

RECORD MIRROR

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Every Thursday. No. 419

Week ending

March 22nd, 1969

INSIDE:- *Marv Johnson, Elvis,
Amen Corner, Rascals, Barry Ryan,
Dylan-Cash, Lulu, Noel Harrison &
Colours of The Peddlers, Sandie,
Glen Campbell & lots more!!!*



*Paul McCartney
& Family*

57-1000

YOUR PAGE

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

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

VENTURES VYING AFTER SHADOWS

CRISTO CLASS

AT last they have released the most original instrumental album of recent years in this country — namely "Cristo Redentor" by distinctive American guitarist Harvey Mandel. The LP embraces many different styles, but leans heavily towards blues and jazz.

Although mainly a showcase for Mandel's talents it features other respected musicians — Charlie Musselwhite, Steve Miller, Graham Bond and many others. "Cristo" Redentor like "Strictly Personal" is completely in a class of its own and will almost certainly appeal to those like myself who despair of Top Thirty pop and where it is leading us. — Pete Sargeant, 7 Oswald Close, Fetcham Surrey.

SAD BUT GREAT

WHAT was refreshing, lively, sad and great? The Radio Caroline Revival Hour, which was broadcast from Radio Andorra last Sunday morning. It was great to hear once again, Daffy Don Allen, Johnnie Walker and the rest, plus the Caroline jingles.

That one hour show proved that Radio One has still a long way to go before it can even be classed "Onerful". Let's keep Radio Caroline alive by listening to Radio Andorra on 428 m. between 1.00 a.m. and 2.00 a.m. The next show is on March 27th.

Many thanks to the staff of Radio Andorra. Daffy Don Allen and all who made the show possible. Also belated thanks to the late Radio Sweden English section who kept the name of Caroline going. — Ray J. Day, 14 Herbert Place, Devonport, Plymouth, Devon.

THANK YOU

WE would like to thank Gloria very much for the letter she wrote to the Record Mirror about the Almond Marzipan. The group are now a six piece and are currently backing Long John Baldry at many of his bookings.

The group consists of Dave Lauson, Mike Kerr, Pete Bettis, Dave Reid, Dave Statner and Rick Bambridge. If anyone is interested in being a Marzi-fan please contact us at the following address. — Sharon Hill & Christine Edmunds 97 The Chase, Benfleet, Essex.

SPLIT?

SLACK MAGIC

JUST where is the magic Aretha Franklin is supposed to possess. I ask this after a very disappointing "The House That Jack Built", and upon hearing her version of "The Weight". She has managed to turn a beautiful poignant song into a tuneless mess. The "b" side "The Tracks of My Tears" is slightly better, but not a patch on the original Miracles version.

Don't get me wrong I'm a big fan of R&B yet cannot see anything appealing in the croonings of Miss Franklin. — Joanna Bull, 75 Boundary Road, Worthing, Sussex.

VAL: Everyone is entitled to their own tastes and ideas in music, but I don't think Aretha's singing can justifiably be called tuneless, or a mess. I would have thought that one of the greatest qualities of Aretha's voice is the polmaney and unfortunately we must come back to that inevitable word, but it's perhaps the best to convey the idea of soul. Anyway let's hear from readers on this subject.

SINCERE SOUL

WHO is the most under-rated soul singer that has ever existed? You may well ask. She is someone who has been taken for granted for far too long. Sharon Tandy.

Thanks to several live appearances on Radio One club recently Sharon's own brand of soul is at last getting the airing it deserves. Her latest record, "Gotta Get Enough Time" a mid-beat number with the big ballad "Somebody Calls Your Name" on the flip typically show the versatility of this artist. Miss Tandy's voice may not be all it could be, but it is overbalanced by the dynamic personality and sincerity which burst forth from everything this big-voiced little lady does. — Dave Brisbane, 52 Upper Park Road, Belvedere, Kent.

WILDE & WOOLEY

ON Sunday night I went to the Flesta night club here in Stockton to see a four star cabaret with Marty Wilde as the bill topper. And what a terrific show it was.

Marty must be one of the most versatile of all pop singers and for the audience, which was mainly middle-aged, he could do no wrong. His medley of his own hits of about ten years ago really brought back some pleasant memories to me, and his version of "The Old Bazaar in Cairo" really brought the house down. He has a new backing group called the Weather, who are much better than the average backing group.

Yes, a good show, and one which I would recommend anyone to see — Ken Blyth, 11 Riley St., Stockton-on-Tees, Teesside.

STONE SOUND

WHATEVER happened to the Rolling Stones' "Wall of Sound"? Their last two albums "Satanic Majesties" and "Beggars Banquet", although good albums in their own right, lack the drive and urgency that numbers such as "The Last Time" and "Satisfaction" possessed.

Perhaps "Aftermath" was the last Stones' album that I and many other fans could honestly say we really enjoyed. I for one hope that the next album is pure R & B, the music that shot the Stones to the fame they deserved, and the music that their fans enjoy the most. — Richard Williams, 23 The Clumps, Ashford, Middlesex.

NOW that the Shadows have disbanded, will the gullible British public ever learn to accept the Ventures as being the world's greatest instrumental group?

Although I respect the Shadows' music one must admit the fact that the Ventures' guitar work is far superior to that of the Shads, and proof of their genius is displayed on their many albums which sell in phenomenal quantities throughout the world.

As for their drummer, Mel Taylor—you've got to see him in action to believe. He is without doubt, the World's best.— Keith Gleeson, 20 Madeley Road, London W.5.

BOSS ROSS

I HAVE been very fortunate to hear the sensational album from Diana Ross and the Supremes and Temptations entitled "Taking Care of Business" (T.C.B.) which in fact captures the recent T.V. spectacular shown in America.

Hearing Diana sing "Eleanor Rigby" and "Respect" leaves one wanting not only to hear it again, but to actually witness it. The thought of Diana Ross's own hour spectacular is mind-boggling.

So how about it? Please let us see this television show and instead let them take care of business for us! — Robert Emblem, 33 Beacontree Road, Leytonstone, E11.

RECORD SALES

WITH record sales at their lowest point within the last ten years, is it not time that the manufacturers began to look for new ideas to sell their produce. Many of the drab L.P. covers of records on sale today should be brightened up. The backs of covers should be used to describe the tracks of that particular disc in minor detail. This would assist the customer to make a choice more easily. Often one has not the time to hear an album completely through, and if the selection is of one particular L.P. from several the case is made worse. As a result of which, often no purchase is made.

I realise of course that many companies use record covers to project sales of other artists on their particular label. But surely the inner paper sleeve provides enough free advertising space for this purpose. — G. E. Bridson, 11 The Glebe Way, Old Whittington, Cheshire.

D.J. GRIPE

WHAT has happened to the charts everyone asks? Well I'll tell you what has happened, in one instance: "You've Lost That Lovin' Feeling" was the greatest record ever, followed by "Just Once In My Life", "Unchained Melody", "Hunk On You", "Ebb Tide", "The White Cliffs Of Dover", all top 20 hits for the Righteous Bros. They had 2 other



VENTURES—taking over as best instrumental group?

hits the last being "Island In The Sun", then what happened they were ignored NO AIRPLAY, their records were of no lower standard, but the D.J.'s ignored them completely. Then the split, going their own way! Billy Medley's solo records were all equal to the Spector sound.

It seems clear that the chart is run by the D.J.'s, I suggest instead of playing discs over and over again, they should make it a rule never to repeat the same disc twice in one week. — C. Bennett, 1 Wotton Road, Ashford, Kent.

SPECTOR

EVERY Spector fan must be delighted with Decca's re-issues. But instead of just sticking to past singles may I suggest that

Decca re-issue the only tracks on "The Fabulous Ronettes" L.P. which have not been issued on 45's before.

They are of course, "So Young", "I Wonder", "What I Say", and "Going To The Chapel Of Love." Besides being great tracks themselves there is every indication of them being hits. Three have been hits already by others, thus the public will recognise them immediately, but will again be captivated by the different, interesting and individual productions. The fourth "So Young", itself an "A" side in the States, bears the passage of time as well as all other Spector discs and deserves the chance of reaching the Charts. So come on Decca, and prove that the title "Demand Performance" is not a false one! — Miss Chris Fry, 70 Elgin Avenue, Kenton, Harrow, Middx.

IN BRIEF

Michael McPartlin, 19 Hawthorn Bank, Carnock, Nr. Dunfermline, Fiffe.—I have a Smokey Robinson LP, "Away We a-go-go" which I will exchange for any Four Tops or Temptations' LP. My LP is in perfect condition.

Karene Harris, 21 Chapel Road, Weldon, Northants.—Would any RM readers be interested in selling me the Bee Gees record "Spicks and Specks"? I will pay up to 7s. 6d. for a record in good condition. Write first.

J. Sinclair, 67 South St., Eastwood, Notts, N916 3PF.—I would like to obtain "If I Needed Someone" by the Hollies for a suitable price. Please write first stating price.

This is just a note to tell all Record Mirror readers that the Johnny Mathis Appreciation Society is now at the address—11 Myott Avenue, Newcastle, Staffs, ST5 2EP.

Julie Rixon, 3 Farm Cottages, Home Park, Hampton Court, East Molesey, Surrey.—Has anyone got anything on Andy Williams—records, cuttings etc. which they're willing to sell. If so, please write to me—all letters will be answered.

Raymond Pooley, Basement Flat, 19 Versailles Road, Anerley, S.E.20.—I'm very interested in obtaining Kay Starr's records. Would anyone who has any to sell or exchange please write to me with full details.

Wayne McGarry, 38 St. Austell Road, Thornby Lodge Estate, Leics.—I would like any size photos of Cilla Black in exchange for pics of Lulu or Amen Corner. I will also gladly pay for any pics anyone else has.

D. King, 43 Crofton Park Road, Brockley, London, S.E.4.—I have LPs, Pink Floyd "Saucerful Of Secrets", Incredible String Band first LP. I will sell or swap for Jack Jones LP.

Terry Dowdall, 8 Horwood House, Pott Street, Bethnal Green, E.2.—I have a copy of Beach Boys "Wild Honey" LP in excellent condition which I am willing to sell or swap for the Moody Blues "In Search Of The Lost Chord", or the Easybeats "Viral" LP. Must be in good condition.

Tony Badrick, 51 Woodstock Road, Bedford Park, Chiswick, W.4.—Can anybody help me obtain "Arnold Laine" by the Pink Floyd. Any price considered.

Steve Holmes, 328 Grace Way, Almonds Spring, Stevenage, Herts.—I have Vanilla Fudge's first album to swap for either "Reflections" or "A-Go-Go" by the Supremes or Motown Chartbusters Vol. 2, or cash offer.

Celia Chapman, 27 Arlington Road, St. Annes Park, Bristol, BS4 4AF.—Would anyone like to buy my Jimi Hendrix "Electric Ladyland" LP (double). It's only been played once and will sell for £2 10s. o.n.o.

Derek Bowman, 118 Fordwater Road, Chertsey, Surrey.—Has any reader a copy of "Little Devil" by Neil Sedaka or "Huckle Buck" by the Royal Showband/Waterford for sale. Please write stating price.

David Francis, Regina Hotel, 110 Gloucester Road, London, S.W.7.—I have the Beatles' double LP for sale at £2 5s. Will swap for reasonable LP. I would like to obtain the Beach Boys' LP "Smiley Smile" and will pay 10s. for "Flower Girl" by the Cowstills.

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We apologise for the incorrect information printed in last week's "Flamingo" Ad. and hope it did not cause too much inconvenience to people. Incidentally readers will note that appearing this Friday at the "Flamingo" will be the Topics (formerly the Original Impressions) direct from the Apollo Theatre, Harlem, New York.

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TOO MUCH ... MAN!

AT one time producer John Shroeder had a group which made records but did not have hits. One night he went to see them on a gig to say he was dropping their contract. But what he heard made him really listen.

The group was playing what they wanted to play and it was something completely different to what they had done before. So instead of cancelling the contract, John renewed it. So a new group was born called simply ... Man.

REACTIVE

Their music has been referred to by some as "reactive". This comes from the words creative and reactionary. What it really amounts to is a mixture of hard rock and poetical gentleness. Shroeder has done a good producing job on Man's first album using studio tricks and techniques to fine effect. The album is titled "Revelation" and is available on Pye NSPI, 18275. Individual tracks are:

And In The Beginning ... ; Sudden Life; Empty Room; Puella! Puella! (Woman! Woman!); Love; Erotica; Blind Man; And Castles Rise In Children's Eyes; Don't Just Stand There (Come In Out Of The Rain); The Missing Pieces; The Future Hides Its Face.

STORY OF MAN

Basically the LP tells the story of man from the beginning up to the space age in musical terms. The musician's involved are: Roger Leonard, guitar, piano, harp, percussion and vocals. Clive John—organ, piano guitar and vocals. Mike Jones—lead guitar and vocals. Ray Williams—bass guitar and vocals. Jeff Jones on drums and percussion.

The opening track is aptly titled. "Sudden Life" is a hard rock number. The side ends with "Erotica" which definitely won't get



MAN—One track won't be heard on radio.

any plays on the Radio! I have been assured that it was not included for sensational effect. "Blind Man" starts off as hard rock but tails off to a gentler end. A classical influence is apparent at the beginning of "And Castles Rise In Children's Eyes". "The Missing Pieces" includes such well-known catch phrases as "sock it to me" and "here comes the judge" ending with war effects and the sound of a woman crying at the futility of it all. "The Future Hides Its Face" tells how far man has come. The album closes with the conversation between an astronaut and ground control, thus taking you up to the present day.

An interesting LP, but it does tend to be a bit gimmicky at times.

★ ★ ★ ★

I.M.

A DAY IN THE LIFE OF.....

