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INSIDE: Move, Bee Gees  
Leapy Lee, Sly & Family Stone



THE BEACH BOYS

new single from

# Dave Davies

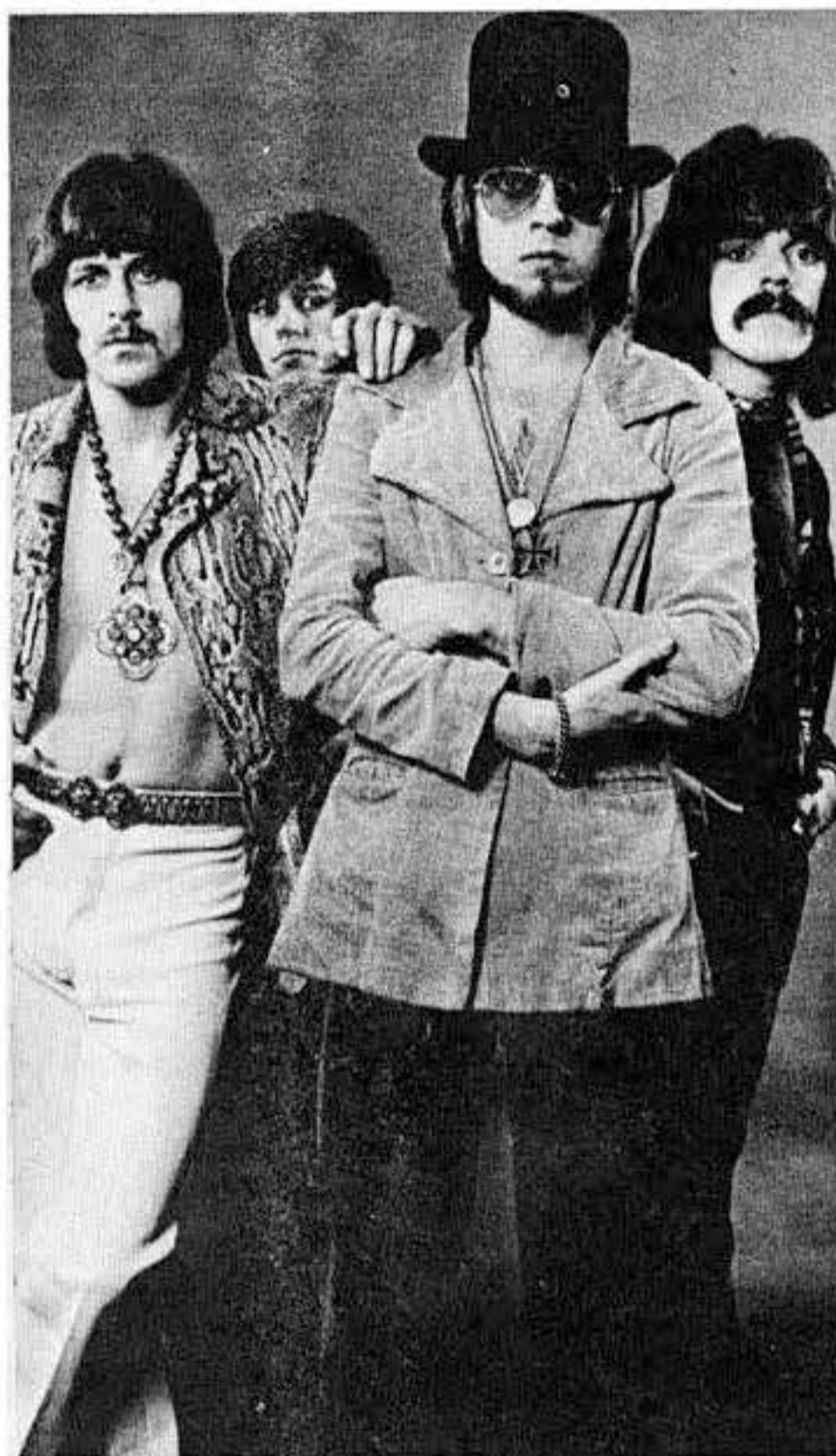
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# THE MOVE: FROM TEENY BOPPERS TO TOUGH GUYS...



THE MOVE—Changed a lot.

**W**E'VE been in the business two or three years now — and in that time none of us have been to any of the London clubs. And in all that time I've been wondering when someone was going to notice our absence — suddenly turn round and say: 'Good grief! Where are the Move? I've never seen them in the Speakeasy or the Revolution', etc., etc. I think the only time I've been to the Speakeasy is when we played there once."

Said Carl Wayne of the new Move.  
New?

"We've changed a lot now — especially since we became a fourpiece. I'm not being nasty to Ace or anything, but we're far more together now than we were when he was with us. And we're a lot happier as well. The thing is that Ace just wasn't a particularly good guitarist, and he was holding us back all the time. We had to play to his level.

"We've always had this thing about being a teeny-bopper group — our whole act has revolved around playing to the audience, being the sexy pop stars. But now we're beginning to get a bit more serious about it all — and musically we've improved a lot.

"There are two types of groups as I see it — the teeny-bopper, which is what we were, and the more serious, musicianly. Groups like the Traffic, or Spooky Tooth, or Jimi Hendrix — and now I think that we're moving up into that section. Our new record, "Wild Tiger Woman", isn't really representative of what we want to do, or what we're aiming for — but it is different to what we were doing before. It's sort of half-way there. We have a single out in America at the moment which is very different to our normal style — and it looks as if it might happen there. It's been getting some good reviews.

"We've never had a hit over there, and we were beginning to get a bit worried. All our songs have been Roy Wood compositions, and although they've done well here, they just haven't taken in the States — so this time we thought we'd have a change. The number is called "Something" — it was written by Dave Morgan. We'll probably be releasing it here in fact in October as a follow up to 'Wild Tiger Woman'."

The Move's manager, Tony Secunda, is at present negoti-

ating for the group to tour America in the near future with Jimi Hendrix.

"I really hope that comes off," said Carl. "We did a tour with Jimi in this country, and that was really great. The thing is that, although we've been a teeny-bopper group, we've felt more one of the 'underground' groups—obviously not in the sort of music we played, but in that we've always associated with people from those groups.

## ORCHESTRA

"What I'd like to see happen — we talk about this quite a lot — is a complete pop orchestra. I really enjoy big band music, and a great many people feel the same way. The Don Ellis Band, for example, is incredible. I'd like to get about five groups together — all good musicians — and take over the Royal Albert Hall for a concert. Everyone on stage, blowing together — it'd start off with the whole 'orchestra' sitting down to play, and just the soloists standing to do their thing. But the whole concert would end with a complete maze of sound, with everyone blowing together. There would be a certain pattern to play to, but apart from that it would be free-form — I don't know how well it would work, but it's certainly worth doing. Almost the ultimate in pop music.

"Another thing I'd like to organise is a club for musicians only — a place where we could all get together for a blow, or to exchange ideas. Just a club to make music — different group members are beginning to get together a lot more now, and that's why pop is starting to look a lot healthier.

"I think one of the biggest changes in pop now is the shift of emphasis from singles to albums. And I think EP's are going to become more important as well — basically because of the ridiculous price of buying a single now. Compared with an LP or EP, a single isn't good value. This doesn't mean that we won't be making singles any more — there'll always be a market for them.

"Audiences are getting more appreciative of good music now too. It's getting very much like America where the audience will listen, and if they like what you do they clap or scream or yell, and if they don't they keep quiet. But they do listen to what you play — it's not just a matter of screaming for their favourite group all during the performance. It's like the Marquee-type of audience, it's getting larger all the time.

"On the whole we're very happy with the way the group's going — and with things in general. You don't have to compromise quite so much now to be accepted — and the Move have reached the stage now where we want to make our own sounds, and not just aim at the charts all the time."

DEREK BOLTWOOD



THE WHO—Rampaging abroad.

# WHO: EXPLOSIVE IN STATES

**T**HE Who continue their rampaging tour round the States. As ever, controversy follows them. Journalists involved in the bomb-throwing, mind-boggling progress totter back to typewriters and, with trembling fingers, attempt balanced reports. Here are a few . . .

"Peter Townshend bowed his guitar with the mike stand and after a sword fight with it finally stabbed the amp with his guitar. Since the guitar was still playable, he crashed it to the ground until it broke into pieces, when he threw them out to the gasping audience, turned on his heel and split. Drummer Keith Moon threw his drum over his shoulder and left. The most explosive act in many a month."—World Countdown.

"They have about two years left on the road, the four estimate, before they stop drawing big enough crowds to pay equipment bills and are able to stick to recording. How they will then satisfy their urge to purify themselves by breaking things is not yet clear. They will undoubtedly come up with something."—Herald Examiner.

