

RECORD MIRROR

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Week ending
October 12th, 1968

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INSIDE: STONES FILM STILLS!

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DO THEY REALLY PLAY ALL THOSE INSTRUMENTS?

PEEL & REX

RECENTLY I was privileged enough to go and see the one and only John Peel and the incredible Tyrannosaurus Rex. Mr. Peel was one of the nicest people one could wish to meet and Marc and Steve one of the most original groups of our generation—both exciting and creative.

HOLLIE HEAD

YES indeed, Record Mirror hit the nail on the head when they said the Hollies were one of our best groups. They are the best group. Their new single has proved that, and the fact that their eighth album "Hollies Greatest" is doing so well.

TAKE-OVER

IN recent British charts almost half of the records are American, and with so few of our Artists in the US charts, no one can deny that the Americans have taken over as the leading pop nation.



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in your country, but most of them do not get a fair chance of being discovered by the public. I could name at least a hundred excellent English groups, without one single chart entry. I think it is the duty of everyone in pop business to change this situation and to bring back the golden age of British pop!—Erik Low, Hjørteveien 1, Oslo 8, Norway.

ROCK FANS

CARL Price, in his letter of December 28, says Rock fans are inconsiderate. Why? Because these rock fans have the unmitigated gall to ask for an hours programme of their music per week, which would leave poor, deprived pop-pickers like Carl only 286 hours, of which the groups could ill afford to lose a second.

ORB DISC

I'VE been unable to hear Roy Orbison's new record "Heartache" on the air—are the B.B.C. holding it back deliberately? Now that it is in the RM chart, they can't claim people don't want to hear it—in fact, I have no doubt, with a bit of play this could be very big for Roy. It's one of his best.

TITLE TRAUMA

MY Dear "Mrs. Robinson", "I Gotta Get A Message To You", care of this letter. "My Name Is Jack" and through all the "Days" (I will "Do It Again") I "Keep On" thinking about your affair, wishing it could be me. Y'see, "This Guy's In Love". I saw you "Last Night In Soho" and followed the pair of you into "MacArthur Park". Although "Your Time Hasn't Come

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HOW clever the Love Affair, Marmalade, Casuals, Cupid's Inspiration, Honeybus, Herd, etc., all are to be able to play (according to record labels, fiddles, violins, oboes, French horns, harps, trumpets, trombones, kettle drums, etc., whilst amateurs like Traffic, Cream, Stone, Hendrix and Arthur Brown, etc., can only play guitar, organ/piano and drums. For a four- or five-piece group to sound like a huge orchestra is indeed a feat. — P. J. VALDERMERE (no fixed abode).

Yet Baby" with me and now "Yesterday Has Gone", you'll soon "Hold Me Tight" and prefer me to that... that "Son Of Hickory Holler's Tramp". Wait an' see! Oh! But "Mrs. Robinson", why couldn't you be a miss! — L. M. Morton, Parkstone Road, Leicester.

BLUES BEEF

WHILST admitting that such rural greats as those mentioned by Mr. Greenacre are indeed masterly musicians producing music sometimes (invariably even—in my opinion) preferable to modern renditions, I must disagree with the basis of his views on contemporary blues. I challenge Mr. Greenacre to name one track by Engelbert Humperdinck comparable to even the least proficient of John Mayall.



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and it is the successes of such as Peter Green, Canned Heat and Chicken Shack which encourage record companies to cater for those who prefer the originals. In the shape of albums like "Screening the Blues", "The Legendary Son House" and "Conversation with the Blues". I feel that the views of myself and Mr. Greenacre are really closely related, but I ask him to be less narrow-minded. — (Extract from) K. Mosedale, 6 Hall Pond Way, Felixstowe, Suffolk.

NEW SUNSET ALBUM RELEASES

VERY interesting batch of albums from Sunset, a compatible stereo selection on a new label out here via Liberty Records. Some new material, some previously released, all at a very competitive price—17s. 6d., not a penny more!

LP SETS FROM MGM

MGM last week released the first in their new VSP series of LPs. VSP is an entirely new series of the double albums featuring some of the best records on the Verve and Clef catalogue—they will be available in mono only as most of the recordings were cut before the advent of stereo.



TRAFFIC—don't profess to be multi-instrumental

News Shorts

Miss Georgie Carter, 14 Harcourt Road, Buckland, Portsmouth, Hants.—I have pictures of the Amen Corner, Monkees, Walker Bros., Tremeloes and Dave Dee & Co., which I will swap for any articles and pictures of the Bee Gees and Terence Stamp.

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Pat Stone, 140 Rookhill Road, Chequerfield, Ponefract, Yorkshire. —I have "With the Beatles", "Beatles for Sale" and "Rubber Soul" LPs and also the Kinks' first three LPs all in immaculate condition, which I would like to sell. Will anyone interested please write stating price. I will sell to the best offers.

SOUL RARITIES—Isley Brothers/Arthur Alexander/Ben E. King—Auction. Also GOLDEN ROCK 78s. S.a.e. Chadwell Arms, High Road, Chadwell Heath, Romford, Essex. PRIVATE COLLECTION SALE: Rock, 'oldies' and contemporary American; S.a.e. John Burrows, 19 Edward Road, Nuthall, Notts.

ONE PLUS ONE

ONLY A STONES THROW AWAY

THE eagerly awaited Rolling Stones - Jean Luc Goddard film "One Plus One" is coming soon. It has no release date as yet, but will be premiered at the London Film Festival during November and December. It was due to appear at the New York Film Festival but was delayed by French customs at Orly Airport. It should, after processing, be ready this month.

Included are three or four tracks from the new Stones album "Beggars Banquet".

The film stars the Rolling Stones, Jean-Luc Godard's wife Anne Wiazemski, Iain Quarrier, black power leader Frankie Dymon and Francoise Pascal. It is Jean-Luc Godard's first English language film, and was made entirely on location in England.



MICK JAGGER and KEITH RICHARD.



KEITH is congratulated by JEAN-LUC GODARD while Mick practises.



KEITH RICHARD.



BILL WYMAN—putting bass on "Beggar's Banquet".



KEITH—during the album takes.



UNDERGROUND GROUPS BY DEREK BOLTWOOD

PEOPLE get very embarrassed by this whole underground business. And very confused. "Underground" has become a dirty word in pop—and nobody knows what it means anyway, except that it's vaguely associated with hippies and dropouts and other such nasty things. If a thing is publicised as being underground, then everybody immediately becomes suspicious—people I would consider as being "Underground" (for my own reasons which I'll explain later) not only deny it. They refuse all knowledge of it. Last week John Peel said: "I don't know what the Underground is. I'm not part of it." But he did qualify it with "Perhaps it's just an attitude, you can't pin it down."

This is where the confusion arises, for John Peel has done more for the underground groups than any other D.J. But he doesn't know what it is.

A lot of people consider John to be Underground. If Underground means something along the lines of "appreciated by a tasteful minority as opposed to the public at large", then he obviously isn't. John has been voted Britain's number one D.J. His programme is more than just popular.

Originally and definitively, "underground" meant "appreciated by a minority and beyond the understanding of the majority." It applied to literature, art, politics, poetry, as well as music.

DIFFERENT SOUND

What's happening now is that the sort of pop music that was long enjoyed by a minority has now become popular. Perhaps it wasn't pop before. It's definitely pop now. But the "Underground" tag has stayed with it—perhaps wrongly. Personally I think it's an unfortunate label—the word has too many connotations which have little to do with the music. But there has to be a label to distinguish—there is an obvious difference between, with no offence to either side, of course, the music of Dave Dee and Co. and the music of the Nice. One can enjoy both or like one and hate the other—but one must admit that not only is the sound different, the whole approach to making music is different.

As Keith Emerson said to me the other day: "I don't like the fact that things have to be labelled like that. I don't like the label 'underground'. But I appreciate it has to be done. It's a term of reference—like my label is Keith and your label is Derek."

So before things get out of hand, and before we all get thoroughly sick of the word "underground" (and help to kill, perhaps, a lot of the good music that it refers to)—let's remember it's just a label. Just a term of reference. I use it as a label because it refers to the sort of music I like.

Cheers, cheers and hurrah for Boltwood's brilliant speech. And now on to the serious business of this meeting.

As I said, I was talking to Lee Jackson and Keith Emerson of the Nice the other day—in fact just before their first appearance as a three piece group. Dave has left the group for a much-needed rest, and after he's rested he'll probably get his own group together.

The Nice haven't yet decided whether to stay as a three-piece or whether to get a replacement guitarist. Said Keith: "We'll just have to see how it goes—we've played without Dave before, just the three of us, and it's been all right. We might find we don't need a guitarist—we have a few ideas of who we'd like with us. But it's very difficult because most of the names that come to mind are already with groups and seem quite happy. I suppose the answer is to find a good and relatively unknown person. We'll have to decide soon, though—we start recording this week."

They're recording various tracks—one of which will be released as their next single in the near future. And it wouldn't surprise me to see "America" still in the charts when their next release goes shooting up. "America" is like a yo-yo, destined to bounce around the bottom of the charts forever because the string isn't quite long enough to let it fall out of the fifty!

I think it's fairly certain now that the Nice are going to appear in that charity concert I mentioned last week, being organised for the handicapped children at the London Palladium later this year. Good to see more and more people taking an interest in a charity show such as this.

JETHRO TULL. Jethro Tull recorded for BBC TV's "Colour Me Pop" at the Fairfield Hall, Croydon, recently when they appeared on concert with Julie Driscoll and Alan Price. The show is likely to be screened on Saturday, November 2. The group will also be appearing on "Time For Blackburn's": new nationally networked TV show at 7 o'clock on Thursday, October 24. The group are currently in Denmark promoting their new album "This Was". The album will be released in America in November, and the group will be touring the States for two months commencing January 1. Jethro Tull appears at The Albert Hall on October 15 on a special charity show for Czechs stranded in this country.

TEN YEARS AFTER opened their 10-week American tour at the Filmore East in New York, sharing the bill with Country Joe & The Fish above Procol Harum—before they left they completed a new album. They will follow up their tour with a two-week holiday in Hawaii prior to headlining a Scandinavian tour.

TINY TIM flies in to London on October 24 to give his services at Keystone's 2nd Royal Albert Hall concert on October 30.

Reprise will record the concert for an LP—"Tiny Tim at The Royal Albert Hall", from which the Keystone charity will benefit. Thames Television are also negotiating to televise the concert.

Mary Hopkin will not now be guesting on the show. In her place will be the Bonzo Dog Doo Dah Band, Joe Cocker and Peter Sarstedt. Tiny Tim will be backed by the National Concert Orchestra—which may be conducted by Paul McCartney.

PHOTO SERVICE

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BRIAN AUGER: REDECORATING AND

RECALLING AND EVEN A BIT OF RECORDING

RUMOURS floated into the buzzing RM offices that the exuberant and effervescent Jools had been layed up in the hospital for a few days. Staunch but alarmed, I saw my duty was to rush over and extract the lowdown from her closest cohort, that famous loon of pop, Brian Auger. Steadfast, I homed in on his pleasantly antiquated West End flat. I remembered the last time I'd had reason to call there he was in the process of redecorating. At last I would see the results of the domestic musician's labours.

Surprise, surprise, Brian appeared lurching about with a dripping paintbrush, a ridiculously wrinkled sailor's cap, splotted shirt and trousers, and several two toned walls under close artistic scrutiny.

"This is the first vacation I've had in ages. I know it's taken awhile to change the face of this flat, but I'm getting there slowly. It was absolutely neglected before I came, but give me a few months and you won't believe it. At the moment, I've got only three days before Jools is on her feet again. She had some trouble with wisdom teeth and her cheeks are like balloons and she can't open her mouth. But nothing can stop Julie from singing for long, so I expect she'll be in full swing before I get these walls done. I sent her some flowers yesterday and enclosed a silly note which caused her to break out laughing. She then phoned me up and bawled me out for making her hurt more from the laughter. Dave



BRIAN speaks



BRIAN AUGER—Amidst various redecorating implements and creative disorder

and Clive have been to see her as well. Dave is lurching about London in an incredible fashion now."

I observed the recurrence of the word "lurch" in official Trinity vocabulary.

"Yes, lurch seems to describe our activities. It originated with Dave because he seems to literally lurch everywhere. His top half is always just ahead of his feet giving the appearance of a lurch. Jools never lets him live that down."

