

# RECORD MIRROR

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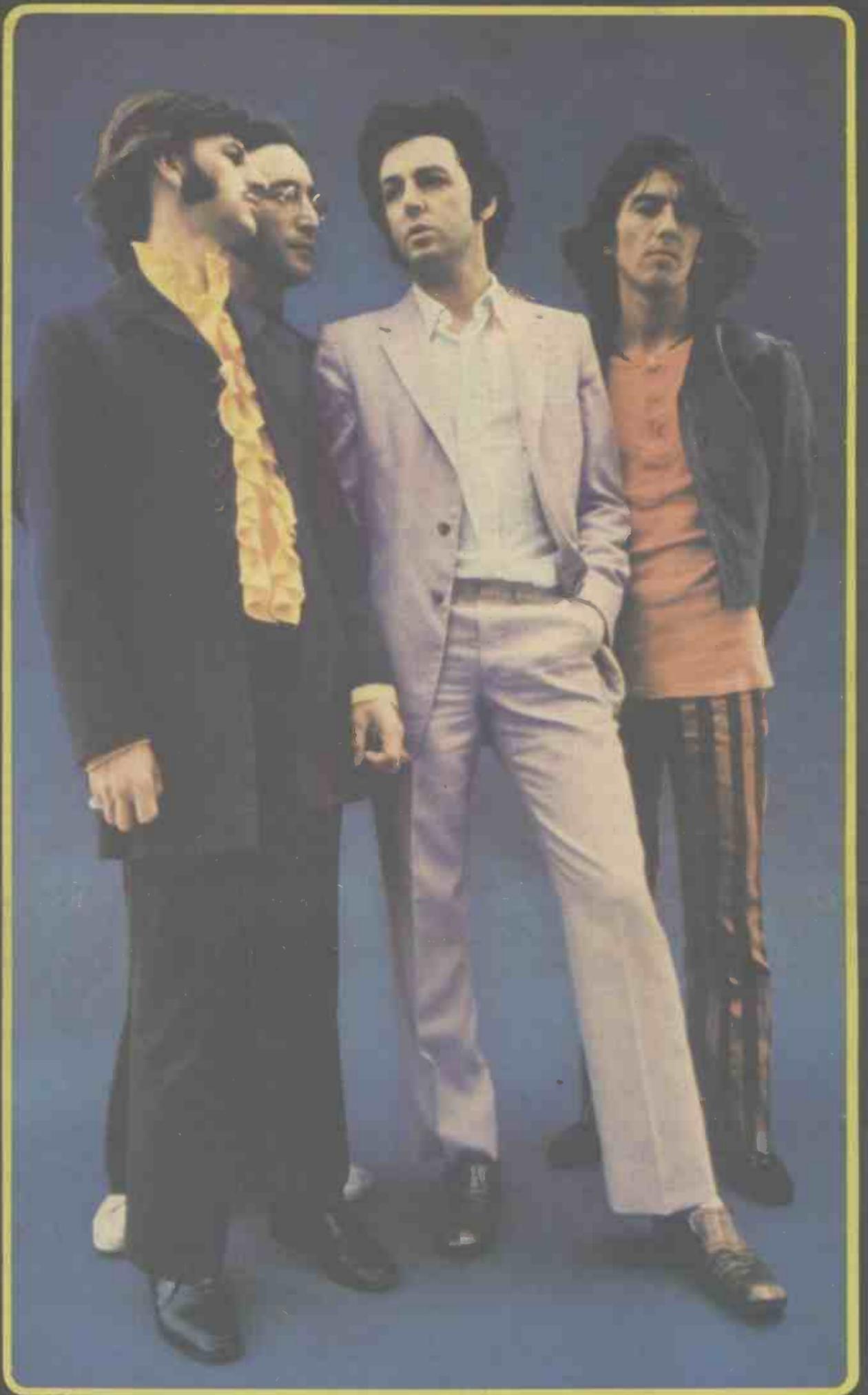
## INSIDE THIS WEEK'S R.M.:

**TREMELOES  
TELL OF THEIR  
BIG MISTAKE**

**NEW  
DYLAN & CASH  
ALBUM!**

**JOHNNY NASH  
NINA SIMONE  
MERRILL MOORE  
& R. M.'s LAUGH IN!**

**HOPKIN &  
CLODAGH  
COLOURS**



## **THE BEATLES...**

*once again storm R.M.'s  
charts- 'GET BACK' prepares  
to reach the Top!*

# 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

## T.V. GRIPE

WHAT do artistes have to do to be classed as "popular" in this country? The BBC, Thames and London Weekend Television have all turned down the Diana Ross and the Supremes and Temptations TV Show, "TCB" giving the reason that the two groups aren't popular enough to warrant a TV show in Britain.

"I'm Gonna Make You Love Me" made No. 3 in the BBC charts and the album, "Diana Ross and the Supremes Join the Temptations" reached No. 1 in the LP charts, knocking the Beatles off top spot.

The Temps are currently riding high in the Top Twenty with "Get Ready" and the Supremes have made No. 1 and had a string of chart entries in Britain whereas Otis Reading has reached the Top Ten twice over here, but is to have a TV show screened on BBC 2. This is not a put-down of Otis, who was a great artist, but why should two Top Ten entries warrant a TV show for him when the Temps and Supremes are neglected? On top of all this, Vera Lynn and Liberace are also having TV series of their own.

Will anyone who feels as strongly as we do over this point please write to the Television Companies, expressing disgust at passing up this opportunity to screen such a brilliant TV show. — Lynne Pemberton and Jackie Lee, Temptations Fan Club, 3 Patterdale Avenue, Orford, Warrington, Lancs.

## CHEAP TAPE

WITH a tape recorder you can record records at 9d. a time and with cheap tape, quarter track and a slow speed it can run at less than 1d. a sound.

On Sunday Alan Freeman plays the Top Twenty in its entirety and doesn't ride any of the records; perhaps this is why record sales are decreasing. — Philip Sosin, 14 Hornbeam Close, Chelmsford, Essex.

# HONG KONG PLEA TO CLIFF

HELLO Cliff Richard in England. Can you hear me?" began the six-minute long distance call from across the ocean miles away, from Cliff Richard Fans in Hong Kong. This call was arranged by EMI Ltd., supported by the star and made by a local magazine in conjunction with the Hong Kong Cliff Richard fans' society.

Cliff answered the call in the London EMI office and he had a friendly chat with his Hong Kong fans for six minutes which cost over £10. What about that?

We understand that Cliff and Hank Marvin have been approached to do a tour of Hong Kong, Japan, Singapore, etc., in September. Discussions are under way regarding the offer. I hope Cliff or his manager will happen to read my letter, so they will see how very much Cliff fans in the Far East want to see him. Incidentally, Cliff has been to many places in the Far East but never to Hong Kong, so I sincerely hope the offer will be accepted.

We are running a fan club for Cliff in Hong Kong and we would be delighted to correspond with other Cliff Richard fan clubs and fans.

I know Cliff doesn't approve of his fans being too crazy and keen on him, but I came to England partly because of him, and I am now doing fine with my music training. Also part of my wish has been fulfilled as I went to see Cliff at the London Palladium last November. He's great. One day I will make a special effort just to meet him in person. — Alice Chan, c/o Nurses Home, N&N Hospital, Norwich, Norfolk.



CLIFF RICHARD—Many Eastern fans

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&  
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No money, in any form, should be paid to a Box Number.

Advertisements should be submitted by Thursday of the week preceding publication. All advertisements are subject to approval by the publishers.

The R.M. will not be liable for any event arising out of advertisements.

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VICTORIAN ADVERTISEMENT POSTERS. Send s.a.e. for catalogue sheet. Paul Delaney, R.M.I, 27 Heath Gardens, Solihull, Warwickshire.

Continued on page 10

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## Andy sacks it to 'em!

POPULAR lads the Amen Corner—and newly appointed fan club secretary Pauline Corcoran will testify to that! The G.P.O. obliged with an extra heavy sack of mail especially for her arrival at 4 Gerrard Street, W.1. But, with helping hands from fellow workers Jan and Carrie, and under careful supervision from manager Terry Slater, Pauline might just see her way clear... before the next sackful arrives.

We know just how she feels. Busy RM staffers have been scrutinising mail night and day since our Amen Corner competition began. But we'll win through in the end—and so will the lucky readers! Watch out NEXT WEEK when the winner will be revealed!

## THE HAWK REPORT:

THE Union Jacked "British Night" at New York's hard rock haven, the Fillmore showed just how strong the British invasion is in the States. And not just with groups, although Ten Years After, the Nice and Family headlined the bill last week, with Noel Redding and Mitch Miller (of the Hendrix Experience), Brian Auger and the Trinity who were backstage, did represent an impressive turnout.

It was the managers, agents and people connected with record companies that turned out to make the whole scene look like Friday lunchtime in West End boozers. Tony Calder of Immediate was there. Terry Slater, who had just put Andy Fairweather-Low on the plane, was there looking for possibilities for Amen Corner. John Martin turned up with ideas for presenting Spencer Davis and folkie Roy Harper in New York. Gorgio Gomelsky arrived after going on the road with his Driscoll-Auger-Trinity package. Terry Ellis (Ten Years After), Tony Stratton Smith (Nice), Peter Sanders and Tony Gourvish (Family) were there worrying about how the show was going. Super roadies Eric and Jerry abounded.

The point of all this is not to present a kind of William Hickey name dropping pop column but to show where the money is for British groups, particularly the hard rock blues based types. I doubt if, at this level, you could have done as much business in London on the same night—they were all here.

It's a pity the British night at the Fillmore didn't go off a little better after all that. The Nice were called back by an ecstatic audience for an encore and did one that was too long and lost the audience fervour. Also one of their mikes was knocked into the audience, causing one fan to lose his front tooth. The lead singer of Family (who had a real off-night) also knocked his microphone into the audience, causing owner of the hall, Bill Graham, to threaten the group's withdrawal from the second show. Much hassling backstage resulted in things getting back to some kind of normality, but it spoiled the atmosphere.

To cap it all, the Jethro Tull's Ian Anderson went down with tonsillitis and had to pull out of the weekend Fillmore gig. Savoy Brown Blues Band and bluesman Albert King filled in. And then the ill-fated lead singer of Family, Roger Chapman, lost his voice during their shows in Boston and the group went on without him. A pity, because Family are a good, interesting group, but just couldn't get it together.

Jimmy Parsons arrived in New York to book the Gun's tour for later in June... Andy Fairweather-Low was a little puzzled

about how the Amen Corner would go down in hard-rock-underground orientated America. But he was fascinated by the seven-channel, 22-hour TV in New York and spent a lot of time viewing, resisting the blandishments of Fun City... Tony Stratton Smith was reviewing the Nice's gigs in Chicago when the Mayor slapped a curfew on the city following riotous outbursts. He lifted it just in time, a couple of hours before the group were set to play, and they had a good crowd... Decency rallies continue to be held — the last one scheduled is for Baltimore where EVERY CIVIC OFFICIAL has promised to attend the show to prove there is decency in entertainment today. Is it a bird? Is it a plane? Speeding through the air like a bullet—it's the return of Pat Boone!... Arthur Brown was arrested in Miami for "inciting a riot". Actually, Arthur was performing a Punch and Judy show with strobe lights on one of the floors of his hotel. Well, it was 3 a.m.!... The couple who purchased the house that Bob Dylan was brought up in, have to keep one room spare, so that Dylan can drop in and stay there at any time. Actually, the house was sold to the couple at a price far, far lower than market value, when the Dylan family moved. This was on Dylan's orders because he wanted a young family to live there, not some senior citizens.

Mama Cass Elliott, solo and slim (well, slimmer) has 20th Century Fox approaching her for an acting part in one, two, or maybe three films... And Ringo Starr has his first non-singing, non-playing, non-comedy part offered him in "The Impotent"... Bobby Russell, the writer of "Little Green Apples" (which earned him 100,000 dollars on performance fees alone and won him a Grammy Award) says he is against the trend towards sexy songs. "Why write about it when there are so many other things to say," he comments... Tom Smothers, the comic-satirist-brother, apparently earned himself 70,000 dollars from his investment in the West Coast version of "Hair"... Lionel Bart now looking for a house in Malibu — and trying to sell that London house of his... Remember "Old Rivers" that amazing tear-ridden story of a man's best friend that Walter Brennan talked into a million seller five years ago? Well, Brennan is hitting the comeback trail at last—he's recording again with Snuffy Garrett, who produced "Old Rivers" for him. Shucks!

Frank Zappa producing an album called "The Girls Of Rock" which will feature documentary-type interviews with groupies, super groupies and the incredible plaster casters. He is also preparing a book, "The Groupie Papers"

Please note new fan club address for:

## AMEN CORNER

c/o Pauline Corcoran  
1st Floor, 4 Gerrard Street  
London, W.1



**MERRILL MOORE ON HIS FIRST VISIT TO OUR SHORES TALKS TO R.M. . .**

REMEMBER the Rock 'n' Roll revival that was in full swing this time last year? "It'll be a twelve-bar summer," predicted many interested parties clad in everything from Denmark Street mohair to drainpipes and velvet-edged drapes.

Bill Haley arrived, made the charts, left the country. The whole thing fizzled out leaving only a greasy patch, and some interesting reissues including two albums from an astounding rock-a-boogie singer and pianist named Merrill Moore who had stopped making records ten years previously.

This Easter — one year later — Merrill arrived in England for the Country Music package. He was accompanied by that other great rocker hillbilly Conway 'Young Rich And Deadly' Twitty (remember those puns, you over 24s?) plus other C & W stars like Bill Anderson, George Hamilton IV, Loretta Lynn, Jan Howard, John Wesley Riles and others.

When the package hit the airport, an unexpected and enthusiastic reception was mainly for Merrill. His friend and fan Max Needham said it was reminiscent of Haley's first visit in '57 — plenty of drapes, crepe and cream. Merrill spoke to the RM about his first impressions of England.

"The things I first noticed were your green countryside, the left hand driving, your double-decker buses and the squat buildings so close together. I thought the crowd at the airport were waiting for Bill Anderson — I was overwhelmed. I never thought anything like this was for me. I expected one fan — Max Needham, but this welcome was something else — sensational! I'm also pleasantly surprised by the number of parks in London. Also I enjoyed watching Soccer on TV here. The BBC production team

who filmed me for an upcoming 'Late-Night Line-Up' were very precise and you seem to have better colour than we do on US TV."

Merrill arrived in Britain without the two other members of his trio, Bob Henkle on sax and bass and Mike Johnson on drums and vocal. The trio work in San Diego, and last year Merrill met Elvis again while El was rehearsing for his TV special in Southern California.

"He's still great. I like him a lot and he hasn't changed that much over the years. There's never been anyone like him in this sphere of music.

"I used to know Hank Williams way back, and he was a most miserable man, just like the lyrics of his songs. He'd arrive an hour late for a concert, dragging his guitar behind him. The audience would shout to him for something, 'Kaw-Liga' maybe. 'Alright, alright,' he'd yell, 'You'll get them all in a minute.'

**ROCK LIVES**

**R.M. PAYS TRIBUTE TO ONE OF THE GREATS ... EDDIE COCHRAN**



MERRILL MOORE

"I was in favour of your rock revival last year. Those yesteryear sounds still sound great by the ORIGINAL artists. This could never have happened in America — the people who purchased the original records have lost interest and you now have a new generation of record buyers who have their own thing going for them. Mind you, a lot depends on promotion, which is the factor."

One of the new generation's own things is underground goddess Janis Joplin, who was resident at the Royal Garden Hotel where the Country Music package was staying. Her bellbottoms clashed nicely with the white and gold tuxedo jackets of the C & W crowd.

Merrill first made records in 1952 and a year

or so later had a sizeable hit with "House Of Blue Lights" on Capitol. His latest album was recorded just a few weeks ago by B & C executive John Abbey who flew to the States and who cut Merrill at Randy Wood's Crestview Studios. A single culled from the versatile LP is "Sweet Mama — Tree Top Tail" and is a slab of pure

excitement. He'll be back this summer so if you want to watch some of the hottest rock - a - boogie around, don't miss him. All of the dates will be announced in the RM soon. Here's what Merrill has to say about his favourite British stars:

"I like George Shearing, Lonnie Donegan — is he still around? Engelbert

Humperdinck and Tom Jones. All those are famous for their versions of American songs. Tom Jones is a BIG talent who has influenced a lot of people and artistes with his TV shows and personal appearances in the States. I think his influence on young people is very noticeable and a good thing."

But Eddie enjoyed himself as much as his audiences, who loved him. At the age of 14 Eddie moved to California. At first Eddie knew so few that he turned to his music for companionship. Eddie soon met rock 'n' roll and fell in love with it, and his first break came as accompanist for a top rock 'n' roll singer. But even behind the main artiste Eddie was noticed by Si Waronker, of Liberty Records, who signed Eddie for that label. Eddie's first disc was "Sittin' In The Balcony", which sold over 750,000 copies. Soon after this Eddie appeared in the rock 'n' roll movie, "The Girl Can't Help It". In this film Eddie sang "20 Flight Rock". The movie also included his favourite rocker, "Little Richard" and his friend-to-be, "Gene Vincent".

Take a long look at the discs to Eddie's credit, which really established him with the rockers of the era. "Mean When I'm Mad", "20 Flight Rock", "Jeannie," etc., "Pretty Girl", "Sumertime Blues", "C'mon Everybody" and many more.

Since his death, Eddie has had many releases. The best being his fine version of "Three Stars". This was released in Britain on September 16, 1966, with "Somethin' Else" as the flip side. The most interesting thing about "Three Stars" is the amazingly sincere way in which it is sung. At one point Eddie's voice almost breaks down with emotion. This disc was not recorded by Liberty, but privately as it was NEVER intended for release. It was his own personal tribute to three of his friends. For Eddie should have been on that plane which killed Buddy Holly, Ritchie Valens and The Big Bopper on February 3, 1959. That day Eddie was later arriving, so The Big Bopper took his place at the last minute. After this Eddie always said: "I feel I'm living on borrowed time."

On Monday, April 25, 1960, Eddie was buried in the Forest Lawn Cemetery, California. It was a quiet funeral with a simple graveside service. Beneath these slopes rests in eternal peace, the heart, the longings, the dreams, the desires, of one of the finest men who ever lived. His soul rests elsewhere.

H. D.

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Two winners will fly by first-class Japan Airlines to New York and San Francisco, then to Las Vegas. There you will stay at the most exclusive hotel and see all of the best in world entertainment on the famous strip. After Las Vegas you will be flown to New York and be the guests of Atlantic/Atco at

their recording studios, and fly home breathless. 20 runners-up will receive 5 Atlantic/Atco albums of their choice.



**Have you got your passport picture ready? You may win!**

# TAKE A LOOK AT THIS PIC OF JOHN PEEL. LIKE TO BE IN HIS PLACE...?

NOW the days are getting longer and the sun is beginning to shine on more brightly and the lazy hazy summer season approaches, Radio One is planning a reshuffle of programmes to keep our boiling selves amused as we sit patiently hour-long in those weekend traffic jams that have become all the rage now.

Douglas Muggerridge announced the reshuffle at a press conference last week, and he emphasised that "this is simply a reshuffle of programmes, and not a new direction for Radio One. It's purely a summertime plan and doesn't reflect any long-term changes in our policy."

A lot of the changes seem to be taking place on the Sunday, the day of the Great British Seaside Excursion. "Scene and Heard" will now be on the air at three o'clock on Sunday afternoon and John Peel's "Top Gear" will be on from seven until nine the same evening—and rumours that John's been demoted to a time when radio reception is at its weakest were denied by Mr. Muggerridge: "because daylight will last longer, reception for "Top Gear" should be just as good as during the winter months when it was at an earlier time. There is every likelihood that the programme will return to its original time when the summer is over — this is not a demotion at all. John Peel has a very large following."

John Peel's Wednesday night series is being moved to an earlier time—it will now be on the air from 8.15 to 9.15 p.m. when it will present "the most way-out sounds on Radio One with new and experimental groups and artistes, in a fusion of different pop art forms including poets reading their own works, and guests from the art and pop world interviewed on current topics."

Four o'clock on Sunday afternoon will feature a brand new hour long programme called "Stage One", in which Ray Moore introduces a talent-spotting audience show which will include unknown professional pop groups, soloists and instrumentalists and a regular DJ discovery spot in which new disc jockeys working in clubs and discotheques get their first chance on the air — the studio audience and the listeners are invited to give their verdict and Douglas Muggerridge assures us that "if a really good disc jockey is dis-



covered on "Stage One", he will be given his own show."

Stuart Henry returns with his own show on Sunday nights at nine—called "Stuart Henry's Noise at Nine", and this will be followed at ten by Mike Raven's R and B Show."

Having only recently signed up its 100,000th member, Radio One Club will visit resorts and holiday camps during the summer — the Spring Bank Holiday date is a visit to Jersey, and on June 10 Radio One Clubs goes to Douglas in the Isle of Man during the T.T. races week. Apart from regular broadcasts from London, Birmingham, Glasgow, Belfast and all those other big metropolises that have been featured in the past, summer visits will include Skegness, Folkestone, Pwllheli, Southend, Eastbourne and many other sunny centres of sand and sea.

Potentially bigger audiences for jazz and improved reception by taking advantage of extra daylight hours with less interference and more chances to listen on VHF" are just some of the bonus points in a new pattern of jazz listening. Humphrey Littleton will introduce "Jazz Club" from 6.30 until 7.30 on Saturday night and Humphrey's jazz record show will now be on Sunday night at eleven — that's "The Best of Jazz". John Dunn's "Just Jazz" will be on Mondays 7.45 to 8.15 p.m., and Peter Clayton's "Jazz On One" moves from Sunday to Friday from 9 to 10 p.m. And to satisfy the ever-hungry fans of today's sounds, a new series starts at 9.15 p.m. on Wednesdays called "Jazz Workshop", which will feature a different contemporary jazz artiste each week.

And lastly, but far from leastly, from Mondays to Fridays the two "commuter time" shows change places with new timings. "What's New" moves from 4.15 to 5.15 p.m., and "Sounds Like Tony Brandon" moves to 5.15 until 7.30 p.m.



## NEW DYLAN ALBUM

**BOB DYLAN:** Nashville Skyline—Girl Of The North Country (with Johnny Cash); Nashville Skyline Rag; To Be Alone With You; I Threw It All Away; Peggy Day; Lay Lady Lay; One More Tonight; Tell Me That Is Isn't True; Country Pie; Tonight I'll Be Staying Here With You (CBS STEREO 63601).

THIS LP has been called instantly commercial and there is a considerable queue of singers, guitarists and various popsters itching to get their hands on prospective hit single material, rushing out to hear the advance copies. It doesn't strike me as being instantly commercial on a general scale. Were this the debut album by some unknown Western wailer, I fear it could not make its way out of a 10-gallon hat. The fact that it is Bob Dylan and a familiar face calls a different outlook to attention. The songs are almost an integral portion of our carefully built musical culture. We are well aware of Dylan's background, so anything he produces found to be disagreeable is simultaneously considered—to be only temporary and excusable. To me, it marks a step backwards in the need for improvement. The songs may be nostalgic and the backings memorably antiquated, but I think it falls below the lyrical standards of a humorous poke at obsolete wording and appealing sloppiness.

The second severe alteration in his voice proves not to be unhealthy. There is still a sufficient amount of strain and his new style and the change in this instance is effective as another side of his own personal soul and feeling. The pity is the use of obvious and overworked phrases. A few refreshing tracks contain some interesting sparklings. "Peggy Day" is a bright little tune with whimsical lyrics that do skip along with vitality. "Lay Lady Lay" is an odd chord progression and a good tune that produces an atmosphere for its subject. Backing is very similar to that supplied by the band when they were working with Dylan, although they are not featured on the LP. The accent on the bouncy "Country Pie" is attractive. Almost reminiscent of Jerry Lee Lewis style numbers. Pleasant, fast and unpretentious wording.

The Johnny Cash-Dylan duet "Girl Of The North Country" is not spectacular, but holds some interest in that it seems to be unrehearsed and spontaneous. It is also the first time Dylan has ever re-recorded any of his old tracks. This is bound to be a collector's item, and may well come into further appreciation when and if the Country and Western boom makes headway. At any rate, it remains a relief to starving Dylan fans and I'm one of them myself. The big question appears to be which will do better—Dylan's Nashville Skyline or the Hollies Sing Dylan LP with a cross-section of his past works.

★ ★ ★ ★

LON GODDARD

## Beautiful Producer...?

RECENTLY an album bearing the simple title 'Poet and the One Man Band' arrived on my desk. On closer inspection I discovered the line-up behind the somewhat modest title featured many highly respected, though perhaps publicly not yet well-known musicians.

The man who has captured for posterity some of the most beautiful sounds ever produced (I could say in a British studio, but I believe it goes further than that), is one-time Crawdaddy, Tony Colton.

Tony has composed album tracks for, and along with, many artistes, including the Cream, Tremeloes, Merseybeats and Georgie Fame. Every number on 'Poet and a One Man Band' (MGM Verve) was also composed by Tony, along with group member Ray Smith.

The album itself was recorded using session musicians, but following great acclaim for the LP, particularly from America, Tony has now formed a permanent band.

Certainly this album covers a wide variety of music. The most indicative point about the whole album is possibly the cover photograph which is a shot of the earth taken from the moon, perhaps much as the music is a look through an observer's eyes at emotions and actions taking place around him. Distant sounds, warm, gentle, free and involved sounds, and although the music is so important, the lyrics are equally worthwhile.

Tony has worked alongside and become a firm friend of several artistes who have influenced him musically. While listening to 'A Poet and A One Man Band' I pointed out that a particular track 'Jacqueline' was reminiscent of Donovan's phrasing.

"In fact that track was a take off Donovan," said Tony, smiling at the idea. "I did it for a Russian spy film. I also wrote the soundtracks for 'Dracula Returns From the Grave' and 'The Vengeance of She'. Anyway the film people wanted Donovan this time, but found he cost too much, so they asked me to be Donovan!"

Tony Colton has a vast knowledge of the music business and the people involved in it, and when Tim Hardin was visiting Britain last year he worked alongside him, organising his daily routine. As Tony says: "People with ties and suits on just couldn't get through to him, so I was left to take charge!"

Tony has recently had some commercial success with an album by the Taste, which he produced under



TONY COLTON

contract to Polydor records. He hopes now to follow the same route to success with his own band which consists of Ray Smith, who composes and produces with Tony, on guitar, Pete Gavin on drums, Albert Lee on lead guitar, of whom Tony proudly says "the Pages and Claptons of this world would be knocked stone dead by Albert, he's so fast he scares the life out of them. I remember at the Flamingo all-nighters people like Jimmy Page would come down and tape Albert's phrasing, so that they could practice it at home!"

Completing the line-up is Mike O'Neill (ex of Nero and the Gladiators) on piano, Gerry Donaghue, who works on the vocal arrangements for Tony, and Pat Donaldson on bass guitar. Tony Colton himself takes over vocals, piano and percussion in general.

Changes in personnel for 'Poet and A One Man Band' were Nicky Hopkins on piano, Barry Morgan—drums, Roger Coulam — Hammond organ, William Davies — cathedral organ, Speedy Aquaye — conga drums, and John Bell—clarinet.

### ORGAN

The LP opens with eerie chords from the cathedral organ, then breaks into the beaty 'Please Me, She's Me' with powerful lead vocals from Tony and some nice rhythm percussion work.

A gentle piano and electric guitar opens 'The Days I Most Remember', a six-minute long number, lyrics wistfully recalling "my first love came and she was tender, and I warmed my skies in the colour of her eyes", and the "days of sun". 'Jacqueline' follows, with 'Now You've Hurt My Feelings' featuring cathedral organ and the supreme congo player closing side one.

Albert Lee justifies Tony's belief in him on 'Light My Fire and Burn My Lamp', which also features some interesting drum breaks. The gentle 'Good Evening Mr. Jones' builds up nicely towards the end with the introduction of violins, then fades into 'The Fable'. The driving beat of 'Ride Out on the Morning Train (In the California Dew)' leads up to 'Twilight Zone' featuring nice organ work, and muted vocals echoing from far away.

All the brain-child of Tony Colton, yet they ask him to be Donovan!

VALERIE MABBS

## info on the

Intriguing harmonies make you sit up and take notice of a single from **THE MIXED BAG**. It's a

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basically simple song but has an intricate and unusual arrangement. Very easy on the ear, 'Round and round' shows how versatile these

45 rpm records The Decca Record Company Limited Decca House Alber

# Mary Hopkin



## CALLING ALL NINA SIMONE FANS WHAT DO YOU THINK OF 'REVOLUTION'?

**W**HEN the term "underground" was not in fashion, back in the late 'fifties and early 'sixties, Nina Simone could conceivably have been considered underground. As in those days she had not been brought to the great public's notice and was appreciated by the "in" few. But even so, the "Nina Simone cult" was beginning. This "cult" is now very apparent—especially as Nina Simone has had hit records. You only have to have been at one of her concerts on her recent tour to understand what I mean.

Now to my mind, there is a strange phenomenon regarding Nina. It is that her concerts, it is women rather than the men who are rooting for her. Is it because she appeals to the female instinct more so than the male?

After having three hits this year, "Revolution" bombed-out, and Nina said: "I would like to know from my fans what they think about 'Revolution' and get a response. I'd like to know why it isn't selling. Is it because, like some people have said, that it isn't being played on the BBC?"

"The song was inspired by the Beatles' 'Revolution' but is not just a copy. It is not a racial thing, but concerns what is going on all over the world—the rich against the poor and so on. I thought it was commercial and danceable and though influenced by the Beatles having the same idea, the lyrics are completely different.

"The music I put out is the closest to what I feel. Naturally, I'm happy about my hits, but I won't go out of my way just to make a hit record. For one thing the public know if you're doing something you don't really believe in. So I try to say through my music what the people think—I'm immediate in what I do."

On the question that her songs appealed more to women than to men, Nina replied: "Some of my songs appeal to women. Ones like 'The Other Woman' and 'I Don't Want Him, You Can Have Him'. But this is probably because a woman can identify her own problems with the lyrics.

"I sing the best music I can find, and all of my songs are clear in the messages they have. To me, the message is the most important thing but you can't separate it from the delivery."

Nina's last London concert on her recent tour was



NINA SIMONE—Fans' opinion of 'Revolution'

dedicated to Martin Luther King. And it was obvious to some that she was the champion of her people's cause. Her very act has the stamp of the black high-priestess. But she is not using her position to further the cause of Black Power. She is proud of being coloured and says: "First of all I regard myself as a coloured woman."

Of her tour, Nina said: "It has been fantastic. I don't think there is any more difficulty in getting across to the audience at the concert than there is at a club. I'm indebted to Britain for giving me the material for my hits. First, the success of 'Hair', giving me 'Ain't Got No — I Got Life', 'To Love Somebody' written by the Bee Gees. And then the Beatles' idea for 'Revolution'."

"Everything is happening in music today but I'm trying to carve my own niche. Music is my life and I don't worry about things that much. Today the coloured artistes are leading the trend in music and this is something that should have happened a long time ago. Of the white musicians, I admire Bob Dylan and the Beatles."

Nina has already realised one of her ambitions—having a hit record. Her next ambition is to take a year off and think about her life and music. As she says: "You have to plan things."

IAN MIDDLETON

## 'LAUGH-IN'S' HENRY GIBSON Writes a Poem for R.M. readers.....

WHY I LIKE THE BEATLES — By Henry Gibson

I like the Beatles because  
They are so full of change.  
Take for example, the way nothing's the same  
once they have touched it.  
In addition, they tune us in  
and tune out old  
And stretch our senses.  
But most of all they love.  
If it were not for the Beatles,  
Things would be so much lonelier.



HENRY GIBSON and JUDY CARNE.

lot of good sounds coming from the electronic field these days, but I figure it has to filter down a little to get closer to the acceptable strata."

Henry explained that he didn't think electronic music exactly suited his style, but that he admired it greatly. He may not have been a serious technical singer, yet stressed he had quite a lot to say in his own way. He also had a lot to say about British screening of the "Laugh-In".

### ONE TENTH

"I know only about one tenth of the English T.V. watchers see the 'Laugh-In' each week: the funny thing is, they all seem to have seen every episode! I guess they clamour next door every Sunday and meet wherever there is a set that gets BBC2. Even if they happen to miss it, a point is always made to find out what went on."

"Personally, I think some kind of odd deal was made about buying the show from American NBC. Obviously the advertising station would have offered a good sum for what was already a big hit in the States, so BBC could have just outbid them and shown it on BBC1. Instead, I think they withheld it to the smaller BBC2 in order to sell more televisions and licences. And I think that's a shame. Anyway, I guess maybe more people are buying T.V.s."

"If you haven't caught Henry as a tea drinking priest, a thirty years old teenage poet loaded with backward strife, a dimwitted army private or a clumsy tricycle ace on the "Laugh-in", you can soon catch the serious and pathetically funny sides of this modern hero on the soon to be released single and coming LP of poems and songs. Though he could easily be mistaken for an innocent cab driver, let me assure you that the dimpled wonder man of verse is very very aware and hardly afraid to speak-trail as it may be!"

LOU GODDARD

## is week's new releases from Decca

ng men are. It's on Decca, number

strong melody line, good tight arrange-  
insistent beat. **JO JO GUNNE** have a  
with a number called 'Begg'in you baby'.  
couple of plays to register, and after that  
eps on growing! Decca F 12906.

ity Knocks has already proved to be a  
successful launching pad for new artists, and  
**A McGOLDRICK** has been so enor-  
popular on the show and has made a  
reaking number of appearances, her  
oks very bright indeed. 'If you believe'  
fect song for starting a success story, and  
this talented young lady every good  
the single 5 on the Emeald label, number

n enormously popular T.V. show in the  
about magic. We may never be able to  
er here, but we can all enjoy the song  
inspired — 'The curse goes on' by  
**TOPHER LOVE**. It's a spine-chiller, this,

full of mysticism and weird wizardry, on London  
HLU 10236.

**CATS EYES** (there are five of them) bring us  
gently back to earth with a number titled 'Where  
is she now?' and if ever there was a growler,  
this is it! On Deram, number DM 251.

**THE HUEYS** are 'Coo-coo over you'. They're  
an American group with a fantastic gritty lead  
voice, and this jerk-beat number has enough  
punch to take it chooglin' up the R'n'B charts.  
On London, HLU 10264.

**BOOTS WALKER**, new to me, is multi-tracked  
on a number called 'No one knows'. It's a mid-  
paced song with a driving backing that never lets  
up for an instant, and it's very well-constructed  
and together, on London HLP 10265.

**BOBBY HANNA** knows how to get the most  
out of a song, and 'Winter love' is a great song  
for getting the most out of! An Italian number,  
this has a delicious melody backed up by a

tender arrangement of strings, and towards the



end some vivid double-tracking. It's on Decca  
F 22917.

And last but definitely not least, **DANA** sings  
'Look around' on the Rex label, number  
R 11044.

Keep informed!

**DECCA** group records



**NEW ALBUMS REVIEWED BY R.M. REVIEWING PAN**

**DEAN MARTIN:** "Only For Ever."—I Can't Give You Anything But Love; Only Forever; Sleepy Time Gal; Maybe; I Don't Know Why; Pretty Baby; You've Got Me Crying Again; Once In A While; The Object Of My Affection; For You; It's Easy To Remember; Nevertheless (Music For Pleasure MFP 1299).

**WITH** old Dino riding high in the charts once again, there should be a lot of interest in this budget-price collection. He swings a little, slows down to his languid mood... sings good songs, has some good orchestral touches behind by courtesy of Gus Levene.

★ ★ ★ ★  
**JOAN BAEZ:** "On Vanguard."—Vanguard SVXL 100.

**SEEMS** to have been a lot of Baez out recently but she's the sort of artist who can meet any saturation point. These tracks date back to the early 1960's and include "Plaisir D'Amour", "All My Trials" and "The Queen Of Hearts". A stand-out talent in an ever more crowded field.

★ ★ ★ ★

**DESMOND DEKKER:** "This"—007; Sabotage; Shing A Ling; Hey Grandma; Beautiful and Dangerous; Wise Man; Music Like Dirt; Rudy Got Soul; Unity; Mother Pepper; It Pays; Mother's Young Girl".—Trojan Mono TTL 4. At 14s. 6d.

**A** GOOD example of the talents of the leader of the "Israelites". It's obviously very good value and Desmond's expressive voice comes over in a variety of moods. No two-hit wonder, he. Try "Mother's Young Girl"; sample "Unity"; rave over "Music Like Dirt", with "007" thrown in.

★ ★ ★ ★

**DINAH WASHINGTON:** "The Original Soul Sister".—Fontana Special SFL 13073).

**THAT'S** about it—the original soul sister. A brilliant song-writer who learned her trade the hard and long way—with bands like Hampton, plus all the top clubs. "Willow Weep For Me", "More Than You Know", "All Of Me"—all excellent examples of a wondrous talent. The one-time Ruth Jones of Alabama has real star quality.

★ ★ ★ ★

**VARIOUS ARTISTS:** "Action Packed Soul"—Competition Ain't Nothing (Carl Carlton); Please (Joe Hinton); Sockin' 1-2-3-4 (John Roberts); It's All Over Now

(Clarence Carter and Calvin Thomas); Mr. Soul (Bud Harper); Tell Him No (The Bell Brothers); The Lamp Sisters (No Cure For The Blues); Spicks and Specks (Bobby Day); Dancing Man (Ernie K. Doe); Share Your Love With Me (Bobby Bland); Something Got A Hold On Me (Jeanette Williams); That's All A Part Of Loving You (Al TNT Brags); Baby I Need Your Love (Bobby Williams); Heartaches, Heartaches (O. V. Wright); You're Almost Tuff (Roy Head); Grab Your Clothes (Minnie Epperson).—Action ACLP 6005, Volume 1.

**IN** WHAT looks to be a most promising series. Some big names intermingled with the lesser ones—and a specially interesting Bobby Day treatment of a Barry Gibb song. Obvious value for loot.

★ ★ ★ ★

**THE TYMES:** "People".—The Look Of Love; Alfie/For Once In My Life; The Love That You're Looking For; For Love Of Ivy; City; Wichita Lineman; People; The Way Of The Crowd; Those Were The Days; God Bless The Child; Make Someone Happy (CBS Direction 8-63558).

**MOSTLY**, as one sees from a glance at the titles, songs made famous by other artists — and the Tymes somehow

manage to inject something different in terms of interpretation. Certainly the arrangements are competent and the voices are blended with considerable skill. Careful attention to both lyrics and melodies. Nothing startling; but easy listening.

★ ★ ★ ★

**ONE** of the best of the new batch of Music for Pleasure albums is that featuring "Ella Plus Louis" (MFP 1296), Miss Fitzgerald and Mr. Armstrong, with solo work plus duets, of two of the greatest names in music—highly commended. Also of interest: "Hit's '69" (MFP 1302), with numbers like "Something's Happening" and "Where Do You Go To", reproduced with uncanny resemblance to the originals. "The Golden Hits of the ANDREWS SISTERS" (Music For Pleasure 1298) is a harkback to a trio who set new standards, both on disc and in movies—songs like "Rum and Coca-Cola", "Apple Blossom Time" and "Beer Barrel Polka" nostalgia personified.

**"THE WATNEY SILVER BAND"** (Music For Pleasure MFP 1303) is for addicts of this kind of semi-martial music and as refreshing as the beer they manufacture in their spare time. "Great Film Themes Number Four"

**Hiseman album review**

**JON** Hiseman — "Colosseum". Walking In The Park; Plenty Hard Luck; Mandarin; Debut; Beware The Ides Of March; The Road She Walked Before; Backwater Blues; Those About To Die. (Fontana Stereo STL 5510.)

"Colosseum" is a very interesting album because of the many musical influences which have been incorporated into the group's overall musical format.

The first number is a medium tempo blues which Jon says, "one of Graham Bond's best compositions. It features James on vocal and guitar and has Henry Lowther added on trumpet to give the ensemble a real punch. "Mandarin" shows the Far Eastern influence on the group — it's based on a Japanese scale and the limelight falls on Tony. He plays a truly virtuosic solo on bass guitar followed by James' guitar solo with the use of the wow-wow pedal.

"Debut" (like so many of

the tracks), has Dick coming on with tenor and soprano saxes, sometimes both played simultaneously. A very exciting effect — rather akin to Roland Kirk. "Beware The Ides Of March" was originally going to be titled, "A Lighter Grade Of Oil" — a parody on Procul Harum's hit. Based on a Bach chord progression, Dick's full-blooded tenor states the theme in a blues biased manner. Dave and James really hit it on this one.

The rest of the side is good, and I like the slow "Backwater Blues". Colosseum wind things up with "Those About To Die" which demonstrates what Jon was talking about regarding tempo changes.

A point of interest. For a drummer led group, there is a remarkable absence of drum solos — taste.

**FIVE STARS** for the album and let's hope other new groups can reach this high musical standard. I.M.

**Next time you're on a tube**

**try this . . . —JOHN DEE EXPLAINS—**

**JOHN** Christian-Dee has taken up where Mark Wirtz left off. He is now writing kiddy songs.

Remember about two years back there was a great deal of publicity for "A Teenage Opera". One of the excerpts, "Grocer Jack", was a resounding success. And then things just fizzled out and the opera was more or less forgotten.

Now John is writing the songs and Mark is singing them and it looks like the opera will be finished.

"At the moment there is a big shortage of kiddy songs in this country?" John maintained. "Hardly anyone takes them seriously at all yet many of them become standards in time.

"People see me playing with the kids and think I'm a bit stupid. But what I'm doing is listening to their problems and chatter and this is how I get the ideas for my kiddy songs. I take the bother to find out how they think. However, I don't limit myself to just kiddy songs. My material is very diverse.

John is a very intense fellow and a bit of a philosopher as well. When I went along to see him, he was surrounded by the paraphernalia of the record business as well as books and objet d'art.

"As a kid I was always writing poems and songs," said John. "I used to think so deeply my mother wanted to call a psychiatrist. But I had to get my feelings down on paper."

To give you an example of his feelings, here is one of John's poems

**HATE** is the giant of the world  
**SUSPICION** is overall  
**SARCASM**, daughter of envy  
And **LOVE** is the father of all  
When you tell someone you love them, I wouldn't call it wise.  
They'll take it as a **WEAKNESS**, and all respect just dies.

Oh yes! They'll say they love you too.  
Well ain't it just the thing to do?  
Or could it be love is really here, in one of her guises, namely,

**FEAR**.  
**FEAR** that if you don't cooperate, then maybe you will be too late.

**TOO LATE**, for if you say you're through, **OLD AGE**, she may creep up on you.

In **OLD AGE**, **LOVE** is still here you see, but she's changed her name to **SYMPATHY**.

John the thinker went on to say: "I sometimes sit and try to look into my dog's mind to see what my reaction would be to certain situations if he could speak. Some people say I'm mad when I tell them this, but I love to look into minds, or at least try to. For instance, I like to sit across from people in the tube and try to put words to what they're thinking, by reading the expressions on their faces. This can be quite funny sometimes."

John naturally wants to



**JOHN CHRISTIAN DEE** be in the charts—not as a singer, but as a composer. To his mind, a singer can just be an actor and do a good job if he has a good song.

"To get the true meaning of words, you have to dramatise the music so people don't mis-interpret the lyrics," John maintained. "By this, I mean that all people are of their own separate minds and ideas. You can say something to one person which will be accepted for what it is. Whereas another person will mis-interpret and punch you on the nose.

"Film music is basically there to dramatise and add feeling to an actor's dialogue. A person seeing the film would catch every word and action in it's true meaning without really hearing a note of the music going on in the background. But it's always there and adds drama to his own feelings through his sub-conscious mind."

As I said, a very intense fellow is friend John.  
**IAN MIDDLETON**

**east of eden**

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Continued from page 2

### ● announcements

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### ● wanted

**MEMBERS** wanted for scheme. Send an s.a.e. for details.—Hilary, 36 Durlough Road, Bridgewater, Somerset.

### ● records for sale

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**DAWN IMPORTS**. West Coast and Underground albums, only 47s. 6d. S.a.e. 3 Rutland Ave., Walton, Warrington, Lancs.

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**R&B CLASSICS** new and old. All 5/- each. Send S.a.e. for list, 29 Jubilee Road, Downley, High Wycombe, Bucks.

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### ● fan clubs

**FAMILY FAN CLUB**. S.a.e. and 5/- for year's membership.—Lee Whilings, 88 Queens Walk, South Ruislip, Middx.

**JOE BROWN**. Official fan club. S.a.e. to Joan, 305 Cemetery Road, Cannock, Staffs.

**LOVE AFFAIR!!!** Stamped addressed envelope to: Sue, c/o 28/30 Theobalds Rd., London, W.C.1.

**KENNY BALL APPRECIATION SOCIETY**. — S.a.e. to Miss Pat Sanders, 18 Carlisle Street, London, W.1.

**GEORGIE FAME FAN CLUB** — Secretary, 56 Old Compton Street, London, W.1.

**"TURN ON to Tony Blackburn."** —S.a.e. to Mel, Box 2JT, 235/241 Regent Street, London, W.1.

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### ● publications

**BLUES AND SOUL** NO. 18 APRIL. Articles, photos on Ben E. King, Shirley & Shirelles, Wilson Pickett, Bobby Bland, Dee Dee Sharp, plus EXCLUSIVE PHOTOS of Impressions and Otis' Tomb. Disc Info, Dave Godin Column, Curtis Mayfield etc. Send P.O./Cheque for 3s. to: 7 Trinity Close, Bishop's Stortford, Herts.

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**EARN MONEY SONGWRITING**. Amazing free book tells how.—L.S.S., 10-11 R. Dryden Chambers, 119 Oxford Street, London, W.1. 4d. stamp.

**AMATEUR SONGWRITERS**. Send your songs or lyrics with S.A.E. to: Middlesex Music, 1A Byron Parade, Hillingdon, Middx.

### ● records wanted

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### ● personal

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# 'YOU CAN'T FOOL THE PUBLIC ANYMORE'

## —Jefferson

**IF** you mention the name Jefferson to most people, they think it is something to do with Jefferson Airplane, the American group.

This has been one of the stigmas surrounding Jefferson with his hit recording of Barry Ryan's song "The Colour Of My Love" — the fact that hardly anyone knows much about him.

Jefferson, alias Jeff Tufton, was lead singer and guitarist with the Rockin' Berries.

When he left to go solo he signed with Pye. "I did a Jim Webb song called 'Montage' for them," he recalls. "They didn't like my real name, so everybody got together to sort out a new name for me. Originally they wanted to call me Zacharias. But can you imagine going on stage and the guy saying, 'and now folks, presenting Zacharias!' People would expect some old long-haired geezer. So in the end we settled for my present name."

What was the reason Jefferson left a popular group like The Rockin' Berries? After all they were successful and had quite a few hits to their belt. "I gave my notice in about fourteen months ago and left last September," said Jefferson. "The reason was because I had become fed-up. It was more a state of mind I suppose. I didn't want to rehearse and things got too complacent. I just didn't feel like getting stuck-in to the work. I had realised all the ambitions

with the group. The first one was to have a hit record — which we did. Then it was being on the Palladium which happened. And finally to appear on the Royal Command Performance which we also did. After that there didn't seem to be anything else to do.

"When I left The Rockin' Berries, I had no work coming in. In fact I had to sell my house because I had hardly any money. I did three weeks work in Northern clubs in four months. Then 'The Colour Of My Love' came along.

"John Schroeder, my producer, had a bit of a barney with Paul Ryan who wanted a 'name' artiste to record his song. But things were worked out in the end. I didn't know that Billy J. Kramer had done it although he knew because I sang it on 'Discotheque' on which he's resident."

Jefferson has noticed quite a number of changes since he has been in the business — some which he recounted.

"One thing I've noticed is

that you can't fool the public anymore," he admitted. "They've become much more discerning and know what they want. Another thing is that it's definitely the song and not the singer which counts today. Whereas a few years back, if the singer had a big enough name he would get by.

"The punters have also become more reserved. You don't have the mass hysteria like you used to. One of the reasons to my mind is many of the people think it is 'in' not to show emotion. I think it's because everyone wants to be an individual and are looking for outlets and saying 'that's not in my bag'. They might really like a particular artiste but it's possibly not 'in' to like him. Another factor is that artistes aren't as elusive as they used to be."

Jefferson knows what he likes about today's scene. He said: "I love the songs Jim Webb writes and can read what he is saying in them. I'm beginning to dig some of Paul Ryan's songs



JEFFERSON

which are completely different.

"I Love The 5th Dimension who've never so far made it over here with the general public but are popular with the underground scene. They have such a fantastic sound.

"Everything in pop music today stems from the old Rock 'n' Roll music—even soul music. It came out on its own as a completely new thing. And nothing since then has caused so much controversy. Nowadays in pop, it's like a Rock 'n' Roll tree with the other forms of music being its branches."

What were Jefferson's ambitions now he is a solo singer?

"To a certain extent to have the same happen to me as happened when I was with The Rockin' Berries — to have a hit record and appear at the Palladium and on the Royal Command Performance. But mind you, it's a hard business."

IAN MIDDLETON

## Hiseman's high musical standard

**IN** the past you could have seen Jon Hiseman drumming with quite a few differing groups. Graham Bond Organisation, John Mayall's Bluesbreakers, Georgie Fame, etc. And on the jazz side, the New Jazz Orchestra and with the late jazz pianist, Mike Taylor.

Now he has formed one of Britain's most exciting groups—Colosseum. Exciting enough for Philips Records to sign them and give them a £10,000 advance. Jon explained what happened:

"What I try and do is use the first half of the evening to try out new things. It's a funny system in the band. We rehearse numbers and do them on the stand. If the band don't feel happy with the numbers, then they disappear. But it's always the first set I try them with.

"The second set I keep solely for things which are tried and trusted. And I build the show through the set leaving them wanting more.

"At the end of the first set, the people from Philips said, 'oh yes, that's very nice' and were about to go. But I persuaded them to stay till the end of the evening. At the end of the second set it was very funny. Because the audience is usually that much different when we finish — so were the people from Philips. They came roaring up and said, 'we must have this act — you mustn't talk to anyone else,' and so on."

"What we're doing in the band musically, I don't think can be classified," Jon emphasised. "Dick, Tony, Dave and I can play a blues at the drop of a hat. After all, we've been doing it for the last ten years. The fact that it happens to be the thing of the moment I don't really understand, except that it's got rid of the dancing audience. There is now a listening audience and it's rather like doing a cabaret spot. This is something which never happened when Graham Bond was on the road. The reason why he ever happened is because he was playing what we're playing now, but the promoter didn't want to know because you couldn't dance to it.

"Now with the listening audience, instead of the dancing audience, it means that we can in fact play numbers with tempo changes. As a band, we set out to play what we think is commercial but we have no control over how we play because we are what we are. There's no use pretending that you can play differently.

"After my days with people like Georgie Fame and John Mayall, I figured that if you could make exciting music on stage and get musical 'fights' going on, the audience would in turn get excited. People only want to see you looking as though you're enjoying playing and looking like you're working at it. And everybody works hardest at what they do best. So providing you pick the right people for the group, people who will interact, you can get the best from the

group, and this is all I did — pick the best four geezers I could find.

"When I started this band, I have found vehicles that showed people that we could play on their terms. Having done this, I started introducing the more jazzier things. Because the audience is with us, they will accept anything we have to offer as valid. And this is the system — it's a question of sugaring the pill.

"If we do have a jazz number, then when the soloist is playing there is always a riff going in the background which gives the listener a point of departure... as in 'Debut'. If I took the riff away, there would be no point of reference for our audience and the whole thing would go down."

A very prolific talker is Jon, but he knows what it is all about.

IAN MIDDLETON



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# RECORD MIRROR CHARTS

## CASHBOX TOP 50



AIR MAILED FROM NEW YORK

- 1 AQUARIUS/LET THE-SUNSHINE IN MEDLEY\*  
1 (6) 5th Dimension (Soul City)
- 2 HAIR  
3 (4) Cowbells (MGM)
- 3 IT'S YOUR THING\*  
5 (5) Isley Brothers (T-Neck)
- 4 YOU'VE MADE ME SO HAPPY\*  
2 (6) Blood Sweat & Tears (Columbia)
- 5 ONLY THE STRONG SURVIVE\*  
7 (6) Jerry Butler (Mercury)
- 6 25 MILES\*  
9 (6) Edwin Starr (Gordy)
- 7 DIZZY\*  
6 (12) Tommy Roe (ABC)
- 8 THE BOXER\*  
16 (3) Simon & Garfunkel (Columbia)
- 9 GIMME GIMME GOOD LOVIN'\*  
14 (5) Crazy Elephant (Bell)
- 10 HAWAII FIVE O  
11 (4) Ventures (Liberty)
- 11 ROCK ME\*  
8 (7) Steppenwolf (Dunhill)
- 12 DON'T GIVE IN TO HIM\*  
12 (5) Gary Puckett & The Union Gap (Columbia)
- 13 BROTHER LOVES TRAVELLING SALVATION SHOW\*  
13 (7) Neil Diamond (UNI)
- 14 SWEET CHERRY WINE  
15 (4) Tommy James & The Shondells (Roulette)
- 15 GALVESTON\*  
4 (8) Glen Campbell (Capitol)
- 16 DO YOUR THING  
21 (4) Watts 103 Street Rhythm Band (Warner Bros./7 Arts)
- 17 THE CHOKIN' KIND  
27 (4) Joe Senor (Soundstage?)
- 18 TIME OF THE SEASON\*  
10 (11) Zombies (Date)
- 19 TIME IS TIGHT  
32 (4) Booker T. & M.G.'s (Stax)
- 20 LOVE CAN MAKE YOU HAPPY  
— (1) Mercy (Sandt)
- 21 WILL YOU BE STAYING AFTER SUNDAY\*  
23 (5) Peppermint Rainbow (Decca)
- 22 IS IT SOMETHING YOU'VE GOT  
26 (4) Tyrone Davis (Dakar)
- 23 GITAZAN  
34 (3) Ray Stevens (Monument)
- 24 MEMORIES\*  
25 (5) Elvis Presley (RCA)
- 25 TO KNOW YOU IS TO LOVE YOU\*  
33 (3) Bobby Vincent (Epic)
- 26 IN THE BAD, BAD OLD DAYS\*  
30 (3) The Foundations (UNI)
- 27 THE WAY IT USED TO BE\*  
28 (5) Engelbert Humperdinck (Parrot)
- 28 IT'S ONLY LOVE\*  
29 (5) B. J. Thomas (Scepter)
- 29 WISHFUL SINFUL\*  
31 (4) Doors (Elektra)
- 30 PINBALL WIZARD\*  
40 (2) The Who (Decca)
- 31 I CAN HEAR MUSIC\*  
20 (5) Beach Boys (Capitol)
- 32 THESE EYES  
42 (2) Guess Who (RCA)
- 33 MERCY  
37 (3) The Ohio Express (Buddah)
- 34 FIRST OF MAY\*  
18 (5) Bee Gees (Atco)
- 35 MY WAY\*  
38 (2) Frank Sinatra (Reprise)
- 36 MORE TODAY THAN YESTERDAY  
47 (2) Spiral Staircase (Columbia)
- 37 MISTER SUN, MISTER MOON\*  
22 (10) Paul Revere & The Raiders (Columbia)
- 38 TRACES\*  
17 (11) Classics IV (Imperial)
- 39 RIVER IS WIDE  
50 (2) Grass Roots (Dunhill)
- 40 DON'T TOUCH ME  
44 (3) Betty Swann (Capitol)
- 41 WHEN YOU DANCE  
46 (2) Jay & The Americans (U.A.)
- 42 THE COMPOSER  
— (1) Diana Ross & Supremes (Motown)
- 43 I CAN'T SEE MYSELF LEAVING YOU  
— (1) Aretha Franklin (Atlantic)
- 44 YOU GAVE ME A MOUNTAIN\*  
19 (10) Frankie Laine (ABC)
- 45 THE LETTER\*  
24 (6) Arbors (Date)
- 46 STAND  
— (1) Sly & The Family Stone (Epic)
- 47 NOTHING BUT A HEARTACHE\*  
— (1) The Flirtations (Deram)
- 48 PLAY GIRL  
39 (3) Thee Prophets (Kapp)
- 49 I DON'T WANT NOBODY TO GIVE ME NOTHING  
— (1) James Brown (King)
- 50 EARTH ANGEL  
— (1) Vogues (Reprise)

## 5 YEARS AGO

- 1 WORLD WITHOUT LOVE  
2 Peter and Gordon (Columbia)
- 2 CAN'T BUY ME LOVE  
1 Beatles (Parlophone)
- 3 I BELIEVE  
3 The Bachelors (Decca)
- 4 DON'T THROW YOUR LOVE AWAY  
— The Searchers (Pye)
- 5 MY BOY LOLLIPOP  
10 Millie (Fontana)
- 6 I LOVE YOU BECAUSE  
5 Jim Reeves (RCA)
- 7 TELL ME WHEN  
7 Applejacks (Decca)
- 8 NOT FADE AWAY  
8 Rolling Stones (Decca)
- 9 LITTLE CHILDREN  
4 Billy J. Kramer & The Dakotas (Parlophone)
- 10 JUST ONE LOOK  
6 The Hollies (Parlophone)

## TOP 15 ALBUMS

- 1 BEST OF THE SEEKERS  
2 Seekers (Columbia)
- 2 SONGS FROM A ROOM  
— Leonard Cohen (C.B.S.)
- 3 ON THE THRESHOLD OF A DREAM  
— Moody Blues (Deram)
- 4 ELVIS  
— Elvis Presley (R.C.A.)
- 5 GOODBYE CREAM  
1 The Cream (Polydor)
- 6 HAIR  
3 The London Cast (Polydor)
- 7 SEEKERS LIVE AT THE TALK OF THE TOWN  
15 Seekers (Columbia)
- 8 LED ZEPPELIN (Atlantic)  
12 Led Zeppelin (Atlantic)
- 9 GENTLE ON MY MIND  
9 Dean Martin (Reprise)
- 10 OLIVER  
10 Soundtrack (RCA Victor)
- 10 SOUND OF MUSIC  
5 Soundtrack (RCA)
- 12 20-20  
4 Beach Boys (Capitol)
- 13 POSTCARD  
7 Mary Hopkin (Apple)
- 14 DIANA ROSS & SUPREMES JOIN THE TEMPTATIONS  
6 (Tamla Motown)
- 15 SCOTT III  
— Scott Walker (Philips)

YELLOW SUBMARINE—Beatles (Apple)  
ANDY WILLIAMS SOUND OF MUSIC—Andy Williams (C.B.S.)  
THE BEATLES (Beatles) (Apple)  
BEST OF THE BEACHBOYS VOL. 1—Beach Boys (Capitol)  
BLOOD, SWEAT AND TEARS—Blood, Sweat and Tears (C.B.S.)  
DISRAELI GEARS—Cream (Reaction)  
DUSTY IN MEMPHIS—Dusty Springfield (Philips)  
GIANT—Buddy Holly (M.C.A.)  
GOING PLACES—Herb Alpert (A and M Records)  
THE GRADUATE—Simon & Garfunkel (C.B.S.)  
HITS OF GOLD—Mamas & Papas (Dunhill)  
SONGS OF LEONARD COHEN—Leonard Cohen (C.B.S.)  
A TOUCH OF SADNESS—Jim Reeves (R.C.A.)

## R & B SINGLES

- 1 THE ISRAELITE  
1 Desmond Dekker (Pyramid PYR 6058)
- 2 CUPID  
5 Johnny Nash (Major Minor M.M. 603)
- 3 I HEARD IT THRU THE GRAPEVINE  
2 Marvin Gaye (Tamla Motown TMG 686)
- 4 HARLEM SHUFFLE  
3 Bob & Earl (Island WIP 6053)
- 5 I DON'T KNOW WHY  
8 Stevie Wonder (Tamla Motown TMG 690)
- 6 SHOTGUN/ROAD RUNNER  
4 Jnr. Walker & The All Stars (Tamla Motown TMG 691)
- 7 GAMES PEOPLE PLAY  
6 Joe South (Capitol CL 15579)
- 8 BEHIND A PAINTED SMILE  
15 Isley Brothers (Tamla Motown TMG 693)
- 9 GET READY  
7 The Temptations (Tamla Motown TMG 688)
- 10 YOU DON'T KNOW LIKE I KNOW  
— Sam & Dave (Atlantic 584247)
- 11 WITHOUT YOU  
— Donnie Elbert (DM 235)
- 12 CUPID  
14 Sam Cooke (RCA 1817)
- 13 NOWHERE TO RUN  
15 Martha & The Vandellas (Tamla Motown TMG 694)
- 14 THE ENTERTAINER  
— Tony Clark (Chess CRS 8091)
- 15 AM I THE SAME GIRL  
— Barbara Acklin (MCA MU 1071)
- 16 MINI SKIRT MINI  
— Wilson Pickett (Atlantic 584261)
- 16 THIS GIRL'S IN LOVE WITH YOU  
13 Dionne Warwick (Pye Int. 7N 25484)
- 18 SNATCHING IT BACK  
— Clarence Carter (Atlantic 584248)
- 18 EVERYDAY PEOPLE  
10 Sly & The Family Stone (Direction 58-3938)
- 20 I'M LIVING IN SHAME  
— Diane Ross & The Supremes (TMG 695)

## 10 YEARS AGO

- 1 IT DOESN'T MATTER ANY MORE  
2 Buddy Holly (Choral)
- 2 SIDE SADDLE  
1 Russ Conway (Columbia)
- 3 A FOOL SUCH AS I / I NEED YOUR LOVE TONIGHT  
— Elvis Presley (RCA)
- 4 PETITE FLEUR  
6 Chris Barber (Nixa)
- 5 CHARLIE BROWN  
5 The Coasters (London)
- 6 DONNA  
4 Marty Wilde (Philips)
- 7 SMOKE GETS IN YOUR EYES  
3 The Platters (Mercury)
- 8 C'MON EVERYBODY  
8 Eddie Cochran (London)
- 9 IT'S LATE/THERE'LL NEVER BE ANYONE ELSE  
BUT YOU  
16 Ricky Nelson
- 10 MY HAPPINESS  
7 Connie Francis (MGM)
- 11 STAGGER LEE  
10 Lloyd Price (HMV)
- 12 COME SOFTLY TO ME  
— Fleetwoods (London)
- 13 AS I LOVE YOU  
9 Shirley Bassey (Philips)
- 14 PUB WITH NO BEER  
13 Slim Dusty (Columbia)
- 15 TOMBOY  
15 Perry Como (RCA)
- 16 GIGI  
11 Billy Eckstine (Mercury)
- 17 NEVER MIND/MEAN STREAK  
— Cliff Richard (Columbia)
- 18 MAYBE TOMORROW  
17 Billy Fury (Decca)
- 19 LITTLE DRUMMER BOY  
14 Beverley Sisters (Decca)
- 20 COME SOFTLY TO ME  
— Frankie Vaughan (Philips)

## NATIONAL TOP FIFTY

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

- 1 GET BACK  
— (1) Beatles (Apple)
- 2 THE ISRAELITE  
1 (4) Desmond Dekker & Aces (Pyramid)
- 3 GOODBYE  
2 (3) Mary Hopkin (Apple)
- 4 PINBALL WIZARD  
6 (4) The Who (Track)
- 5 GENTLE ON MY MIND  
5 (11) Dean Martin (Reprise)
- 6 I HEARD IT THRU' THE GRAPE VINE  
3 (10) Marvin Gaye (Tamla Motown)
- 7 BOOM BANG-A-BANG  
4 (5) Lulu (Columbia)
- 8 COME BACK AND SHAKE ME  
15 (3) Clodagh Rogers (RCA)
- 9 WINDMILLS OF YOUR MIND  
10 (8) Noel Harrison (Reprise)
- 10 IN THE BAD, BAD OLD DAYS  
8 (5) Foundations (Pye)
- 11 HARLEM SHUFFLE  
16 (5) Bob and Earl (Island)
- 12 I CAN HEAR MUSIC  
11 (8) Beach Boys (Capitol)
- 13 CUPID  
12 (3) Johnny Nash (Major Minor)
- 14 I DON'T KNOW WHY  
18 (4) Stevie Wonder (Tamla Motown)
- 15 GAMES PEOPLE PLAY  
9 (7) Joe South (Capitol)
- 16 ROAD RUNNER  
26 (2) Junior Walker and All Stars (Tamla Motown)
- 17 PASSING STRANGERS  
23 (5) Sarah Vaughan & Billy Eckstine (Mercury)
- 18 SORRY SUZANNE  
7 (7) The Hollies (Parlophone)
- 19 HELLO WORLD  
14 (4) The Tremeloes (CBS)
- 20 BADGE  
36 (2) The Cream (Polydor)
- 21 MAN OF THE WORLD  
20 (2) Fleetwood Mac (Horizon)
- 22 MY WAY  
23 (3) Frank Sinatra (Reprise)
- 23 MONSIEUR DUPONT  
13 (10) Sandie Shaw (Pye)
- 24 MICHAEL AND THE SLIPPER TREE  
25 (3) The Equals (President)
- 25 GOOD TIMES  
19 (8) Cliff Richard (Columbia)
- 26 GET READY  
20 (7) The Temptations (Tamla Motown)
- 27 MY SENTIMENTAL FRIEND  
— (1) Herman's Hermits (Columbia)
- 28 WALLS FELL DOWN  
29 (3) The Marbles (Polydor)
- 29 BEHIND THE PAINTED SMILE  
45 (2) The Isley Brothers (Tamla Motown)
- 30 WHERE DO YOU GO TO MY LOVELY  
22 (11) Peter Starstedt (United Artists)
- 31 IF I CAN DREAM  
26 (8) Elvis Presley (RCA Victor)
- 32 LIVING IN SHAME  
— (1) Diana Ross & The Supremes (Tamla Motown)
- 33 FIRST OF MAY  
28 (9) Bee Gees (Polydor)
- 34 COLOUR OF MY LOVE  
40 (2) Jefferson (Pye)
- 35 AQUARIUS  
— (1) Fifth Dimension (CBS)
- 36 YOU'VE LOST THAT LOVING FEELING  
32 (10) Righteous Brothers (London)
- 37 PLASTIC MAN  
31 (2) The Kinks (Pye)
- 37 SANCTUS  
37 (4) (From Missa-Luba)
- 39 THE WAY IT USED TO BE  
30 (11) Engelbert Humperdinck (Decca)
- 39 CROSS TOWN TRAFFIC  
37 (2) Jimi Hendrix Experience (Track)
- 41 SURROUND YOURSELF WITH SORROW  
17 (10) Cilla Black (Parlophone)
- 42 NOWHERE TO RUN  
50 (2) Martha Reeves and The Vandellas (Tamla Motown)
- 43 DON JUAN  
35 (6) Dave Dee & Co. (Fontana)
- 44 DIZZY  
48 (2) Tommy Roe (Stateside)
- 45 BLUER THAN BLUE  
46 (2) Rolf Harris (Columbia)
- 46 EVERYDAY PEOPLE  
41 (2) Sly and The Family Stone (Direction)
- 47 WICHITA LINEMAN  
39 (12) Glen Campbell (Ember)
- 48 RING OF BRIGHT WATER  
— (1) Val Doonican (Pye)
- 49 I'M GONNA MAKE YOU LOVE ME  
— (1) Diana Ross & The Supremes with the Temptations (Tamla Motown)
- 49 I'LL BE THERE  
41 (3) Jackie Trent (Pye)

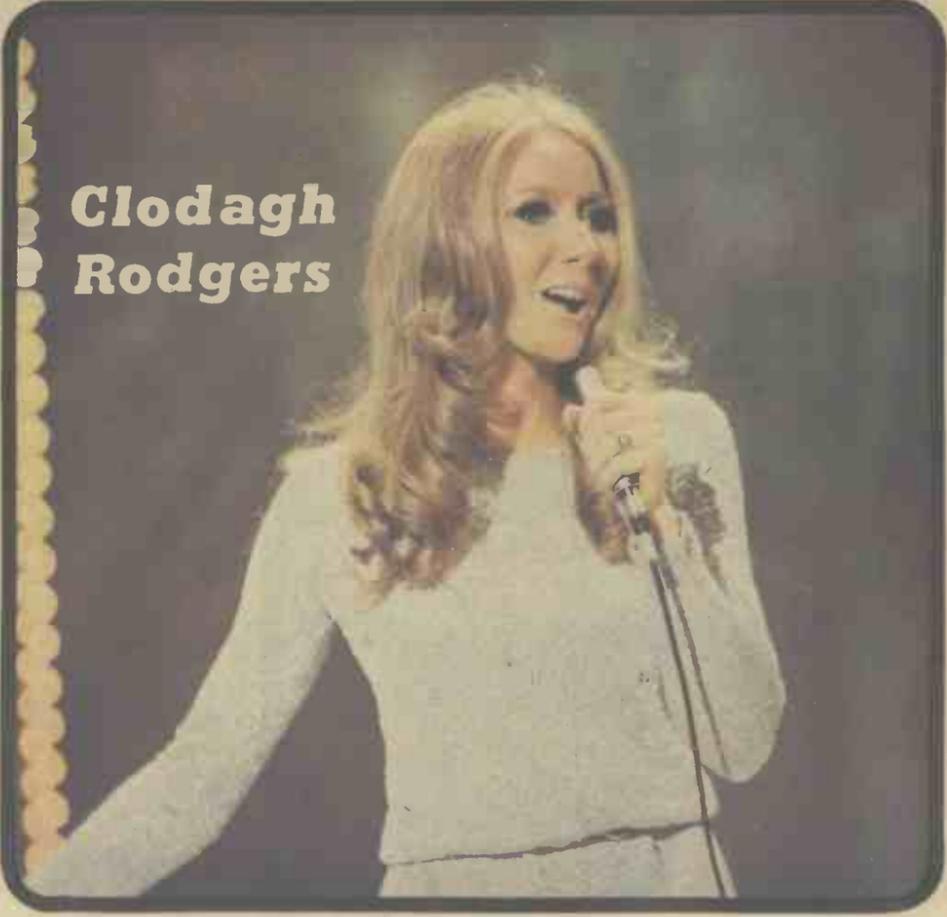
## R & B ALBUMS

- 1 THIS IS . . . DESMOND DEKKER  
2 Desmond Dekker (Trojan TTL 4)
- 2 TIGHTEN UP  
1 Various Artists (Trojan TTL 1)
- 3 THIS IS SUE  
3 Various Artists (Sue IPP 3)
- 4 JOHNNY NASH  
5 Johnny Nash (Major-Minor SMLP 47)
- 5 DIANA ROSS & SUPREMES MEET TEMPTATIONS  
4 (Tamla STML 11096)
- 5 THIS IS SOUL  
6 Various Artists (Atlantic 643301)
- 7 IN THE GROOVE  
10 Marvin Gaye (Tamla Motown STML 11091)
- 8 HISTORY OF . . . OTIS REDDING  
— Otis Redding (Atco 228001)
- 8 GREATEST HITS  
— Diana Ross & The Supremes (Tamla Motown STML 11063)
- 10 SOUL 1969  
— Aretha Franklin (Atlantic 588169)



**A** 15: Mary Hopkin ("Hellos" and "Goodbyes")... the Isley's old Tamla reissues setting things up beautifully for the release here of their current self-produced U.S. smash "It's Your Thing" even a ghastly name like Heathmore can't dim the memory of Johnny de Little's definitive super-class recording of "Lover" some seven years back. Q16: which ladies complete the following mixed doubles—a) Paul & —; b) Dick & —; c) Gene & —; d) Dale & —? ... not too sure that Steppenwolf's "Mind mutilation in the month of May" advert will have the desired effect... unstinted praise to Clodagh Rodgers for sticking at it until she did, at long last, find the right material... pop chartwise, "Hair" has already given the world more hit discs than many a more famous and respectable musical... Pete Brown or Battered Ornaments fame taking lessons from the Guildhall School of Music... next album from Tom Paxton on Elektra reported as being "very different" the next Incredible String Band album is to be made in the States... Blodwyn Pig's first single "Dear Jill" followed by "Ahead Rings Out" album released by Island Records early next month... new organist with the Chicken Shack, Paul Raymond, replaces Christine Perfect... Revolution Club have opened a Revolution Club in Brussels—present on opening night were the Web and Marbles... Harvey Matusow has written history of the Jews Harp from prehistoric days to the present... Pink Floyd had something like a mile and a half of electric cable for their concert last Monday... glamorous models and a scrapheap featured on cover of Clouds' new album "Scrapbook"... new Otis Redding album due this summer to be called "The Legendary Otis Redding"... Jerry Wexler, producer for Aretha Franklin and Dusty Springfield, to produce new soul singer Jesse K. Macabee... Tony Hall currently promoting discs by Steamhammer and Unauthorised Version, both of whom made their disc debuts this month... "Daydream" by Wallace Collection a beautiful record... the Platters currently touring Japan... Micky Waller, who left the Jeff Beck Group recently, now a member of Steamhammer... Christine Perfect currently songwriting, and is to record an album for Blue Horizon... first Pop Prom at the Royal Albert Hall features Led Zeppelin, Liverpool Scene, and Blodwyn Pig... multi-instrumentalist Ian Whiteman of Mikhty Baby plays sax, flute, piano, organ and guitar... next

month Jethro Tull appear at the Palais de Sport in Paris with Ten Years After, Jackie Lomax, Clouds and Free... sad news dept.: the Shepherds Bush Comets are reported to have disbanded... Peter Bardon's organ blew up on stage at Ilford's Grotto Club last week... Pudding Chair Sometime currently seeking a second-hand fifteen amp light-show—must be psychedelic, in good condition, and no larger than the Albert Hall... Eddy Arnold recently given the "Wyatt Earp Honorary Deputy" award in Wichita... Eve Boswell makes her first live radio appearance in six years when she appears in "Roundabout" on April 28th... Victor Spinetti's 18-year-old brother Henry has taken Andrew Steele's place with the Herd... Tony Blackburn to judge the Miss England beauty contest finals... Johnny Nash looking for a permanent London home... Marc Ellington to rush-release a version of new Dylan song "Peggy Day" on May 9th... the Barron Knights to appear at the Talk of the Town from May 5 to May 31... Fleetwood Mac's "Man of the World" recorded in America originally, and finished in Britain... interesting: Stuart Henry's tassel tussle... Trevor Burton and Denny Laine reported to be forming a group together... Desmond Dekker fast becoming known as the man who's always just leaving... resurgence of interest in Duane Eddy via Fleetwood Mac?... Led Zeppelin admirers of Hard Meat... budget label Joy to release a Blues and Soul album featuring Jimmy Reed, John Lee Hooker, Memphis Slim and Gene Chandler... Betty Everett's next—"You're No Good" on April 25th... Record Mirror came second in the Music Paper section of Soul Messenger's annual poll—Soul Messenger came third!... Perishers currently going it alone... Excellent set from Tony Colton during first London appearance at the Speakeasy last Thursday. Among those digging the sounds were Scaffold, Georgie Fame, Colin Green and Paul Williams... Novel windscreens washers on Chip Hawkes car... Says Tremeloe Alan Blakeley we never argue because they know I know everything, and I'm always right, so there's no point!... Almond Marzipan currently backing Long John Baldry... After successful tour with Mary Johnson, Eddie Thornton outfit now backing Marbles... Says Eddie Thornton: "Man I had these plimsoles years ago, long before John Lennon"



Clodagh Rodgers

more singles . . .

**GEORGE JONES:** If My Heart Had Windows; Taggin' Along (Stateside SS 2145). C&W veteran "Pappy" Daily produced this typical Country slowie, the title track of George's new album, as he did also the up-beat Gospel-ish flip, which is kinda happy. "Windows" would be good material for Solomon Burke. ★ ★ ★

**JOHN STEWART:** Jul, You're A Woman; Shackles And Chains (Capitol CL 15589). The composer's own version of Pat Boone's newie, in the review of which last week I said sounded like "Gentle On My Mind"—but then that sounds like Bob Lind's "Elusive Butterfly"! If anyone's going to have a hit with this, it's obviously Pat. More self-penned trendy guitar pickin', 'n' singin' on flip, not to be confused with "Shutters And Boards". ★ ★ ★

**JAMES CARR:** Freedom Train; That's The Way Love Turned Out For Me (B & C CB-101). Hope-filled mover 'n' groover done up right for us by James Automobile, with lotsa funk and hollerin' tacked onto a dancing beat. Good on you, Action, for obtaining this! (Let me have a copy without a faulty B-side, will you?!) ★ ★ ★

**THE OHIO PLAYERS:** Here Today Gone Tomorrow; Bad Bargain (Capitol CL 15587). A treat for despondent Soul fans—a NEW record by a new group (2 U.S. R & B hits) actually released by a major label, and sounding good and Black! Chunky rhythm, impassioned wailing, very Sou'ful (in the American sense!)—nice! Otis Redding crib on flip, but it's very O.K. indeed. ★ ★ ★

**SMOKEY ROBINSON & THE MIRACLES:** The Tracks Of My Tears; Come On Do The Jerk (Tamla Motown TMG 696). One of Smokey's all-time best, the classic slowie (dig the poetic words) from 1965, coupled with the boys' good but less exceptional, happy 1964 dance-crazie cash-in. "Tears" has taken off in its own right in America as Aretha's B-side, which may explain this—anyway, no matter, as the song is a must. ★ ★ ★

**CLYDIE KING:** One Part, Two Part; Love Now, Pay Later (Minit MLF 11014). 22-year-old erstwhile Raellet, Clydie cut her first disc ("Written On The Wind") aged 12, then had a High School girlie trio (the Sweet Things) before travelling with Ray for a year; This Monk Higgins/Big Dee Irwin-produced semi-slowie is the old Gospel "Come By Here" with new words, which she sings nicely enough. Slow flip's O.K. too. ★ ★ ★

**OSCAR TONEY, JR.:** Down In Texas; Just For You (Bell BLL 1057). Out nearly 2 years ago as an album track, this mid-tempo beater has been re-mixed with strings added—but it still seems a bit of a swizz. Oscar's hoarse Gospel voice is good as ever (he was a Sensational Melody of Jay), and he waits on the new slow flip. ★ ★ ★

**FRANK OWENS:** Oliver; As Long As He Needs Me (CBS 4138). Yes, the film songs. You might think "yech!", but, in fact (but for annoying female group on A-side) these are quite funky, almost Latin-Soul, instrumentals—leaning too close towards "middle-of-the-road" to be a complete gas, though. ★ ★ ★

**CLASSICS IV:** Traces; Mary, Mary Row Your Boat (Liberty LBF 15196). My own personal favourite American White group (they've obviously learnt from fellow Bill Lowery-stable-mates, the Tams) doing another relaxed, melodic filler, with vaguely Bossa-Nova-ish rhythm—very "contemporary easy-listening", which means nice, romantic and undemanding. Not as soulful as "Stormy", but recommended. ★ ★ ★

**NAT KING COLE:** Answer Me; A Beautiful Friendship (Capitol CL 15588). The late, great, one-time King of the Blues, Nat Cole does a very lush slowie (Nelson Riddle-arranged) that might follow "Passing Strangers" chart-wards. The flip, with George Shearing, has more swing to it—and is very nice for romantic dancing. ★ ★ ★

**COOK E. JARR:** Pleading My Love; If I Were A Carpenter (RC Victor RCA 1820). The old Johnny Ace monster (huge Soul star who died playing Russian Roulette on Xmas Eve 1954), furnished up for today with full, mellow choir 'n' strings behind a hesitantly sexy Bill Medley-like vocal. The "other" new, R & B version by Laura Green and Johnny McKinnis (unreleased here) did better in the U.S. Herky-jerky flip. ★ ★ ★

**OHIO EXPRESS:** Mercy; Roll It Up (Buddah 201044). Need I say it? B.G. music (no dear, not Barry, Maurice & Robin) with all its usual bounce, pollyty and directness, with on this occasion more than a touch of "Frere Jacques" in the chorus. Happening U.S.-side. Flip is more funky and quite good. ★ ★ ★

**GARY PUCKETT & THE UNION GAP:** Don't Give In To Him; Could I (CBS 4122). U.S. biggie for the sometime British chart-reachers, this is much the same song as before, and before, and before. As such, it could happen, but maybe it won't. Once you've heard Puckett, you know what to expect next time. ★ ★ ★

**CHARLIE WALKER:** Honky-Tonk Season; Too Many Nights In Too Many Arms (CBS 4175). A Dallas Frazier-penned, rollocking C & W song—the odd snatch of Country fiddle perks it up, and indeed the instrumentation is all very good. No. 3 U.S. C & W hit. Equally good flip with great steel guitar. ★ ★ ★



JOHNNY NASH

JOHNNY NASH TELLS OF THE DIRTY TRICK PLAYED ON HIM . . .

THREE hits in a row — can't be bad for any new singer. But Johnny Nash is far from new. Born in Houston, Texas he began singing in the local church when he was five! At the age of 13, he became a golf caddie. The club members often asked him to entertain them — this led to singing on TV on a show called "Matinee". Johnny Nash was the first Negro to break the colour-bar in Houston TV; he remained with the show for three years, at the time when many Paramount Picture stars were guests on the "Matinee" show and one Paramount representative saw and heard Johnny sing. From then it was the Singing-Film Star time as Johnny recalls, when we met for tea at the Grosvenor House Hotel. "I made movies for Paramount and MGM, I even got a Silver Sail award at the Motion Picture Festival in Locarno, Switzerland," he added. "Then I made a record called 'A Teenager Sings The Blues' which did quite well. I also did a lot of Rock 'n' Roll and big ballad songs. Blue Beat music was a new venture for me, although I must confess — love songs are the ones I like best. I used to dedicate my songs to my wife." What about "You Got Soul", which was said to be written by his wife, I asked. "Well, for a start, I wrote the song for a duo called Sam

& Bill, about two years ago, then I wanted to record it and due to some music publishing contracts I had to use someone else's name — so they credited my wife for the song! I wasn't meant to say that, you know! "I will always record Blue Beat numbers — my prime object is to expose the music all over the world. 'Hold Me Tight' opened the door for me, then the Beatles cashed in with that Ska thing of theirs. Which is nice because people listen to what the Beatles do." Johnny seems to be in some trouble with his new release (which has soared up R.M. charts in a matter of three weeks) "Cupid", which is the Sam Cooke golden-oldie, and now appears to be the golden-newie, as the record company have re-released Cooke's version. "First, let me say — Sam Cooke was a very good friend of mine. For a record company to do this — it's just a dirty trick to play on me." He added: "Still, there's room for everyone in the charts and my version is doin' very well." I then informed Johnny of Desmond Dekker hitting the number one slot with a Blue Beat song. "It's nice to see Desmond doin' so well over here. I love that song, too. You know, when I visited Jamaica some time ago, I had the pleasure of watching Des work — the way he writes his music, the way he records, and produces, he is SOLID GOLD out there." Like Desmond Dekker, Johnny Nash has a lot going for him too, what with his own record company in the States, songwriting, producing and being a very successful singer. How does he find time for this? "Fortunately, all the things I do relate to one another. We have released a single in the States—on my record label called 'We Try Harder'. It is, infact, sung by Kim Weston and I duet with her, here and there. When I made films, I found it very easy to sing songs and get them across to my audience, as every singer has to act his way through a song to a certain extent — it's like telling a story to someone." While Johnny looked 'out of the window overlooking Hyde Park, I noticed a sort of Cliff Richard-ness in him; his visual appearance and the way he responds to a question. "My, isn't it just great out there? I hope it stays like this when I come back in a few days — the weather, I mean," said Johnny, "and you know something?—if I ever do a tour, it'll be a world-wide one!"

Rex Gomes

TWO GREAT NEW SONGS!!

DON'T GIVE IN TO HIM

Recorded by Gary Puckett and The Union Gap on C.B.S. 4122

WHAT'S GOOD ABOUT GOODBYE MY LOVE ?

Recorded by The Flirtations on Deram D.M. 252

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