"Three years ago, Peter Townshend smashed his guitar into his amplifier because his nose was so long. 'I used to get incredibly angry', he related. 'I developed all my physical movements, arm waving and guitar smashing, so that the audiences would have to concentrate on my body and not think about my nose.'"—Sacramento Union.

"The group's writer Peter Townshend sums up the essence of the Who: 'Pop has become solemn, irrelevant and boring. What it needs now is more noise, more size, more sex, more gimmickry, more vulgarity'. So they provide that hard-driving excitement reminiscent of the Elvis Presley rock 'n' roll era."—Sacramento Union.

"Probably the most exciting drummer today is Keith Moon, unbelievably cute and astoundingly flashy on the drums. He has

a thing about the Beach Boys that's unreal. Getting him away from his Beach Boy albums would be impossible—almost as impossible as getting him out of bed early. Sometimes he gets unexplainable kicks, like breeding chickens or surfing, which is difficult in inland England. Together they make up one of the most exciting visual acts around.

"The obvious highlight of the Who's rebellion against blasé band business was the closing number, 'My Generation', Daltrey's stuttering song that shouts out for youth. While the lights throbbed, destruction ensued and the Who boldly and blatantly attacked, toppled and beat equipment in the glorious manoeuvres of close combat for which they are renowned.

"Advertisements for the event billed the Who as 'the monsters of pop' an apt description in both senses of the word monster, although theirs in a kind of benign grotesqueness. The British quartet has made its reputation by specialising in a violently iconoclastic variety of hard rock, from the stuttering 'My Generation' to a miniature opera about fidelity, infidelity and forgiveness. The three instruments and their four voices create an overwhelming feeling of excitement which more than makes up for their sometimes buried lyrics."—Los Angeles Times.

"The Who's smashing formula to success began when utter disdain for the stagnation of pop showmanship set in. The group, formerly the High Numbers, garnered attention with the Who name switch (which usually brought 'The What?' response). Concert format and dress went flashy and sensational to visually knock out audiences."

Et cetera, et cetera, et cetera. The Who have made several visits to America. But familiarity, far from breeding contempt, merely opens wider the wide eyes of critics and reporters.

# A COMBINATION, AND A DARING DUO TYRANNOSAURUS REX

**B**ACKGROUND to a Tyrannosaurus Rex. A writer who made his first record in 1965. Who made records but never very seriously. "What have you been doing from the time you started off in the business until you became Tyrannosaurus Rex, Marc?"

"I didn't start off in the business until I became Tyrannosaurus Rex," replies Marc Bolan, "up to about nine months ago I was just living."

The occasional record released, a year or two in Paris, a spell of about four weeks with John's Children at the time of their near hit "Desdemona". Nothing to write home about until suddenly on stage with Steve Took and his poetry became music. The sort of music that made people buy "My People Were Fair And Had Stars In Their Hair" an album, and "Deborah" a single.

The sort of records that made some people rush around yelling "Tyrannosaurus Hoax" and condemning the sounds before they even heard them. And the sort of records that were bought by the other people who were willing to accept the sound because they liked it, and who helped Marc and Steve to become one of the first of the subterranean groups to tunnel their way up into the charts.

## OPINION

"In my opinion," said Marc (we were chatting in the corner of a crowded pub). "I don't like most pubs," he said, "they're full of society's drop-outs. I haven't dropped out — I've dropped in. Three underground groups have made the charts — Arthur Brown, the Nice and, fortunately, ourselves. But it's very difficult — there's a sort of invisible barrier set up against us. If a lot of people buy our record and it becomes a hit, then the pop establishment have to accept us. In fact they'll want to accept us. But you have to jump over that barrier yourself, with the help of your fans. For example, Bryan Morrison, our manager, phoned up one of the television pop programmes to see if they were interested in using us, or the Pink Floyd whom he also manages. And the guy said 'No — and don't bother to send their records to me either—we're not interested.' And that was before they'd even heard what we had to offer.

"Now, for the first time in my life I've started making money—and we're beginning to be accepted. And it's not a com-



TYRANNOSAURUS REX—by Lon Goddard.

promise because I'm doing just what I want to do. I'm not an entertainer or anything—I go up on stage and sing my songs because it makes me happy. That's what I enjoy doing. If other people enjoy it as well, so much the better.

"I think basically I'm a writer. Although I write a lot of songs I write even more poetry—I think eventually, by the time I'm about thirty, I'll be a full-time writer. It'll become my main interest. I don't think money is all that important—obviously I'm pleased to be making it now, but I wouldn't be if I had to do it in a way I didn't like.

"What happens at the moment is that I write a song, and work it out completely, and then get together with Steve. It becomes a completely different thing, because Steve adds his bit. When we record it it's not just a product of Marc Bolan—it's a product of Tyrannosaurus Rex. Although I write our songs, we're both equally important as members of the group—otherwise we wouldn't be working together as Tyrannosaurus Rex."

And just watch the king of the lizards emerge from the earth and go racing up the charts with "One Inch Rock". Tyrannosaurus Rex will be accepted . . . on their own terms.

DEREK BOLTWOOD

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



MIKE SMITH discusses music score with DAVE CLARK during shooting of their coming television spectacular "Hold on, it's the Dave Clark Five". The film was shot at Pinewood Studios and was produced, written, directed and financed by Dave Clark. A new single by the group called "Red Balloon" will be released on September 6, which is the week following the showing of "Hold on it's the Dave Clark Five".

## STATUS QUO

STATUS Quo have decided to call their new promotion and management company, jointly owned by the group and their managers Pat Barlowe and Joe Bunce, Status Promotions. First group to be signed up by the company is the Village, led by Peter Bardon (formerly of the Shotgun Express and the Peter B's). Status Promotions are at the moment negotiating recording contracts for the Village with two major record companies.

The Village are also to accompany Status Quo on their second American tour which has been set to begin on February 2 of next year, and is to last three weeks.

On September 13 and 14 Status Quo go to Germany for television appearances. On December 11 they go to the Continent for four days in Stockholm where they are to record a television appearance, followed by a concert in Switzerland and then further televisions in Oslo and Copenhagen. On December 15 and 16 they go to Germany for more television appearances.

On Boxing Day Status Quo go to Scandinavia for the International Pop Festival which is being held at the Vargar Stadium in Malmo.

## TEN YEARS AFTER

TEN Years After spend their first two weeks in September recording a new album prior to their American trip on September 27. They return from the States in December and commence a one-week concert tour of Scandinavia in January.

## CHICKEN SHACK

THE Chicken Shack have a new single released by Blue Horizon on September 21. Entitled "Waiting For My Woman" c/w "Six Nights And Seven", both penned by lead guitarist Sam Webb. This is their first single release since last January.

The group are currently on holiday and begin a month's solid work with "Top Gear" on September 4 and the "Joe Loss Show" live on September 6.

## SAVOY BROWN

SAVOY Brown, whose album has sold 20,000 copies in America within two weeks of release, are off to Sweden and Denmark on September 14 until September 22. This will be their second trip there. The group record a new single for Decca in September and a new album on October 7, 8 and 9.

## HONEYBUS

PETE Dellow, writer of "Can't Let Mascie Go" and "Do I Figure In Your Life" has left the Honeybus in order to concentrate on writing and production. He is to be replaced in the group by 21 year old Jim Kelly from Dundee.

The new single from the Honeybus, written by Ray Kane, is titled "Girl Of Independent Means", and is to be released on September 6. On September 7 the group appear on Time For Blackburn.

## JETHRO TULL

NEW single by Jethro Tull for release on September 13. Entitled "Songs For Jeffrey" c/w "One For John Gee". This will be followed by an album entitled "This Was". Both records on Island. The group begin a series of concerts and TV and radio appearances in Denmark and Sweden on September 28.

## ELEKTRA INVASION

THE invasion of Elektra artistes begins on September 3 with the arrival of the Doors at London Airport at 8.10 a.m. On September 5 the group appear on Top of the Pops, and on 6th and 7th at the Roundhouse in Chalk Farm.

The whole visit by the Doors is to be filmed by Granada for a one hour programme about the group to be shown later in the year. On September 8 the group go to Holland, Germany, Denmark and Sweden for twelve days of concerts, television and radio.

David Eckles arrives in Britain on September 17 to promote his first single in this country, "Down River", to be released on September 13. An album is due for release at the same time. He is also to appear on the BBC2 programme "Colour Me Pop" and on Radio One's "Top Gear". He then goes on to do television and radio on the Continent.

Tim Buckley arrives in Britain on September 28, and on the 29th appears in Paragon's charity concert at the Fairfield Hall, Croydon. Tim will present a solo concert at the Queen Elizabeth Hall on October 7. He is set to appear on BBC-1's "How It Is", on October 4 and on October 6 he records a guest spot on the Julie Felix Show on BBC2 for transmission in November. Tim is also set to appear on Late Night Line Up, though no definite date has been set as yet.