After Brian's and Julie's success with "This Wheel's On Fire," they were faced with that challenge of a follow up single . . .

ABNORMALLY FAST

"We've recorded what we think is an excellent song from David Ackles, called 'Road To Cairo'. It became a troublesome record because of the problems concerning its release. I had to recall it twice. The first time some brass was added after I'd arranged everything else. It sounded horrible when the tapes were sent to us, so I called it back from the plant and re-arranged the backing. The second time we were abroad when it went to be pressed. A copy was sent to me in Belgium and when played, it was abnormally fast. I thought it was the player, but eventually I played it on another machine and it was identical. So I phoned up and stopped the cutting

again after a few thousand had already been made. At the plant they assured me that it was being made properly and even played it for me on their own player. It sounded perfect. I then took the single and played it on another player for them, thus proving the cutting was fast. I found that their record player had been adjusted to compensate the cutting machine being fast. After the cutter had been corrected, the single was satisfactorily completed — but not before the defective advance copies went out.

"It's a great number — over five minutes long and with plenty of room for Jools to work in, I knew we could do something with it the first time they played it for us.

"My main interest at the moment is timing. Most people think of music in four four timing. Occasionally we get the waltz time, or the really odd jazz timing — but there is no reason why we can't calculate something in ten four time or something out of the ordinary. Don Ellis is doing similar things at the moment and I plan to get together with him in Germany shortly and work on some new formulas.

"Well, it's time to get back on the walls again. My vacations don't last long you know . . ."

And wielding a wet brush with decision, he climbed the ladder of success . . .

LON GODDARD



BRIAN wields his paintbrush with strength of purpose

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TRAFFIC DITTIES ON THEIR NEW ALBUM

TRAFFIC: Traffic (Island Stereo ILPS 908IT). You Can All Join In; Pearly Queen; Don't Be Sad; Who Knows What Tomorrow May Bring; Feelin' Alright?; Vagabond Virgin; Forty Thousand Headmen; Cryin' To Be Heard; No Time To Live; Means To An End.

THIS is a long awaited collection of ditties with the welcome addition of Dave "Acoustic" Mason with the group again. Unlike their first LP, these tracks are very well calculated and precise. Far more sound than their previous LP tracks.

Side one opens with one of the best selections on the disc "You Can All Join In", is beautifully timed, with a chug chug guitar and some real character in the drumming. Words are simple and light. In fact, you CAN all join in.

"Pearly Queen" appears to be a nice soft and slow melody and then slaps you in the face suddenly with Stevie singing hard about exotic women he's known. Some heavy rhythm guitar and nice lead. "She will drink more wine than I've ever seen." A rather oddly constructed message song is Dave Mason's "Don't Be Sad". It has some nice harmony and good night-club guitar work, plus periodic screaming vocals.

Another stand-outish track

is "Who Knows What Tomorrow May Bring". Stevie sings again, to a marvellous and very consistent beat behind. This is really excellent Traffic stuff. Their style is becoming more individual with every release.

A very Tim Hardin-ish vocal on "Feelin' Alright?" Extremely throaty and breathy — with notes broken in mid-speech. But an incredibly good sound on a well-written number. Stevie on piano here. Another of my favourites. Latin-American influences in "Vagabond Virgin". Close two-part harmony and clicking beat to Stevie's piano on this wistful song of a girl's growing up.

Combination flute and acoustic guitar opens "Forty Thousand Headmen" which is strange and sinister sounding, but lacks the merits of the other selections. Full-power harmony by all members is heard on "Cryin' To Be Heard". It cuts back to a moody solo and quiet backing occasionally, then returns to the resounding and strong chorus. Not outstanding, but well done.

A quiet piano gradually builds to a crescendo in "No Time To Live". Stevie sings about time closing in. Rhythm is slow in developing but it comes. This is essentially a plea — backed by a strange, strange trumpet sound. Almost an occasional elephant call. Strong beat and solid timing on "Means To An End". Catchy chorus, but simple in construction.

Best points on the LP seem to be "You Can All Join In", "Who Knows What Tomorrow May Bring", and "Feelin' Alright?". These three are worth the LP — which is very well performed indeed. It also comes packaged in a colourful fold-out sleeve with hand-penned liner notes by Jimmy Miller. ★ ★ ★ ★ ★

NEXT WEEK'S NEW DISCS



AMONG the new releases for October 18th are records from the Bachelors, Big Brother and the Holding Company, Scaffold, Booker T and the MGs, Carla Thomas, Smokey Robinson and the Miracles, Ars Nova, James Brown, Jimi Hendrix Experience, Cleo Laine and Tiny Tim.

The list of releases for that week are as follows: **DECCA:** Bachelors — "Turn Around Look At Me"; Davy Graham — "Both Sides I Know"; Big Brother and the Holding Co. — "Down On Me"; Margaret Whiting — "Get You Out Of My Mind"; **DERAM:** Cats Eyes — "I Thank You Marianne"; **LONDON AMERICAN:** Shani Wallis — "As Long As He Needs Me"; **EMI PARLOPHONE:** Stonegraphies — "Traveller Man"; Scaffold — "Lily The Pink"; Deena Webster — "Scarborough Fair"; **STAX:** Booker T and the MGs — "Soul Limbo"; Carla Thomas — "Where Do I Go"; **BELL:** The Masquerades — "I Ain't Gotta Love Nobody Else"; **TAMLA MOTOWN:** Smokey Robinson & the Miracles — "Special Occasion"; **CBS:** New Christy Minstrels — "Chitty, Chitty, Bang, Bang"; Byrds — "I Am A Pilgrim"; Val & the V's — "I Miss You Baby"; Roly Daniels — "Love Is A Symphony"; B.B. King — "The Woman I Love" (Blue Horizon); **POLYDOR:** Five and a Penny — "You Don't Know Where Your Interest Lies"; Ars Nova — "Pavan For My Love" (Elektra); Peppermint Circus — "I Won't Be There"; **TRACK:** Jimi Hendrix Experience — "All Along The Watchtower"; **ATLANTIC:** Sharon Tandy — "Hold On"; **PHILIPS:** Gerry Butler — "Send A Telegram"; Harsh Reality — "Tobacco Ash Sunday"; Cleo Laine — "Don't Go Love, Don't Go"; **PYE:** David Essex — "Just For Tonight"; Casey Anderson — "Things You Do"; **REPRISE:** Tiny Tim — "Hello Hello"; **MGM:** The Factory — "Path Through The Forest"; The Romford Golden Sunshine Band — "Alberto The Great"; Connie Francis — "Somebody Else Is Taking My Place."

L.G.

NO MORE BREL SONGS FOR SCOTT

THE Finsbury Park Astoria was the place to be last Saturday. A line-up that dazzled the eye awaited thousands of eager fans who were there chiefly to glimpse the rare Scott Walker in concert.

The first half opened with a new trio group known as "The Gun". Few combinations have the musical know-how to survive as a trio, but we won't blast the gun yet. Being a new formation, perhaps they need a little time to mature their sound. It showed clear potential but lacked that sharpness that is mandatory in a professional and capable group.



SCOTT (RM Pix)

The entire first half was in the hands of Terry Reid. Terry's is also a three piece group, but finely co-ordinated and excitingly led by Terry's tone perfect individual voice. Absolutely laden with character and stage presence, I have never been so impressed with a new group. At nineteen years old, Terry is no newcomer to the pop field — he worked in numerous groups, including Peter Jay and the Jaywalkers, before he formed his new group, Mickie Most has ample grounds for high hopes in Terry, and as Aretha Franklin said on her recent U.K. visit, "Apart from the Beatles and the Rolling Stones, the only thing in Britain is Terry Reid."

Casuals of "Jesamine" fame played well and further demonstrated the remarkable voice of lead singer John Tebb. With a bit more variation, John could be a fine vocalist — and he isn't half bad now.

The Love Affair had what you could call chart-face impact on the crowds, but musically were a lot of unbalanced noise. It was difficult to distinguish melody from the often off-beat backing. Steve Ellis might have sung well but I could not tell. He certainly needs a little tuition in the art of stage movement. I don't think the Love Affair have come too far

musically — unless they were even worse in their infancy. Bluesology stepped in competently at the last minute to back the Paper Dolls. Their voices were right on key and very soulful, but their act distracted from the talent they possess. Nevertheless, they did an earpleasing spot and brightened hopes for the second half. The only complaint I felt was the abnormal amount of medleys and the lack of complete numbers.

Ronnie Scott's Orchestra has a fine reputation and upheld it nicely with superb and inspired backing for Scott Walker. Once the screams died down (they never did completely), Scott's constantly improving voice was unleashed and as usual, was truly refined. The high points of Scott's set were the old Walker Brothers hit "Make It Easy On Yourself", which brought back a lot of old memories, "Amsterdam", one of the more bizarre Jacques Brel compositions, and of course, the Hatch-Trent number which took him high into the charts, "Joanna."

In summation, the evening had a bit of the bad, a bit of the good, and a bit of the average — which made for easy comparisons. But it certainly wasn't one to be missed, or forgotten.

After the show, I pried my way into Scott's dressing room to get a word about the night's performance for, as usual, he didn't look too ecstatic.

"It only takes twenty screamers to ruin a concert for those who come to listen. But they weren't bad people tonight. I suppose it went alright. I didn't notice too many sarcastic remarks, even during my guitar solo. I didn't feel too well though, because I've been working very hard lately and I haven't had much sleep."



TERRY REID (RM Pix)



SCOTT WALKER—rehearsing before the show. (RM Pix)

In the recording studios?
"No, I do all my work at home now. A lot of writing and musical experimentation. I don't do very many live appearances because I'm so busy re-designing my repertoire. No more Jacques Brel numbers. I've sort of passed them up now. Outgrown them. From now on, it will be less songs by other writers and more of my own. It's time for something new. I still like a lot of the Brel songs, but a change is needed now."

It was after one in the morning and Scott wasn't the only one who needed sleep. And the unfortunate policemen were still waiting to help him through the happy fans outside. L.G.

JETHRO TULL: "WE'RE REALLY HUMAN..."

HOW does a group get the name Jethro Tull? The original Jethro Tull was a major force in the pioneering of agricultural improvement during the early eighteenth century. The present Jethro Tull is one of the most exciting of today's new groups. Because of the connotations of the original Jethro Tull, it is not surprising that the group appear on stage looking like four agricultural workers.

Because of his appearance, Ian Anderson has a few troubles. "Just because we have long hair, people associate us with drugs. We get guys in the street coming up to us and asking us for 'a charge'. The thing is we don't know what they mean, so we have to pretend to know what it is about although we don't want to. I'm trying to find a flat. I can ring and arrange everything but when I go to see the people they say the place has gone just because I have long hair. If people talk to us for a few moments they realize that we are really human and normal."

"I don't agree with people taking drugs or stimulants. They should be themselves without having to resort to those sort of things. In fact I don't even drink."

It's true about Ian not imbibing. I arranged to meet him in a certain hostelry only to be told that he would prefer a coffee bar. So over many cups of coffee, he laid it on me.

"I suppose we play a sort of progressive blues with a bit of jazz if the group has to be labelled," said



JETHRO TULL

Ian. "But basically we play what we feel. I think there are only two kinds of music — you either improvise or you play the same thing each time. We improvise. Next year Jethro Tull might be playing something entirely different to what we play today."

Part of Jethro Tull's stage act is Ian's long coat. "I started wearing it when we played a club last winter. It was very cold," explains Ian, "so I found this coat and it's been with me ever since. Sometimes I don't feel like wearing it, but I suppose it has become a sort of trade mark for us. Some people think we are always zany on stage but then we play to the audience. Other times we might feel beligerent, so we play accordingly."

On stage Ian Anderson appears the complete extrovert—but really he is a good showman. Off-stage, Ian is quiet and rather erudite. Don't let anyone think he is an absolute loon!

However, there is comedy to be found within Jethro Tull. Mick Abrahams who is lead guitarist (also plays nine-string guitar and sings) told me about his hobby. "It started off when I had a

sausage which had been left for about three or four days. It went very hard, so I hollowed part of it out and put a clockwork motor in it. My idea was to race it. But the cat caught it and ate it! So I want to get in touch with anyone who's a clockwork sausage fan." (Record Mirror readers please note!)

