS YOU NEVER GET USED TO
— (1) Diana Ross & Supremes (Tama Motown) |
| 10 YOUNG GIRL
2 (12) Union Gap (CBS) | 35 AIN'T NOTHING LIKE THE REAL THING
17 (4) Marvin Gaye and Tammi Terrell (Tama Motown) |
| 11 YUMMY YUMMY
12 (5) The Ohio Express (Pye) | 36 WHEN WE WERE YOUNG
30 (18) Solomon Kim (Columbia) |
| 12 HUSH NOT A WORD TO MARY
18 (3) John Rowles (MCA) | 37 TRIBUTE TO A KING
31 (6) William Bell (Stax) |
| 13 WHEELS ON FIRE
8 (12) Julie Driscoll Brian Auger (Marmalade) | 38 IF I ONLY HAD TIME
27 (1) John Rowles (MCA) |
| 14 MONY MONY
26 (5) Tommy James & Shondells (Ember) | 39 I DON'T WANT OUR LOVING TO DIE
22 (13) Herd (Fontana) |
| 15 ONE MORE DANCE
41 (2) Ether & Abi Ofarim (Philips) | 40 QUANDO LN' INNAMORO
43 (5) Sandpipers (Pye) |
| 16 HONEY
10 (12) Bobby Goldsboro (United Artists) | 41 SIMON SAYS
25 (16) 1910 Fruitgum Co. (Pye Int.) |
| 17 DO YOU KNOW THE WAY TO SAN JOSE
13 (8) Dionne Warwick (Pye Int.) | 42 THINK
29 (7) Aretha Franklin (Atlantic) |
| 18 BOYS
15 (5) Lulu (Columbia) | 43 SUNSHINE OF YOUR LOVE
45 (2) Louis Armstrong (Stateside) |
| 19 MACARTHUR PARK
35 (2) Richard Harris (RCA) | 44 CAN'T KEEP MY EYES OFF YOU
31 (17) Andy Williams (CBS) |
| 20 D. W. WASHBURN
27 (2) Monkees (RCA) | 45 SMOKEY BLUES AWAY
50 (2) New Generations (Spark) |
| 21 RAINBOW VALLEY
17 (12) Love Affair (CBS) | 46 THIS GUY'S IN LOVE
— (1) Herb Alpert (A & M) |
| 22 WONDERFUL WORLD
20 (12) Louis Armstrong (Stateside) | 47 IMPORTANCE OF YOUR LOVE
48 (2) Vince Hill (Columbia) |
| 23 JOANNA
19 (10) Scott Walker (Philips) | 48 LAST NIGHT IN SOHO
— (1) Dave Dee (Fontana) |
| 24 TIME FOR LIVING
23 (7) Association (Pye) | 49 SLEEPY JOE
32 (9) Herman's Hermits (Columbia) |
| 25 MAN WITHOUT LOVE
14 (11) Engelbert Humperdinck (Decca) | 50 U.S. MALE
34 (8) Elvis Presley (RCA Victor) |

A blue dot denotes new entry.

BRITISH BUBBLING UNDER

ANGEL OF THE MORNING—P. P. Arnold (Immediate)
I CLOSE MY EYES—Dusty Springfield (Philips)
BEGGIN'—Timebox (Deram)
AMERICA—Nice (Immediate)
DANCE TO THE MUSIC—Sly and The Family Stone
YOU DON'T KNOW WHAT YOU MEAN—Sam & Dave (Stax)
TRAVELLIN' SONG—Pentangle (Transatlantic)
AUTUMN OF MY LIFE—Bobby Goldsboro (U.A.)

BRITAIN'S TOP R & B SINGLES

- 1 THE SON OF HICKORY HOLLERS TRAMP
3 O. C. Smith (CBS 2342)
- 2 TRIBUTE TO A KING
2 William Bell (Stax 601028)
- 3 THINK
1 Aretha Franklin (Atlantic 584196)
- 4 BABY COME BACK
11 Equals (President 171321)
- 5 FUNKY FEVER
4 Clarence Carter (Atlantic 584187)
- 6 SIXTY MINUTES OF YOUR LOVE
9 Homer Banks (Minit MLF 11007)
- 7 AIN'T NOTHING LIKE THE REAL THING
13 Marvin Gaye & Tammi Terrell (Tama Motown TMG 655)
- 8 YOU DON'T KNOW WHAT YOU MEAN TO ME
— Sam & Dave (Atlantic 584192)
- 9 THE CHAMP
11 Mohawks (Pama PM 719)
- 10 THE HAPPY SONG
3 Otis Redding (Stax 401 640)