Judy Collins arrives in the country on October 24, and the following day records two half-hour shows for BBC television. On October 26 she records a guest appearance on the Julie Felix Show, and on November 2 is to give a solo concert at the Festival Hall.

No definite date has yet been set for the arrival in this country of Tom Paxton, though he'll be flying in during the first week of November for three weeks of concerts in Britain. On November 6 he is to appear on Late Night Line Up, and guests on the Julie Felix Show on the 14th. On November 13 he appears in Radio One's My Kind Of Folk.



Felice Taylor will be arriving in Britain on September 1 for a tour of clubs and ballrooms. On this show Felice will be backed by fellow President recording artistes Watson T. Browne and the Explosive, and during her stay she will be recorded by Eddie Grant of the Equals with a specially written Equals' song.

This is Felice Taylor's second visit to Great Britain — her last tour was to tie in with her top ten hit "I Feel Love Comin' On". The tour opens at Yeovil on September 4, and lasts until October 26.

## THE MOVE

THE MOVE are to head the last of the free concerts being given in Hyde Park this summer. They will be appearing there on September 14. On September 3 the group appear on Pop North, and on the 6th go to Scotland for five days. On September 12 they are to start recording with Jimmy Miller. From 16th to 20th the Move appear on the David Symonds Show, and on September 6 they appear on the Basil Brush Show.

Carl Wayne and Trevor Burton have just completed work on the new single for Birmingham group the Traction which they co-produced. The single is to be released in the last week of September.

## PARAGON CHARITY

PARAGON is to present a charity concert on September 29 in aid of the British Olympic Appeal Fund at the Fairfield Hall in Croydon. Artists appearing are: the Nice, Alan Price, Spooky Tooth, Tim Buckley, the Alan Bown! and Election.

The whole concert is to be filmed by BBC2 for transmission on the last two Saturdays of October in two 45-minute shows.

Tickets for the concert range in price from 40s. to 10s., and are available from the Fairfield Hall and all the usual agencies.

## AMEN CORNER

AMEN CORNER's latest single, "High In The Sky" is to be released in America with a significant promotional campaign next Friday. The group go to America for the whole of November for a television and concert tour.

The group's new single, to be recorded within the next two weeks, is due for release in October.

## JIMMY JAMES AND VAGABONDS

JIMMY JAMES and the Vagabonds go to America for ten days on November 28. They will be spending most of their time in New York for promotional activities tied in with the release of their new LP. The group are to start recording next week under the direction of John Schroeder of Pye Records.

Their current single "Red Red Wine" is to be released in the States on September 26. The group go to Scotland on October 11 until 15 for a series of one-nighters. Next January Jimmy James and the Vagabonds go to the West Indies for a series of cabaret and concerts, and then go on to Brazil on February 3 for two weeks of cabaret in Buenos Aires.



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## DON PARTRIDGE

DON Partridge returned to London from Blackpool last Sunday to finish recording his new single, "Top Man". The song was written by Richard Kerr, who penned Don's last hit "Blue Eyes". Don used his new all-electric-one-man-band outfit on the record.

The single is due for release in the third week of September.

## THE HERD

THE Herd are to have a new single released at the end of September. From September 13 and until 16 the group are to tour Scotland for four days, and on the 24th they go to Germany for television appearances. They appear on Dutch television on September 27, and the following day go to Switzerland for a concert.

## BILLIE DAVIS

BILLIE DAVIS appears on Time For Blackburn on August 31. On the same day she appears on Saturday Club and Pete's People on Radio One to promote her new single, on the Decca label, called "I Want You To Be My Baby". The song was written by Jon Hendricks.

## THE WEB

THE WEB, featuring John L. Watson make their disc debut this Friday on the Deram label with a song called "Hatton Mill Mornins". The single is to get blanket release in eight countries on September 20.

On September 14 they go to Brussels for three days of concerts and radio. On September 17 they go to Holland for similar promotion, followed by two days in Germany and three days in Paris.

## LONG JOHN BALDRY

LIONEL BART has been invited to write the sleeve notes for Long John Baldry's next album, called "Let There Be Long John". The album is to be released on September 27.

Lionel Bart, who is an old friend of John's, refused to write the sleeve notes in anything other than a "humorous vein".

John appears on the David Symonds Show on Radio One from September 9 until 13.

## KEYSTONE/TINY TIM

THE next concert in the series of pop promotions by Keystone, the charity in aid of boys' clubs, will be on Wednesday October 30. It will be a 11 to 2 hour show featuring Tiny Tim accompanied by a 33-piece orchestra. There is a possibility that the concert may also feature one other group on the bill.

This will be Tiny Tim's only live appearance in this country, and he is to appear without fee for the Keystone charity. Tiny Tim arrives in Britain on October 25, and appears on the David Frost television show on October 26. Negotiations are also in hand for him to guest the Eamonn Andrews Show the following day.

Tickets for the Keystone concert at the Albert Hall range in price from 30s. to 7/6. There will also be 300 tickets at 5 gns, each. Michael Whitehall of Keystone is to fly to America in the near future to negotiate with Col. Tom Parker to bring Elvis Presley into the country for a charity concert in January next year.

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# SLY TO PUT A CORE IN THE APPLE

TO STAMP OUT MUSICAL DEFICIENCY COME SLY AND THE FAMILY STONE

**"T**ELL THE BEATLES were coming to put the core in their Apple," said Sly, outstanding man of the Stone family.

I had been trying to get some of his views on the British scene, but as yet he was unacquainted with it — so I gave him mine. I mentioned that Apple was being slow to ripen . . .

## QUALITY PRODUCTS

"Yes I've heard that the Beatles haven't really turned out any quality products — records or otherwise — via Apple yet. Perhaps it's still too much a baby company, but it is puzzling that such a solid financial backing is seemingly incapable of being commercially or artistically productive.

"In the above ground music circuit, I think the Beatles are dropping a lot in popularity anyway. Not that I don't like them — they are still Britain's best export."

Speaking of above-ground groups. What kind of image do you or the public tend to get concerning British groups who tour America?

"Almost all British groups are considered underground here. There is some mystic aura which makes them different from other groups. Of course we have to eliminate people like Herman's Hermits from the underground class, but we include groups like Ten Years After, Jeff Beck, Eric Burdon and the Animals, the Who, Cream and so on. Somehow they seem to have more originality and ability — or musical sense — than U.S. groups.

"I wonder if we'll be underground in Britain?" I said I doubted it.

"I'd rather not be categorised because we're both under and above. Our music is a fusion of psychedelia and R&B."

I said perhaps we should inject a little soul there too.

"I don't think it really matters though — you're labelled by whatever circuit you frequent. If we go to Britain and then return to the U.S., we'll be just that bit more exotic and mysterious. We may even go underground."

## SURPRISED

I asked if Sly or the Family Stone were at all surprised to find themselves so high in the U.K. charts.

"No, we knew before it was released the record would do very well in Britain. I don't know how or why, but we're sure we'll do better there than anywhere else. In fact we can hardly wait to get there (September, fans) because even now we know we'll love the place."

As readers well know, Sly has been musically inclined for some time now, having made a record for his local church at age four and organised several groups. He also studied musical theory and practice for a lengthy period in college. So, I queried as to whether he felt the point had been reached where study was no longer necessary.

## STANDING OVATIONS

"I'll never reach that point. Although we've been getting standing ovations and good sized crowd receptions, I still want to go back to college and learn more about all types of music which I can then apply to the group. I try to listen to as much music as possible to widen my thought range, but I get little time now. Today I'm going to a swimming party being held at a musical conductor's home. I should be able to learn a few things from him."

"As well as music, I'm interested in creating a spontaneous at-home atmosphere on stage. If I can achieve complete freedom within the group and wipe out minor cases of tension or stage fright, we can really give a good performance. With both of these factors boosted to a fair degree, we should have the groundwork for intelligent improvisation and unique ideas."

I don't think the Stone family should have much trouble on that score, for I can think of no better environment on stage than being surrounded by your own relatives. They are related, you know. The piano player's related to the bass player; the bass player's related to the trumpet player; the trumpet player's related to the sax player; the toebone's connected to the footbone . . . oh, didn't it rain.

LON GODDARD

# THREE LEAD GUITARISTS IN ONE GROUP!



FLEETWOOD MAC — now have a hit.

**W**HEN is the underground not underground? When it becomes exposed. A group in question is Peter Green's Fleetwood Mac. They made it first in the L.P. charts and now have a hit single "I Need Your Love So Bad".

Basically the Fleetwood Mac is a blues group. They have recently recruited 18-year-old guitarist Danny Kirwin. Now the group boasts three lead guitarists — Peter Green, Jeremy Spencer and Danny Kirwin. How did this happen? Danny speaks: "Peter heard me play when I was leading a group playing relief opposite the Fleetwood Mac. He liked what I was doing and eventually asked me to join the band. I was very pleased as I'd only been playing 'blues guitar' for a couple of years. Peter and I think the same musically so we should be able to get some nice things going."