AFTER a slap up Indian meal hosted by Terry Slater our small contingent of journalists and friends sped towards Tottenham in two chauffeur driven cars.

On arrival at the ballroom we were detained by the doorman, who declared: "It's more than my job's worth to let you in, you'll just have to be patient." So we waited, until the manager arrived to identify Mr. Slater as the Amen Corner's manager. This obstacle overcome, we ploughed across the dance floor to the dressing rooms, and obstacle number two: Here a strapping bouncer declared that no females were allowed in with the artistes. And they talk about equality! But rules are rules, and so Terry's lovely wife Eve, myself and another friend retired to the balcony bar to watch Amen's stage act.

"And now," declared the compere, "the Amen Corner" ... screams ... "and don't forget, they're recording a live LP here tonight," ... more screams ... "and we want all the atmosphere we can get." Not that they really needed telling!

Then Amen Corner burst on stage, instantly blasting out a brassy instrumental number. With the arrival of Andy Fairweather-Lowe onstage the hall rocked. Young girls climbed on each others shoulders with arms outstretched to bridge the gap between the crash barrier and the stage. And Amen Corner provided all the excitement they could wish for, featuring "Bend Me Shape Me", "Gin House", "(If Paradise Is) Half As Nice", "We'll Fly High In The Sky", "Penny Lane" and many more numbers during their act. Amen always provide a good visual act too, and they introduced strobe lighting in their final number, which creates the effect of a fast moving "oldie" film.

After the screams had died away and Amen Corner were safely back in their dressing rooms, lipsticks, purses, combs and various other articles were scooped up from the stage, to be returned to their owners.

Now came the great exodus home. I was scheduled to leave with Andy, Blue and Dennis who were going back to their home, not more than a mile from mine. We waited together behind the exit door while the car drew up outside. Then at a signal Dennis and I rushed out to battle our way through the crowds—but, false alarm, no car! We promptly about-turned, but I was just as



ANDY FAIRWEATHER-LOWE—Ran his bath while Blue took Valerie home.

swiftly evicted by an over-enthusiastic bouncer! After a bit of explaining from Dennis I was allowed back inside until the car pulled up.

Then came the correct cue and we again dashed for the car. Although the door on Andy's side was slightly bent, we were soon homeward bound.

"How on earth do you manage to avoid a nervous breakdown?" I gasped through my chattering teeth.

"Oh, I got that all over with after the first week," laughed Andy. But do Amen Corner in fact like the 'receptions they receive'?

"You can certainly give me another couple and a half years of it," replied Andy. "We had the listening audience in the beginning when we were a big soul band, so we like this now. Maybe after a while we might think about taking a break, and then come back to something different."

"Fairly recently we played the Stockton Fiesta, which is really a cabaret audience," continued Andy. "But halfway through our act lots of girls stormed the stage. The management were trying to explain that this was a cabaret show and that audiences were expected to listen! At some places they just don't realise the kind of reception we get."

I asked Andy how he felt about recording a live LP: "I had some doubts about recording this LP," he said. "Because some times the sound reproduction is bad."

"We half expected to find a small tape recorder there," added Dennis, "but it was just like a recording studio on stage!"

"Yes, I'm very pleased with the way it went," continued Andy. "Was the sound alright? We've been recording in the studio for our next LP, and this live one should be the follow-up to that. It's the first time we've had two LPs in the can."

Amen Corner have also been working on a new single for their follow-up to "Half As Nice", and when we reached their mansion home Andy played over the tapes.

"We rejected this number we had in mind for our single," he told me. "It just wasn't us, we could feel that from the start."

Andy then went to run his bath, and "Blue" Weaver kindly offered to run me home in his blue Sunbeam. We left Dennis faithfully sticking his green stamps in a book, and Andy digging the sounds of a Wilson Pickett LP on the stereo set.

VALERIE MABBS

COUNTRY FEVER'S CATCHING ON

MODERN COUNTRY HITS OF TODAY VOL.1 © HAB 8380 VOL.2 © HAB 8381

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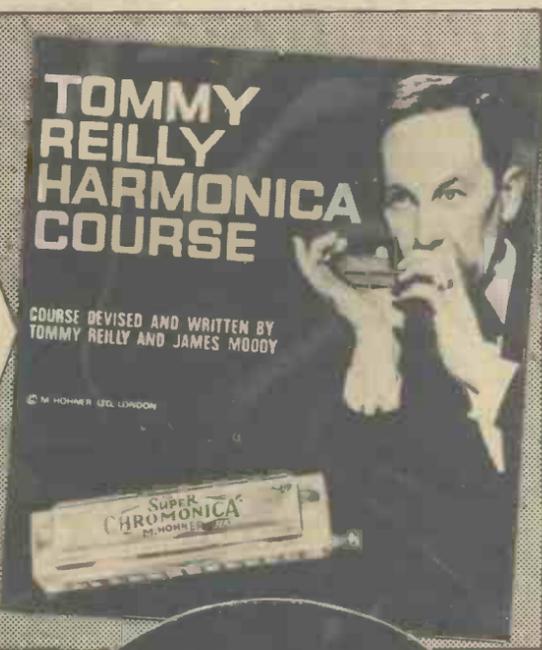


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Marv wants to stay here!

ALTHOUGH the name may seem new to many people, Marv Johnson, in fact, had a number one hit in Britain ten years ago! The name of the record — "You've Got What It Takes", which probably recalls memories for many people.

Marv did not visit Britain at the time of his hit, but he finally arrived here last Tuesday following the success of: "I'll Pick A Rose For My Rose". As soon as he arrived Marv was busy with rehearsals, Radio 1 Club, a reception held in his honour and more rehearsals.

I finally tracked him down to Studio 51 where he was rehearsing. On entering the dimly lit basement I was greeted by the brassy sounds of "For Once In My Life". Following the music I found Marv and the band, surrounded by teacups and Cokes, while running through their programme of numbers.

From this preview it was clear to see that Marv plans to have everything exactly as he wants it, and nobody can drop a bad note or he wastes no time in picking it out. After running through "Sunny", "I'll Pick A Rose For My Rose" (which, incidentally, is his own composition) and "You've Got What It Takes" Marv Johnson joined me. I asked him why we had heard so little from him in the period between his two smash hits:

"I've had several hit records in America, but I believe most of the records weren't released here anyway," explained Marv. "But now, for some reason, my record company decided to release 'Rose' here. To my surprise and delight it was a hit."

It is also much to Marv's delight that this hit gave him the opportunity to visit Britain.

"I really love Britain," he enthused. "It's my first visit, but I feel I'd love to stay. I think I've been brainwashed! I never make myself out to be what I'm not. I'm exactly the same as I always am, but people have been so friendly." Marv himself is a very friendly, easy-going person and he has no pretensions at all.

"I wasn't able to bring my own band over," Marv told me, "and it's rather nerve-racking trying to get a band together in such a short time. I think it's very important to make a good impression on the audience



MARV JOHNSON—Had a number one hit in Britain.

because they judge by what they see on one occasion. I'm always afraid before I go on stage anyway, but I think it's a good thing. You wouldn't put up a good performance if you were over confident."

On this visit Marv is being backed by the Eddie Thornton outfit. This consists of: Jethro Brent on bass guitar; Rodney Hill—lead; Geoffrey Peach on tenor sax and flute; Ian Wallace—percussion; Peter Marsh on organ and, of course, Eddie on trumpet. Marv himself plays piano on "You've Got What It Takes".

Marv Johnson is a self-taught musician, who made his first stage appearance at the age of thirteen, at a carnival show.

"I was a great admirer of Sam Cooke when I was younger," said Marv, "and I travelled around a lot with the band. That gave me a really big interest in music and I carried on from there. Artistes I really admire now are Sammy Davis, James Dean and William Weatherspoon. I hope to branch out a lot myself and I'd like to do cabaret work. I enjoy travelling though, so this kind of tour is good for me."

Marv is certainly going to be busy with travelling and radio and TV appearances while he's here, and before we left for agent Mike Rispoli's office he left strict instructions with the Outfit that they were to keep the seven rehearsed numbers for the show programme, and then they would return for more rehearsals and a change of the act for further shows.

Marv and I then emerged into the cold daylight, leaving behind the booming sounds in the studio below.

We then set off, with Marv weaving his way round me so as to always be on the outside, until we reached the office and a hot bowl of soup — the first food Marv had time to eat that day!

VALERIE MABBS

'WE'RE A DAMN GOOD GROUP'

REMEMBER two records called "Groovin'" and "A Girl Like You", which were played almost continuously on every juke-box in England? You don't!!! Well don't let The Rascals hear you say that, because they love YOU so much and are very unhappy about being here on such a short visit.

FREE CONCERT?

"Each time we come here, always something goes wrong," Rascals' leaders Felix Cavaliere told me. "Last time we were here, we were only able to play a few dates and then had to be off again! It's such a shame, really, because we want to play so much, for everyone here in England. Know what I'd like to do next time we're here? A free concert would be very nice, then everyone can come and see us and really enjoy themselves," he continued. "I don't care what people say about us, but I think we ARE a damn good group."

Did your manager, Sid Bernstein, succeed with his plans to book the elusive Beatles and yourselves for a U.S. tour? "Sid once had the Beatles do a tour of the States and ever since he's had this thing about getting them again. Just for the thrill of it, really, I don't think it'll happen."

-Say The Rascals



THE RASCALS (l. to r.): Dino Danelli, Felix Cavaliere, Gene Cornish and Eddie Brigati.

Where's Dino (the one who's the picture of Beatle Paul) Danelli, I asked.

"He's somewhere in town," replied Gene Cornish. "Would

you like to see these new photos of him?" At this point I was showered with contact sheets, all of Dino, and the McCartney resemblance is definitely there too — it's incredible!

"We're just seeing all the in-places of London on this visit. What else can you do, with no work permit," claimed Felix. "Gene was with George (Harrison) last night — he's the only Beatle we've seen on this visit. I believe Ringo's doing that Sellars movie, so it's impossible to catch him!"

GOLD DOUBLE ALBUM

The Rascals have just released a double album in the States (which incidentally reached GOLD LEVEL two weeks before its release!) called "Freedom Suite", with one disc devoted to instrumental work only and the other being the vocal side of them.

What was the idea of doing that? "Well, we play for diversified audiences in the States. On this new LP there are songs for kids and others for R & B, jazz and psychedelic fans," replied Eddie Brigati. "This way we please everyone."

Well for a group with ten gold singles and six golden albums to their credit, doing absolutely nothing on this visit — due to certain difficulties — it is "really such a shame" as Felix Cavaliere put it.

REX GOMES



Herewith is a photo of the biggest man in the singing business, 6ft. 8in. Solomon King, with his brand new pet Rolls. Sol almost took the title of his new single, "Cry Softly" seriously when the police stopped his Rolls and informed him that his front number plate, which reads 908EBL, was unfortunately jumbled on the rear of the car to read 980EBL. The correct one turned out to be 980EBL, but the whole thing was new to Solomon and probably to the last six owners of the car. Anyway, in Cardiff where it happened, the police are hard to fool and Sol could yet "Cry Softly" should they decide to prosecute.

PYE LP SUPREME!

VAL DOONICAN, Julie Driscoll with Brian Auger and the Trinity, Georgie Fame and the Foundations, Anita Harris, the Love Affair, Cliff Richard, Ciodagh Rodgers, Sandie Shaw, the Spectrum, Cyril Stapleton, the Tremeloes. This may look to you like just a healthy list of big names — but put them together and what have you got? Twelve tracks on one record from twelve of the most popular personalities in showbiz. That, you might think, looks like a fair bargain — but add the fact that the whole album will lighten your pocket by just one pound and there is simply no room for argument.

Your pound, incidentally, will go to the Abbeyfield Society, a well known charity benefit. The society, in conjunction with Pye Records, are releasing the album, 'A Galaxy Of Stars' on March 28. Good album, good music, good value.

CHANCE FOR CHANNEL IS.

BARRY REYNOLDS, Jersey's top beat promoter, has booked a string of hit parade groups to play at Springfield Theatre in Jersey. This is the first time that Channel Islands audiences will have the opportunity of seeing their favourite stars in action. The Herd, Billie Davis and

the Small Faces have already played the venue, and other top names coming during March and April include the Fortunes (March 15), the Move, Harmony Grass, Dave Dee, etc. the Casuals and Amen Corner on respective Saturdays.

DEEP PURPLE

SPEAKEASY

MARCH 20th

Last appearance before

2nd USA tour

48 Margaret St. London W1



DIANA ROSS



JOHNNY CASH



SOLOMON BURKE

THE HAWK REPORT:

Diana Ross leaving SUPREMES?

DYLAN & CASH on disc together!!!

SOLOMON BURKE--now a bishop!!!

ON APRIL 13 on a networked show right across the United States, Diana Ross will sing. Without the Supremes. This news has released the heaviest crop of rumours that Diana will leave the Supremes and the whole of the record business is full of unconfirmed reports, secret spokesmen and the usual well-informed sources. All say that the split-up will not take place until the autumn... but it will happen.

Diana's appearance on the TV show, the "Dinah Shore Special" for NBC is the first step in Diana's solo grooming. Meanwhile, Diana AND the Supremes, Cindy Birdsong and Mary Wilson play Miami Beach together. Then arrive in New York for a Waldorf gig together. And appear on the Ed Sullivan TV show together. After this it is Los Angeles. Together.

When Diana leaves (say the rumours) the remaining Supremes will shop around for a replacement and carry on, probably reverting to their original billing, the plain Supremes.

And Diana would be a solo artiste. And free to accept all those film offers that a lot of Hollywood producers have been dangling under her nose.

As I say, these are just rumours. But remember, you read them here first!