Ian Henderson talked about the psychedelic scene. "We played a club once and the people there tried to do this 'light show'. Quite honestly it was a waste of time. There were a few feeble attempts at the club simply because it was considered to be the 'in' thing. We don't need to have that sort of thing going for us. It might be all right for some groups, but not for us."

If you are looking for real excitement in pop music, make a point of seeing Jethro Tull. Listen to their debut album on Island called: "This Was." It contains some of the group's stage highlights like "Serenade To A Cuckoo" and "Dharma For One." If you can't get to see the group—get to buy the LP. It's the next best thing.

IAN MIDDLETON



MARMALADE

NO VACATION FOR MARMALADE IN FOUR YEARS...

IT has been nearly four years since Marmalade had a holiday. Now they have a two week break lined up before they go roaring off again. The group have been very busy since "Lovin' Things" dropped out of the charts — Radio, TV, ballrooms etc. Plus a very successful tour of Sweden. They have recorded a very fine follow-up to "Lovin' Things" entitled "Wait For Me Marianne". And recently completed an album. This will be released in December and will have fourteen tracks on it. After their holiday Marmalade go on tour in Israel.

Over a couple of glasses of hooch, Pat Fairley and Graham Knight told me that the group goes to Israel for two weeks. Graham said: "Pat and I might go over early and entertain the troops. Our reward will be going up in an Israeli fighter. I don't know if we would like that as I don't think they have a bar on those planes! We will have to watch what we sign — otherwise we might end up in their army! All joking aside, we are the first British group to tour there in three years. The last people to go there were Cliff and the Shadows. Actually, the Tremeloes are also on the tour — as our supporting group of course!" joked Graham.

"When we play concerts we normally do straight forward pop music," said Graham. "Usually we play a number the same way each time. But sometimes, if we're playing a ballroom and things are going well, we might ad-lib a bit. When we play at an 'in' club we alter our playing accordingly. We play numbers like "Some-where In The City"; and some of the better pop songs which have good lyrics and tunes. This way, everybody is happy. Those in the audience who don't like pop don't have it blasted at them and those who do like it can recognise the tune."

"Talking of 'in' clubs," interrupted Pat. "we must give credit to the Marquee Club in London. We used to play there a lot at one time and it

really helped us in the business. I remember the times different members of Jethro Tull used to come and see us when they were playing with various groups. Now I'm pleased to see that Jethro Tull are doing well. Credit must also go to John Gee at the Marquee for having faith in presenting many good but sometimes unknown acts."

I asked Pat how it was that Marmalade got such a distinctive sound. "Graham plays four string bass guitar which is tuned normally," said Pat. "I play a six string bass guitar which is tuned E, A, E in octaves. Then Junior plays lead guitar tuned Hawaiian style. Alan, our drummer, is the only Englishman in the group. He's known to his friends as 'Ada' and he plays drums after a fashion! Alan has to be thick-skinned as he bears the brunt of all our jokes."

I asked Pat what sort of music he would play if he had so much money he didn't have to earn his living from playing. "Nobody knows about this, but I'd play in folk clubs. The ones I've been to always seem to have a very happy audience — you don't get a load of people trying to act like you do in some of the 'in' clubs. I go for the sincerity of the folk people which you don't always get with the pop crowd."

The same question was put to Graham, who said: "I suppose I'd play the same sort of music as I am now. I don't go for jazz or anything like that."

Pat Fairley is the business mind in the group. He said: "We must be about the only group around who handle their own monetary affairs. I look after the money side of the business and it works out all right — at least I make sure I get paid! If I left the pop scene I would go into business — become an estate agent or something. In fact I'm in the process of buying a house now. With any luck it will be the first of a few."

When the boys returned from Sweden, they brought back a "souvenir" for RM colleague David Griffiths (and we all know his tastes!). Who knows what they will bring back from Israel. I hope they will return to find that their new record "Wait For Me Marianne" is in the top ten in our charts.

IAN MIDDLETON

BARRY IS GOING BUT NOT JUST YET

THE on-off-on-off business between Barry Gibb and the Bee Gees has been resolved. Well, sort of. It's off — in that he's staying with the group for a couple of years. But with gaps, while other activities are undertaken. But in another sense, it's on... because he IS quite determined to leave the pure-pop scene.

This is what he told me. "Really there's no problem. We have contracts running for the Bee Gees for two more years. Obviously I'll honour those. And even then I've no doubt that we three brothers will go on recording and writing material.

"But I'm leaving the group scene as it is now — leaving because I think I can get closer to people through other mediums, specially films. The group scene really is too crowded. How many groups are there? Ten thousand? It's getting so the kids don't know who is who and what is what.

"I'm glad that the Marbles are breaking through. But they're a duo, something different. When I first found them, I felt sure they had something unusual to offer. Otherwise the group scene is much too overcrowded.

DOG-EAT-DOG

"And there's this sort of dog-eat dog atmosphere with everybody knocking everybody else. You can almost sense the feeling of groups trying to destroy other groups by knocking and lashing out. Some of it stems from newspapers deliberately trying to stir it up, but I just don't like getting involved.

"Like when it was reported that I came off stage at the Royal Albert Hall, after that rather spectacular show we did there and was quoted as saying: 'Follow THAT Beatles' Now seriously, what on earth would I want to say that for? I was sweating and hot and exhausted and there certainly wasn't anything in my mind about the Beatles. It just stirred it up."

We switched momentarily to the big success of "Gotta Get A Message To You", alias the condemned-cell ballad. Did it reflect any personal feelings of the Gibb Brothers? "Not consciously", said Barry. "But now you come to mention it — yes, I am very definitely against capital punishment. Somebody kills somebody on the spur of the moment — it's usually unplanned and at the moment that murderer obviously cannot be completely sane. There's something wrong with his brain right then at that moment when he snaps.

GIBB 'HEART'

"It's a bad thing. But surely it's even worse, the ritual that goes on over an execution. The nominating of the moment that a man's life is going to be taken. The long wait. It's terrible and much more cold-blooded than the average murder. I just don't see how executions can be justified."

So quite a bit of Gibb "heart" went into



BARRY GIBB

the song. Said Barry: "Did you know that Robin's personal hero is Roy Orbison? He's followed Orbie's career right from the early days. And I'm with him on this. He's not really a singer, in the strict sense of the word, but he's a performer who really can get heartbreak into his voice. That voice, with the dark clothes and the sunglasses, the overall picture is of tragedy and heartbreak. It's just sad that he's known so much tragedy in his own personal voice."

FUTURE PLANS

"He's not really a showman. I don't think that matters. We like to put on a visual show on stage, but Roy Orbison doesn't have to. He just stands there and lets that voice do the whole job for him."

And finally we got on to the Bee Gee future.

There's a European tour and a German tour. Plans for writing a stage musical. More records. And in the middle of next year Barry is taking time off to make a film, a western. There's no hiding the fact that he sees movie-making as a real challenge and a complete break from the routine group life.

"Eventually I'll go — that for sure. But it simply would not be fair for me to go now, with so many contracts already signed."

P.J.

JIMMY ALSO SINGS!

WHO sang with the Fleetwood Mac? Grew up with the Beatles? Youngest British comedian to hit the top? Played in charity football matches for Chelsea and Millwall? The answer is Jimmy (Tatty 'ead) Tarbuck.

Jimmy grew up in Liverpool. Because he hung-out with them he was known as "the fifth Beatle". Although he was closely involved in pop music Jimmy always wanted to be a comedian. Now he's made it he does just about everything — sport, entertainment, you name it. Tatty 'ead has achieved one of his ambitions — the star dressing-room at the London Palladium. Since 1963 he has cherished this ambition. Now he goes in as star of the Palladium panto "Jack and the Beanstalk".

Like many comics, Jimmy also sings. Unfortunately without any chart successes yet. Because of his early involvement, he is naturally interested in pop music. "What do I like in pop today? Tom Jones I go for and also other quality singers. What I don't really like is the psychedelic scene in pop music — it means nothing to me. I tend to like the more normal sounds. One group I go for is the Fifth Dimension.

"My own preferences lie in the rock era. People like Jerry Lee Lewis and Little Richard. A record I like very much is Ray Charles' version of 'Eleanor Rigby'."

How does Jimmy feel about the Underground movement in pop?

"When I was in Coventry I sat in with the Fleetwood Mac. I sang a lot of Jerry Lee Lewis and Little Anthony numbers. Everyone enjoyed themselves. This happened before the Fleetwood Mac became known. And I'm pleased to see they've made it now.

"I went to see 'The Graduate' the other



JIMMY TARBUCK

evening and it knocked me out. I kept hearing laughter from all around from the lads who knew what it was about! I can just imagine their wives or girl-friends wondering what they were laughing about! A great film."

Back to panto. Evidently, when the kiddies return to school after Christmas, the panto audience still goes on. Jimmy said: "It consists of pensioners and mums and dads. This is when I do my 'Charlie Charm' bit, especially in the matinees."

With so much going for Jimmy, he hardly needs a number one record!

IAN MIDDLETON



BRIAN CHALKER



UNCLE JIMMY THOMPSON
—the first Opry performer.

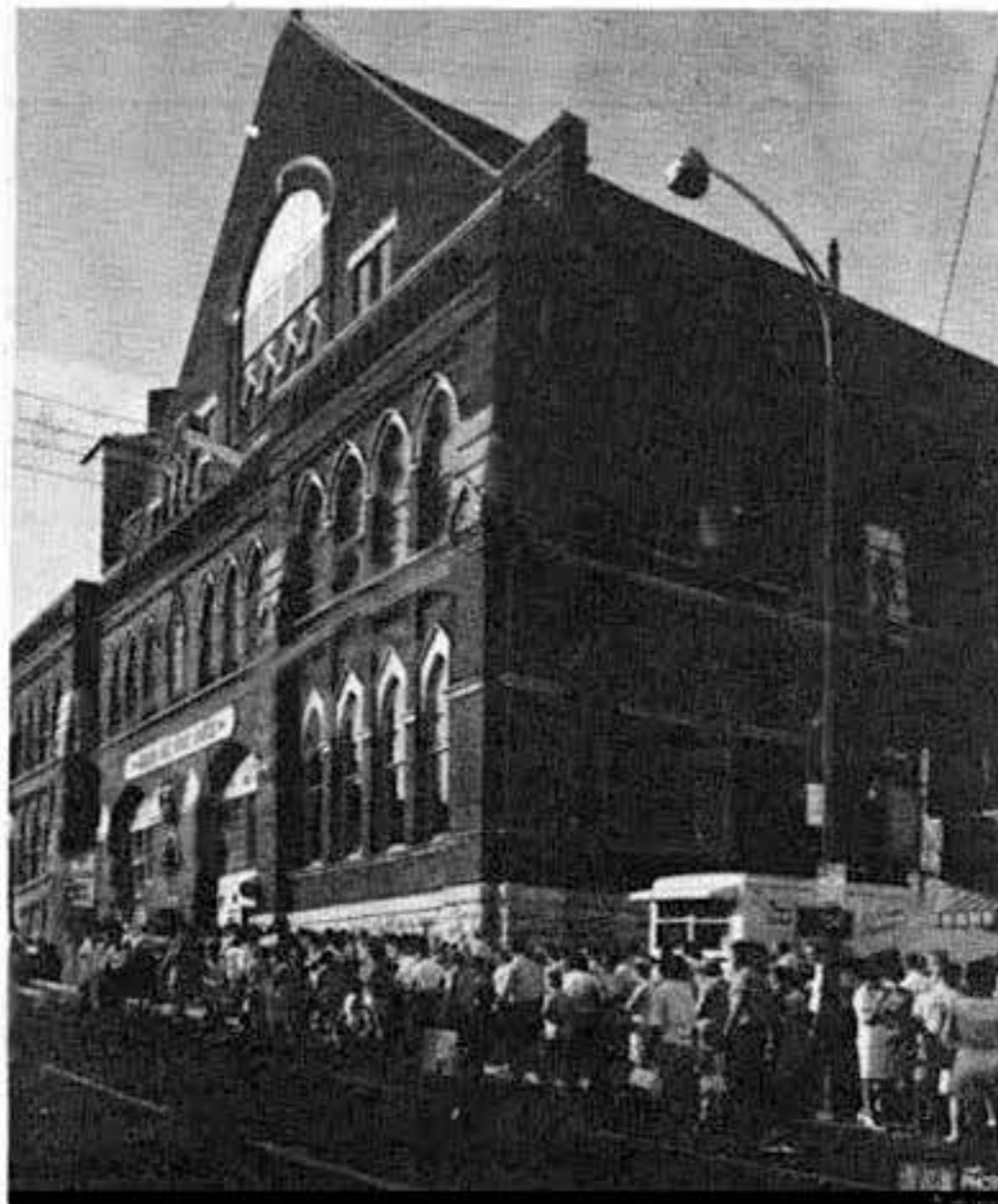
43 YEARS OF GRAND OLE OPRY

THE interior is murky and the seats are rough, wooden 19th century church pews; the atmosphere is thick and sticky with the smell of hot dogs, Bull Durham and pop-corn; the performers are dressed in a variety of costumes ranging from colourful "Nudie" outfits, to genuine farm denims and Wellington boots—but this is the Ryman Auditorium, home of the Grand Ole Opry and American country music.