Three lead guitarists in one group opens up fantastic sound possibilities. Danny says: "We don't all play lead at once. If Peter is featured, Jeremy and I accompany him. If Jeremy or I am featured then the others back. When the others are soloing I might get a riff going and this all adds to the performance. Peter Green writes and I compose too. So, we should be getting some quite interesting numbers. As I've joined the group, Peter is going to play harmonica more, but will obviously still play guitar."

"I like pure blues. And listen more to records made in the 20's or 30's than those made recently. When I'm playing it wouldn't matter if there were only forty people in the audience as long as they know what the blues is about. I believe in blues as a musical form and would like to see people understanding more on a musical level."

What really is the blues? People have different interpretations of the word. Peter Green says: "To my mind a blues doesn't have to be a twelve bar progression. It can cover any musical chord sequence. To me the blues is an emotional thing. If someone is singing a blues and doesn't feel it,

then it isn't a blues." This is an arguable point and many people might disagree with Peter. But, he is completely sincere in his beliefs.

"Blues have to be slow. If the tempo is medium or fast then I look on the music as rock," said Peter. With this new insight I asked Peter what he considered a blues outside the accepted understanding of this music. He said: "I would call Tim Hardin's 'Hang On To A Dream' a blues. Also I would call 'Eleanor Rigby' a contemporary blues. You see it doesn't matter if the number is a pop song. If a song has the right emotion and feel, I accept it as a blues."

Some fans of the Fleetwood Mac might be worried that now they have a hit, the group might go 'commercial'. The fans have no worries. It has already been proved the Fleetwood Mac's brand of music is commercial. Danny Kirwin says: "We will continue to play our type of blues."

Asked what his hobbies are Danny replied: "I like reading. One author I go for is Denis Wheatley. Many of his books are concerned with the occult which I'm interested in. People normally dismiss anything they don't understand. And I think this attitude is wrong. Films I go and see quite often. 'The Devil Rides Out' didn't impress me much, but I should think people who hadn't read the book would have enjoyed it."

Danny wasn't feeling too good when I saw him and I asked him why . . . "Well it's a grey day," he said. "When I wake up and it's all cloudy I feel brought down. But if there is a blue sky I feel great."

You see it's all down to the blues!

IAN MIDDLETON



THE ALAN BOWN! At last achieving success they deserve.

# NOBODY KNOWS OUR FACES!

**F**IRST they were the Alan Bown Set. Then there was confusion reigning, what with the Alan Price Set. And then came an error, when it was shortened so that it read The Alan Bown! And that exclamation mark, exclaimed in error, was so good in its effect that it stays.

Alan Bown! Actually it's really Alan Bown!! Because they are, at long last, making headway in the charts with their very commercial "We Can Help You", via Music Factory. And now a bunch of real musicians deserve to be better known as individuals. So here goes . . .

Alan himself!! He plays trumpet, was born in Slough, is 23, 5 ft. 9 in. tall, blue-eyed, fair-haired and third from the left in the picture. At 14, he played French horn in a brass band and at 15 left . . . "I wanted to be the leader", he says. He then met Hank Snow, trumpeter with the jazz set the Joe Harriott Quintet. They became close friends and Hank taught Alan to play trumpet. Alan later joined the RAF, was discharged on medical grounds . . . and told never to play trumpet again. In fact, he did. As we know only too well. Plays a curious Dizzy Gillespie-type shaped trumpet.

On the left of the picture: Tony Catchpole, lead guitar, born in Klagenfurt, Austria, 18, near six-foot tall, blue-eyed and dark-haired. Bought his first guitar at 13, then formed a Shadows-type group. Joined George Bean's Runners, appeared in "Privilege", then met Alan Bown!

Second from the left: John Anthony, tenor sax and recorder, born in Todmorden, 21, 5 ft. 10 in., blue eyes and light brown hair. It took him three years to save £15 to buy a clarinet, then he joined a symphony orchestra. He moved on to computer programming, then joined Jugs O'Henry, a local group. He eventually put an ad in a music paper, and Alan! answered.

Then there is Vic Sweeney, drummer,

fourth from left, Chelsea-born, 21, 5 ft. 10 in., blue-eyed and brown-haired. He started drumming at ten under the influence of a pipe and drum band, joining a dance trio when he was 13. He also was with the Runners, then joined Alan! His main outside-music interest is in the automobile industry. Jess comes next, left to right, in the picture. Jess Roden, singer, and a very unusual singer at that. Kidderminster-born, 18, blue-eyed, fair-haired. Worked with the Shake-down Sound and also as an apprentice motor vehicle technician. At Digbeth, dig the name. Jess met Alan! He joined the Bown! and on opening night worked so hard that he lost his voice.

Stan Haldane, bass, from Edmonton, 21, 6 ft., blue-eyed fair-haired, was once a carpet salesman, then joined the Bluesroots, and reckons he got tired doing two jobs that he used to fall asleep on piles of carpets. Alan! actually offered him a job twice and Stan refused twice. Then he accepted. Stan is a theatre fan, specially enjoying Shakespeare.

Which leaves only Jeff Bannister, organist, London-born, and he's 22, with blue eyes and black hair, and there are about 5 ft. 8 inches of him. Once worked for a local council, leaned towards pop and bought an electric piano. Then he heard that Alan! needed an organist, auditioned and got the job. In his spare time, what there is of it, Jeff is compiling a book of short stories, drawings and satire.

The Alan Bown! are very capable, pull in big crowds and now, at last! are getting the sort of appreciation at disc level that they deserve. Alan! himself, a Yoga expert, frequently spends part of their stage act standing on his head on top of the organ!

PETER JONES

# "THERE'S A WHOLE LOTTA MOVING GOING ON"

## AND RAY DAVIES IS RIGHT ON FORM...

**A** FATALISTIC note was struck when I asked the lady at Pye records to find out if Ray Davies would be available for an interview in a week's time. She checked with Ray and back came the reply that yes, he'd be able to make it, so long as nothing unexpected came up, such as falling under a bus. Would I care to call him at the weekend to fix a precise time?

Relax folks, Ray had not met with any disaster (up to the time we met, that is — can't vouch for his safety AT THIS MOMENT, there's no telling what perils may be confronting him). We met at a coffee bar near the studio where he was busy balancing up the various tapes for his forthcoming LP.

Mr. Davies began by discussing his recent move from a Regency house in Muswell Hill to an even older residence out there in the wilds of Elstree. "I was really looking for a house in Highgate, still think that's the most pleasant part of London, but couldn't find anything suitable. Anyway, my main feeling was that it was important for me to move. It's good to have a change. Helps keep you fresh. When we moved I also threw out a lot of my old gear."

### OPPOSITE

This attitude is surely the opposite of many people's: they seek a safe, stable, secure nest. "Sure — but then maybe they'd write dull songs. I'm hoping that moving to new surroundings will stimulate me creatively. It seems to be happening to lots of people right now. There's a whole lotta moving going on."

Which reminded me of a strange fellow I'd met on Hampstead Heath a couple of evenings back. There were many yobboes running about being very noisy and the fellow explained it by pointing out that Jupiter was in Uranus and this always caused great disturbances. He said things would reach a climax between September 22 and 28 but wouldn't necessarily be a disaster for Harold Wilson, a Pisces who'd been troubled by a bunch of Virgos, including George Brown!

"Yes," agreed Ray, "I've also heard that Jupiter is having a big scene at the moment. Got it straight from a BBC producer."

### ASTROLOGER

Would that by any chance be astrologer and pop expert Bernie Andrews? "That's the one. He got quite excited when I told him my birthday was the 21st of June. Apparently, this is a very significant date and Bernie said he'd look up the details but I'm still waiting for the information."

When asked how much he believed in astrology, Ray was cautious: "I'm very interested. And I'm sure there must be SOMETHING in it."

Had the new house helped to provide an upsurge of creativity as yet? "Er no, I haven't been doing anything much. Well, I've really been busy finishing things off, such as the LP, before thinking about going on to new things. At the end of this year I'm going to do an album with Dave, mainly Dave singing. Hope he'll write some more



RAY DAVIES—Associates songs with pencils.

songs too. I think he could write good ones but he needs a little more confidence. Suppose everybody does, I know I do."

Does anybody push you along and force you to keep working? "No, I have to do that with the other side of my personality. My manager pushes me when the deadline for a final product approaches but by then it's too late."

### UNPUBLISHED SONGS

Have you written many unpublished songs? "Oh yes. At the moment I've got about 20, and another 40 unfinished ones, just ideas." Ray added that not all of these ideas were even written down in note form. "But I keep lots of different pens and pencils and I often associate a song idea with a particular pencil. When I pick the pencil up it reminds me what the song was about."

