

W. Bushnell

# THE MIRROR

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## PETE DOESN'T LIKE THOSE AMERICAN-SPEAKING CROWDS

**TWENTY** thousand screaming Germans at a Who pop concert may sound good to you, but I'd rather not be there," exclaimed lastly dressed Pete Townshend with an attempted flutter of his heavy eyelids.

Pete was hurriedly explaining the difference between images developed by the Who in various countries. Hurriedly, because he and the rest of the group were due any moment for their spot on everybody's favourite show, Top Of The Pops.

"I'd rather play to Americans or here in Britain than anywhere else. In Germany, the kids turn out to see you and the responses aren't had, but the reasons for their attention are not the same as ours here. They are awestruck by the spectacle of British revolutionary youth. They are more concerned with what we represent than what we are or can do with musical instruments. They're just not our people. That may sound a little hard, but I think it's true."

"There simply aren't other countries to compare with England or the United States. I don't care for the outlook in Germany, but in Sweden, I don't think there ARE any young people. At least I never saw any."

"We do have separate images in the separate countries. In the U.S. we are regarded as part of the British underground. This, I think, is due to the postal and way in which we were introduced in the first place. During the early days, a Who album in the States was a rare thing. People were crying to get one. Because we were not that easily obtainable, and our records became exclusive and everyone wanted to know more. A lot of articles are still making it in that manner today. Sometimes a subtle beginning says off in the long run. Your image is often established then carries on while you change. The fact that you're exotic must be lived up to, but we've never tried to maintain an image."

Being a noteworthy reporter, I queried as to whether success in the colonies ever alienated anyone.

"Yes, often the fans here tend to feel we have deserted them by going off to where the money is. We really haven't, because we do play at home and release our material."

**What about other groups?**

"That's another thing. All groups want to make it in the States and when one manages it, most others are pleased for them. The States are the big market and all of pop music wants to get there. To stay there can be tricky. We dropped the violent side of our act in favour of a new outlook. In England, we remain just a good pop group now concerned with writing and composing instead of carefully moulding an image."

The Who have a pretty solid position in both countries. In the States, they are one of the most sought after British underground acts. He is the Fillmore, or the American Legion Indoor Putting green, you can bet it will be a sellout.

In Britain, they are considered one of our finest products. Rather than be upset about their popularity abroad, I'd think it better to consider them ambassadors at large and doing a grand job representing British talent. They've come a long way — Pete drops a little now; Roger Daltrey is beginning to resemble *HAWKLEY* in Chingchong's gear, but the music goes round and round and despite America, it still comes out here.

LON GODDARD

### And they preview LP at Ronnie's . . .

**FROM** twelve o'clock onwards, an influx of journalists, publicists and assorted ravers were to be seen conglomered in deepest Soho, preparing to receive the liquid, shimmering, shimmering, shimmering and shimmering (and likely to go berserk). This was Thursday the first of May and Life Who were going to lay it on big at Ronnie's.

The evening reception was to be in honour of their forthcoming album, entitled simply, "Tommy". At six sharp, the pubs in the city of bright lights and lit people began to drain. By six-thirty, there existed a severe retail booze depression outside and the scattered tables within Ronnie Scott's club were seething with the pop industry. Crawling over from d'Oliveaux and threatening to over-run the bar in great teeming hordes, they distributed hellos and what-are-you-havings, then meticulously selected tables and sat walling, gorged and heavy.

There were affectionate cries of "blank off" as Pete Drummond, Roger Daltrey, Keith "Moonie" Moon and John Entwistle assumed their positions. Pete began to explain the nature of the LP.

"There is a story to the music; it's the story of Tommy. Tommy is born and with the advent of the war, his father goes off to fight. Tommy's mother, meanwhile, gets randy and takes a lover. One day, Tommy sees something he shouldn't and is told to keep quiet about it. The shock causes him to go deaf, dumb and blind.

Exclamations of "nick", "nick"

"No, it's not sick, ha, ha," replies Pete as Keith confirms this from the drums in back.

The next scene introduces Tommy to Gypsy the Acid Queen, who declares that she will take him into a room for awhile and make a man out of a boy. Following this episode, Tommy becomes renowned as a "Pinball Wizard".

The LP ends with what appears to be a musical philosophical question: what happens to Tommy after his disturbed childhood? Where went the Pinball Wizard? The Who gave us a good solid hour's worth of quality listening and excellent showmanship, leaving amid chorales of "more", "get off" and "in the bar!" All in all, it was a great pop-religious happening and ends of the scale from Dave Dee to John Peel turned up to urge the play on. Then the pubs became enormously popular once again.

LON GODDARD

ALL RM PIX BY DEZO HOFFMAN



...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 SHAFESBURY AVE, LONDON, W.1. GER 7942/3/4

HEELOO!  
R.M. Readers ask for more progression, and less mimicry taking from the BEATLES

'SEABREEZE' FOR JIM

TIMM last time a Jim Reeves record was... 'Seabreeze' for Jim... 'When You Are'...

'Guns' had already been a massive hit via the "Garrison Jim" LP... "When You Are"...



...I KNOW a lot of people are going to write back and say... 'Smile' with a reader...

...I SHOULD like to make this a... 'What's All This?'... 'The Girl Can't Help It'...