To the casual onlooker the Opry is a shambles. To the country fan who knows better, it represents the epitome of rural entertainment. The apparently casual and slapdash presentation of the Opry is intentional—therein lieth its charm and the key to its unparalleled success; the Grand Ole Opry is as raw and homely as the music it has featured since November 28, 1925.

Through the doors of this nineteenth century tabernacle, now re-named Opry House, have passed some of the greatest names in the entertainment world: Uncle Dave Macon, Elvis Presley, Jim Reeves, Lew Childre, Bill Monroe, Johnny Cash, Rosemary Clooney, The Everly Brothers, Marty Robbins, Jamup and Honey, Roy Acuff, Tex Ritter, The Possum Hunters, Hank Williams, Eddy Arnold, Asher Sizemore and Little Jimmy, Patsy Cline, Roger Miller, The Willis Brothers and a million others. Paradoxically The Carter Family and Jimmie Rodgers, two undisputed "greats", were never called upon to appear at the Opry.

On November 28, 1925, the night of the Opry's inception, the show was beamed from WSM's studio "A" and boasted one per-



THE GRAND OLE OPRY BUILDING

former, an eighty years

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Within a very short sp to increase; new perform graduate of Vanderbilt later organised the first the Grand Ole Opry. T Hunters. Another perform with Bates was a zither For many years the Opry those days, vocalists wer was on fiddle players. Th Macon who joined the sh Roy Acuff and his Smok the cast that vocalists re and instrumentalists.

Opry performers travel ma appearances; their music, m percentage of the total Amer Opry are big business and fees are low — even the big dollars for a Saturday night the cast is immense.

The Opry brings an estimate

info

on this week's new releases from Decca

There's a great new single this week from one of the giants of the Memphis Soul sound, **WILLIE MITCHELL**. The title of this late-night sound is "Upward", and it's an earthy instrumental with the funky beat that gives such driving power to everything that Willie comes up with. He has a tremendous following in the States, and his popularity is rapidly growing in this country. On the London label, this disc is going to groove straight up the R'n'B charts. The number is HLU 10224.

GILES, GILES AND FRIPP are three young men with enough musical talent for a whole gang! They have a remarkable album out at the moment that's selling like crazy, and their new single release is taken from this. It's called "Thursday morning", and you'll find that when you've heard it once you want to play it again and again! Every time you listen to it you hear something new. On Deram, the number is DM 210.

We've been having ideal way to cheer the wet is to get you shine". This is the **CHERRY SMAS** you up in the mor this record makes can't be bad! Wr Hugg, it's a very before everyone's s ber is F 12838.

This week sees the **PAUL SLADE**. R it's going to be big "Heaven held", an in no time! Paul's v most amazingly m perfect material fo power and the po



CAT STEVENS—drew this cartoon of himself and composite parody of his stay in the hospital. It is very hard to draw yourself. Ever tried it? We think Cat's done a good job!

CAT'S BACK

CAT'S BACK. Dogs and Matthew and his offspring and guns and things and now his wife. Not that he has a wife — but here she comes anyway because "Here Comes My Wife" is his latest record. I should say his latest hit record because that's what it's going to be, to put Cat right back at the top again after his nine-month lay off.

Coughing and spluttering a bit, and the doctor said it was TB. So off to the hospital for a few weeks' treatment and then a nice long rest in the country. That was so long ago, and not even a record to remind everyone of his existence.

Not that Cat really wanted to remind anyone — he was having a quiet time recovering and getting things together again. And now he returns accompanied by the 1812 Overture to signify his arrival.

"It was all very sudden, my illness," said Cat (we were having a quiet chat over a quiet drink in a not-so-quiet pub). "I was rushed off to hospital and kept there for a few weeks. But I had a long convalescence out in the country — took things very quietly — and it gave me plenty of time to think. It was great being out of the pop business for a while. Just relaxing and being among ordinary people who have nothing whatsoever to do with pop.

"It meant I could look at myself objectively — from outside of myself. In fact I discovered a lot about Cat Stevens the pop singer. For example I always thought I had a very different image to the one I actually had — apparently people thought of me as a manufactured "star". Whereas I was always under the impression that I'd made it on my own merits rather than because of any big publicity push or something. In fact, as far as I'm concerned, I did — but that's not the sort of image I have.

"But this image thing is strange—apparently I'm considered to be a bit underground on the West Coast of America. A sort of Tim Hardin figure they've suddenly discovered.

"Since that long lay-off though, I think I've become more myself—it was the first time since I started that I'd been away from the pop scene and wasn't involved in the big hustle. I did a lot of writing, and some painting, and thoroughly enjoyed myself. In fact I'm determined to start painting again seriously now—I've got a very good artist working at the moment redecorating my flat, and seeing him work has inspired me even more. He's turning the whole flat into a "piece of sculpture", where everything relates to everything else. The bed is part of the cupboard and the cupboard is part of the wall, and so on. I'm not having any corners in the place at all—I don't like corners. They're not natural—they're entirely man-made. You look at anything in nature—there just aren't any corners. Man invented corners, by cutting things away, or putting things together—and I think it's an unfortunate invention. You can hurt yourself on corners. They're vicious things. So I'm not having any corners in my house!

"But the convalescence thing came to an end when I was in Venice—having a bit of a holiday. I got a phone call from my doctor in London saying the X-rays were fine, I was perfectly healthy once more, and I could go back to work. So I flew back, and started to get things together again.

"I wrote 'Here Comes My Wife' during the lay off. I'm not married of course—but



CAT STEVENS

the song reflects my thoughts on marriage. It's very personal, and only my point of view. There was a girl I once knew whom I came very close to marrying I suppose—but I backed out. The problem is that when you get married the idea is to 'become one with your partner'—I think that's probably the only way a marriage will work. But to do that means losing your identity. I think of myself as an individual, and at the moment I couldn't think of sharing my life with anyone. I suppose I could get married by the time I was 30—but by then marriage will be a completely different thing. Perhaps you'll be able to get married for a year with an option on a further two—just to see how things work out. That's how it should be, anyway.

"A lot of the songs I wrote during my convalescence will be going on the album. I think they're much simpler, and a lot more personal perhaps, than what I was doing before. But they're still in the same style—which isn't really surprising as it's the same person who's writing them! I tried to change my style, but couldn't—I think it's good to have a style of one's own, though, rather than doing something completely different each time.

"It's funny, though, because a review of "Here Comes My Wife" in one of the pop papers said that it sounded a bit dated, and so didn't stand much of a chance of being a hit. But if you look at a lot of records in the charts, they have a sort of dated feel about them. It's not that they're particularly old-fashioned—I think pop music is tending to get a bit simpler now than it has been for a few months, and perhaps on first hearing a lot of it does sound a bit dated. But although they're less complicated, I think there's a lot more to a lot of the songs around now."

I've always liked Cat Stevens' songs. In fact I like "Here Comes My Wife". In fact it's going to be a hit. In fact, as a matter of fact, it's a certain fact.

DEREK BOLTWOOD

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THE WHO

RAMASES AND SELKET: Crazy One; Mind's Eye (CBS 3717). Eastern-styled and very off-beat—a young Sheffield married couple, in fact, but they have developed a nasal sort of harmonic understanding that really is quite effective. ★★ ★★

THE PATTERSONS: I Don't Want To Be A Memory; The World Will Never Turn Again (CBS 3749). Folksey group now on a more commercial kick—a Tom Springfield song, in fact, which is certainly high on melodic content. ★★ ★★

THE ARCHIES: Bang-Shang-A-Lang; Truck Driver (RCA Victor RCA 1751). This is a group more or less following in the footsteps of the Monkees—except that they provide the sound for a cartoon series on group life. This song is moving up the American charts—is very catchy and, with full support, could just about click here. ★★ ★★

THE PICCADILLY LINE: Evenings With Corrina; My Best Friend (CBS 3743). Certainly the most musically yet from a group who must be hovering near the big-time—and are certainly not underground. A clever song, well-voiced, and well worth a spin. ★★ ★★

THE SPECTRUM: Little Red Boat By The River; Forget Me Not (RCA Victor 1753). Group also knocking on the door of the charts. Hoarse lead voice harmonic choruses, nice backing and a clever Tony Osborne arrangement, plus production by his son, Gary. ★★ ★★

THE SATIN BELLS: Da-Di-Da-Da; Oh No, Oh Yes (Pye 17668). Three girls sounding very confident on a fair enough song. The basic chorus is actually very commercial and catchy, but one must have doubts whether it will make it. Lots of personality, though. ★★ ★★

THE GRATEFUL DEAD: Born Cross-Eyed; Dark Star (Warner Brothers WB 7198). American group who throw in a lot of different staccatos and cut into the underground scene handsomely enough. Takes time to register, though. ★★ ★★

RICARDO RAY: Nitty Gritty; Money, Money (Roulette RO 501). Two new-style readings of familiar numbers—the top deck has been a big hit in South America, with its in-built Latin rhythms and fiery vocal. ★★ ★★

DELLA REESE: It Was A Very Good Year; I Had To Know My Way Around (Stateside SS 2128). Great, Fabulous, Superb. A "live" recording, with the words switched around, and Della singing in superlative form. A Record Of The Week. A great, fabulous, superb single. ★★ ★★

ROBERT JOHN: Don't Leave Me; Children (CBS 3730). A falsetto voiced gent from the States on a song which somehow grows on one, and could finally involve him in the British chart scene, but also a bit over-angst. ★★ ★★

THE WHO

Magie Bus; Dr. Jekyll and Mr. Hyde (Track 604024). Obviously a biggie, aimed directly and with power at the British market. Terrific sense of rhythm, the odd explosion of volume, and a number that hits you—well, ME then—from the first few phrases. Reminiscent of a certain other group, but see what you think. Very exciting, very varied in atmosphere, and actually likely to be a top three-er. A mind-grabber. Flip: A change of style again, rather clever. **MASSIVE SELLER.**

JULIE DRISCOLL, BRIAN AUGER AND THE TRINTY

Road To Cairo; Shadows Of You (Marmalade 598011). Organ intro, then a David Ackles' song that, if anything, is stronger than "Wheel's On Fire". Julie lives up to her tremendous reputation. Lots of soul and feeling in this rather long, but always interesting, production. A subdued sense of power, in a sense. Lyrics are excellent. Not, once again, in the accepted commercial bag—except it's more salesworthy than those that are! Flip: Penned by Julie and Brian, a fast and urgent item. **MASSIVE SELLER.**

THE SYMBOLS

Do I Love You; Schoolgirl (President PT 216). The old Ronettes' song, and it certainly suits the boys well enough. Takes time to get off the ground, alas, but once that so-familiar chorus comes along then it's in, an obvious hit bag. The harmonies are as strong as ever, with a great rolling wall of sound. Falsetto injected, but not overdone. Should make the charts okay. Flip: Written by John Milton, singer with the group, and not had at all. **CHART POSSIBILITY.**

THE TEMPTATIONS

Why Did You Leave Me Darling; How Can I Forget (Tama Motown). Pounding sort of Tama piece, with a gruff-edged sort of vocal line, some walking-bits in the background, and an air of building up to a climax which somehow doesn't entirely arrive. But the Brassiness behind the voices is tremendous and, really, the group vocal is very exciting as it goes on. Flip: Rather airy-fairy opening, but it gets together later on. **CHART POSSIBILITY.**