Do you try to keep regular hours at a desk? "No, but I had to when I was writing a weekly song for Jeannie Lamb or one of the others to sing on that Saturday night satire TV show. They'd phone on Monday asking for the song on Wednesday morning. I tried to use topical ideas. Enjoyed writing one about Malcolm Muggeridge. It was around that time when he'd resigned as rector of Edinburgh University, I think, because of the students' attitudes to sex and drugs. I read up quite a bit about him but I couldn't write anything against him for some reason. I just felt he was getting on. So I wrote 'Could Be You're Getting Old'. Never named him but Muggeridge was who it was about."

DAVID GRIFFITHS.



AYSHEA

## FORGET THE WORDS LOOK AT THE PICTURE!

**A**YSHEA, ladies and gentlemen — and kindly note that it is pronounced I-Cher. Her record: "Celebration Of The Year", on Polydor. Her form: Are you kidding? — just look at the picture! Ayshea trotted along for a chat, and as she trotted heads (male) turned as if on the end of a swivel-stick.

She nursed a Yorkshire Terrier, reliably reported as the smallest of the breed in this country. Few looked at the Yorkie. Lots looked at Ayshea.

Ayshea is nineteen, dark and slender and splendid. In show business, she has led a hectic life which embraces film work, telly-work, stage work, dancing work, modelling work and singing work. But mostly singing work . . .

For a time she toured Germany with America's Drifters. For a time afterwards she worked with the Jimmy Cliff Soul Show in Britain. But now she solos on this John Pantry song . . . a ballad as opposed to the hard soul style that she had previously employed.

And recently she started in cabaret, winning over audiences in those plush palaces of entertainment in the north. Her act: bits of Aretha and Dionne, but toned down with the sort of thing that wide audiences can appreciate.

Soon she goes to Germany and Spain, taking her own group, and I say lucky old Germany and Spain. A bubbling bird, Ayshea . . . and sensible with it.

Her father, a company director in the catering world, took her from her Highgate Village birthplace to Karachi, in India, where he raced horses. At the age of three, she went on to Paris before returning to a convent education in England.

Then started the rush of things, which included parts in stage shows, telly-serials and the like. At sixteen, she joined a major London fashion house as a model.

But singing, I feel, is her actual prime consideration. She could have stuck to acting but found she fell into a sort of no-girl's land between the very young and the more mature. Anyway, belting out songs gives her personal pleasure.

Just chatting to her was somewhat pleasant to me.

But no more words. Otherwise we'll have to cut the accompanying picture!

P. J.



ANITA HARRIS

disc info. U

- 98 (refer May 25, 1968) D. Gardner (Glasgow) information on this Robins/Coasters' LP wraps it up, that was culled from the early 'fifties the Modern label and released one single, "Rockin' "Book says", as by Bobby Nunn and 20-807). Then in 1954 the Robins had "Double Crossin' Blues" (Crown 106) and (Crown 120). Then they moved to Spark with "Riot In Cell Block No. 9" (Spark 107); "One Kiss" (Spark 113) and "Smoke 122—later released on Atco 6059). When Carl Gardner and Bobby Nunn of the Robins Billy Guy and Len Hughes to form the Album "The Coasters": (Atco 33-101) was the Robins' sides for Spark, and the Coasters.
- 121 Malcolm Woodhall (Birmingham) thinks the Marvelettes' "Please Mr. Postman Memories" LP is a different recording to confirm?
- 84 (refer March 10, 1968) Not actually solved — but an interesting record from Paul D. Belgium: "The Lazy Man"/"I Know I'm Triumphant on Dante 1788, which features a singer.
- 74 (refer May 18, 1968) A few more discs for time from John McIver (Glasgow N.2):—"n' Roll-y Poly Santa Claus" by Lillian (Orchestra directed by O. B. Masingsill); Columbia before the album are: "That's L

**NEXT WEEK: COMPLETE ISLE OF WIGHT POP FESTIVAL COVERAGE**



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I want you to be my baby  
**DECCA** F 12823

**Guy Mi**  
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45 rpm records



# I WAS A MENTAL DROPOUT SAYS LEAPY LEE



LEAPY LEE—Whole situation changed.

AND suddenly it's Leapy Lee. After his record "Little Arrows" had been out for around a couple of months, suddenly there is action. And, equally suddenly, the whole situation changes for the amiable Leapy... his cabaret act is worth more pay, he gets telly shows and people actually wish to hear his views on the pop scene.

He should have been heard before. Because he is both amusing, informative and down-to-earth. He reckons he's been a "mental drop-out" for ten years or so, but now has changed his approach. "You see these long-haired drop-outs hanging about, but they can't drop out from society for ever. For a few years, maybe, but they'll all be back.

"Now things are rather good. Much better than going up the drain-pipe."

But to commence at the beginning and start there. There were some show-biz characters who were mates. Gerry Dorsey (Yes, that one and I REALLY had to use his old name in this context), Troy Dante, Mitch Murray, Barry Mason, Gordon Mills, Tommy Bruce, and others and they were all after a spot in the show-biz sun.

Mostly they played poker. Mitch Murray, song-writer, was the first to find fame, with at least a tickle at the charts. Then Gordon discovered Tom Jones. Says Leapy: "We were all going to help each other. We who were left knew he HAD to make progress, otherwise the stakes at poker would be too high for us to keep up!"

Leapy made records. He also appeared in shows which seemed doomed. "Sparrers Can't Sing" lasted five weeks. "Johnny The Priest" stayed on for ten days. "Oh Dad, Poor Dad" also survived for ten days.

Not too promising, really. Leapy had been involved in pop music and show business since he was at school. "We formed a band," he said. "We all sat down to play. I even made music-stands. Then came that film, 'Girl Can't Help It'... and there were the Gene Vincent Blue Caps... STANDING UP TO PLAY. Wow, went the cinema audiences."

Anyway, Leapy continued trying to make his own way — and earn enough to keep up the poker stakes with his star-building mates.

There was Barry Mason disc-jockeying at Crystal Palace football ground in the intervals... and there were his mates, including Leapy, cashing in on the reflected glory with seats in the director's box. And there was Gerry Dorsey changing his name and becoming ENG-LB-RT.

And before that there was Tom Jones. Says Leapy: "Gordon Mills kept on for at least a year about how Tom was going to be the biggest thing in the business. We'd go round to his place there would be Gordon playing songs at the piano — songs destined to make Tom a star. I didn't know. I obviously lacked confidence, I met up with Tom and he had these chain-links on his jacket and his shoes and I figured he was a real out-and-out rocker. We lived off a diet of how big Tom was going to be. I got to wondering — how about me?"

All, however, are still mates. Gordon produced Leapy's record "Little Arrows". Barry Mason weighed in with the plugs. Suddenly all the disc-jockeys started taking an interest. Mind you, this had happened before to Leapy — his "It's All Happening" reached number five in the Radio London chart, but failed to get through to the disc-buyers.

The song was written by the highly promising team of Mike Hazlewood and Albert Hammond. Says Larry: "It struck me as being a very commercial song. Besides, this being Leap Year, it obviously had to be my turn to make some bread."

As well, and by the way, Ray Davies of the Kinks wrote a song for Leapy. It was "Sunny Afternoon". The Kinks did a demo of it in the studios and it turned out so well they made it their own single. A chart-topper, of course! It HAD to be, bearing in mind Leapy's luck.

Instead of "Little Arrows", he was going to do Dylan's "I'll Be Your Baby Tonight", which everybody else has done.

He says: "You get one record in the charts and what happens? You get a stack of great material to record for the follow-up. Don't make the charts and you're struggling to find the right song. I've been with Dusty Springfield and she's ploughing through a pile of great demo discs... hearing a few bars, then discarding them. And I was thinking... I'd LOVE to have that amount of stuff made available for me."

So... the money goes up, Leapy is building his name and his bank-balance.

And that's not to mention that he can now keep up with the poker stakes with his old mates!

PETER JONES

## ISA

— 43525; "On Easy Street"/"Beyond The Next Hill" — 43809; "Season"/"Double Life" — 44151.

125 John E. Salmon (Emmanuel College, Cambridge) wants to know of any recordings by Neil Sedaka besides those on RCA, except for "Oh Delilah" (Stateside SS 105) and "Ring A Rockin'" ("Fly Don't Fly On Me" (London HLW 8961) — anyone help?

123 A. Taberner (Leigh Lane) would like to know the original line-up of the Mar-Keys, plus any changes that have occurred. Well I know that this is almost impossible since the Mar-Keys line-up is constantly changing as it is virtually only a studio group. However, according to an article in "R & B Monthly" (December 1965) it included then Steve Cropper, Charles Axton, Louie Steinberg and Al Jackson. Then in a later article in "Beat Instrumental" magazine Steve Cropper said the line-up then was Al Jackson, Isaac Hayes, Andrew Love, Gene Parker, Joe Arnold, Wayne Jackson, Donald "Duck" Dunn, Floyd Newman, plus Steve himself. Anyone have any further names to add to this?