WALES PREJUDICE

I'VE always been crazy over... 'Wales Prejudice'... 'The Love Affair'...

'COME EVERYBODY!

TIMM's immortality of America... 'Come Everybody!'... 'The Girl Can't Help It'...

ALL STAR FOOTBALL MATCH!

An all star charity football... 'All Star Football Match!'... 'The Girl Can't Help It'...

REGGAY RAVEN

...I'm the thing for you to make... 'Reggay Raven'... 'The Girl Can't Help It'...

This guy goes on stage 10 minutes late... with a glass of camomile tea by his side....!

He has handsome figure of... 'This Guy Goes On Stage 10 Minutes Late'... 'The Girl Can't Help It'...

UDO JURGENS—buying shirts galore (RM pic by Dezo Hoffman)

backed hand-made shirts were... 'Udo Jurgens'... 'The Girl Can't Help It'...



PAUL MCCARTNEY is the Beatles progression reaching a 'Smile' with a reader

NOSTALGIC JOHNNIE

DOES anyone remember a... 'Nostalgic Johnnie'... 'The Girl Can't Help It'...

PRESELY V. BBC?

I AM very dissatisfied that... 'Presely v. BBC?'... 'The Girl Can't Help It'...

SIMON SOUL'S

HAVING purchased the... 'Simon Soul's'... 'The Girl Can't Help It'...

FOR HOUND DOES...

THE club having its second... 'For Hound Does'... 'The Girl Can't Help It'...

# Getting better all the time



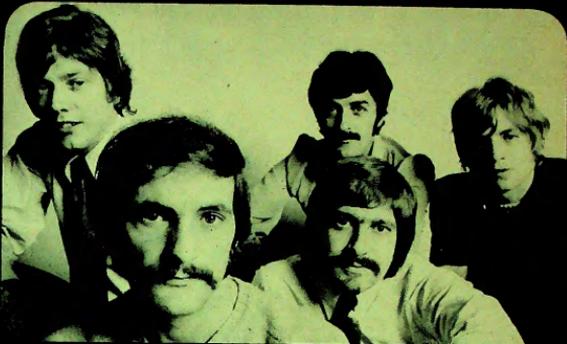
**A**LWAYS on the threshold, for though the dream is good the dream that follows is always better. "Days of Future Passed" a dream of an album. "In Search of the Lost Chord" even better. "On The Threshold of a Dream" the third volume in the Moody Blues' musical autobiography is so much more... question: can you imagine, in years to come, how good will be that final volume?

In the first week of release of the "Dream", while it sold 35,000 copies, already the Moodies had started work on their next album. Progression always. Mustel. Peronson. "In just one album we change from track to track" says Justin Hayward. "It's natural that the last thing we record is an advancement, a development, on the first number we record—especially because of the way we work. We're lucky that when we record an album we have virtually unlimited in-studio time, and so we can go into the studio with just an idea and then do all our writing and arranging and recording over a more or less uninterrupted period of time, emerging with a complete finished product at the end. The album."

"This album was finished months ago" continued Justin, "but it took a long time to arrange getting the cover we wanted, and so it's only just been released. Because we were all obviously so involved in it, and because it was finished, as far as we're concerned, we don't really think about it now. I very rarely listen to it."

"We've found a theme for our next album now, and so we'll be starting work on that shortly. In future we'll be releasing two sorts of albums—"A" stream and "B" stream—"A" stream will be the group albums, like our last three—featuring the group as a whole with a different musical theme for each release. "B" stream records will be a completely different sort of thing—the albums will feature what we would like to record, but in a different direction to "A" stream. The sort of things that we couldn't put on the general Moody Blues albums—for example, Ray and I would like to do a complete album of his poetry. They'll still be Moody Blues albums but not the sort of thing that's expected from the group. In fact I think "On The Threshold of a Dream" is much nearer to a group sound than either of our previous albums—and I feel that we're heading in the right direction. So I think it's sensible to separate our releases into two distinctly different sorts."

"At the moment though we're involved in the business of setting up our own management and production company—and we'll have our own record label as well. Obviously we won't be on our own label as we have a world-wide recording contract with Decca—but I think



THE MOODYBLUES: Progression plus direction equals discovery.

we've learnt enough to pass on some of our experience to the new company. For example, it's been important to us to have a lot of talking time—and so we won't try to limit the groups who record for us.

"The thing is that we've done a lot of talking about the incredible things we intend to do with our new company, and so now it's important that we get down and do them. But the fact that we haven't kept our intentions quiet is good, because it more or less forces us into doing everything we said we would. We're running around a lot, seeing solicitors and that sort of thing—some of it is quite enjoyable. But we have board meetings sometimes, and I tend to fall asleep half way through them. I'm looking forward to the time when we get everything going though."

"If "doing your thing" and "getting it together" are to go down in history as famous phrases of the sixties, then perhaps the Moody Blues should be quoted in the history books as a prime example of a group who've got their things together—got it together so well that their music, their ideas, everything, blends into one."

"I think a lot of our success is due to the fact that we work well together as a group of people" continued Justin. "None of us really stands out as musicians individually—in fact we're very nervous when we play a London gig in case there are any good musicians in the audience. But the group works because there's a harmony between us—a unity, and we tend to progress because we stimulate one another by developing our ideas together."