DEEP PURPLE

Hush!; One More Rainy Day (Parlophone R 5708). Violent with an odd sort of basic rhythm, guitar and instrumental opening, then into the number that has elevated Deep Purple into the upper reaches of the American charts. Song itself takes off, on this re-issue, in grand style. One CAN just understand how it was rather overlooked first time round here, but there is a lot of talent and style in this production. Could click now. Flip: All thundery and rainy and atmospheric. **CHART POSSIBILITY.**

THE EQUALS

Softly, Softly; Lonely Rita (President PT 222). So they don't change a lot. They rely on their basic rock-cum-pop routine, with repetitive phrases which make impact upon the mind. This song goes along smoothly, but with moments of vibrancy, and it simply must be a sizeable hit. Good lead urgins, vocally, splendidly boosted by instrumental sounds. I'm not tired of this sound yet. Honest! Flip: Fair enough, but it goes on. Maybe a bit too long. **CHART CERTAINTY.**

LONG JOHN BALDRY

Mexico; We're Together (Pye 17563). This is all Tijuana-type stuff, with the accent on where the Olympic Games will be held. Personally I prefer Long John on the big ballad stuff and indeed I think he does, too. But this is a happy, atmospheric piece with some excellent vocal work over a happily-atmospheric sort of orchestral backing. I like it—and I think you will, too. Flip: This is much more the LJB I dig... so it's a good contrast, innit? **CHART POSSIBILITY.**

THE LOOT

She's A Winner; Save Me (Page One POF 095). I'm not sure whether this is actually a winner or not. But it's an off-beat sort of song, with an off-beat sort of vocal line on it and a backing sound that appears to have nothing to do with anything at all. Listen a couple of times, however, and it seems to gain ground. In any case, they're a good group, not afraid to try something new. Flip: Okay but really nothing all that special. **CHART POSSIBILITY.**

EDWIN STARR

25 Miles; Mighty Good Lovin' (Tama Motown TMG 672). A hey, hey yip-yip sort of performance with spirit—and worth the rush releasing process it's undergone. It's a hand-clapping, all in together, brassy sort of performance all round and if Edwin seems to try a bit too hard in parts... well, that's probably okay with his addicts. This one really does go some. Flip: More of the same kind of stuff—i.e. pretty wild. **CHART POSSIBILITY.**

LEAPY LEE

It's All Happening; It's Great (Pye 17619). That's right, Leapy IS on MCA. But he used to be with Pye and he wrote this song, formerly a film theme, and it's sufficiently catchy and commercial to get Leapy into the charts again, whether he personally likes it or not. A very happy, straight, chorussy sort of piece, but not in the "Little Arrows" class. Flip: A bouncy Tony Hatch song. **CHART POSSIBILITY.**

CLODAGH ROGERS: Rhythm Of Love; River Of Tears (RCA Victor 1748). Hit-writers Kerr and Maitland wrote this one, and Clodagh sings very well indeed, with a meaningful approach. But somehow I fear it will lose out. ★★ ★★

ROGER WEBB: Song Without Words; Remember Love (RCA Victor 1749). Roger is a class pianist. This is a class performance, with orchestra, of that class number—written by Webb. Most melodic and professional. And, by the way, congrats to Roger on his recent marriage. ★★ ★★

THE PEDDLERS: Comin' Home Baby; Empty Club Blues (CBS 3734). One of the boys' most stand-out performances, both on disc and on stage. They simply must hit, chart-wise, soon. The voice over the organ makes this a Record of the Week. ★★ ★★

ANDY KIM: Shoot 'Em Up Baby; Ordinary Kind Of Girl (Dot 112). Fine. Amiable, Friendly. Big in the States. But this rather airy/fairy kind of vocal set-up may not appeal too well in this country. Even so, it's ever so catchy. ★★ ★★

INFANTES JUBILATE: Exploding Galaxy; Take It Slow (Music Factory CUB 5). Must draw attention to this Record of the Week piece of group ambitiousness. An adapted theme from a Beethoven symphony, if you please, and lyrics based on Hoyle's theory of the universe, if you further please. And it really does come off. ★★ ★★

THE COWSILLS: Poor Baby; Meet Me At The Wishing Well (MGM 1441). I'm gradually getting acclimatised to the Cowsill brand of sound. But I doubt if this one will establish them here—song is good but takes time to register. Nicely sung. ★★ ★★

TIM BUCKLEY: Pleasant Street; Carnival Song (Elektra EKS 45041). Very talented folk singer-writer, here on an interestingly arranged-and-voiced piece. Needs careful study, but it's well worth the effort. A nice production all round. ★★ ★★

CHERRY SMASH: Goodtime Sunshine; Little Old Country Home Town (Decca F 12838). Produced by Mike Hugg, featuring his bruvver—and another Record of the Week. Maybe it lacks that instant impact, but it really is melodic, gentle on beat, and with a most catchy overall sound. Southern group in with strong debut chances. ★★ ★★

TIMI YURO: I Must Have Been Out Of My Mind; Interlude (Liberty LBF 15142). Love Timi, as should all right-thinking coves. This one was recorded here, is a pretty good song but it takes time to get into a salesworthy groove. Towards the end: fabulous. ★★ ★★

MALCOLM ROBERTS: May I Have The Next Dream With You; Where Did I Go Wrong (Major Minor MM 581). Very super-smooth and dreamy and really a change of direction—as well as change of label—for the versatile song star. This is sing-along stuff, unashamedly so. ★★ ★★

ECLECTION

Please; Saint George And The Draxon (Polydor 45042). Group just missed out last time, but this one could make the grade for them. Lead girl's voice is controlled, vibrant and capable of getting the best out of a strong-ish song. Main chorus is very commercially-slanted and the harmonies come over well. Flip: Slow and guitar-led, with a long intro. But effective enough. **CHART POSSIBILITY.**

JIM REEVES

When You Are Gone; How Can I Write On Paper (RCA Victor 1750). Typical material—that about sums it up. Which means a hitting country-type ballad, sung in a crystal-clear baritone, with swirling sounds behind and nothing exactly mind-blowing anywhere along the line. Jim has a tremendous following and this is inevitably about to make the charts—even if it's not a smash. Flip: One of his own songs and similarly performed. **CHART PROBABILITY.**

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fantastic
first
album

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BRUCE CHANNEL

Try Me: Water The Family Tree (Bell BLL 1630). Singing with his usual urgency, but on not such a good song as his last, Bruce nevertheless should cement his chart position with this happy piece, sound-wise. Nothing too out-of-the-rut happens, but the overall spirit is great, with great blasts of brass behind a voice that really is a bit unusual. Commended, this. Flip: More brassiness but a bit draggy. CHART PROBABILITY.

JOE SIMON: Message From Maria; I Worry About You (Monument Mon 1025). Don't really like this kind of schmaltz, but it does have a habit of bobbing up in the charts. All very sad and doomy but sung with an instinctive flair. ★ ★ ★

THE ISLEY BROTHERS: This Old Heart Of Mine; There's No Love Left (Tamlia Motown TMG 555). Not quite good enough, I fear. I like something about it, but not enough. The usual soulful, lambasting treatment of a sentimental song, but not enough. ★ ★ ★

NORMAN T. WASHINGTON: Tip Toe; Don't Hang Around (Pama PM 741). Take the "Tip Toe" side of this double 'A' sider because it has a lot of power — the sort of thing aimed right at the discotheque scene. Norman could well be on the way here. ★ ★ ★

JUNIOR WELLS in his high-flying soul style hammers away at "Girl You Lit My Fire" (Mercury MF 1056) — good discotheque sounds. A ballad but with sing-along tendencies from the polished KEN KIRKHAM: "High 'n' Dry" (Philips BF 1708), the sort of song that registers quickly. A rambling ballad of little directness from PEGGY MARCH (RCA Victor 1752) — "I've Been Here Before", and so has the song. Comedian REG VARNEY gets on a ragtime kick, both vocally and pianistically, with "Jingling Rag" (CBS 3742). Welsh

style or not, one cannot deny the guy's incredible consistency. It's all in the lyric-reading, of course. He's an Olivier of songs. "Fool Of Fools" is one of his great performances, but some of the others may not come up to full strength in terms of interest-impact. However, one cannot fault Bennett.

GENO WASHINGTON AND THE RAM JAM BAND "Running Wild—Live." — I Take What I Want; Knock On Wood; Gimme Little Sign; Raise Your Hand; Michael; Que Sera Sera; Rock Me Baby; Rock Me Baby (repeat); High Heel Sneakers; Mary Ann; I Get So Excited; Holdin' On With Both Hands; Day Tripper; Baby Come Back; Jumpin' Jack Flash; I Got You Babe (Pye Mono NPL 18219).

GENERAL Geno, one of the hottest in-person performers on the scene, on a rampaging production produced live in Bolton. Lots of the material included will be familiar but here it has the added roughness and impact of being done in front of an audience. This band really swings... like the proverbial clappers. There is humour, too, in some of the link pieces, but the overall effect is one of hard-driving material, forcibly laid-down. No point going on... except to say that on the occasional track maybe Geno tries a shade too much.

STATUS QUO: "Picturesque Matchstick Messages From The Status Quo." — Black Veils Of Melancholy; When My Mind Is Not Live; Ice In The Sun; Elizabeth Dreams; Gentleman Joe's Side-walk Cafe; Paradise Flat; Technicolour Dreams; Specks and Specks; Sheila; Sunny Cellophane Skies; Green Tambourine; Pictures Of Matchstick Men (Pye NPL 18220).

COUPLE of big single hits behind them—and now an LP. Mike Rossi and Ricky Parfitt share most of the vocal edge, with others coming from Alan Lancaster. A good group this, full of promise of a long career, with a lot of attack and some very strong moments instrumentally. The early Bee Gee song "Spicks and Specks" actually has a hit "feel" to it dressed up this way. The old rocker "Sheila" is strong too. The boys use the guitar-organ basis very well indeed, are well-boosted on percussion, and though best at punching away can also handle more subdued material well.

THE HOWARD BLAIKLEY ORCHESTRA: "Silhouettes of Success" — RIM ZS 3).

TWO ex-BBC men who went on to find international fame as songwriters — Ken Howard and Alan Blaikley. Now an orchestral album featuring their big hits; but dressed up in a completely new style. Such as "Zabadak", "Touch Me", "Have I The Right", "Hold Tight", "Hideaway" and so on. And the interesting thing is how strong the melodies are — even without the lyrics.

MIKE NESMITH: "Presents The Wichita Train Whistle Songs". — Nine Times Blue; Carlisle Wheeling; Tapioca Tundra; Don't Call On Me; Don't Cry Now; While I Cried; Papa Gene's Blue; You May Just Be The One; Sweet Young Thing; You Told Me.—Dot SLPD 516. I've a feeling this will surprise a lot of folk. It marks a sort of milestone in the musical development of the laconic Monkee, with ten tracks altogether, all but one penned by him—the odd one out saw him helped out by Goffin and King. He also shared the arranging chores with the mighty Shorty Rogers and did all the production work.

Some of the best session musicians in the States are involved and the overall sound is orchestrally brassy and swinging, but with a careful eye kept on basic melody. Mostly it comes across as ensemble work, usually brass and saxes, but sometimes with woodwind. The teeny-bopper fans of the Monkees may buy it for the sleeve-notes (by Mike) and the pictures (of Mike), but musically it's in some totally different sphere... that of imaginative big-band scoring.

Anything involving the ubiquitous Shorty Rogers must be strong on trumpet work and some herein is extremely complex, yet with a roaring, growling approach that is infectious. An experimental album for Mike. But a pretty good one. Even if it's all very much on a samey kick. ★ ★ ★

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eloquent, set in the series, because she has a way of getting inside the most sentimental of lyrics and investing them with a sort of hard-life realism. She can be tender, she can be firm, she can be resigned. That is artistry.

VARIOUS ARTISTES: "Motown Memories." — Money (Barrett Strong); Beechwood 4-5789 (Marvelettes); Devil With The Blue Dress (Shorty Long); It should Have Been Me (Kim Weston); Take A Chance On Me (Eddie Holland); You're Gonna Love My Baby (Barbara McNair); There's A Ghost In My House (R. Dean Taylor); My Smile Is Just A Frown Turned Upside Down (Carolya Crawford); Fingertips (Part Two) (Stevie Wonder); When I'm Gone (Mary Wells); Darling I Hum Our Song (Martha Reeves and the Vandellas); I'll Try Something New (Smoky Robinson and the Miracles); Standing At The Crossroads Of Love (Diana Ross And The Supremes); Come See About Me (Choker Campbell); I'll Always Love You (Brenda Holloway); Greetings (Monitors) Tamlia Motown TML 11077.