123 Mats Anderson (Nottingham) asks firstly for a list of Bob B. Soxx and The Blue Jeans' singles for Phyllis, and secondly whether there have been any further LP releases since 4009. Was Ike and Tina Turner's "River Deep Mountain High" LP ever issued for example?

129 John Melver (Glasgow N.2) wants to know the tracks of the LP "Live From The Brooklyn Fox" KEM 1001. Artists on it, says John, are the Angels, the Chiffons, The Dovells, The Drifters, Jan and Dean, Jay and The Americans, Ben E. King, The Miracles, Gene Pitney, Randy and The Rainbows, the Ronettes, the Shirelles and the Tymes.

20 (refer May 4, 1968) Joe Murrells, of the Music Research Bureau, and editor of the "Daily Mail Book Of Golden Discs" comes up with the fact that according to the registration copyright office of the U.S.A., "Guess Who" was written by Beatrice Hunter in 1949. Somebody's been claiming what ain't theirs!

112 (refer May 18, 1968) Re Bob Dylan with Bobby Vee: Albert Hobden (Kilburn) says that Bob did play in Bobby Vee's backing group as a pianist. He took Dylan on as a last

resort, and when sacking him allegedly said "I don't know whether you'll make the grade on your own, son, but not with my band." The band in question being the Vee-Men.

130 Can anyone say for certain who wrote "I'm Changing All Those Changes", that Buddy Holly recorded for Decca early in his career, asks Steve Windham (Southport). The "That'll Be The Day" Ace of Hearts LP gives the composer as Jim Denny, but the "Reminiscing" album credits it to Buddy himself. The sheet music, too, gives Buddy, but can it be confirmed for certain?

74 (refer May 18, 1968) Art. of "Record Mart" magazine states that the Lillian Briggs tracks on the Coronet LP "Screamin' Jay Hawkins & Lillian Briggs" came originally from a single, Sunbeam 104.

95 (refer May 18, 1968). Re the Crystals controversy: Phil Chapman (Manchester) says that in an interview Frances (of the Crystals) stated that there were originally five Crystals: Barbara, Dee Dee, La La, Pat and Mary. After "He's A Rebel" Mary left without notice, and the group remained as four. Then after "He's Sure The Boy I Love" and "Da Doo Ron Ron" Pat left. Not wanting to stay only three, Frances was taken on. At the height of the Spector boom, Bob B. Soxx & The Blue Jeans had become neglected, and this is where the Blossoms came from. Their line-up was as stated last time, that is to say, Darlene Pete or Love, Fanita James and Graycha Nitzsche.

131 Can anyone supply John M. Wilson (Glasgow S.1) with a full Elmore James discography? Send it to the column if you can, and I'll pass it on.

132 R. E. Hoult (Ramsgate) would like track listings for "Fifty Guitars Go Country" by Tommy Garrett on Liberty 15025, and Sound of 12-String Guitar and 5-String Banjo" by the Folk-nicks on Life 1017; plus titles and artists on "World Of Guitars" on Three Time 309 (3-album set). Anyone help?

**Davis**  
with The Ikettes We need an understanding  
LONDON HLU 10217

**Patricia Cahill**  
More and more each day  
REX R 11036

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**NEXT WEEK:**  
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# AT LAST!

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new singles reviewed by Peter Jones new sing

### YOUR GUIDE TO THIS WEEK'S NEW SINGLES

#### THE BEATLES

Hey Jude: Revolution (Apple R 5722). Very simple the start of this somewhat incredible marathon. Paul sings, with a sturdy sort of backing, but it suddenly erupts into a violence of sound. Somebody in the office reckons it is the official send-up of marathon records, but then at the same time he agrees it is magnificently done. A pub-type vocal of wordless impact follows, then instrumental sounds well. I found interest vanished up the creek for a short while mid-way and then came a few surprises later on. But I should jolly well think it'll be a hit! Flip: Pacler, punchy, but on a less spectacular scale.  
MASSIVE SELLER.

#### DAVE DAVIES

Lincoln County: There Is No Life Without Love (Pye 17514). I reviewed this weeks ago and then they withdrew it while the Kinks in toto roared up the charts. Now I'll have another go and say that Dave, straining at the vocal leash hammers home a song that seems sometimes messy but overall adds up to a likely biggie. But I do wish they'd sent on a word sheet to keep up to date with what's going on. Briskly mid-tempo. But is the Davies tongue in his cheek? Flip: Subdued and rather nice.  
CHART PROBABILITY.

#### MARY HOPKIN

Those Were The Days: Turn Turn Turn (Apple 2). This blonde, guitar-armed girl has already a big enough fanatical telly-following to walk straight into the charts. But this Paul McCartney production urges the best from her style — a style of folkiness and clarity. Russian-type rhythms, with strings et al, and you can hear every darned word. An unspoiled talent, on this showing . . . destined to give us a real folk star for a change. A big hit. Flip: Seeger-credited song in a more direct folk style.  
CHART CERTAINTY.

#### THE SEEKERS

Love Is Kind, Love Is Wine: It's All I Can Remember (Columbia DB 8460). So the Seekers have gone. Vanished, as a group. Well, this is from their LP recorded at the Talk of the Town and it should give them their final single hit. Judith takes prominence and this Bruce Woodley song is somehow embodying all they did before . . . A sort of amalgam of all that is Seeker-ish best. Tuneful, melodic, mellow. Fine. Flip: Perky and brisk—and, need I say, distinctive.  
CHART CERTAINTY.

#### THE MOVE

Wild Tiger Woman; Omnibus (Regal Zonophone RZ 3012). Very violent this. Song is good, too, in terms of lyrics — about a lady, a fallen lady. But the Move get at it right from the start and it's obviously destined for big things. Powering backing, with piano hammering away, and an overall air of thundering atmosphere. Directly commercial, in fact. Flip: Another Roy Wood composition a bit on the "Fire Brigade" lines.  
CHART CERTAINTY.

#### FRANKIE VAUGHAN

(Take Back Your) Souvenirs: Getting Used To Having You Around (P.K.) Columbia DB 8467. A big ballad and a new one, this time. Frankie handles this sort of thing, faintly over-sentimental, with a sure sense of style. In fact, he's probably the best in the business at it. Looks like being a sizeable biggie for him. Absolutely nothing mind-stretching — just good melody and singing. Flip: Piano-and-rhythm and very good.  
CHART CERTAINTY.

BOZ: Light My Fire; Back Against The Wall (Columbia DB 8468). A good singer, Boz, but there are doubts about whether this Doors' song can make it for him. It's pleasant, well-sung—but comparisons will be made, Mike Collier. ★ ★ ★

CHARLIE WOOLFE: Dance, Dance; Home (Nems 3675). It's really Freddie Fingers Lee and his outfit and they're off the hard rock into a much more commercial bar. This is very lively stuff and could so easily click. ★ ★ ★

LOIS LANE: Punky's Dilemma; Lazy Summer Day (Mercury MF 1042). Simple guitar backing and Lois sings very clearly and very well—play this once, then again . . . I'm sure you'll find it growing on you. She ain't 'arf a good singer. ★ ★ ★

JASON CREST: Here We Go Round The Lemon Tree; Patricia's Dream (Philips BF 1687). A Roy Wood song and it really is rather good—certainly the best yet from this group. A very catchy song . . . another one worth watching and hearing. ★ ★ ★

THE GABRIELI BRASS: Theme From Canterbury Tales; Working My Way Back To You (Polydor 56252). An evocative theme from a fine show in the West End—and released, incidentally, as a result of public enthusiasm. Very brassy and good. ★ ★ ★

CHOCOLATE FROG: Butchers and Bakers; I Forgive You (Atlantic 584207). Tremendous. A Record of the Week . . . no THE Record of the Week. Not sure that it will make the charts but in my book it is virtually already there. Very compact, determined and busy. ★ ★ ★

BUDDY ENGLAND: The Name Of My Shadow; Coral Anne (Columbia DB 8466). A Jim Webb song, lovely on lyrics, and Buddy again shows what the minor fuss is about over his talents. He could make it. But this, I feel, is professional rather than directly commercial. ★ ★ ★

JOHN DRUMMOND: Break My Mind; Molly Bye Bye (Page One POF 084). This sort of grunted and groaned and it's rather strange, but some ways it comes off. A repetitive chorus song, and not exactly highlighted . . . but it does grow on this reviewer. ★ ★ ★

DEAN MARTIN: April Again; That Old Time Feelin' (Reprise RS 20761). For me he does no wrong, but really it's difficult to see how this sort of thing can make it at this time. He slurs, relaxes to the point of inertia—yet there is a distinct personality there. ★ ★ ★

THE ROCKIN' BERRIES: Mr. Blues; Land Of Love (Pye 17589). A very versatile group and here on a strong ballad, sensitively sold. In fact, a Record of the Week in this sentimental field—and another one I hope smashes through and confounds the pundits. They are good. ★ ★ ★

INSTANT SUNSHINE: Here We Go Again; Methylated (Page One POF 085). Comedy Cockney number, with a catchy sort of chorus all really adding up to a plea for the Pill, if you don't mind. Family overcrowding. A nice novelty. Pub-type sing-song. ★ ★ ★

### AMERICA AWAKES

#### THE EVERLY BROTHERS

Milk Train; Lord Of The Manor (Warner Brothers WB 7226). By no means the best of the Evs, with a sound-effecty opening then a train-shuffling back-beat. In some way, the usual distinctiveness of the harmonies is missing . . . but they have sufficient support even now to make reasonable progress. Chorally backed, this really is not a terribly strong song. Tempo change mid-way. But nice atmosphere. Flip: A guitar feature, distinctly off-beat.  
CHART POSSIBILITY.