Progression plus direction equals discovery. Equals Moody Blues.

DEREK BOLTWOOD

# LOVE ME TONIGHT

Tom's irresistible new single.

F 12824 DECCA



45 rpm record - The Decca Record Company Limited  
Decca House, Albert Embankment, London SE1

# WAS IT THE KING? King George V. once asked Donald Peers ...

ALMOST as a pilgrim turns to Decca, Donald Peers has returned to Decca as the company who produced, among many hits, the song which has become known as Donald's signature tune, "Babbling Brook".

Donald in fact spent fifteen years with Decca, but has since worked for twenty years under the guidance of EMI, whose contributions to the list of hits include "Fender Blue" and the recent "Please Don't Go".

Coming back to Decca has some nostalgia attached to it, but it's mainly just a hard business move, Donald told me. "It's simply that Decca topped EMI's offer."

"When Donald left us," continued Decca's Dick Rowe, "he was not so important and now when he's returned he's more important. In fact, though, I decided about a year ago that we must look for some artists who make music that will last. We've got lots of rock 'n' roll groups — that's how I describe all teenage music, but I think it's sold by talent. It's basically here to make money for the company, and so I looked around for a good artist and came up with the idea of Donald."

## By Valerie Mabbs

"I had to think there a minute, I couldn't remember the title," Donald told me. "It's based on a theme by James Last, which was taken by Lonnie Reed and Jackie Rae and adapted for me. I thought you can't go wrong again with that kind of writing! What do you know? "Please Don't Go" sold 340,000 records. I'm wondering if it's worth going out to buy the extra 10,000 I need to complete the quarter of a million mark!"

"Although I'd love another hit, I don't think it will be more disappointing for me if my renewed success, if this record fails," Donald continued. "I've always had a strong contingent of fans who have steadily bought my records. You can't make too much of the successes and failures in this business."

Although Donald has obviously developed a philosophy, simply having a track and link about his past experiences and present commitments, "Please Don't Go" was written to Kink's "Fender Blue" which was a great success. Some people are surprised to find me doing this because some of the old professionals only work seven weeks in a year, and basically they're not really interested.

After a "surprise" chat entry with "Please Don't Go" Donald Peers is now hoping to repeat this success with another Jackie Rae. Les Reed composition.

"This record is called "Was It Yesterday?"



DONALD—also, he's a journalist ...

Although auditors may not realize it now, Donald was something of a "trend setter" when he appeared in a series of programmes in 1967 all along with a Horus orchestra.

"It was the size programme of a kind," explained Donald, "and at that time the audience was made up of screaming bubble gumers. The system then matched the hysteria shown for material by the presenter, people just don't know."

During his reception Donald was confronted by a member of the journalists at a time, all seeking the "secret" of the success, but he remained vague. "I'm a member of the Institute of Journalism," he explained. "I'm not my own boss, I'm employed to write the news for a newspaper. I was encouraged to look at the music scene, and I wrote a series of articles which were very popular, and in fact were widely read."

Obviously a successful man, Al Donald does not seem to be content with his fame, by nature. "I hope no one pushes the button."



JACKIE TRENT—her new hit "Thank You For Loving Me" doesn't exactly come hot on the heels of her No. 1 "Where Are You Now" (RM pic).

# THE 4 YEAR FOLLOW-UP

FOUR years ago, Jackie Trent had a number one smash with "Where Are You Now". Now she's back in the charts A long time between hits! Sure, but the passing years have not exactly been uneventful for the songstar.

Not many months after "Where Are You Now", Jackie started devoting more time to songwriting—and her romance with writer-producer-arranger Tony Hatch meant that she had a ready-made composing partner. Sure, but the passing years have not exactly been uneventful for the songstar.

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# A CHANGE OF SCENE FOR STATUS QUO...

IT'S all-change for Status Quo right now — unless you're told beforehand, you'd barely recognise the makers of the lovely "Are You Growing Tired Of My Love" as the same team who hit the charts with "Pictures of Matchstick Men" and "Ice In The Sun".

Change one: It's their first, recalled a bit cry from their driving, rock-based style of days of yore, and the distinctive guitar sound appears to be out.

Change two: Unlike those previous hits, plus "Black Veils Of Melancholy" and "Make Me Stay Bit Longer", it isn't a Mike Ross/Rick Parfitt composition. "Are You Growing" comes from the pen of Anthony King, who did "High In The Sky" for Amen Corner.

Change three: Mike Rossi, until now the lead singer, takes a back seat to Rick Parfitt handling the lead vocal.

Change four: It's their first-ever disc augmented by strings, woodwinds and choir. They were dubious about doing a slow ballad but gave it a try and were so impressed that they went back to re-record it with full orchestral support. "We don't point going out at half-cock," said Mike Rossi, "we decided out for a good production job, we wanted to do a good job."

But why all the changes? And are they long-lasting?

Said Rick: "Our basic idea is to entertain. My sound, curly, but it's not like bubble gum. We can't be just as a hard rock group, but we're not the smoothies. We're a double-edged thought of as a bunch of good musicians."