VOLUME Two in what could be a pretty lengthy series. Sleeve notes by Mike Raven stress the value of the whole set—and you can't have higher commendation. We've listed the contents, and really there is little more one can add of value to Tamlia addicts. Tracks go back to 1960. Historic set.

ELVIS PRESLEY

You'll Never Walk Alone: We Call On Him (RCA Victor RCA 1747). A beautiful, deep-voiced, resonant version of the great song. Liverpool crowds (i.e. on the Kop) will probably take it to their hearts, but that apart it is a wavery, nicely-phrased performance. Taken a shade slow, to my mind, which is a minor criticism. It's been done several times before, but Elvis comes up with a winner. Flip: A semi-religious piece which is sincerely sung. CHART CERTAINTY.

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ORIEL CLAIR: "An International Affair."—Rim Stereo ZS7.

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FRAZER HINES

Who's Dr. Who?: Punch And Judy Man (Major Minor MM 579). This is the amiable young gent who is "Jamie" in the telly-series "Dr. Who" and he also knows a bit about selling a song. This is a highly-electronic piece with appeal presumably to the kiddie-winkles as well as the older fans. In view of the fact that the dab hands of Messrs. Reed and Mason are on the song, it could very easily click. Flip: A Tommy Scott song with fair charm. CHART POSSIBILITY.

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WAYNE FONTANA

Never An Everyday Thing; Waiting For A Break In The Clouds (Fontana TF 976). Slow at the start, but building rather excitingly... again Wayne comes up with a fair enough performance but somehow he's lost that hit-making touch. One knows not why this should be. But if one disregards his recent misses, one should wonder if this is not the single to set him back. Nicely sung, and a good song. Big Mike Vickers arrangement. Flip: Lively and up-tempo and loud. CHART POSSIBILITY.

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ORIEL CLAIR: "An International Affair."—Rim Stereo ZS7.

BIG-BAND backings for this new name, a girl who has built an enviable career in cabaret. She's capable of switching mood in an instant, sings out with great power, then purrs with utmost gentility. "Best Of The Wine," "Don't Smoke In Bed," "Happy Days Are Here Again" are fine amplifiers.

THE FOUNDATIONS: "Rocking The Foundations." — The Horse; People Are Funny; Harlem Shuffle; Comin' Home Baby; Tomorrow; Am I Groovin'; Back On My Feet Again; Any Old Time; Things Get Better; The Book Of Love; Stop Her On Sight; Happy People.—Pye Mono NPL 18227.

RECORDED live in the north of England — at Southport and Nelson — this is a pretty good sample of what initially got the Foundations away as chart-toppers. They've lost a lot in Clem and in chart-status right now, but this album is exciting and powerful, but it's by no means the most exciting "live" scene portrayed. Nice instrumental touches — good performances on "Things Get Better", "Am I Groovin'" and one or two others. Even so, not a hundred-per-cent successful.

JIMMY JAMES AND THE VAGABONDS: "Open Up Your Soul." — Wear It On Our Face; Red Red Wine; Four Walls Three Windows Two Doors; Courage Ain't Strength; Who Could Be Loving You; Cry Like A Baby; Good Day Sunshine; Open Up Your Soul; I Believe; Everybody Loves A Winner; If You're Gonna Love Me (Pye Stereo NSPL 18231).

YES, there is a stack of soul here. Unlike some outfits, this one projects the happy fella's voice all the way — the rest simply filling in the gaps behind. Most of the songs are good ones, but if there is a criticism it is that some seem samey. However the good Jim is coming in on the singles scene nowadays, at long last, and his following is very big indeed. The slower numbers really suit him best, in terms of emotion-selling, but at faster tempo he doesn't 'arf go some.

GENE PITNEY: "Pitney Today." — She's A Heartbreaker; Hate; 1-2-3-4-5-6-7. (Count The Days); Run, Run Runner; Small Town, Big Sound; I Can't Make It Without You; Yours Until Tomorrow; Somewhere In The Country; Love Grows; Heaven Held; If I Only Had Time; Something's Gotten Hold Of My Heart (Stateside Stereo SSL 10242).

AMAZING how consistent Gene has been — and in so many different parts of the world. He won a top composer's award back in 1961, became a hit singer and since then has constantly visited Britain for sell-out tours. Not many people sell-out on tours these days. Versatility is probably his personal key-note. Hear him rasp and roar and rampage through "Heartbreaker", then take any one of the handful of ballads herein and one sees what versatility means. He soars in the stratosphere note-hitting scene, invariably urgent and usually with a sob-choking the throat. "If I Only Had Time" is great. "Hate" is far from hateful. Some tracks were produced by Charlie Foxx, no less. Some by Gene himself. The variety of moods engendered adds further value to a fine album.

CONWAY TWITTY AND HIS LONELY BLUE BOYS: "Here's Conway Twitty." — Dim Lights, Thick Smoke; Skip A Rope; Sing Me Back Home; The Image Of Me; I Don't Mind; Tender Years; Jambalaya; By The Time I Get To Phoenix; You Sure Know How To Hurt A Friend; Sensitive Heart; Take Me As I Am (MCA Stereo MUPS 342).

THIS one could have the widest commercial pull of the series so far. Twitty had a series of rock 'n' roll hits, having turned momentarily his back on pure country. Judged on pure commercialism, this is a "Five-Star" bet, but on the country-fanatic level it drops a point. But Conway is clearly an artiste of some considerable stature on both counts.

CLINTON FORD: "Give A Little, Take A Little."—Pye Stereo NSPL 18240.

COUPLE of Clint's own on this set—"Cathy I Love You" and "The Greatest Clown," plus some ear-standard hymns of love and romance. If you owned all Clint's albums, the thing that would strike you is how he is capable of tackling—and well — any kind of song. This lot was produced by the indefatigable John Schroeder and features arrangements and backings from Alan Tew and Ken Woodman. You could easily afford this Ford.



Helen Lennon, 18, 25 Dominic Street, Kilkenny, Ireland. Stars and Hobbies—Elvis Presley, Tom Jones and Sidney Poitier. Correspondence, stamp collecting. President of the Irish Elvis Presley Fan Club.



Tunde Enis, 25, 53 Elgin Mansions, Elgin Avenue, London W.9. Stars and Hobbies—The Stones, Pet Clark, Beatles, Lulu, Mary Hopkin, Cilla, and Soul Kings and Queens. Girls with long hair and lovely legs please write.



The rather glamorous line-up is none other than some of your actual Playboy Club Bunnies, who deserted their Park Lane warren recently to make an album for Decca. Decca's studios took on something approaching the atmosphere of a nightclub for the recording of the album "Caught Live" and for fans of the Bunnies there's currently available a single "Keep The Ball Rollin'" full of the same atmosphere.



PETER JONES

READERS' CLUB



Kath Birtcliffe, 18, 31 Waverley Avenue, Attleborough, Nuneaton, Warwickshire. Stars and Hobbies—All Tamla Motown, Alan Bown Set Arthur Brown, Julie Driscoll. Writing. Would like a pen-pal (male) from Scotland. All letters answered.



Tony Nolan, 25, 25 Caldervale Avenue, Chorlton-cum-Hardy M/C 21. Stars and Hobbies—John Mayall, Chicken Shack, Fleetwood Mac, Aynsley Dunbar, Graham Bond Blues, Blues, Girls and more girls. Horror films and playing blues myself.



Kelvin Horn, 17, 31 Browning Road, Stoke, Plymouth, Devon. Stars and Hobbies—Byrds, Doors, Love, Blue Cheer, Cream, Zappa, Iron Butterfly Velvet Underground, Lennon, Jethro Tull, John Peel, Dylan, Country Joe, Underground and folk music. DP'ing, art, culture, tripping, bass guitar.



Massa Truhan, 19, Trg Republike 3, Zagreb, Yugoslavia. Stars and Hobbies—Beatles, Who, Bee Gees, Doors, Rolling Stones, Aretha, Dylan Donovan. Collecting rings, music, magazines and cigarettes. I will answer all letters.



Miss John (Janet) Tysoe, 17, 39 Brickly Road, Hockwell Ring, Leagrave, Luton, Beds. Stars and Hobbies—John Lennon, Donovan, Kenny Everett. Horse riding, tape recording, records. I want a pen friend who owns a horse or pony.



Martin Greenwood 16, 74 Melrose Avenue, Penylan, Cardiff, Glamorganshire, South Wales. Stars and Hobbies—Beach Boys, Kinks, Nice, Supremes, Motown, Arsenal F.C., football, table tennis, brunettes, records, reading, languages. Would like a girl pen-pal.



Some say a group can't get anywhere at all without a big record. But some groups say the opposite. Like Root 'n' Jenny Jackson and the Hightimers, who have been building a tremendous following with one of the wildest R and B shows in this country. Special feature of their act is a tremendous Gospel rave-up in which they hand out tambourines to the audiences. Yorkshire-based, they're on the way with a record anyway — "Lean On Me" (Beacon) and they've a ready-made fan-club ready to snap it up. Root 'n' Jenny, pictured here, are brother and sister singers, backed by guitar, organ, bass, two tenors and drums.



The Shades of Morley Brown are actually Chris Morley and Malcolm Brown. They've been writing songs together for the past four years, then suddenly got a recording break on one of those songs via a publisher. So now out comes "Silly Girl" on the Mercury label. Just reward for two boys who really found out at first-hand about the heartbreak of trying to bust into the pop music business. It's rather a good little song — and performance.

☆☆☆

'READERS' CLUB' COUPON NO. 4 WILL BE PRINTED WHEN ALL NO. 3 COUPONS HAVE BEEN PUBLISHED. ANYONE WHO HAS PREVIOUSLY SENT IN A PHOTOGRAPH AND IT HAS NOT BEEN PUBLISHED IS ADVISED TO USE A NUMBERED COUPON.

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I commend to you a new release by Norman T. Washington who is out on the Pama label with a double "A"-sider, "Tip Toe" and "Don't Hang Around". It's out this Friday. An exciting character with an exciting way with a song—my own preference is for "Tip Toe", but you (I hope) pays your money and takes your choice. Norman is a hard-grafter on stage, which explains his growing popularity.



No wonder Page One recording artist Kevin "King" Lear is knocked-out at the moment. He has been "adopted" by top disc jockey Pete Murray. Not only did Pete rave about Kevin's new single, "The Power of Love," on "What's New," he also invited the 22-year-old singer along to be a guest on his top-rated Saturday night show "Pete's People" where he predicted that Kevin was a star of the future. "I only hope that I don't let Pete down" said Kevin. "I will be doing everything in my power to promote my new single and make it a hit."



First release on Action, the new British label dedicated to the cause of American R and B music, was by Wilmer and the Dukes—a number which pleads "Give Me One More Chance." Here's a picture of front man Wilmer Alexander. The group, from the Buffalo area in New York State, consist of Doug Brown, who wrote both songs, Ron Alberts, Ralph Gillotti and Bog Egan. Wilmer, lead singer, also plays organ, guitar and tenor sax. Disc is also moving peaceably up the American R and B chart scene.