#### IKE AND TINA TURNER

We Need An Understanding; It Sho' Ain't Me (London HLU 10217). This is tremendous stuff. Tina just about goes spare in her hard-sell soul material, with the iketies extremely prominent behind. Up to their best standards of some ways back, this is exciting virtually all the way. Sometimes the Turners mysteriously miss out, but I'm pretty confident about this one. Flip: slow-burning ballad, also very well performed.  
CHART PROBABILITY.

LOVIN' SPOONFUL: Never Going Back; Forever (Kama Sutra KAS 213). Can't confidently "tip" this one and it's not really typical of the spoonful, but even so there is a lot of commerciality about the song—well-sung, with interesting backing of gentility and style. Could register, naturally. ★ ★ ★

AL WILSON: The Snake; Who Could Be Lovin' You (Liberty LBF 1512). An Oscar Brown Jr. song, which commends itself. Al is a poppy blues-seller, on a song with story-line built-in and a pretty direct sense of impact. But not, I think, a hit. ★ ★ ★

JIM WEBB: I Keep It Hid; I Need You (CBS 3672). Tremendous. A fine song and a good example of the poignant way Jim can sell his own lyrics. Very meaningful and somehow casually professional. I liked it a lot. Commended highly. ★ ★ ★

THE CHAMBERS BROTHERS: Time Has Come Today; Dinah (CBS Direction 3671). Four-strong coloured outfit with a somewhat over-forced approach here. A mid-tempo, rather strident number, which keeps on a-going but doesn't really add up much. ★ ★ ★



David Eldridge, 17, 16 St. John's Road, Shanklin, Isle of Wight. Stars and hobbies - Marianne Faithful, Beatles, Jim Reeves. Walking, records, motor cycling, girls, model aircraft.



Miss Anne Lawless, 17, Saint Joseph's Hospital, Coole, Mullingar, Co. Westmeath. Stars and hobbies - Engelbert Humperdinck, Love Affair, dancing, T.V. radio, reading, writing, tennis.

# READERS' CLUB



Mathew Owen, 20, 31 Pensfloy, Portmadoc, Caernarvonshire, N. Wales. Stars and hobbies - Sandie Shaw, Dave Dee, Elvis, Lulu, Paper Dolls, Bee Gees, Kinks. Football, girls, astronomy, reading newspapers, films.



James Lee Beck, 29, 15/72 Pugh Rd., Aston, Birmingham, 6. Stars and hobbies - Marty Wilde, Jerry Lee Lewis, Gene Vincent, Sheb Wooley. Motor cycling, collecting rock and roll records and answering letters.



Stuart Sample, 17, "Fairfield", 29 Kings Road, Binstead, Ryde, Isle of Wight. Stars and hobbies - Seekers, Bee Gees, Anita Harris, Des O'Connor, Bobby Gentry. Walking, camping, motor cycling, model aircraft, girls.



Albert Schei, 18, Bendisensvei 5, Bergen, Norway. Stars and hobbies - Beatles, Byrds, Mitch Ryder, Paul Revere and the Raiders, Rascals, Van Morrison. Collecting records of my stars, films, reading R.M. Will answer all letters.



Per Myaaseth, 18, Boks 44, 5032 Minde, Norway. Stars and hobbies - Cream, P. Green's, Fleetwood Mac, J. Mayall. Photography, blues, collecting records.



John Lyttle, 14, 28 Lansdowne Park, Belfast, 15, N.I. Stars and hobbies - Millie Martin, Stones, Noira Melville, Lulu, Ruby Murray, The Queen, Cliff. Pop music, collecting pictures of the Royal Family, girls.



Alan Portman, 21, 15 Burnside St., Lower Hutt, Wellington, N.Z. Stars and hobbies - Mayall, Sandie Shaw, Clapton, Otis Redding, Wilson Pickett. Photography, R. & B., cars.



Margaret Kenyon, 16, 97 Glenview Rd., Burnley. Stars and hobbies - Small Faces, Four Tops, Supremes, Amen Corner. Mod clothes, scooters. I would like a boy pen-pal.



Peter Clapp, 21, 1 Heather Drive, Hadleigh, Benfleet, Essex. Stars and hobbies - Dinah Washington, Nina Simone, Johnny Burnette, Eddie Cochran, Moody Blues. Walking, writing, theatre, collecting LP's.



Ian Whiscombe, 15, 34 Farris Avenue, Andover, Hampshire. Stars and hobbies - Troggs, Herd, Status Quo, Walker Bros., Paper Dolls, Don Partridge. Records, tape, football, girls. All letters answered.



New group recording with Saga Records: The Magic Mixture. They are tied up with exciting new plans for the Saga Company and they'll have out a new album, their first, on September 2. They estimate that the equipment owned by them is valued at £5,000—and they have a suitably professional outlook to go with this gear. After they formed up early this year, the Magic Mixture retired to rehearse and develop a distinctive style. The mixture—as before: Organist, Stan Curtis (22); drummer, Jack Collins (19); bassist, Melvyn Hacker (23); and Jim Thomas, singer and lead guitarist, who is also 23.



Switzerland doesn't automatically spring to mind when the chat concerns pop, but it could if Les Sauterelles find a foothold in the charts here. Les Sauterelles, or The Grasshoppers, are a five-man outfit who have had the notable distinction of being the first local group to reach Number One in the Swiss charts. To do so they raced past some pretty fierce opposition—Simon and Garfunkel and Small Faces—so you've been warned



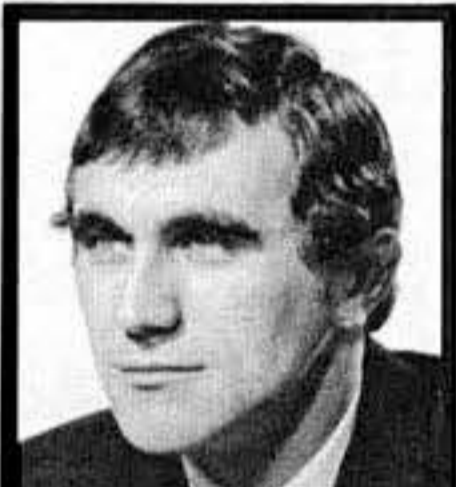
Herewith the Candy Island, resident singers at Kingston's "Folk Barge Club", and recently taken on by Roy Guest's Folk Directions Agency. Already they are well-known in local clubs, particularly the Anglers, Teddington, and the Hanging Lamp, Richmond. Recently they completed their second tour of the Midlands club circuit—for part of which they joined forces with the Settlers . . . winning big receptions all the way. In the act they use guitar, mandolin, banjo, harp and balalaika. Soon they're going on record . . . with the proviso that they don't know whether the first release will be a single OR an album! A good start for the Candy Island.



Four Birmingham lads, who take their collective name from their singer-composer Raymond Froggatt, and could claim to be biggest non-hit group in England! Their first disc, "Callow La Vita" (Polydor), is a big hit in the European countries and came pretty near to getting in the British charts. Now comes the follow-up "Just A Little Bit Of Love", which could just about swing the scales here. Group, left to right, is: Louis Clark (bass), Raymond Froggatt, Leonard Ablethorpe (drums), and Hartley G. Cain (guitar).



PETER JONES



About two years ago, John Drummond had a record out under the name Lee Drummond — it was "Messrs. Lindsay, Parker and Flynn". Good . . . Yes. A hit . . . No. A lot of things have happened since then, including the fronting of the Capitol Show Band in Ireland, but most important is that John moved to a job as session bass guitarist for Larry Page — and now has a record out on the Page One Label. It's "Break My Mind" and it really does have that off-beat "feel" which could make a success. Anyway, I commend to you keeping the name . . . John Drummond.