Said Mike: "This musicianship bit is the crux of the matter. Some people



**STATUS QUO:** "If the entire public wanted bubblegum music, we'd be up there in the charts with the other bubblegum groups ..."

**Rick:** "Music isn't just a job of work to us. We enjoy it. Anyone who thinks that giving the public what it wants is sacrificing musical integrity is hopelessly wrong. People have asked why we don't find some sort of gimmick. It that means dressing up, leaping off the GPO Tower by parachute, or setting our hair afire, it's not for us. It may be a short cut to stardom, but it's not for us."

**Mike:** "We may be accused of deliberately changing our style because 'Make Me Stay Bit Longer' didn't climb high making a commercial ballad because of getting back in the charts. Real truth is simply that it happens to be a damned fine song that all like very much."

**He added:** "And there's nothing similar to Rick singing it. The song just suited his voice better than mine. In any case, on stage, Rick and I share the lead vocals. We have always carried two lead singers and we've another in our bass guitarist, Alan Lancaster. In any case, he's featured on record if the song suits him best." Will they go back to harder rock if the ballad doesn't do so well?

**Rick:** "It's plain daff to think that because we've recorded one ballad, we'll climb high making a commercial ballad because of getting back in the charts. Real truth is simply that it happens to be a damned fine song that all like very much."

**Yes,** we play a lot of stuff for our own enjoyment, but we can't force things on the public. We really do believe we can do a first-rate job on anything we care to touch. Decca has sound big-headed? Well, it's really just confidence in ourselves."

## COMMERCIAL SONG - FOR MYSELF

Said Jackie: "Towards the end of last year, I made a mental note to get a really tight hold on the next really commercial song we turned out ... for myself. The song was 'Hollywood' and we took it, the reviewers and deejays liked it, but the public wasn't so keen. Then we wrote 'I'll Be There'. I was convinced it was one to do the trick. It's been a bit of a sleeper, but it's still selling and I'm hoping it will make the Top Ten."

It's said that Jackie is not the sort of artist whose success is gauged by the success or failure of her last record. "It's nice to know that people think that, but it's marvelous to have a hit, all the same. A hit can mean so much to your career and anyone who reckons hits don't matter is kidding. And, of course, we now have our double act Tony and I."

## 'THE TWO OF US'

This came about by accident. "When we were married, I've released a duet, 'The Two Of Us'. It was all a bit of a gag, but out of the blue it started selling. Got to number one in Australia."

"We felt we should make a follow-up and 'Thank You For Loving Me' came along. Then came offers for us to do TV and stage shows. Tony was bewildered. If it all he never wanted to be a 'live' artist and here he was, thrown in at the deep end."

"The television was okay. We had our own hour-long show. Tony was doubtful about cabaret for a while, but eventually he came to love it. Now we're at the London Palladium with Max Bygraves, then club appearances and soon off to Australia for a tour."

"Some people call us 'Mr. and Mrs. Music'. It had happened because we're so deeply involved in just about every facet of the music business. It's kind of funny, but nice just the same. But we don't want to give the impression we're a double act. By the way, I've become a record producer. Made a record for Peter with a group called 'Two of Each' and I wrote the song and the group is called 'At My Younger Sister, Mally, is one of the girls in the quartet. And she is really going good."

And there you have it Jackie Trent — hit singer, hit writer, record producer. Tony Hatch — composer, arranger, musical director, producer. It's a double act Jackie may think it a bit curly ... but who better deserves a title like "Mr. and Mrs. Music"?

# KINKS' 'BUM' & THE BBC.

**T** MET four disconsolate Kinks last Thursday. Disconsolate because they'd just been told that a film for their latest record "Plastic Man" was not going to be shown on Top of the Pops that week. "It's all because of that word 'bum'," they said. "It's in the song—but we can't sing it on television."

I spoke to Ray Davies again last Sunday, shortly after reading a story about this same conflict with the BBC in one of our more popular weekend comics.

"When the joy from the Sunday paper phoned," said Ray. "I didn't want to pursue the subject. He wanted to know about bum and the BBC. The thing is that the BBC have virtually all the shows now—we're in their hands, and we just have to accept it."

"But it's a bit rotten to be messed around like this—about two weeks ago I had to go to the States. It looked as if our record would be going in the computer chart that week, and so I told the BBC that I wouldn't be available and could we film it. They said yes, and that they'd use the film when the disc went into the charts."

"Anyway, when I got back the film hadn't been used—in fact, some of the people concerned with Top of the Pops said it was the word 'bum' that had stopped them from showing the film—I laughed, naturally, but then they said that they were being serious. I said that if that word had kept the song out of the show that week, then it's unlikely that they'd use the song any other week."

"It's ridiculous—but you're in the hands of a BBC monopoly. I'm surprised about this thing with Top of the Pops really, because the record has had good airplay on the radio. 'Plastic Man' is selling steadily—I suppose it's doing as well as any record could be expected to do that's been out four weeks and hasn't had a television plug!"

"It's unfortunate to come back from America and straight-away have something like this happen. I only went over there for a week or so—it was purely a negotiating trip. A group—the Turtles—wanted me to produce their records for them, and so I went over to see what we could work out. We seemed to get on quite well, so I think I'll do it. I think the Kinks should go to America—there's been good reaction to our latest album and singles over there. Our last four of the States were in 1965, but we were banned from the country and couldn't go back there again. It was trouble with agents and unions and that sort of thing. But the ban's been lifted now, and so we plan on going later this year."