BRITAIN'S TOP R & B ALBUMS

- 1 THIS IS SOUL
1 Various Artists (Atlantic 643201)
- 2 LADY SOUL
2 Aretha Franklin (Atlantic 587 099)
- 3 DOCK OF THE BAY
3 Otis Redding (Stax 220061)
- 4 VALLEY OF THE DOLLS
6 Dionne Warwick (Pye Int. NPL 28114)
- 5 DOIN' OUR THING
4 Booker T. & The M.G.'s (Stax 230 002)
- 6 HISTORY OF OTIS REDDING
7 Otis Redding (Volt Import 418)
- 7 GOLDEN HITS
10 Drifters (Atlantic 587103)
- 8 TELL MAMA
5 Etta James (Chess CRL 4536)
- 9 GREATEST HITS
— Smokey Robinson & Miracles (Tama Motown TML 11072)
- 10 BLUEBEAT SPECIAL
8 Various Artists (Coxsone CSPI)
- 11 NOTHING CAN STOP ME
7 Gene Chandler (Soul City SC 102)
- 12 I COULD NEVER LOVE ANOTHER
8 Temptations (Tama Motown TMG 658)
- 13 GOTTA SEE JANE
— R. Dean Taylor (Tama Motown TMG 656)
- 14 YOU LEFT THE WATER RUNNING
6 Maurice & Mac Chess (CBS 8374)
- 15 SHE'S LOOKING GOOD
10 Wilson Pickett (Atlantic 584 183)
- 16 MEMPHIS TRAIN
16 Rufus Thomas (Stax 601 637)
- 17 OPEN UP YOUR SOUL
17 Erma Franklin (London HLI0201)
- 18 GET OUT OF MY HEART
— Moses & Joshua (Bell BLL 1018)
- 19 YESTER LOVE
— Smokey Robinson & Miracles (Tama Motown TMG 661)
- 20 RIDE YOUR DONKEY
14 The Tenors (Island W13133)