There are writers who keep their song lyrics simple and uncomplicated but Ray Stevens isn't to be numbered among them. Ray first made a name for himself with the unlikely "Jeremiah Peabody's Poly-Unsaturated, Quick Dissolving, Fast Acting, Pleasant Tasting, Green and Purple Pills" which was fun but didn't do as well as his follow up "Ahab The Arab" a cool million seller. This Georgian musician, singer and arranger is currently chart climbing in the States with a clever tongue twister called "Mr Businessman" and as reaction here looks healthy we could see him on these shores later this year.

# SOUL SERENADE

# WILLIE MITCHELL



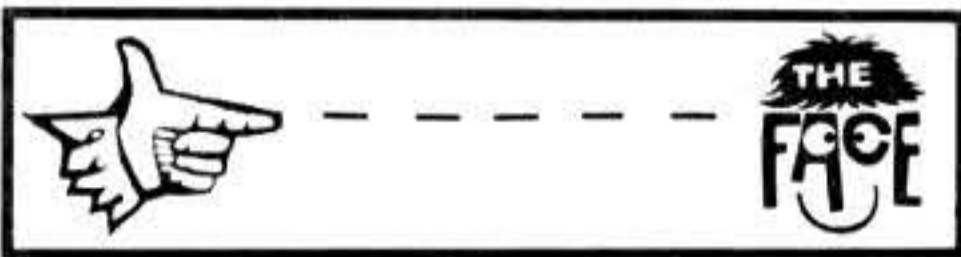
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**MIKE NESMITH** has now finished work on his big-band album started over a year ago, called "Wichita Train Whistle Sings" . . . **Rolling Stones** new American release is "Street Fighting Man" . . . was "Harper Valley PTA" inspired by "Ode To Billie Jo"? . . . useless info. dept: U.S. group **Natural Gas** wear gas masks on stage . . . **A32**: "Where Did Our Love Go" . . . **Rick Nelson** plays the part of **Jesse James** in this week's "Hondo" adventure (BBC2 at 9.05 p.m.) . . . could one of the **Family Jewels** (currently backing a guy named **Teddy Johnson**) be a pearl? . . . it has to be said dept: "Baron From The BBC" must surely be Radio One's daftest programme yet . . . suggested title for groups thinking of cashing in on **Arthur Brown's** success: "Stop The World We Want To Get On" . . . **Q33**: What do the following pairs of artists have in common — **Arthur Alexander** and **Barrett Strong**; **Arthur Brown** and **Don Gardner** and **Dee Dee Ford**; **Eddie Holland** and **Duane Eddy**? . . . **Jeff Beck** described as "dropout Yardbird" in American trade paper . . . be interesting to see which version of the **Band's** "The Wait" will be a hit here . . . title of new record from the **Scrugg (?)** "Will The Real Geraldine Please Stand Up And Be Counted" . . . **Scott Walker** at present holidaying on the **French Riviera** . . . strange that British group **Deep Purple** should be so big in America and not here . . . **Chicken Shack** and **Savoy Brown** manager, **Harry Simmons**, seen dating **Mia Farrow** recently . . . does the emergence of "bubblegum music" signify a return to cool? . . . **Stones'** "Street Fighting Man" a track from their new album "Beggars' Banquet" . . .

**Joan Baez** to record a Country and Western album in Nashville in September . . . the **Pudding Chair** Sometime unfortunately have to decline reader **K. Allum's** kind offer of a gig in Bow Locks. Thanks anyway . . . **Batley Variety Club** and **Keystone** are both trying to bring **Elvis Presley** into the country . . . **Dave McAleer** of **Soul Survey** to set up his own soul label featuring unreleased US and RB material . . . **Marquee** man **John Gee** featured on B-side of new **Jethro Tull** single. The mind boggles . . . **Jonathan King's** parking fines average £26 per week . . . rumours that a pirate radio and TV station is to appear off the Kent Coast in about a month . . . the lead singer with **Mike Morton Sound** is **Alex Keenan** (again info. courtesy the **GPY**) . . .

**Savoy Brown** "newest darlings of the underground rock set" proclaimed **Record World** last week . . . **Leo Lyons** of **Ten Years After** has the only fretless bass in Britain . . . **Ian Anderson** of **Jethro Tull** running out of paper bags in which he carries flutes, harmonicas and unmentionables and is asking fans for any used paper bags they don't want . . . **Steve Rowland** flew back from his Continental holiday last week to record the new **Dave Dee** single . . . the **Mike Stuart Span's** new record shop in Hove, called "ExSpantion", specialises in "underground" sounds . . .



ELVIS PRESLEY

## BRITISH KEG & BEN E. KING

**BEN E. King** sampled a half of British beer—and liked it. He liked it last time over—and the half-dozen times that came before. A regular visitor now, and enthusiastically working a tight schedule that has him making at least two different appearances each evening.

He talked about the recording scene generally. "I guess it's true that British dominance isn't too strong now," he said. "But these guys get it all wrong when they talk about British studios, or musicians, or equipment being inferior to the American. It's not that at all. It's the guy who twiddles the knobs—the engineer. That's the difference."

"There's a man back home who is so good there's a waiting list to get his services. I put my name down and wait maybe eight weeks before I get a session with him. He's literally worth his weight in gold to an artiste."

"I know most singers go into the studios nowadays and go in for an album, hoping maybe a single will come out of it. Not me, I go in specifically to make a single. But when I've done my bit, and the musicians have done theirs, I just leave. What happens then is up to the engineer, the producer, and there's nothing more I can do to help."

"Next time I hear it is when it gets played on radio. Maybe I then hear something I didn't much like, but it's too late, and anyway I'd only hold things up by putting in my opinions once I'd finished singing."

**Ben E.** said obviously "Spanish Harlem" was the one number that had done most to help his career.

"There was a cover version here by **Jimmy Justice**, I recall, and he had success with it. I don't mind cover versions, because it's competitive. But I'm still around, and kicking, so I guess I've no complaints anyway! And it's nice to know that things like 'Harlem' and 'Stand By Me' are still remembered—I just can't leave them out of my act. And it's nice when other artistes sing them and hand out a bit of tribute to me."

Short sip of bitter. "One thing I'm sure about is that British audiences are now that much more AWARE. They listen well and are knowledgeable. And they have long memories, which is a good thing."

"And on the artiste side, there is **Tom Jones**. Now there IS a fine singer. That really is soul—everything comes from

the heart. I hear about the money he's getting and he's worth every cent—a real international figure. What's more, I was so sure it would happen for him.

"We went, my wife and I, to see him in cabaret in the States. Soon as he came on, he had this tremendous effect on the women there. I looked round at my wife and she was kind of glassy-eyed, just gazing at him. I had to snap my fingers at her, tell her to wake up! But that kind of presence on stage is really something—and added to a voice, it's just great."

"I like to think I have an eye for promising talent, but it's difficult if you have so many people coming up and asking for a helping hand in the business. Normally I say to them: 'You get a demonstration disc and I'll listen and maybe put a word in with a recording company'. I've been able to help quite a lot of people in that way, but if you want a share of management you've got to make a firm arrangement."

### DEMO DISC

"There was a guy named **Sam** and he had a demo. It sounded real great. So I thought if I worked on it and got it going somebody else could come in and take the percentage. I asked him to ring me at the hotel—I was there a few weeks. No call. So I forgot all about it, figured he'd lost interest. I heard him later on, on records . . . a guy named **Sam** with a guy named **Dave!**"

**Ex-Drifter Ben E. King** became an entertainer by accident. He was working in his father's restaurant when an agent, **Lover Patterson**, came in looking for a singer to join a group. **Ben** sang—and joined the **Crowns** as bass. They made records, eventually got to work at the famed **Apollo Theatre**. The original **Drifters** had broken up, so a manager, **George Treadwell**, suggested the **Crowns** became the new **Drifters**. They did—and were instantly successful.

Said **Ben E.**: "That **Apollo Theatre** is really something. One time there, my wife wanted to get back to see me. So one of the attendants, knowing it all, said: 'I'll fix it, baby. Just you follow me. I'll get to introduce you to **Ben E.**' With a kinda leer. So backstage they came. Into



BEN E. KING — Became an entertainer by accident.

my room. My wife came in and this guy said to her, in a stage whisper back of his hand: 'Say, honey, what did you say your name was?'

"So my wife says: 'MRS. King'. You should have seen the guy's face!"

**Ben E.**, born in **Henderson, North Carolina**, in 1938 (September 28) is the oldest of a family of eight. He still lives in **New York**, where he went to school from the age of eleven.

And his latest record is "It's Amazing", on **Atlantic**, which is a blatant plug . . . but this **King** is worth it.

PETER JONES

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