

RECORD MIRROR

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INSIDE:

Underground:
Jethro Tull, the
Pentangle, 5th
Dimension colour,
Murray, the hip
U.S. comic...

Pop: Joe South,
Rosko & Elvis,
colour of Herman
and Dave Dee...

R&B: The New
Orleans sound



YOUR PAGE

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

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BBC 'N' RCA

ALTHOUGH Philip Cole is right about Jim Reeves' releases he has missed the two most important facts.

Firstly no plugs — the BBC never have given Jim Reeves any plugs. How people ever know about the records that are not plugged I don't know.

Secondly, RCA for not releasing all of Jim's records as they appear in the States or on the Continent. The majority of Jim's fans get these records some way or other because they can't wait to see if RCA will release them over here or not.

I myself have 15 LPs without singles and EPs that have never been released over here, so consequently if they do see fit to release one over here most of Jim's fans will already have it — So, of course, no hit!! — Betty Flint, 213 Padnall Road, Romford, Essex.



Tony quits Harmony Grass...

LEAD guitarist (and bass voice), Tony Ferguson this week left Harmony Grass to form his own group. He is replaced by Tony Harding who makes a come-back to the group.

Harmony Grass, who are currently appearing at the Dolce Vita, Newcastle, and the Latino, South Shields, have been working on a completely new repertoire for their stage appearances.

The group are now recording possible material for their new single, following the withdrawal of the previously planned follow-up "A Good Thing". Among the material under consideration is a Howard and Blakely number "First Time Loving" — definitely one to watch!

MORE... MERRILL

WHILE B & C Records unleash Merrill Moore's "Tree Top Tail" country rock album and discuss (behind closed doors) the next single to be recorded by this remarkable American rock initiator there is no doubt rock fans thoroughly enjoyed the recent Merrill Moore article by RM's Wesley Laine.

He did, however, think fit to omit that Merrill began his career working with Chuck Hall and his Band and Artie Gearen's Western Rangers.

Merrill (who has a ten inch finger span) is currently wondering what numbers he should record? I would like to suggest B&C Records choose Eddie Bond's "Bop-pin' Bonnie" and "Rockin' Daddy" as the two songs suitable for a new Merrill Moore single. — Johnny "Quicksands" Garbutt, 17 Ellas Yard, London, E.C.1.

Birte Jensen, c/o Chris. J. Holmes, 6 Laurel Drive, Winchmore Hill, London N.21.—Are there any RM readers who want to sell or swap "Ginny Come Lately"—Brian Hyland; "Oh Carol"—Neil Sedaka and other old records. I have two records by the Seekers—"The Carnival is Over" and "Walk With Me", which I would like to swap or sell.

Jan Stevigen, Kambo Station, Norway.—Wanted: Cliff Richard's German LP "Cliff's Songs", the first Shadows single "Peelin' Fine", two early Frank Ifield singles, "Gotta Get A Date"/"No Love Tonight" and "Life's A Holiday/Tobacco Road" and Joe Barry's "I'm A Fool To Care". Please state price and condition.

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RE-ISSUES

Do they take the art out of Record collecting?

I HAVE been disgusted recently by the spate of re-issues. I bought many of the originals when they first came out and was very proud of my collection as more of the records became unobtainable.

But then the record companies started to re-release them. The records started to get into the charts and have now become commonplace, and this has made my collection seem very ordinary.

I have lost my pride in my record collection and I am in the process of selling my records. For example, I have the two recent Isley Brothers hits and both Vandellas, but I could probably only get about five shillings each for them now, where before they were worth over a pound. There is no longer any art in collecting records.

I say call a halt to all this re-issuing, what do others think?—Eddie Robinson, 196 Wilbrham Road, Fallowfield, Manchester.

VAL: It depends if you look on a record as an investment, or buy it because you like the noises that come from the black plastic, doesn't it? It's true, though, that most of us probably take a pride in rare possessions, but if a record will make money for a company the second time around that's the crux of the matter.

COVER UP?

HAVING just returned from a holiday in Holland. I feel I must protest about the standard of record sleeves in Britain.

When you buy a record on the Continent you are supplied with a thick paper, full coloured record sleeve to provide adequate protection for the valuable record within.

Surely it's high time record companies did the same for us British record buyers. After all, Britain is the home of pop music,

so when we have to pay 8s. 6d. for a record we want to look after it properly, and the flimsy paper bags we are issued with just aren't good enough. — Clive Webb 21 Stafford Road, Darlaston, Staffs.

VAL: One record, currently on release, which is issued in a glossy stiff black and white sleeve is Elton John's new single "It's Me That You Need" on the DJM label. Also Georgie Fame's first two releases on the CBS label, "Because I Love You" and "Try My World" were issued in stiff covers. I agree though, Clive, it should be a widespread practice.

Rosko goes to meet Elvis, and predicts more commercial radio

"WHAT happened to you then, the bike break down?" I laughed as the Emperor strolled into the bar half an hour after he was expected.

"Not all all," Rosko retorted, hurt at the idea that the beautiful machine would fail him. "Never has done yet! I'll take you for a spin when I get back from the States." Oh, don't worry, I've not had an accident on it yet, and I don't intend to!"

The day after we met Rosko was due to fly to the States for what will be mainly a holiday trip — though he is determined to get through the inevitable barriers to tape an interview with the "King of Rock", Elvis Presley.

"You're the last person to interview the Emperor Rosko before he leaves, and if the plane crashes you'll be the last in the world!" Rosko contemplated cheerfully, while downing bottles of Chablis.

In that case, Rosko, shall I convey your last wish to the people? "My last wish would be that the record reach number one," he told me.

"You can't have royalties sent up there," added publicist Mike Hales.

"No, but it will go to my next of kin then," said Rosko, happy with that idea!

Following the ban preventing him from doing competing work, Rosko is pinning quite a lot on the success of the record.

"You could say the record is embarrassing to me, but once it's out it's not so bad," Rosko told me. "The record sold out in Birming-

ham on the first day it was released. There's a lot of jealousies between D.J.'s though, and some of them have got small minds. I like to think I've got a more open mind than most."

I asked Rosko how he first came to record "The Opposite Lock".

"I've only ever been to the Opposite Lock club once, but I do know Martin Hone, who wrote the number. Anyway, Polydor asked me if I would like to record the number, so I did," Rosko explained.

"People who play the record are probably doing me a personal favour. I once played Tony Blackburn's record, but usually I have an excuse, which the Brandons and the Blackburns don't, because (a) I only have a half-hour show, and (b) I play specialised material.

"The ban has meant sacrificing a lot of money, though," he continued, "but, God willing, I'll make it up. Otherwise I suppose I shall just wait until I go broke,

BBC AGAIN

I WAS shocked and surprised after reading the article "Kinks 'Bum' and the BBC" last week, to realise what perverse and prattling idiots are in charge of one of Britain's greatest industries—BBC Television. What I cannot understand is why the BBC refuse to show the Kinks performing "Plastic Man" because of the harmless euphemism 'bum'. Why not, after the pornographic rubbish that constitutes most of the BBC's drama?

It is things such as this that keeps the Kinks (in my opinion second only to the Beatles in musical talent) out of the Record Mirror's top ten, where they belong. But this is not only the fault of priggish anachronists, what about D.J.'s? Why do they reject such great British talent as the Kinks in favour of American Bubblegum merchants? Please let's have a great Kinks Renaissance! — Norman Stinchcombe, 30 Welldale Grove, Pye Hayes, Birmingham 24.

DROWN ELVIS!

I F a London promoter's plans to put Elvis Presley inside a magnifying goldfish bowl for a Wembley Stadium Concert are successful, I only hope they won't forget to add the water too! — Colin Brinton, 73 Grange Road, Harwich, Essex.

GET BACK

I HAVE no particular axe to grind for the Beatles but do not feel that they are being regressive in their musical style with "Get Back". They are simply performing in a manner which the public wants. After all the record is at number one!

Perhaps Mr. Wells might wish to consider the view that his ten years of cultural advancement have resulted in a situation where we have, in the main, two banal branches of pop music. Underground music (it's not rock), which is no more than a regular series of tuneless electronic noises and so called soul music, which seems to me to be rhythm and blues with a few "sock it to me's" and "you're looking goods" added — a monotonous style to be polite.

I feel that the public looks for entertainment, excitement and "danceability" in music — and let's face it rock'n'roll provides all these. More power to the Beatles if they are attempting to re-instate it.

I would suggest that anyone who doubts my words looks in at the Monkees TV show on May 24 — Jerry Lee Lewis, Little Richard and Fats Domino will prove my point. More proof? Try the new LP "She Still Comes Around" by the great and talented Jerry Lee Lewis — now there's entertainment! — Malcolm Temple, 19, Newberry Road, Weymouth, Dorset.



or they throw me out! But you can't fight bureaucrats, can you?"

A pity, because Rosko presents a unique and entertaining show, and has recently received the Carl Allen Mecca Ballroom Award for the top D.J.

"Because an American D.J. won the award this time they desperately want a British D.J. to win next time," the Emperor declared. "From that you can draw your own conclusions!"

I asked Rosko how he intended to get to meet Elvis during his trip to the States.

"I've met him several times before when we've been on sets together," Rosko told me. (Incidentally, his father, Joe Pasternak, produced several Elvis Presley films, notably "Girl Happy").

"It would normally be very difficult to meet him now, but I shall use my Pasternak influences. When Colonel Parker sees me he claps his hands on my shoulders and says 'Son, how

are you?' and he'll get everything fixed up! If Elvis gives me two minutes I'll take it, and if he gives me two hours I'll take that too!"

While he is in his home territory of California, Rosko also plans to complete his American television series, which is to be screened shortly, and he is also working on another programme with Vikki Wickham. And, of course, the great charmer, Rosko, is also looking forward to meeting "all those beautiful girls at the holiday places, all out enjoying themselves!"

But Rosko's mind is not entirely occupied by beautiful girls, he still feels very adamant about the necessity of commercial radio, and he left me with this thought:

"Things are definitely moving on that front, but all I can say now is expect to hear a commercial radio station on June 15."

The Emperor and the Nation await
VALERIE MABBS



'The Underground seems to have gotten a little out of hand' says Ian Anderson

BY ALL RIGHTS, Jethro Tull must be looked upon as reaching out of the sphere known as underground; or at least being one of the major forces in the move to eliminate such classifications in music today. The reason lies in the fact that their music, no matter if technically it is jazz, pop or urban freak, is sounding more and more like nobody else but Jethro. The Cream were able to shed the underground title by carefully nursing a style very individual and unique.

The solid character rapidly expanding within Jethro Tull is largely to the credit of the band's leader, flautist and personality extraordinaire, Ian Anderson. Anderson's views on the original music trend adopted by Tull are unfortunately not all that common. Others could do well to heed the advice or the outlook he shares. Minus the once well-known, floor-length coat, which he misplaced some time ago, Ian stopped by the RM office to explain why Jethro's image is becoming so strong in itself rather than a general category.