Continued from page 4

announcements

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songwriting

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fan clubs

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Miscellaneous

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publications

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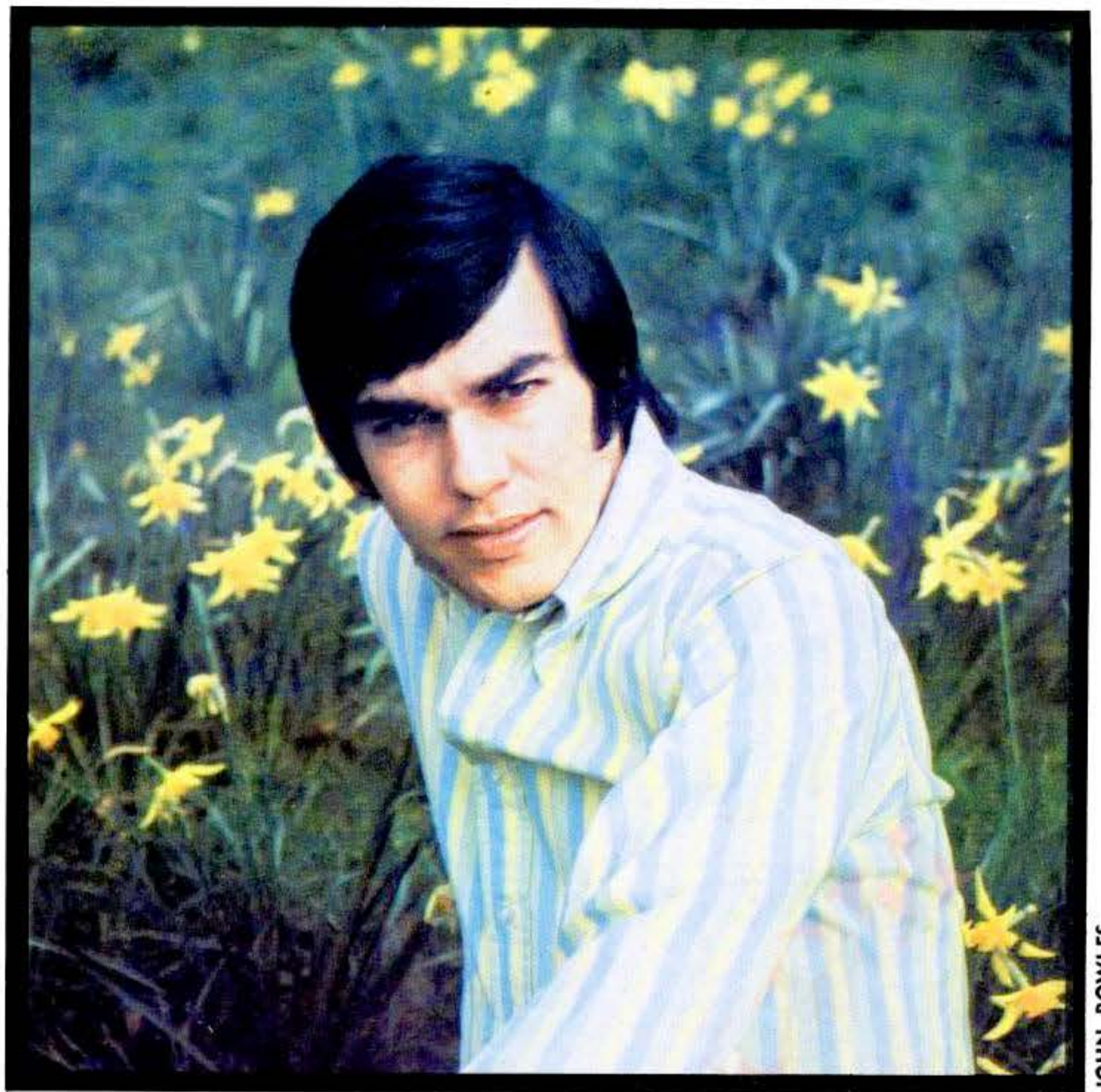
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B. B. KING to sing in **Sidney Poitier's** new film, "For Love of Ivy" . . . **Paul McCartney** now producing for the **Black Dyke Mills Band!** First record called "Thingumibob" . . . Face's disc of the week: **S and G's** "Mrs. Robinson" from "The Graduate" film. The film is excellent too . . . the **Koobahs** recorded "Yesterday Has Gone" over a year ago, but it was never released . . . **Kenny Barker**, Atlantic promotion man, married **Lyn Matthews** of Chappells last Saturday—but where was the dartboard? . . . lying naked in a bed of flowers, **Mama Cass** isn't such a beautiful people . . . "Mrs. Robinson" has earned **Simon and Garfunkel** their sixth Gold Disc . . . watch out for more surfin' sounds from the **Beach Boys** . . . possible return of the **Pudding Chair** . . . **Sometime** rumoured at this weekend's Woburn Abbey festival. **Beast** please note . . . doesn't **Barry Ryan's** "Goodbye" sound like "Hello, How Are You" . . . **Bonzo's Viv Stanshall** now the proud father of a bonny bouncing beautiful baby boy, named **Rupert Dorian Alberic** . . . **Roger Daltrey's** Saluki dog, **Moose**, is believed to be preparing an announcement . . . **Jeff Beck** and group doing extremely well in America . . . also in America for a nine-week tour—the **Incredible Leaping Gordinis** . . . new **Cream** double LP in U.S. called "Wheels On Fire" . . . fans smashed the "un-breakable" black windows of **Scott Walker's** mini at Brighton last week . . . **Cliff Richard** has been awarded a Gold Disc for world sales of "Congratulations" . . . which famous British eccentric wears a fig-leaf under his flasher's mac? . . . **Richard Harris** is even beginning to LOOK like a pop star . . . **Mike Bloomfield**, ex **Paul Butterfield Blues Band** and now **Electric Flag**, fast becoming an underground superstar in the States . . . English hotels loath to put up authors of American tribal love-rock musical "Hair"—so they've flown back to the States to return later . . . **Viv Prince** currently sporting a third eye (to publicise his current vampage?) . . . a lot of rumours this week concerning the future of **Rolling Stone Brian Jones** . . . **Showstoppers** are in fact signed to a five-year contract for British and European release with **Beacon Records** . . . "in-people" seen mingling with flower-children at **Lillingston Lovell & district Village Fete** last Saturday . . . **Aretha Franklin** featured on front cover of **Time** magazine this week . . . nice that "Scene and Heard" should praise **RM's David Cumming** of the very week that he knocked **Radio One** . . . **Brenton Wood** is also **Alfred** of **Shirley and Alfred** on the **Whiz** label in the States . . . **A.25: Lonnie Donegan** . . . narrow squeak for the **Flys** recently—a gang of youths threatened to do them up . . . most highly recommended: **Miriam Makeba's** live version of "One More Dance" as performed on her British concert tour last Autumn . . . **Q.26:** What do the following artistes have in common—**Sandie Shaw, Eddie Arnold, Val Doonican, Aretha Franklin** and **Topol**?