THERE is an April release set for the merging of two great talents, Bob Dylan and Johnny Cash, on LP. And it should be a merger welcomed by many because Cash is just moving into the underground-folk market. Whereas,

before he was thought of as just a country singer, now more and more folk buffs are recognising just what a great talent he is.

Dylan was one of the first, when they met at the Newport Folk Festival several years back—the Festival where Bob was almost booed off the stage because he introduced his all electric-rock backing group. Also at this Festival Cash presented Dylan with one of his albums.

The two met recently in the Nashville recording studios, when Cash dropped in unexpectedly on a Dylan session. They started singing together ("Girl From The North Country", an old Dylan song) and somebody started recording them. They did more and the result will be out in April. No label bother as in other "supergroups" either. Both record for CBS.

Dylan is supposed to make an appearance on a Cash TV Special aired soon, which should be available for British TV sets...

ISLEY BROTHERS

THE Twist and Shout group, the Isley Brothers, now have their own record company, T Neck Records, which is distributed here by the bubble gum company, Buddah Records. And the brothers reveal that they have two more brothers ready to join the act, Ernie (who plays four instruments) and Marvin (who plays bass). They will probably join the group when they quit school. The Isleys also had another brother, Vernon, who died in a road accident. He was a singing member of the group.

BLUES singer Solomon Burke recently revealed that he is an ordained bishop. He officiated at the King Solomon Temple of the South. But he admits: "My singing is a type of ministry in itself."

Solomon's latest hit: "Up Tight Good Woman". Solomon is also a Doctor of Mortuary Science — his family own a string of funeral parlours in the South.

JUSTICE FOR THE BLUES

THERE'S a move afoot to try and get a little justice going for some of the original blues masters, who are generally getting on in years and/or impoverished. It's been started by Dick Waterman, who manages the Junior Wells blues band, and the idea is simple.

To get major groups to record and give copyright credit to original numbers by the older bluesmen, who did, after all, turn on these bright, young (and, it must be admitted, British) groups.

Waterman quotes the Cream's release on two albums of Skip James's "I'm So Glad". But he insists more could be done. And it could provide Son House, Sleepy John Estes, Gus Cannon, Furry Lewis and Skip James with some security in their old age.

After all, they deserve it. And the switching around of a few blues licks and claiming credit is the easiest thing in the blues world to do. Perhaps it is time for a little justice, or maybe one of the old-time musicians will come out with "Recording Credit Blues".

Keef Hailey Band

Halfbreed

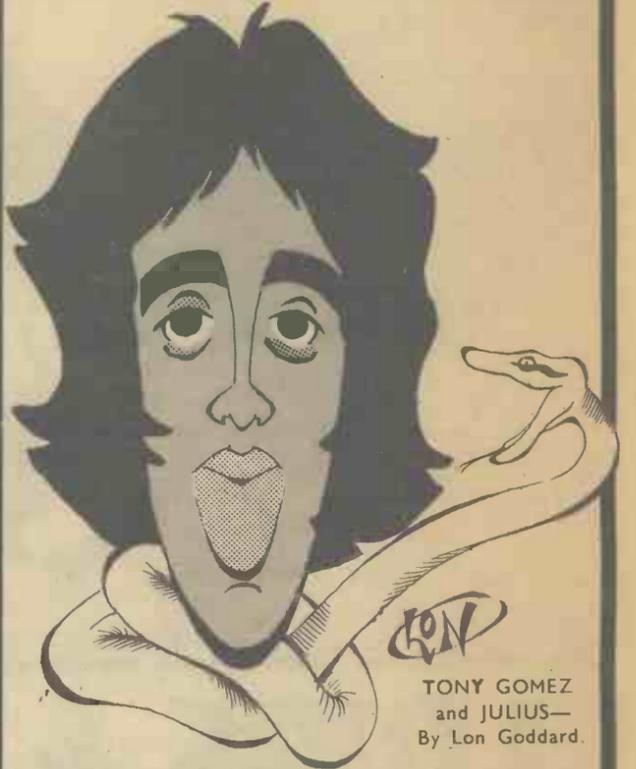
© SML 1037 © DML 1037

A NEW BREED OF BLUES



DERAM

IN THE BAD BAD OLD DAYS BEFORE I MET...



TONY GOMEZ
and JULIUS—
By Lon Goddard.

FUNNY way to start an interview — the star asking me a question. "Do you like sex?" — so enquired Tony Gomez, of the Foundations, as he tackled his rare, rare steak and sipped at his beer.

My cigarette was lit automatically and shoved in my mouth as I thought of what to say. I mumbled something about doing what comes naturally . . . then realised that I was there to interview him more on the pop vein.

But his first question affected my line of thought. My first question came out: "How's your new life as a married man?"

"It's great, man — my wife and I really groove well together. It's comforting to come home to find her there doing things during the day, just for you. All these little things mean so much."

How about children?

"Well, man, I don't think we're ready for them right now, I mean when you have kids you have to stay home and look after them, but this way my wife and I can go to all these clubs, come home anytime, and manage to have a groovy little scene going — I suppose after a while, when we've made some money we will, in fact, settle down and quieten down a lot!

"You know, if I wasn't with the Foundations, I'd probably be a busker somewhere abroad and groove all the time, man! I could never stand a 9-5 job, I just don't know how some people do and working at one place for years and years, man, it must be a drag scene for them!"

I told him I, too, would not stand for such a drag scene; that's why I, too, hope to break into the scene somehow!

"Oh, really?" he said. "I am looking for someone who's got the talent and must have sex appeal for the girls!"

My energetic throat suddenly felt a drizzle of Scotch as Tony changed the subject and talked of their latest release (currently racing up R.M.'s charts) "In The Bad Bad Old Days".

"I think this new record will do better in the States, than it would over here. 'Build Me Up Buttercup' has been No. 1 for two weeks now! And our new one — title's being kept secret right now — we hope to record in Detroit, when we start our one-nighters in the States soon.

"Those American musicians really are great, man, and they've got the knack of recording things. For an English group, I think we've come the closest in sounding like Tamla's artistes.

"'Buttercup' is number one right now in the States; what would happen if DJ's got hold of 'Bad Old Days' and started plugging it?

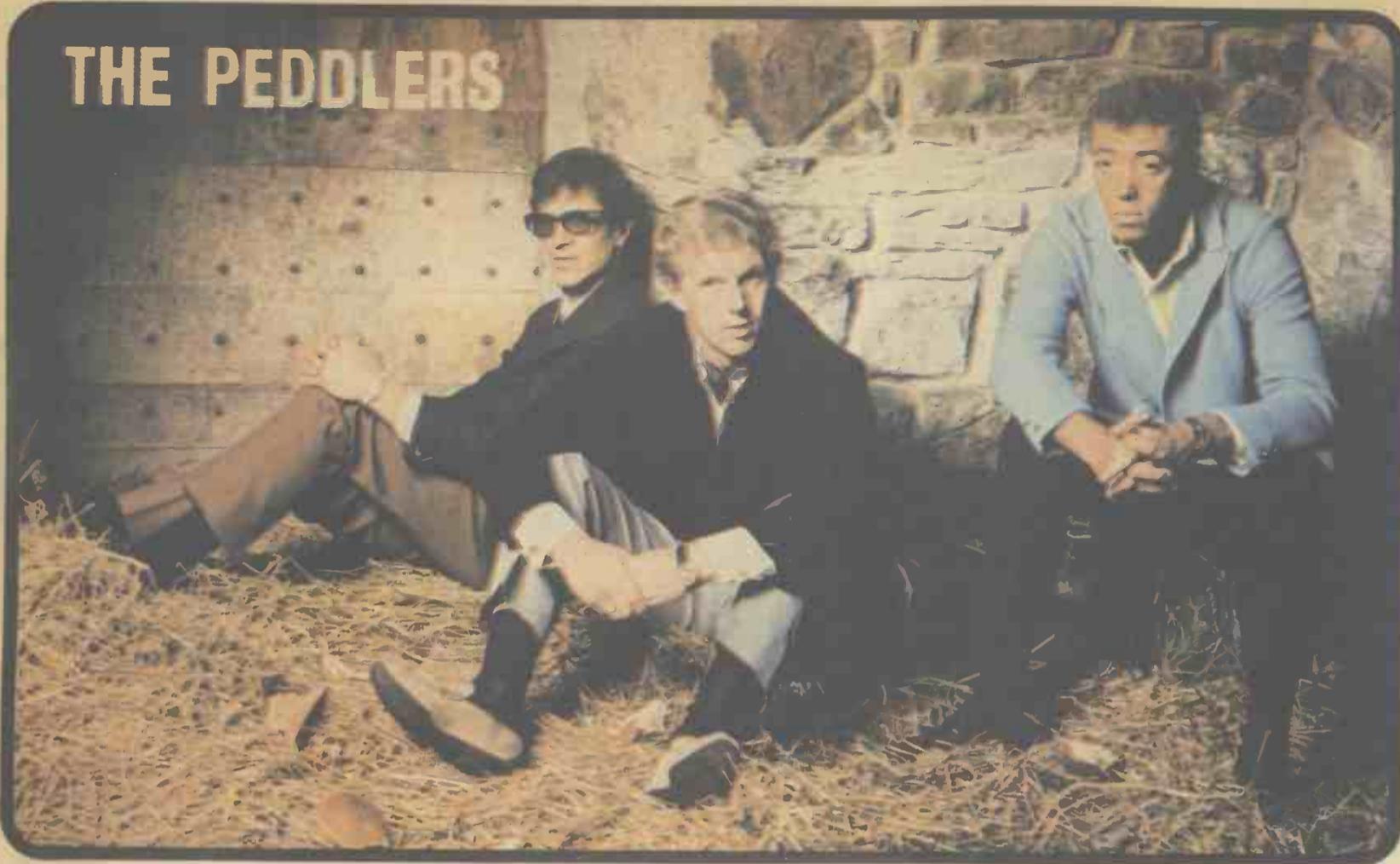
"Well, we'd make sure no DJ plays it till we give the OK. It's ridiculous to release a record when your other one is still in the Top 20, isn't it? And the U.S. Top 50 is equivalent to our Top 20. I remember some time back when our first hit 'Baby Now That I've Found You' took-off in the States it sold really great; however, some DJ got hold of the follow-up and started plugging that and man, that really blew 'Baby's' chances of selling more. You know another thing, we, well all groups, have to watch that when you go abroad you see these hand-outs and, believe me, we actually saw some in Germany, with Clem still as our lead singer! I only hope people all over the world are aware of our new lead singer. Just fancy that!"

What recording plans now for the Foundations?

"We are taking our time over the LP — this way we can put down a lot of our own ideas; of course, we'll be limited in what we do, as we are a commercial group; can't really go too way out. When you see guys like Brian Auger playing, that guy really freaks out all the time, doing everything he knows in one act, so there's no point in coming to see him again. One guy who knocks me out is Alan Price — that guy is really cool, man, on the organ; each time you see him it's a different scene altogether, that's why it's good to moderate your music!"

REX GOMES

THE PEDDLERS



ELOISE & LOVE IS LOVE: TOO MUCH ALIKE?

WITH the release of "Eloise", Barry Ryan brought a new dimension to pop music. Not only Barry, but twin Paul and ace arranger Johnny Arthey had so much to do with the success of the record.

Possibly "Eloise" might not have been so successful had it not been for "MacArthur Park" paving the way for the big neo-symphonic style in pop. But it happened at the right time to keep Barry in the charts for a long time.

However was the release of "Love Is Love" a shrewd move as a follow up to "Eloise".

When I spoke with Barry, he was in Vienna. As the call came through, he was just drying himself off after a bath—but it did not seem to dampen his enthusiasm.

"Things are going very well for me out here", he shouted over the crackling line. "At the moment I'm doing dates all over the continent and it seems to be all right. I'm using a thirty piece orchestra and the musicians are great.

"Although I only record Paul's songs, when I do concerts I don't limit myself to just one thing—I sing numbers like 'Eloise' and 'Love Is Love' but a lot of other popular songs as well.

FAMILIAR STYLE

"I guess the reason 'Love Is Love' isn't doing too well in England at the moment is because it's somewhat similar in style to 'Eloise'. But funnily enough, 'Eloise' is still number one in some of the countries over here including Germany and France. In Germany, 'Love Is Love' went straight in at number twelve".

Barry has a great following on the continent and is as popular there as he is in England (possibly even more so).

"In England, people are inclined to go out and buy a record if they like it no matter who the artiste is," Barry said. "They don't seem to go for a record just because it has been recorded by so and so.

"On the continent, it is different. It is a combination of both of these factors—

especially in Germany. If the fans like an artiste, they will buy all of their records". The fans certainly go for Barry over there as he testifies: "I've collected Gold Discs for record sales from Holland, Belgium, Germany and France. And I've got another one to come from Germany.

Although popular in Europe, Barry is not too happy about the U.S.A.

"I don't want to talk about the States after what happened to 'Eloise'," Barry gritted. "They cut the record because 'Eloise' was too long for the radio stations. But they did it in such a way that they ruined it. However, it was number one for five weeks in Los Angeles".

CUT VERSION

One way to overcome the problem of a lengthy single is to do a 'cut' version for the States, but Barry was not too keen on this. "I wouldn't do a different version of the same song just for the States—they would have to take the record as it stands," he said.

April sees the release of Barry' first solo album aptly titled "Barry Ryan Sings Paul Ryan". I have just had a sneak preview of it and it sounds very impressive. I particularly liked "The Colour Of My Love" which could be a hit single. (In fact Billy J. Kramer has recorded this number and could hit the charts with it).

Before I heard the album, Barry told about on the 'phone: "Although 'Eloise' is on the LP, the songs are all different in style from it and 'Love Is Love'. I think people will like it. Apart from the orchestra Johnny Arthey has used a group as well".