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RECORD MIRROR CHARTS PAGE



AIR MAILED FROM NEW YORK

- | | |
|---|---|
| 1 HEY JUDE*
1 (5) Beatles (Apple) | 26 ALL ALONG THE WATCHTOWER
29 (2) Jimi Hendrix Experience (Reprise) |
| 2 HARPER VALLEY PTA*
2 (8) Jeannie C. Riley (Plantation) | 27 PEOPLE GOT TO BE FREE*
13 (13) Rascals (Atlantic) |
| 3 FIRE*
3 (5) Arthur Brown (Atlantic) | 28 THE HOUSE THAT JACK BUILT
28 (9) Aretha Franklin (Atlantic) |
| 4 I'VE GOTTA GET A MESSAGE TO YOU*
6 (8) Bee Gees (Atco) | 29 SHAPE OF THINGS TO COME
37 (2) Max Frost & The Troopers |
| 5 MIDNIGHT CONFESSIONS
5 (6) The Grass Roots (Dunhill) | 30 BANG-SHANG-A-LANG
26 (3) Archie (Calendar) |
| 6 MY SPECIAL ANGEL
8 (4) Vowles (Reprise) | 31 BABY COME BACK
33 (3) Equals (RCA) |
| 7 GIRL WATCHERS
2 (6) The O'Jays (ABC) | 32 HELP YOURSELF
32 (6) Tom Jones (Parrot) |
| 8 HUSH*
4 (8) Deep Purple (Tetragrammaton) | 33 SWEET BLINDNESS
39 (3) Fifth Dimension (Soul City) |
| 9 ON THE ROAD AGAIN*
9 (7) Canned Heat (Liberty) | 34 POOR BABE
35 (4) Cowsills (MGM) |
| 10 LITTLE GREEN APPLES
19 (5) O. C. Smith (Columbia) | 35 1, 2, 3, RED LIGHT*
14 (11) 1910 Fruitgum Co. (Buddah) |
| 11 SLIP AWAY
15 (12) Clarence Carter (Atlantic) | 36 HOLD ME TIGHT
— (1) Johnny Nash (Jad) |
| 12 OVER YOU
18 (2) Union Gap (Columbia) | 37 STREET FIGHTING MAN
20 (5) Rolling Stones (London) |
| 13 REVOLUTION*
12 (4) The Beatles (Apple) | 38 THE SNAKE
45 (4) Al Wilson (Soul City) |
| 14 TIME HAS COME TODAY
17 (5) Chambers Bros. (Columbia) | 39 NATURALLY STONED
49 (4) Avant Garde (Columbia) |
| 15 SUSIE Q (Pt. 2)
16 (3) Credence Clearwater Revival (Fantasy) | 40 I FOUND A TRUE LOVE
44 (2) Wilson Pickett (Atlantic) |
| 16 FOOL ON THE HILL*
7 (8) Sergio Mendes & Brazil '66 (A & M) | 41 LALENA
— (1) Donovan (Epic) |
| 17 WHITE ROOM
— (1) Cream (Atco) | 42 HEY WESTERN UNION MAN
— (1) Jerry Butler (Mercury) |
| 18 I SAY A LITTLE PRAYER
21 (6) Aretha Franklin (Atlantic) | 43 I MET HER IN CHURCH
48 (2) Box Tops (Mala) |
| 19 INDIAN RESERVATION
20 (4) Don Farden (GNP/Crescendo) | 44 CHAINED
— (1) Marvin Gaye (Tamla Motown) |
| 20 MAGIC BUS
11 (9) The Who (Decca) | 45 LIGHT MY FIRE
27 (11) Jose Feliciano (RCA) |
| 21 SAY IT LOUD — I'M BLACK AND I'M PROUD
25 (4) James Brown (Kings) | 46 BREAK YOUR PROMISE
59 (2) Delontes (Philly Groove) |
| 22 PIECE OF MY HEART
21 (2) Big Brother and The Holding Co. (Columbia) | 47 FOOL FOR YOU
— (1) The Impressions (Curzon) |
| 23 THOSE WERE THE DAYS
41 (2) Mary Hopkin (Apple) | 48 THE WEIGHT
42 (5) Jackie De Shannon (Impertal) |
| 24 ELENORE
34 (3) Turtles (White Whale) | 49 I'M IN A DIFFERENT WORLD
— (1) Four Tops (Tamla Motown) |
| 25 WHO IS GONNA LOVE ME
22 (7) Dionne Warwick (Scepter) | 50 DOWN ON ME
— (1) Big Brother and The Holding Co. (Mainstream) |

*An asterisk denotes record released in Britain.

BUBBLING UNDER

- I'VE GOT DREAMS TO REMEMBER — Otis Redding (Atco)
 PUFFIN' ON DOWN THE TRACK — Hush Masakela (UNI)
 SHOOT 'EM UP BABY — Andy Kim (Steed)
 KEEP ON LOVIN' ME HONEY — Marvin Gaye (Tamla Motown)
 DO THE CHOO CHOO — Archie Bell (Atlantic)
 SWEET YOUNG THING LIKE YOU — Ray Charles (ABC)
 ICE IN THE SUN — Status Quo (Cadet Concept)
 THE WEIGHT — The Band (Capitol)

TOP L.P.'s

NATIONAL CHART COMPILED BY THE RECORD RETAILER

- HOLLIES GREATEST HITS
3 Hollies (Parlophone)
- LIVE AT THE TALK OF THE TOWN
2 Seekers (Columbia)
- BOOKENDS
1 Simon & Garfunkel (CBS)
- WHEELS OF FIRE (Double LP)
6 Cream (Polydor)
- DELILAH
4 Tom Jones (Decca)
- ARETHA NOW
7 Aretha Franklin
- SOUND OF MUSIC
8 Soundtrack (RCA)
- A MAN WITHOUT LOVE
11 Engelbert Humperdinck (Decca)
- BOOGIE WITH CANNED HEAT
5 Canned Heat (Liberty)
- MR. WONDERFUL
15 Fleetwood Mac (Blue Horizon)
- IN SEARCH OF THE LOST CHORD
16 Moody Blues (Deram)
- JUNGLE BOOK
8 Soundtrack (Walt Disney)
- BEST OF THE BEACH BOYS VOL. 1
13 Beach Boys (Capitol)
- WHEELS OF FIRE
24 Cream (Polydor)
- IDEA
17 Bee Gees (Polydor)
- TOM JONES LIVE AT THE TALK OF THE TOWN
13 Tom Jones (Decca)
- JOHNNY CASH AT FOLSOM PRISON
11 Johnny Cash (CBS)
- COME THE DAY
18 Seekers (Columbia)
- WAITING FOR THE SUN
28 The Doors (Elektra)
- FRIENDS
16 Beach Boys (Capitol)
- BARE WIRES
18 John Mayall (Decca)
- GREATEST HITS
22 Supremes (Tamla Motown)
- PARSLEY, SAGE, ROSEMARY & THYME
26 Simon & Garfunkel (CBS)

THE IMMORTAL

- 25 FLEETWOOD MAC
23 Peter Green's Fleetwood Mac (Blue Horizon)
- 26 THIRTEEN SMASH HITS
31 Tom Jones (Decca)
- 27 GREATEST HITS
29 Four Tops (Tamla Motown)
- 28 HISTORY OF OTIS REDDING
21 Otis Redding (Atlantic)
- 29 UNDEAD
33 Ten Years After (Decca)
- 30 SMASH HITS
32 Jimi Hendrix Experience (Track)
- 31 BRITISH MOTOWN CHART BUSTERS
32 Various Artists (Tamla Motown)
- 32 SOUNDS OF SILENCE
29 Simon & Garfunkel (CBS)
- 33 NUT GONE FLAKE
26 Small Faces (Immediate)
- 34 RAY CHARLES GREATEST HITS VOL. 2
35 Ray Charles (Stateside)
- 35 STEVIE WONDER'S GREATEST HITS
34 Stevie Wonder (Tamla Motown)
- 36 GOOD, THE BAD & THE UGLY
— Soundtrack
- 37 SONGS OF LEONARD COHEN
— Leonard Cohen (CBS)
- 38 HONEY
29 Andy Williams (CBS)
- 39 CRAZY WORLD OF ARTHUR BROWN
27 Crazy World Of Arthur Brown (Track)
- 40 DEAN MARTIN'S GREATEST HITS Vol. 1
— Dean Martin (Reprise)

UP AND COMING LPs

- FRANK SINATRA'S GREATEST HITS — Nancy Sinatra (Reprise)
 AROUND — Amen Corner (Deram)

5 YEARS AGO

- DO YOU LOVE ME
2 Brian Poole & Tremeloes (Decca)
- THEN HE KISSED ME
3 Crystals (London)
- SHE LOVES YOU
1 The Beatles (Parlophone)
- IF I HAD A HAMMER
5 Trini Lopez (Reprise)
- BLUE BAYOU/MEAN WOMAN BLUES
9 Roy Orbison (London)
- SHINDIG
8 Shadows (Columbia)
- THE FIRST TIME
13 Adam Faith (Parlophone)
- IT'S ALL IN THE GAME
4 Cliff Richard (Columbia)
- APPLEJACK
9 Jeff Harris & Tony Meehan (Decca)
- WISHING
12 Buddy Holly (Caral)
- I WANT TO STAY HERE
5 Steven Lawrence & Eydle Gorme (CBS)
- SEARCHIN'
17 Hollies (Parlophone)
- I WHO HAVE NOTHING
— Shirley Bassey (Columbia)
- HELLO LITTLE GIRL
15 Fourmost (Parlophone)
- EVERYBODY
— Tommy Roe (HMV)
- HELLO MUDDAH, HELLO FADDAH
20 Alan Sherman (Warner Bros.)
- JUST LIKE EDDIE
7 Heinz (Decca)
- SOMEBODY ELSE'S GIRL
— Billy Fury (Decca)
- STILL
14 Karl Denver (Decca)
- I'LL NEVER GET OVER YOU
10 Johnny Kidd & The Pirates (HMV)



NATIONAL CHART COMPILED BY THE RECORD RETAILER

- | | |
|---|---|
| 1 THOSE WERE THE DAYS
1 (5) Mary Hopkin (Apple) | 26 ONLY ONE WOMAN
34 (3) The Marbles (Polydor) |
| 2 LITTLE ARROWS
4 (8) Leapy Lee (MCA) | 27 MARIANNE
38 (3) Cliff Richard (Columbia) |
| 3 JEZAMINE
3 (9) The Casuals (Decca) | 28 HARD TO HANDLE
20 (11) Otis Redding (Atlantic) |
| 4 HEY JUDE
2 (6) Beatles (Apple) | 29 THE WEIGHT
24 (4) The Band (Capitol) |
| 5 LADY WILL POWER
7 (10) Union Gap (CBS) | 30 THIS GUY'S IN LOVE
21 (15) Herb Alpert (A & M) |
| 6 MY LITTLE LADY
18 (4) Tremeloes (CBS) | 31 I PRETEND
26 (16) Dex O'Connor (Columbia) |
| 7 RED BALLOON
9 (4) Dave Clark Five (Columbia) | 32 YESTERDAY'S DREAM
25 (8) Four Tops (Tamla Motown) |
| 8 ICE IN THE SUN
11 (8) Status Quo (Pye) | 33 AMERICA
24 (14) Nice (Immediate) |
| 9 CLASSICAL GAS
13 (7) Mason Williams (Warner Bros.) | 34 M'LADY
49 (2) Sly and the Family Stone (Direction) |
| 10 HOLD ME TIGHT
5 (18) Johnny Nash (Regal Zonophone) | 35 SUNSHINE GIRL
30 (12) Herman's Hermits (Columbia) |
| 11 A DAY WITHOUT LOVE
17 (5) Love Affair (CBS) | 36 ONE INCH ROCK
21 (6) Tyrannosaurus Rex (Regal Zonophone) |
| 12 SAY A LITTLE PRAYER
8 (10) Aretha Franklin (Atlantic) | 37 DANCE TO THE MUSIC
37 (16) Sly & The Family Stone (CBS) |
| 13 I GOTTA GET A MESSAGE TO YOU
6 (10) Bee Gees (Polydor) | 38 WITH A LITTLE HELP FROM MY FRIENDS
42 (3) Joe Cocker (Regal Zonophone) |
| 14 LES BICYCLETES DE BELSIZIE
22 (3) Engelbert Humperdinck (Decca) | 39 MY WORLD
46 (2) Cupid's Inspiration (NEMS) |
| 15 HELLO, I LOVE YOU
16 (5) Doors (Elektra) | 40 SUNSHINE OF YOUR LOVE
— (1) Cream (Polydor) |
| 16 DREAM A LITTLE DREAM OF ME
15 (9) Mama Cass (RCA) | 41 I'M A MIDNIGHT MOVER
38 (5) Wilson Pickett (Atlantic) |
| 17 LIGHT MY FIRE
23 (4) Jose Feliciano (RCA) | 42 RED RED WINE
36 (5) Jimmy James & Vagabonds (Pye) |
| 18 HIGH IN THE SKY
10 (11) Amen Corner (Deram) | 43 YOU'RE ALL I NEED TO GET BY
40 (2) Marvin Gaye & Tammi Terrell (Tamla Motown) |
| 19 WRECK OF THE ANTOINETTE
45 (2) Dave Dee & Co. (Fontana) | 44 I NEED YOUR LOVE SO BAD
41 (13) Fleetwood Mac (Blue Horizon) |
| 20 DO IT AGAIN
12 (12) The Beach Boys (Capitol) | 45 VOICES IN THE SKY
39 (10) Moody Blues (Deram) |
| 21 THE GOOD, THE BAD, AND THE UGLY
27 (5) Hugo Montenegro (RCA) | 46 KEEP ON
35 (16) Bruce Channel (Bell) |
| 22 HELP YOURSELF
19 (13) Tom Jones (Decca) | 47 I WANT YOU TO BE MY BABY
— (1) Billie Davis (Decca) |
| 23 LISTEN TO ME
33 (2) The Hollies (Parlophone) | 48 C'MON MARIANNE
47 (9) Grapefruit (RCA) |
| 24 I LIVE FOR THE SUN
22 (7) Vandy Fair (Page One) | 49 WHEN THE SUN COMES SHINING THROUGH
50 (7) Lonzo John Baldry (Pye) |
| 25 ON THE ROAD AGAIN
14 (12) Canned Heat (Liberty) | 50 HEARTACHE
45 (3) Roy Orbison (London) |

A blue dot denotes new entry.