"The songs we do are not cut and dried forms of jazz and pop, but mixtures developed by the group combination. I think it's too early to hope that all the numbers sound like only us, but a style seems to be emerging. A lot of the things I have in mind for songs either never get written or I go off them very soon because my mood may change and I'll view the idea under a different light. It's good to look at things from several states of mind. A lot of bands tend to get so wrapped up in their own thing it puts them out on a limb. They become far too personal and lose much of their appeal. The underground seems to have gotten a little out of hand and that makes me frightened of being too personal. Instead, I remain very cautious. I like to look before I leap with a song. I don't want to stretch the boundaries of validity."

Ian and Jethro are concentrating on a single and an LP right now. The single, titled "Living In The Past" was written by Ian and easily reflects the sound that can only be Jethro Tull.

"This is a single, not a token single. It is an attempt to get into the charts without blatant commerciality. If people are going to buy singles, we're hoping they'll buy ours. I realise the underground is still about and that underground groups sell LPs and not singles, yet these restrictions will be compromised in time. Classifications, like people, exist. Most people think of the underground as hairy and far out, so some sort of compromise will have to be made. This is not a commercial single for the sake of it. A lot of thought went into it and I think it's a good one. It makes me happy to think we've done it; it's an honest single."

"The underground is considered vulgar. Groups are crying because they can't get nudes on their LP covers. If and when they do get all the nudes they want, nudity will be so prevalent, it won't be noticed. The four-letter words are used so much in the States, they are getting to be commonplace. I think the cycle may have finally revolved completely with all the decency rallies sprouting up. Kids are realising they really don't want all this trouble. As the underground gets further out, it comes closer to change and to eventual compromise. I like watching these forces at work. It's even nice that people have a name like underground, but somehow in print, it looks odd."

Jethro Tull do not consider themselves to be a segment of a mass movement, but admit that they may be placed in one by some of their listeners. Any position, however, can be used as a stepping stone if it is handled properly and in earnest. What goes on around you can always affect you, but if your individuality and appeal work hand in hand to a healthy degree, prominence is assured eventually.

LON GODDARD



(WE WERE SENT FOR)

"SOMETHING IN
THE AIR"

B/W

"WILHEMINA"

BY

"THUNDERCLAP
NEWMAN"



604031

MOODIES, MADELINE & KIKI JAM ON BILLIE'S NEW SINGLE



BILLIE—revives a James and Bobby Purify number.

BILLIE DAVIS has had a lot of hard luck with the charts apart from "I Want You To Be My Baby". Her other singles have bubbled under the charts, yet have not quite made it. Why? "I think the reason 'Make A Feeling Go Away' didn't happen was because it was a bit too much like 'I Want You To Be My Baby'," Billie explained. "Mind you, the song was a big number in the discotheques and got a lot of plays but just didn't seem to catch on. It's hard to judge which market to go for — whether the discotheque one or the one for the mums and dads. If you go for the mums and dads, you have to record something which they can listen to rather than dance to."

Recently there was a press reception in honour of Billie's new disc, "I Can Remember" where a baby elephant was present with a cloth over its back with the words: "I Can Remember" embroidered on each side, (elephants never forget — get it?). There was only one trouble. Although the elephant was small (after all, you couldn't get a really big one up to the third floor of a building, could you?), it kept knocking poor Billie over. Luckily she was wearing trousers, as it might have been unfortunate — you know what elephants can do with their trunks.

"I recorded my present single at the same time as I did 'Baby'," Billie explained. "So the chorus consists of the Moody Blues, Kiki Dee and Madeline Bell. The main trouble in trying to get a chart entry is finding the right sort of material. I look everywhere and people bring me things but it's very difficult. Another thing is that I don't think I have a commercial mind. I sometimes listen to a song and think it's great then people say: 'forget it, it's not commercial', so it's all very difficult."

Billie, at the moment, is in Poland doing a TV spectacular, but when we talked she told me a joke which would make

even Tony Blackburn cringe. It goes like this: "I know a woman who married a Pole — she had a wooden baby!"

July is going to be a busy month for the songstress. For a start she is finishing her LP called "Billie's Bag" and is also appearing in a film with The Casuals. But first of all the LP.

"I've done six tracks so far and I've got six to go," Billie said. "They include 'Angel Of The Morning', 'I Want You To Be My Baby', 'Darling Be Home Soon', 'Till It's Time For You To Go' and 'Billy Sunshine'. One of the ones I shall be recording fairly soon is 'Knights In White Satin'. But one thing I don't want to do is use old 'B' sides to fill up the rest of the album—I shall use new material."

"The film I am doing is a one-hour spectacular which will be done in black and white as well as colour for TV. It is going to be filmed on location and at Staines studios. Basically, it's all to do with fantasy — I figure in the Casuals' dreams and they crop up in mine. I'll be singing three or four numbers although they haven't been written yet."

Billie still retains her interest in jazz but does not go much on the underground scene — she looks on most of it as confused. When she goes back to Spain in June, Billie will head straight for the nearest bull ring. She says: "I love the atmosphere and spectacle probably more than the fight itself, because I'm really an animal lover."

Was there any main difference between working on TV in Spain or England?

"Things are so slow over there," Billie explained. "The last time I was there, the call was for ten in the morning. They were still painting the set and I didn't go on until seven in the evening!"

Should "I Can Remember" re-establish Billie in the charts not only the Spaniards will be shouting "ole"?

IAN MIDDLETON



EDWARD WOODWARD, alias "Callan".

'Audiences will reject you if you're phoney'—'Callan'

"I THINK my 16-year-old son's more worried about this than I am," Edward Woodward (otherwise known as Callan) told me, after having signed a recording contract with Dick James' DJM record label.

"He's afraid his old dad might get up and make a terrible fool of himself! He said to me, 'Dad don't try to be something that you're not, will you?' But I can

assure him that I won't."

Edward Woodward has worked in stage musicals and at one point had musical training to help him with this aspect of his work, but he doesn't visualise himself as a singer:

"I'm still very much an actor, and I've been in great demand as such for some time. In fact I hadn't really sung, except in the bathroom, for about six years. Then Noel Coward asked me to appear in the musical 'High Spirits'—and you don't turn an offer like that down lightly."

"I sang on the soundtrack album from 'High Spirits', which was released in the States, and then this year the 'Tale of Two Cities' single was put out, and the soundtrack album followed. In those cases the records were released merely to boost the show, and anything in that direction is worth doing."

I asked Edward what had in fact prompted him to sign with DJM records, and if he would be prepared to give up some time to a recording career:

"I joined DJM because Dick James approached me and asked if I would like to record for them," Edward replied. "I should be going into the studio to record very soon, and it remains to be seen what follows from that."

I asked Edward if he felt a little schizophrenic dividing his work between two different audiences:

"The pop world and theatre world are very different," he told me, "but they do have a common denominator. If you're a phoney, audiences will reject you. You've got to get up on stage and entertain. You can't underestimate yourself or build yourself up to be what you're not, because audiences can detect that. I'm quite prepared to appear on programmes like 'Top of the Pops'."

Edward Woodward has, however, already been booked to appear on the Bruce Forsythe Show on June 22 and Dave Allen's Show, which is being recorded in May, when it is hoped that a single will be ready for release.

Before he left I asked Edward if the "Callan" series was in fact going to return as rumoured, and if so how would the series continue after Callan had been shot, and presumably killed.

"The return of 'Callan' is still in whispers at the moment," Edward explained. "But it may possibly return. The ending of the series was left wide open, and months after the episode was recorded I had to go in and match up the last shot. Really it was left in mid air, because I might not be dead!"

And Lonely?

"Oh yes, poor old Lonely," laughed Edward. "He still gets bottles of deodorants and things sent to him, even though the series has ended. It's tremendous the success it's been."

VALERIE MABBS

The History of ... Tommy Roe

TALK to Tommy Roe and you'll end up feeling a little "Dizzy" all right, but it won't be because he does the usual pop star bit and rabbits on about his current hits and his past hits and his aspirations to become a representative of that arch-clique group the All-Round Entertainers.

For Tommy, despite all his success over the years and his proven ability to come back after all but the faithful have proclaimed him a Dead Duck, is very much an All-Round conversationalist.

Athletics is a favourite topic, for instance. He has an encyclopaedia for a brain when it comes to remembering old Olympic champions and their best performances. He says: "When I was a student, I spent a lot of time singing and a lot more time out on the training track and if I had any time left I'd get down to a bit of studying."

To break in here, Tommy was at one time, at school, leader of a group Tommy Roe and the Saints. Chap named Mike Clark played drums in the team and he later turned out to be a promotion man for Lowery Music and even now spends time promoting Tommy's discs. Like the very successful "Dizzy"

Then there is football. The American brand, of course, though last time over Tommy quizzed me for half a day on the intricacies of our soccer — which now has at least a toehold in the American sporting scene.

And then there is golf. When Tommy moved from his Atlanta, Georgia, home to Los Angeles, golf was one of the big contributory factors. He liked the idea of being able to play several times a week all the year round.

Oh yes, and there is horse-riding. Tommy is an expert. And he owns a small farm on Lake Lanier, just north of Atlanta, and it's well stocked with cattle and riding horses. Tommy, now 26, fair of hair and blue of eye, commutes between the two pads by jet, just so he doesn't get rusty on either his golf or his horse-riding.

Yet he still is hectically busy in the music business. It was in 1962 that he made "Sheila", his first big hit. It hit the number one slot with ease, sold a million and established Tommy round the world. Ironic thing is that as it rushed up the charts, Tommy was working as a testing technician for General Electric and he figured this was a job with prospects. His mates begged him to go into singing full-time, but Tommy would not be budged.



TOMMY ROE—remember "Sheila"?

Until, that is, his manager Bill Lowery offered him £200 to resign. This seemed to Tommy to be a fortune, so he accepted and took "Sheila" out with him on a successful series of one-nighters.

Next came "The Folk Singer" and this success brought him to Britain for the first time. He went on tour with Chris Montez and four young hopefuls named the Beatles. In the States, particularly, his run of hits continued with "Everybody", "Sweet Pea", "Hooray For Hazel", "It's Now Winter's Day", "Party Girl", "Birmingham" — and, of course, "Dizzy".

Tommy was called up into the Army Reserves, which rather disrupted his show-business career — even though he had time to stock-pile a load of singles.

Now "Dizzy", written by Tommy with Freddy Weller of Paul Revere's Raiders (and composed on the top of a bus, according to legend), has put Tommy right back in the spotlight. Can't confirm that he will definitely be visiting us to promote the record still further but I know he likes it in Britain and has a taste for English warm beer!

But it is certain that we'll be seeing him in movies ere long. He's been attending drama school down in California and has appeared in several plays. He's photogenic enough and natural enough to make it big in films.