The previous time I spoke with Barry, he told me that a clairvoyant had prophesied that Elvis would come to England. Recently Jerry Lee Lewis told me that Elvis would not come because he could not get it on stage like he used to. In answer to this, Barry said: "I don't know about that. But this clairvoyant I know is usually right and I still think Elvis will visit this country".

IAN MIDDLETON



BARRY RYAN—What happened to "Eloise" in the States?
(DEZO HOFFMAN PIC)

info on this



There's an... that sends... where I pic... car to the... bound fo... 'Number... SHAKES... really imag... set! This h... on Decca, AUSTIN... sounds rat... return', w... Hope you... latest, wh... titled 'Let... loveliest si... Decca, the

WANT TO BUY A TV SHOW?

(IT'S ELVIS!!!!)

ACCORDING to Todd Slaughter, live-wire front-man of the Official Elvis Presley Fan Club of Great Britain and the Commonwealth, it is NOT true that there has been any veto on the screening of that recent sensational Elvis telly-spectacular in this country.

He writes, in a special interview: "Neither NBC United Kingdom or the BBC has contacted Colonel Parker regarding a screening of the show here. In other words, THE SHOW IS THERE FOR THE ASKING . . . and THEIR'S FOR THE ASKING."

Todd traces the history. "In July 1968, Elvis, for the first time in eight years, went into the Hollywood NBC studios and in five days made the world's most talked about television show. The spectacular later broke all television viewing records and the King, after fourteen years, was riding high in the charts with a song 'If I Can Dream' from the show and the album from the programme won a 'gold' after two weeks of release.

NEARER AND NEARER

"Pop history was made. But despite hundreds of pleas from his British fans, and a multi-thousand petition delivered to the head of Light Entertainment at the BBC, we've been no nearer to seeing this much-reported show . . . no nearer until NOW!

"In the original stages, Mr. Gordon Smith of BBC TV enterprises contacted NBC but they said they were unable to handle the show because it wasn't available and that Colonel Tom Parker had full rights to it. And he wasn't parting with it for three years. The BBC asked for first option on the show.

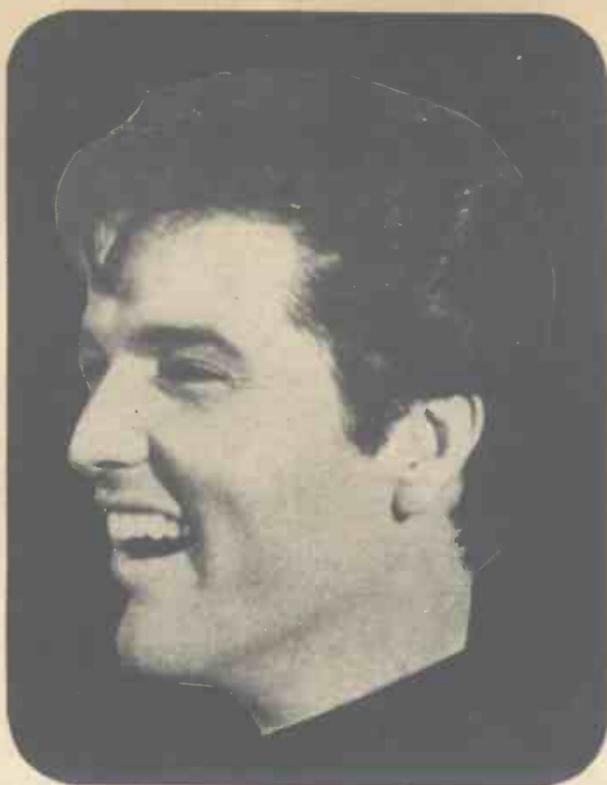
"But why, why, why should Presley's manager do such a thing? Why would he hold on to such a valuable media of exposure for his sole artiste — what was the point? The Colonel himself kept quiet about the statements. Kept quiet until a few days ago . . .

"Then his right hand man (the Colonel has never been known to write a letter) Tom Diskin wrote to the fan club claiming that neither Parker nor Presley held the rights to the programme. RCA executive Mal Thompson, following this up, telephoned his New York office and was told the show was the property of the Singer Sewing Machine Company and that they had exclusive rights.

LETTERS OF DISGUST

"But this is not so. The Colonel decided eventually to put the matter right, once and for all — as he'd received so many letters of disgust from the British fans. Unsuccessfully, he put in a person-to-person call with me — because of the time difference between California and Leicester he never got through.

"However, he did finally put pen to paper. He sent a letter express delivery stating that there was NO VETO on the screening of the spectacular. There were no such strings attached to the screening of this programme anywhere in the world — and it certainly wasn't being held up because of the widely-reported



ELVIS PRESLEY—Show available for the asking.

monetary reasons. Only the normal day-to-day contract clearance would be necessary through NBC, but this happens with every television programme anyway.

"So, BBC, get cracking and secure the TV programme of the century — certainly as far as pop music is concerned.

SPECIAL ALBUM

"Why the confusion? Well, the main one could be as follows. To coincide with the TV programme, the Singer Sewing Machine Company issued a special album — an album of unissued TV programme tracks, together with film versions of songs either omitted from album releases or different versions of the songs. Possibly, when enquiries have been made regarding the release of the show, a misunderstanding has arisen because RCA men in the States thought that the questions were relative to this RCA-Singer Special Album.

"This is the property of the sponsor and will NOT be an album issued in Great Britain . . . though the actual soundtrack from the show is set for release in this country at the end of March or beginning of April by RCA.

"What is CERTAIN — the Elvis Presley Spectacular is on the market. So let's have it screened. Soon."

PETER JONES



Madame Banks



BUCK OWENS

THE C&W BUCKET AT LAST TAKEN TO THE WELL.....!

When I met Buck at the EMI reception he was looking very grunted (which as you may know is the opposite to disgruntled) after his successful appearances in England.

"In some areas we had a nicer reaction than we get in the States," Buck said. "The audiences in the north of England seem to be more demonstrative than in the south. When we played in Liverpool, we had people from the audience yelling out for certain numbers. But in London, the people seem to be more placid. The British country and western groups I've heard are really picking up and are listening to what is happening more and more."

You might imagine that Britain is the second largest market, next to the States, for country music—but you would be wrong.

"My second biggest market after the States is Japan," Buck informed me. "Country music over there is real big. In fact, there are so many country groups of Japanese origin playing country music. The reason for this may be due to the fact that country music is simple."

Another reason might be the 'sliding' sounds you hear in country music are near to the Oriental system of notation.

Why did Buck think country music was happening like it is now?

"Things go in cycles," Buck said after some consideration. "People look around for something new every now and then, and this time it is the turn for country music."

"Blue grass style of country has died out a bit.

Country went electric about the same time that rock came into fashion. The Buckeroos and I used electrified equipment. These days it is about the only way you can bring the music to the masses—and this is something we want to do. Concerning further instrumentation, I've been tempted to use horns and strings, but I haven't got around to it yet."

Buck has not always had it good. He left school in his early teens and hauled fruit and produce between Arizona and California. By the time he was 21, Buck had built himself a big reputation as a guitarist and eventually worked his way to the Hollywood recording studios where he accompanied many Country and Western stars. In 1956, Buck signed with Capitol Records but had to wait a while before he had a hit record. It came in the form of "Under Your Spell Again"—one of his own compositions. This hasn't been the only one. There followed "There Goes My Love", "Tiger By The Tail", "Cryin' Time", "Act Naturally" and many others. His hit at the moment is "Who's Gonna Mow Your Grass", which is riding high in the American Hot Country Charts.

Buck had a comment to make about the present day country scene, viz.: "There is a fusion of music between the younger musicians and the country musicians. What is happening is that they are borrowing from each other. So eventually you get a sort of country/rock music which appeals to the younger people."

IAN MIDDLETON

**NEXT WEEK:
RIGHTEOUS BROTHERS,
BRIAN AUGER, SCOTT WALKER,
ELVIS EXCLUSIVE . . . !**

week's new releases from Decca

utterly lovely record this week me into a delicious day-dream, picture myself taking a sleek sports airport and hopping on a plane to exotic places. Listening to *one theme* by THE JOHN PEARE ORCHESTRA you can imagine that you're one of the jet-high wide and beautiful sound is number F 12896.

GAFFNEY (I love that name) her lovely on a song called 'I/I' which is on Rex R 11043.

ve caught FRANK IFFIELD'S which is a very powerful ballad *me into your life*. Quite the angle he's done in some time. On number is F 12893.



If you were ever a part of the folk circuit, then a song called 'Cruel war' will be familiar to you. **SUGAR AND SPICE**, an American group with five guys and two girls, handle it with great sensitivity. Some beautiful harmonising in front of swooping strings and plaintive brass. This is on London HLU 10259.

And of course, if you like a little sophisticated ska (and who doesn't) then the latest from **DONNIE ELBERT** is for you. Super-smooth and ridiculously catchy, 'Without you' is on Deram, DM 235.

Keep informed.

DECCA group records

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

HUGO MONTENEGRO, ORCH AND CHORUS

Good Vibrations; Tony's Theme (RCA Victor 1807). This is rather a startling performance of the Beach Boy hit. Shimmering approach to the vocal line, a sort of delicate yet thrushful sound, a bit over-gimmicky in parts...

TONY BENNETT

People; They All Laughed (CBS 4092). This is already a much-covered song, of course, and likely to become more so as time goes by. But one cannot take away the splendour of Tony's phrasing and general expertise...

DANNY LA RUE

Peggy O'Neil; I'm In A Day-dream (Page One POF 127). The Irish gent who makes a living being an Irish lady... This is from the same bag as his surprise hit "Mother Kelly's Doorstep"...

BARRY MASON

I'm In Love With You; Pom Pom; Mr. DJ Play Me A Sad Song (Decca F 12895). Dee-jay, entertainer, singer, writer—this is a catchy sort of chap on a catchy sort of songs...

HARLEM JONNS

Everything Under The Sun; Let Love Come Between Us (Fontana TF 1004). Big, brash and brassy, this—rather a strong vocal line, but not in the usual routine style...

JASON EDDIE

Heart And Soul; Playing The Clown (Tangerine 0010). Billy Fury's younger brother and a double-tracking effort here, with lyrics of lost love and a suitably woeiful sort of approach...

CHRIS FARLOWE

Out Of Time; Ride On Baby (Immediate IM 078). Love this record—and commend the powers that be for bringing it out again. From 1966, actually. Great singer with a great voice...

THE EGGY

You're Still Mine; Hookey (Spark SRL 1024). Lot of interest over this one—great whip-lashes of sound and a romantic bit big-beating better. Electronic edges, and some fiery stuff most of the way...

BARBARA RUSKIN

Gentlemen, Please; The 24th Day Of July (President PT 238). One day Barbara will whistle into the charts. This one could be the record. It's a right old knees-up of a thing, with oompah sounds behind, and a lot of personality...

TIM ANDREWS AND PAUL KORDA

How Many More Hearts Must Be Broken; Discovery (Parlophone R 5769). Their third, I think. Not as direct as the first, but the two boys create their own sense of excitement. That high voice there again—pretty strong all the way...

THE ACADEMY

Munching The Candy; Rachel's Dream (Morgan Blue Town BTS 2). Polly sings prettily, the boys back briskly. Not really a hit sort of thing, perhaps, but the lyrics are well worth hearing...

VINCE HILL

The Wonderful Season Of Love; There's So Much In My Heart (Columbia DB 8546). You take a mellow voice and you stick in the melody-theme from "Peyton Place" and you add further some good, sensitive lyrics...

ROLF HARRIS

Bluer Than Blue; The Monster (Columbia DB 8553). Sometimes Rolf gets carried away on a tidal wave of gimmickry. Here he takes a sing-along number with straightforward style...

JACKY

Love Is Now; Never Will I Be (Page One POF 122). Jacky hit the charts with "White Horses", then unaccountably missed with her next. This is a purringly-pressing romantic ballad and she sings it extremely well...

THE BLUEJEANS

Hey Mrs. Housewife; Sandfly (Columbia DB 8555). Former hit-makers, still pretty distinctive on the vocal side particularly, and here on a catchy piece that registers well at first hearing...

PAUL MAURIAT AND HIS ORCH

Through The Eyes Of A Child; Catherine (Philips BF 1761). Never know with this chap. Could so easily make it because it is a fine song, melodically, and the treatment is gentle and insistent...

CLOUDS

Make No Bones About It; Heritage (Island WIP 6055). Another Record of the Week. A lot of thought has gone into the production and the material is certainly strong enough to make progress...

67 PARK LANE

I'm So Happy To Be With You; I Got Love (Toast TT 516). Orkan-backed group item. Works well enough yet is a bit strained and overdone in parts and doesn't really hold out much direct chances...

SADIE'S EXPRESSION

Deep In My Heart; My Way Of Living (Plexlum PXM 4). Pretty direct, fairly lively, but another group item that just doesn't seem to have anything that really marks it out from the crowd...

THE TASTE

Born On The Wrong Side Of Time; Same Old Story (Polydor 56313). Tony Colton production of considerable power—perhaps a bit over-ambitious to make general progress, but it's a clever fusion of sounds and moods and the lead voice is most expressive...

GORDON LIGHTFOOT

The Circle Is Small; Does Your Mother Know (United Artists UP 2272). Recent appearances by Gordon here could help this placid, yet building performance to make the grade: Good song, this—on the lyrical side, particularly...

FREE

Broad Daylight; The Worm (Island WIP 6054). Rather a matter of taste, this—a bit disjointed, a bit repetitive, a bit over-forced, and yet with a somewhat compulsive feel here and there...

THE TROGGS

Wild Thing; I Can't Control Myself (Page One POF 126). This started it all off for the Troggs and remains a rather overpowering bit of sex-selling from Reg Presley himself. Great power blasts of volume from guitars, and Rex purring then virtually colliding with the lyrics...