"I liked it when I went over the other week. In many ways the Americans seem more sympathetic—especially on the West Coast. The people there seem more interested in things



THE KINKS

like the Village Green Preservation Society and Tudor houses and cricket—more so, even, than in this country. They're not as bogged down and restricted as English people.

"I can only speak of the people I met, and most of those were in the record business—but Americans seem to have changed a lot since 1965. Obviously, the flower power scene had a lot to do with it—they all seem to be a lot gentler now. I hope to go over there again soon to try and set up a tour for July or August."

"It's a shame that the Americans are more interested in our traditional values than we are. Personally, I'm very interested. I'm not particularly patriotic—perhaps I'm just selfish—but I like these traditional British things to be

there. I never go to watch cricket any more, but I like to know it's there. It's like not being able to read 'Raggy' any more. And it's bad for people to grow up and not know what a china cup is—or a village green. In other words, I'd rather have the actual things here, not just pictures of things we used to have. It all sounds terribly serious, but it isn't really—I mean, I wouldn't die for this cause, but I think it's frightfully important."

"Anyway, there are more important things nearer home at the moment. We'll be finishing our next single this week—in fact, making a decision on which one to release next. And we're working on our album—the music for our television opera 'Arthur'."

"There's been talk of me doing some more film music—if I did I'd have to become more involved in the arrangements and things. It's so easy for your stuff to be misinterpreted. I'm not too happy with what they did to my music in the Alf Garnett film—I didn't see it, but from what I've been told it's not what I expected it to be."

"If I didn't go to see the film because I don't like to get involved in a thing that I've done after it's finished. Like I never like to listen to our records on the radio. I like playing old records of ours—but only a long while after they're finished and forgotten."

"As far as this single goes, though, our future is literally in the hands of the gods. But I mustn't get too hung up about it. We're doing a fair bit of work at the moment, gigging a lot at colleges and universities. I don't like to take a job just for the sake of it—I like to choose our venues a bit more carefully now. I don't want to grab a pop tour or anything."

"We'll be performing 'Arthur' live as a whole act after the television production. 'Arthur' has a story—but the points are made by songs rather than direct actions or dialogue. I suppose it's really more an opera than a musical play. I'm not sure when it'll be screened—with the experience I've had of television, I won't be sure until it actually appears. There's been talk of it going on in late summer—but the album will be released before that."

"A lot of people have said that it suddenly seems as if the Kinks have come out of hibernation—we've been working a lot in our apparent absence. But people don't notice you unless you have a record out. It makes me feel very ancient when people make remarks about us reappearing again—been going for years—back again—still going strong—and so on. They think we're all about thirty years old—but they forget we're still comparatively young. Dave was only sixteen when we had our first hit."

DEREK BOLTWOOD

## The Moody Blues On The Threshold of a Dream

Deram DML 1035. SML 1035



DERAM





# ATLANTIC ATTACK — the Jazz

## by Ian Middleton

JUST recently Atlantic Records have released nine new albums which include some of the best music of jazz fans. Let's face it there are certainly some terrific new recordings available, but also some new new ones. It is all part of the Atlantic's new re-orientation.

The first one to lead with Roland Kirk's new LP, "The Other Side of the Coin". It is a double LP which braved the gas between pop and jazz followers to the extent that they all had to be told that it was not a jazz LP. It is a double LP which braved the gas between pop and jazz followers to the extent that they all had to be told that it was not a jazz LP.

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**RICHIE HAVENS** "Richard P. Harvey" **Blue Forest SLPV 512**

Now, we all know that Richie Haves is an excellent singer. He has a great voice and a great sense of rhythm. He has a great voice and a great sense of rhythm. He has a great voice and a great sense of rhythm.

**THE WALLACE COLLECTION** "Lawrence" **Wallace SLPV 512**

COOL term of six, featuring classical, pop and jazz. It is a double LP which braved the gas between pop and jazz followers to the extent that they all had to be told that it was not a jazz LP.

**MARTY ROBBINS** "I Walk Alone" **LPV 512**

ROBBINS had quite a few years ago, and he has a great voice and a great sense of rhythm. He has a great voice and a great sense of rhythm. He has a great voice and a great sense of rhythm.

**BING CROSSBY** "London 501" **SLP 512**

It is a double LP which braved the gas between pop and jazz followers to the extent that they all had to be told that it was not a jazz LP. It is a double LP which braved the gas between pop and jazz followers to the extent that they all had to be told that it was not a jazz LP.

**THE VOICES** "The Beatniks" **SLP 512**

THE VOICES are very very very good. They have a great voice and a great sense of rhythm. They have a great voice and a great sense of rhythm. They have a great voice and a great sense of rhythm.

**THE VELVET UNDERGROUND** "The Velvet Underground" **MGM 512**

THE VELVET UNDERGROUND have made some of the most interesting recordings of the last few years. They have a great voice and a great sense of rhythm. They have a great voice and a great sense of rhythm.

The leader had with him at the time (trumpetist Jimmy Krimmer who plays splendidly throughout the album, although there are a few recordings which are not so good as the rest of the album. Another of his admirers is the saxophone player who plays the tenor saxophone. He is a double LP which braved the gas between pop and jazz followers to the extent that they all had to be told that it was not a jazz LP.

Another good recording is one by The Modern Jazz Quartet called "Night in Tunisia". One of the most popular jazz songs on the scene, it is a double LP which braved the gas between pop and jazz followers to the extent that they all had to be told that it was not a jazz LP.

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**ALAN CAMPBELL** "Son of a Gun" **SLP 512**

ALAN CAMPBELL is a very good singer. He has a great voice and a great sense of rhythm. He has a great voice and a great sense of rhythm. He has a great voice and a great sense of rhythm.

**TIM HARDIN** "Tim Hardin" **SLP 512**

TIM HARDIN is a very good singer. He has a great voice and a great sense of rhythm. He has a great voice and a great sense of rhythm. He has a great voice and a great sense of rhythm.

Can, who has so far failed to turn on. He has a great voice and a great sense of rhythm. He has a great voice and a great sense of rhythm. He has a great voice and a great sense of rhythm.

Another good recording is one by The Modern Jazz Quartet called "Night in Tunisia". One of the most popular jazz songs on the scene, it is a double LP which braved the gas between pop and jazz followers to the extent that they all had to be told that it was not a jazz LP.

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**NOEL HARRISON** "The Great" **SLP 512**

NOEL HARRISON is a very good singer. He has a great voice and a great sense of rhythm. He has a great voice and a great sense of rhythm. He has a great voice and a great sense of rhythm.

**BEN JOHN HOLDEN** "Ben John Holden" **SLP 512**

BEN JOHN HOLDEN is a very good singer. He has a great voice and a great sense of rhythm. He has a great voice and a great sense of rhythm. He has a great voice and a great sense of rhythm.

**JULIE LONDON** "Yummy" **SLP 512**

JULIE LONDON is a very good singer. She has a great voice and a great sense of rhythm. She has a great voice and a great sense of rhythm. She has a great voice and a great sense of rhythm.

**VARIOUS ARTISTS** "Soul" **SLP 512**

VARIOUS ARTISTS is a very good collection of music. It features some of the best music of the last few years. It features some of the best music of the last few years.



ROLAND KIRK

work is very clean and the band plays a nice fresh sound. This is "The Other Side of the Coin". It is a double LP which braved the gas between pop and jazz followers to the extent that they all had to be told that it was not a jazz LP.

**NELI DIAMOND** "Velvet" **SLP 512**

NELI DIAMOND is a very good singer. She has a great voice and a great sense of rhythm. She has a great voice and a great sense of rhythm. She has a great voice and a great sense of rhythm.

**JULIE LONDON** "Yummy" **SLP 512**

JULIE LONDON is a very good singer. She has a great voice and a great sense of rhythm. She has a great voice and a great sense of rhythm. She has a great voice and a great sense of rhythm.

**A TRINITY** "A Trinity" **SLP 512**

A TRINITY is a very good group. They have a great voice and a great sense of rhythm. They have a great voice and a great sense of rhythm. They have a great voice and a great sense of rhythm.

# BOARD THE FREEDOM TRAIN with JESSES

on the B & C Label — CB 101

## And a new Action release

# RIDE YOUR PONY BETTY HARRIS

ACT 4335

**BC** B & C Records, 37 Soho Square, London, W.1.

reviewed by Peter Jones new singles reviewed

ROGER WHITTAKER: Where's Jack? (Columbia) Du...
ROBERT WALKER: Where's Jack? (Columbia) Du...
JACQUES LAURENT: Where's Jack? (Columbia) Du...

THE SECOND GENERATION: Beyond The Sea (Mercury)
MAJOR TOM: Beyond The Sea (Mercury)
T. ANGERBERG: Beyond The Sea (Mercury)

DAVY CLINTON: Walk Away, Son (Mercury)
MARC ELLINGTON: Peppy Day (Mercury)
I'VE GOT A FEELING: Peppy Day (Mercury)

FRANKIE VAUGHAN: Peppy Day (Mercury)
THE BEATLES: Peppy Day (Mercury)
THE BEATLES: Peppy Day (Mercury)

AMERICA AWAKES BY JAMES HAMILTON . . . . .

his first single for 2 years



BOB DYLAN

I'll Throw It All Away: Duffin...
Nashville Skyline: Duffin...
Nashville Skyline: Duffin...

MARVIN GAYE AND TAMMI TERRELL
Good Lovin': Duffin...
Good Lovin': Duffin...

JAY AND THE AMERICANS
When You Dance, So Do I: Duffin...
When You Dance, So Do I: Duffin...

JOEY SANDLER AND RALPH YOUNG
Can't Get It Out of My Head: Duffin...
Can't Get It Out of My Head: Duffin...

MARTY WELLS: It Ain't No Sin...
MARTY WELLS: It Ain't No Sin...
MARTY WELLS: It Ain't No Sin...

FRANKIE VAUGHAN: The Same Old Way...
FRANKIE VAUGHAN: The Same Old Way...
FRANKIE VAUGHAN: The Same Old Way...

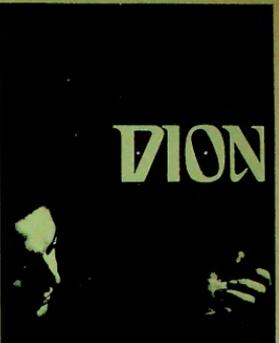
SHIRLEY BASSBY: Duffin...
SHIRLEY BASSBY: Duffin...
SHIRLEY BASSBY: Duffin...

THE IDLE RAY: Duffin...
THE IDLE RAY: Duffin...
THE IDLE RAY: Duffin...

THE WEDS: Monday To Friday: Duffin...
THE WEDS: Monday To Friday: Duffin...
THE WEDS: Monday To Friday: Duffin...

EMPEROR ROSKO: The Opposite Sex: Duffin...
EMPEROR ROSKO: The Opposite Sex: Duffin...
EMPEROR ROSKO: The Opposite Sex: Duffin...

SHY LIMES: Reputation: Duffin...
SHY LIMES: Reputation: Duffin...
SHY LIMES: Reputation: Duffin...



Dion was a star who exchanged his stardom for real life and spent some years living it. This is his new album, and it's real.

London Records a Division of The Decca Record Company Limited Decca House, Brunswick Gardens, London S.W.1

by Peter Jones new singles reviewed by Peter

SHIRLEY BASSBY: Duffin...
SHIRLEY BASSBY: Duffin...
SHIRLEY BASSBY: Duffin...

FRANKIE VAUGHAN: The Same Old Way...
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SHY LIMES: Reputation: Duffin...

BALLROOM BROTHERS: A Punk and Brown: Duffin...
BALLROOM BROTHERS: A Punk and Brown: Duffin...
BALLROOM BROTHERS: A Punk and Brown: Duffin...

classified

SOUL, R & B sale: I have just acquired 100 of the very best...
SOUL, R & B sale: I have just acquired 100 of the very best...

AMERICAN W & A studio of...
AMERICAN W & A studio of...
AMERICAN W & A studio of...

MEMBERS AND GUESTS WELCOME AT ALL SESSIONS OPEN FOR SPECIAL AFTER SESSIONS ON FRIDAYS 10pm - 5am

WELCOME BACK GREATEST SHOW ON EARTH SATURDAYS 10pm - 5am BLUE BOB NIGHT WITH COOL COMBINATION ON WEDNESDAYS ONLY

TONI ROCK DISCOTE! ALL GIRLS ADMITTED FREESOME EARLY

THE NASHVILLE ROOM 171 NORTH END ROAD Adjacent West Kensington Tube

May 11th - 17th THE LORNE GIBSON TRIO

plus supporting acts ENTRANCE FREE EVERY NIGHT

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# RECORD MIRROR TOP 50 SINGLES

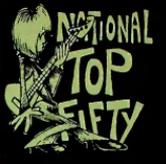


## AIR MAILED FROM NEW YORK

- 1 HAIR
- 2 (1) BOB GROSS (CBS)
- 3 (1) YOUR THING
- 4 (1) I'm a Believer (Mercury)
- 5 ACQUAINTED WITH THE SUNSHINE IN MEXLEY
- 6 (1) I'm a Believer (Mercury)
- 7 YOU MADE ME SO HAPPY
- 8 (1) Blood Sweat & Tears (Columbia)
- 9 THE BOXER
- 10 (1) Simon & Garfunkel (Columbia)
- 11 HAWAII FIVE O
- 12 (1) Ventures (Liberty)
- 13 ONLY THE STRONG SURVIVE
- 14 (1) Jerry Butler (Mercury)
- 15 TIME IS TIGHT
- 16 (1) M. P. S. (Sire)
- 17 (1) M. P. S. (Sire)
- 18 (1) M. P. S. (Sire)
- 19 (1) M. P. S. (Sire)
- 20 (1) M. P. S. (Sire)
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- 46 (1) M. P. S. (Sire)
- 47 (1) M. P. S. (Sire)
- 48 (1) M. P. S. (Sire)
- 49 (1) M. P. S. (Sire)
- 50 (1) M. P. S. (Sire)

## TOP 15 ALBUMS

- 1 ON THE THRESHOLD OF A DREAM
- 2 (1) Muddy Blues (Decca)
- 3 (1) PRETTY REBELS
- 4 (1) SONGS FROM A ROOM
- 5 (1) BEST OF THE BECKERS
- 6 (1) GOODBYE CREAM
- 7 (1) THE CROSS (Polygram)
- 8 (1) NASHVILLE SKYLARK
- 9 (1) THE London Cast (Polygram)
- 10 (1) OLIVER!
- 11 (1) SOUND OF MUSIC
- 12 (1) HOLERS SING DYLAN
- 13 (1) BECKERS LIVE AT THE TALK OF THE TOWN
- 14 (1) BECKERS (Columbia)
- 15 (1) I'm Beach Boys (Capitol)
- 16 (1) BEATLES
- 17 (1) BEATLES (Apple)
- 18 (1) COLLEGIUM
- 19 (1) COLLEGIUM (Fontana)
- 20 (1) SOUND OF MUSIC - Lady Williams (CBS)
- 21 (1) SOUND OF MUSIC - Blood, Sweat & Tears (CBS)
- 22 (1) SOUND OF MUSIC - Garland (CBS)
- 23 (1) THE CORBIERS IN CONCERT - The Corbiers (Parlophone)
- 24 (1) DIANA ROSE AND THE SUPREMACY FOUR (THE TEMPTATIONS - Mercury)
- 25 (1) DISCALFA CEARS - Cream (Reaction)
- 26 (1) DUNCAN BRIDE AND MEL HYDE - (RCA)
- 27 (1) FAMILY ENTERTAINMENT - Family (Mercury)
- 28 (1) FANTASY GALS - Soundtrack (CBS)
- 29 (1) GREATEST ON MY MIND - (Mercury)
- 30 (1) THE GRADUATE - Simon & Garfunkel (CBS)
- 31 (1) GREATEST GITS - Diana Ross & The Supremes (Tamla Motown)
- 32 (1) HITS OF GOLD - SAGE, ROSEMARY AND TRINITY - Simon & Garfunkel (CBS)
- 33 (1) JONAS MEHLER - (Mercury)
- 34 (1) TOM JONES LIVE AT THE TALK OF THE TOWN - Tom Jones (Decca)



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

- 1 GET BACK
- 2 (1) BEATLES (Apple)
- 3 (1) MONTEY BAGGOTT (Capitol)
- 4 (1) MONTEY BAGGOTT & SHARPE MEN (Capitol)
- 5 (1) MONTEY BAGGOTT & SHARPE MEN (Capitol)
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- 20 (1) MONTEY BAGGOTT & SHARPE MEN (Capitol)

## R & B SINGLES

- 1 SHUGOFLAND BURNER
- 2 (1) HALL & SHARPE (Mercury)
- 3 (1) HALL & SHARPE (Mercury)
- 4 (1) HALL & SHARPE (Mercury)
- 5 (1) HALL & SHARPE (Mercury)
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- 20 (1) HALL & SHARPE (Mercury)

## 10 YEARS AGO

- 1 A POOL-SIDE AS I NEED YOUR LOVE TONIGHT
- 2 (1) LEVY BURTON (RCA)
- 3 (1) LEVY BURTON (RCA)
- 4 (1) LEVY BURTON (RCA)
- 5 (1) LEVY BURTON (RCA)
- 6 (1) LEVY BURTON (RCA)
- 7 (1) LEVY BURTON (RCA)
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- 17 (1) LEVY BURTON (RCA)
- 18 (1) LEVY BURTON (RCA)
- 19 (1) LEVY BURTON (RCA)
- 20 (1) LEVY BURTON (RCA)

## 5 YEARS AGO

- 1 DON'T THROW YOUR LOVE AWAY
- 2 (1) THE SEARCHERS (Poly)
- 3 (1) BELIEVE
- 4 (1) THE SEARCHERS (Decca)
- 5 (1) MY BOY LORRAINE
- 6 (1) MULLA (Fontana)
- 7 (1) WOULD YOU BELIEVE
- 8 (1) I'm a Believer (Mercury)
- 9 (1) DON'T LET THE SUN Catch you CRYING
- 10 (1) GETTY AND THE PLAYERS (Columbia)
- 11 (1) CAN'T BUY MY LOVE
- 12 (1) I'm a Believer (Mercury)
- 13 (1) MOVE OVER DARLING
- 14 (1) I'm a Believer (Mercury)
- 15 (1) WALK ON BY
- 16 (1) Diana Warwick (Poly)
- 17 (1) I'm a Believer (Mercury)
- 18 (1) I'm a Believer (Mercury)
- 19 (1) I'm a Believer (Mercury)
- 20 (1) I'm a Believer (Mercury)

- 21 (1) HALL & SHARPE (Mercury)
- 22 (1) HALL & SHARPE (Mercury)
- 23 (1) HALL & SHARPE (Mercury)
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- 50 (1) HALL & SHARPE (Mercury)

## R & B ALBUMS

- 1 THIS IS DEBONDO DEKKER
- 2 (1) Debondo Dekker (Polygram)
- 3 (1) DIANA ROSE AND THE SUPREMACY FOUR (THE TEMPTATIONS - Mercury)
- 4 (1) DIANA ROSE AND THE SUPREMACY FOUR (THE TEMPTATIONS - Mercury)
- 5 (1) DIANA ROSE AND THE SUPREMACY FOUR (THE TEMPTATIONS - Mercury)
- 6 (1) DIANA ROSE AND THE SUPREMACY FOUR (THE TEMPTATIONS - Mercury)
- 7 (1) DIANA ROSE AND THE SUPREMACY FOUR (THE TEMPTATIONS - Mercury)
- 8 (1) DIANA ROSE AND THE SUPREMACY FOUR (THE TEMPTATIONS - Mercury)
- 9 (1) DIANA ROSE AND THE SUPREMACY FOUR (THE TEMPTATIONS - Mercury)
- 10 (1) DIANA ROSE AND THE SUPREMACY FOUR (THE TEMPTATIONS - Mercury)

BLUE NUMBERS DENOTE NEW ENTRY AN ASTERISK DENOTES RECORD RELEASED IN BRITAIN