BUBBLING UNDER

- I Will Come To You—Dusty Springfield (Phillips)
 Wait For Me—Marianne—Marmalade (CBS)
 My Way Of Life—Frank Sinatra (Reprise)
 If I Knew Then What I Know Now—Val Doonican (Pye)
 Harper Valley P.T.A.—Jennie C. Riley (Polydor)
 Feelin' Alright?—Traffic (Island)
 Love Is Kind Love Is Wine—Seekers (Columbia)
 Breaking Down The Walls Of Heartache—Bandwagon

BRITAIN'S TOP R & B SINGLES

- I SAY A LITTLE PRAYER
1 Aretha Franklin (Atlantic 584204)
- YOU'RE ALL I NEED TO GET BY
4 Marvin Gaye & Tammi Terrell (Tamla Motown TMG 666)
- RED RED WINE
5 Jimmy James and the Vagabonds (Direction 585707)
- HARD TO HANDLE/AMEN
3 Otis Redding (Atlantic 584199)
- HOLD ME TIGHT
2 Johnny Nash (Regal Zonophone RZ 3010)
- I'LL DO ANYTHING
9 Doris Troy (Toast TT 507)
- I'M A MIDNIGHT MOVER
8 Wilson Pickett (Atlantic 584203)
- DANCING MAN
16 Ernie K. Doe (Action Act 4592)
- M'LADY
15 Sly & The Family Stone (Direction 585707)
- GIVE ME ONE MORE CHANCE
7 Wilmer and the Dukes (Action Act 4590)
- COMPETITION AIN'T NOTHIN'
16 Little Carl Carlton (Action Act 4501)
- WHY DON'T YOU TRY ME
12 Maurice & Mac (Chess CRS 8081)
- YESTERDAY'S DREAM
5 Four Tops (Tamla Motown TMG 665)
- 25 MILES
— Edwin Starr (Tamla Motown TMG 672)
- YOU'VE GOT IT
— Etta James (Chess CRS 8082)
- HIP CITY
17 Junior Walker & All Stars (Tamla Motown TMG 667)
- PRAYER MEETING
11 Willie Mitchell (London RL 10215)
- I CAN'T STOP DANCING
— Archie Bell & The Drells (Atlantic 584217)
- STAY IN MY CORNER
20 Dells (Chess CRS 8079)
- LOVE MAKES A WOMAN
17 Barbara Acklin (MCA MU 1028)
- CAN YOU FIND ANOTHER WAY
— Sam & Dave (Atlantic 584211)

BRITAIN'S TOP R & B ALBUMS

- THE IMMORTAL...
1 Otis Redding (Atlantic)
- ARETHA NOW
2 Aretha Franklin (Atlantic 587134)
- THIS IS SOUL
3 Various Artists (Atlantic 643201)
- I'M A MIDNIGHT MOVER
9 Wilson Pickett (Atlantic 587111)
- MR. WONDERFUL
4 Fleetwood Mac (Blue Horizon BPG7/63205)
- BOOGIE WITH CANNED HEAT
6 Canned Heat (Liberty LBL 83103)
- WISH IT WOULD RAIN
5 The Temptations (Tamla Motown TML 11079)
- SOUL SERENADE
8 Willie Mitchell (London RA 2365)
- GREATEST HITS
— Temptations (Tamla Motown TML 11062)
- GREATEST HITS
— Four Tops (Tamla Motown TML 11061)

CLASSIFIEDS

Continued from page 2

- songwriting**
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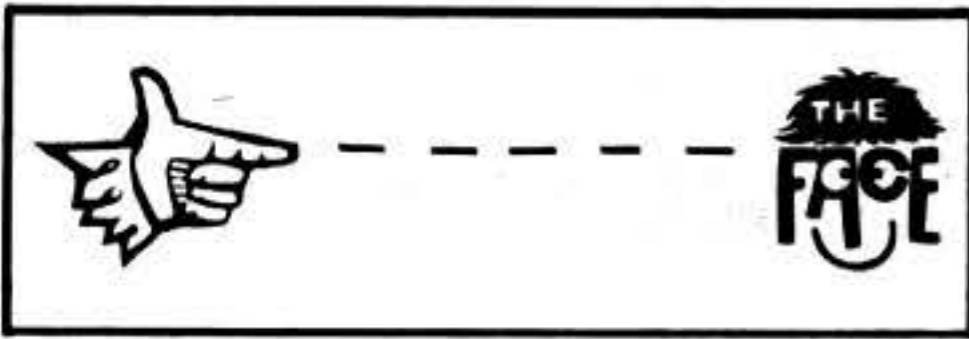
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RITZ BOURNEMOUTH'S BEAT SCENE. October 18. — "Simon Du Pree."



BONZO Roger (Ruskin-Speare) to use wah-wah rabbits on Top Gear this Sunday... A.37: Cleo Laine... how does Ray ("Mr. Businessman") Stevens spend his royalties? ... Nina Simone guests in the last of the present series of Esther and Abi Ofarim Shows (BBC1, Friday at 11 p.m.) ... surely, in view of Joe Cocker's current success, Frank Ifield's revival of "The Swiss Maid" could have been subtitled "With My Little Friend From The Alps" ... any truth in the rumour that Adge Cutler gets drunk on melted down copies of "Hey Jude" and "Those Were The Days"? ... what was John Peel doing sitting on Lee Jackson's lap at the Avenue last week? ... useless info dept: Arthur Brown's father invented the first fully automatic toothbrush ... last week Viv Stanshall's belch censored on David Jacobs's Wednesday Show ... Keith (Thunder bolt) Moon has a new exclusive self-designed drum kit complete with flashing lights and mirrors costing £1,700 ... Martha Reeves will definitely not be leaving Motown ... Q38: which noted British singer-turned-actor made one of his first screen appearances as an extra in the film "Caesar and Cleopatra"? ... Chicken Shack's Christine Perfect given tag "the new first lady of blues" ... David Griffiths rumoured to be entering the Baja Marimba Band moustache contest ... the Rascals October tour has been called off. They won't be visiting Britain until January ... more useless info dept: the sleeve photos on Incredible String Band's next album were taken in Frank Zappa's back garden ... Doors' "Light My Fire" re-released in this country ... what were all those nude girls doing at the Pheasantry? ...



TRIUMPHANT RETURN FOR THE WHO... OPERATICS IN VIEW

THE Who return from America. They've been a smash success — acclaim acclaim from across the Atlantic. As it is in England so it is in the States, and now they're back in England again to receive yet more acclaim for their very good "Magic Bus" and to work on their "Deaf, Dumb and Blind Boy" album.

Perhaps to celebrate success, the quiet one speaks. An unfortunate title, for John Entwistle is not as quiet as they say. An interesting talker too.

"We're working quite hard at the moment — we spend every day recording numbers for our new album 'Deaf Dumb And Blind Boy'."

Said John.

"It's like going to the office every day — we've set aside the hours between 2 in the afternoon and midnight for recording, and we try to stick to it. Obviously it can't be rigid — if we're working on something then we continue outside the 'office hours'. Or if we've finished what we're doing then we go home. The thing is that by setting aside the time like that it makes it easier for us to get together — as you can imagine, it's not easy to get all the Who together in the same place at the same time.

"We're spending all our working hours recording the album at the moment. It's been a long while since we had enough time to completely work things out for recording. The last album was a bit rushed — doing a track here and a track there between gigs. It just doesn't seem to work that way. We want to finish the album before we start to do too many appearances, or before we return to the States. In fact I don't think we'll be going back to America until early next year.

"We're all writing for the album — we write most of the material in the studio. "Deaf Dumb And Blind Boy" is an opera, and so there have to be a lot of links and connecting numbers. We're all working on it together — the original idea for the story was by Pete Townshend. It's the story of a deaf dumb and blind boy and all the things that happen to him through his life. Because he's so cut off from the outside world there are two sides to everything that occurs in his life. There's what he thinks is happening to him, and what is actually happening. We talked about the idea a lot in the States, building on the theme, and now we're concentrating on getting it done. It's not a complete life story of the boy — mainly about his growing up. I don't know how long it'll be when it's finished, but it'll probably cover one side of the LP.

"I do most of the comedy or sinister numbers in the opera. We all do little bits — the sort of things that suit us individually. My songs are all fairy tale things. I don't know why really — it's just that my songs seem to appeal to the seven-year-olds and upwards. I don't write particularly for children — they just seem to like it. I like writing fairy stories though — I do a lot in the Grimm's tradition, but they tend to be either a bit frightening or a bit sick, so we don't use most of them. We were going to do an EP for children at one time, but EPs seem to



JOHN ENTWHISTLE—The Quiet Who speaks.

have become unfashionable, so we never got round to doing it. I wrote "Silas Stingy" for that record, but we used it on our last album instead. "Silas Stingy" is really the story of myself. It's about an old miser who's frightened of getting his money stolen. So he buys a safe to put it in, and then he buys a house to put the safe in, and then dogs to guard the house. And by the time he's done all that he discovers he doesn't have any money left. Which is more or less exactly what's happening to me!

"I usually write verses all about frog princes and sugar-houses and witches and things. That's the whole thing about this opera — we all know what each other is capable of doing, and what sort of things each of us likes to write about. Pete made up the whole plot of the story and we're all leaping about the place doing different things to fit into it.

"We intend to do it live. The opera will probably take up most of our act — it won't be an elaborate thing with scenery or anything like that. We've always done a mini-opera in our stage act, and this will be like that but much longer. We won't really know how it'll develop until it's much nearer completion — we've only been recording for two days now, though the story is finished and we've got all the ideas together. Things like whether we'll make a film of it or turn it into an epic musical won't come for a long while yet. Anything could happen, so we can't really make any elaborate plans for it.

"I'm very pleased with the success 'Magic Bus', our new single, is having in America — I hope it does as well here, obviously. I never really know what's happening to any of our releases until my grandmother tells me. I got fed up with reading things I didn't know about myself in the papers, so I don't get any of the pop papers now. If there's anything important that I should know my grandmother tells me.

"'Magic Bus' was not really intended to be a throw-back to an early R & B sound or anything, though it does sound a bit that way. It was written about the same time as 'My Generation' — we listened to it then, but didn't really think a lot of it. But we heard it again more recently and liked it — so we released it. It's funny how tastes change. I think it's very right for the time, — we enjoy playing it on stage. It's a funny song — it's not monotonous, but it's the same all the way through. It has a hypnotic sort of effect.

"We played 'Magic Bus' to a lot of people before we released it. Some said they didn't like it but that it would be a smash hit. Others said it would make number one! But I don't think we'd like it to be number one in the charts really. We haven't had one before and it hasn't bothered us — it seems to be a taboo for the Who. We wouldn't object, of course, we'd probably just all collapse with heart-attacks.

"Things are settling down quite nicely for the Who now — we're only just starting to make a profit. Up till now most of the money we've earned has been ploughed back into the group. I think we've reached a point where we can afford to slow the pace down a bit. Pop is a bit of a vicious circle — if you're working all the time, you don't get a chance to write or record decent material. And if you don't have any decent material then you don't get decent contracts, and you're back to square one of working all the time."

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