MATT MONRO

All Of A Sudden; That's The Way It Goes (Capitol CL 15585). A clever, musically arrangement—but it could miss out because it takes rather a while to get into the basic melody. But there's no hiding the Monro talent...

TERRI STEVENS

Who Are We; All I Need (Philips BF 1700). Big treatment of a big old standard—song is by the Webster Livingstone evergreen team and this performance builds—though not really for the charts...

LOIS LANE

Brontosaurus Named Bert; Windmills Of Your Mind (Mercury MF 1092). Lovely bassoon touches at the start here, and Lois does a little-voice bit of personality-selling. A fantasy-type song. Honestly rather off-beat and nice. Record of Week...

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the basic melody. But there's no hiding the Monro talent — and when the chorus comes along it has a distinct chart-chance feel to it. Big-swinging arrangement, too. Flip: Another class-type ballad. CHART POSSIBILITY

LEN BARRY

1-2-3; Like A Baby (MCA MU 1067). In its original hey-day, this was a deserved smash—and certainly Len hasn't done anything better since. This appears to be the age of revival, so I see no reason why this catchily commercial number shouldn't make it all over again...

DAVID RUFFIN

My Whole World Ended (The Moment You Left Me); I've Got To Find Myself A Brand New Baby (Tamla Motown TMG 689). Not exactly going out on a limb to say that this will be a hit, as not only is it a smash in America, but also these days the climate seems right for ANYTHING from Motown, new or old...



America Awakes reviewed by JAMES HAMILTON

TOMMY ROE

Dizzy; The You I Need (State-side SS 2143). Erstwhile top popster from the early '60s, Tommy's just had a U.S. chart topper with this bit of superior Bubble Gum Music (unfair to call it that, really, but it is very Pop and has definite elements of that style). Nice rumbling piano and heavy violin bits, beat emphasized by organ, and a simple set of teen lyrics with catchy repetitive "Dizzy" chanting...

SARAH VAUGHAN & BILLY ECKSTINE

Passing Strangers; Always (Mercury MF 1082). A brace of pretty songs, rendered in mellifluous style by dulcet-toned Miss V. and rich-voiced Mr. E., who complement each other admirably. Great chatting-up music. JUDY COLLINS: Someday Soon; My Father (Elektra EKSX 45053). Judy's last American biggie missed out here, and this pleasant Ian Tyson-penned C&W-flavoured folksy (e.g.: the words are worth a listen) ditty about a 21-year-old ex-serviceman rodeo rider will probably suffer a similar fate, unless this has whetted some appetites...

JERRY LEE LEWIS

To Make Love Sweeter For You; Let's Talk About Us (Mercury MF 1088). Jerry Lee just topped the U.S. C&W charts with this, and it sounds like it ('cos it's good). An attractive jog-trot ballad with nice sentiments lyric-wise, and the odd touch of steel guitar (the Sound of '69). Wail, Jerry Lee! Reworked Lewis oldie on flip is O.K. too...

DORSEY BURNETTE

The Greatest Love; Thin Little, Simple Little, Plain Little Girl (Liberty LBF 15190). Another song by yer actual Joe South (in the Bobby Russell mould this time), recorded originally and rather better by Billy Joe Royal. This version by the late Johnny Burnette's brother was even in the U.S. R&B chart, and was a multi-market minor hit. The BBC will play this. I am sure, so here are 5 ★★★★★

THE PRIME MATES

Hot Tamales (Parts 1 & 2) (Action ACT 4530). Dug best if played at full volume... great, simple, no messin', repetitive, instrumental groover, with everyone taking a solo turn. Produced by those New Orleans-ites, Allen Toussaint and Marshall Sehorn... Z. Z. HILL: Make Me Yours; What Am I Living For (Action ACT 4532). Both from Zee Zee's album "A Whole Lot Of Soul", on which he renders a whole lot of other singers' hits. Here it's Bettye Swann's and Chuck Willis's (the best)...

RICHARD MANDEL

Loneliness; Young And Warm And Wonderful (London HL 10256). Who is Richard Mandel? He performs these curiously dated, but good, sides as though impersonating the Ben E. King of eight years ago. Information please! STEPPENWOLF: Rock Me; Jupiter Child (Stateside/Dunhill SS 8013). Go and see the sextravagant movie "Candy", and you may fail to notice this bit of innocuous "Rock" while your eyes are busy. Until the African drumming grand finale it's fairly dull. (No, not the Blues classic.) Hackneyed guitar sound on flip. Rising fast State-side... THE CHERRY PEOPLE: Gotta Get Back (To The Good Life); I'm The One Who Loves You (MGM 1472). Energetic toe-tapper with heavy bass 'n' drum breaks and semi-frantic singing. Interesting vocal sound (both lead and answering group) combined with bright backing make a nice B-side, worthy of note...

SUGAR AND SPICE

Cruel War; Not To Return (London HLU 10259). All excited 'cos of similarly veyct new Soul duo, only to find a slow and sweet girlie group doing a lush reading of the traditional tune. Flip is '64 sounding and nice, though! Nostalgic-cats, try it! ★★★★★

"I DON'T GO FOR PSYCHEDELIC CRAP!"

JOHN LEE HOOKER is one of the real blues stars. Born in 1917, John started playing guitar at the age of fourteen on a farm in Mississippi where he was told that if he wanted to be good he would have to practise. He did. And John soon signed with a record company. This resulted in his having a million-seller hit with "I'm In The Mood".

Since the early days, John has become one of the main influences on young rhythm 'n' blues players. With the current popularity of British blues groups, I asked John what he thought of them.

ONLY FOR THE MONEY

"Of the ones I've heard, John Mayall I'm set on," John replied. "A lot of the groups are not for real — they're only doing it for the money. John is doing the real thing and I don't think he will go pop like a lot of the others."

"Many of the young kids who are playing now aren't sincere in what they do. Maybe when they get older they might be. A lot of fancy guitar work isn't the blues — the blues is something you've got to feel."

Some purists maintain that only Negroes can play the blues authentically and white musicians are just pale imitators, but John says differently: "It isn't like that at all now. It used to be a case of only Negroes being able to play the blues, but white musicians really feel them too now."

FREQUENT BAR MAN

If you listen to Hooker's blues you will notice that he does not keep to the accepted number of bars per chorus, be it an eight, twelve, sixteen or thirty-two bar blues.

"The blues is a thing that has no time or metre and



JOHN LEE HOOKER looking soulful while RM's IAN MIDDLETON does his Yacky Doodle impersonation.

no bar lines," John explained. "You just open your mouth and holler like they did in the days of Negro slavery. In those days they had no formal construction to their hollers. It was pure emotion. People who had to express their feelings in some way. When I play, I don't follow bar lines. Sometimes I might play ten bars in a chorus of a twelve bar blues. Other times it might be thirteen and a half bars. So it is difficult for accompanying musicians to know what I'm doing."

Accompanying John on his last British tour were the Ground Hogs, who have accompanied him on his tours

John Lee Hooker

here for the last three years. About the group, John says: "I like the Ground Hogs because they have the drive I'm looking for. They also know what the blues is about."

Do not be surprised if in the not too distant future John settles in this country. "I love London and I'd like to live over here," he says. This would certainly spark off an interest in the "real" blues.

John had some advice for aspiring blues musicians. "Listen to musicians like B. B. King, Big Bill Broonzy and me," he said.

A prolific song writer is John — "I've written thousands of numbers," he says. "At the moment I'm writing one called: 'What Will The World Be Like In Ten Years Time'. It's in a helluva mess now and in ten years time it could be even worse. On stage I always get requests for 'Dimples', 'Boom Boom' and 'The Drifting Blues' which, I guess, are my most popular numbers."

Being a man steeped in the blues, I asked John how he felt about the more progressive elements in popular music.

TOO MUCH LIGHT

"I've played the Fillmore East," John said. "But I found it too noisy — and all the lights. Not for me. I don't go for all that psychedelic crap."

When John returns to the States after his European tour he goes in to record another LP for ABC Records, then goes over to the West Coast to the Whiskey A Go Go for a season. But blues fans should not despair — he will be back soon. IAN MIDDLETON

new albums reviewed by RM reviewing panel new albums reviewed by RM reviewing panel new albums reviewed by RM reviewing panel

BEACH BOYS GUNNING FOR CASH ...



THE GUN



BEACH BOYS

THE GUN: Race With The Devil; The Sad Saga Of The Boy And The Bee; Rupert's Travels; Yellow Cab Man; Won't Be Long; Sunshine; Rat Race; Take Off (CBS 63552).

FOR those who raved over Gun's "Devil", this album lives up to their smash single. Very Who-ish at times, but well recorded, written and arranged throughout!

Side 1 opens with the inevitable "Race With The Devil", which you must have heard by now. "The Sad Saga Of The Boy And The Bee" has some fine orchestration with that big Gun-Beat! We then move on to a very classical "Rupert's Travels", which clearly shows Adrian Curtis' writing powers, on an instrumental. The distinctive sound of Adrian's guitar work comes across clearly on "Yellow Cab Man" nothing to rave about here I'm afraid. "It Won't Be Long" (Heatbeat) is a knockout sound production, with weird but interesting guitar notes.

Side 2 opens with "Sunshine" sounding rather Love Affairish at times, only much better the lyrics to this one seem to be rather repetitive, groovy sounds tho-Baby! "Rat Race" is just a waste of time. Followed by "Take Off!" and boy do they on this track, Louis Farrell demonstrates he can play those drums.

Bang Bang (it won't be long before you get to hear "The Sad Saga Of The Boy And The Bee") Gun are going to shoot you down with this debut album.

★★★★★

R.G.

ANDY WILLIAMS: "The Andy Williams Sound Of Music"—Sound of Music; That Old Feeling; Quiet Nights of Quiet Stars; Let It Be Me; Try To Remember; If Ever I Would Leave You; The Very Thought Of You; The Summer Of Our Love; You Don't Know What Love Is; Embraceable You; I Wish You Love.

ON The Street Where You Live; Mam'elle; When Your Lover Has Gone; How Wonderful To Know; The Touch Of Your Lips; Say It Isn't So; If I Love Again; Autumn Leaves; People; My Each Day (CBS 66214).

This is a super-buy for Williams' fans who may be needing replacements in their library. Twenty-one all-time hit songs in a two-record album set and all for 43s. 9d. No blurbink on the sleeve — because no blurbink is required for this ever-popular entertainer. Just a spread picture of him surrounded by fans of all ages. You can't pick out stand-out tracks here because each is (a) a good song and (b) well sung. Excellent value. Guaranteed.

★★★★★

SKIP JAMES: "The Greatest Of The Delta Blues Singers." — Storyville 670 185.

SKIP was born in 1902, has a strong church influence in his music, here sings eight selections including the notable "Sick Bed Blues" and the anguished "Devil Got My Woman". Clearly of specialist appeal rather than at a wider level, but nevertheless an interesting listening experience.

★★★

VARIOUS ARTISTES: "This Is Sue" — Treat Her Right (Roy Head); Daddy Rollin' Stone (Derek Martin); Little Latin Lupe Lu (Righteous Brothers); So Far Away (Hank Jacobs); Harlem Shuffle (Earl Nelson and Bob Reff); Oh Baby (Barbara Lynn); You Can't Sit Down (Phil Upchurch Combo); Watch Your Step (Bobby Parker); Bony Moronie (Larry Williams); The Last Minute (Jimmy McGriff); Barefootin' (Robert Parker); Let The Good Times Roll (Shirley and Lee); Incense (The Anglos); Shotgun Wedding (Roy C).

ISLAND Mono IWP3. What can one say? Except that Island really do give out good value on this kind of omnibus release. Some real old classics here — like the fabulous "Incense". But each is fine.

★★★★★

THE CLANCY BROTHERS AND TOMMY MAKEM: "A Spontaneous Performance Recording" — CBS 63516.

WITH Pete Seeker on banjo, and Bruce Langhorne on guitar, not to mention a very large audience joining in, this is really an exceptionally good debut album for the boys on this label. Tom, Pat, Liam, plus Tommy Makem all have their solo moments on such as "The Old Orange Flute", "The Moonshiner", "Whistling Gypsy", "Port Lairde" and more ... it's a burly sort of folksy music performed by a burly sort of group who really know how to grab an audience. First rate entertainment.

★★★★★

THE BEACH BOYS. Twenty Twenty-Do It Again; I Can Hear Music; Bluebirds Over The Mountain; Be With Me; All I Want To Do; The Nearest Faraway Place; Cotton Fields; I Went To Sleep; Time To Get Alone; Never Learn Not To Love; Our Prayer; Cabinessence (Capitol STEREO EST 133).

A BIG fat welcome back for the Beach Boys (they've really never been away). This album, I was told, by Al Jardine, was primarily an effort to show what the boys themselves could do with the writing and production. Out of the twelve tracks, Brian Wilson produced only three and co-produced two more, wrote two and co-wrote three. The rest of the work is done individually by the members of the group — and very nicely as well.

Side one begins with the number one hit and best production around, "Do It Again". If that was a good production, they did it again with their newest single release, "I Can Hear Music". This fairly sparkles with the lustrous harmony that is theirs alone. It skips and frolics to a smooth acoustic backing that will take it right up the charts without the hint of a doubt. "Bluebirds Over The Mountain" wasn't their best sound, yet still carries that indescribable atmosphere and excellent rhythm. It is much better as an album track than it was as a single. Drummer Dennis Wilson's "Be With Me" is a fair track. But not really a solid enough song. Production is nice, but the general result is a little watery. "All I Want To Do" brings a touch of raunch to the LP. Rough raw singing on this rock and roll number. Good beat and an exciting Jerry Lee Lewis piano.