JOHN ROWLES

To repair the damage... ARTHUR BROWN!

LOOKED at dispassionately, the pop world is now ready for the **Crazy World Of Arthur Brown**. Arthur himself would not disagree with that. On the material side, there's his in-person successes in America; his upcoming single "Fire!" on **Reaction**; the debut LP, out around now.

The boiling-point Mr. Brown has plenty to say. "Pop music has lacked inventiveness and excitement — at least in Britain. America has far more talent, but really for its size it is as starved as Britain. I want to provide entertainment, visually and musically, so that people THINK about what they have seen and heard."

"Until we came along, the public was being baffled by a series of groups throwing unconnected sounds and sights at them, with the result that the scene was slowly dying from boredom."

"The only acts presenting good material were never playing in Britain . . . they were in the States making bread. I'm not knocking — you need to make bread — but that just didn't help the British fans at all."

COURT JESTER

"So we came along to help repair the damage. We had to first create an impression, so I became the Court Jester. After a while people started to come to see what the crazy man was going to do next. We concentrated on getting our particular message across while continuing the antics. They had to watch and listen to make sure they didn't miss anything. They didn't and we gave them the full treatment."

"It was necessary for a time to not just entertain and play games but to shock people into listening. That's where the odd obscene words and gestures came in. They were necessary and I still insist that if you think you can impress something on people's minds by shocking them, you should shock them. I'm not talking about hip audiences now, but

the ballroom crowds, the lowest common factor that you must influence into thinking nicely if you can."

A confidante of A. Brown says: "He's no ordinary boy-next-door. If he was, the whole street would evacuate. Adults just don't ever get to figure out what he is all about. He's been called a freak, a weirdo, a lunatic. You name it — he's had it thrown at him!"

But somewhere in the middle is the real Arthur Brown. He listens to the **Mothers of Invention**, the **Doors**, **Beatles**, maybe even **Schopenhauer**. He's generous, but biting to those he dislikes. He talks incessantly on everything from philosophy (he has a degree in that, from **Reading University**), to violence through theatricality in pop music and education.

ONCE A TEACHER

He was once a teacher at **Leytonstone High School for Boys** in East London, which ended when he had a brief interview with the head who told him to get his hair-cut shorter . . . or leave. "What sort of choice was THAT supposed to be?" queried Arthur. He now actively opposes the education system which, he says, only educates people to pass exams and tests.

His alternative? "The method of teaching should be scrapped completely and replaced with a general course in philosophy and religions, and economic history, so that kids will know about their world and not who won which battle when, who signed what declaration where. With increased automation, I can see that this will happen. Then I might return to teaching. But not until then."

His stage presentation is, as they say, somethin' else! He looks like a wizard, with floor-length robes swirling round a tall thin frame. His hair frames a shining, glittering, painted mask-like face. Flames lick from a tall metal helmet that makes him at least seven feet high.

He prowls, casting spells and curses, weaving patterns of fire and light. Singing, too. But does he sing? He screams,



ARTHUR BROWN—wants to improve the British pop scene

soars, insults, cries, bellows. Someone tried to find a comparison. And came up with the theory: Arthur Brown's voice is a cross between **Screamin' Jay Hawkins**, **Little Richard**, **Tom Jones** and **Maria Callas**.

The single "Fire" was produced by **Kit Lambert** and the **Who's Pete Townsend**. It was written by Arthur and organist **Vincent Crane**. It was accompanied by a present to reviewers — a gigantic box of matches, includes exploding balloons, a shock-giving match-box, tapers . . . and a bottle of most welcome firewater from a Scottish brewery!

But the single and the LP proves one thing. It IS possible to capture on disc the more-than-somewhat amazing impact of **The Crazy World of Arthur Brown**.

P.J.

TWO GREAT SONGS!

Son of Hickory Holler's Tramp

O. C. SMITH
on C.B.S. 3343

It's over

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on R.C.A. 1712

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