PETER JONES



Harvest will be in June this year —

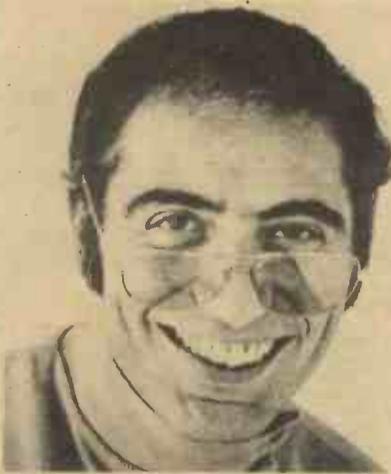


E.M.I. House, 20 Manchester Square, London W1A 3ER

FUNNY - AND HIP

Murray Roman, the comic from Bleeker St—talks to Lon Goddard

NO use arguing with a comedian — and a New York comedian can chat a monkey out of his bananas. The bare fact is that once funny man Murray Roman gets started, you can't get a word in edgewise; not that it's really necessary even if you can stop laughing, for Murray has quite a story to unfold and it has its foundations in the very roots of the American pop scene.



Some kids from Bleeker Street—comic MURRAY ROMAN and the MAMAS & PAPAS

"I used to live in Bleeker Street too, you know. Everybody lived there! We were just kids then, but I can remember little John Sebastian, Cass Elliott, John Phillips, Zally Yanovsky and a load of others. Paul Simon moved in later and I think he eventually wrote a song about the place. In those days, we did unpaid gigs in the small Village clubs and passed the hat. That fell down at times because we also used to work up a bill for coffees, rolls and all, but couldn't pay for them in the end. That meant we had to avoid going into the clubs where we owed money and they were the only places we could make any.

"None of the old gang figured we'd ever make any money at that scene, but it sure turned into something. I used to announce some of the gigs and for some strange reason, people thought I was funny. They used to laugh, so I got in to the comedian bit. Now the whole sphere has undergone tremendous changes. I've met a lot of new people who have the right idea in mind; the young people will take over the countries and affairs will be straightened out. We will be able to live instead of this constant strife that is now demanded of us.

"Some of us are natural supporters of life without the silly restraints. Take

Keith Moon for example. Mooney is a very well adjusted guy. He can be very serious if he wants to, but spares nothing in just living a good life. The man should be Prime Minister. Prime Minister Moon — that's good.

"I see Jimi Hendrix and the Experience a lot over in the States. I'll tell you something about Noel. You know Noel Redding? He once came to me while I was compering a show in New York and said, 'You know Murray, I'd like to be a comedian'. Him — Noel Redding with the hair — could you imagine him as a comedian? So I said to him, alright Noel, I'll get out there on stage and introduce you and you can introduce the group. Now the name of the group is The Illinois Speed Press, O.K.? Noel mumbled a little and I went out on stage. And I'd like to present someone we all know and love, I said, one of our dearest friends from across the water, Mr. Noel Redding. Nobody appeared. I went off and found Noel huddled in a corner. I said, you've been in front of a thousand audiences Noel, now I'll get back out there and introduce you again. Let's go, this will be easy. 'What's the group called again?', asked Noel. It's the Illinois Speed Press I said. That's all you have to remember. I won't ask you to say anything but the Illinois Speed Press.

"I walked back on stage, looking to

the wings to be sure Noel was there, and exclaimed, HERE HE IS FOLKS. MR. NOEL REDDING. HE'S GOING TO DELIVER A LECTURE ON THE ROOTS AND BEGINNING OF THE POP SCENE, ITS VALIDITY, AND ITS NATURAL EVOLUTION. The stage technicians helped Noel on to the stage. He walked out, hunched and avoiding the direction of the seats, went up to the mike and said 'The Illinois Speed Press' and crept off as quickly as possible. It went down a bomb. Afterwards, of course, when he found that the bit was a hit, he straightened up and strutted about boasting of his talent as a comedian, and admittedly he was very funny."

Very funny is a description that best fits Mr. Roman himself. After his short visit to Britain, he's now back in the States — but his gags remain. You can dig up the LP, called "You Can't Beat People Up And Have Them Say I Love You". Forthcoming is Murray's second album, dedicated to Ray Charles and called, "A Blind Man's Movie". Don't get excited about the title — it's a thing between Murray and his friend Ray. Until the new LP is completed, you'll all have to be satisfied with only one Murray Roman collection. These things do take a little time, you know — after all, Roman wasn't built in a day

LON GODDARD

MORE AMERICA AWAKES

THE WATTS 103rd STREET RHYTHM BAND: Do Your Thing; A Dance, A Kiss And A Song (Warner Bros. WB 7250). This band, formed by Fred Smith (Bill Cosby's, the Olympics' and Bob and Earl's producer), put out a record as the Soul Runners before changing its and their name in 1967. Here they do a typical (for them) percussive funk hip dancer that has trendy "Thing" lyrics, James Brown-like grunts, and some sparse guitar amongst the varied rhythms. A U.S. smash, and great for hip Soul fans! Slower flip has a Buddy Miles-like vocal. ★★★★★

LOU JOHNSON: There's Always Something There To Remind Me; A Message To Martha (Kentucky Bluebird) (London HLX 10269). The FABULOUS, totally ignored original version of Sandie Shaw's initial smash. Dix Burt Bacharach's beautiful arrangement and understated production, Lou's tremendously rhythmic voice, and EVERYTHING! I used to love this back in summer '64, and had time to turn several people on with it before S.S. came along and ruined it for all but the masses. "Martha" was done by Jerry Butler, then Lou, before Adam Faith got his hands on it—again, Lou's was the subtlest. As the ad says, these are utterly timeless and should not be missed. ★★★★★

FOUR TOPS: What Is A Man; Don't Bring Back Memories (Tamla Motown TMG 698). Produced by Johnny Bristol, the Tops here do a somewhat square but good harmony job on a mid-tempo smoothie that is, at least, different from their usual style (more like some of their "On Top" L.P. tracks). It's moving in America, but it may be too unusual for British ears. Back to their urgent song-selling on the "B" side beater, which has some nice rhythmic vocal hang-ups, and is very good indeed. ★★★★★

THE CHIFFONS: One Fine Day; Sweet Talking Guy (London HLP 10271). Ah! Such nostalgia! Goffin and King's lovely song (in the "Fine" bag that followed up the girls' huge 1963 "He's So Fine" smash) epitomizes all those great girlie group goodies of the early '60's. The more recent ('66) British hit coupling is the one that had those beautiful descant singing effects over a steady beat, and "Summer Place" strings intro. Good double-sided value, produced by the Tokens. ★★★★★

S.C.I. YOUTH CHOIR: O Happy Day; I'm Ready To Serve The Lord (Stateside/Dunhill SS 8019). This is a dirty trick. The Edwin Hawkins Singers, hit-bound with their treatment of this lovely traditional Gospel song, were previously called the Northern California State Youth Choir, yet with the Youth Choir heard here the S.C.I. stands for Southern California Inter-denominational sneaky! Apart from that, this Choir can sure sing, and while the flip is pretty powerful their "Happy Day" crib is less relaxed than the original. ★★★★★



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DECCA



PENTANGLE folk underground

THIS week, folk, and that may just be the right word, this hitherto beat-ridden column goes down a few decibels into the folk world. Folk music has, in a sense, been forced underground for a long time now and has continued to produce as many talented artistes as do other, more publicised, forms of music.

The name "Pentangle" will ring several bells. The names Bert Jansch and John Renbourne will ring a few more. Bert and John used to work together as one of the most original and capable duets on the folk circuits and singly as two of the widest-known, heavily-copied guitarists in Britain. John began doing some gigs with pretty Jacqui McShee singing and renowned string bassist Danny Thompson to make a trio. The addition of Terry Cox on drums made it four, and finally Bert joined John again, putting the final polish on what was to be a sound without category and a collection of musicians beyond competition: the Pentangle.



Bert's and John's LPs have sold into the millions. The Pentangle as a unit threatens to push those figures far, far ahead. The most apparent aspect of the music from the Pentangle — the element that really became a trademark — is their artistic sloppiness. Everything in their repertoire has been intricately laid out and practised, but the four musicians are such accomplished players, they are constantly adding, subtracting, innovating and twisting the melodies through a simply unbelievable maze of acoustic guitar strings. The result is that all notes and beats are not spot-on, but have a quality that obliterates the need for extensive technical care. Bert and John know their music and each other so well, they instantly and automatically calculate on which scale they can toy around with the next set of notes. They are like one man with twenty fingers — and this is what our friends in the United States actually thought. John Renbourne speaks:

"Bert's first two LPs, on which I played, were combined in the U.S. to form one long one. I wasn't billed on the back as I was

AND

in this country from odd wanted to how he could I do things LPs, he's Bert and the Pentangle

The group's recent ventures every date standing on under not rounded by The audience receptive get on with wise, those unbearable demonstration the group. crazed audience listen, then thing apart magic with instrument when Miss touch to a

Before the Newport Folk Festival be appearing May 24; Trinity College June 10; F Town Hall Reading, A Albert Hall June 30.

They can Folk (BBC

ALBUMS REVIEWED BY R.M. REVIEWING PANEL



JEANNIE C. RILEY: "Yearbooks And Yesterdays" (Polydor 583 733).

THE atmospheric Jeannie C. and some more rather loaded songs sung in that attractive Southern tone. Semi-rock backings with plenty of commercial C&W sounds. Most of the songs have a strong lyric or else a story line, so if you like her strident voice, interest will be maintained throughout.

MISSISSIPPI JOHN HURT "Mississippi John" (Vanguard SVRL 19032).

TWELVE tracks, including "Corinna Corinna", "I'm Satisfied" and "Hot Time In The Old Town Tonight", from the 1892-born old-timer — a moving mixture of gentleness and power, and of nostalgic remorse and optimistic hope. But mostly of sorrow.

SUE TERRY "Sings Cry, Cry Again" (Decca Stereo SKL 4995).

HERE is an unashamedly romantic and despairing voice — a nice voice, full of style, from a 22-year-old who clearly deserves this chance to get her style across, via an album. Most of the songs came originally from the country field and they are treated here with reverence. Samples: "One Step Closer", "I'm Hanging On" and "If God Can Forgive You So Can I".

DON CHERRY "Take A Message To Mary" (Monument Stereo SMO 5025).

COUNTRY-BOY star with a sort of lived-in voice. "Whippoorwill", "Love Me With All Your Heart" etc., plus a fine reading of the title song — neatly arranged and packaged but suffering quite a bit by the never-changing mood and approach.

RAY CONNIFF "I Love How You Love Me" (CBS 63565).

THERE is so little one can say about the Coniff sound because it is so unvaryingly excellent. His music suits a variety of moods and he remains true to both melody and lyrics and he is the master at selecting material. Herein: "Those Were The Days", "Wichita Lineman", "Hey Jude". All sparkling fresh.

LEE HAZLEWOOD: "The Very Special World Of..." — Music For Pleasure MFP 1309.

LEE really does have a distinctive voice, though it is not everybody's cuppa. He is a good songwriter, an imaginative producer, and here we run the gamut of these varied talents... through such songs as "These Boots Were Made For Walkin'", "So Long, Babe", "For One Moment". Arranged by Billy Strange.