Classical piano sounds open "The Nearest Faraway Place" and the expected vocal never comes. Instead, there develops no mean piece of instrumentation. A healthy soft little instrumental closes nicely side one.

Eddie Leadbetter's "Cotton Fields" is revived, re-arranged and re-worded in part to begin side two. Addition of more minor chords and the famous Beach Boys' electric piano change the song into ethnic surf sounds, but good ear sounds as well. "I Went To Sleep" is an off beat tempo with a recorder type feel to it. Sleepy lyrics too. Brian sings on "Time To Get Alone". Nearly a waltz here and a controlled falsetto lead sparsed with heavy harmony. Good tune.

Another of the standout tracks, "Never Learn To Love" is a Dennis Wilson composition. It really sweeps in it's backing and the lead voice (I'm not sure whether it's Mike or Dennis) — or either) is reminiscent of Tim Hardin or Dave Mason. It has a strained vibrato just at the ends of the notes that lends a bluesy tone to it and renders it the best vocal on the LP. "Our Prayer" is a brilliant example of the superb harmony the boys can achieve without backing. This unaccompanied religious track has no words, but is so beautiful, you'll find your own. The album closes with a song that appears to be comprised of thoughts and feelings of the wind blowing. "Cabinessence" is another production marvel and often has a Japanese tinge to it.

Another gold link in the long long chain of quality music from the Beach Boys.

★★★★★

L.G.

BOBBY TAYLOR AND THE VANCOUVERS: "Bobby Taylor and Vancouver's" — Tamla Motown TML 11093.

FIVE-STRONG group, one of the lesser-known teams in the Tamla stable, here including their USA hit single "Does Your

Mama Know About Me" ... and they own to their gratitude to The Temptations and The Impressions. Bobby's own voice is tremendously stylish, with a big wide range, and some first-rate song-selections, notably "Try A Little Tenderness" and "If You Love Her".

★★★★★

JOHNNY CASH: The Holy Land — Prologue; Land Of Israel; A Mother's Love (narrative); This Is Nazareth; Nazarene; Town Of Cana (narrative); He Turned The Water Into Wine; My Wife June At The Sea Of Galilee (narrative); Beautiful Words (narrative); Our Guide Jacob At Mount Tabor; The Ten Commandments; Daddy Sang Bass; At The Walling Wall (narrative); Come To The Walling Wall (narrative); In Bethlehem (narrative); In Garden Of Gethsemane (narrative); The Fourth Man; On The Via Dolorosa (narrative); Church Of The Holy Sepulchre (narrative); At Calvary (narrative); God Is Not Dead (COLUMBIA STEREO KCS 9726).

THIS is the American version of the long awaited story of Johnny and June's trip to Israel, soon to be released in Britain. We were given it by Lee's World of Country Music shop at 355 Leytonstone High Road for an advance review. As they travel over the Holy Land, spots of biblical importance are pointed out in narratives by Johnny or his wife June Carter. In a sense, it's very much like a travelogue except Mr. Cash's voice is so powerful even when he is only speaking, that one feels much closer to Israel and the singer himself than in an ordinary travel documentary. Added to the fact that the spoken passages were actually recorded at the various locations, the LP has an immediate touch of reality about it and is in no way overdone.

Since the narrative sections speak for themselves, here are a few clues concerning the album's musical side.

"Land Of Israel" is the first selection and with it quickly discover the old Cash style is as potent as ever. This is a slower ballad, the lyrics of which span the history of the place. Strong strings and a subtle guitar-drum combination back this very reminiscent song. Slip a solid western beat and some very gospel sounding women to a story exclaiming, "Along the dusty road came the Nazarene" and you've got a piece that's all Cash. This one has that magic touch.

"He Turned The Water Into Wine" reminds one of the famous "I Walk The Line". Nice smooth backing by Johnny and the Tennessee Two and those girls add so much. This could well please the fans. A Trini Lopez type guitar and beat opens "The Ten Commandments". During the course, Johnny manages to get all of the Commandments into the song. Not the most promising song, but no black mark either.

"Daddy Sang Bass" is what I'd consider to be a classic. This was the last single and it maintains the compact high standard and tight quality here. Sprinkles of bluegrass and a myriad of honest to goodness country visions in this musical treat. Next we "Come To The Walling Wall" in a multitude of other genuine bluegrass accompaniment. The old muffled bass beat turn "The Fourth Man" into a western gospel mixture. Many different harmonies and often different tunes going at the same time but blending ever so well.

The LP ends with a quiet note in the form of a faithful musical prayer called "God Is Not Dead". At this point, Johnny is at his most intimate. It's like the quiet at the end of the day. This collection has got to be one of the most touching atmospheric works ever produced and will disappoint not a soul.

L.G.

★★★★★

THE WORLD OF OZ: The World Of Oz—The Muffin Man; Bring The Ring; Jackie; Beside The Fire; The Hum-Gum Tree; With A Little Help; We've All Seen The Queen; King Croesus; Mandy Ann; Jack; Like A Tear; Willow's Harp (DERAM STEREO SML 1034).

THIS is their first album effort and a jolly good one at that. Their single "The Muffin Man" was grossly under-rated, but its inclusion on the LP should stir up the interest that is really deserved. The orchestration is a superb blending of mood complete with soaring string section and full brass. Produced by Wayne Bickerton, the sound is perfectly balanced throughout and the magnificent quality of the stereo renders it a piece of art. Tracks that stand out even more than the rest are "Beside The Fire", which is a very well written tune sung in an emotional vein much akin to what the Bee Gees can achieve and a nice skip-a-long song titled "Mandy Ann". The harmonies and construction of "Mandy" seem to epitomize all that should be included in good pop. Of course we won't forget "The Muffin Man", which remains a classic to the last.

★★★★★

BARRY ST. JOHN: "According To St. John"—Love-Eye-Tis; Long and Lonely Night; Restless; Cheater Man; Don't Knock It; Tell Mama; Turn On Your Light; Cry Like A Baby; Country Girl; City Man; Fa Fa Fa; 98.6; By The Time I Get To Phoenix; What's A Matter Baby (Major Minor MMLP 43).

THIS certainly stands out as an album of this month, or indeed most other months. Here is a talent so explosive that one wonders why one has not seen her in the singles charts — unless she's too darned good. Actually one must give full credit to Emperor Rosko, alias Mike Pasternak, who sets full value from this Scots lass. She simmers, explodes, vibrates and generally goes berserk, vocally. Some are well-known scenes, but some are new. A stand-out album.

★★★★★

ORIGINAL CAST: "40 Years On" — Decca Stereo SKL 4987.

MATERIAL from the extremely amusing and extremely successful show in London's West End, with a cast including John Gielgud and Alan Bennett—show was written by Alan Bennett, it opens back in 1900 in the age of Oscar Wilde and comes up to date. Super lyrics, nice little melodies and fine performances.

★★★★★

THOUGHTS AND WORDS: "Thoughts And Words" — Liberty LBL 83224 E.

THESE two boys, Mr. Thoughts and Mr. Words, write all their own material. One gets a good idea of their imaginative processes through such as "Morning Sky", "Back In 1939", "Friends" and

far from being a softly-sinking folksy team they emerge as a duo with a great deal of power. They also, did Mr. Bob Ponton and Mr. Martin Curtis, play all the instruments except the piano and string section. Thoughtfully laid down by producer Mike Bait, this is good stuff — try it!

★★★★★

rapid reviews

THE Gramercy Park Sheik. Alias STEFAN GROSSMAN, comes up with an unusual sort of album (Fontana Stereo STL 5485) — really something which should be heard — and samplers are "Little Rock Blues" and "Requiem For Patrick Kilroy" — a fine talent. "The Ellingtonians" (Mercury International SMWL 21023), features items from Rex Stewart's Big Eight, Billy Taylor's Big Eight and the Barney Bigard Quintet, hard-driving stuff from 1944 and 1945. THE KENNY CLERK-FRANCY BOLAND BIG BAND come up with "Latin Kaleidoscope" (Polydor Stereo 583 726), with solo work from such as Tony Cole, Benny Bailey, Ronnie Scott and so on—and some thunderingly good arrangements via Francy Boland himself.

THE CLOVERS, a six-strong coloured team, appear with "Love-buk" (Atlantic 587 162), a long-term rock and roll team who date back to 1950. This is a selection from the early 1960's, bluesy and funky. Also from 1961, "Swing Masters" (Riverside Stereo 673 006) featuring the great EARL HINES and a band which has, through the years, cradled many top stars — recorded in Chicago. AUGUSTO ALQUERO AND HIS ORCHESTRA tackle "Sounds Spectacular" (Polydor Stereo 184 147), a mixture of styles, veering towards the Latin American—and pretty good party music. "An Adventure In Stereo Sound" (Polydor Stereo 583 041), features the LONDON SYMPHONIC BAND, conducted by Gilbert Vinter—a self-explanatory title spear-heading a 40-strong team.

"Themes And ..." by LAURIE JOHNSON, played by his orchestra (MGM Stereo CS 8104) recalls the excitement and atmosphere of shows like "Lock Up Your Daughters" and "Four Musketeers" and the "Aventurers" telly series — most musically. Change of style for "Tighten Up" (Trojan TTL 1), 14s. 6d, worth of exciting sounds from the West Indies, with a long list of artistes skilled in this field. And KIMIO ETO shows with "Art Of The Koto—The Music Of Japan" (Polydor Special 236 562 Stereo), Oriental concert performances of charm.

Into Europe with Lulu ...

IN Madrid, on March 29, the Crowned Heads of European Pop will again seek the yearly tributes presented by the Euro-Vision Song Contest. The Queen-elect of our own Charted Isle will be the effervescent, newly-wed and Lux-toileted Lulu. Success in the Contest means unquestioned leadership of the Pop World's Common Market and Dee Trade Association. When Sandie Shaw showed a clean pair of heels to competitors two years back, European subscriptions to English musical papers rocketed sky-high. The Recording Industry fared likewise and balance of payments swung with the "Puppet On A String" in the right direction. Last year Cliff Richard, who photo-finished into second place with "Congratulations", justifiably earned, like Sandie, the heartfelt thanks of a grateful industry.

During the last 12 months, known, not so known, and budding songweavers have once more been burning the midnight lamps. Spinning words and music by the minim, quaver and crochetful. Hoping to gain for Britain the rewards and prestige offered by the Euro-Vision Song Contest. Some will get no more than the joy of creation and a large electricity bill. More fortunate are Peter Warn and Alan Morehouse, who can now rest content with the knowledge that their



LULU

very catchy song "Boom-Bam-a-Bang", has been chosen by an overwhelming majority of voters as the song to accompany Lulu into Europe.

All of the compositions were of an exceptionally high quality, indicating the healthy state of our song-writing capacity. The Muse of Song blessed us with a bumper harvest. Two hundred and eight songs were heard and sung by Lulu, no doubt over-taxing, Nabarro-like, even her unflagging energy and zest. Six were eventually selected by a panel of experts. Of these six, the one Song for Europe was democratically chosen by the votes of fans and viewers of Lulu's T.V. series. This pruning of Pan's products was admirably handled and presented by B.B.C. Television.

Commiserations must go to Don Black, Mark London, Bernie Torpin, Elton John, Ray Cameron, Alan Hawkshaw, Joan Shakespeare, Derek Warne, Ken Howard, and Alan Blakely, who between them penned the five remaining final songs. Better luck next time, fellows! Meanwhile, once more well done Peter Warn and Alan Morehouse. I am certain that the whole Pop Scene joins me in wishing that "Boom-Bam-a-Bang", on March 29 in Madrid, gains for Lulu no finer wedding present than winning the 1969 Euro-Vision Song Contest.

FLASH WINSTON

classified & SMALL advertis

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UNDERGROUND GROUPS BY DEREK BOLTWOOD

THE audience is not exactly hostile or aggressive but it doesn't know quite what to expect. The reception they give is not exactly cold and not exactly hot. Plenty of polite noise and lukewarm clapping that says: we've heard of you and heard your albums now let's see what you're really like. Of course the initiated have seen Tyrannosaurus Rex before so they know what's coming and they applaud in happy anticipation. There are a few uninitiated in the front row whose cheers are mocking for they seem to say: we're troublemakers and going to be aggressive because we don't want to understand.

Funny thing is those troublemakers are completely converted by the end of the evening, dancing in the aisles to the rock 'n' roll sounds of Mark and Steve and digging, knowing, what it's all about. Their aggressions gentled, channelled into exhausting participation by T. Rex With T. Rex.

Not a big chartname teenybopper group and therefore mildly surprising to see just how popular they really are. But not surprising once Tyrannosaurus Rex are on stage playing, with Marc Bolan sitting cross-legged elfin-like pounding rock-chords on his guitar and coupling them with Olde English lyrics sung in a long one-word raga, and Steve Peregrine Took harmonising better than ever before and thumping those warlike tomtoms into a sometimes frenzied and sometimes peaceful rhythm.

It seems that what Tyrannosaurus Rex is doing is taking a lot of accepted values and turning them upside down inside out mixing and remixing and out of the whole turmoil comes a new validity. Their music, A basic rock tune like "One Inch Rock" is given fantasy lyrics, a fairy-tale jive, and then sung in a voice that echoes out at you from an Eastern temple so that you don't understand each little piece of the entity. But you understand the entity. A hip jetset Ford Mustang just shouldn't be sung about like it was from the middle ages. But T. Rex sing it like that, and you know that they're right after all because it's all in a dream anyway.

Values revalued. Marc can't play the organ. But he can get out of it exactly the sounds he wants and so he plays it right up there on stage where everyone can see. It's a little organ bought from Woolworth's for £12 or something. It all sounds ludicrous, but it isn't. Far from it, for when everything's put together it comes out through the looking glass the right way up. It all works, and you don't even have to force the pieces into the jigsaw puzzle to get the complete picture. Those troublemakers in the front row got the picture. They'd scoffed at the



TYRANNOSAURUS REX

little bits seen separately, but when it all came out cemented together into a Tyrannosaurus Rex they got what it was all about. It all fell into place and they weren't troublemakers any more.

Expanding, changing, heavier than ever, together. While they're away in America they'll leave behind their new album "Unicorn", and there you can see the change in Tyrannosaurus Rex—it shows especially in three or four of the tracks. Which will surprise: "These particular tracks were recorded after an interval of a few months," explained Marc. "We hadn't been in the studio for a while, and when we started recording these numbers everything suddenly became so together it was incredible. I found I could play the piano and organ, even though I've really no sense of music. It just came very easy, and everything we did seemed to work. Steve's voice became more powerful, and we got some very nice harmonies between us."

Strangely, although an automatic labelling machine would say: introvert music, T. Rex music is extrovert and becoming more so. Easier to be involved than stay cool. Marc's songs, though, are not involved with very much that goes on outside himself—more a reflection, putting it all in his own terms. He's been involved in the pop business long enough to have learnt to take life on his own terms too, thus the reason for success now I feel.

The Tyrannosaurus success story has been rapid, and solid, and they've developed a lot in the past year. They will have an incredible effect on America. It will be nice to see what effect America has on them.

CHAMBER BROTHERS:



WILLIE CHAMBERS

"MUSICAL MISFITS?"



JOSHUA LIGHT SHOW

I AM sitting at my desk. I am quietly contemplating my navel. The phone rings. "Copenhagen for you," it says. I try to think of what member of the group I know called "Copenhagen". I wait patiently. A voice says "Copenhagen here, I have a call for you". It turns out to be the operator. After waiting a long time, I hear the voice of Brian Longly: "I've got Willie Chambers here to talk to you."

Willie Chambers, of The Chambers Brothers. One of the most talked about vocal groups in the States. A group so many people rave over, including—Gene Pitney, Spencer Davis, Peter Green and The Squires.

"It is the first time for us in Europe," Willie informs me. "We think it is great and really love it—the people are so nice."

The underground movement accept The Chambers Brothers, but how does the group react to this? "We don't consider ourselves an underground group," Willie says. "But we are glad they like us. Most of our records break on the FM radio stations in the States. These are the stations which are on the underground scene and we love them for it! On the FM stations, they are playing cuts which last six minutes or more. A lot of the groups in the States are making it through the FM because the DJ's are playing what they like without time limitations. The AM stations are too tightly scheduled and the DJ's can only play cuts which are short."

"The new groups that are happening are those like The Rhinoceros and The Hip Pocket."

I ask Willie what sort of music they are singing, and he says: "It isn't rock, or soul or rhythm and blues. It's a

combination of everything. Somebody describes us as 'musical misfits'.

"In Los Angeles we are just another local group, so we go west to New York and there we make it. People seem to be appreciated away from home, so when they make it elsewhere and return home everybody then says 'I know you are good and could make it'. Maybe this is the reason why British groups are doing so well in the States."

Could Willie explain the current spate of re-issues? "I don't know, really," Willie says. "Maybe it is memories of the old tunes, evenings out and things like that."

The Chambers Brothers together with the Joshua Light Show, come into the country and the end of this week for TV and shows.

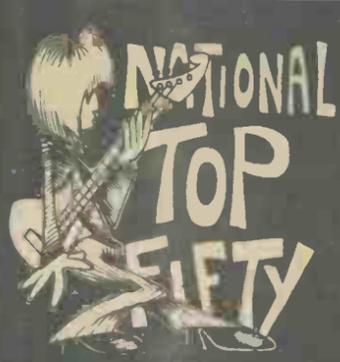
The Joshua Light Show is . . . a light show! Led by Joshua White, they provide visual accompaniment that is unlike any other light show. They perform not only with pop groups but can switch from one style to another. The Joshua Light Show also create special effects for theatre productions and films.

They are resident at Bill Graham's Fillmore East in New York, where they accompany virtually all the major acts. Why have a light show, you may ask? "White the Light" says it is a bar to rowdyism and rioting at concerts because you can enjoy a visual component to an otherwise almost total hearing experience. Another reason is that the new generation is much more visually oriented than any previous generation.

Whatever the reasons, The Joshua Light Show is an integral part of today's sounds.

IAN MIDDLETON

RECORD MIRROR CHARTS



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

- NATIONAL TOP FIFTY**
- 1 WHERE DO YOU GO TO MY LOVELY
1 (7) Peter Sarstedt (United Artists)
 - 2 HEARD IT THRU' THE GRAPE VINE
2 (6) Marvin Gaye (Tamla Motown)
 - 3 THE WAY IT USED TO BE
3 (7) Engelbert Humperdinck (Decca)
 - 4 GENTLE ON MY MIND
5 (7) Dean Martin (Reprise)
 - 4 PLEASE DON'T GO
10 (13) Donald Peers (Columbia)
 - 6 SURROUND YOURSELF WITH SORROW
4 (6) Cilla Black (Parlophone)
 - 7 MONSIEUR DUPONT
7 (6) Sandie Shaw (Pye)
 - 8 WICHITA LINEMAN
8 (8) Glen Campbell (Ember)
 - 9 FIRST OF MAY
6 (5) Bee Gees (Polydor)
 - 10 YOU'VE LOST THAT LOVING FEELING
12 (6) Righteous Brothers (London)
 - 11 IF I CAN DREAM
13 (4) Elvis Presley (RCA Victor)
 - 12 SORRY SUZANNE
14 (3) The Hollies (Parlophone)
 - 13 GOOD TIMES
15 (4) Cliff Richard (Columbia)
 - 14 GAMES PEOPLE PLAY
20 (3) Joe South (Capitol)
 - 15 HALF AS NICE
11 (8) Amen Corner (Immediate)
 - 16 ONE ROAD
18 (5) The Love Affair (CBS)
 - 17 GET READY
21 (3) The Temptations (Tamla Motown)
 - 18 IN THE BAD OLD DAYS
26 (1) Foundations (Pye)
 - 19 I'M GONNA MAKE YOU LOVE ME
9 (8) Diana Ross & Supremes & Temptations (Tamla Motown)
 - 20 I CAN HEAR MUSIC
27 (4) Beach Boys (Capitol)
 - 21 WINDMILLS OF YOUR MIND
19 (4) Noel Harrison (Reprise)
 - 22 BOOM BANG-A-BANG
22 (1) Lulu (Columbia)
 - 23 I'LL PICK A ROSE
16 (9) Marv Johnson (Tamla Motown)
 - 23 DON JUAN
31 (3) Dave Dee & Co. (Fontana)
 - 25 MARIA ELENE
36 (3) Gene Pitney (Stateside)
 - 26 HARLEM SHUFFLE
47 (1) Bob and Earl (Island)
 - 27 ALL THE LOVE IN THE WORLD
34 (6) Consortium (Pye)
 - 28 BREAKFAST ON PLUTO
39 (5) Don Partridge (Columbia)
 - 28 OB-LA-DI-OB-LA-DA
40 (15) Marmalade
 - 30 PASSING STRANGERS
37 (1) Sarah Vaughan & Billy Eckstine (Mercury)
 - 31 LILY THE PINK
38 (19) Scaffold (Columbia)
 - 32 SOMETHING'S HAPPENING
32 (13) Herman's Hermits (Columbia)
 - 33 SOUL SISTER BROWN SUGAR
23 (8) Sam & Dave (Stax)
 - 33 DANCING IN THE STREET
17 (10) Martha Reeves & Vandellas (Tamla)
 - 35 ALBATROSS
24 (15) Fleetwood Mac (Blue Horizon)
 - 36 AFTERGLOW
— Small Faces (Immediate)
 - 36 EVERYDAY PEOPLE
— Sly and the Family Stone (Direction)
 - 38 PINBALL WIZARD
— The Who (Track)
 - 38 HELLO WORLD
— The Tremeloes (CBS)
 - 40 POOR ISRAELITES
— Desmond Dekka & Aces (Bird)
 - 40 PEOPLE
25 (10) Tymes (Direction)
 - 42 SAMCTIES
— (From Missa-Luisa)
 - 43 MOCKING BIRD
— Inez & Charlie Foxx (United Artists)
 - 43 YOU'RE MY EVERYTHING
34 (3) Max Bygraves (Pye)
 - 45 YOU GOT SOUL
28 (11) Johnny Nash (Major Minor)
 - 45 RIVER DEEP MOUNTAIN HIGH
45 (6) Ike and Tina Turner
 - 47 I DON'T KNOW WHY
— Stevie Wonder (Tamla Motown)
 - 48 THE GOOD THE BAD THE UGLY
— Hugo Montenegro
 - 49 IF YOU LOVE HER
32 (4) Dick Emery (Pye)
 - 49 IT'S TOO LATE NOW
29 (8) Long John Baldry (Pye)

5 YEARS AGO

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

TOP 15 ALBUMS

- 1 BEST OF THE SEEKERS
4 Seekers (Columbia)
- 2 GOODBYE CREAM
1 The Cream (Polydor)
- 3 DIANA ROSS & SUPREMES JOIN THE TEMPTATIONS
2 (Tamla Motown)
- 4 SEEKERS ALIVE AT THE TALK OF THE TOWN
— Seekers (Columbia)
- 5 ENGELBERT
3 Engelbert Humperdinck (Decca)
- 6 SOUND OF MUSIC
5 Soundtrack (RCA)
- 7 OLIVER
12 Soundtrack (RCA Victor)
- 7 20-20
— Beach Boys (Capitol)
- 9 A MAN WITHOUT LOVE
— Engelbert Humperdinck (Decca)
- 10 YELLOW SUBMARINE
11 Soundtrack (Apple)
- 11 FAMILY ENTERTAINMENT
6 Family (Reprise)
- 12 DISRAELI GEARS
12 Cream (Polydor)
- 13 PETER SARSTEDT
8 Peter Sarstedt (United Artists)
- 14 TOM JONES ALIVE AT THE TALK OF THE TOWN
— Tom Jones (Decca)
- 15 THE BEATLES
12 Beatles (Apple)

BUBBLING UNDER L.P.'S IN ALPHABETICAL ORDER

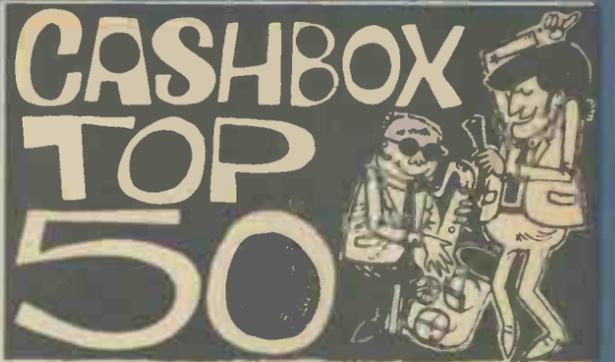
- HAIR—The London Cast (Polydor)
 POSTCARD—Mary Hopkin (Apple)
 COME THE DAY—Seekers (Columbia)
 STONEHENGE—Ten Years After (Deram)
 A TOUCH OF SADNESS—Jim Reeves (RCA)
 THE GRADUATE—Simon & Garfunkel (CBS)
 FELICIANO—Jose Feliciano (RCA)
 SONGS OF LEONARD COHEN—Leonard Cohen (CBS)
 GENTLE ON MY MIND—Dean Martin (Reprise)
 HELP YOURSELF—Tom Jones (Decca)
 BRITISH MOTOWN CHART BUSTERS Vol. II
 —Various Artists (Tamla Motown)
 GIANT—Buddy Holly (MCA)
 DONOVAN'S GREATEST HITS—Donovan (Pye)
 HOLLIES GREATEST HITS—Hollies (Parlophone)
 DEAN MARTIN'S GREATEST HITS—Dean Martin (Reprise)

R & B SINGLES

- 1 HEARD IT THRU THE GRAPEVINE
1 Marvin Gaye (Tamla Motown TMG 686)
- 2 GAMES PEOPLE PLAY
3 Joe South (Capitol CL 15579)
- 3 THE ISRAELITES
9 Desmond Dekker (Pyramid PYR 6058)
- 4 I'M GONNA MAKE YOU LOVE ME
2 Diana Ross, Supremes & Temptations (Tamla TMG 685)
- 5 GET READY
10 The Temptations (Tamla Motown TMG 688)
- 6 SOUL SISTER BROWN SUGAR
7 Sam & Dave (Atlantic 584237)
- 7 YOU'VE LOST THAT LOVIN' FEELING
5 Righteous Brothers (London HL 10241)
- 8 HARLEM SHUFFLE
6 Bob & Earl (Island WIP 6053)
- 8 I'LL PICK A ROSE FOR MY ROSE
4 Marv Johnson (Tamla TMG 680)
- 10 DANCING IN THE STREET
11 Martha Reeves & The Vandellas (Tamla Motown TMG 684)
- 11 YOU AIN'T LIVING TILL YOU'RE LOVING
13 Marvin Gaye & Tammi Terrell (Tamla Motown TMG 681)
- 12 EVERDAY PEOPLE
15 Sly & The Family Stone (Direction 58-3938)
- 12 THE WEIGHT
— Aretha Franklin (Atlantic 584252)
- 14 SWAN LAKE
17 The Cats (Baf BAF 1)
- 15 MOCKING BIRD
2 Inez & Charlie Foxx (United Artists UP 2269)
- 15 I SPY FOR THE FBI
12 Jamo Thomas (Polydor 56755)
- 17 RIVER DEEP, MOUNTAIN HIGH
16 Ike & Tina Turner (London HL 10242)
- 17 OPEN THE DOOR TO YOUR HEART
20 Darrell Banks (Stateside SS 536)
- 19 SATURDAY NIGHT AT THE MOVIES
— The Drifters (Atlantic 584246)
- 20 YOU GOT SOUL
18 Johnny Nash (Major Minor MM 586)
- 20 I GUESS I'LL ALWAYS LOVE YOU
14 Lesley Brothers (Tamla TMG 683)

10 YEARS AGO

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

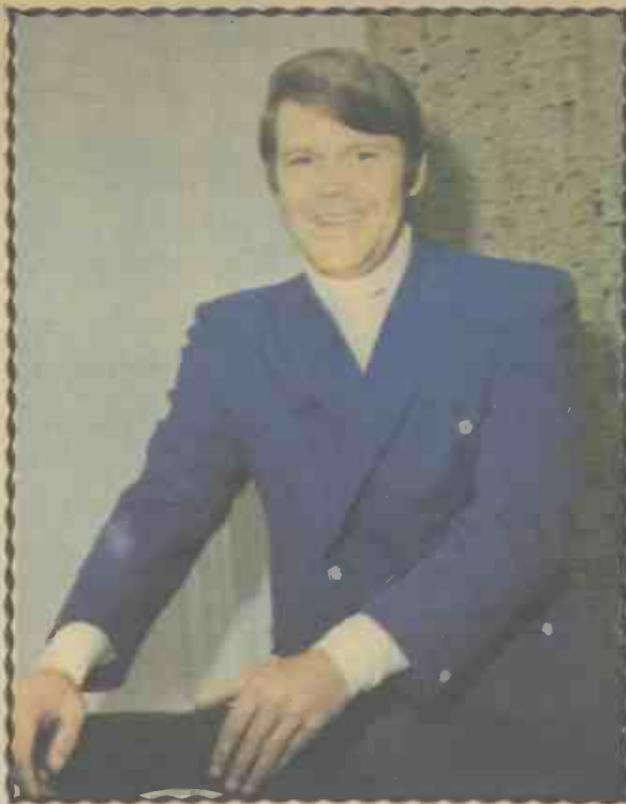


AIR MAILED FROM NEW YORK

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

R & B ALBUMS

- 1 DIANA ROSS & SUPREMES MEET TEMPTATIONS
1 (Tamla STML 11096)
- 2 THIS IS SUE
4 Various Artists (SUE IPP 3)
- 3 TIGHTEN UP
5 Various Artists (Trojan TTL 1)
- 4 THIS IS SOUL
2 Various Artists (Atlantic 643301)
- 5 GREATEST HITS
3 Diana Ross & Supremes (Tamla Motown STML 11063)
- 6 GREATEST HITS
9 Stevie Wonder (Tamla Motown STML 11075)
- 7 FOR ONCE IN MY LIFE
7 Stevie Wonder (Tamla Motown STML 11098)
- 7 FREEWHEELIN'
— Dionne Warwick (Pye International NSPL 28120)
- 9 IN THE GROOVE
— Marvin Gaye (Tamla Motown STML 11091)
- 10 GREATEST HITS
6 The Temptations (Tamla Motown STML 11042)



Glen Campbell is on the Face's line !!!

vision series meeting with great success . . . Bob Dylan and Johnny Cash recorded a dozen duets in Nashville last week . . . Alan Price and Georgie Fame harmonised beautifully together on Lulu's TV show last Saturday . . . the Double Bubble Trading Card Co.'s "Bubble Gum Music" MUST be the final word on that particular sound . . . which famous journalist, on phoning Dave Dee and being told he'd just been kidnapped and so wasn't available, said: "Oh, all right. I'll phone back later," and then put the receiver down . . . Ian Ritchie of Clouds spent five years in Australia . . . Ten Years After appeared at New York's Fillmore Auditorium with John Mayall and Slim Harpo . . . Stan Kenton's daughter a member of the Harvey Matuso Jews Harp Band . . . excellent performance by the Beast in his underwater television spectacular last Monday . . . following the success of his Amazing Cat Carnival, currently in cabaret in Epsom, KA intends to start breeding and training elephants . . . Count Basie appears at the Wakefield Theatre Club, Yorkshire, on April 13, and Woody Herman is to appear there for four nights from April 30 . . . Vince Hill to star for six consecutive weeks in the new Billy Cotton BBC 1 series in

A10: (a) Roy Orbison; (b) Fats Domino; (c) The Fleetwoods; (d) Thelonus Monk; (e) Bessie Banks . . . could any further proof be needed that Tamla Motown was years ahead of its time . . . doesn't "Sorry Suzanne" remind you just a little bit of something by Dean Martin? . . . Q11: which member of the "soul clan" opted out recently to switch record labels? . . . try this when you've had a few: a bumper bundle of Buddah bubble-gum gassers bubbling under . . . is Timebox's "Baked Jam Roll In Your Eye" in any way related to the oldie "I've Thrown A Custard At Your Face"? . . . John Gee beaming proudly with the aspect of Steppenwolf's only London appearance booked for the Marquee on May 16th . . . a FEW people still haven't discovered Terry Reid . . . rampant cyclist's slogan: sprocket to me . . . RM's Valerie Mabbs reportedly making a lot of harmony in the grass lately . . . Marc Bolan giving guitar lessons to the pupils of the Robin Ross School, Wimbledon, last week . . . Alexis Korner frantically searching for a new guitar . . . Blue Horizon have acquired the record rights for B. B. King releases . . . Max Needham (of Q.F.M.M. fame) now doing P.R. for Action Records . . . the songwriting team of Geoff Morrow and Dave Martin also includes Chris Arnold, omitted in last week's Face, and they now have four songs accepted for Elvis Presley's next album . . . during U.S. trip, Savoy Brown's Chris Youlton wears a top hat, fur coat, yellow trousers and a monocle—and has broken fifteen mike stands . . . Ian Anderson says there are still Flower People growing in the States . . .

Tony Newman now playing drums with Jeff Beck Group . . . Vince Edwards digging his idol Ben E King at Blaises last week . . . new exclusive Pretty Things fan club includes the Who, Alvin Lee, Noel Redding, the Deviants and—the Face . . . after a year in the theatre and studying mime, David Bowie now making a welcome return to pop . . . Colin Peterson's ten-month-old terrier Hercules kidnapped and later returned by a motherly Alsatian . . . Giles Giles and Frapp have changed their name to King Crimson and are to be recorded by Tony Clark . . . new Eire Apparent single, "Rock 'n' Roll Man", produced by Jimi Hendrix, has to be an instant smash . . . Nems Enterprises paid £25,000 for agency signing of new group Promise . . . Peddlers desperately looking for two singing and dancing young ladies to join their act and help promote their new disc "That's Life" . . . Sons and Lovers have bought Beacon records' plugger Colin Miles a with-it pair of boots to help him plug their new single . . . Ron Anderson, manager of Peppermint Circus, has turned songwriter . . . Stuart Henry's Tyne Tees tele-



June . . . MCA group the Fox are managed by well-known City Solicitor Henry Goodrich . . . Merrill Moore will be coming to Britain at the end of the month—his first single on the Action label will be "Wabash Cannonball"/"Born To Lose" . . . Juniors Eyes are to tour the States from the end of May until the first week in July—their first British single "Woman Love" is to be released on April 11 . . . Alan Bown! have signed a three-year recording contract with Decca said to be worth more than £40,000 . . . Sandy Coast now signed to Page One Records . . .

John Mathieson, general manager of Noel Gray Music died in St. George's Hospital Sunday, March 16 . . . Marmalade's Graham Knight to marry Michelle Dickson in Hendon registry office on Monday, March 24. Reception to be held at Scotch of St. James club . . . Eric Francis now handling Eastbourne group, St. John's Wood . . .

Next week's Newies . . .

Among the new releases for March 28, are records from: Kathy Kirby, Hank B. Marvin, Mireille Martheu, Edwin Starr, Ace Kefford Stand, Eire Apparent, Cream, John Walker, Four Seasons and the Kinks. The list of singles for that week are: DECCA Bobbie Vera—"I Know That He Knows"; The French Revolution—"Nine Till Five"; Jimmy Justice—"Running Out Of Time"; DERAM: Flowerpot Men—"In A Moment Of Madness"; EMI COLUMBIA: Kathy Kirby—"I'll Catch The Sun"; Hank B. Marvin—"Goodnight Dick"; Mireille Martheu—"One Simple Letter"; STATE-SIDE: Frankie Laine—"You Gave Me A Meaning"; TAMLA MOTOWN: Edwin Starr—"Way Over There"; POLYDOR: Cream—"Strange Brew"/"Wrapping Paper"; PERRY Scott & Jo Jo Benson—"Soul Shake"; ATLANTIC: Ace Kefford Stand—

"For Your Love"; Iron Butterfly—"Soul Experience"; BUDDAH: Eire Apparent—"Rock 'n' Roll Band"; ELECTRA: David Ackles—"Lasier Faire"; PHILIPS: John Walker—"Yesterday's Sunshine"; Four Seasons—"Rag Doll"/"Working My Way Back To You"; Dodie West—"Will You Be There"; Frieda Boccara—with the French Eurovision entry "Through The Eyes Of A Child"; FONTANA: Jimmy Campbell—"On A Monday"; MERCURY: Richard Kent Style—"A Little Bit O' Soul"; PYE: Strawberry Jam—"Person-al-ly"; Clinton Ford—"Moonlight Brings Memories"; The Kinks—"Plastic Man"; The Vogues—"No Not Much". There are two rush releases for March 21 on BEACON: The Information—"Orphan"; and STATESIDE DUNHILL: Richard Harris—"One Of The Nicer Things".

R.M.'s LON GODDARD GETS TO THE—

—WINDMILLS OF NOEL'S MIND..!

"WE moved in here yesterday, but we can do this to a hotel room in about five minutes," said the man friend of the Girl From Uncle. As I snatched a nimble glance around what appeared to be a very lived-in home, a fatherly Noel Harrison began distributing paint sets, fun games and comic books to the four eager little Harrisons. "We've just been out doing a little shopping this morning," he said, as we adjourned to the living room for a little chat about the life and times of a good British chap well on the way up.

"I've come back to England to do a film called 'Take A Girl Like You' and now I find, to promote my single 'Windmills Of Your Mind'. The strange part of all this is my not knowing it had even been released. I thought about asking Pye to put it out when I got over here, but swiftly decided not to mention it when I discovered it to be a hit already and found I had more than just the film to do. 'Windmills' wasn't a hit in the States and I have no idea why, because I thought it was a good number. The time is ripening for songs that get close to you—emotionally moving numbers the majority of which have only slight backings. Not that full-scale productions are out, but I think the public is finally getting as tired of strung-out psychedelics as they did with Andy Warhol's soup can. I love Peter Sarstedt's 'Where Do You Go To My Lovely'. It has a quality of feeling that really invites you into the song. The very fact that such a record that cannot be labelled straight pop, acid rock or ballad, has made it, indicates the number one spot is varying a little in a good direction."

COFFEE AND FOLK

Mention of Peter's record seemed to cause Noel to drift a bit.

"I used to carry my guitar all around the coffee bars in the King's Road, singing folk songs simply because that's what I loved best. After travelling and singing on the continent as well, I decided a fellow trying to make it should leave himself open for more than one line of work, so I dabbled in a little acting on the side. It was a 'Tonight Show' in the States that landed me in the Girl From U.N.C.L.E. It was a thoroughly enjoyable series that wasn't

renewed for a second season. All this time, I had my eye on a feature film role. Unfortunately, I was turned down for the good ones and sought after for Japanese spy thrillers. Everyone seemed to think I could play only witty detectives. In 'Take A Girl Like You', directed by comedy man Jonathan Miller, I play the villain. It's my first 'starring' role. After a time in TV and films, I discovered you have to really create your characters and approach the director with a workable idea. Once when applying for a part, I was asked by the director how I thought I'd play the character; I said you're handling this, you tell me. I guess that was the wrong approach as I never made the picture."

Noel sat back in his chair and sipped his beer, looking serene and contented, so I determined then to be the time to tread on thin ice. Rumour had it that to connect him with his father's success via bootlaces was delicate ground.

BROKEN BARRIER

"What are all these stories? You've got to spread the word that I don't mind in the slightest talking about my father. I feel our careers are not linked too closely and that we both stand on our own feet. He never gave me any advice on what to do or what I should've done and I never advised him. We exchange the occasional praise for one another's efforts, but otherwise handle our own affairs. I dislike the term 'Image', yet I suppose we've both built up a certain reference in people's minds. I never go out of my way to watch myself on film, because I think doing that can really screw you up. I begin to wonder which of us is me, the TV man or me watching. As a result, I have relatively little knowledge of the image business."

The last of the beer trickled away, so I thought it was back to music time.

"It's odd to hear the term 'pop' used again. In the States, music is so finely categorised that pop refers purely to the TOP 40 and the few radio stations that stick to it. Only the 12-year-old bracket seem to listen to that. Otherwise, country music, folk and the ever-increasing underground are the main things. In almost every fair-sized city, one can turn quickly to a station which plays only the type of music you



NOEL HARRISON—Plagued by spy thrillers.

want to hear. This, I think is a good thing and, therefore, the closure of the pirate stations is a great pity. At least they moved the BBC around a little. In a country of this size with this number of people, I find it ridiculous that choice is in such a state.

FAITH IN SINGLE

"Anyway, I'm putting a lot of faith in 'Windmills'. I've had a few singles between this and 'A Young Girl', but they didn't do too well. A couple of them were regional hits; I think I had a number one in Niagara Falls once."

He flashed that disarming hint of a smile and I decided that it was time to let family matters take the floor. As for helping "Windmills" up the charts, we can all take the stand.

LON GODDARD