

# RECORD MIRROR

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No. 398. Every Wednesday.  
Week ending  
October 26th, 1968



**JOE COCKER**



# YOUR PAGE

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

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## COULD SCOTT LEARN FROM TOM? A READER'S ACCOUNT OF WHAT MAKES A STAR



TOM JONES—Value for money.

### PSYCH SOUL

THE next big pop movement must be the psychedelic soul music with which Joe Cocker is hitting the charts at the moment. I believe that Jeff Beck will lead this movement, and you only have to listen to his album "Truth" to be convinced.

The Vanilla Fudge set an example but amazingly nobody followed them up. Some of the simple music taking shape in the charts at the moment is only the lull before the storm. — James Woudsoor (no address supplied).

### PIRATE PIC

WITH Marianne Faithfull's film "Girl on a Motorcycle" now on general release, we shouldn't need much encouragement to go and see it! But there is a good reason, apart from the obvious, why we should, because the executive producer just happens to be Ronan O'Rahilly.

If the film is a success maybe he'll make so much money that he'll be able to refloat Caroline. If that could happen, I would personally go out and see the film 20 times. — Stephen Robinson, 45 Charminster Road, Worcester Park, Surrey.

### SHAPIRO PLEA

HELEN Shapiro's debut disc on the Pye label: "You'll Get Me Loving You" is one of her best since "Fever". It's a pity her talent is so underrated in this country, but I've got a feeling that her latest record is going to be the hit she's been waiting for.

Enclosed is a message "please print a picture of Helen Shapiro", which I've written five million

times, in the hope that you'll print a picture of this great talented singer. — Mike John, Maesybryn, Carway, Kidwelly, Carmarthen, S. Wales.

VAL: In reward for that valiant effort Mike, we are now printing a picture of Helen Shapiro!



### MOODIES

I FEEL compelled to write in praise of the Moody Blues. I have just bought their LP, "In Search of the Lost Chord". This is the album that "out-peppers" the Beatles' "Sgt. Pepper" for originality and sheer musical ability.

What other group on the pop scene today can claim to have made an LP on which they feature themselves playing 19 different instruments altogether, ranging from sitar to auto-harp, from harpsichord to electric guitar—and, of course, the mellotron! The entire album is sheer beauty. Although such a term as "beautiful" tends to be lavished on a lot of music nowadays, I think it is an appropriate description of the "Lost Chord" album.

Well done the Moody Blues! It's hard to pick out stand-out tracks, but some are "House of Four Doors", "Dr. Livingstone, I Presume", the incredible "Om", "Ride My See-Saw" and "Voices in the Sky". Excuse me please, while I once more drift away on a musical journey in search of that elusive lost chord, courtesy of the magnificent Moodies! — Roger Saunders, 21 Park Avenue, Histon, Cambridge.

IN answer to Mr. Patrick Scott's letter about Scott Walker's tour. If Mr. Scott wanted value for money, he should have been at Tom Jones' opening night last Thursday, October 10, at the New Victoria.

Tom was on stage for the whole of the second half of the show and sang a total of 14 songs. In my opinion, Tom gave one of his best performances. Does he ever give a bad one? Every song brilliantly and emotionally delivered in his usual inimitable style. He was received with thunderous and rapturous applause, and rightly so, for he is a star in every sense of the word. By the way, Miss Della Reese was superb and both artists were excellently backed by the Ted Heath Orchestra.

Please don't think I'm knocking Scott Walker whom I have seen on several occasions and although I think his voice and talent exceptional, I've been disappointed at the shortness of his act. In June, my friend and I travelled all the way to Bournemouth for a one night stand to see Scott and on that occasion he also sang six numbers. In comparison, the following months, we went to see Tom at Bournemouth, and he was on stage nearly 50 minutes, which was worth going 100 miles for — Rosalie Boxall, 20 Dorien Road, Raynes Park, London S.W.20.

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Continued on page 11

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T. J. Woodman, invoice clerk, Newport



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# from NEW YORK the HAWK REPORT

THE Stax-Volt labels are very much into the rhythm and blues-soul power bag. It's their trademark. And very happy they make soul fans with Sam and Dave, the late Otis, Booker T. and so on.

Now comes news that the Stax-Volt organisation are going to expand into pop and the underground/progressive rock side of records. According to Stax vice-president Al Bell: "That's where young America is."

Soul people needn't worry—the Stax crew (which has grown from a company of three to a staff of over 30 in three short years) will still keep their tight hold on the music that brought them world fame.

At present they are building another studio in Memphis. "A lot of fans think that our original studio in Memphis is responsible for the Stax-Volt sound, but that isn't true," says Al. "The musicians are responsible for that. We can get the same sound with these musicians anywhere."

Proof of this? Booker T. and the M.G.'s are going to record the music for the film "Uptight" (a story set in Cleveland) in, of all places, Paris. That's where director Jules Dassin is completing it.

The Soft Machine will have their first American album out soon for the Probe label. The cover is a pretty ambitious effort, involving a gatefold, with a cardboard wheel inserted in the fold. You can move it around and get different shapes. Presumably to blow your mind... Jerry Lee Lewis is appearing at the Scene Club in New York, and his appearance is being advertised already. However, New Yorkers probably aren't rushing to see the Wild Man: he appears at the club in March next year!

Two nights of appearances at the Fillmore, New York, by the Beach Boys and the Turtles, only drew around 30 per cent of capacity. It's thought that both groups

drew the non-hippy element, who can't stay out late at night and thus didn't turn up or on for the late night shows. Incidentally, the Turtles now finish their act with 10 dancing girls strung out across the stage doing their thing.

In yet another first, the Fillmore will present the Living Theatre group later in October for one evening, doing "Frankenstein". The Living Theatre are an acting troupe who have been on self-imposed exile in Europe for the last few years and recently returned to rave reviews in New York.

Dick Clark, the deejay turned promoter, has purchased the rights for a film based on the life story of James Brown. James Brown will play himself... Paul Anka starts off this month on his first-ever tour of American colleges.

The last five albums by Simon and Garfunkel have sold six million copies and the duo's joint income for 1968 is two million dollars. Two-thirds of this goes to Paul Simon, who writes their material. A fantastic draw in person, they limit their live shows severely and their TV dates even more so. They don't appear in night clubs, and work weekends only, mainly at colleges.

Joan Baez is another artiste who keeps her working schedule reasonable. So far this year she has played only 35 dates and in fact, since 1960 Joan has made only 300 live appearances.

Reason given for denying Jimi Hendrix the use of Carnegie Hall is because word got to the Hall authorities that his fans destroyed furniture and draperies at other venues.

Singles brought out by Marvin Gaye and Tammi Terrell are all old ones. And the reason is a sad one—Tammi has been in hospital for a long time undergoing brain surgery.



# BEACH BOY MIKE LOVE "I LIKE CARS, BUT MY PASSION IS RESERVED FOR WOMEN..."

**A**FTER an hour and six cigarettes of nervous waiting, the delayed call from Beach Boy Mike Love finally came through from New York.

Fans will be glad to know that a new single from their favourite group will shortly be released in the States. Mike said "It should be out here in a couple of weeks, so you will probably get it in a month or so. It's called 'Time To Get Along'."

I asked Mike what was happening with the Beach Boys at the moment. "Right now we're in New York and we're certainly working on our new LP. It is being recorded here and the numbers are mostly written by Brian, a couple by Dennis, one by myself and maybe one or two from sources outside the group. Since being in New York we have also done an Ed Sullivan show and played the Fillmore East." I said I was surprised to hear they had played the Fillmore as people regarded the theatre as a home of the underground movement. "The weekend we played there we were followed the next evening by the Turtles — so you couldn't really call it an 'underground' weekend!" Mike laughingly replied.

What did Mike feel about progressive pop? "I don't know really. There are so many underground groups around I don't know which one of them to talk about. But I do like some of the things they are doing. I like blues for example, but I don't like to sit and listen to a whole session of the same riff. I need to have a little variety in my music. Normally I switch around from the Beatles, to Otis Redding, to Jimi Hendrix etc."

## SURF'N'HOT-ROD MEDLEY

With so many British acts visiting the States, I asked Mike which ones he rated. "I've seen very few because we're touring so much. I've seen Donovan, Hendrix, Beatles, Stones and Hollies and enjoyed all of them musically speaking. Entertainment-wise though, I really like Donovan and Jimi Hendrix. When we are on tour, we do a little bit from all of our recordings. We also do a medley of songs from our surfing and hot-rod days. The sort of material would consist of numbers like; "Sloop John B", "Wouldn't It Be Nice", "God Only Knows", "Barbara Anne" etc."

The Beach Boys have made fantastic musical progress since their inception. This, according to Mike, is due to Brian Wilson. "Brian has most to do with our harmonies and working out the arrangements. It so happened he played with a group of guys here who played the same sort of stuff. We are very lucky in that Brian had the ability to experiment and go into new musical areas and we were able to follow

him with our voices."

Much has been written about the Beatles and meditation, but Mike evidently arrived in India a week before they did. Mike said "I have been interested in meditation for some time. I met the Maharishi when we went to Paris. We were doing a United Nations Unicef show for children. Elizabeth Taylor and Richard Burton together with Victor Borge were also on the bill. Anyway, he came to the show and that is when I was initiated. I spent four weeks in India and I still meditate. Meditating has affected my way of life by possibly making me a little more stable. It makes one more calmer and you fit into your environment better. Meditation is probably not the rage anymore now that the Beatles have finished with it. People who might think the Maharishi is a con-man have probably not meditated. They should find out how it works themselves before giving an opinion. It is a good addition to life and levels people out."

## THE ART OF ACTING

Recently I read in a hand-out on Mike Love that he had bought a 1938 Rolls Royce which was supposed to have been originally purchased by Clark Gable. After spending a considerable amount of money and time in restoring the car to mint condition it was reputed that some fans scratched "we love the Beach Boys" in the door panel. I asked Mike if this was true. His reply was "That story is . . . !" (I can't print every word he said!). "The press guy gave out the releases without us editing them first. But I do own a '39 Rolls and a '48 MG". Was his passion cars? "No my passion is reserved for women, but I like old cars and old houses. I am sort of emotionally an anachronist. I've been thinking of living in England as I'm not happy with American foreign policy. Somewhere really nice in Wales would suit me. When we come over in December I'll take a couple of extra days and look around for an old house in Wales."

I mentioned that it is inclined to rain rather in Wales. "I don't mind the rain very much, but I would like a place in Spain to go to if it got too bad. I don't plan to do this for a couple of years, so if we are still recording as the Beach Boys, I'd get together with them for recording purposes either in England or the States."

One thing Mike wants to do is get into films. "I plan on doing a couple of movies" he told me. "The reason for this is that I want to learn the art of acting and get the feel of a movie so I can see what goes on. You see, I've written a film script about a group. It shows the chemistry of a group and



THE BEACH BOYS—with Mike and the gang adopting a relaxed, if uncomfortable, pose.

the things they go through. It's kinda groovy. I'm exposing the pop scene, showing all the good things and at the same time all the flip-ups, the bad things and all the stealing. It has a sort of kaleidoscope ending to it. Ten years after the group finishes it shows each individual and what happens to them. How they have matured and how they end up. It's pretty unique and I want to direct it because I want to make sure it's done properly. Another thing I want to do is a couple of albums of old songs. Something like the old English Music Hall songs. So when I come over I shall look out for some material."

When Mike comes over has any lovely girl got a castle or old house in Wales for sale?

IAN MIDDLETON

## DUFFY CONNED THE WORLD—HAMMERHEAD NEARLY DESTROYED IT!

Some helpful hints for those who are very rich, very beautiful, very hip, elaborately oversexed, tuned in, turned on, and bored to death.



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## MARTY WANTS TO RECORD 'JEZAMINE'

It's a pleasant change for Marty Wilde. "What's it like to find sudden fame as a songwriter instead of as a singer?" I asked. A natural sort of question under the circumstances, what with his songs "Jezamine" and "Ice In The Sun" being monster hits and all. Marty summoned up his reserves of British understatement and replied: "It's a pleasant change."

There are those of us who think Marty should in fact have had a hit with his own record "Abergavenny". But to have written two of the current top ten hits must be consolation enough.

"In the old days I was writing" continued Marty, "But I never really concentrated on it. But now having a couple of chart records has brought my writing to prominence a bit, and I've had to start taking it more seriously than ever. I like the way "Jezamine" and "Ice In The Sun" have been done — The Casuals and Status Quo are both very good groups. And they've put the songs in their own individual styles."

"I write with my partner Ronnie Scott — that's not the jazzman, by the way. We never write with any artiste or group in mind — but after the song is written, if we feel that it suits anyone in particular

we offer it to him. If we made a promise to a group that we'd write something for them then we'd do it — but it's a bit restricting to tailor a song in that way."

"I thought I might have had a hit with "Abergavenny" — but it didn't happen. It's one of those unexplainable things, like the Raymond Froggatt "Red Balloon", and Nirvana's "Rainbow Chaser" which in my opinion is a beautiful record. I'm desperately looking for a song for myself at the moment but I seem to be so busy writing for everyone else that I don't have time to write my own! I think I'll have a nice big ballad — so if anyone has any ideas I'd appreciate them."

"I'm quite busy recording album tracks at the moment. I'm doing a lot of my own numbers, but I don't think I have anything strong enough for a single as yet. I'd like to record "Jezamine" for the album — I've already done "Ice In The Sun". Originally that was a slow easy-going number. When we heard it we thought it would be commercial for anyone — we offered it to Status Quo, and as it happened it did well for them."

"I've known Status Quo for a long time — I wrote a song for them called "Bang You're Dead" about three and a half years ago.



They recorded it, but five days later Sonny and Cher's "Bang Bang" came out. So they decided against releasing it.

"One of Status Quo's managers has a shop in Lambeth Walk, and that's where I first met them. The group used to rehearse there — and even then I thought they were great. I hope I find another song for them that could be just as successful."

"Since our success in the charts though, Ronnie and I have held back a lot of our material. There's no point in sitting down and writing millions of songs — we're just letting out the good ones. can't really say who exactly, but there a few name artistes recording some of our numbers at the moment."

"But it's a good opportunity now for me to cut down on my singing. I'd never give it up altogether — I couldn't. But I don't like to put all my eggs in one basket. Neither Ronnie nor myself depend upon writing exclusively — if things turn out well for our songs that's great. But if they don't we still have other things going. I met Ronnie a long time ago — he moved from where he was working at the time, and we just started writing songs together. Ronnie now runs Valley Music."

"We don't have any great system for writing — in fact we rely entirely upon inspiration. Sometimes we have to wait for months for an idea — we're just extremely lucky at the moment I think. Especially considering how fierce the competition is — there are some great writers around at the moment."

DEREK BOLTWOOD





# SOME LABELS REFUSED RICHARD'S MUSIC PLANS!

**S**O anyway there we all were lounging about in this sumptuous Kensington flat waiting for the owner to show up. Name of Richard Harris — actor, raver and now vocalist. Pretty well fixed, financially speaking, judging by the decor in his pad — antique furniture, tasteful carpets and some remarkable wooden carvings of Catholic cardinals (or something of that sort), about half life size. Right next to one of these wooden figures was a small bowl on a stand. It contained a few coins.

Everybody was tucking into the copiously flowing booze and munching the food, spilling crumbs recklessly over their host's carpets. On the hi-fi was the next, soon-to-be-released Richard Harris.

A convivial scene. Except that Richard Harris wasn't there. Then suddenly, after about an hour, the actor was making his entrance in the way that actors know best how to do. Within a couple of minutes he'd managed to shake everybody's hand, saying at the same time: "Sorry I'm late." For the benefit of those who may have detected a certain change in Richard of late, let me add that he was wearing only slightly psychedelic costume, nothing too garish but he did have an interesting medallion round his neck. He also looks and sounds a trifle less boisterous and more obviously genial these days.

I asked him how he had become involved in making records and in particular how he'd had the good fortune to be teamed up with the phenomenal composer Jim Webb (who was also at the party and about who more, much more, next week).

"It was as a result of my singing in 'Camelot'. Had a lot of record companies offering me contracts to make an album. A couple of years ago I'd met Jim socially and we'd got on well, I admired his ideas, and I said yes. I'd do an album provided Jim Webb writes the music.

"One company wanted me on their label badly enough to agree to this but then when Jim outlined his plans for the recording they found it would cost eighty thousand dollars. Me an unknown singer, Jim an unknown composer, at the time. They said no. The deal was off.

"Some time later Dunhill Records expressed interest and

a deal was set up. A few weeks later Jim had won seven Grammys and was famous as the composer of 'By The Time I Get To Phoenix' and 'Up, Up And Away.' So they were delighted I'd insisted on Jim. And of course I was more than pleased with the result, though I think the second album is even better. That's it on now but you can't hear it with all this noise going on."

Richard, as a lyrical Irishman has long fancied doing a bit of singing (you may recall he once tried a song on The Eamonn Andrews Show and, for an actor, did a remarkably good job) but now, following the success of "MacArthur Park" and the rest, he's taking it seriously and has decided to work professionally as both vocalist and actor. With some pride, and slight wonderment, he told me: "I've already been booked to go to Las Vegas. I shall be singing at Caesar's Palace."

As I was about to leave I suddenly noticed something quite astonishing: the bowl with coins in it was now full. But not with coins. With fivers and tenners. Real, negotiable currency. Well, I'd thought Richard was taking a risk allowing his property to be used by such a motley bunch of journalists, show business people, and radio producers. One drunken lurch and a beautiful carpet or antique would never be the same again. And now this pile of crisp notes! My fingers itching disgracefully, I called over the lovely and charming EMI press officer, Patricia Pretty, just to check that this was no hallucination. It wasn't. "Somebody must be potty," gasped Pat.

Went back and asked Richard for the explanation. "Oh," he replied vaguely, "anybody can put their spare cash there. It's for the poor people."

Like who?

Richard pointed a finger at his own chest, just above the medallion. "Me."

He was probably kidding but you know how convincing actors can sound . . .

DAVID GRIFFITHS

## JACKIE LOMAX

### ARRESTED AND SHOT!

**A**S yet no sign of Jackie Lomax, ex-Undertakers, ex-Lomax Alliance, ex-Lost souls, appearing in the charts under the Apple banner. A George Harrison song and production, "Sour Milk Sea", was his debut disc under the new set-up.

But Jackie is an interesting character. Here he talks about this and that, in an interview with Dominic Severese.

How did he get his Apple contract?

"About four years ago, when I was with the Undertakers, George Harrison got in touch with me to make a record as a solo but things were going well with the group and I wanted the group to make it, but I went to see him anyway and he'd been called to a meeting and so it all sort of fell apart.

"Then this year someone was interested in forming a group with me as lead singer and I went to see John Lennon and Paul McCartney to see if they would back us. I wasn't too keen about the group scene anyway, having been in it for six years.

"John said 'Look, you don't need a group, why don't you be a solo singer?' and I said yea and I went to see Terry Doran at Apple and he was interested in my songs and me as a solo singer. And I told them I'd hang around as one of the Apple writers until it was time to do a record. That's how we did 'Sour Milk Sea' — I believe George Harrison wrote the song while in India."

Why doesn't anyone go back to Liverpool?

"It's been rumoured that Liverpool is the capital of Ireland and anyway I just think the whole scene in Liverpool is dead because it never graduated from the scene when the Beat Boom started. Like promoters don't want to pay more than eight pounds ten a session."

And the underground scene?

"I hate the word underground actually because it sounds like they're hiding in the hills and just making sortie raids on the towns and that's not what it's all about."

Not?

"No. And I don't really go for groups like Arthur Brown but I think Arthur is very talented, I think though he abuses his talent by all that cabaret stuff with the burning helmet and all that. I can see why people go for it but I don't go for the scene myself. I'd just rather stand on stage and pour my guts out. A guy can rave standing still and that's what I'm trying to do."

What about the lyrics to "Sour Milk Sea"?

"Well, it's definitely George's song, a bit philosophical and a bit obvious. And I don't mean obvious in a bad way, just obvious in the obvious way. If your life's not right and doesn't satisfy you and you don't get the breaks like some of us do, better work it out, find out where you've gone wrong, do it soon, you don't have long to get out of the Sour Milk Sea. You don't belong there, get back to where you should be, find out what's going on there. George is very good in the studio and knows what to do and it's all in the mind, as George would say."

And your memories of Brian Epstein?

"Brian was a real nice guy. I always thought he was very sad underneath. He got together my first solo record which hasn't been heard of entitled 'Genuine Imitation Life', which I got in the States from an album by a guy named Jake



JACKIE LOMAX—Held in East Berlin.

Holmes who I believe is a poet and this song was on it and I thought it was great and we got together over here and did it with a 21-piece orchestra."

What about the time you were shot in the head?

"That was in Scotland. We'd all bought rifles to sort of pass time and we fired at tin cans and bits of wood and things like that. We were doing this one day and decided to knock off one Sunday. I went for a ciggie and as I stood up Chris Hutton was behind me, firing over me to empty his gun and as I stood up he fired and hit me right behind the ear. It was nasty for a time and I had two operations to get it out but I was playing three days afterwards with the Undertakers."

And your Russian incident?

"It was supposed to be a stunt to get our names in the papers. But you're not supposed to have East Berlin money in West Berlin and vice versa and we got this East German money and went through Check-Point Charlie in East Berlin and were supposed to go through and declare the money and be questioned . . . and report the incident in the papers. But the day before we'd been playing Monopoly in a Berlin hotel and the sax player had a big pile of Monopoly money with him, which made things more difficult because the Russians had never seen Monopoly money before.

"So they took him and the guitarist into separate rooms and questioned them quite severely for twelve hours and it was supposed to be only a ten-minute thing. We got very worried after they were in there for an hour and called the British Consulate and he said: 'You really lost out this time, lads'. Because they can shoot you if they want to and the Consulate couldn't do anything about it. He told us the last guy that did that got eight years in Siberia. So it was a bit dicey at the time, but they eventually got out."

And also out soon is a new Jackie Lomax single, almost certainly recorded in America with American musicians.



CLINT EASTWOOD—Certainly not the "Ugly"

## THE UGLY, THE BAD AND HUGO

**O**NE name in the charts that might seem strange to see is Hugo Montenegro. Strange, because an orchestral theme from a film does not look right there. Especially amongst the more hip sounds of today. But nowadays anything can happen.

Hugo has already had a million-selling hit in the States with "The Good, The Bad And The Ugly". And it looks as if he won't do too badly with his record here either.

The number is of course from the Western film of the same name. The film is the third in the series starring 'the man with no name' which is certainly not true of Hugo Montenegro. He has been around for many years and I remember his records way back in the fifties.

His musical background is an impressive one. He has been staff manager to Andre Kostelanetz (perhaps the first mood music maestro), arranger-conductor for Harry Belafonte and a prolific composer for films like "Hurry Sundown" and TV series "I Dream Of Jeannie", "The Outcasts" and "Here Comes The Brides".

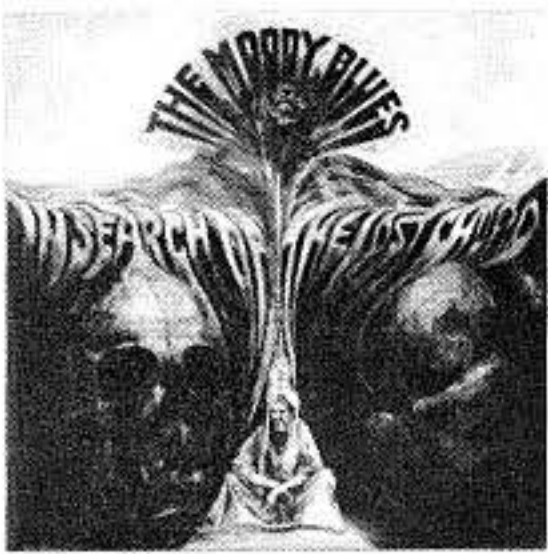
Hugo's first hit LP for RCA was "Music From 'The Man From U.N.C.L.E.'", although his records have always been steady sellers. His hit single "The Good, The Bad And The Ugly" is a potentially dramatic example of the Montenegro brand of writing, arranging and orchestral sound.

He belongs to the select band of maestros who are able to bring so-called background music very much to the foreground. What used to be looked on as nondescript sounds providing a background for conversation and parties has now been developed to the stage when everybody shuts up to listen to and appreciate the music.

'Class' music seems to be back with a bang.



# GIANT SOUNDS!



## THE MOODY BLUES

In search of the lost chord

**DERAM**

© SML 711 © DML 711



## JOHN MAYALL'S BLUES BREAKERS

Bare wires

**DECCA**

© SKL 4945 © LK 4945

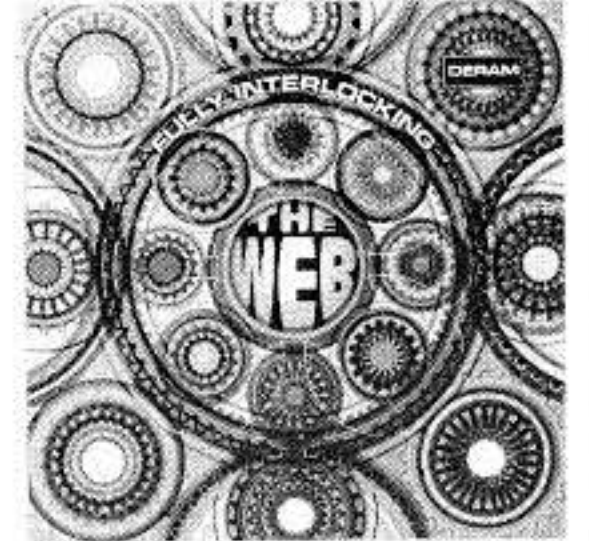


## TEN YEARS AFTER

Undead

**DERAM**

© SML 1023 © DML 1023



## THE WEB

Fully interlocking

**DERAM**

© SML 1025 © DML 1025



# AND NOW

## LIONEL BART

Isn't this where we came in?

**DERAM**

© SML 1028 © DML 1028

You come into this world with nothing, and you leave with nothing. Lionel Bart is making the musical most of every moment. Listen to this album, and learn about yourself. It's a gas!



**DECCA** group records

12" Stereo or Mono LPs

The Decca Record Company Limited Decca House Albert Embankment London SE1



# AN EXPLOSION OF WELSH SOUL!!!

THERE was a time when I just couldn't see what everyone else saw in Tom Jones. When he burst upon the scene, a time that seems centuries ago now, I conceded the fact that the Welshman had a great voice. But that was all — for obvious reasons, his famed sex-appeal just didn't appeal to me! His sophistication and magnetism . . . I missed.

And then after a while I had to make another concession. Tom Jones has soul.

Now I make no more concessions. I have been converted—I agree with everyone's rave reports and reviews. Tom Jones is dynamite. Mr. Fantastic.

What converted me?

I saw Tom Jones live — amazingly for the first time — on his current tour. All I can say is, as an entertainer, as a singer, in fact as Tom Jones, he is naturally great.

He burst on stage — and you could immediately feel his magnetism. The whole audience could feel it too, and the tension in the theatre exploded when Tom starting rocking to "Turn On Your Love Light". And the audience rocked too. Perhaps the only man I know of who can lend sophistication to raw rock 'n' roll.

The great thing about this singer is his soul. He explodes with it — and though he can perhaps rehearse his songs and rehearse his stage movements to an extent, he just can't rehearse that act of his. Tom Jones on stage is a completely natural thing — he is one with his audience. His fans respond — Tom is sexy, he is dynamite, he is a very real hunk of virility to every single woman, young or old, in the audience.

That's one level of his appeal, of course, but a level that can't be divorced from his singing. Because Tom puts everything he's got into each song he does — every part of him reacts to every note his voice emits. "Soul" singing is perhaps a fashion. But to be soul is something else. And Tom Jones is something else.

A forty-five minute act that was all excitement from start to finish,



TOM JONES: Dynamite.

After the rocking "Turn On Your Love Light", with bow tie hanging loose, and following a friendly exchange with the audience, Tom continued singing and delighting his fans. Numbers like "I Can't Stop Loving You" and "Hard to Handle" and "Delilah" and the excitement was still there, and even in the slower "Danny Boy" there was excitement.

Then a medley of the Tom Jones hits — "It's Not Unusual" to "Help Yourself" and a lot in between, followed by the last and very final display of his talent with "Land Of A Thousand Dances".

What can I say? Dynamite exploding is nothing compared to Tom Jones on stage. **D.B.**

Owing to RM's revised printing schedule, to enable us to get the paper to you a day earlier, we were unable to include this review of Tom Jones on tour in last week's issue.

## THE NAZZ TO CONQUER ENGLAND...



YOU'LL soon be seeing and hearing a lot of a new American group, the Nazz. They arrive here on Monday next — four lads who are one of the fastest-rising outfits in America . . . and will be staying for the whole of November to record their second album and promote their first single here, "Open My Eyes" and first album "Nazz".

Big-sellers in the States, then, these boys are making an all out attack on the British market. So here is an exclusive breakdown on what we can expect . . .

Groupe was formed last year by four musicians from other groups . . . Todd Rundgren (lead guitar) and Carson Van Osten (Bass) from Woody's Truck Stop; drummer Thom Mooney, from the Munchkins; and Stewkey, lead singer, pianist and organist, from Elizabeth.

They didn't push themselves too fast. In July that year, they made their debut with the Doors at Philadelphia's Town Hall, then moved on to local rock showcases. They rented a large house in Long Island and converted the cellar into a rehearsal studio. They admire Cream, the Who, and the Beatles but are anxious not to imitate anyone.

Most of their original material comes from Todd, very wide-ranging . . . and very tight, musically and personally.

Wrote John Landau in

Rolling Stone: "To listen to the Nazz is to understand what rock and roll is all about . . . before they are through, I think they will tear your head apart and put it back together again."

This year, they signed a long-term recording and publishing deal with Screen Gems and Columbia Pictures. Atlantic president Ahmet Ertegun who negotiated to distribute Screen Gems, via SGC Records to launch the first release by Nazz.

So how come the boys will be recording their second album in England? Spokesman John Kurland tells me: "Their reason is a mutual respect for the kind of recordings which have lately been produced in your country and belief that your engineers may be better equipped to understand and contribute to the kind of recordings they hope to create. If you listen to such hard rock tracks on the first album as 'She's Going Down', 'Wildwood Blues' or 'Lemming Song', and if you accept the belief of this country's most able music critics that these recordings, however admirable, do not begin to reflect the excitement of this music as performed in concert by Nazz . . . well, you'll understand the motivation which brings this group to London."

Now the Nazz have also created big impact in Japan. They also plan to make their

first major film in Hollywood early in 1969.

And a few words about the boys individually. Todd, arranger as well as composer and lead guitarist, is twenty and already established as one of America's leading guitarists. They worked with Albert King recently and King predicted that Todd would soon be recognised as a world guitar-playing figure.

Stewkey, last name Antoni is also twenty. He's been called "the most complete rock and roll musician now performing". Lead singer, pianist, organist — and extrovert.

Thom Mooney, also twenty usually writes in conjunction with Stewkey. Thom has been picked out by 16 Magazine as "our next major teen idol."

And Carson, 22, spokesman. His own songs are probably the most blues-orientated and at least two will be included in the sessions in London. Former art-student — and, like the others, unmarried.

Check through Billboard and Cashbox and you learn that they've already won countless awards for the Record of the This' That or the Other.

The Nazz are coming. Be warned. They're determined to conquer the British Isles. Painlessly and bloodlessly.

PETER JONES

## AMAZING



BONZO'S VIV STANSHALL

# BONZOS

WHAT the amazingly incredible Bonzo Dog Doo Dah Band really would like to do is create a sort of travelling circus, with a couple of pantechicians loaded with their amazingly incredible equipment, and go from town to town putting on their own ninety minute shows.

And they'd like to go to America.

And they'd like to have a hit record in the singles charts, though they also believe they are really more of an album group.

The first point could easily happen, because they've built a tremendous following on personal appearances in this country. The second point OUGHT to happen, because there ain't nobody nowhere in the States like the Bonzo boys. And the third point . . . well!

It is very difficult to get the essence of the Bonzo act onto a single. Their latest "I'm The Urban Spaceman" (Liberty) is tremendous, but we addicts feel that perhaps the flip, "Canyons of Your Mind", would have been the better bet. It's hard enough to get the essence of the Bonzo routines across on television, mainly because there is so much happening all the time that producers have to change cameras literally at the flash of one of Vivian Stanshall's false eyelashes.

It was Viv who outlined the hopes and theories of the World of the Bonzo. He said: "Things are going well but sometimes we feel not fast enough. We've just finished our new album entitled 'The Doughnut In Granny's Greenhouse' . . . we hope that will sell."

"But one of our problems is that people tend to review our singles on the basis of what reviewers recall of our stage act. We'd much rather be judged on the pure sound of the record. After all, critics don't watch a stage act and then have a bit of a go on the grounds that the act might not SOUND too good on a record."

"We still make much of our own equipment. There's a garage in Islington, with a fretwork machine and vice, and we find things to use in dustbins and on bombed sites. Roger has a lot of electronic equipment at his place. And Neil is the resident painter."

"Roger is one who suffers most for his art. He's always getting cut and bruised when his electronic inventions go a bit wrong. One of the occupational hazards . . ."

"After each show we have a sort of criticism session. We insult each other at a very fast lick, trying to find out what went wrong in the act and what went specially right. It moves so fast on stage, that often something goes wrong. Which usually is where I have to jump in, tell some idiot story and try to get us out of trouble. I find I quite enjoy this nowadays . . . it's become my forte, as it were."

"Our routines build from a basic skeleton. You can do something in rehearsal, then try



ART MOVEMENT

it on an audience and the whole thing simply looks pathetic. We have three road managers, each with a special job to do, and they've learned to insult us as well. Actually they're rattling good blokes.

"And when we're doing cabaret, which goes very well, we find we can rehearse new material during the day-time — very helpful. Mind you, some club proprietors can be rather strange . . ."

"There was the matter of £75 being stopped from our wages for a scratch on a piano . . ."

A new addition to the Bonzo Dog Doo Dah Band is bassist Dennis Cowan, a kindred soul discovered in a London club. He accepted the offer with alacrity. Later he was told that new members generally found that in the first week they were insulted, in the second week were demoralised and in the third week were thrown out.

So far Dennis appears to be fireproof. And the Bonzos are building towards their biggest-selling single yet.

P.J.

## info on this week's new

This is a very un-average week—most of the new releases are really unusual. And very difficult to sum up in a few words! **LIONEL BART**, the man behind so many hit musicals, comes forward as a solo artist, with a single called "Isn't this where we came in?" It opens with some hilarious dialogue, and breaks into a very catchy song. Lionel really knows song-writing, and he proves himself a more-than-competent singer too. On Deram, the number is DM 212.

Nobody has to tell you that **THE MOODY BLUES'** current album is a great big hit. One of the tracks from it has been released as a single in the States, and it's roaring up the charts so fast it's just got to be their new single here! "Ride my see-saw" is a super-paced number, hard-driving and with loads of power. It's on the Deram label, number DM 213.

**EPISODE SIX** have come up with a knock-out! It

all happens on "Lucky Sunday" in first time. After a couple of weeks. An inspired production, and a drummer! Listen to this on Clive. We've got a string of Emeralds they are too! **THE FLAMES** one in Sweden with their u. Sedakahit, "Happy Birthdays" ready to move into the charts just sixteen to dig it, either! Number is MD 1110.

**FRANK MURPHY** Ireland's finest tenor, and "County Down", is a tribute to Ireland football final. On the MD 1111.

**PAT MCGEGAN**





## The ART MOVEMENT

IT'S a good thing these days to find a pop group who have enough talent within them to produce very varied music. Such a group is Art Movement. One of the reasons for their diversity is possibly the age gap within the group itself. For example, the youngest member, Keith Headley, is 18, and the oldest, Bob Mundy, is 27.

The group has been together for a year now. It consists of Bob, known as 'Biggles' on drums, Terry Widlake (the 'Secret Squirrel') bass guitar, Keith ('Tivvy') on organ, Roger Bryan lead guitarist, John ('Julie Andrews') Switters vocalist and Billy ('Dumpy Dee') Dean vocalist. Although he doesn't have a nickname, Roger, according to Bob, is like a one man exchange and mart. Evidently he is always appearing with a new guitar. "His front room looks like a second-hand shop," remarked Terry. "He seems to spend most of his spare time buying and selling things. He's probably had more new guitars than I've had hot dinners!"

Art Movement concentrate on harmony. Terry said: "Five of us sing, so we can get quite varied harmonies. Some people have described us as a Fifth Dimension or a Mamas and Papas group. Sure we like them, but

we don't copy them. We will be going into a studio soon for a week to explore the further possibilities of our harmony."

Their second record has recently been issued on Decca entitled "Loving Touch". Bob said: "I think we have a commercial record on our hands. If this one doesn't happen, we have enough material in the can to make at least five strong singles. We did one number which is good and very sentimental. It would probably be just right to release around Christmas."

I asked Terry what Art Movement could be described as musically. "We don't like to be classified. You see, we do all types of music," he explained.

The group is very democratic—they have a ballot poll on all matters of policy and what to play.

Art Movement must be the only group in this country to have an electric loo. Evidently, everything disintegrates into dust and all you do is Hoover it out once a week—a handy thing to have in your transport, Bob remarked. "It's just a flash in the pan really".

That is one thing that Art Movement are certainly not.

IAN MIDDLETON

## releases from Decca

day', but it's too much to sink of plays it glides into place. you're not going to believe the chapter One, number CH 103. olds this week, and very nice MINGOS have a number up-dated version of the Neil ay sweet sixteen', and are is here. You don't have to be number of this Emerald single

has the reputation of being his single, 'Boys of the e to the winners of the All-the Emerald label, number

has a single out called

'Mr. lonely one', and he's not going to be lonely for long with a beautiful record like this to his credit! Another Emerald, the number is MD 1112.

Great sounds from a young group called **DEEJAY & THE KERRY BLUES** who have a great version of 'My elusive dreams'. This is one of the best songs on the current Tom Jones album, and it's destined to be a single winner for DeeJay and co. MD 1113. Keep listening and keep looking out for Info!

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45 rpm records

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# FROM THE UNDERWORLD

## UNDERGROUND GROUPS BY DEREK BOLTWOOD

Isn't life beautiful  
Isn't life gay  
Isn't life the perfect thing  
To pass the time away.

HOW pretty. How pompous. How pretentious. But if I were to say that Mason Williams wrote it, perhaps it wouldn't seem quite so pretentious — after all, pretentious means "attempting more than one can do". And Mason Williams can do anything!

Is he an artist? Is he a singer? Is he a writer? Is he a guitarist? No. He's super-dilettante.

He writes hit songs viz (oh what a lovely little word that is) "Cinderella Rockerfeller", and his single "Classical Gas" is one of the nicest things in the charts at the moment. Yet composing and guitar picking and singing and all things musical are in fact only one product of his self-confessed self-indulgence. And that little poem above, which is from one of his books — "Bicyclists Dismount", is the perfect motto for him. He passes the time away by using life to the full.

### "SUNFLOWER"

Born under the sign of the Virgo about thirty years ago, Mason has written seven books, composed over a hundred songs and recorded some of them himself, is a television and nightclub performer, writes for the Smothers Brothers Comedy Hour television show, and has just had his latest "book" put on permanent display in New York's Museum of Modern Art.

On the music side, "Classical Gas" is a lot to live up to — and I'm afraid "The Mason Williams Phonograph Record" doesn't quite do it. There are some nice things on it — I like "Sunflower", which is in fact the musical theme of one his other projects. The project? He created the largest flower in the world — skywritten two miles wide and three miles high. Unfortunately it was blown away in the wind before he could complete filming it — and "Sunflower" was the music to go with the film to go with the flower.

Most of the album is good, though not as exceptional as "Classical Gas" — some of his more self-indulgent pieces, like "The Prince's Panties" (part one of a five part "Dada Trilogy") are enjoyable and, to me anyway, more to do with Mason Williams the artist that even his current hit single.

### "ROAD TEST"

The fact that someone like Mason Williams can have a hit single — make the pop charts — is one of the nicest things about pop music today. He is not a star image. He didn't go out of his way to make a commercial single — in fact "Classical Gas" came about when he found himself unable to imitate the incredible riffs of a Brazilian guitarist. But after a couple of months of trying, he wrote his current hit — success through failure.

But although I am slightly disappointed with his current album, "The Mason Williams Phonograph Record", I am convinced that he's capable of one day coming up with an album as consistently good as "Classical Gas". Why? Well, Mason Williams is not only talented—he's inventive, and if his books are anything to go by he won't stop short at one hit record.

One of his books is a "road test" report on a Royal typewriter. Treated seriously, it is the pictorial examination of a typewriter thrown from the window of a car travelling at 90 miles per hour! The book he has had accepted for permanent exhibition at New York's Museum of Modern Art, called "Bus".



is simply a giant fold-out which, when completely unfolded, is a life-size photo of a Greyhound bus.

And when a versatile artist such as Mason Williams is as inventive as this in one art form, there's no reason why he shouldn't be equally inventive in another. Which is why I'm sure we'll hear a lot more of Mr. Williams on the music scene—even if not immediately.

### THE NICE

I had a brief chat with Tony Stratton-Smith, manager of the Nice (and also, by the way, quite a successful author—this week's column seems to have more to do with literature than pop!), the other day, and some interesting facts emerged.

Recently the group were having some colour X-ray photos of themselves done for the cover of their new L.P. — you may remember they were cocooned in a gigantic polythene bag on their last album cover—and one of the photos revealed that Keith Emerson has been walking around with a broken hip. Apparently when they were last in America some of the group's equipment fell on Keith while they were on stage—but like a born trouper, he carried on with the show. A short while later Keith was examined by a doctor who said that he had broken his hip, but that it had healed of its own accord. And presumably the pain disappeared after a while, for Keith thought no more of it. Until his recent X-ray, that is, which showed the hip is still broken.

### U.S. RELEASE

The Nice's album is now virtually ready for release—I'll be reviewing it next week if I can get a finished pressing. One track on the LP, called "Ars Longa, Vita Brevis", was originally 24 minutes long—but it has had to be edited. Now it only lasts for 20 minutes and 15 seconds! In fact, this one track took the best of the 60 hours' recording time they spent on the album (The London Philharmonic Orchestra are also featured on the LP, by the way).

And good news for the Nice from America—their copyright differences with Leonard Bernstein have at last been resolved, and "America" will be released over there later this week.

**POP VOTING FORM**

**COMING SOON POLL**



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



**O. C. SMITH:**

Little Green Apples; Gas, Food, Lodging (CBS 3767). A very big hit in the States. Starts with tinkling notes of delicacy and O.C. in similar mood. He builds the atmosphere, giving a completely new interpretation of the song. A bit gappy, perhaps, but this is a fine performance which also has commerciality. Nice use of girl voices behind. Flip: A much more violent helping of Smith.

**CHART CERTAINTY**

**APPLE:**

Let's Take A Trip Down The Rhine; Buffalo Billycan (Page One POP 101). This is so darned catchy that it could easily make the charts—and it's a very good arrangement, too. Difficulty is over the name of the group, but they reckon they had their name before the Beatles set up a new organisation. An off-beat sort of sound here most of the way, but certainly commercial. Flip: Slower mover initially with echo-effects, then a speed-up.

**CHART POSSIBILITY**

**EPISODE SIX:**

Lucky Sunday; Mr. Universe (Chapter One) CH 103). Everytime a good record, but still without that major breakthrough, I'd rate this one as having commercial appeal, with orchestral backing, and male lead voice early on, then some of those harmonic complexities which suit this group well. Song is a mood-switcher and builds cleverly. Not positive, mind, but it could. Flip: An interesting song, but the strength is in the performance.

**CHART POSSIBILITY**

**STEWPTOT AND SAVE THE CHILDREN FUND CHOIR:**

I Like My Toys; Myrtles' Birthday (MGM 1448). With all respect to Ed the Stewptot Stewart, I'm not entirely sold on this, but it's going to get enough support to make the charts. Blend of dead-pan voice and kiddie-winkles comes off well—and Ed has such a big radio following that it'll sell well. Flip: Ed joined by Tony Brandon on a novelty.

**CHART POSSIBILITY**

**ANITA HARRIS:**

Le Blon; Dusty Road (CBS 3765). Clive Westlake and Dave Most wrote this one—it's actually the name of a beach on which Anita sunbathed herself recently. A love song with good melody line and strong lyrics. The arrangement is plentiful behind, but Anita's smooth styling is the big selling-point. Should do very well. Flip: A breathy sort of ballad.

**CHART CERTAINTY**

SUSAN MAUGHAN: Cable Car For Two; Off My Mind (Philips BF 1713). A very perky sort of song and performance which could easily do Susie a favour, especially with a big-swinging backing. ★ ★ ★ ★

GRANT MORGAN: I Could Cry; When He Wants A Woman (Mercury MF 1059). American singer, already popular in Spain, with a big voice here on a so-so ballad rather lavishly presented. ★ ★ ★ ★

BERNADETTE: You're The Nearest Thing To Heaven; Madrigal (Rim RIM 12). A stylish folksey-pop girl on a throbbing sort of ballad, nicely worded and tinkling sounds behind. Pleasant but not outstanding. ★ ★ ★ ★

JOHN TOWERS: Love To Say Hello; Come Dancing With Me (CBS 3768). Change of style for John, a very good singer—a rock-a-ballad song with brassy backing and a chirpiness that comes over well. Commended. this one. ★ ★ ★ ★

THE HEP STARS: Let It Be Me; Groovy Summertime (Olga SO 64). Nice light-edged harmonies on a familiar song, the Swedish group aiming for the charts. A finely plaintive feel to the sound. ★ ★ ★ ★

FENWYCK: State Of Mind; Away (Era 100). American group produced by Jerry Fuller, first pop on the Era label. Organ-backed group sounds on a song which doesn't quite get off the ground. But a professional basic sound. ★ ★ ★ ★

NANCY WILSON: Peace Of Mind; This Bitter Earth (Capitol CL 15563). No chart chance, alas, but sung in impeccable style. Pity there isn't a separate chart for this kind of class singing. ★ ★ ★ ★

**STEVE MILLER BAND**

Living in the USA; Quicksilver Girl (Capitol CL 15564). Hell's Angels intro and a driving thumping sockitome beat all about what America's really all about. Power-house soul 'n' blues white style from a musician with a solid reputation in the States—and I'd like to see it in the charts here. Produced by the band and Glyn Johns, it could easily be big. Flip: slower, full of harmonies and just a bit too pretty for my liking. But give the "A" a play I say.

**CHART POSSIBILITY**



Derek Boltwood and America Awake

BOOKER T. & THE M.G.'s: Soul Limbo; Heads Or Tails (Stax 102). One of the first on the finger poppin' Stax logo, and an excellent instrumental to boot—oh what a happy organ! I'll play it at my very next party—but not a chart investment. ★ ★ ★ ★

CARLA THOMAS: Where Do I Go; I've Fallen In Love (Stax 103). Thank you Stax for Carla Thomas, and thank you 'Hair' for this song. I Don't think this bit of musical philosophy is quite strong enough to give Carla a hit, though—just very nice. ★ ★ ★ ★

JUDY CLAY AND WILLIAM BELL: Private Number; Love-Eye-Tis (Stax 101). Oh, nice. A bit too much bass (my typewriter's reverberating like crazy), but an O.K. duo type song sung by an O.K. duo type—the "oh nice" was for an excellent guitar and piano intro. Otherwise average, though well done. ★ ★ ★ ★

SMOKEY ROBINSON AND THE MIRACLES: Special Occasion; Give Her Up (Tamla Motown TMG 673). Oh goodie goodie—it's Smokey Robinson and crowd. But it's not a standout number, and I can't see it doing much. I like the burnt-custard-made-with-brown-sugar colour on the Tamla Motown sleeve, though. ★ ★ ★ ★

CHRIS BARTLEY: I Found A Goodie; Be Mine Forever (Bell BLL 1031). Lots of strings 'n' things and really very pleasant listening. An average number well done, but really not chart material—more for the clubs about two in the morning. ★ ★ ★ ★

THE O'JAYS: The Choice; Going Going Gone (Bell BLL 1033). An oldie sound with near-spoken intro and a Four Toppish break. Almost a big sound but not quite there—really very average. ★ ★ ★ ★

THE MASQUERADERS: I Ain't Got To Love Nobody Else; I Got It (Bell BLL 1032). Slow, soulful and quite well done, though a very ordinary song. Could do well in the clubs, but can't see it in the charts, R and B or otherwise. ★ ★ ★ ★

VERNON GARRETT: Shine It On; Things Are Looking Better (Action ACT 4508). I like it, I like it—zanky R and B from the new action label, though nothing to do with the charts. Good solid straightforward stuff. ★ ★ ★ ★

BOBBY WILLIAMS: Baby I Need Your Love; Try It Again (Action ACT 4509). I like what Action are doing and I like what Bobby Williams is doing. Slow and near-soulful but one of many. I'm afraid. ★ ★ ★ ★

THE IMPRESSIONS: Fool For You; I'm Loving Nothing (Buddah 201021). Hello, Buddah, and welcome—especially if you continue with records like this. A very full sound with nice brass arrangements and things behind the Impressions' own sound. Nice but not hit material. ★ ★ ★ ★

LARRY WILLIAMS: Shake Your Body Girl; Love, I Can't Seem To Find It (MGM MGM 1447). Funky ska but not quite mal cup o'tea. Lots of bongos and things, and very happy. I do like the title of the flip side, though! ★ ★ ★ ★

**THE SCAFFOLD:**

Lily The Pink; Buttons Of Your Mind (Parlophone R 5734). This is a double 'A' sizer and a good contrast of styles. "Lily" has been featured by certain Rugby clubs, which augers well. The boys get a good tempo going and push it along in saleable style. My view is that it's the more likely side. But "Buttons" is one of their own songs, spoken in parts, and all very off-beat.

**CHART POSSIBILITY**

**P. J. PROBY:**

The Day That Lorraine Came Down; Mary Hopkins Never Had Days Like These (Liberty LBF 15152). Should do well on the strength of the titles alone. Top deck has P.J. in his raving old style—miles away from his ballad-mit-vibrato days. A very strong backing and a production by Steve Rowland. Very confident about this one, assuming the deejays cough up plays. Flip: Topical, isn't it? And the musicians are introduced singly. Good stuff. No, great.

**CHART PROBABILITY**

SPRINGFIELD PARK: Never An Everyday Thing; I Can See The Sunshine (CBS 3775). New group created by the Love Affair management, and a team with substantial spirit and verve—song is good, too, so that this could be a first-time hit. ★ ★ ★ ★

MIKE SAMMES SINGERS: Because You Are There; Scarborough Fair (Columbia DB 8496). Never know with this team—they've made the charts before. This is lively of tempo and interesting. ★ ★ ★ ★

THE GLITTERHOUSE: Barbarella; An Angel Is Love (Stateside SS 2129). Theme from the controversial movie—and a pretty good job by Bob Crewe on the production side. Airy and heavenly, and swooping melodically. ★ ★ ★ ★

THE O'BRIENS: Johnny Peddler; The Currash Of Kildare (Parlophone R 5736). A fast-paced, somewhat repetitive beat-ballad with some attractive voices moulded into a rather high-pitched sound. ★ ★ ★ ★

LIONEL BART: Isn't This Where We Came In?; May A Man Be Merry? (Deram DM 212). Lionel, half-chatting and half-singing, and part of his somewhat sensational new album. A good taste of a story-of-my-life sort of production. ★ ★ ★ ★

GRANNY'S INTENTIONS: Never An Everyday Thing; Hilda The Bilda (Deram DM 214). After a couple of plays, this becomes a Record Of The Week. Starts quite routinely, then livens up no end, with a good vocal over a compact backing arrangement. Gets into the noddle, this. ★ ★ ★ ★

LANCE LE GAULT: Billie; Louisiana Swamp Sox (United Artists UP 2255). Jack Good is raving about this gent, who appears on the upcoming rock telly spectacular. Certainly Lance sells with tremendous power and works well with a girlie backing group. Could click. ★ ★ ★ ★

THE FLAMINGOS: Happy Birthday, Sweet Sixteen; Don't Gamble With Love (Emerald MD 1110). Nice reworking of the old Neil Sedaka hit, and the group have chart-topped with it on the Continent. Pleasant performance. ★ ★ ★ ★

THE FLIES: The Magic Train; Gently As You Feel (RCA Victor 1757). Something about this that registers... could be the rhythm, the vocal or the simplicity of the basic melody. ★ ★ ★ ★

FRANCOISE HARDY: Loving You; Will You Love Me Tomorrow (United Artists UP 2253). A Record Of The Week—and how! Francoise on two great sides, both familiar songs, and both marked down as 'A' sides. Faint preference for the Shirelles' oldie. ★ ★ ★ ★

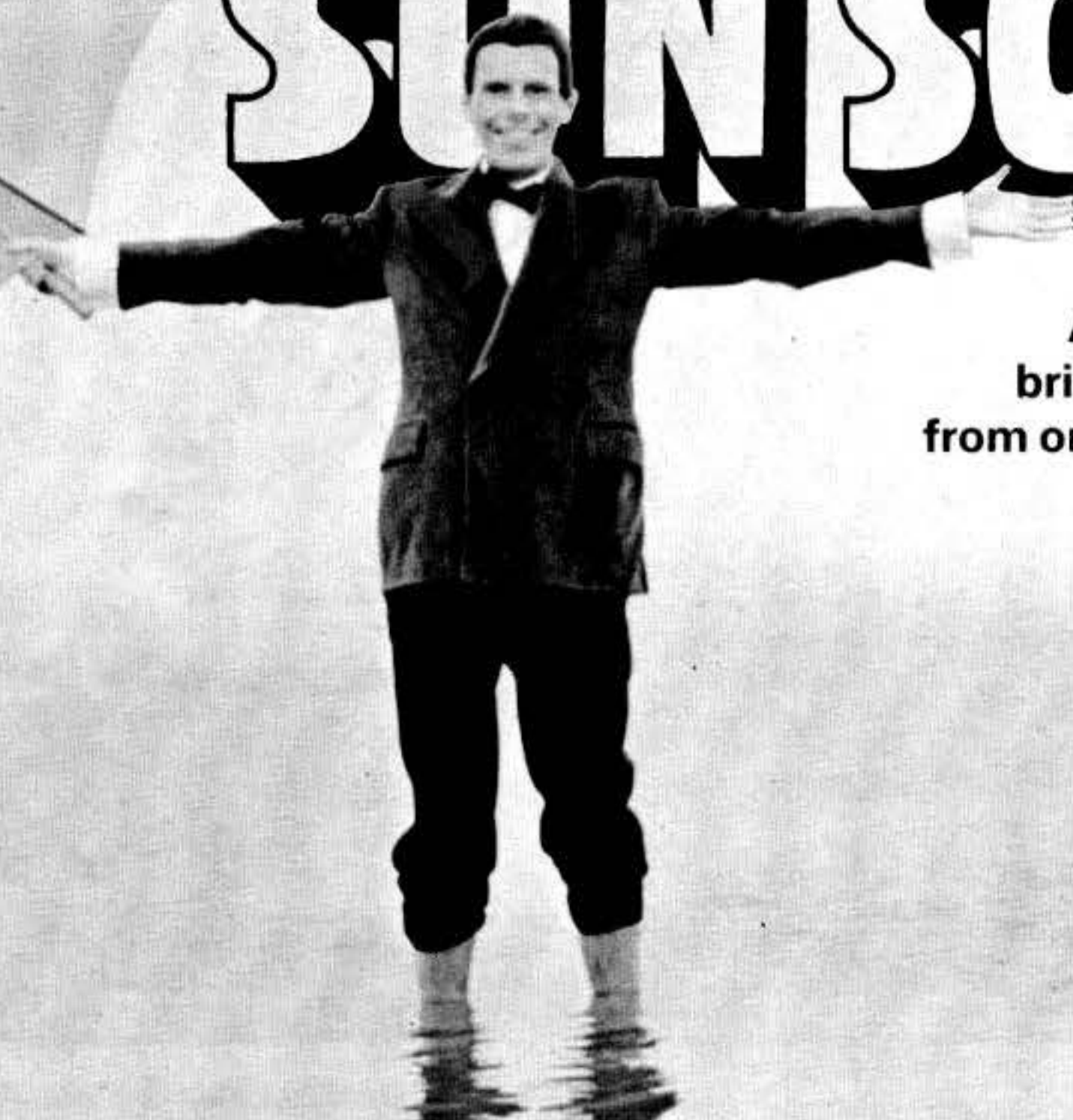
OUTER LIMITS: Great Train Robbery; Sweet Freedom (Instant IN 001). New label, and a most unusual theme for a song. The arrangement is powerful and direct, with a great deal of jangling going on behind. Worth a spin and worth commending. ★ ★ ★ ★

BOBBIE GENTRY: The Fool On The Hill; Husha Bye Mountain (Capitol CL 15566). Bobbie now sings Lennon and McCartney, and it's a pretty good job, all round. But predictable, too, and I doubt its hit chances. ★ ★ ★ ★

DAVID ESSEX: Just For Tonight; Goodbye (Pye 17621). This really is a very strong record—David's voice seems to improve with each record—and this is a Record Of The Week. Smoky, meaningful, and a big builder. Listen to it. ★ ★ ★ ★

CLINTON FORD: The Sounds Of Goodbye; Try A Little Tenderness (Pye 17628). Another polished performance from Clinton on a pacey ballad with river-running type of lyrics—all very continuous, with a sing-along chorus line. ★ ★ ★ ★

# TOM SPRINGFIELD SUNNY SONGS



An albumful of excitement—brilliant lyrics, beautiful music from one of the most talented men in the world of pop.

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# NEW DONOVAN IN CONCERT LP

**DONOVAN: Donovan in Concert** (Pye NPL 18237). Isle of Islay; Young Girl Blues; There Is A Mountain; Poor Cow; Celeste; The Fat Angel; Guinevere; Widow With Shawl (a portrait); Preachin' Love; The Lullaby Of Spring; Writer In The Sun; Pebble And The Man; Rules And Regulations; Mellow Yellow.

This LP, recorded live in Los Angeles, California, is one of the best deals in plastic to hit the shelves. It not only contains an extremely wide and varied collection of Donovan's compositions, but both sides run for over twenty-five minutes. Most of the tracks are from the U.S. L.P.'s "Sunshine Superman" and "Mellow Yellow", and the recently released double L.P. set, "Gift From A Flower To A Garden", plus a few 'B' sides from singles, and one new number, "Pebble And The Man".

To begin, the announcer introduces Don's father, Donald Leitch, who then brings on his favourite son.

The *Isle Of Islay* is a solo guitar lament on the tranquility of the life on Islay (from "Gift From A Flower To A Garden"). Next is a slightly augmented piano-cello version of *Young Girl Blues*. The song concerns the trials of a young girl living alone in London. The views on the isolation in and futility of the city and striving to make a dent in it's network are moodily and at times very personally vivid. (From "Mellow Yellow").

We all know *There Is A Mountain*. Here we have the chance to catch a version minus the hidden recording techniques and . . . It shows no need of improvement.

*Poor Cow* was the 'B' side of "Jennifer Juniper" and came, of course, from the famous film. This is a better version than the original as it relies more on Don's guitar, and the backing is not as heavy. It's a wistful happy little jaunt, about a cheerful traveller. The pity is the fact we've not yet had a version of Donovan and Christopher Logue's "Be Not Too Hard" released. I keep expecting this other extract from "Poor Cow" to be recorded, but again, no luck.

Next is *Celeste* (from "Sunshine Superman") which lacks the precision of the original recordings, but brings out that deep Donovan acoustic guitar. The words are enchanting. As on most tracks, Harold McNair is behind on flute.

*Fat Angel* is a little better than its original (from "Sunshine Superman"). It's a song about universal love and even mentions the Jefferson Airplane. A journey to Camelot in *Guinevere*. Strange and hypnotic construction in this seemingly fragmentary but actually very consistent number (from "Sunshine Superman").

Side two brings on *Widow With Shawl* (a portrait) and an example of what I feel Don is best at (he's good at most things). This is a quiet deep guitar-backed account of a woman's thoughts while her husband is away so long at sea. A brilliant sound (from "Gift From A Flower To A Garden"). *Preachin' Love* is a jazz-based tune and was the 'B' side of the American single "Epistle To Dippy". This may appeal to jazz fans, but although the lyrics and backing are superb, I never thought Don's voice fitted the jazz vein. I'm probably wrong.

The *Lullaby Of Spring* is another handsome guitar tune of the type he does so well. It is a sort of observation on nature's cycle of birth in the spring. Nice feeling here (from "Gift From A Flower To A Garden"). One of his most well-known and elegant songs is the *Writer In The Sun*. A lot of depth in this cello-flute-guitar and cymbal-backed episode about a retired writer's recollections of his life (from "Mellow Yellow").

The new entry to Donovan's repertoire is *Pebble And The Man*, which proves a very tuneful comparison between a man and a pebble. The drifting feeling is strong as usual, and he wanders into his exquisite plectrum picking and a la la la observation on the infinite order of things. *Rules And Regulations* is a take-off on red tape, and an effective one. Same odd beats and odd voice changes here. Very witty and sort of Al Jolson sound at times.

The L.P. ends with a four-and-a-half-minute version of that old standard (it's become one now), *Mellow Yellow*. As is to be expected, it makes you want to sing along and join in Don's happy melody. A fitting close for another captivating collection from one of Britain's top men of music. ★★★★★

L.G.

## singles reviewed by Peter Jones new singles

**DEE JAY AND THE KERRY BLUES** perform "My Elusive Dreams" (Emerald MD 1113), a strong song, performed with a sense of style that becomes a bit of a heart-tugger. "Mexico" by **LOS ROYALES PARAGUAYOS** (Fontana TF 979) is South American music and not the one tied up with the Olympic Games. "And The Feeling Goes" by **JOHN BROMLEY** (Polydor 56287) is self-penned and pacy and a catchy little novelty song. Talented team **FLAMMA SHERMAN** come up with "Love Is In The Air" (SNB 3769), four girls who whip up a considerable storm, vocally — nice arrangement here. And a tough instrumental "The Mule" from **THE JAMES BOYS** (CBS Direction 3721) could create discotheque interest with a pounding sense of rhythm.

**THE WALLY STOTT CHORALE** do well with "We Will Meet Again" (Philips BF 1712), the theme from the movie "Closely Observed Trains," a slow and atmospheric ballad. From **PHIL WAINMAN**: "Going, Going, Gone" (Fontana TF 978), a powerful beater with spirit and tough drumming — fiery most of the way. Another choral bit: "I Take Oh Take Those Lips Away" by **THE CLIFF ADAMS CHORALE** (MCA MU 1047), wordless through

**MY DEAR WATSON**: Stop Stop I'll Be There; Make This Day Last (Parlophone R 5737). Strong guitar sounds and an air of urgency here. Doubt the material's chances, but I could be wrong because the appeal grows with each play. ★★★★★

**ALAN RANDALL**: But It's A Grand And Healthy Life; Here We Go Again (Page One POF 098). A reincarnation of George Formby, almost replete with ukelele. An amusing song, very catchy and bouncy — never know with this kind of thing. ★★★★★

**JULY**: Hello Who's There; The Way (Major Minor MM 580). A Record Of The Week — a blatant novelty, with repetitive phrases and the sort of thing that radiates good humour and style. It'll stick in the mind with its oomph approach. ★★★★★

**TOMMY FARRELL**: I Don't Want Careless Hands (Beacon BEA 112). Good song stylized on a high-flying sort of ballad. The approach is very good indeed but it is rather a hit-or-miss affair. ★★★★★

**DEENA WEBSTER**: Scarborough Fair (Parlophone R 5738). Girl setting a lot of television exposure on a song, a traditional air, but revived and resuscitated by Simon and Garfunkel. Nicely performed. ★★★★★

**EDDY ARNOLD**: Then You Can Tell Me Goodbye; Apples, Raisins And Roses (RCA Victor 1758). Slow, dreamy ballad, sung very well — and bang right for Arnold fans. Marked up because of the romanticism. But probably a miss. ★★★★★

**THE FACTORY**: Gone; Path Through The Forest (MGM 1444). A very strong instrumental sound, with the vocal line coming through more and more strongly. One that could come from behind to win. ★★★★★



DONOVAN—Magnificent

**VARIOUS ARTISTES**: "History Of Rhythm And Blues — 1961-62." — Early In The Morning (Ray Charles); Little Egypt (The Coasters); Stand By Me (Ben. E. King); Last Night (Mar-Keys); Just Out Of Reach (Solomon Burke); I'm Blue (Kettes); You Don't Miss Your Water (William Bell); Cry To Me (Solomon Burke); I Found A Love (Falcons); Green Onions (Booker T); Up On The Roof (Drifters); See See Rider (La Vern Baker); These Arms Of Mine (Otis Redding); The Dog (Rufus Thomas).—Atlantic 587 140.

**VARIOUS ARTISTES**: "History Of Rhythm And Blues — 1963-64." — On Broadway (Drifters); Hello Stranger (Barbara Lewis); If You Need Me (Solomon Burke); Just One Look (Doris Troy); Land Of 1,000 Dances (Chris Kenner); Mashed Potatoes (Nat Kendrick And The Swans); I Who Have Nothing (Ben. E. King); Walking The Dog (Rufus Thomas); T'ain't Nothing To Me (Coasters); I'm Gonna Cry (Wilson Pickett); I've Got No Time To Lose (Carla Thomas); Mercy Mercy (Don Covay); Hold What You've Got (Joe Tex); Mr. Piffl (Otis Redding).—Atlantic 587 141.

**EXPLANATORY** albums, giving all the information needed in the list of titles and artistes. Those who already own the items, mostly as singles, will find it well worthwhile to buy up these as space-savers for worn tracks. The series started, incidentally, with the "Roots" volume, dating back to 1947 and up to 1952. Excellent value. ★★★★★

**THE WHO**: "Direct Hits" — Bucket 'T'; I'm A Boy; Pictures Of Lily; Doctor, Doctor; I Can See For Miles; Substitute; Happy Jack; The Last Time; In The City; Call Me Lightning; Mary Anne With The Shaky Hand; Dogs — Track Stereo 613 006.

**INTERESTING** to hear again. One after another, some of the biggest from this ambitious and always exciting group. One senses the various influences on their career, one also gets a sort of panoramic view of the writing abilities of Pete Townshend. No point making references to individual tracks because most are so well known. Just say it's good for most tastes . . . and could do as well as the current Hollies' biggie of their hits. ★★★★★

**BUFFALO SPRINGFIELD**: "Again" — Mr. Soul; A Child's Claim To Fame; Everyday's Expecting To Fly; Bluebird; Hung Upside Down; Sad Memory; Good Time Boy; Rock And Roll Woman; Broken Arrow (Atlantic Stereo 588 091).

**MAIN** influences here, on writing and production, are Steve Stills, Richie Furay . . . but there's a massive list of top names whom the Springfield wish to thank for their "influence and inspiration". In fact, there is fair inspiration here, as on "Everydays" with its sort of whirling tempo changes and curiously under-played vocal line. When they go at it hammer and tones, the Springfield are up there in the top bracket. They've progressed fast in a comparatively short time . . . as per "Rock And Roll Woman" to "Sad Memory." Should do their British reputation a bit of good. ★★★★★

**THE ANVIL FLUTES AND CAPRICORN VOICES**: "Something New Is Coming" (Deram Stereo SML 1026).

**INTERESTING** to see how usual I sounds are being featured on new albums. Here the idea to whip up a mixture of flutes and ethereal voices, with harp, percussion and guitars added to make a palatable dish. Excellent arrangements on such as "Jezamine", "Johnny One Note" and "Step Inside Love". But "April Showers" a stand-out. ★★★★★

**JEANNIE SEELY**: "I'll Love You More" (Monument Mono LMO 5016).

**DON'T Touch Me** a giant for the country-singing girl a year or so back. In this field, she is one of the few girls to avoid the samey-nasally sort of approach . . . a sort of soul-singer, in fact, on the usual sentimental material. Even so this is an album more for specialists. ★★★★★

**WILLIE MITCHELL** "Live". — (London Stereo SHU 8368).

**PLENTY** of excitement here from the trumpet-leader, who actually underplays himself most of the way. His combo, recorded with audience sound-effects, comes over very well indeed — the mixture of guitar and horns, of organ and percussion, and powering instrumental treatments of such as "Tequila", "Mustang Sally", "Pin Head". Mostly standards, with a few Mitchell originals laid on. Strong on solo work. Good party material. ★★★★★

**JOAN BAEZ**: "Baptism — A Journey Through Our Time". — Vanguard Stereo SVR L 19000.

**An** interesting experiment, this. The folk lady, perhaps the first folk lady, on a selection of readings and occasional singing from material through the ages. She features Walt Whitman, James Joyce, Henry Treece, John Donne and others on an album conceived by Maynard Solomon. But it is professional but hardly commercial. Specialist. ★★★★★

**TUBBY HAYES**: "Mexican Green". — Fontana Stereo Jazz SFJL 911.

**RECORDED** last year, this is the Hayesian quarter, which means Mike Payne, Ron Mathewson and Tony Levin, included. "A Dedication To Joy", "Off The Wagon" (a contemplative piece about a pint of bitter), "Dear Johnny B", a tribute to a drummer killed in a car smash. Hayes at his most inventive on beautifully constructed tenor (etc.) solo work. A stand-out production. ★★★★★

**WALLY WHYTON**: "It's Me, Mum". — Fontana Stereo STL 5476.

**WALLY** is perhaps best known for his work for children, but here he directs his considerable attentions to the older market, with songs by Joni Mitchell, Woody Guthrie, John Hartford and others. Small rhythm group backing, many changes of mood, carefully-selected material. Wally is quite a performer . . . and humorist, as the sleeve notes show. ★★★★★

**ROBERT KNIGHT**: "Everlasting Love". — (Monument Stereo SMO 5015).

**THROUGH** the machinations of the cover-version brigade, Robert has somehow missed the big-time in Britain. But this

young Nashvillean sings with commendable artistry on this set, which includes the title song, "The Letter", "Branded" and a very good "It's Been Worth It All". His voice is high, emotional, and presented in a musicianly sort of setting here . . . applause for Buzz Cason and Mac Gayden. ★★★★★

"Portrait Of Bob Dylan" is by the **FONTANA CONCERT ORCHESTRA** (Fontana Living Presence Stereo LPS 16257), beautifully recorded and lavishly arranged presentations of more predictable Dylan biggies, "Blowin'", "Tombourne", "Quinn" et al. In the same series: **THE COFFEE SET** and "If We Could Choose" (Fontana Living Presence LPS 16500), a group of nine voices carefully presented to give full rein to the stereo process, along with the **FRANK BARBER** orchestra. For 14 shillings, "Impact", a sampler from Studio 2 Stereo (STWO 2), items from the exciting catalogue featuring such as Acker Bilk, Norrie Paramor, David Rose, Joe Loss and many other leaders. "El Hombro" features the 50 guitars of **TOMMY GARRETT** (Liberty Mono LBL 81314), down Mexico way for a chance but still getting that massively concentrated guitar sound. Interesting new jazz releases in for review. "**BUD POWELL In Concert**" (Polydor International 623260), brilliant pianistic work from Germany, recorded in 1962, with **COLEMAN HAWKINS** added on a couple of tracks, "Pithecanthropus Erectus" is from **CHARLIE MINGUS Jazz Workshop** (Atlantic 587131), small group with great sax work from Jackie McLean and to a lesser extent J. R. Monterose. "**ARCHIE SHEPP** and the New York Contemporary Five" (Polydor International 623 267), recorded in Copenhagen some five years ago, with Don Cherry operating on a battered cornet which goes back to the Civil War. From the lively **COLIN BATES TRIO** comes "Brew" (Fontana Jazz Stereo SFJL 913), the pianist leader controlling some uninhibited small-group sounds — great little track included.

"Swing Classics Volume II" (Polydor International 423 237) is from the 1944-45 era, played by groups headed by Cozy Cole, Hot Lips Page, Leonard Feather, Slam Stewart and Clyde Hart. In the same mould: "Barrel-House Blues and Boogie Woogie" (Storyville 671 155), another valuable series kicking off, with Yancey, Memphis Slim, Speckled Red, Jack Dupree and Meade Lux Lewis on the impressive cast list. "Swingin' Stuff", by **THE STUFF SMITH Quartet** (Polydor Special 236 509), with the much-loved jazz violinist in virtuoso form.

**GORDON GILTRAP**: "Gordon Giltrap". — Transatlantic TRA 175.

**MATERIAL** written by the singer-guitarist sometimes double-tracked on guitar, and frequently in quite brilliant form on 12-string. Could be the start of something big for this as yet under-rated talent. His "Gospel Song", "Willow Pattern", "Birth Of Spring" are best samplers. ★★★★★

**WOODY GUTHRIE**: "Songs To Grow On". — Transatlantic Stereo XTRA 1067.

**ALL** the words and music by the great man. This is the way he sang to his three-year-old daughter — his theory being that children need music to assist them in the growing-up business. An entrancing set, and the sleeve puts forward the Guthrie theory: "I don't want the kids to be grown-up. I want to see the grown folks be kids." Twelve tracks including "Put Your Finger In The Air", "Howdido", "Sleepy Tight". ★★★★★

**IAN CARMICHAEL**: "Sings Slightly Under The Influence Of Al Bowley". — Polydor 583 038.

**THE** comedian, comedy-star, singing with a big orchestra in gentle mood — a hark-back to the days of the old dance-band crooners. And songs which are aimed directly at the adult market . . . like "Did You Ever See A Dream Walking". A present for mum and dad. ★★★★★

**JAMES LAST**: "Non Stop Dancing 1968". — Polydor 249 216.

**JUST** what it says. Bassist-leader-composer on about 28 songs, orchestrally performed, some from Germany and some from this country and America. Nice crisp feel to this on the arrangement side, with plenty going on to keep the staid type of party swinging amiably. ★★★★★

**JAMES LAST**: "Rock Around With Me". — Polydor 249 250 Rock.

**HITS** back from the days of "Rock Around The Clock", "Jailhouse Rock" and so on and so on . . . dressed up for live recordings by one of the most popular big bands in the German market. Pretty predictable music most of the way, but plenty going on to keep the livelier sort of party swinging amiably. ★★★★★

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# LINCOLN MEETS CASUALS

## ... HONOURS GALORE!

It is not often that a pop group receives the accolade of a Civic Reception. But this happened recently to Casuals in the City of Lincoln. As you know Casuals were originally all from Lincoln. Now only John Tebb and Howard Newcomb remain from the old group. Alan 'Plug' Taylor coming from Halifax and Bob O'Brien from Scotland.

Lincoln was so proud of the lads and their chart success with "Jesamine", that the city decided to do them the honour. So at mid-day all concerned moved in on the Mayor's Parlour to meet the City's dignitaries. (It should have been mid-day but it was actually nearer twelve-thirty when Casuals arrived — they were held up in a pub after they got out of the Buffet Bar on the train. That's right their hobby is drinking!)

In the Mayor's Parlour situated in the Guildhall were the Mayor and Mayoress, the Sheriff and his wife, all in their chains of office, various other big-wigs and Anglia TV. Even on an august occasion such as this, Casuals' sense of humour showed through — and it did not stop them larking about either — Howard said to the Sheriff in his golden chain of office: "Didn't you know hippies are out?" Luckily the Sheriff did not arrest him. The lads went to explore the Guildhall with the Mayor. They came across the stronghold box. John discovered he had some money to contribute — but it turned out to be an Italian note which he and the others duly signed and put in as a gesture. Meanwhile, Howard was gulping his champagne back in the Mayor's Parlour. The 'phone rang there and he answered saying, "Battersea Dogs Home, can I help you?" Luckily again, it was not an important call but his manager wondering if the group had got there!

All the chains of office worn by the Mayor & Co, were solid gold and Bob had the idea that he and I should kidnap the four, steal their chains and flog them (the chains that is because they are worth a few grand). But Alan who had just bought a new pair of boots with spurs said, "You can't do that, I'm the Sheriff's deputy!"

After the reception, we all went to the pub Casuals used to use as their local and there the boys became a bit more serious. Howard said, "Four years ago when we were doing gigs and living in Lincoln, people used to say, 'look at those long-haired scruffy yobs'. Now because we have a hit record the same people are saying 'Hey, look there are the Casuals'. It's so false. The thing is we haven't changed at all since the early days." Bob also had the same hang-ups before he became known. He said, "The same sort of thing happened to me. I used to live in Clydebank and people said 'Who's that scruffy git? But now they say 'Ooh there's Bob of the Casuals'. They are so insincere that I hate them. Especially the woman from No. 11. She was such a gossip — always telling tales to my mother because I had a girl in the house."

Howard said, before falling asleep, "We've been working hard lately. We've had hardly any sleep at all. You go to bed about three in the morning and before you know it there's a great big gong going to wake you up and start all over again."

Soon the lads relaxed enough to tell me of past associates. "We had a friend who believed that Doncaster was nearer to Lincoln when there was a full moon in the north of Scotland. By the time we finished, he really thought it was so." (They nearly had me believing this spiel in the end!).

They also told me of Gerry, their road manager who has rejoined them after yonks. It appears he worked for the Co-op, delivering bread in Lincoln. "He's a real character," said John. "He used to take three hours to do a ten minute bread round. Mind you he used to drink about 16 gallons of tea in that time. I don't know what Lincoln is going to do without him, because everyone used to set their watches by him. The Co-op will probably go broke now but their loss is our gain. You know, he's the only fellow I know who can drive from Scotland to London in seven hours without driving on even one main road. But he makes it all right."

The previous time I met Casuals, we were stranded in a pub. They couldn't find a taxi anywhere in the place — they searched everywhere. Even after emptying countless bottles of booze no taxi could be found. Bob remarked, "If I drink anymore Scotch, Glasgow will float down to us and I won't need to get a taxi to go back to Milan for a handkerchief." So we stayed and drank some more and soon forget about taxis.

Eventually I left Lincoln feeling quite mellow and kipped on the long journey home. There is a warning I would like to give any town or city who might want to give Casuals a Civic Reception — watch out!

IAN MIDDLETON



Granny's Intentions already possess a sizeable fan following, both here and in their native Ireland, and a hit disc would complete their happiness. It looks like they may have found it in "Never An Everyday Thing" which Deram have rush-released. The five-strong group who were signed to Deram last year, are aged from 17 to 20 and came to Britain to conquer fresh fields.



To celebrate the release of The Peppermint Circus' new record, their manager has doubled their weekly wages. They now receive £2 per week! Says manager Ron Anderson: "For six months the boys have been receiving £1 a week pocket money and all the rest of their earnings go into the bank. Of course, they've had money for food and accommodation—but have had to live like Spartans, with no drink, few fags and no luxuries. The boys have done this to save up enough money to promote their disc in a proper fashion—and are willing to go through it all again if their record isn't a hit."  
"I Won't Be There" is the title and it has been written by The Equals.



Currently number one in Sweden with their version of the old Neil Sedaka hit "Happy Birthday Sweet Sixteen". The Flamingos make a tilt at the British charts via the Emerald label. The five-man group hails from Gothenburg, ages range from 24 to 24 and it's taken them three years to notch up their first hit.



Here are Messrs. Ken Howard (right, pensively thumb-chewing) and Alan Blaikley, the men behind umpteen hits, notably everything that has hit the charts for Dave Dee and company... which adds up to a lot of chart-hitting. Basically, they are the last-minute hit-writers, which means they come right up to deadline for a session before jotting down their ideas. Now comes an album by the Howard-Blaikley Orchestra, on the RIM label, and it features in excellent sound-style, the bulk of those golden hits, but instrumentally.



Ramases and Selket are a young married couple who believe they are reincarnations of one of the greatest of the Pharaohs, Ramases the Second, and a 4,000-year-old goddess who guarded Ramases' tomb. They live in an Egyptian-style house, wear Egyptian dress and claim that they receive ancient words and music through what they call "dream sequences". And the first of these sequences has been recorded—"Crazy One" (CBS). Ramases was a former composer, designer, sculptor and managing director. Pretty amazing story, huh?

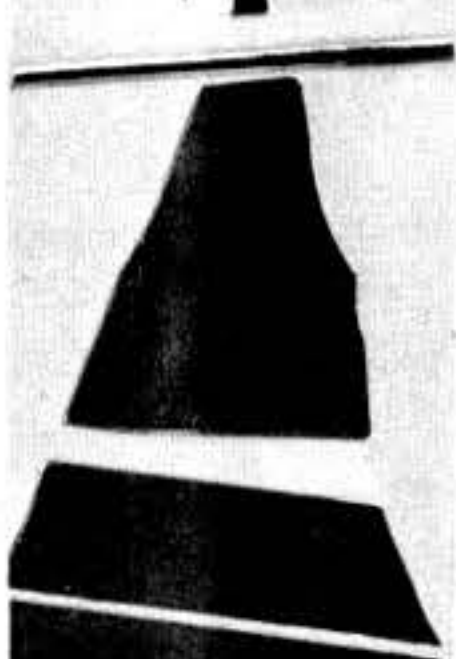


IF she hadn't become a singer, Jeannie C. Riley would have been a teacher. So it's a bit coincidental that her first record, a hit, should be about a parent-teacher association—"Harper Valley PTA," on Polydor. Jeannie comes from Texas, plays guitar, has architecture as a hobby. And that single, about sin and hypocrisy in a little community, initially sold at the amazing rate of half-a-million records a week.

# JOE SIMON

## No sad songs

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# RECORD MIRROR CHARTS PAGE

## CASHBOX TOP 50



AIR MAILED FROM NEW YORK

- |   |  |
|---|--|
| 1 HEY JUDE*<br>1 (7) Beatles (Apple)                                      | 26 MAGIC CARPET RIDE<br>42 (2) Steppenwolf (Dunhill)   |
| 2 FIRE*<br>2 (7) Arthur Brown (Atlantic)                                  | 27 BABY COME BACK<br>28 (5) Equals (RCA)   |
| 3 LITTLE GREEN APPLES<br>4 (7) O. C. Smith (Columbia)                     | 28 FOOL FOR YOU<br>28 (3) The Impressions (Carson)   |
| 4 THOSE WERE THE DAYS<br>12 (4) Mary Hopkin (Apple)                       | 29 HEY WESTERN UNION MAN<br>39 (3) Jerry Butler (Mercury)                                      |
| 5 OVER YOU<br>7 (5) Union Gap (Columbia)                                  | 30 HUSH*<br>18 (10) Deep Purple (TetraGrammaton)   |
| 7 ELENORE<br>12 (5) Turtles (White Whale)                                 | 31 HIGH HEEL SNEAKERS<br>46 (2) Rose Feliciano (RCA)   |
| 8 I'VE GOTTA GET A MESSAGE TO YOU*<br>3 (10) Bee Gees (Atco)              | 32 SLIP AWAY<br>21 (14) Clarence Carter (Atlantic)   |
| 9 SUSIE Q (Pt. 2)<br>18 (5) Credence Clearwater Revival (Fantasy)         | 33 FOOL ON THE HILL*<br>23 (10) Sergio Mendes & Brazil '68 (A & M)                             |
| 10 MIDNIGHT CONFESSIONS<br>8 (8) The Grass Roots (Dunhill)                | 34 LALENA<br>36 (3) Donovan (Epic)   |
| 11 TIME HAS COME TODAY<br>11 (7) Chambers Bros. (Columbia)                | 35 KEEP ON LOVIN' ME HONEY<br>44 (2) Marvin Gaye and Tammi Terrell (Tamla Motown)              |
| 12 WHITE ROOM<br>14 (3) Cream (Atco)                                      | 36 CHAINED<br>49 (3) Marvin Gaye (Tamla Motown)  |
| 13 MY SPECIAL ANGEL<br>6 (6) Vogues (Reprise)                             | 37 I'M IN A DIFFERENT WORLD<br>42 (3) Four Tops (Tamla Motown)                                 |
| 14 PIECE OF MY HEART<br>15 (4) Big Brother and The Holding Co. (Columbia) | 38 THE SNAKE<br>32 (6) Al Wilson (Soul City)   |
| 15 HARPER VALLEY P.T.A.*<br>9 (10) Jeannie C. Riley (Plantation)          | 39 HELP YOURSELF<br>31 (8) Tom Jones (Parrot)  |
| 16 HOLD ME TIGHT<br>29 (3) Johnny Nash (Jad)                              | 40 COURT OF LOVE<br>— (1) Unites (Capp)  |
| 17 SAY IT LOUD — I'M BLACK AND I'M PROUD<br>19 (6) James Brown (King)     | 41 NATURALLY STONED<br>35 (6) Avant Garde (Columbia)   |
| 18 ALL ALONG THE WATCHTOWER<br>22 (4) Jimi Hendrix Experience (Reprise)   | 42 SHOOT 'EM UP BABY<br>47 (2) Andy Kim (Steed)  |
| 19 REVOLUTION*<br>17 (6) The Beatles (Apple)                              | 43 I MET HER IN CHURCH<br>41 (4) Boxtops (Mala)  |
| 20 SWEET BLINDNESS<br>27 (4) Fifth Dimension (Soul City)                  | 44 I'VE GOT DREAMS TO REMEMBER<br>45 (2) Otis Redding (Atco)                                   |
| 21 ON THE ROAD AGAIN*<br>16 (9) Canned Heat (Liberty)                     | 45 I SAY A LITTLE PRAYER<br>24 (8) Aretha Franklin (Atlantic)                                  |
| 22 BANG-SHANG-A-LANG<br>26 (5) Archies (Calendar)                         | 46 DO THE CHOO CHOO<br>49 (2) Archie Bell (Atlantic)   |
| 23 SHAPE OF THINGS TO COME<br>25 (4) Max Frost & The Troopers             | 47 PORPOISE SONG<br>— (1) Monkees (Colgems)  |
| 24 INDIAN RESERVATION<br>20 (6) Don Farden (GNP/Crescendo)                | 48 BREAK YOUR PROMISE<br>— (1) Delfonics (Philly Groove)                                       |
| 25 LOVE CHILD<br>— (1) Diana Ross and Supremes (Tamla Motown)             | 49 QUICK JOEY SMALL (RUN, JOEY, RUN)<br>— (1) Kasenetz Katz Slingar Orchestral Circus (Buddah) |
|   | 50 THE STRAIGHT LIFE<br>— (1) Bobby Goldsboro (UA)   |

\*An asterisk denotes record released in Britain.

### BUBBLING UNDER

Cinderella Sunshine—Paul Revere and Raiders (Columbia)  
I Love You Madly—Fantastic Four (Soul)  
Take Me For A Little While—Vanilla Fudge (Atco)  
Puffin' On Down The Track—High Masekela (UNI)  
Pickin' Wild Mountain Berries  
—Peggy Scott and Jo Jo Benson (SFSI)  
Ice In The Sun—Status Quo (Cadet Concept)  
A Little Less Conversation—Elvis Presley (RCA)  
Destination Anywhere—Marvelettes (Tamla Motown)

## TOP L.P.'s

NATIONAL CHART COMPILED BY THE RECORD RETAILER

- HOLLIES GREATEST HITS
- LIVE AT THE TALK OF THE TOWN
- BOOKENDS
- FOOL ON THE HILL\*
- DELILAH
- A MAN WITHOUT LOVE
- IN SEARCH OF THE LOST CHORD
- WHEELS OF FIRE (Double LP)
- JOHNNY CASH AT FOLSOM PRISON
- JUNGLE BOOK
- BEST OF THE BEACH BOYS VOL. 1
- ARETHA NOW
- TOM JONES LIVE AT THE TALK OF THE TOWN
- BOOGIE WITH CANNED HEAT
- WAITING FOR THE SUN
- MR. WONDERFUL
- COME THE DAY
- FRANK SINATRA'S GREATEST HITS
- WHEELS OF FIRE
- THE IMMORTAL
- GOOD, THE BAD & THE UGLY

- GREATEST HITS
- FRIENDS
- GREATEST HITS
- SMASH HITS
- TRAFFIC
- PARSLEY, SAGE, ROSEMARY & THYME
- STEVIE WONDER'S GREATEST HITS
- BARE WIRES
- SONGS OF LEONARD COHEN
- IDEA
- SOUNDS OF SILENCE
- RAY CHARLES GREATEST HITS VOL. 2
- HONEY
- HISTORY OF OTIS REDDING
- THE GRADUATE
- UNDEAD
- BRITISH MOTOWN CHART BUSTERS
- FLETWOOD MAC
- GENTLE SHADES OF VAL DOONICAN

### UP AND COMING L.P.'s

In Concert—Donovan (Pye)  
This Was—Jethro Tull (Island)  
Feliciano  
—Jose Feliciano (RCA)  
Sweetheart Of The Road  
—Byrds (CBS)  
Around Amen Corner  
—Amen Corner (Deram)

## 5 YEARS AGO

- DO YOU LOVE ME
- YOU'LL NEVER WALK ALONE
- SHE LOVES YOU
- THEN HE KISSED ME
- BLUE BAYOU/MEAN WOMAN BLUES
- I WHO HAVE NOTHING
- IF I HAD A HAMMER
- THE FIRST TIME
- HELLO LITTLE GIRL
- LET IT ROCK/MEMPHIS TENNESSEE
- EVERYBODY
- SHINDIG
- SEARCHIN'
- HELLO MUDDAH, HELLO FADDUH
- APPLEJACK
- WISHING
- STILL
- BE MY BABY
- IT'S ALL IN THE GAME
- JUST LIKE EDDIE

## BRITAIN'S TOP 50



NATIONAL CHART COMPILED BY THE RECORD RETAILER

- |   |  |
|---|--|
| 1 THOSE WERE THE DAYS                   | 26 YOU'RE ALL I NEED TO GET BY                   |
| 2 HEY JUDE                              | 27 HELP YOURSELF                                 |
| 3 JEZAMINE                              | 28 ON THE ROAD AGAIN                             |
| 4 LITTLE ARROWS                         | 29 DREAM A LITTLE DREAM OF ME                    |
| 5 LES BICYCLETTES DE BELSIZE            | 30 DO IT AGAIN                                   |
| 6 A DAY WITHOUT LOVE                    | 31 THIS OLD HEART OF MINE                        |
| 7 THE GOOD, THE BAD, AND THE UGLY       | 32 HARPER VALLEY P.T.A.                          |
| 8 MY LITTLE LADY                        | 33 MY WORLD                                      |
| 9 LADY WILL POWER                       | 34 ELOISE  |
| 10 LIGHT MY FIRE                        | 35 'LADY   |
| 11 LISTEN TO ME                         | 36 RED RED WINE                                  |
| 12 ONLY ONE WOMAN                       | 37 MEXICO  |
| 13 WITH A LITTLE HELP FROM MY FRIENDS   | 38 RUDY'S IN LOVE                                |
| 14 RED BALLOON                          | 39 WAIT FOR ME MARIANNE                          |
| 15 CLASSICAL GAS                        | 40 I WANT YOU TO BE MY BABY                      |
| 16 HOLD ME TIGHT                        | 41 HIGH IN THE SKY                               |
| 17 WRECK OF THE ANTOINETTE              | 42 I LIVE FOR THE SUN                            |
| 18 ICE IN THE SUN                       | 43 I PRETEND                                     |
| 19 HELLO, I LOVE YOU                    | 44 YOU'LL NEVER WALK ALONE                       |
| 20 I GOTTA GET A MESSAGE TO YOU         | 45 AIN'T GOT NO—I GOT LITTA/DO WHAT YOU GOTTA DO |
| 21 THE WEIGHT                           | 46 IF I KNEW THEN WHAT I KNOW NOW                |
| 22 MARIANNE                             | 47 YESTERDAY'S DREAM                             |
| 23 SAY A LITTLE PRAYER                  | 48 ALL ALONG THE WATCHTOWER                      |
| 24 BREAKING DOWN THE WALLS OF HEARTACHE | 49 MAGIC BUS                                     |
| 25 SUNSHINE OF YOUR LOVE                | 50 AN OLYMPIC RECORD                             |

A blue dot denotes new entry.

### BUBBLING UNDER

Feelin' Alright?—Traffic (Island)  
It's In His Kiss—Betty Everett  
I Am A Cathedral—Peter Sarstedt  
Sunshine Cottage—Herd (Fontana)  
I Will Come To You—Dusty Springfield (Philips)  
Softly Softly—Equals (President)  
Road To Cairo—Julie Driscoll, Brian Auger Trinity (Marmalade)  
May I Have The Next Dream With You—Malcolm Roberts (Columbia)

## BRITAIN'S TOP R&B SINGLES

- YOU'RE ALL I NEED TO GET BY
- I SAY A LITTLE PRAYER
- BREAKING DOWN THE WALLS OF HEARTACHE
- I GOT LIFE
- THIS OLD HEART OF MINE
- WITH A LITTLE HELP FROM MY FRIENDS
- HOLD ME TIGHT
- 25 MILES
- YESTERDAY'S DREAM
- I CAN'T STOP DANCING
- RED RED WINE
- 'LADY
- HARD TO HANDLE/AMEN
- WHY DID YOU LEAVE DARLING
- SOUL LIMBO
- I'LL DO ANYTHING
- COMPETITION AIN'T NOthin'
- UP HARD
- YESTERDAY'S DREAM
- I CAN'T STOP DANCING

## BRITAIN'S TOP R & B ALBUMS

- THE IMMORTAL ...
- ARETHA NOW
- THIS IS SOUL
- QUEEN OF SOUL
- SEVEN LETTERS
- BOOGIE WITH CANNED HEAT
- SOUL SERENADE
- GREATEST HITS
- WISH IT WOULD RAIN
- I'M A MIDNIGHT MOVER

## CLASSIFIEDS

Continued from page 2

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FACE

A39: Each has recorded a song which had a little bit of French in the lyrics... no tribute to "Top of the Pops" could have been more fitting than Johnny Stewart's own brilliantly pungent reminiscences in this week's Radio Times... shaping up like a very big hit—Bandwagon's "Breaking Down The Walls Of Heartache" Bachelor's latest, "Turn Around Look At Me" was originally an early 'sixties hit for Glen Campbell... Nell Sedaka has a guest star singing role in the forthcoming horror movie "Sting Of Death", described by Films and Filming as "numbingly bad" for a variety of reasons, Willie Mitchell's "Up Hard" unlikely to supersede Stevie Wonder's "Uptight" as an international catchphrase... Showstoppers worthy of far better material than "Eeny Meeny"... new hit revivals currently on the U.S. Hundred include "Never My Love" by the Sandpebbles, Eddie Floyd's "Bring It On Home To Me" and "Take Me For A Little While" by Vanilla Fudge... get a load of this excerpt from an ad. in last week's Billboard—"Regain your lost fluffiness. There is no better spiritual antiseptic than an anointing immersion in Muddy Waters"... get a load of Freak Peak, too (?)... Kenny Lynch now producing for Ember Records... split sales on "I Say A Little Prayer"/"House That Jack Built" almost certainly denied Aretha her second U.S. chart-topping single of this year... amazing how many ex-Pirate Radio jingles are turning up as Radio One link music... a "Hair" album has been recorded by the original London cast—done in one day, after breakfast... David Essex to act, dance, sing, play the oriental drum, and fence in the lead part in the Yvonne Arnaud Theatre Production of "the Magic Carpet"...

Q40: Who, on a technicality, could be said to have recorded "It's In His Kiss" before Betty Everett?... contrary to popular opinion, Pudding Chair Sometime are not currently doubling at Wimbledon Common and Hampstead Heath... Donovan has godlike status in America now... O. C. Smith's "Little Green Apples" bound to be big here—he returns to this country on November 9... the Beast describes his self-knitted growth as "rainproof"... too much dept: Jerry Lee Lewis's "Got You On My Mind" album on Fontana... Eric Burdon and David Deverich of MGM, have set up Magnus, a production company, and DeBe, a concert promotion firm, in America.

Bonzo Dog Doo Dah Band deserve a big hit with "I'm The Urban Spaceman"... until recently the Face had never considered nudity to be particularly ugly... the Ryans' "Eloise" an excellent record in every way... good to see Tim Hardin is getting himself together again... Golden Publicist award this week must go to Roger Fenning— he's just swapped his Ferrari for a Maserati... the Face's namesake, Troy Dante, must be the next "clan member" to make it big... the Mothers of Invention will be making their only London appearance at the Royal Festival Hall on October 25... "B" side of new Homer and Jethro single in the States is "I Crept Into The Crypt And Cried" (?)... if dat's where de blue thumb come, de Face don't want it... P. J. Proby's newie "The Day Lorraine Came Down" should put him right back in the charts...



BILLIE DAVIS

# HIT DISC DOES JIMMY A WORLD OF GOOD!

IT'S funny the way sales are going nowadays. There are a number of records that are released and are out for weeks before edging their way into the charts. Then they go into that lower half and stay there for a few more weeks. And some of these records probably sell a lot more than the discs that seem to automatically force their way to the top of the charts and then drop out again just as quickly.

In some cases the record stays around the thirties and forties for months, going up two places one week and down two places the next, and so on it seems for all time.

Like "Red Red Wine" by Jimmy James. A very good record that's probably outselling a lot of discs higher up the charts—but over a period of time. "It's a funny thing about 'Red Red Wine' though," said Jimmy. "It must be selling quite well—it's bouncing around at the bottom of the charts like a yo-yo. We made it while we were doing some album tracks. Everyone said it was a very commercial song and that we should release it as a single. I wasn't knocked out by it at the time, though I liked it—anyway, it doesn't seem to be doing too badly.

"It's noticeable how having a record in the charts has boosted the size of our audiences now though. And it's given me a boost as well—it's done me the world of good. This is my first hit—I had a record in the charts in America a few months ago, but it didn't stay long. I wasn't over there to give it the promotion it needed—you know, personal appearances and that sort of thing.

"I've got a new group together now, as well—I have two

saxes, organ, guitar, bass and drums. And I'm going to add a trumpet—I'm auditioning at the moment.

"Having a record in the charts and getting a new group together is really like starting again on the second leg of my career—but I want to start off on the right foot! I'm quite happy with the way things are going for the time being—I'm getting a big band sound with the group. Eventually I'd like to have my own big band—I want to broaden our range both on stage and in the recording studio. But we can't just make a big switch suddenly—it'll have to be a very gradual thing. I'd like to concentrate more on cabaret—which is why I'm adding a trumpet to the line-up really. It gives a nicer, fuller sound.

## COLLECTIVE SCENE

"Perhaps things are happening a bit slowly for us now—but we've picked up a lot of new bookings through 'Red Red Wine' as well. In places where we've always played, our audiences are up by about half, I'd say—but through the bookings that we haven't done before we've started to collect a few more fans.

"We're doing a lot of ballroom and club dates at the moment—it's amazing the number of clubs that have closed down recently, especially in London. I think people are becoming involved in themselves than they were before—at one time it was a big collective scene. Everyone would go down to the clubs to rave about together. But now they all have their own individual scenes going. I think this only applies in London at the moment.



JIMMY JAMES—New line-up specially selected

"I don't know where the club scene is heading at present—in fact, most people don't. At one time it was all soul, and then it was all flashing lights, and now—who knows? Nobody knows what they're looking for, but they're all looking. On the whole though, the scene seems to have quietened down—the audiences still rave about, but they seem to be getting a bit more mature.

"In fact, 'Red Red Wine', which is quite a slow number, goes down the best in my stage act. It's very strange, because it isn't the sort of song you'd normally associate me with—but it's very representative of the way I'd like to progress. It helps to break down the idea that I'm limited to raving soul numbers. Now I'd like to start doing more the sort of things that I want—I'd like to go back a bit and do much simpler numbers. Perhaps a few 'Impressions' numbers, that sort of thing. Really what I'd call 'easy soul'."

DEREK BOLTWOOD

## A SURE FIRE HIT !!! RIDE MY SEE-SAW

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