THE STONEMAN FAMILY "Live" — Liberty Sunset SLS 50086.

TITLES include "Big Ball In Monterey", "Groundhog", "Dark As A Dungeon" and the evocative "Girl I Left In Tennessee", from a folksey-country team of six who play string instruments and generally perform with cool aplomb.

OVERTURE

THE WHO: Tommy-Overture; It's A Boy; 1921; Amazing Journey; Sparks; The Hawker (A); Christmas; Cousin Kevin; The Acid Queen; Overture; Do You Think It's Alright?; Fiddle About; Pinball Wizard; There's A Doctor; Go To The Mirror; Sensation; Miracle Cure; Sally Simpson; I'm Free; Welcome; Tommy's Holiday Camp; We're Not Gonna Take It (Track 613 013/4 Stereo, Double LP set).

THIS is the long awaited album set you read about in Record Mirror, folks. The Who present a pop opera lasting all of an hour and a quarter and it's a sound success. Get it? sound? seriously, my committee, grown popularly as the Modern Boogie Quartet, sat down and had a stern listen-in and the united opinion was that this has got to be one of the most incredible feats ever accomplished in music. The subject is Tommy, the boy who saw his mother pollenating the wrong flower, which caused him to go deaf, dumb and blind with saock. Various external factors such as Gypsy the Acid Queen and her bag of imported tricks help Tommy to negotiate things inside his head and he becomes a very practised competitor in carnival games of skill; hence the Pinball Wizard.

All of the selections in Tommy's progression are penned with precision by Peter Townshend and his boys. The famous style of slam bang guitar work credited to the Who, is in full swing where it's appropriate and the tone is levelled off to quiet, smooth orchestrals where those suit best. They have managed to create a number of different moods throughout the opera and used all facets of the power spectrum, from the heaviest and loudest to the gentle and the subtle; in fact, all the ingredients needed to classify it a fine opera. The top secret members of the Modern Boogie Quartet have cast their ballots and it looks good. For the Who and Tommy, it's a FIVE STAR RATING!

Beautiful Dezo Hoffmann pic of the 5th Dimension — currently racing up RM's charts with the "Hair" song "Aquarius/Let The Sun Shine In"—group have just completed their new album, out here in a few weeks. Tracks include "He's A Runner", "Skinny Man", "Those Were The Days", and of course "Aquarius".

info on Decca's second

New from **BILLIE DAVIS** is a beautiful love ballad, 'I can remember' A brilliant production, with a lush tender backing, and Billie delivering the emotional lyrics at near-tremble. I don't think there are many people to whom this



won't instantly appeal, and it should be the one to give a consistently good singer the large hit she deserves. Decca F 12923.

Are you still tightening-up? You're supposed to be doing the popcorn actually, but whatever kind of dance you do, do it to 'Big New York' by **BOBBY BENNETT**. Great gritty voice, funky brass and bags of movement on this London single, HL 10274.

Don't sit down, but change tempo for a rock steady number 'Bitter and sweet' from **THE KINGLY BAND**. This is just what rock steady is all about, basic, simple and hypnotic. Decca F 12926. For lovers of sweet and sentimental songs, how about 'Lollipops and roses' from **KENNETH MCKELLAR**? Gorgeous arrangement, on Decca F 12927.

From **THE NEW FACES** a double A side—'Carnival day' which is all fun

Pentangle - the underground

INTRODUCING AMORY KANE



country. There was a sudden upsurge in places in the States. Everyone knows who Bert Jansch was and he could play like two people. Bert and I split pretty evenly. I'm on his solo on mine, we do the occasional John record, and we're both in the field.

They had the same reaction to their performances in the States as they got at home here in Britain. There were no reservations at both Fillmores — and so even odds. They were surrounded by heavy rock groups on both sides. In fact, they said, were extremely kind and those people who you could talk to, you really got on with. Like you, you couldn't were really there. Those performances stand as monuments of the aura that surrounds anyone who can cause a rock audience to suddenly sit down and stand and applaud, has something from ordinary appeal; they have a certain magic. What is already a suitable material becomes a thing of perfection. McShee's silk tones add the final Pentangle number.

They go back to the States for the Folk Festival, the Pentangle will be at the Royal Festival Hall on the Dome, Brighton, on May 26; the May Ball, Cambridge, on Bradford University on June 21; Reading, solo concert for the Arts Festival on June 27; Royal Albert Hall with the Fleetwood Mac on June 28.

They will also be heard on Country Meets (Radio 1) on June 7. L.G.



AMORY KANE carries with him the roots of the folk clubs, the small gigs, the low pay and the good-man-and-his-guitar music. A very personal brand that still attempts to draw you into it in a subtle complacent manner achieved only by the very best of folk artistes. Amory is an American whose real name is Jack Kane. He found the odd name while involved in a novel and thought it suited his character.

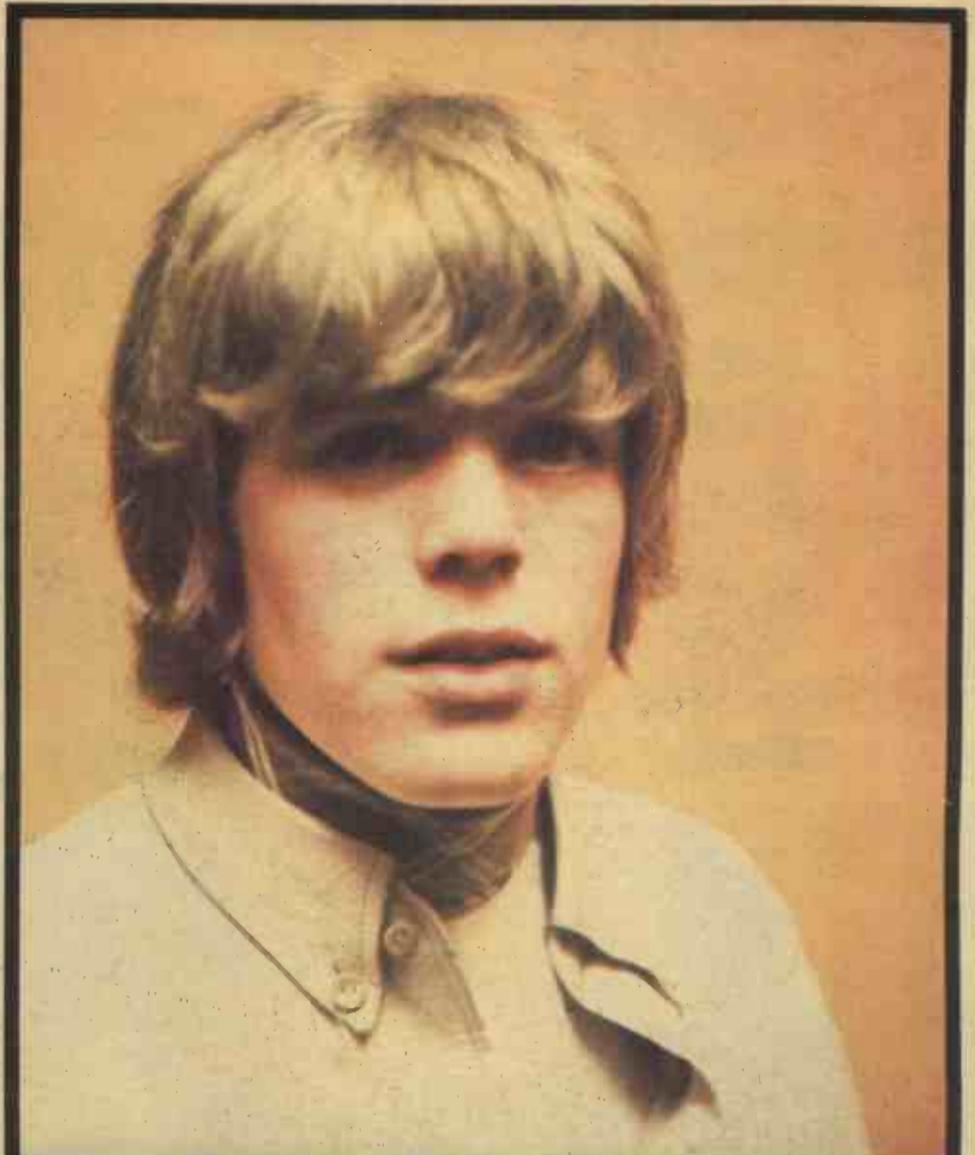
A tall man with a peaceful moustache, Amory had his first LP produced by Steve Rowlands recently and it included lush, but carefully arranged (by Amory himself) backings to his folk based songs. The album, titled "Memories Of Time Unwound" on MCA contains a good cross section of the work that Amory has accumulated over the years.

By far the best track, in an overall picture, is a version of the old "We Five" hit, "You Were On My Mind". Amory has slowed the song down considerably and put more feeling into it via his intense well-tailored voice. He begins the number with a quiet single guitar intro, gradually working the degree of backing up until it hits a timely crescendo which finishes the number. The string arrangements for the song are immaculate and the production is a feat of artistry. This track could well have been a single. Amory comments about the origin of his adaptation:

"I knew the fellow who played the guitar used on the 'We Five' hit, so I knew the song. I sat down with a riff I'd been nurturing to build my own version of the number. It's been with me for over three years now. When I wrote the arrangements for the other songs on the album, I decided to see what I could come up with on that one too. It came off very nicely with heavy orchestration."

As did most of the other selections on the album. Amory's voice is equal if not better than a large number of straight singers today. Coupled with a good textured guitar sound, it presents a product that can be thoroughly enjoyed. A relaxing resonance, wholesome, unimpaired and often extraordinarily funny. One of my own pet sounds.

Amory can be seen in concert at Wigmore Hall on May 22nd with Tim Collier. LON GODDARD



Herman (in sentimental mood)

Heart-throbs in America - nothing over here... but just you wait...



PAUL REVERE AND THE RAIDERS

PAUL REVERE and the Raiders, ladies and gents. It's YOUR fault that they are not regulars in the charts here as they are in America. Time after time, we've tipped their records to reproduce Stateside success, but you've given the discs the thumbs down sign.

So kindly pull yourselves together and do something about this problem... specially as the boys are here in a day or so to push their claims to chart fame. Their record: "Let Me", out on CBS.

Now consider the situation. Both Paul Revere himself, the business brains of the team, and Mark Lindsay, the voice of the team, have recently won awards as "TV Personalities Of The Year" in America. They, and the other Raiders, come here with the Beach Boys, who are paying Raider expenses for the tour, and will be playing in London, Manchester, Birmingham, Brighton, Liverpool and Glasgow. The Beach Boys have often appeared on the Raiders' telly shows in the States. And there is a mutual admiration society between the two-groups. Tuesday, May 27, is the arrival date.

Let us consider the Paul Revere and Raiders' success story. They used to work the North West circuits of America, and built a big following among the high school and college audiences with what was simply a hard-driving rock sound.

This dates back to 1962 and 1963, and eventually they released their singles on Columbia, which is CBS here. At first, they had only regional success but eventually they established themselves as THE box office draw on the West Coast and also eventually they broke box-office records everywhere.

Then, in January 1965, Dick Clark planned a pilot for television, featuring the Raiders and called "Where The Action Is". By the summer of that year, the Raiders were national stars and people by the million watched them on television five days a week. They actually received more exposure than any other pop group in history. Lead singer Mark came out of it particularly well and was instantly a teenage idol. Then their record sales started booming. During

their last four years as a unit, their records have shot into the Top Ten, one after another — in the States, but not in Britain. Their sales have produced four Gold Albums, consistent hits in the single field and well over 1,000 concert appearances and eighteen national tours. And, believe me, no other group can chalk up those kind of personal appearance figures.

By 1966, they were voted top group in America. Mark himself was voted "Super Star Of The Year". When "Where The Action Is" came off the air, the boys simply transferred to shows like Ed Sullivan, The Smothers Brothers, Tonight, Milton Berle, Mike Douglas, Batman, Hullabaloo, Jack Benny and umpteen others.

In 1967, they again hosted their own series. This time it was called "Happening '68", every Saturday for a year, then five nights a week throughout 1968. On to 1969 and the series was retitled simply "Happening" and it's still going.

Enough evidence that we haven't really paid them sufficient respect? Well, here are the boys individually, as per the picture. Left to right (back row): Paul Revere, founder member and organist, married with two children, blue-eyed and blond of hair. In the centre: Mark, the FACE of the group, lead singer, 6ft. 2in., and he writes and produces much of the Raiders' material.

Next man in the back row is Kelth Allison, from Texas, another six-footer, looks a bit like Paul McCartney in certain poses, and 23 years old.

Front row, on the left is Joe Corroero Jr., the quietest and most humble (allegedly) of the Raiders, drummer. Born in Mississippi, a keen huntsman and a chap who spends his time tracking down duck or even wild boar. And the other chap is Freddy Weller, the youngest of the team, from Atlanta, Georgia, guitarist and vocalist, writer, producer, and a lad who once had a hit "Country" which was produced by Mark Lindsay.

Paul Revere and the Raiders, ladies and gents. We've been a bit haphazard in recognising their talents here in the past. Kindly see that we mend our ways when the boys arrive here in a few days to show, in person, what Raider-mania is all about. P.J.

Demand Performance

and summer and candyfloss, and "Grandfather Dugan" which is a bit of a heartstring-tugger. Two very good numbers we should be hearing a lot of, on Decca F 12933.

MERCY made a single which went up the American Hot 100 like a bullet from a gun, and which is now released here. "Love can make you happy" is sung in delicious harmony against a relaxed, ruffling backing. On London HLZ 10273. Led by the ace arranger THE JOHN CAMERON QUARTET do their own thing on an album, released soon, from which "Troublemaker" was taken as a single. Cool, swift brittle jazz, on Deram DM 256.

Comedian LES DAWSON, of T.V. fame, has made a record, and very nice it is too—a sentimental and highly commercial number titled "Send her roses" on Chapter One, CH 106. Anyone who listened to the voices of

the Apollo Astronauts without feeling moved must be made of cardboard. These voices can be heard again in the background of 'Apollo... Amen' by THE STREET on London HLU 10275. All of which makes me think 'How small we are, how little we know' which just happens to be the title of a philosophical song by JOSEF LOCKE on Decca F 12925.

Sorry to crowd PAT MCGEEGAN, who is 'Calling your name' on Emerald MD 1124, and FRANKIE McBRIDE, who sings a lovely c'n'w type number, 'Give me your word' on Emerald MD 1125. Do the popcorn and write lots of letters.



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Next week:

The Edwin Hawkins singers

Country music - 'It's completely phoney'

Joe South tells RM's Ian Middleton...



JOE SOUTH—he wrote several hits for U.S. soul group The Tams...

JOE SOUTH was all knocked out last week because so many people came to his press reception. Something which had not happened to him in the States. And he explained why he was so happy.

"I really dig it, man," Joe told me. "I love the idea and also that people would come to one. Back in the States this sort of thing doesn't happen too much. People like Al Martino might have one but, even so, it's hard to get people to go to one. They'll find any excuse not to go — it's hard enough to get someone to come to a party let alone a press reception. It's really like pulling a tooth trying to get anyone to attend one. Whereas in England, man, it's really a groovy thing.

"Back in the States they want to be hip and non-informative and if they want to see somebody they'd rather grab them in the street or at home. At a press reception is sort of like being on stage. You are sort of performing and being on camera."

To many people in this country, "Games People Play" was Joe South's first record, but this is far from true.

Fooling around with records since childhood

"I've made records before. I've been fooling around with records ever since I raised enough money to rent a studio," Joe informed me. "When I was a kid I'd make a deal to get studio time, a deal to get the musicians and everything — it's been a way of life for me. I had some novelty records that happened to me earlier on, when I got serious about being an artiste. Then later on I got into record producing and forgot about being an artiste for a while. But the frustrations involved in recording another artiste and writing the material is really too much — I can't get to it.

"Right now I favour being an artiste because it's much easier. You see, I don't have to argue with myself about what material to record. I don't have to argue with myself as to which musicians to use, how much echo to put on the record — I just do it, and I have some wonderful people at Capitol who go along with the joke!"

'They thought I was a coloured cat!'

When Joe's hit was issued over here some folk thought he was a hill-billy sort of character around the age of 45-50 judging from the sound of his voice. When I mentioned this to Joe he collapsed with laughter and related what people thought of him in the Southern States of America: "All along the South where I haven't been before, they turned out to see me and said: 'we thought you was a coloured cat'. I don't know, I guess I must send out different vibrations over phonograph records to what I really am."

Joe has a big thing about words and the insincerity of people in the world, which goes back to his childhood days.

"When you're a kid nobody ever takes you real serious," Joe recounted. "If you never quite grow out of a lot of complexes that kids get, such as not being taken really seriously by adults, then you sort of hang on to some of the complexes and it involves you. You become aware that people aren't sincere and are playing games with one another and playing songs on one another's emotions and using each other for various things. This is not so predominant in England as back home—I find here if a guy says something he normally means it. In the States if somebody says something to you, you have to give a certain amount of leeway. You think, he may have meant it or he could have meant five or six other things."

With this attitude towards things, how did Joe feel about the record business and some people who say what they don't really mean?

Inflated with people

"The record business is very inflated with people who are trying to con you and I think we could just as well get along without them, too," Joe replied emphatically. "I really hate for a guy to hype me, because I never believe any hype. In fact, I've got to a stage where I don't think I can be hyped, not even by the experts."

People say Joe is a country-influenced artiste and he guesses this is so, BUT... "I'm influenced by it whether I like it or not," Joe replied. "But I'm influenced by a country music which is not like what people think of as country music today. The country music today, man, is completely phoney. There's nothing country about it—you've got all electric instruments going, you've got the 300 dollar cowboy suits with the rhinestones, and they do 'howdy neighbour' and all that, but they really come from the city, man. I'm not influenced by this sort of music — I hate it. The old country music which came out on the 78s, I always had those things around the house and I always dug country music then as being pure and not watered down by a lot of influences that are on it today to make it commercial. I think country music stopped when it got an inferior grade of people. I don't think it measures up to any sort of standard that they used to maintain."

The artistes Joe collected on 78s were: Roy Acuff, Ernest Tubbs, The Blue Skyboys, Hank Williams, Hank Snow and people like that. "And there were some good performers then," Joe affirmed.

No Country boom in States

What did Joe feel about the so-called country boom in music today?

"I don't see any boom in country music in the States," was Joe's emphatic reply. "I see a lot of country records released—probably as many country records as top forty records. But the country ones aren't happening. If there is a boom, I don't know where it's happening. Glen Campbell is anything but country now. I don't think he's even trying to be country."

"When you buy a Glen Campbell record, you have not bought a country record. Because he's got like the strings and horns and the multi-chord songs, man, which you just don't hear in real country music. If some people say there is a boom in country music, they might mean the Glen Campbell sound and they might mean the guitar itself, which, good gosh, has taken over the world. The next President might be a guitar player!"

But no matter what people say Joe maintains that the most important thing is to get the emotion and spirit of the song across.

NEW ALBUMS REVIEWED BY R.M. REVIEWING PA



JERRY LEE LEWIS "She Still Comes Round". — To Make Love Sweeter For You; Let's Talk About Us; I Can't Get Over You; Out Of Mind; Today I Started Loving You Again; She Still Comes Round; Louisiana Man; Release Me; Listen They're Playing My Song; There Stands The Glass; Echoes (Mercury 20147 SMCL).

JERRY in his swirling, sentimental mood most of the way — things like "Let's Talk About Us" go like the clappers, but there are so many quiet and near-sombre moments, too. As ever he gets a big sense of occasion going and there is one of those mournful, mooney frontcovers on the album. Lots of excellent and sometimes high-flying piano, and the voice that really now seems capable of tackling any kind of song. Occasionally a bit too overawed from the vastness of the backings, though. But a minor criticism. ★ ★ ★ ★

VARIOUS ARTISTES "This Is Chess" (Chess CRL 4540).

SOME very big Chess singles over the past four or five years, with the exception of Dale Hawkins' ten-year-old "Susie-Q", recently revived by Creedence Clearwater etc. Plenty of commercial, solid R & B and a probable chart hit. Titles are as follows: Ain't Love Good, Ain't Love Proud; Selfish One; Sitting In The Park; It's Wonderful To Be In Love; She's A; Who's Cheating Who?; I Don't Wanna Fuss; Wang Dang Doodle; Soul Of The Man; You Left The Water Running; Mercy, Mercy, Mercy; Long Tail Shorty; Talk To Me; Voice Your Choice; Tell Mama; Susie-Q. ★ ★ ★ ★

MAHALIA JACKSON "Mahalia Jackson Sings The Best Loved Hymns of Dr. Martin Luther King". We Shall Overcome; Take My Hand Precious Lord; Just A Closer Walk With Thee; There Is Balm In Gilead; The Old Rugged Cross; Rock Of Ages; How I Got Over; If I Can Help Somebody; He's Got The Whole World In His Hands; An Evening Prayer (CBS STEREO S63369).

FOR Gospel listeners this is THE voice. The strength and emotional quality of the legendary Mahalia continues to stand every test and this subtly orchestrated collection is one of those rare magnetic gems that can actually draw a tear to the eye and keeps the ear glued to the sound. Includes one of the most terrific versions of "Rock Of Ages" ever recorded. The tribute to Dr. Martin Luther King is effective, beautiful and done with taste as only Mahalia Jackson could do. L.G. ★ ★ ★ ★



MERRILL MOORE "Tree Top Tall". — House Of Blue Lights '69; Wabash Blues; Kansas City; Born To Lose; Texas In My Soul; Bring Me Sunshine; Sweet Mama Tree Top Tall; Release Me; Let The Good Times Roll; She Won't Let Me Forget Her; Wabash Cannonball; Little Green Apples (B and C Records Stereo CAS 1001).

HAILED as the rediscovered headliner from the dawn of the rock age, Merrill here expounds his pianistic and vocal theories, getting some very strong sounds going, all lit with a personality that fairly hammers away. But there is the touch of sadness here, as well... not to mention that old-time flair in cracking away willy-nilly. Could be an acquired sort of taste, but certainly well worth working at it to try and get it. This one should sell very well indeed. ★ ★ ★ ★

TAMMI TERRELL AND CHUCK JACKSON "The Early Show". — Tammi Terrell: Big John; Voice Of Experience; It's Mine; Make The Night Just A Little Longer; Sinner's Devotion; If You See Bill, Chuck Jackson; You Don't Know Like I Know; Sunny; Need To Belong To Someone; Why; I've Got To Be Strong; Every Man Needs A Home Town Girl (Marble Arch MAL 1110).

RECORDINGS from the Wand label in the States and two talents who have their own individual following. This album comes off well and one can only say that Tammi really is one of the best talents in a somewhat crowded field. Mr. Jackson sells with enthusiasm. ★ ★ ★ ★



CHRIS FARLOWE "The Last Goodbye — The Last Goodbye; Think; In The Midnight Hour; Mr. Pitiful; (I Can't Get No) Satisfaction; Who Can I Turn To; You're So Good For Me; Dawn; Looking For You; It Was Easier To Hurt Her; Don't Just Look At Me; April Was The Month; Handbags And Glad-rags; Life Is But Nothing (Immediate IMLP021).

THIS is a collection of some of the finest tracks Chris turned out for Immediate Records. The sleeve tends to give the impression that he has not only left Immediate, but singing altogether — which, of course, is not so at all. Chris was always one of the best voices in Britain, and his unique quality is captured well in these fourteen choice numbers. High point of the album is the inclusion of "Handbags And Glad-rags". This Mike d'Abo composition is among the best songs he's written and the best Chris has recorded. ★ ★ ★ ★ L.G.

RAYMOND FROGGATT "The Voice And Writing Of...". — Always Goodbye; Corrina Corrina; Red Balloon; Lonely Old World; ABC Goldfish; Sonnet By Hartley Cain; Something's Going On; The Old Accordion; Froggatt Went A-Courtin'; Jeanie With The Light Brown Hair; We're All Going To The Seaside; Roly (Polydor 583 044).

MR. Froggatt himself, along with the Messrs. Hartley Cain, Leonard Ablethorpe, Louis Clark — and this is one of the most satisfying mood-switching albums in a long time from a British group. Producer Terry Kennedy gets the best out of this team — and those who have seen the boys in concert action will know that their best is something else. Everything here either arranged or composed by the erudite Raymond and the group is in tight yet inspired mood here. It's a good voice and so is the writing of... Raymond Froggatt. ★ ★ ★ ★

new single by

BOB & EARL

'Dancing Everywhere'

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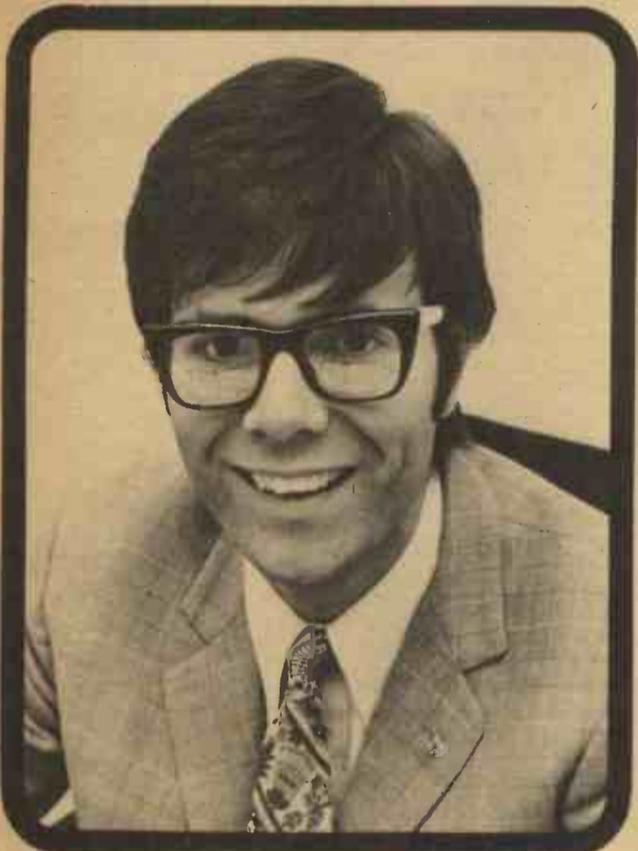
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reviewed by Peter Jones new singles reviewed by Peter Jones new singles reviewed by Peter Jones

It's re-issue time again folks - this week's batch include **PRETTY THINGS**, **EDEN KANE**, **NASHVILLE TEENS** and **THE ALLISONS** — plus **NEW** ones from **THE FOUR TOPS** and **CLIFF RICHARD**



THE PENTANGLE:

Once I Had A Sweetheart; I Saw An Angel (Big T 124). There is a quiet air of confidence about this traditional and nicely-revived number. Exquisitely sung by Jacqui McShee, it has both charm and feel to it and there is no disputing the group's tremendous pull in concert. It could miss out, of course, because it is a rather specialist sound, but it's very good. Flip: Change of pace and style.

CHART POSSIBILITY

THE NEW FACES:

Carnival Day; Grandfather Dugan (Decca F 12933). With each release, this talented team edge nearer the charts. This is out as a double 'A'-sider but concentrate, if you please, on "Carnival Day" for it is a warm, summery, happy and crystal-clear vocal sound, urged along by a splendid Johnny Harris arrangement. Good work by Barry and Chas behind the eloquent pipes of Marie. Very strong pop material. Flip: Okay but nowhere near as strong.

CHART PROBABILITY

THUNDERCLAP NEWMAN

Something In The Air; Wilhelmina (Track 604031). Newly created group who must be in with chances. Hear this a couple of times before making up the mind, because it seems to grow in stature with each spin. Vocal side is good enough and the song has a pleasantly relaxing start, before going in for the big build up . . . good guitar work. Commended. Flip: One of those bouncier pieces, with heavy piano work.

CHART POSSIBILITY

PETER AND GORDON:

I Can Remember (Not Too Long Ago); Hard Time, Rainy Day (Columbia DB 8585). Long time since this duo last got together but the wait is pretty well worth while. Certainly this is a very catchy song, a good vehicle for the depth of Gordon and the height of Gordon. The arrangement is powerful. Play it a couple of times. It sticks. Flip: Gordon wrote this piece of moodiness.

CHART POSSIBILITY

BILLIE DAVIS:

I Can Remember; Nobody's Home To Go Home (Decca F 12923). Despite the appearance of P and G with this, it suits Billie very well indeed and this likeable and talented girl could do herself a big chart favour with her spot-on treatment of a song full of commercial appeal. The arrangement and production here is very good indeed and Billie does a great job on matching the mood of the lyrics. Fine performance. Flip: Pretty darned near as good as the top deck.

CHART POSSIBILITY

CLIFF RICHARD:

Big Ship; She's Leaving You (Columbia DB 8581). A Raymond Froggatt song for Cliff this time, all dressed in a suitably nautical style. The chorus, with organ and voices added, is dead commercial, and Cliff fills in the verses with his usual warmth and clarity. There is a shanty-ish sort of feel to it and some excellent brass figures behind. Not his best, but better than most. Flip: A Brian Bennett song, slow ballad, and haunting.

MASSIVE SELLER

America Awakes

by James Hamilton . . .

BOB & EARL

Dancin' Everywhere; Baby It's Over (B&C CB-102). Bob & Earl's 1966 recording (an old "B" side) is nice enough for Soul fans, but now that all the mystery is over I don't see many Soul freaks actually clamouring to get this fairly routine but good brassy dancer (very much like Jackie Lee's other Fred Smith-produced things), and it certainly isn't going to grab the general public as much as "Harlem Shuffle". The excellent Wallace Brothers-like slow and ultra-Soulful flip (the U.S. "A" side originally) is something else though, and has always been one of my favourite goodies, so maybe this is the side to snare the Soul freaks! Anyway, as the boys are here and the record will be plugged, it's a **CHART PROBABILITY** if not a smash.

MASON WILLIAMS

Greensleeves; 13 Dollar Stella (Warner Bros. WB 7272). The Smothers Brothers may have been sacked by their T.V. company, but Mason Williams continues to make pleasant noises as always. This heavily-orchestrated, up-tempoed up-dating of the gentle oldie (!), which is currently popular "easy-listening" in the U.S., could carry on here where his successful and much-requested "Classical Gas" left off, since his excellent "Saturday Night At The World" vocal follow-up failed. Mason's guitar does the twiddly bits, and is backed by slabs of violin and romping rhythm. The more peaceful flip features a bit of pretty happy-go-lucky self-penned with guitar to the fore.

CHART POSSIBILITY

JAMO THOMAS

I'll Be Your Fool; Jamo Soul (Chess CRS 8098). Lovely subtle funk on this beautifully flowing

rhythm dancer, with some of "Heard It Thru The Grapevine's" greatness. Jamo's curious high, though not falsetto, voice, rides over the chugging beat and the subdued guitar which, with two nice brass breaks, constitute the backing. Much better than "I Spy (For The F.B.I.)", and given the plays it could do big things. Re-entitled instrumental flip is the same as "F.B.I.'s" though — a pity.

CHART POSSIBILITY

IKE & TINA TURNER

I'll Never Need More Than This; A Love Like Yours (Don't Come Knocking Every Day); London HLU 10267). Two more old Phil Spector productions of "Mountain High" vintage, that feature Tina in soaring form on the echoing, churning Spector/Barry / Greenwich top-side (a better than typical Spector sound), and held rather more in check on the old Martha & The Vandellas classic plodding slowie flip, which was, in fact, "Mountain's" original follow-up. A very good-value coupling, especially for those fans who only want the Spector tracks on the "River Deep" L.P., and already have the recent "Demand Performance" "Mountain" / "Last Dance" bit.

CHART POSSIBILITY

ELLA FITZGERALD

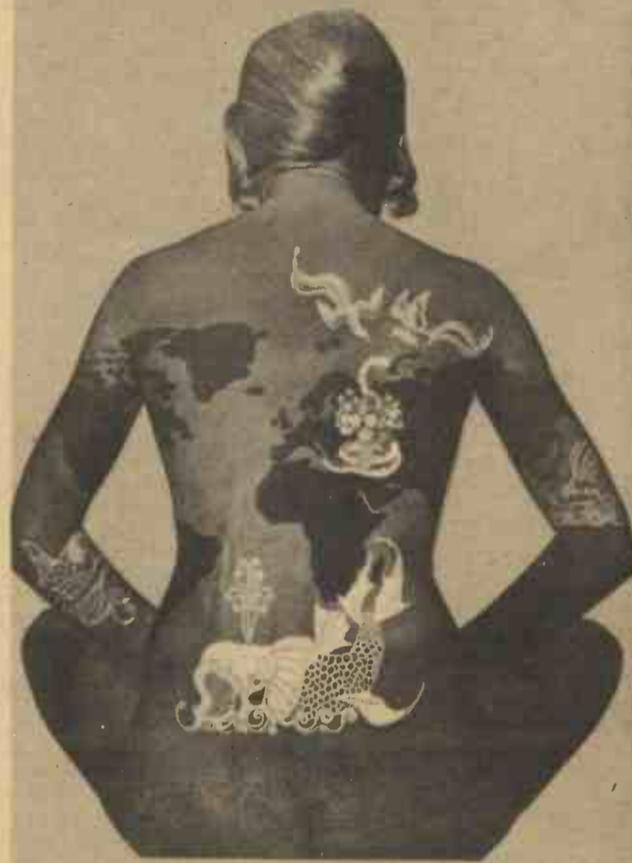
Sunshine Of Your Love; Hey Jude (Polydor 56767). "Ho, ho! But isn't this jolly!" you are likely to think. Here, indeed, we have Ella, in concert, having a lot of fun doing the Cream and the Beate biggies — except she sings them straight and beautifully with a fabulous band backing, so that this is absolutely NOT a put-on! I've never gone for her before, but these really are ridiculously good, and could be a

CHART POSSIBILITY

EAST OF EDEN

Mercator projected

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JUSTIN: Right Now; The Place Where Sorrow Hides (Buffalo BFS 1001). Heavy slow beat with bongos weaving round it, brass inserts, and drawn-out echoed vocal group back-up all help to make this well sung, purposeful plodder sound a bit Tamla. Justin, whoever he is, has a strong, note-worthy, Black voice and a sense of style to go with it. Good, slow, semi-wailed flip. Any information about this guy? ★★★★★

ANTHONY AND THE IMPERIALS: Anthem (Grow, Grow, Grow); Goodbye Goodtimes (United Artists UP 35017). After his last "Let The Sunshine In" "Hair" cutting, Anthony Gouridine stays in the social commentary mood on this Sly-influenced Randazzo/Pike heavy 'n' slow beater, which in fact ends up nicely "Good God Almighty" funky on a Joe Tex kick. ★★★★★

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KARL DENVER: Wimoweh; Never Goodbye (Decca F 12928). A week full of re-releases . . . this is a double "A" sider recalling 1962 biggies by the Glaswegian with a yodel and a guitar. Either could cull fresh support.

★★★★★
EDEN KANE: Boys Cry; Don't Come Crying To Me (Fontana TF 1023). Another oldie, one-time chart-topper. Very distinctive voice—and, of course, Eden's kid brother, Peter Sarstedt, is a recent number one. Nice song. ★★★★★

★★★★★
GOLDIE AND THE GINGERBREADS: Can't You Hear My Heartbeat; That's Why I Love You (Decca F 12931). From 1965 and from one of the few all-girl groups to hit it big. Tremendous feel and style on "Heartbeat", which could make it all over again. ★★★★★

★★★★★
NASHVILLE TEENS: Tobacco Road; All Along The Watchtower (Decca F 12929). This one goes back to 1964, the biggest hit for the group—and here re-issued as a double "A"-sider. Both are commended. Could re-click.

★★★★★
HEAVY JELLY: Time Out; Chewn In (Head HDS 4001). Lengthy instrumental piece with some splendid guitar work, fast of technique, and some pushing, pressuring drumming. Not for general tastes but virtuoso stuff.

★★★★★
PRETTY THINGS: Rosalyn; Don't Bring Me Down (Fontana TF 1204). Re-release again, this time one of the fiercest times ever from the group who still have a big following. Very tough-edged group material with catchy rhythm. ★★★★★

★★★★★
BARRY NOBLE: Give Me Your Word; Passing Strangers (Columbia DB 8578). Balladeer on an oldie—and with a strong performance, too, on the flip currently a revived hit for Vaughan and Eckstine. Nice simple arrangement and warmly sung. ★★★★★

★★★★★
WALLY WHYTON: Out On The Road; Jig Along (Fontana TF 1030). Fine controlled performance by Wally, one of the great all-rounders of the business. Guitar-backed and a catchy little theme which is in the pop-country-folk field. ★★★★★

★★★★★
ROY EVERETT: Happy Birthday Blues; Empty Sky (Parlophone R 5781). A Record of the Week. Clever if somewhat contrived vocal line, but full of feeling, and a stark simplicity about much of the backing that makes it really a stand-out. Do try and hear this—think you'll die.

★★★★★
JOSEF LOCKE: How Shall We Are, How Little We Know; St. Christopher (Decca F 12925). Tremendous ballad, this, for ballad-lovers and the good Josef really gives it a vocal hammering. This is one which appears an outsider but could so easily make it big. ★★★★★

★★★★★
THE ALLISONS: Are You Sure; There's One Thing More (Fontana TF 1021). This was another chart-topper years back, penned by the boys, and still a very well-arranged and happy sort of song. ★★★★★

★★★★★
LOS BRAVOS: Black Is Black; Bring A Little Lovin' (Decca F 22930). From 1966, and another revival and another double "A"-sider. A chart-topper then and still notable for the vibrant lead voice. ★★★★★

★★★★★
THE OPEN MIND: Horses And Chariots; Before My Time (Phillips BF 1790). Takes time to get moving but in the end this is a first-rate pop record, taken at a staccato sort of mood. Good lyrics. Good sense of style, but probably a miss alas. ★★★★★

★★★★★
LEVY AND FINKLESTEIN: Sing My Sorrow; Never A Time (Vogue VRS 7032). I like this a lot. Tremendous feel to it and the song is all full of woe and sadness and suchlike, with piano mostly in the backing. A Record of the Week for sure. ★★★★★

★★★★★
JULIE ROGERS: Almost Close To You; This Is Me (Ember EMB S267). A flurry of action over Julie's label change. This as a song and a performance is good enough to make the charts—a big emotional ballad with a splendid arrangement. Very nice indeed. ★★★★★

★★★★★
LARRY CUNNINGHAM: Honky Tonk Downstairs; Bracero (Big T 123). Country-styled, deep-voiced, catchy, with steel guitar. Larry always sells well so this could creep in, or even rampage in. Melodic. ★★★★★

★★★★★
LINDA SCOTT: First Of All; The Answer's In My Eyes (CBS 4246). This isn't at all bad. Linda sings well but the arrangement is sometimes a bit strong. However, the song builds and it is a nice sort of urgent sound. ★★★★★

★★★★★
FRANKIE MCBRIDE: Give Me Your Word; Bienvenido Amigos (Emerald MD 1125). Slow ballad, with a nice build up, and this oldie is perhaps geared right for today's ballady scene. Frankie sings well.

★★★★★
LIBBY MORRIS: Runaway; Raindrops (Polydor 56326). Proving, once again, that she really can sing, Libby is on a Record of the Week — a lively, hard-hitting performance, marked by a complete professionalism. Tell you what — if this gets the plays, it could easily make the charts.

★★★★★
THE WALKER BROTHERS: The Sun Ain't Gonna Shine Anymore; Young Man Cried (Phillips BF 1781). Re-release of the boys' giant — a super song, grand performance and who knows — could do it again.

★★★★★
PAUL AND LINDA: You're Taking My Bag; When I Hear Your Name (Page One POF 140). Two good voices who create a strong atmosphere here. Almost got a tip this, perhaps it has both commercial appeal and a grown-on-you basis. ★★★★★

★★★★★
MARJORINE: I Live; Loving Shrine (Pyramid 6069). From the stable that produced "Israelites" etc. This is a British group who are more than a little different in their vocal approaches. Enough here to suggest that it could sell. ★★★★★

Made in NEW ORLEANS

Record production techniques and the Land Of Dreams . . . by Charlie Gillett

THERE was a time, not so long ago, when almost all the writing about popular music was descriptive or informative. For instance, "Billboard" (Sept. 8, 1962) had this to say about a new Joe Tex record ("Meet Me In Church", Dial 3007): "A fine blues by Tex, with strong gospel roots. The arrangement makes great use of horns. One of Tex's strongest efforts and it could happen." It's still possible to write this way, but the current style tends to be more like the way Paul Williams writes, in "Crawdaddy". Of the Who's "I Can See For Miles" he wrote: "I can hear it in my mind. The song explodes in bursts of energy, from my brain, through my body, down the street by which I'm walking and out into the world, pulling me with its strength towards infinity. Peter Townshend's guitar rings harder and faster, and I can feel it for centuries." Playing with phrases inspired by the title, Williams tries to recreate the impact of the music on him.

The "Billboard" writer wrote for an audience which hadn't heard the song yet, trying to provide the necessary clues which the reader could follow or drop depending on his interest in music. "Crawdaddy" assumes the audience already knows the song and understands Williams' taste — maybe he can express the feelings they've had when listening to the record, or maybe they just like reading that kind of writing, reassured by his confident reaction to the sound.

The problem of how to write about various forms of art has always baffled and intrigued critics, whether their subjects be painting, films or sport. For a start — what do you assume about your audience: that they know as much or more than you do? Or that they know nothing? (Do I pause to explain what "Billboard" is; or "Crawdaddy!" Or both?) Next, do you give your own reactions to the art; or do you have a pattern of analysis, making sure always to mention content, style, and technique? Finally, are there some qualities or elements which will immediately tell the reader whether he is likely to be interested?

The record buyer can do quite a lot of sorting out without either reading a review or hearing the records, just by looking at names. Some may look just at the name of the singer, and decide from that: but this can be dangerous. In many cases the singer has little control over what song he uses, how he sings it, or what accompaniment he gets. Just as good actors find themselves sometimes in terrible films, so good singers can make horrible records.

The next name people might look at is the label — there are plenty of record buyers who listen to every record released on a particular label, Tamla Motown, Stax, Soul City, Action, Minit. In some ways, this is more reliable, because the styles and quality of individual labels such as these tend to be consistent — in each case, the labels select from a narrow range of American releases.

The reason for the consistency and reliability of some of these labels is because they each use records produced by a small number of people. The "producer" has only recently achieved wide recognition. This is the man who supervises the recording session; often a composer, he may also choose the songs, decide on how they shall be presented and arranged, direct the recording balance, and say "do it again".

Producers can interpret their job in various ways, sometimes keeping themselves in the background, basically just making sure that the session takes place and reproduces what the singer can do best; or else completely dominating the session, using the singers to



IRMA THOMAS (left) and BETTY HARRIS

achieve a sound or effect they want. The history of Atlantic Records illustrates how the concept of producer has tended to change, and is well presented in the "History of Rhythm and Blues" series of LPs recently issued by the company. Early records, supervised by Ahmet Ertegun and then by Jerry Wexler, tended to present the singers "naturally", with the same kind of songs and accompaniment they would have had in their live performances. But in 1957 Jerry Wexler introduced vibes into the accompaniment for the blues singer Chuck Willis, to create an effective mood for "C.C. Rider", and in 1959 Leiber and Stoller produced a dramatic effect with rock and roll violins in "There Goes My Baby". In 1960 Phil Spector returned to vibes for Ben E. King's "Spanish Harlem", and then went off on his own.

With "You've Lost That Lovin' Feelin'" (1965) and "River Deep, Mountain High" (1966) Spector achieved essentially all that could be done with studio techniques, remarkably achieving ecstasy through "artificial" methods. Possibly the most successful studio production since those records has been Denny Cordell's "Whiter Shade Of Pale", in which he sensibly went for the completely opposite feelings, of absolute detachment.

But not many producer-dominated records had the coherence — togetherness! — of these; much more often they were like the ABC-Paramount accompaniments for Lloyd Price and Ray Charles, who had girlie choirs and syrupy strings wrapped around them in order to meet white tastes. And even now, when people should have learned from Spector and know better, we get those shrill screechy girl chants and saw-edge strings.

So that "Billboard" comment on Joe Tex's record begins to make sense — evidently the record wasn't one of the regular pop products. More likely, it was produced in the tradition of New Orleans productions, which tended to give the singer a studio without too many trappings. Two men were particularly important in New Orleans sessions — Dave Bartholomew through most of the fifties, and Allen Toussaint since the early sixties.

Bartholomew is of great significance as the man who first recorded Fats Domino; he worked for many years as recording director, session producer, and studio band-leader for Imperial Records, a Hollywood company which recorded several important New Orleans singers. The New Orleans dance blues was one of the major rhythm and blues styles of the fifties, featuring piano and tenor sax. At fast tempos the high pitched tenor of Fats Domino and Smiley Lewis was reminiscent of Joe Turner's style, but at slow tempos their voices took on a softer tone and a stronger Louisiana accent.

Lewis was never popular with the national white audience, although his "I Hear You Knockin'" was successfully covered for Dot by Gale Storm and his "One Night of Sin" became the more polite and much less moving "One Night" for Elvis Presley. Like many of Imperial's singers, Lewis recorded with Bartholomew's band, and made some of the finest records which have never been made available in LP form in this country.

Bartholomew's success with these singers inspired other West Coast companies to record in New Orleans. Specialty cut "Lawdy Miss Clawdy" by Lloyd Price (1952) and "The Things I Used To Do" by Guitar Slim (1954), both of which used similar instrumentation and arrangements to Domino's records. And in 1955 the Georgia singer Little Richard recorded "Tutti Frutti", the first of a series of hit records, in New Orleans, with several musicians who played on Domino's records and also on Shirley and Lee's hits for Aladdin.

By the end of the nineteen fifties, the Hollywood companies had lost interest in the New Orleans recording studios, but local companies were using them more often. Fire/Fury, with headquarters in New York; Ace, based in Jackson, Mississippi; and New Orleans companies including Ric, Ron and Minit were all recording New Orleans singers in the city. Wilbert Harrison's "Kansas City" (Fury, '59), Ernie K-Doe's "Mother-in-Law" (Minit, '61), and Chris Kenner's "I Like It Like That" (Instant, '61) were among the city's biggest national hits, all of them influenced by Fats Domino's style but featuring a more distinct shuffle rhythm.

Since then Lee Dorsey has been the city's most famous singer, one of many supervised by Allen Toussaint. Dorsey's recently reissued "Get Out of My Life, Woman" is a fine example of contemporary rhythm and blues singing, and features the charming piano playing of Toussaint, modest, expressive and witty.

Toussaint also produced records by two of the greatest female rhythm and blues singers, Irma Thomas and Betty Harris. Both singers are unusual in having relatively little obvious gospel influence — they are female blues singers, with exceptionally effective ways of singing about sadness and love.

Having worked with Minit Records when the company was based in New Orleans, Toussaint now runs several labels in conjunction with Marshall Seehorn, including Sansu, Tou-Sea, and Dee-Su. Many of the records sound like attempts to recreate the sound and success of Lee Dorsey, but Diamond Joe has made several excellent records, including the fascinating "Gossip Gossip" (not released in this country).

Although the name Allen Toussaint does not guarantee greatness in a record, it indicates that the sound will be unlike most other records being made; he seems less impressed by "soul" than most other producers across the United States, and continues to develop singers with connections to the blues. Whether this is good, remains for you to decide.

Recommended records: "Take a Look", LP by Irma Thomas (Minit), particularly "Wait Wait Wait". "Rhythm and Blues Classics, Vol 1" (Minit), particularly "Ruler of My Heart" by Irma Thomas, "How Many Times" by Aaron Neville, and "Ko Ko Mo" by Gene and Eunice. "Rhythm and Blues Classics, Vol 2", (Minit), particularly "Over You" by Aaron Neville and "Country Fool" by the Showmen. "Million Sellers, Vol 1" by Fats Domino (Liberty). "Soul Perfection" LP by Betty Harris (Action). "Get Out of My Life, Woman" (Bell, 45 by Lee Dorsey. For rare New Orleans style 45's on U.S. labels, see Rod Patton's lists in Record Mart (advertised in Records for Sale in Record Mirror).

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publications

BLUES & SOUL No. 19 May Articles, photos on Marvin Gaye, Wilson Pickett, Peggy Scott and Jo Jo Benson, Allen Toussaint, The Isleys, Betty Harris, Ike and Tina plus Part One of the Drifters Story, disc info, Dave Godin. Special new look B & S. Send 3s. P.O. /Cheque to 7 Trinity Close, Bishop's Stortford, Herts.

RECORD MIRROR CHARTS PAGE

CASHBOX TOP 50



AIR MAILED FROM NEW YORK

- 1 GET BACK*
- 3 (3) The Beatles (Capitol)
- 2 LOVE CAN MAKE YOU HAPPY
- 5 (5) Mercy (Sandt)
- 3 HAIR
- 1 (8) Cowsills (MGM)
- 4 AQUARIUS/LET THE SUNSHINE IN MEDLEY*
- 3 (10) 5th Dimension (Soul City)
- 5 THESE EYES
- 6 (6) Guess Who (RCA)
- 6 OH HAPPY DAY*
- 10 (4) Edwin Hawkins Singers (Pavilion)
- 7 THE BOXER*
- 4 (7) Simon & Garfunkel (Columbia)
- 8 GITARZAN
- 9 (7) Ray Stevens (Monument)
- 9 IT'S YOUR THING
- 7 (9) Isley Brothers (T-Neck)
- 10 ATLANTIS*
- 25 (4) Donovan (Epic)
- 11 GRAZIN' IN THE GRASS
- 12 (4) Friends of Distinction (RCA)
- 12 MORE TODAY THAN YESTERDAY
- 13 (6) Spiral Staircase (Columbia)
- 13 WHERE'S THE PLAYGROUND SUSIE
- 19 (4) Glenn Campbell (Capitol)
- 14 TOO BUSY THINKING ABOUT MY BABY
- 17 (3) Marvin Gaye (Tamla)
- 15 HEATHER HONEY
- 18 (3) Tommy Roe (ABC)
- 16 PINBALL WIZARD*
- 16 (6) The Who (Decca)
- 17 RIVER IS WIDE*
- 20 (6) Grass Roots (Dunhill)
- 18 GOODBYE*
- 28 (4) Mary Hopkin (Apple)
- 19 IN THE GHETTO
- 24 (3) Elvis Presley (RCA)
- 20 HAWAII FIVE O
- 11 (8) Ventures (Liberty)
- 21 I CAN'T SEE MYSELF LEAVING YOU
- 22 (5) Aretha Franklin (Atlantic)
- 22 TIME IS TIGHT*
- 8 (8) Booker T. M.G.'s (Stax)
- 23 SWEET CHERRY WINE
- 15 (8) Tommy James & The Shondells (Roulette)
- 24 BAD MOON RISING
- 46 (2) Creedence Clearwater Revival (Fantasy)
- 25 STAND
- 23 (5) Sly & The Family Stone (Epic)
- 26 EVERY DAY WITH YOU GIRL
- 35 (3) Classics IV (Imperial)
- 27 MORNING GIRL
- 33 (3) Neon Philharmonic (W.B./7 Arts)
- 28 THE CHOKIN' KIND*
- 14 (7) Joe Simon (Soundstage)
- 29 GIMME GIMME GOOD LOVIN'*
- 26 (10) Crazy Elephants (Bell)
- 30 DAY IS DONE*
- 41 (2) Peter, Paul and Mary (W.B./7 Arts)
- 31 YOU'VE MADE ME SO HAPPY*
- 27 (10) Blood Sweat & Tears (Columbia)
- 32 NOTHING BUT A HEARTACHE*
- 36 (5) The Flirtations (Deram)
- 33 HAPPY HEART
- 29 (5) Andy Williams (Columbia)
- 34 THE COMPOSER
- 21 (5) Diana Ross & Supremes (Motown)
- 35 I'VE BEEN HURT
- 44 (2) Bill Deal and Rhondels (Heritage)
- 36 MY WAY*
- 29 (6) Frank Sinatra (Reprise)
- 37 WINDMILLS OF YOUR MIND
- 47 (2) Dusty Springfield (Atlantic)
- 38 CISSY STRUT
- 42 (3) Meters (Jostle)
- 39 ONE
- (1) 3 Dog Knight (Dunhill)
- 40 IT'S NEVER TOO LATE
- 48 (2) Steppenwolf (Dunhill)
- 41 ISRAELITES
- (1) Desmond Dekker (UNI)
- 42 MEDICINE MAN
- (1) Buchanan Bros. (Event)
- 43 SEE
- (1) The Rascals (Atlanta)
- 44 BLACK PEARL
- (1) Checkmates Ltd. with Sonny Charles (A&M)
- 45 I COULD NEVER LIE TO YOU
- 50 (2) New Colony Six (Mercury)
- 46 (I WONNA) TESTIFY
- (1) Johnnie Taylor (Stax)
- 47 LET ME
- (1) Paul Revere & Raiders (Columbia)
- 48 SEATTLE
- 49 (2) Perry Como (R.C.A.)
- 49 I'M A DRIFTER
- (1) Bobby Goldsboro (U.A.)
- 50 BORN TO BE WILD
- (1) Wilson Pickett (Atlantic)

BUBBLING UNDER

- WHAT IS A MAN—The 4 Tops (Motown)
 ROMEO & JULIET THEME—Henry Mancini (RCA)
 THE APRIL FOOLS—Dionne Warwick (Scepter)
 GOOD MORNING STARSHINE—Oliver (Jubilee)
 PROUD MARY—Solomon Burke (Bell)
 SPECIAL DELIVERY—1910 Fruitgum Co. (Buddah)
 DON'T LET THE JONESES GET YOU DOWN
 —The Temptations (Gordy)
 LOVE ME TONIGHT—Tom Jones (Parrot)
 MARLEY PURT DRIVE—Jose Feliciano (RCA)
 TOMORROW TOMORROW—Bee Gees (Atco)
 SORRY SUZANNE—Hollies (Epic)
 PRETTY WORLD—Sergio Mendes & