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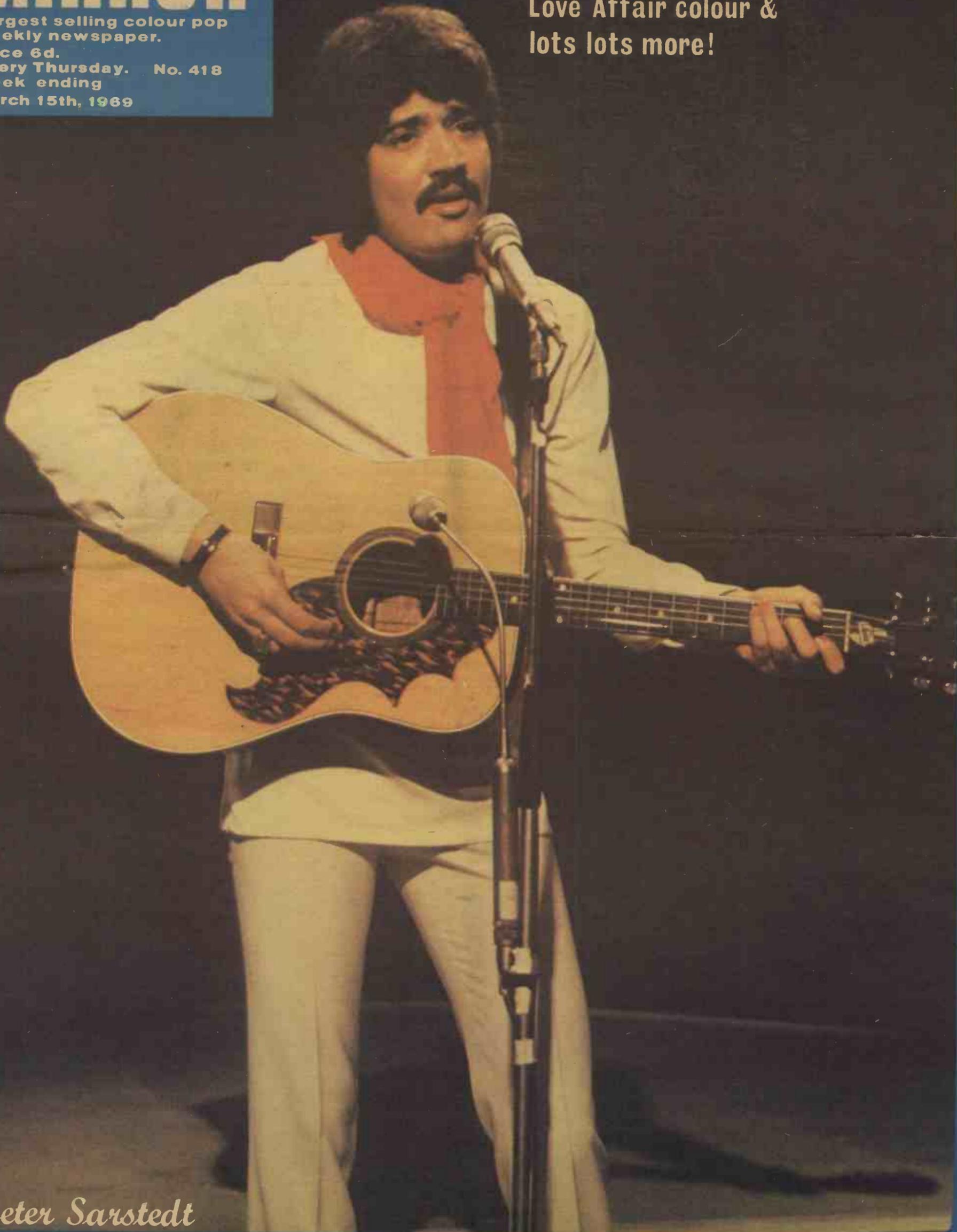
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Every Thursday. No. 418

Week ending

March 15th, 1969

INSIDE:- Bee Gees,
Hendrix, Jerry Lee Lewis,
Love Affair colour &
lots lots more!



Peter Sarstedt

YOUR PAGE



... want to let off steam?
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THIS CASH IS WORTH GOLD!

INSIDE STORY

I AM responsible for ordering records for one of the main shops in this area, and I feel that I must make a few comments to Maurice Corrick, of Sidmouth. Mr. Corrick obviously has no knowledge of the record industry or he would realise that the Top 50 is a very small proportion of the records which are available. Of at least 50 singles released each week probably only two will ever make the charts — and possibly as many as fifteen will never sell at all. While the majority of records can be supplied by the major record distributors — EMI, Decca, Philips and Polydor, some are only available from wholesalers, who supply by post.

To go back to the number of records which actually make the charts. The records are bought by the retailers as a firm sale — i.e. they are not exchangeable. It is extremely difficult to decide whether a record will sell one copy, ten copies, or a hundred copies. A completely unknown artist would quite likely be overlooked when ordering, and yet could proceed to rise to number one in a couple of weeks. On the other hand, a well-known group, with a long string of hits behind them can make a single which doesn't sell at all (which does happen!) and the retailer could be left with fifty non-returnable copies on his shelf. Another point is the case of supply and demand. Not only does your record shop sometimes run out of a particular record, but so does the record supplier. This is especially noticeable with the lesser known artists who suddenly start selling — and catch everyone unawares.

The majority of records are readily available, however, and can be obtained by any record shop within a couple of days. — Chris Redhead (House of Andrews Ltd.), 18 Low Carrs Park, Durham City.

COLOUR ME COMMENDED

IN the past many readers have criticised the lack of good quality pop shows on television. One programme, however, which I feel should be commended is "Colour Me Pop".

On this programme a relatively new group has a real opportunity to show its true abilities. — Colin Fenn, 35 Bradgate, Cuffley, Herts.

RELEASE ME

HEY, I just had a great idea! With the increasing number of R&B discs being re-issued each week, and the resulting chart success, why don't all the Record companies simply turn back the pages of their repertoire catalogue four or five years to 1965/66, re-issue the whole bloody lot, and be done with it, scrapping the 1969 schedules completely! Seriously, though, all the companies, promotion men, pluggers,

DJ's etc. (not forgetting the record buyers) would be far better off looking at the current new release lists and concentrating their efforts on trying to get the new soul sounds off the ground. There are, after all, many new goodies, including discs by the Dells, Ella Washington, Jimmy Helms, Bobby Bland etc. being passed over in favour of oldies like Jamo Thomas, Martha & Co. — which great as they are, already feature in the collections of the people who really care about the music.

The discs are presumably selling to the "casual buyer" market who just want a beat for dancing rather than musical quality, and would thus be amply satisfied by any suitably up-tempo new release sufficiently plugged. — Clive Richardson, 46 Slades Drive, Chislehurst, Kent.

NOVEL IDEA

I AM considering publishing a novel which traces the career of a singer in the Bob Dylan mould. I would like to hear from readers who might wish to buy the book if I can get the project off the ground.

The book — Blonde Scrawls — details via both journalistic and first person passages, Rod Kitt's rise from obscurity to international acclaim. His relationship with girlfriend Sue Ferrer and the value of pop music are central factors. Cost of printing will be around £400 so I need an indication of the size of possible sales to warrant such a gamble. — Paul Screeon, 572 Inglemire Lane, Hull, Yorkshire.

SWINGING

IN the past few weeks we have heard on Radio, television and read in music papers all about Terry Sylvester joining the Hollies. This is all very well, but what about the group he left behind — the Swinging Bue Jeans.

Not a word from Terry or anyone on what a fantastic group they are. We have known the Blue Jeans for some years now and music wise and personality wise they are just about the greatest group there is.

To replace Terry they have another Liverpool fellow, Tommy Murray, who is really great. You cannot tell Terry has left, they are still fantastic. — J. Dunn and J. Cadwallader, 2 Fordhouse Road, Wolverhampton, Staffs.

BELL CLUB

JUST a note to all you fans of the artists who record for Bell Records. An appreciation society has just been formed and anyone interested in joining just send me a s.a.e. for details.

Let's "ring" in the new year by putting those "dedicated" girls the Shirelles in the charts with "What Have You Done to My Heart" — and I'm sure they will love you today — tomorrow — and forever! — Gloria Marcantonio, Bell A. S., 15 Meadowview Road, West Ewell, Surrey.

MATURE VIEW

OVER the past few weeks several readers have written embittered by the "low standard" of the material in the charts.

While appreciating their point of view, do they realise that it is not the charts that have deteriorated but they (the readers) are reaching musical maturity.

Let the young teenagers have their Amen Corner and Hermans Hermits. These pop fans are the Pentangle, Moodies and Cream record buyers of tomorrow, when they too are awakened as I have been — Simon Riddington, 76 Northfield Road, Peterborough.

GOLD!



HE HAWK (w/e March 1) seemed to question the inclusion of Johnny Cash in Richard Goldstein's book: "The Poetry Of Rock". The Beatles' inclusion is, I suppose, inevitable; Simon and Garfunkel appeal to the "intellectual in-crowd" which warrants them automatic inclusion; Dylan, by his complication and mystery, is the complete rock hero; and Johnny Cash, when unleashed from the limits of country music, has used his freedom to create classics which defy categorisation, and qualify for inclusion in Mr. Goldstein's book.

On such an occasion Cash cut the "Bitter Tears" album and this is the most outstanding evidence of how this great talent has been overlooked, and of how Johnny Cash has been unable to develop into a great power from a great talent.

The general misconception of "country singer" has inhibited the recognition Cash deserves for too long, but he has plenty to offer for those who will listen. — Robert Porter, 76 Southdale Road, Birkenhead, Cheshire.

MUDDY'S BLUES

THE recent visit to Britain of the Muddy Waters Blues Band, gave us a rare look at what the blues is all about.

Without relying on the excess of volume employed by most of the British blues bands, they played with a feeling and conviction found only in the real negro blues, and with a high standard of musicianship. In fact, you would be hard pressed to find a white group which could equal the combined improvisation of Muddy's bottleneck, Otis Spann's piano and Paul Oscar's harp. — A. P. Glen, "Caldenhof", White Post Lane, Cobham, Kent.

VAL: I think you're rather treading on quicksand here, Mr. Glen, and making some very sweeping statements. But, let's here from readers on this one.

RE-ISSUE

HERE we go again! Tamla issued three discs, "This Old Heart of Mine", "I Guess I'll Always Love You" and "Dancing in the Street". They were all hits and deservedly so. But, why must we have another re-issue thrust upon us via "Get Ready" by the Temptations, when "Cloud Nine", their last US top tenner isn't even released here yet, — and the same applies to their newest single "Runaway Child", currently in the US top fifty. — G. Hayward, 12 Meath Green Ave., Horley, Surrey.

C. Morgan, 14 Coed Garn, Cnoesyceilog, Cwmbran, Mon. — I wish to exchange the following LPs for modern progressive LPs: Fleetwood Mac "Mr. Wonderful"; Mothers of Invention "Freak Out"; Freddie and the Dreamers "You Were Made For Me"; "Beatles For Sale"; "Hard Day's Night" and "Help" LPs. Would prefer LPs by Tyrannosaurus Rex, Country Joe and the Fish, or the Fugs.

Peter Alcock, 12 Horrow Gardens, Wideopen, Newcastle-upon-Tyne 3. — Would anyone like a perfect copy of the Stones "Satanic Majesties" LP. I would be willing to swap it for "In Search Of The Lost Chord" or "Days Of Future Past", any of Dylan's first four LPs, or Donovan's "Live" LP.

Leonie Walsh, 452 Bromley Road, Bromley, Kent. — Has anybody got a copy of Herd's first single "I Can Fly"? Good price paid. Also would answer letters of any Herd fan who cares to write.

MORE LETTERS

Paul Sedgwick, 8 Kelston Place, Whitechurch, Cardiff. — I have a copy of "Wheels of Fire — In the Studio" by Cream in stereo. It is in excellent condition and I would like to either sell it or exchange it for any recent album, preferably soul or Motown. Offers welcomed.

H. J. Hardy, 7 Sunnymead Road, Yardley, Birmingham, 26. — I want to obtain a recording of a group playing and whistling "Sweet Georgia Brown". It is on Oriole 45CB1030 and the flipside is "Marjole". Can anybody help me get it?

David Thompson, Harvard Hospital, Coombe Road, Salisbury, Wilts. — I have a copy of the Four Tops "Live" LP, which I would like to swap for any good Tamla LP. Offers please.

A. Lowe, 101 Glebe Court, Mitcham, Surrey CR4 3NG. — a recent illness has left me in financial difficulty. I therefore find it necessary to sell my record collection consisting of many soul, Tamla, rock, R & B sounds and many West Coast albums. Write or call 648 2836. Also back numbers of Record Mirror to 1963 for sale.

Steve Holmes, 328 Grace Way, Almonds Spring, Stevenage, Herts. — I have "Beggars Banquet" by the Stones (end of one track slightly damaged) which I will swap for "Supremes a-Go-Go" or Supremes' "Reflections", or will accept highest cash offer.



JOHNNY CASH — Included in 'Rock Poetry'

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STEVIE WONDER TOUR

IT WILL be sock-it-to-me time when the Stevie Wonder, Foundations, Flirtations and Coloured Raisens show hits your town. It's a finger-poppin', hand-clappin' affair, and very nice it is too, when you have Emperor Rosko close at hand as Ref!

Stevie Wonder, the amiable star of millions, managed to keep every second of his act interesting and exciting as only he can, with numbers like "Alfie", "For Once In My Life", "I Was Made To Love Her" and his very latest waxing: "I Don't Know Why" — you can see why. He sang: "Sho-Be-Do-Wa" and played organ together, giving the song a very bluesy treatment. He was then led to the back of the stage where he played drums and really went wild! He really is a "Wonder" as you all may well know.

Foundations kicked off with: "Baby, Now That I've Found You", "Build Me Up Buttercup" with Colin Young really giving what he's got; he also has this strange dance act giving me the impression he just left the army — hup-2-3-4, hup-2-3-4 (no offence intended, really!)

Flirtations, I am pleased to say, have a sizeable hit over in the States called: "Nothing But a Heartache", which they performed



STEVIE WONDER

well on the show as their other numbers. Coloured Raisens did very well, doing a great version of "The Horse". All credit must go to their lead guitarist who is brilliant.

Don't miss this soul stoned evening when it comes to your town.

Rex Gomes

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WHAT COLIN THINKS OF THE BEE GEES ...

PEOPLE get very emotional over the Bee Gees. They either rave over them or hate everything the group does. Fortunately, most people tend to rave over them, which is why "The First Of May" is rapidly climbing the charts and why, I've no doubt, their new red velvet and gold embossed double album "Odessa" will be the biggest yet for them.

A big name group. "But," says Colin Peterson, "we're not yet at the stage where anything we do will be listened to and accepted. We still have to be commercial before anything else."

Colin's the odd-man-out. Not one of the Brothers Gibb, of course, but definitely an integral part of the Bee Gees. And he can look on the group a bit more objectively than the fraternal trio. We met recently for a brief chat about the album, a sort of record review from the inside—but naturally the conversation digressed from there—in the general directions of Hercules, America, and little drummer boys.

"As far as the album goes," said Colin, "I'm generally pretty happy with it. Obviously not with everything—being a double album, there are so many tracks. But on the whole I think it shows the way we're progressing—there's only one track that really disappoints me, and that's 'Edison'. It's too much like the sound of the old Aussie Bee Gees.

"I'm pleased with 'Odessa' though—I think we've succeeded in that it has a lot of variety in it, and that was one of the main intentions. Originally we were going to do the whole album in the States, and the theme would have been America and the American way of life. In fact, the songs on this album refer to anyone—they're a more general comment on life rather than a way of life. I'd still like to do an album in America as we'd planned on that theme—I think it would be nice, especially for an English group to do."

Does Colin feel left out—not writing any of the group's material?

"I don't feel left out. I write quite a lot myself, anyway—I wrote quite a bit when we were in Australia. But when I came to England and was confronted by these three guys who were able to put out about a hundred songs a week, there was no point in me writing material for the group as well. They're so incredibly fluent—it isn't unusual for them to go into a studio to record and write a brand new song on the spot within minutes. So it would be silly for me to force my own stuff. I mean, they throw away half of the songs they write!

"Personally, I want to write for other artistes. Back in Australia I used to write with a friend of mine who played guitar. I've only started writing seriously again recently—I bought myself a guitar a couple of weeks ago, and I'm quite happy with my progress—a bit slow, but I'm getting there. My friend, Carl Grossman, will be over here shortly, so we'll start writing and record-producing together.

"I'm very interested in production—I had a big hand in the production of the tracks we did for the album while we were in America. I really enjoyed it. In my mind I have huge concepts of an album I'd like to produce for a group—I'm looking for one at the moment. My wife, Joanne, will manage them and I'll produce their records. This doesn't mean a split from the Bee Gees or anything like that—when Carl comes over here we'll set up our own production company, and while we're writing together I'll help him get familiar with production so that while I'm away working with the group—for example, when we start filming "Lord Kitchener's Little Drummer Boys"—he'll be able to carry on in my absence. So it won't interrupt my career with the Bee Gees at all.

"I'd like to go back to acting—but it isn't right to even consider it while I'm with the group. It wouldn't be fair at the moment. I have plans of what I'd like to do, but that won't be until the whole group reaches a mutual agreement that the time is right to pursue our own interests. I think we'll always be recording together as a group—for the next seven or eight years at least—but it's difficult to say how long we'll be giving live performances for.

"There are so many different directions for all of us when we do eventually give up performing together regularly. Personally, although music is very important to me, it doesn't play as large a part in my life as it does with the Gibb brothers. I'd say they were dedicated to songwriting. I'd like to go more into management and production myself—in fact I'd prefer that to going back into films. I'd like to have a try at doing a small acting part—having got the taste from childhood, acting has become a part of me. So I'd like a film role, if only to satisfy myself. I don't know whether I can still act—I appeared in my last film about 10 years ago. And when you're a child it's all a bit of a game to you—you're not really aware of the cameras, and so you're much more relaxed and natural."

As I said before, we started to wander off the "Odessa" tracks—so: a return.

"Naturally, I suppose," continued Colin, "the tracks I prefer are the ones in which I had a hand in the production. All the American stuff—except 'Edison'. What we did over there was very much a departure for the group—and we managed to do a different sort of music successfully. We got very into a sort of country sound.

"Of the tracks we did in England, I think I like 'Melody Fair' best. I would have liked it as a single—but then I'm never right about singles. I didn't think 'I Started A Joke' would be a hit, though I thought 'Jumbo' would have been massive.

"Another nice thing is Maurice's instrumental writing—his 'Seven Seas Symphony' for example. Though I don't like that name—I don't know why they chose that. But it's good to see Maurice doing this so well—I can see him being very successful in writing film music and that sort of thing later on. The 'Anthem' of course, is a send-up, though I like it. I always get visions of RAF pilots at the



BEE GEE COLIN

end of World War Two lining up on a runway to receive their medals when I hear the song! I think they ought to try to sell the Anthem to one of these new nations—it's really rather good.

"'Odessa' is a very good track—when I first heard it I thought it was a bit disjointed, but after three or four hearings it knitted together very well. It's great. The Gibb brothers are incredibly talented—they seem to have an inexhaustible quantity of material. But I do think that Barry limits himself far too much because he thinks commercially all the time—I'm sure that'll change, though. The bigger a group gets, the more chance the writers get of being able to do progressive material—and we're not at the stage yet where we can ignore being commercial. I really do believe that the full extent of the Gibb's ability hasn't nearly been reached yet."

D.B.

Next week's Newies...

AMONG the new releases for March 21 are records from Vince Hill, Eddie Floyd, Steppenwolf, Mama Cass, Tony Bennett, Screaming Jay Hawkins, Vanilla Fudge, The Seekers, Jerry Lee Lewis, Helen Shapiro, The Association, Frank Sinatra and Herb Alpert. The list of singles for that week are as follows: DECCA John Shakespeare Orchestra — "Number One Theme"; LONDON AMERICAN Sugar and Spice — "Cruel War"; EMI COLUMBIA Vince Hill — "The Wonderful Season of Love"; Blue Jeans — "Hey Mrs. Housewife"; Roger James Cooke — "Stop"; PARLOPHONE Fontes Mentum — "Gotta Go"; Tim Andrews and Paul Korda — "How Many More Hearts Must Be Broken"; STAX Eddie Floyd — "I've Got To Have Your Love"; DUNHILL Steppenwolf — "Rock Me"; Mama Cass — "Move In A Little Close"; STATESIDE B. B. King — "Don't Waste My Time"; TAMLA MOTOWN Junior Walker and the All Stars — "Returner"; David Ruffin — "My Whole World Ended"; CBS Tony Bennett — "Blue"; Al Kooper and Mike Bloomfield — "The Weight"; David Houston — "My Woman's Good To Me"; NEMS The Kydds — "Sun is a Lovin' Child"; DIRECTION Screaming Jay Hawkins — "I Put a Spell On You"; POLYDOR Bobby Paris — "Let the Sun Shine In"; ATLANTIC Soul Brothers Six — "Some Kind of Wonderful"; BUDDAH — Eire Apparent — "Rock 'n' Roll Band"; PHILIPS Harlem Jonn's Reshuffle — "Everything Under the Sun"; Seekers — "Children Go Where I Send You"; Jerry Lee Lewis — "To Make Love Sweeter for You"; Tom Springfield — "Theme from the Troubadours"; Lois Lane — "Brontosaurus Named Fred"; PYE Jason Paul — "Shine A Little Light Into My Room"; Helen Shapiro — "Today Has Been Cancelled"; Don Fardon — "Good Lovin'"; REPRISE Frank Sinatra — "My Way"; WARNER BROS. The Association — "Windy"; Herb Alpert & the Tijuana Brass — "Zazueira"; MGM Bill Medley — "This is a Love Song"; Bobby Hatfield — "Only You". There are two additional releases for March 14 on M.G.M.: Billy J. Kramer — "Colour of My Love"; Tankerine Peel — "Never Say Never Again."

STEVE MONTGOMERY



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HENDRIX — Feels unlimited

AFTER spending some time trying to track Jimi Hendrix down, I finally found myself sitting in his rooftop pad drinking tea with Jimi and girlfriend Kathy.

Since the Experience returned from the States the pace has been pretty hectic for them, and on the Monday of his second Albert Hall concert Jimi was involved in a recording and film session.

"The concert at the Albert Hall was taped for probably our next LP," explained Jimi. "We'll also be working on some studio sessions, but I already have a number in mind for our next single. I'd like to break up 'Stonefree' and put it out like an American single. Do you mind if I play you some tapes?"

At this point Jimi played over the recordings from the Albert Hall. In its unedited form the track 'Stonefree' seems a particularly long number for a single, but it has a catchy ending and Jimi's guitar work always has surprise interest.

LOST AND SOUND

"With 'Electric Ladyland' a lot of the sound that existed on the American album was lost," continued Jimi. "We wanted to handle the editing and mixing ourselves, but unfortunately we were unable to spend the time on it. The engineers retaped the whole original tape before they pressed the record for Britain and so much was lost. Now I'm learning more about this kind of thing so that I can handle it myself."

At the same time as the concert recording was made Jimi was filmed in action. This won't be his only venture into films though. As Jimi explained:

"I'm going to be featured in a western type movie soon. The Experience hope to write the soundtrack for the film, but we won't be depicted as musicians—that's Mickie Mouse stuff! I'll probably play a half-breed bandit."

Jimi has already achieved a high ranking position among musicians, and ventures into films and songwriting are perhaps natural progressions. I asked Jimi if he felt able to further his musical ability, and what plans he had for his future.

"I really feel unlimited," was his prompt reply. "British audiences tend to think they know and have heard everything. If they listen properly though I'm sure they'd learn much more. We've always tried to be honest through our music and if people don't understand, it shows they haven't been listening. The music in itself has a lot to say, even

if it has a seven word repetitive lyric. 'Stonefree' for instance has city sounds and sounds of the establishment. It should mean a whole lot in itself."

"I've been through a lot of changes," continued Jimi. "The things I've learned I've tried to convey to the people in my own ways. It's my own solution until something else comes along."

Jimi always seems willing to discuss his music at length, but he can lose interest immediately at the mention of the business side of the work.

"I don't want to talk about work," Jimi amiably shrugged off my query as to whether we could expect to see the Experience perform in London again soon. "There's no point in talking like this, I just stand about and wait for the next question, and people usually misconstrue my answers."

But Jimi is by no means disinterested or unconcerned about the way of life around him, and the future:

"There must be so much more that people don't understand yet," said Jimi. "At the moment people use only a minute part of their mind and there's so much more scope. If only people wouldn't concentrate on the superficial things they might find the real meaning and true happiness. Things like witchcraft, which is a form of exploration and imagination, have been banned by the establishment and called evil. It's because people are frightened to find out the full power of the mind."

THOUGHT CONTROL

"Somebody told me when I was in America that scientists have apparently found a way to harness some thought impulses. They got people to switch channels on a television set. In fact the buttons were dead, but a certain impulse created by the thought process worked the set."

"There are so many possibilities to be derived from this kind of thing, although it's not practical in itself."

Before I left, Jimi demonstrated a new piece of Vox equipment that is very practical in itself. It's a specially designed box that creates weirder and more wonderful sounds than have been heard from a guitar before—even from Jimi Hendrix!

That's certainly something to anticipate, but it may be a while before the British public get a chance to hear this, as the Experience plan to return to the States once again, after a few weeks' rest.

VALERIE MABBS

RICHARD HARRIS TALKING OF HIS BOY JIM WEBB

'HE STILL WANTS TO BE A POP STAR..!'

TALL, his jagged features looked weary as he ambled exhausted into the room kaftan-shirt-open trousers-crumpled and feet-bare. He collapsed into a deep armchair, lit a cigarette, asked for a cup of tea, spoke a soft hello.

Tired star of stage, screen and disc.

Richard Harris.

Tired having just returned from a hectic few weeks filming on location in Mexico, "A Man Called Horse", but not too tired to be more than enthusiastic over his new record "One of the Nice Things". Asked for the record to be put on and then relaxed completely enveloped in stereophonic Jimmy Webb as sung by Richard Harris. Definitely one of the nice things. "Beautiful beautiful" he muttered enjoying every sound as if for the first time.

TWICE AS GOOD

"Beautiful song. I love it," said in that almost lilting Irish accent. "Only half as long as 'Macarthur Park'—and twice as good! No, I like it very much but I wouldn't say it was twice as good as 'Macarthur Park' really. Though Jim Webb wrote this new one especially for me, which was very nice, I was a bit disappointed because he recorded it himself first—he still has this thing about wanting to be a pop star—but quite honestly it wasn't all that great. It's a good song, though, and of course it's his production and arrangement on my record—he really is so talented."

The craggy figure sank even deeper into the overstuffed chair: "Nothing happened to 'The Hive', did it? I'd like this new one to make it because I like it so much—I'd like to work on it, do some television shows. "One of the Nice Things' is much easier to do live than the others—it's more straightforward. In this country you have to use studio musicians when you sing on television or radio, which made it a lot more difficult to get together with some of Jim Webb's complicated arrangements—and, obviously, they never came over in the same way."

Having pop success like this must mean that Richard has to work twice as hard now as ever before.

HOLY WEBBLOCK

"I'm always working, I suppose—and I enjoy singing anyway" was the reply. "But the point is that singing is as important to me as acting—I don't prefer one to the other, they're both on the same level. After doing the musical 'Camelot' I looked around for material to record, but I was always offered the same sort of thing—very ordinary songs from musicals. That sort of thing. But with Jim Webb I really found the sort of material that interested me—I wouldn't want to record anyone else's songs now—except



RICHARD HARRIS — singing as important as acting

my own. I want to bring out an album of my own stuff, perhaps songs, perhaps reading my poetry to music.

"Outside of acting and singing, poetry is my first love. Reading it and writing it. When I was in Mexico shooting "A Man Called Horse" I wrote a lot of poems—there was plenty of spare time and not a lot to do. But it wasn't just a matter of having the time to write—I really wanted to. I was working very hard on the film—it was a very demanding part—and I really find poetry very very relaxing. I put a lot into the film—I always like to identify with the part. I played a young Englishman who was dissatisfied with his lot—he felt he had to prove himself, because everything he had had been given to him on a plate as part of his heritage. He went out to Mexico to start again as a primitive—and the Indians he went to live with had never seen a white man before. They didn't know what he was—and he was incapable of doing the things they could, so they thought he was some sort of unintelligent animal. They treated him as one, and he did all the chores of a domestic animal, like a horse. But gradually he proved himself to them, and he ended up as a warrior, a brave."

"Throughout the film all the Sioux Indians speak Sioux—not like in Westerns where the Redskins speak a sort of pidgin English. All the communication is done in a sign

language—which in itself is a bit exhausting—but it works very well. It doesn't make the film difficult to follow, it makes it far more genuine."

"The film industry is going through a change at the moment just as pop music is—there's a completely different attitude towards making movies now. I saw the finished version of a film I worked on with Sean Connery recently—'The Molly Malones'. Really, that's so moving—I honestly think that's the best film ever made. It's so beautiful."

ALBUM TIME

"I'm going back to America shortly—I'll be starting work on a new album with Jim Webb. He's writing a lot of material especially for me now, so I'm looking forward to recording."

I'm looking forward to hearing the album.

Though you'd rarely get him to admit it, beneath the mask of the looner, the raver, the hard-drinking couldn't-give-a-damn Irishman who'd share his last drop of poteen with you, is a serious sensitive artiste. Sometimes as sad as his songs. No glitter, perhaps, no tinsel—but in every sense a star. Richard Harris.

DEREK BOLTWOOD



JERRY LEE LEWIS

'EL CAIN'T DO IT ON STAGE NO MO'

Claims Jerry Lee

"The Rock numbers I did were things like 'Breathless', 'High School Confidential' and 'Mean Woman Blues'. The country DP's didn't play these—maybe it was because they were a bit too wild.

"Country music would have caught on much sooner in England if Jim Reeves hadn't been killed in that plane crash. It hurt Country music a lot—his whole career only lasted four years.

Singing Ross Family, who sing a lot of religious music, and my sister, Linda Gall, will be in it. And it looks real good. We're really getting a good price for it. There are a lot of other shows around—Johnny Cash, for example. Now it took him a long time, and he's worked hard to get his show together, but it's very big now. Maybe it won't take me quite as long!

JOHNNY AND MORE CASH

"I've known Johnny Cash for years. In fact, I started out with him. I did my first tour with Johnny in late '56. I had my first record out, 'Crazy Arms' and I opened the show. In those days, I was getting a hundred dollars a day. We toured Canada and the States for thirty days and when I got home, I had less money than I started with. After that, it started rollin' pretty good—200, 300, until it went up to ten thousand dollars a day. At the time Elvis was getting about ten thousand dollars.

"We would follow him into one town or he would follow us in. As good a friend as he was of mine, I never did get to see Elvis on stage. We used to go to parties back in Memphis at Sun records and blow it out, but I never got to see one of his shows. He showed me how he tried to do 'Whole Lotta Shakin' on stage—he was getting a whole lot of requests for it. I showed him and he said: 'I just can't DO that thing right!'"

NO-EL FOR BRITAIN

Did Jerry think Elvis would come over to England for concerts?

"You won't see him over here," Jerry affirmed. "Elvis can't get it on stage like he used to. He couldn't do what people have built up in their minds. He had a new thing, and he could tear 'em up with it. Now, there are so many of these young kids who've come up over the years who can do it better."

Jerry still does rock 'n' roll numbers, but says, "Country music seems to be the thing with me now. I want to be a Number One in what I do."

IAN MIDDLETON

COUNTRY BOOMING

"Country music, as opposed to pop, is real big now. It is built on such a strong foundation. The fans and DJ's are more loyal than anything I've ever seen. There's a big Rock radio station in Boston which just recently went all Country. There's so many more records sold now than there used to be in the Country field of music. The thing about Country music is your albums. If you have a big hit on a Country song, you sell three hundred thousand records we'll say. Well, you're going to sell two-hundred and fifty thousand albums. They buy albums just like they buy singles."

Did Jerry think Country music would take over from pop as the big seller?

"I think it has matched it pretty close now," Jerry replied. "As a matter of fact, I do know this to be so in America. You have million-sellers in the Country field same as you do in pop—people like Jim Reeves and Jeannie C. Riley. The thing about it, is that it's consistent even if you don't have a million-seller all the time.

STARTED FIDDLING

"Country music three years ago wasn't half as big as it is now. I started Country music using a fiddle about a year and three months back. And we're just about one of the biggest Country artistes in the States right now. It's helped Country music a lot, so they say. I get DJ's write me letters and tell me they have a listening audience they've never had before.

"I think I'm fixing to put my own show together. The

JERRY LEE LEWIS paced up and down his hotel room and asked: "Do you think this sweater is too short?" He had just bought it and was worried about the length. But he was not too worried to talk about Country music. After all, everybody is talking about it these days.

"I've always been singing Country and Western Music," Jerry told me. "In fact, 'Whole Lotta Shakin' and 'Great Balls Of Fire' were both Country hits. With 'Whole Lotta Shakin' I had a number one hit in the pop, Country and R 'n' B charts. There are only two other records which have ever done this. One was Elvis Presley's 'Don't Be Cruel' and the other was Carl Perkins' 'Blue Suede Shoes'. The Beatles didn't do it. Bobbie Gentry came near to doing it with 'Ode To Billie Joe'. She made number one in the pop charts and number one in the Country charts, but only got up to about number seven in the R 'n' B charts. I thought if anyone else would do it, it would be a girl.

"I sang 'Whole Lotta Shakin' and 'Great Balls Of Fire' with a Country and Western feel, just like Presley, who had number one's in the Country charts with his songs. Even though they were rock, they were sung with a beat, but they still had that Country and Western flavour. Over in England people didn't know about Country music and they looked on the material I did as pure Rock & Roll.

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CHICKEN SHACK

THIS GUY LOOKS & SOUNDS LIKE HENDRIX, SO...

"I'VE BEEN blessed with the misfortune of looking like Hendrix," says John Fitch. And he does. So much so, that when his publicist Roger St. Pierre waved a blown-up photograph of him under my nose, I shrugged and prepared for the verbal onslaught, "He sounds exactly like this guy Hendrix, you know!"

THAT SOUND!

"The physical comparisons make it hard," explained John, "but I'm trying to develop my own sound. I really dig soul music, but I've always been interested in the underground scene and the numbers I write tend to lean towards that sound."

John, in fact, composed the 'B' sides of the Showstoppers' hits, "Ain't Nothing But A Houseparty" and "Shake Your Mini". His latest release on Beacon: "Romantic Attitude" is also his own composition. This number has all the driving force of much of today's "underground" music, although with John's vibrato-like voice and a tinkly piano added the effect is a more haunting, beaty sound.

John Fitch is a 22-year-old American negro, and a self-taught guitarist. He first expressed his love of music by joining a vocal group known as the Butlers. With

the Butlers John achieved three hit records in his home town of Philadelphia, and a second place in a talent contest at New York's Apollo Theatre.

BRITISH TOUR

John had, in fact, grown up talking music with two would-be musicians, Earl and Timmy Smith — better known as two of the Showstoppers. It was a natural thing for them to invite John to join as a backing guitarist. And this he did.

It was just three months after this that the Showstoppers hit the British charts with "Ain't Nothing But A Houseparty", and a British tour in the Spring was assured for the group—and accompanist John Fitch.

SUCCESS STORY?

During their two-month tour here the Showstoppers introduced John to the management of Beacon records. The rest of the story can be completed by listening to "Romantic Attitude"/"Stoned Out Of It", both penned by John Fitch, arranged by Zack Laurence and produced by Milton Samuel.

It must surely be a success story...

VALERIE MABBS



JOHN FITCH — similarity ?

"DIS DOZ"

THIS WEEK ED "STEWPO"

THIS week friends, it is the Steward to choose his is his six all-time greats current crop and for good LP. Before we start, let

changed his mind a few times be with so many records to choose f

"For the first of the all-time gre Harem's 'A Whiter Shade Of Pale'. I for me. I took it out to Spain when holiday and it became terribly po very happy memories for me pers a woman behind that. It also rem

"The one after that is Johnny Town' which was a big hit in the to death on the ships but it nev Johnny Rivers didn't mean a thing highly. Again it is an association

VERY EMOT

"Richard Harris' 'MacArthur P greatest productions in pop. It's al thing happens. It's very emotiona way he was able to sing it on th he did it 'live' like on the Eamon' messed it up. I love his sound —

"Then there's Elvis. 'Don't Be records I bought. I was growing I still rate this as his most complet

"Ray Charles is my favourite m to pick any one track. I think a r is 'That Lucky Old Sun'. He alwa on this earth and he can make is an emotion I enjoy listening to is one of my Desert Island Discs.

"It's always difficult when you c there are so many you could put Louis Armstrong's immortal 'West rickety 78 I'm sure. To me 'West E about.

NUMBER

"There has been a good crop of with the record that is number o 'Where Do You Go To' by Peter me so much of a girl I know. It's very cleverly written song. The accordion is great.

"I choose 'Wichita Lineman' by that bass guitar break.

"Going back a little, 'Hey Jude' of the most exciting soul records could improve on a Beatles son changed it completely from what going to take over from Otis Re as good as Otis.

"Before 'One Road', I didn't I

info

on this week's new

This is definitely Celebrity Week, starting with a single from my hero **KENNY EVERETT**. The release is timed to coincide with the start of a T.V. series, and the title, if you haven't guessed, is 'Nice Time'. That's really what it's all about—nice people, nice places and super music.



Ken of the many voices can convince me that the world is a pretty great place to be in, and before I float away into the sky clutching my balloon, I must tell you that this is on Deram, number DM 245.

BARRY MASON is half of a very successful song-writing team, and listening to his record I shouldn't be surprised if he became just as successful as a singer. 'I'm in love with you Pom Pom' is the title, and the tune is just as catchy, a gay waltzy sort of Tyrolean sound—you'll be singing along before you realise it! On Decca, number F12859. **SIMON DEE**, man of many talents.

C JOCKEY EN"

STEWART

turn of Ed "Stewpot" favourite records. That six of the best of the measure his favourite tell you that Ed had we got together, but om who can blame him? ts, I've chosen the Procol holds nostalgic memories I spent a very enjoyable ular where I was. It has nally — of course there's ds me of the ships. ivers' 'The Poor Side Of States. I used to play it r did a thing over here. here but I rate him very with Radio London.

ONAL

rk' which is one of the most symphonic-pop, every- very exciting. I love the recording, because when Andrews Show, he really it's terribly mournful.

uel' was one of the first p at the time Elvis hit it. single.

e singer. It's very difficult ord which personifies him, sounds the saddest man e feel terribly sad which d. 'That Lucky Old Sun'

me to the last one because n there. I think I'll put in 'End Blues', on a very old d Blues' is what jazz is all

ONE

singles lately and I'll start e at the time of talking — arstedt. The lyrics remind a lovely melody and it's a way they've fitted in the

Glen Campbell if only for

by Wilson Pickett. It's one ver to my mind. If anyone it's Wilson Pickett. He's the Beatles intended. He's ding — in my book he is

ok on the Love Affair as



ELVIS PRESLEY

being anything other than a trendy, hippy, chewing-gum type group. But this is a very good song, and I think Steve Ellis has matured as a vocalist instead of being the lead singer of a group.

"Then we have 'Gentle On My Mind' by Dean Martin. The production on this record by Ernie Freeman is fantastic. The trombone and brass work is too much. Dean Martin himself is nice good old Dean Martin. But the arrangement! I would buy the record for the arrangement alone. In fact I'd like to have the record without Dean Martin so I could sing the words and just have the arrangement.

"For the sixth, I'm going to cheat a bit and have a re-issue by the Righteous Brothers, which I could have included in the first six. 'You've Lost That Loving Feelin' is a classic. One of the all-time greats. There's nothing to touch it! It sounds as if it was done in an upstairs loo and they've recorded it at the bottom of the stairs six floors down. The sound is fantastic. It's a record you can hear time and time again and always find something new in it.

THE COUNT

"With an LP it's so easy to get bored by twelve tracks of one person. I'm not going to cheat and select an album of previous tracks. It's got to be 'The Atomic Mr. Basie' for pure excitement and brilliant section work. I don't think he's surpassed himself, before or after with a complete album. Everything is so good. It's one of those albums you can go on and on playing and still find something. You might listen to the baritone sax on 'Lil' Darling' one time, and listen to the guitar the next. Really a beautiful album."

IAN MIDDLETON

releases from Decca

turns to singing and comes up with a winner. 'Julie' is a very pretty song, easy paced with a catchy melody and sympathetic lyrics. Simon has a nice relaxed voice, and I hope we'll be hearing a lot more from him on record. This is on Chapter One, number CH 105.

The title of the new single from **TIMEBOX** tempts me to make some lawful puns about jam sessions. In fact that's not far off the mark; 'Baked jam roll in your eye' is the first release under the group's new policy of producing their own numbers in the studio, and it sounds like a good time was had by all.

On Deram, DM 246, and watch out for the flying custard! Keep informed



DECCA group records

MR. PRIME MINISTER SIR, MIKE ROSSI HERE-CAN I STAY A LITTLE BIT LONGER

"VOTE For Rossi, Abolish Income Tax."

Now that's not a bad campaign slogan if you're running for Prime Minister of Great Britain. And, of course, if your name is Rossi.

Mike's name is Rossi. Mike Rossi. Status Quo.

And Mike's one of those few people who cares about what happens outside the cosy world of music-making, fan-flattering, and all that high-speed gas of pop. Though involved in his songs, his group, he hasn't stacked up his sounds in a sort of barrier to keep the outside world outside.

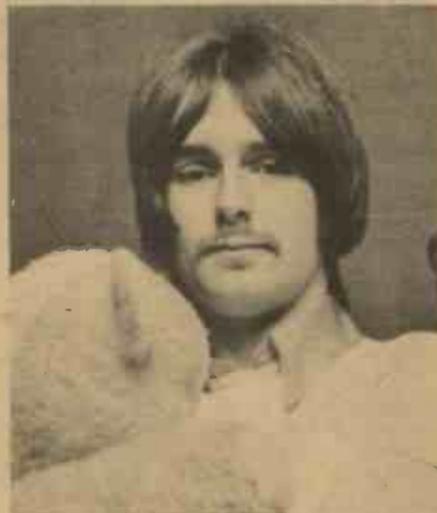
"What we ought to do," he said, "is start a new political party and overthrow the government. Put some of my ideas into action. Seriously, I wouldn't mind going into politics—there's so much wrong with the present system."

We met recently to talk about Status Quo's latest single, "Make Me Stay A Bit Longer" and the new album they're working on and similar relevant subjects. In fact, we stayed a bit longer. The conversation turned to political ideology and philosophy and irrelevant subjects. But interesting.

"The trouble with the country at the moment," Mike mused, "is that there's no incentive to work. So no one works. If you're a wage-earner, what's the point of working overtime when most of the extra money you earn goes in income tax? It's given everyone the attitude of doing just enough work to get by—and we've all become very lazy. And it's soul-destroying to work hard to get a bit more into your pay packet, only to discover that half of it has been taken off for tax. Money is only a payment for the amount of work you do—so it's really very strange that the Government should tax work.

"Income tax ought to be completely abolished—it seems quite senseless to me. Instead, a tax ought to be put on everything you buy—the lot, from drawing pins to whisky, bread to motor cars. That's on top of the purchase tax that's already imposed. An added value tax. In that way the Government won't miss out on any of their income—but it gives us a choice admittedly only by definition for you still have to buy bread whether it's taxed or not. But the money isn't taxed at source, so you can actually see what you earn. So in effect it's your decision whether you pay tax or not—and how much tax you pay depends on how many different things you buy.

"Everybody seems to think that because I'm in a pop group I must be loaded, really earning money. But it just isn't true—admittedly we earn money, but the expenses of running a group are high, and what's left after that has to be put aside so we can afford to pay the taxman. So you get to a point where it's not worth



STATUS QUO'S MIKE ROSSI

earning any more, or working any harder, because the amount of money you actually see and put in your pocket doesn't seem to go up at all.

"This is one of the main reasons, I'm sure, why most English people are so lazy and won't work any harder than they have to—and not even that much if they can help it. I remember when I was working for the local Council—on the Parks. The amount of time that was wasted by everybody there was incredible. On my first day on the job I arrived and all the park keepers were standing around drinking tea and things—I asked what I should do, and the head keeper said to go out on the motor mower and cut the grass. I cut all the grass on the square he'd pointed out, and it only took about half an hour—so I went round and cut it all again. Then I went back and told him I'd finished—he couldn't believe it, and said to go round and cut it again. I told him I'd already cut it again. Then he got annoyed and said that the job was supposed to have lasted me all day—and if I were to do any more work there wouldn't be anything left for the other park keepers to do on their overtime!

"They all ought to join pop groups—they'd learn the meaning of the word work then! In fact, most groups work very hard—apart from doing gigs and recording, there are all sorts of other little things that have to be done—and it's very time consuming. People think that being in a group is an easy life, and very glamorous—but it isn't, and the bigger the group is, normally the harder they work.

"My grandfather was disgusted when I joined a pop group—he refused to talk to me. He wanted me to go into the family business, starting at the bottom and working my way up—but I couldn't face the thought of selling ice-cream all day. And besides I was more interested in music. When we had our first hit, though, and he saw how hard we were working—and how serious we are—then he changed completely. And we get on better now than ever before.

"I'd like to go into the business one day—I don't know, it all depends on how long I last in the pop business, I suppose. I wouldn't ever really want to give up music. But I think it's important to have other things going and to have other interests. As far as earning money goes, I still think property is a good investment. Trouble is, it's not as much fun as pop, is it...?"

DEREK BOLTWOOD

R&B ASSOCIATION FORMED!

AT long last it can be announced that an Association "To acknowledge achievement and further the cause of R/B in Britain" has been set up.

Most of the top names involved in R/B today have united for the first time to try and boost appreciation for the music, which is now making such impressive inroads on the National Charts.

Names already on the Council include D.J.'s MIKE RAVEN and STUART HENRY; JOHN ABBEY (Editor of Blues and Soul Magazine, and in charge of Promotion at Action Records); DAVE GODIN (of Soul City fame); TREVOR CHURCHILL, who heads the Bell label in Britain; ROGER ST. PIERRE, TONY CUMMINGS and NORMAN JOPLING, all prominent writers in this field. Norman, as all RM readers should know, was a feature writer on this paper for many years, introducing many of today's household R/B names through his column.

Organisational activities have been going on for many months, and the Association will kick off with a series of awards for outstanding R/B achievements during 1968. It is hoped these awards will become an annual and acknowledged event within the record industry.

A Hall of Fame is also being set up. One name has already been elected and this will be announced shortly along with the other awards. A 90 per cent majority vote has been stipulated by the Council of the Association for nominees to be elected to the Hall of Fame.

Roger St. Pierre says: "The Hall of Fame will be reserved strictly for those people who—in the opinion of the Council—have made most significant contributions to R/B in Britain."

It is something we hope everyone concerned with R/B will aim for and treasure, thus enhancing dedication and sincerity."

The non-profit organisation is planning a membership drive via a dance at a well-known London ballroom later in the year.

Of the Association, Mike Raven, who is also Chairman, says: "I've been hoping for something along these lines for a very long time."

Mike continued: "But I never thought I would see the day when all the people involved would sit round a table and discuss it." Well, now they've done it, and it is the first step to what we hope will be a great institution for Rhythm and Blues in Britain.

All enquiries for further details of membership should be sent to:

KEITH YERSON,
The Secretary,
R/B Association of Great Britain,
148 Redbridge Lane East,
Redbridge, Essex.

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



LULU - the Eurovision choice

LULU

Boom Bang-A-Bang; March (Columbia DB 8550). This has already been lambasted by millions of critics but it'll also sell millions of records. It's directly commercial and all bouncy and brisk—a sort of businesslike attack on that Eurovision Song Contest. Personally I quite go for the rhythmic approach and nobody can knock Lulu's performance. Watch it go. Flip: A Howard Blakeley song of further personality. **MASSIVE SELLER**

BOOM BANG-A-BANG

JOHN ROWLES

One Day; I Must Have Been Out Of My Mind (MCA MU 1064). This time a Les Reed-Barry Mason song, and it suits well John's expressive and big voice. Maybe there are doubts about its chart chances, but let's put it this way: It's a well-performed and sympathetic song, so why on earth shouldn't it? Strings swirl and the lyrics are romantically good. Flip: One of those all-is-lost love songs. **CHART POSSIBILITY**

KALEIDOSCOPE

Do It Again For Jeffrey; Poem (Fontana TF 1002). Persistently I keep on about this group. This time they get a "tlo" because they've gone for a more commercial approach, dropping a lot of the sheer poetry of their usual lyrics. This one is well-performed but much more direct than their other singles and I'm pretty sure it will make the charts... given a helping hand. Hand outstretched, I say "Try It". Flip: This is their "old" style, more or less. **CHART POSSIBILITY**

THE ROCK AND ROLL DUBBLE BUBBLE TRADING CARD OF PHILADELPHIA 1914

Bubble Gum Music; On A Summer Night (Buddah 201 032). This is exactly what it says. Though try saying the name of the group and you will run into trouble without a prompt card. It's absolutely stark-simple, just a catchy melody line, sung straight and with a pretty good rhythmic backing. Aimed at a specific market, and likely to insinuate itself upon the young populace. Flip: Nothing special here. **CHART PROBABILITY**

KENNY EVERETT

Nice Time; And Now For A Little Train Number (Deram DM 245). Top dee-jay on a song that has a lot going for it. The arrangement bulges with ideas and the whole thing stretches Kenny's personality if not his actual singing voice. His personal popularity is big enough to push this into the charts easily enough. No complaints if he personally plugs this one! Flip: Another neat arrangement. **CHART POSSIBILITY**

BONZO DOG BAND

Mr. Apollo; Ready Mades (Liberty LBF 15201). Another first-rate slice of Bonzo humour. This time the theme is of muscularity and body-building and there are all sorts of sound-effects to put the production into the super-spectacular class. And underneath the amusing theme, there is a catchy melodic line which makes it ultra-commercial, to boot. Typical Doggy stuff and very good. Flip: Complete change of mood. **CHART CERTAINTY**

THE MONKEES

Tear Drop City; A Man Without A Dream (RCA Victor 1802). Amazingly this came from the boy's earliest of sessions—like when they made "Last Train To Clarksville". It sounds, then pretty similar—and maybe this getting back to origins will do them a big favour as far as the charts are concerned. It's catchy, personality-filled and a good sort of pop production. Must do well now the boys have assured fans that they have not forgotten them. Flip: Goffin and King song, with Davy prominent. **CHART CERTAINTY**

SIMON DEE

Julie; Whatever Happened To Us (Chapter One CH 105). Likely to become a much-covered ballad, this Reed-Mason song. All very romantic and Simon gets the lyrics across in perhaps a surprisingly strong way. Words come through clearly and the atmosphere suits the song well. Touches of the old strain here and there, but no matter. Could make it. Flip: Nothing much happened. **CHART POSSIBILITY**

SOLOMON KING

Cry Softly;—(Columbia DB 8554). How, when he makes good records, Mr. King isn't consistently in the charts? Dunno. But this is a soaring great ballad which is exactly the right showcase for his powerful voice. A bit of a sing-along, a wee bit schmaltzy, but this is the sort of thing that registers big nowadays. An easy hook melodically to grab, if you get the gist. Flip: Not here at press time. **CHART PROBABILITY**

NANCY SINATRA

God Knows I Love You; Just Being Plain Old Me (Reprise RS 20813). This is one about how the chap cried when Nancy's puppy died and therefore cannot be wholly bad. The lyrics don't really appeal to me, but Nancy does and it's a better bet for the charts than her recent couple or so. Quite a pacy little thing, thereby avoiding the "dirge" category. Should click. Flip: Really I like this better. **CHART POSSIBILITY**

VAL DOONICAN

Ring Of Bright Water; New Dreams For Old (Pye 17713). Val somehow never turns out a bad record. It's that aura of easy professionalism, I guess, that enables him to take any kind of song and turn it into a commercial outlet. This is a lyrical sort of ballad, with a gentle sort of orchestral backing and will send his legion of fans into a supreme-haze of delight. Good stuff. Flip: Self-penned and pretty fair. **CHART CERTAINTY**

TIMEBOX

Backed Jam Roll In Your Eye; Poor Little Heartbreaker (Deram DM 346). With a title like that, it should at least attract attention. This is one of the best teams on the homegrown scene and there is something persistently commercial about the way they do this one. At least it gets away from the hackey old lyrical ideas. Darned catchy and unpretentious. Flip: Rather more routine, but powerful. **CHART POSSIBILITY**

MARTY WILDE: All The Love I Have; Any Day (Philips BF 17530). A Record of the Week definitely—and I'd love to see it restore the unique Marty to the charts. He sings with a great deal of power, yet softness here and there, and this is a haunting sort of song which could so easily make it. Good production. **★★★★★**

FLEUR DE LYS: Liar; One Girl City (Atlantic 584243). This is a bit on the moody side, starting in a gentle way, then building up on the power. Song is quite strong, but not for the charts I'd say. **★★★★★**

RARE AMBER: Malfunction Of The Engine; Blind Love (Polydor 56309). Well, anyway it's an off-beat song. Nice spirit to this jogging number, yet somehow it falls between a couple of different styles. Commended for a trial spin. sure. **★★★★★**

MURIEL HAY: The Wakes Of Love; Thinking Of You (CBS 4115). The Irish entry for the Eurovision Song Contest. This Irish girl has both power and personality and the song is clearly in a commercial mould. Should do well in the contest. **★★★★★**

DAVE SEALEY: It Takes A Thief; Put Your Head On My Shoulder And Cry (DJM 201). This bloke is a real talent and this is a good song and it's a new label and it could easily click. This Record of the Week has an explosive production and a big-ranked vocal line and really is something to shout about. **★★★★★**

RONNIE BOND OF THE TROGGS: Anything For You; Carolyn (Page One POF 123). Obviously this solo stab by the Trogg drummer could click. His voice ain't half as bad as they say and it is a pretty sensitive sort of ballad. Nice lyrics. Watchable. **★★★★★**

EAST OF EDEN: Northern Hemisphere; Communion (Deram DM 242). From the group's recent album, this is progressive stuff, with violin featured in a weird way, and a good intro that compels attention. But very much a sampler. **★★★★★**

CONNIE FRANCIS: The Wedding Cake; Over Hill Underground (MGM 1471). Connie on top form—but it probably won't be good enough. Story-line song reminiscent of such as "Honey", with a guitar backing and a build-up of her personal emotion. **★★★★★**

VIC LEWIS, ORCHESTRA AND SINGERS: Blackbird; I Will (Nems 4057). Very satisfying treatment of the Beatle song, with an excellent blend of voices and instruments. Musicianship stuff, this. **★★★★★**

THE LARRY PAGE ORCHESTRA: Wichita Lineman; Scarborough Fair (Page One POF 125). A couple of memorable melodies, with saxophone to the front on the top deck. Nice, soft, easy-listening sounds that may not make the charts but are beautifully turned out. **★★★★★**

TAMMY ST. JOHN: Concerning Love; The Sound Of Love (Tangerine 007). Tammy really has come on apace since her last, some couple of years back. This is fiery, full of personality, and a Record of the Week to boot. Stylist and surprisingly soul-y. **★★★★★**

VIGRASS: Suzie; Funky Piano Joe (RCA Victor 1800). One of those hymns of praise to a chick. Pretty straightforward and routine stuff most of the way. Sort of so-so. **★★★★★**

LES REED: Don't Linger With Your Finger On The Trigger; Big Drum (Deram DM 244). Country-styled ballad debut for the songwriter ace. Interesting deep voice, with jog-along backing—darned near catchy enough to make it. **★★★★★**

FREE: Keep In Touch; Taking It Away (Philips BF 1754). Shuffling rhythm here, some nice instrumental touches, and a rather complex build up of voices. Not a hit, though. **★★★★★**

IN BRIEF:

PESKY GEE, on "Where Is My Mind" (Pye 17708). Is a lively, strong liaison, with some very good, eerie almost, vocal sounds most of the way. From SONNY'S REVELLERS: "Salt And Pepper" (London HLU 10257), a curiously produced instrumental which sounds dated and probably is. "Miss Teach" by TOUCH is from their album called "Touch" and it's a hard-edged better which works out well after a slightly tedious start. (Deram DM 243.)

TOM AND MICK, on "Somebody's Taken Maria Away" (Olga 014) give the Chris Andrews' song an

extremely strong duo treatment—this actually is a very commercial disc. "Things I'd Like To Say" by NEW COLONY SIX (Mercury MF 1086) features gentle harmonies on a fair-enough song, but no hit sound to it, surely. "The Colour Of My Love" by JEFFERSON (Pye 17706) builds very well—it's a soaring beat-ballad and the lead voice comes over extremely nicely. And "Baby Won't You Leave Me Alone" by THE RIVIERA (Pye 17713) is strangely commercial—repetitive phrases and a good-spirit sort of vocal group scene going... could click.

THE LES REED CREED: 100 SONGS PER YEAR!

WHEREVER one looks, or even listens, in the pop scene, the name of Les Reed is either heard or seen. It's even heard on records this week as he sings, on Deram: "Don't Linger With Your Finger On The Trigger", which is as intriguing a title as one has heard in a while.

Les Reed, at thirty, heads four companies, Donna Music, with Kevin Music, a subsidiary, has world distribution and established offices here, there and everywhere. Les Reed Ltd. handles manuscripts, transcriptions and session arrangements.

Wessex Sound Studios has four-, eight- and twelve-track recording facilities, plus cinematograph.

And Chapter One Records, sturdily looking for big artistes and has a subsidiary, Chapter One Music.

All this at thirty? In fact, Les "wasted" a bit of time at the start, when he was an electrical engineer. He got into the music business as a pianist with semi-pro jazz groups, and a two-year stint on piano and clarinet with the Royal East Kent Regiment Band. After that, he was in the John Barry Seven for three years. Which meant rock and roll.

Now Les has somewhere in the region of eight hundred published compositions and reckons to write one hundred per year. When he first started: "I wrote in every spare moment, taking my songs to any session I was working at. Now I don't have any spare time and write strictly to order, to suit the artiste in mind."

He hit the hit trail with "Tell Me When", for the Applejacks. There was Tom Jones's world-beater: "It's Not Unusual"; Herman's: "There's A Kind Of Hush"; Engelbert's: "Last Waltz"; Tom's: "Delilah" and sales of over three million on the Jones disc alone.

All these, and many more, were as composer-MD-arranger—composing either alone or with others. But as MD-arranger only, starting with Joe Brown's: "Picture Of You", there has been at least one Les Reed product in the charts every week over the past six years. That is just in the United Kingdom.

Les, through business, thinks nothing of flying from the UK to France, Brazil, Sweden, Japan and back inside a few days. Recording artistes Mirielle Mathieu or Gilbert Beaud en route; linking publishing deals for Donna Music.

As an artiste in his own right, he signed a big five-year contract with Deram. He's picked up big international sales with his albums "Fly Me To The Moon" and "New Dimensions". A previous album: "Noel Coward Favourites", for Fontana, brought a cable of congratulations from the great man himself.

Blimey, I've just remembered that he does film scores, too. "Girl On A Motorcycle", "Les Bicyclettes De Belsize", "Beware Au Pair", and others for Herman and Dave Clark. And he once conducted the London Philharmonic Orchestra in "The Beatlecracker Suite" at the Royal



LES REED — Eight hundred songs to date

Festival Hall, along with Sir Arthur Bliss and Stanford Robinson.

Les has learned to forget about time off. He does go to PRS meetings—he's a director of the organisation. He's been made an honorary member of the Maquila (French Resistance)—and has a sword-stick and diploma signed by your actual C. de Gaulle, to prove it.

Other honours? A Grammy award for "It's Not Unusual" and "Last Waltz"; Golden Lion Award for "Last Waltz"; and others.

The songs come up a-plenty. "I Pretend", "When We Were Young", "Tabetha Twitchit", "I'm Coming Home", "24 Sycamore", "Gina", "Don't Bring Me Your Heart-aches", "Leave A Little Love", "Everybody Knows", "Here It Comes Again", "Please Don't Go", for Donald Peers... really, one can't list them all without creating a special supplement of Reed hits for us to read.

Newies for John Rowles, Gary Puckett and the Union Gap, for French star Eddie Mitchell, Simon Dee, Al Hirt, Sinatra—who is using "Julie" as title track of an album featuring girls' names.

It really is all rather amazing, is it not? Yes it is. And there are many years ahead for Mr. Reed to add to the world's store of pop treasures.

P.J.

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SMOKESTACK LIGHTNIN': "On The Wall"—Bell MBL 116.

GROUP of four who are in for the big-built campaign in this country. Messrs. Kelly Green, Art Guy, Ronnie Darling and Ric Elserling have whipped up considerable enthusiasm via their singles, and here they meander through nine tracks—well, more power than meander, as it happens. Title named after the group is really a high-light and goes on for the best part of thirteen minutes. They are certainly a vibrant bunch, a bit overpowering sometimes as control is replaced by exuberance. But worth hearing.

PAT BOONE: "Look Ahead"—Dot LPD 524.

THE DAYS WHEN Mr. Boone was up there a-rockin' with Mr. Presley are long since over. This collection has him returning to Nashville and the sounds therein with Pat singing such as "The Day After Forever", "Gonna Find Me A Bluebird", "Help Me Love You" with his built-in warmth and sincerity. But it is somewhere between C and W and pop and sometimes misses out.

COUNT BASIE: "Straight Ahead"—Dot LPD 525.

LAST year recordings by the Basie band, with some great tenor work from Lockjaw Davis on "The Magic Flea", which closes side one and really goes some. And there is some great alto from Marshall Royal on "Lonely Street" which is another haunting theme. Much good writing goodness from newish-boy Sammy Nestico.

THE AMERICAN BREED: "Lonely Side Of The City".

FOUR boys with a building Stateside reputation. Recorded in New York and Chicago and with strings and guitar-drums, and the accent on homely vocal melodies. Harmonic strengths are very much in evidence and sample tracks worth spinning are "Another Bad Mornin'", "River Of No Regrets" and the sadness of "Out In The Cold Again". Unadventurous but polished.

VAL STOECKLEIN: "Grey Life"—Dot LPD 527.

ONE-TIME group leader now firmly on a folksey-pop kick and lyrically calling upon incidents in what he regards as the grey spell of his life. Good twelve-string guitar work here and there some lyrics of intensity. Val sings with a semi-croaking air of emotionalism but seems pretty well in command. Very interesting.

FRANKIE LAINE: "Take Me Back To Laine Country"—Stateside SL 10274.

WITH arrangements from Artie Butler, Jimmy Haskell and Bill Reddie, Frankie, he of

the leather lunks, and now in a country-music field. In point of fact he sticks to the better known areas, like "Little Green Apples", the ever-present "Time I Get To Phoenix", "Wayward Wind" and "Honey". Okay as a reminder of a distinctive talent.

MR. ACKER BILK: "Folio 11"—Columbia Studio 2 Stereo Two 254.

ALONG with the Leon Young String Chorale, this features the sweet-styled clarinet of Mr. Bilk, though his jazz influence and bass are very much in evidence. Songs mostly have strong melodic easy-listening tendencies, like "Sweet Lorraine", "Somewhere My Love" and "Autumn Leaves". Excellent use of those purring-yet-violent strings.

BRIAN AUGER TRINITY: Definitely What-A Day In The Life: George Bruno Money; Far Horizon: John Brown's Body; Red Beans And Rice; Bumpin' On Sunset; If You Live; Definitely What (Marmalade 608003).

RECORDED some months back, this collection featuring Brian and the Trinity without Miss Driscoll was held up a number of times because Brian was dissatisfied with the recording presence. As a result, it has been under close scrutiny and emerges as an immaculate sound. Strong jazz influence coupled with good pop tunes and under the exquisite instruction of Mr. A himself render a very individual sound that defies comparison. High points are "A Day In The Life" and the title track. That's what it is—definitely.

JUDY COLLINS: Who Knows Where The Time Goes—Hello, Hoopay; Story Of Isaac; My Father; Someday Soon; Who Knows Where The Time Goes; Poor Immigrant; First Boy I Loved; Bird On The Wire; Pretty Polly (Elektra EKS 74033 stereo).

IN Britain, this LP has been long awaited since it's early release in the States. Included are two rare Leonard Cohen tracks, "Story Of Isaac" and the exceptionally well written, "Bird On The Wire", plus the best rendition yet of Dylan's "Poor Immigrant" with Steve Stills on the session. Other spices include Judy's best effort to date (and contender for best effort on the album), "My Father", the Incredible String Band's "First Boy I Loved" and the title track by Sandy Denny of the Fairport Convention, "Who Knows Where The Time Goes". This is an LP of the year.

DON SHINN: "Temples With Prophets"—Columbia SX 6319.

ORGANIST and pianist, herewith introduced, along with guitar, bass and drums backing. A stylist who worked with the Echoes, backing group for several top names, and now in a curious, but

entirely satisfying, mixture of styles. He wrote all the tracks for himself and they include "A Minor Explosion"—and a couple of Monophonic Interludes for pianoforte, no less.

DONNIE ELBERT: "Tribute To King"—Polydor Stereo Special 236 560.

TRIBUTE is, of course, to Otis Redding. Numbers penned by that great man... "Fa, Fa, Fa, Fa, Fa", "She Put The Hurt On Me", "Security", "Mr. Pitiful". And Donnie is such a good singer, such a stylist, that the treatments come off very well in this incisively exciting set. It is genuinely interesting and forceful all the way.

THE World Of EDITH PIAFF (Columbia Worldwide SX 6317) is truly an emotional world, with items here from 1955 and including "Milord", "La Vie En Rose", "Exodus" and a positive storm of vocal endeavour. "VALENTINO" is a young pianist, a virtuoso of Irish descent, and his album of the same name (Columbia Studio 2 Stereo TWO 248) features a dozen very well-known light-music themes, with two Liszt contributions specially notable. Columbia Studio 2 Stereo TWO 250 brings in "Perchance To Dream", a nostalgic night-at-the-theatre with Ivor Novello's words and music re-created by ELIZABETH ROBINSON, ANN HOWARD, PATRICIA LAMBERT AND ROBERT BOWMAN.

VARIOUS ARTISTES: "This Is Buddah"—Stay Close To Me (Five Stairsteps and Cubie); Gone Away (The Impressions); Your Kite, My Kite (Brooklyn Bridge); Yes, I Need Someone (Elre Apparant); On The Road Again (Barry Goldberg); Mr. Tambourine Man (Melanie); My Queen Of Hearts (Timothy Wilson); Canterbury Road (Lou Christy); No Not Much (Smoke Ring); California Dreamin' (Callepe). Buddah Stereo 643 310.

LIST of items makes the point offer at 14s. 6d. makes the point even stronger. Despite the big names, a stand-out track is the Smoke Ring's excellent "No Not Much".

VARIOUS ARTISTES: "Pop Explosion"—Quick Joey Small (Kasenz Katz); Shake (Shadows Of Knight); We Can Be Together (Lemon Pipers); Goodnight (Mark); Chewy Chewy (Ohio Express); Goody Goody Gumdrops (1910 Fruit-gum Co.); Firebird (Ohio Express); On A Summer Night (Rock and Roll Double Bubble Trading Card Company); Lightning And Thunder (Tidal Wave); You Don't Have To (The Beeds).—Buddah 643 312.

OFFERED at 14s. 6d., to be precise, this has the popper side of the Buddah stable—the bubble-gum merchants currently enjoying very big and wide popularity. Impressive contents, name-wise.

EDDIE CALVERT: "A Ramble On Safari"—Columbia SX 6323.

THE legendary man with the golden trumpet on material recorded in South Africa where he now lives with his family. Titles reflect his new environment—"Leopard Walk", "Malawi Shuffle", "Safari Moon", "Herd Boy" and "Zambezi"—super-smooth trumpet against a backing from the Werner Krupski orchestra.

MERLE HAGGARD: "Mama Tried"—Capitol T 2972.

A HANDFUL OF Merle's own country songs, plus Johnny Cash's "Folsom Prison Blues" and "Green Green Grass Of Home"—all backed by the Strangers, which includes drums, piano, steel guitar, lead guitar and bass. Merle is one of the great country stylists and is sort of ridden with sincerity. But it's all very much an acquired taste.

THE LARRY PAGE ORCHES. TRA: "Instrumentally Yours"—Page One POLS 013.

NUMBERS like "Witchita Line-man", "Hey Jude", "Little Green Apples", "Light My Fire", dressed up with saxophone, strings, rhythm and voices—and material from the best of today's writers. Very pleasant listening. And would Mr. Page like to reveal the name of the chick on the front sleeve.

BUDGET-PRICE album from the KINKS: "Kinda Kinks" on Pye Marble Arch 1100 and material from around 1965, with titles like "Look For Me Baby", "So Long", "Something Better Beginning", and a very excellent "Naggin' Woman". "Favourite Film Melodies" (Pye Marble Arch MAL 883) is an American recording of the 101 STRINGS and features themes like "Valley Of The Dolls" and "Ballad Of Bonnie And Clyde" and the evergreen "Frankie And Johnnie"—tuneful stuff. "Heart Full Of Song" by the JOHNNY MANN SINGERS (Liberty Sunset SLS 50047) underlines the skill of the group who hit it so big with "Up Up And Away" here showcased on such as "Nancy", "Downtown", "Tell Me Why" and "It's The Talk Of The Town".

"A SWINGING Party" by GARRY BLAKE AND HIS ORCHESTRA (Columbia Stereo Studio Two 237) is another in a successful run of top pops dressed up in interesting arrangements and the right sort of material to make a party go. From the evergreen maestro: "Top Pop Dance Party", 26 smash hits dressed up by JOE LOSS AND HIS ORCHESTRA (Columbia Stereo SX 6301), hits split into separate tempo categories. And another change of pace and style: "The Return Of Lord Rockingham" (Columbia SX Stereo 6291), arranged by ace producer Jack Good and with musical direction from HARRY ROBINSON including "Hoots Mon", "Tequila" and other big rockers.

DIONNE WARWICK

This Girl's In Love With You; Lonely In My Heart/Dream Sweet Dreamer (Pye International 7N 25484). Right and proper that Dionne should sing Herb Alpert's big vocal hit, as it is of course a Bacharach and David song (of exceptional beauty, which everyone must know already). This is much the same as Herb's version — if not better — except that in place of his trumpet it has what sounds like, but surely can't be, comb and paper! The song is so good that it should be a smash again with no difficulty, and is already just that in America. Some confusion over what the flip is, but if it's "Lonely In My Heart" it's nice.

CHART CERTAINTY.

TYRONE DAVIS

Can I Change My Mind; A Woman Needs To Be Loved (Atlantic 584253). Release at last for this monster American R&B/Pop smash. Tyrone Davis debuts most impressively, and, if he can maintain this quality, should soon become a Giant of Soul (Doctor Soul's prediction). With a fantastically powerful but beautifully controlled, roaring, Little Milton-ish voice, he power-drives through the gentle B-side slowie with such force that it gave me goose-bumps on first hearing! However, it's the ambiguous-beat, slowish and catchy "Can I Change My Mind" that should be a hit, especially just after "For Once In My Life's" success. Tony Blackburn, please play it!

CHART POSSIBILITY.

THE RASCALS: Heaven; Baby I'm Blue (Atlantic 584255). One must admire the Rascals' devotion to Negro music, especially when, as here, they alienate most of their white audience by sounding more spook than spooks! "Heaven" has a heavy muddled waltz tempo and busy backing, while the flip-side slowie is very soulful and more satisfying. Their singing really walls!

RICHIE STEVENS: Three Day Eternity; No Opportunity Necessary. No Experience Needed (Verve Forecast VS 1512). Popular with the Negro folk-rocker's fans, this slow and poignant song is distinctive enough to stick in the mind — and could do rather well if played by the BBC.

THE ELECTRIC FLAG: Sunny; Soul Searchin' (CBS 4066). Somebody, muzzle Buddy Miles! Rarely does his singing match his drumming — luckily the A-side is complemented by a very fine stompin' instrumental flip. Actually, "Sunny" is not that bad! Fans will die.

THE BOX TOPS: Sweet Cream Ladies, Forward March; Sandman (Bell BLL 1045). A re-release, with the sides reversed so that the Box Tops' current American hit is now the A-side. It's interesting and original, but the slow "Sandman" remains more appealing.

BO DIDDLEY: Bo Diddley 1969; Soul Train (Chess CRS 8088). Bo Diddley's back in the driver's seat! Subdued guitar keeps that ole' beat going, while chicks chorus — a thin sound, but it moves. Lots of organ on the funkier Kasenz-Katz flip.

PAUL REVERE AND THE RAIDERS Featuring Mark Lindsay; Mr. Sun, Mr. Moon; Without You (CBS 4025). Mark Lindsay actually wrote, arranged, and produced both sides too! It's jolly Bubble Gum music, and has returned the teeny-boppers' favourites to the U.S. Top 30, where they belong.

WES BUCHANAN: Working My Way Through A Heartache; A Heel That Time Will Wound (CBS 4084). Pleasant C&W song, with mandolin-sounding guitar giving it a Mexican flavour — somehow it ought to be Elvis singing! Lovely title, but typical stuff on flip.

PEACHES & HERB: When He Touches Me (Nothing Else Matters); Thank You (Direction 58-4085). The re-united original duo sing prettily and airily the slowie that was first recorded (very soulfully) by Rodge Martin — quite nice. Slow 'n' lush flip is pretty too.

LOU RAWLS: It's You; Sweet Charity (Capitol CL 15583). Lou never made it here, and has now faded even in the States. This cooks along quite nicely, with jazzy backing, but won't help him much. How about a re-issue of "Love Is A Hurting Thing", hey? *



America Awakes reviewed by JAMES HAMILTON

STEVIE WONDER

I Don't Know Why; My Cherie Amour (Tamla Motown TMG 690). Lovely freaky noises lead into mature-voiced Stevie, who pours his heart out more and more as the strings and brass build and build. The mid-tempo slowie is nowhere near as melodious as "For Once In My Life", and will probably have less wide-spread appeal as a consequence, but it must sell well just on the strength of Stevie's impassioned delivery — he leaves you feeling quite limp! For melody lovers, the pretty flip is the side, and it could be equally popular.

RM'S IAN MIDDLETON CATCHES UP WITH

TEN YEARS OF THE TYMES

TO many people in Britain, The Tymes is a completely new name. As if the group had been in existence for a few months. But let us get the story straight.

The Tymes, in fact, have been together for 10 years. They have been professional for six years. The five-piece string group come from Philadelphia and are known in the States for their harmony style. The personnel is: George Williams, lead singer (known as "big George"); George Hilliard, the second tenor; Albert Caesar Berry, the first tenor; Norman Burnett, baritone, and Donald Banks, known as the "quiet one". Don was not that quiet to talk about the group, though.

"We do a mixture of pop, soul, and pop rock," he told me. "What we are doing is trying to reach a variety of people. We don't have a regular backing group—we use the house bands wherever we play. Concerning house bands, sometimes we win a few, sometimes we lose a few. You never know what to expect. At one time we did have a regular trio. But they only lasted six months—we could never get them together. The drummer was the worst—we could never find him.

"When we first started, we toured with the Dave Clark Five. Now we do a lot of college work. We also work the supper clubs such as the Latin Casino in New Jersey. Places where the audience wants a good brand of music. What we are working for is places like the Fillmore East and West. We have a new management who's working for this. The underground music is approaching the popularity of soul music right now."

At this point, Norman (who is known as "the loud one"), leapt into the conversation.



THE TYMES

"I don't like Motown, Atlantic or Nashville sounds. I think I'll give it all up and open a candy store," he said, with his tongue in his cheek.

Norman veered off in the direction of the bar, and Don once again took up the conversation: "The first record we made was 'So Much In Love' back in 1963—it went to number one in the charts. The second one, 'Wonderful, Wonderful', went into the top ten. The third one, 'Somewhere' got into the top thirty, and after that things tailed off. This is when the Beatles took over the record industry."

As The Tymes were known mainly as a soul group, how did they come to record "People"? "We recorded 'People' back in August last year," Don said. "This was the beginning of a new life for us. Columbia in the States guaranteed they'd do so and so for us and this was something that hadn't happened to us before. Really what has happened is that Columbia have put our name back up there.

"'People' was a departure from the usual material we do. We wanted to do something different from what we normally do. We brought the tempo up a bit and put a little rock in it."

Asked what he thought would be the next pop craze, Don replied:

"I think the music industry is reverting back to the more subtle type of music like easy-listening. I'm not putting down hard-rock at all. But the easy listening sort of thing is the sort of music we'd like to do."

So saying, Don and the rest of the group were whisked away with cries from Norman and Caesar of: "Any parties tonight?" IAN MIDDLETON

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PETER JONES



FIRST record in a while from the herewith-pictured Shirley and the Shirelles — title is "Look What You've Done To My Heart" and it's on the Bell label. In America, they've won six Gold Discs for million-selling records... they met at high school and have travelled all over the world. Prior to going on Bell, they recorded with Scepter. And the girls themselves? Well, they're the Misses Shirley Alston, Beverly Lee, and Micki Harris.



IT'S a good week for the chicks, really it is. This is pretty, American-born Susan Keeley, who was discovered busking at Hyde Park Corner by that erstwhile busker Don Partridge. Her own debut disc is "Mulberry Down" on Parlophone. She's keen on what she calls "real music", which means the works of such as Rodgers and Hammerstein. Her dad is a professional pianist. And brown-eyed, 5ft. 5in, has the sort of looks that remind me a lot of Natalie Wood. Which, as they say, can't be had...



BEST way to sum up the Chuckles is that they are... the Manchester group who rehearse in a Girl Guide hut in the middle of a field just outside the city and send all the girls wild with their bare-midriff image on stage. But they also make records — latest is "Never" on the CBS label. A song written by Paddy O'Neill, one of the two barefooted vocalists in the group. A few months ago, the Chuckles became one of the few groups to play in the Arctic Circle during a tour of Sweden and were amazed to find themselves playing at 3 a.m. in broad daylight.



YES, yer actual scouse git has made a solo vocal record. Mike, of "Till Death Do Us Part", actually yer actual actor Anthony Booth, is out on the Tangerine label with "Till Death Do Us Part", written for the film "Till Death Do Us Part", by Ray Davies of the Kinks. And yer actual Tony hates pop music, much preferring to while away the hours with Sibelius. He's currently breaking out of his scouse-git image — shortly plays a cowboy in an American Western produced by an Italian company in Spain. Now thirty-one, yer actual comes from yer actual Liverpool, by the way.



SOUNDS all around. Apart, that is, from the occasional plink plonk of the typewriter keys as I make these words. At full volume from speakers sedately squatting in various parts of the room come the sounds of a nice little seventeen shilling and sixpenny sampler album of all Liberty's underground and blues material. Name: "Gutbucket". It features tracks from LPs by Captain Beefheart, Alexis Korner, the Groundhogs, the Bonzo Dogs, Canned Heat, Papa Lightfoot, and many, many more. In full stereophonic thing and excellent value as well as giving a good idea of what is available on the label—like their series of rural, urban and rhythm'n'blues blues.

Definitely a club of the moment in the swinging metrop., to wander from recorded to live sounds now, is Ronnie Scott's. Always good, but recently rebuilt and better than ever. And not only for jazz-lovers. Upstairs Mike Lennox hosts a part of the club for pop-lovers — a discotheque, though don't get carried away by preconceived ideas. Records are played but it isn't along the lines of most discotheques booking a different pop group each night. Mike books a variety of artists or groups for two or three nights or perhaps a week — not necessarily big names, just interesting and good names. One of the most successful was Vince Edwards, "Hair" star. Also Liverpool Scene.

Such a nice atmosphere there, too — friendly and comfortable. Downstairs the atmosphere is serious jazz, as serious as it can be with Ronnie Scott ever on hand to crack the most awful and time-worn jokes which at the same time are so incredibly funny. Roland Kirk, also, at the moment, and if you haven't seen him you must. A giant

who occasionally and unfortunately goes beyond the realms of entertainment, but can be forgiven for that's his intention. And when he does entertain, he does it with sounds that cannot be equalled; incredible jazz.

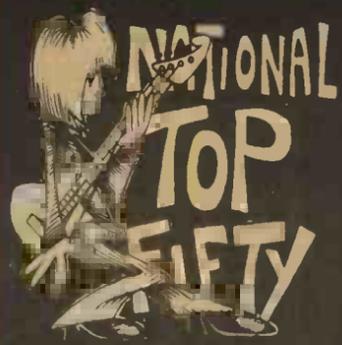
Upstairs the pop is on that level. People with the same sort of outlook on their music, Serious, but entertaining. Good. Like Liverpool Scene who are even better than ever and who never fail to amaze me with their talented enthusiasm. Who grew together out of the cultured soft-centre of Liverpool's hard outer-shell; a together band of musicians gathered around the vast popster-poet figure of Adrian Henri. An already recognised poet (and painter: one day I'm sure he'll create a massive happening with the entry of Christ into the Liverpool Scene accompanied by Ubu Roi jamming with Bobby and the Helmets and all eating acrylic-flavoured meats and cakes on flat canvases). If that confuses you, go and see the group, who went into pop because it was a new outlet for his words, and pop always needs good words. Pop is repaying them by lending its sounds and ideas. Together they blend; what they are doing is new, different and good. Their album: "Amazing Adventures Of" is a must, though it isn't up to where they are now — playing as a pop group in colleges, Women's Institutes and teenybopper clubs has made them a far more compact unit than when I first saw them. Mike Hart is no longer with the group. Adrian Henri writes and sings and talks. Mike Evans writes and plays tenor sax. Andy Roberts sings and plays guitar. Percy Jones plays bass and Brian Dodson plays drums.

More about the Liverpool Scene in the future — much more, for although their fame is spreading over the country like two and a half million melting tons of best quality margarine they need more exposure in the sunlight to turn the mutter into talk.

Also, a lot more about Tyrannosaurus Rex in the future, for they need more space than I have left. Nice to see such large audiences not only AT their recent concerts, but WITH them all the way. Appreciating them for what they are doing, despite their lack of teenybopper appeal. And appreciating the mime of David Bowie, the sitar-playing of Vytas Sereles and the thoughts of Chairman Peel. T. Rex's album is going to give them even wider appeal, as will Mark's book of poetry.

The whole of this column seems to be in the future.

RECORD MIRROR CHARTS



Compiled for Record Retailer and the BBC by The British Market Research Bureau.

- 1 WHERE DO YOU GO TO MY LOVELY
1 (6) Peter Sarstedt (United Artists)
- 2 HEARD IT THRU' THE GRAPE VINE
5 (5) Marvin Gaye (Tamla Motown)
- 3 THE WAY IT USED TO BE
9 (6) Engelbert Humperdinck (Decca)
- 4 SURROUND YOURSELF WITH SORROW
4 (5) Cilla Black (Parlophone)
- 5 GENTLE ON MY MIND
10 (6) Dean Martin (Reprise)
- 6 FIRST OF MAY
11 (4) Bee Gees (Polydor)
- 7 MONSIEUR DUPONT
8 (5) Sandie Shaw (Pye)
- 8 WICHITA LINEMAN
7 (7) Glen Campbell (Ember)
- 9 I'M GONNA MAKE YOU LOVE ME
6 (7) Diana Ross & Supremes & Temptations (Tamla Motown)
- 10 PLEASE DON'T GO
3 (12) Donald Peers (Columbia)
- 11 HALF AS NICE
2 (7) Amen Corner (Immediate)
- 12 YOU'VE LOST THAT LOVING FEELING
13 (5) Righteous Brothers (London)
- 13 IF I CAN DREAM
17 (3) Elvis Presley (RCA Victor)
- 14 SORRY SUZANNE
33 (2) The Hollies (Parlophone)
- 15 GOOD TIMES
16 (3) Cliff Richard (Columbia)
- 16 I'LL PICK A ROSE
12 (8) Marv Johnson (Tamla Motown)
- 17 DANCING IN THE STREET
14 (9) Martha Reeves & Vandellas (Tamla)
- 18 ONE ROAD
21 (4) The Love Affair (CBS)
- 19 WINDMILLS OF YOUR MIND
34 (3) Noel Harrison (Reprise)
- 20 GAMES PEOPLE PLAY
30 (2) Joe South (Capitol)
- 21 GET READY
39 (2) The Temptations (Tamla Motown)
- 22 BOOM BANG-A-BANG
— Lulu (Columbia)
- 23 SOUL SISTER BROWN SUGAR
15 (7) Sam & Dave (Stax)
- 24 ALBATROSS
19 (14) Fleetwood Mac (Blue Horizon)
- 25 PEOPLE
24 (9) Tynes (Direction)
- 26 IN THE BAD BAD OLD DAYS
— Foundations (Pye)
- 27 I CAN HEAR MUSIC
26 (3) Beach Boys (Capitol)
- 28 YOU GOT SOUL
23 (10) Johnny Nash (Major Minor)
- 29 IT'S TOO LATE NOW
43 (7) Long John Baldry (Pye)
- 30 LOVE IS LOVE
32 (4) Barry Ryan (MGM)
- 31 DON JUAN
49 (2) Dave Dee & Co. (Fontana)
- 32 IF YOU LOVE HER
40 (3) Dick Emery (Pye)
- 32 YOU AIN'T LIVIN' TILL YOU'RE LOVIN'
28 (8) Marvin Gaye & Tammi Terrell (Tamla Motown)
- 34 YOU'RE MY EVERYTHING
46 (2) Max Bygraves (Pye)
- 34 ALL THE LOVE IN THE WORLD
22 (5) Consortium (Pye)
- 36 MARIA ELENE
41 (2) Gene Pitney (Stateside)
- 37 PASSING STRANGERS
— Sarah Vaughan & Billy Eckstine (Mercury)
- 38 LILY THE PINK
31 (18) Scaffold (Columbia)
- 39 BREAKFAST ON PLUTO
26 (4) Don Partridge (Columbia)
- 40 OB-LA-DI-OB-LA-DA
23 (14) Marmalade
- 41 BLACKBERRY WAY
18 (11) The Move (Regal Zonophone)
- 42 SOMETHING'S HAPPENING
37 (12) Herman's Hermits (Columbia)
- 43 WITH PEN IN HAND
— Vikki Carr (Liberty)
- 44 I SPY FOR THE F.B.I.
— Jamo Thomas (Polydor)
- 45 RIVER DEEP MOUNTAIN HIGH
44 (5) Ike and Tina Turner
- 46 FOR ONCE IN MY LIFE
20 (12) Stevie Wonder (Tamla Motown)
- 47 HARLEM SHUFFLE
— Bob and Earl (Island)
- 48 I GUESS I'LL ALWAYS LOVE YOU
25 (9) Isley Brothers (Tamla)
- 49 TO LOVE SOMEBODY
42 (9) Nina Simone (RCA)
- 49 MOVE IN A LITTLE CLOSER
35 (7) Harmony Grass (RCA)

5 YEARS AGO

- 1 ANYONE WHO HAD A HEART
1 Cilla Black (Parlophone)
- 2 BITS AND PIECES
2 Dave Clark Five (Columbia)
- 3 LITTLE CHILDREN
9 Billy J. Kramer & The Dakotas (Parlophone)
- 4 DIANE
3 Bachelors (Decca)
- 5 NOT FADE AWAY
— Rolling Stones (Decca)
- 6 JUST ONE LOOK
— The Hollies (Parlophone)
- 7 NEEDLES AND PINS
4 The Searchers (Pye)
- 8 I THINK OF YOU
5 Merseys (Fontana)
- 9 BOYS CRY
— Eden Kane (Fontana)
- 10 LET ME GO LOVER
— Kathy Kirby (Decca)

TOP 15 ALBUMS

- 1 GOODBYE CREAM
1 The Cream (Polydor)
- 2 DIANA ROSS & SUPREMES JOIN THE TEMPTATIONS
2 (Tamla Motown)
- 3 ENGELBERT
3 Engelbert Humperdinck (Decca)
- 4 BEST OF THE SEEKERS
5 Seekers (Columbia)
- 5 SOUND OF MUSIC
6 Soundtrack (RCA)
- 6 FAMILY ENTERTAINMENT
— Family (Reprise)
- 7 POSTCARD
4 Mary Hopkin (Apple)
- 8 PETER SARSTEDT
13 Peter Sarstedt (United Artists)
- 9 STONEDHEDGE
14 Ten Years After (Deram)
- 10 CHITTY CHITTY BAN BANG
— (United Artists)
- 11 YELLOW SUBMARINE
10 Soundtrack (Apple)
- 12 DISRAELI GEARS
15 Cream (Polydor)
- 12 THE BEATLES
11 Beatles (Apple)
- 12 OLIVER
9 Soundtrack (RCA Victor)
- 15 GENTLE ON MY MIND
— Dean Martin (Reprise)

BUBBLING UNDER L.P.'S IN ALPHABETICAL ORDER

- BEST OF CILLA BLACK — Cilla Black (Parlophone)
 BEST OF JIM REEVES — Jim Reeves (RCA)
 BOOKENDS — Simon & Garfunkel (CBS)
 FELICIANO — Jose Feliciano (RCA)
 FIST FULL OF DOLLARS — Hugo Montenegro (RCA)
 FRESH CREAM — The Cream (Reaction)
 GREATEST HITS — Diana Ross & The Supremes (Tamla Motown)
 HAIR — The London Cast (Polydor)
 IDEA — The Bee Gees (Polydor)
 IN SEARCH OF THE LOST CORD — The Moody Blues (Deram)
 RELEASE ME — Engelbert Humperdinck (Decca)
 TOM JONES LIVE AT THE TALK OF THE TOWN — Tom Jones (Decca)
 WHAT WE DID ON OUR HOLIDAYS — Fairport Convention (Island)
 WICHITA LINEMAN — Glen Campbell (Ember)

R & B SINGLES

- 1 HEARD IT THRU THE GRAPEVINE
1 Marvin Gaye (Tamla Motown TMG 686)
- 2 I'M GONNA MAKE YOU LOVE ME
2 Diana Ross, Supremes & Temptations (Tamla TMG 685)
- 3 GAMES PEOPLE PLAY
3 Joe South (Capitol CL 15579)
- 4 I'LL PICK A ROSE FOR MY ROSE
4 Marv Johnson (Tamla TMG 680)
- 5 YOU'VE LOST THAT LOVIN' FEELING
5 Righteous Brothers (London HL 16241)
- 6 HARLEM SHUFFLE
6 Bob & Earl (Island WIP 6053)
- 7 SOUL SISTER BROWN SUGAR
8 Sam & Dave (Atlantic 584237)
- 8 MOCKING BIRD
11 Inez & Charlie Foxx (United Artists UP 2269)
- 9 THE ISRAELITES
13 Desmond Dekker (Pyramid PYR 6058)
- 10 GET READY
10 The Temptations (Tamla Motown TMG 688)
- 11 DANCING IN THE STREET
9 Martha Reeves & The Vandellas (Tamla Motown TMG 684)
- 12 I SPY FOR THE FBI
15 Jamo Thomas (Polydor 56755)
- 13 YOU AIN'T LIVING TILL YOU'RE LOVING
6 Marvin Gaye & Tammi Terrell (Tamla Motown TMG 681)
- 14 I GUESS I'LL ALWAYS LOVE YOU
12 Isley Brothers (Tamla TMG 683)
- 15 EVERDAY PEOPLE
18 Sly & The Family Stone (Direction 58-3938)
- 16 RIVER DEEP, MOUNTAIN HIGH
20 Ike & Tina Turner (London HL 10242)
- 17 SWAN LAKE
17 The Cats (Baf BAF 1)
- 18 YOU GOT SOUL
14 Johnny Nash (Major Minor MM 586)
- 19 READY OR NOT HERE I COME
— The Delonics (Bell 1042)
- 20 OPEN THE DOOR TO YOUR HEART
— Darrell Banks (Stateside SS 536)

10 YEARS AGO

- 1 SMOKE GETS IN YOUR EYES
1 The Platters (Mercury)
- 2 AS I LOVE YOU
2 Shirley Bassey (Phillips)
- 3 PUB WITH NO BEER
5 Slim Dusty (Columbia)
- 4 SIDE SADDLE
6 Russ Conway (Columbia)
- 5 DOES YOUR CHEWING GUM LOSE ITS FLAVOUR
3 Lonnie Donegan (Nixa)
- 6 PETITE FLEUR
8 Chris Barber (Nixa)
- 7 MY HAPPINESS
7 Connie Francis (MGM)
- 8 I GOT STUNG/ONE NIGHT
4 Elvis Presley (RCA)
- 9 LITTLE DRUMMER BOY
9 Beverley Sisters (Decca)
- 10 STAGGER LEE
12 Lloyd Price (HMV)
- 11 IT DOESN'T MATTER ANY MORE
14 Buddy Holly (Choral)
- 12 KISS ME HONEY
11 Shirley Bassey (Phillips)
- 13 ALL OF A SUDDEN MY HEART SINGS
15 Paul Anka (Columbia)
- 14 TOMBOY
17 Perry Como (RCA)
- 15 TO KNOW HIM IS TO LOVE HIM
10 Teddy Bears (London)
- 16 BABY FACE
16 Little Richard (London)
- 17 PROBLEMS
13 Everly Bros. (London)
- 18 MANHATTAN SPIRITUAL
— Reg Owen (Pye-Int.)
- 19 I'LL REMEMBER TONIGHT
— Pat Boone (London)
- 20 GIGI
— Billy Eckstine (Mercury)



AIR MAILED FROM NEW YORK

- 1 DIZZY
6 (6) Tommy Roe (ABC)
- 2 PROUD MARY*
3 (7) Creedence Clearwater (Fantasy)
- 3 BUILD ME UP BUTTERCUP*
1 (10) Foundations (UNI)
- 4 INDIAN GIVER*
8 (7) 1910 Fruitgum Co. (Buddah)
- 5 THIS MAGIC MOMENT
5 (10) Jay & Americans (UA)
- 6 TIME OF THE SEASON*
14 (5) Zombies (Date)
- 7 EVERYDAY PEOPLE*
2 (11) Sly & The Family Stone (Epic)
- 8 TRACES*
12 (5) Classics IV (Imperial)
- 9 BABY, BABY, DON'T CRY
9 (10) Smokey Robinson & Miracles (Tamla)
- 10 THIS GIRL'S IN LOVE WITH YOU*
15 (6) Dionne Warwick (Scepter)
- 11 YOU SHOWED ME*
4 (9) Turtles (White Whale)
- 12 THE WEIGHT*
21 (3) Aretha Franklin (Atlantic)
- 13 RUNAWAY CHILD*
24 (4) Temptations (Gordy)
- 14 I'VE GOTTA BE ME*
16 (11) Sammy Davis Jr. (Reprise)
- 15 BUT YOU KNOW I LOVE YOU*
19 (6) First Edition (Reprise)
- 16 MY WHOLE WORLD ENDED*
20 (5) David Ruffin (Motown)
- 17 THINGS I'D LIKE TO SAY*
23 (6) New Colony 6 (Mercury)
- 18 GAMES THAT PEOPLE PLAY*
10 (8) Joe South (Capitol)
- 19 MISTER SUN, MISTER MOON*
27 (4) Paul Revere & The Raiders (Columbia)
- 20 HEAVEN*
17 (6) The Rascals (Atlantic)
- 21 CAN I CHANGE MY MIND
18 (9) Tyrone Davis (Dakar)
- 22 ROCK ME*
— (1) Steppenwolf (Dunhill)
- 23 GALVESTON*
39 (2) Glen Campbell (Capitol)
- 24 GIVE IT UP OR TURN IT LOOSE
29 (6) James Brown (King)
- 25 TOUCH ME*
7 (11) The Door (Elektra)
- 26 CROSSROADS*
22 (7) Cream (Atco)
- 27 CRIMSON AND CLOVER
13 (11) Tommy James & The Shondells (Roulette)
- 28 I'VE GOT A LINE ON YOU
32 (5) Spirit (Ode)
- 29 MENDOCINO*
38 (3) Sir Douglas Quintet (Smash)
- 30 YOU GAVE ME A MOUNTAIN
33 (4) Frankie Laine (ABC)
- 31 SNATCHING IT BACK*
43 (2) Clarence Carter (Atlantic)
- 32 HOT SMOKE & FASA FARASS*
42 (2) Bubble Puppy (INTC Artists)
- 33 SWEET CREAM LADIES, FORWARD MARCH*
34 (8) Box Tops (Mala)
- 34 TO SUSAN ON THE WEST COAST WAITING
31 (5) Donovan (Epic)
- 35 TRY A LITTLE TENDERNESS
40 (4) Dor Night (Dunhill)
- 36 LOVIN' THINGS
37 (3) The Grassroots (Dunhill)
- 37 TAKE CARE OF YOUR HOMEWORK
26 (7) Johnny Taylor (Stax)
- 38 A LOVER'S QUESTION
44 (2) Otis Redding (Atco)
- 39 MAY I
35 (4) Bill Deal & The Rhondels (Heritage)
- 40 I'M LIVING IN SHAME
11 (8) Diana Ross & The Supremes (Tamla Motown)
- 41 I DON'T KNOW WHY*
41 (3) Stevie Wonder (Tamla)
- 42 TEARDROP CITY*
47 (2) The Monkees (Colgems)
- 43 THESE ARE NOT MY PEOPLE*
— (1) Johnny Rivers (Imperial)
- 44 SOPHISTICATED CISSY*
50 (2) Meters (Josie)
- 45 JOHNNY ONE TIME*
— (1) Brenda Lee (Decca)
- 46 BROTHER LOVES TRAVELLING SALVATION SHOW
— (1) Neil Diamond (UNI)
- 47 HELLO IT'S ME*
— (1) Nazz (SGC)
- 48 RAMBLIN' GAMBLIN' MAN
25 (8) Bob Seger (Capitol)
- 49 LONG GREEN*
— (1) Fireballs (Atco)
- 50 CLOUD NINE*
— (1) Mongo Santamaria (Columbia)

R & B ALBUMS

- 1 DIANA ROSS & SUPREMES MEET TEMPTATIONS
1 (Tamla STML 11096)
- 2 THIS IS SOUL
3 Various Artists (Atlantic 643301)
- 3 GREATEST HITS
2 Diana Ross & Supremes (Tamla Motown STML 11063)
- 4 THIS IS SUE
— Various Artists (SUE IPP 3)
- 5 TIGHTEN UP
— Various Artists (Island TTL 1)
- 6 GREATEST HITS
4 The Temptations (Tamla Motown STML 11042)
- 7 FOR ONCE IN MY LIFE
6 Stevie Wonder (Tamla Motown STML 11098)
- 8 'NUFF SAID
5 Nina Simone (RCA RD-SF 7979)
- 9 GREATEST HITS
7 Stevie Wonder (Tamla Motown STML 11075)
- 10 GREATEST HITS
9 The Four Tops (Tamla Motown STML 11075)



A9: The Crystals—the girls were Delores (La La) Brooks and Delores (Dee Dee) Kennibrew . . . congrats. Dino—great to see a bit of red-eyed soul back in the charts . . . Face comment on three big follow-ups—Gun's definitely not of the same calibre as "Race With The Devil"; Marbles, as smooth and well-rounded as ever, should register another solid glass smash, and Love Affair are at long last positively on the right road . . . Q10: who (orig.) cut (a) "Blue Bayou"; (b) "Blue Monday"; (c) "Mr. Blue"; (d) "Blue Monk"; (e) "Go Now"? . . . gorgeous spread devoted to the life and times of Tom Jones in this week's TV Times . . . the Face heartily endorses "Scene and Heard's" tribute to Fats Domino on the occasion of his 41st birthday and completion of 21 years in the business . . . Gerry Bron has been appointed personal manager to Simon Dupree and the Big Sound . . . Terry McGath has signed a recording deal with Freddie Trueman . . . Graham Nash currently in Laurel Canyon in the States, working with the Fool and Joni Mitchell as well as Crosby and Stills . . . the Pretty Things now signed to Tamla Motown's new underground label in the States . . . Love Affair's Mo Bacon a big fan of the Liverpool Scene . . . forthcoming Chicken Shack single, "I'd Rather Go Blind", previously recorded by Etta James . . . Ten Years After the only group selected to appear at the Montreux Jazz Festival in June . . . next single from Bobby Womack: "I Left My Heart in San Francisco"

Interesting feature on soul music in the final issue of the Saturday Evening Post . . . Harmony Grass appearing before Queen Juliana in Holland on April 30 . . . enjoyable—the free "wine and cheese" parties at Blaises every Thursday . . . Unauthorised Version, a group of eight choral scholars from Magdalen College, Oxford, have recorded "Hey Jude" as their debut single . . . Adrian Henri of the Liverpool Scene to appear on a poetry tour with the Oxford Professor of Poetry . . . David Symonds claims new Moody Blues LP is even better than "Sgt. Pepper" . . . Christine Perfect booked for a "Supersession" on Radio One with Peter Green and Duster Bennett . . . Fourmost appearing in cabaret for the next six weeks . . . at the Mardi Gras Ball in Nottingham recently, Stan Webb sank 34 lagers in rapid succession . . . Joan Turner will be Radio One's first woman DJ when she starts her four week series on April 4 . . . how did Vince Edwards break his toe? . . . the Casuals' Alan "Plug" Taylor marries Paloa Vaccari at Kensington Registry Office on March 17 . . . Geoff Morrow and Dave Martin have had three songs accepted for the next Elvis Presley album . . . hilarious—the repartee that went on between the Liverpool Scene and three drunks at Ronnie Scott's last week . . . Steamhammer are to tour America in May . . . Mick Abraham's stint in the Army made him a pacifist . . . big concerts set to tour Britain featuring Ten Years After, Jethro Tull, the Clouds and Taj Mahal . . . first Isley Brothers release on Buddah: "It's Your Thing" . . . the Sand Pebbles have changed their name to Sea and the Shells.

Oldest member of the Harvey Matuso Jews Harp Band is 78



The Love Affair

THE ODDS ARE SIX TO ONE AGAINST —Will Mama Lie on the Grass?

IT STARTED off as a seemingly uneventful Saturday, until the telephone rang and I was invited to join the Perishers at Twickenham.

At 8 o'clock a rather harassed Norman from the Perishers arrived on my doorstep, explaining that the group had been to visit their good friend Muriel Young and had only just got back to town. So, with exactly thirty minutes to go we set off in the wagon from Harrow. The needle of the speedometer sped wildly round, but the hands on the clock seemed to race even faster while we bumped along—oh the glamour of it all!

AT ST. MARYS

Finally we arrived at St. Mary's college, and gathering my nerves together I gratefully entered the warmth of the building. Waiting in the dressing room, with Yanny, Dave and manager Mike Berry was Bill Castle of Harmony Grass—who it turned out were also booked at the college that evening.

We got around to discussing the recording of "Move In A Little Closer":

"The people connected with the recording had worked out a three part harmony for us, and they were amazed when we told them that we needed five different harmony parts for the group," said Bill. "We had to waste a lot of time over that and in the end we recorded both sides of the record in something like an hour and three-quarters!"

I asked Bill how the group felt about Mama Cass recording "Move In A Little Closer":

"Oh I heard about that," Bill replied. "I think it's rather nice that she should be interested in the number, but I hope it doesn't kill our version for the States. The trouble is she's so well known there that she's bound to have an advantage."

This may be true, but Harmony Grass are a very slick and

professional group onstage, and given fair airplay they should create some serious competition for Mama Cass. During their set at the college they held the audience spellbound. Most people stood in awe and almost disbelief that the five members could blend their voices together so well, and without one slip in timing—which would be fatal!

After the group had changed their clothes Mike Berry and I joined Harmony Grass in the bar:

"I must say," said Mike, "I'm glad the Perishers had a chance to see you, because I'm sure they can learn from you."

"I don't think many people could learn from my drumming," smiled Bill in his usual modest way, "I don't really think about myself as a drummer."

"But I think everybody can learn from watching other people," said Mike, and added with a smile, "Even if it's what not to do!"

At this point Colin Johnson arrived to inform us that as soon as the group's equipment was in the van Harmony Grass would have to leave for a concert in Harlow. The group are obviously working very hard following their chart entry—but they're only too pleased to be able to do this!

SURFING AND SCRUMPY IN DEVON

"I've bought a house in Devon," Bill told me, "but I haven't been able to get down there at all, there's been so much happening. I used to send a lot of time surfing and I often went to beach parties where we drank scrumpy and played records till the early hours. It was terrific. I hope to get back there for a while in the summer."

That is, of course, unless Harmony Grass are soaring up the charts again with their follow-up! But at present they are kept busy following the well-deserved success of "Move In A Little Closer". They were soon whisked away to their



HARMONY GRASS — Slick and professional

next gig at the Odeon Harlow, where Harmony Grass appeared in a midnight show along with Kenny Ball and John Pertwee.

But, the evening's entertainment in Twickenham was not yet ended. The Perishers provided the college audience with some lively music that had them shouting for more. And the group weren't allowed to leave without promising a return visit.

VALERIE MABBS

A GREAT NEW SONG!

JOHNNY ONE TIME

Recorded by Brenda Lee on M.C.A. MU.1063

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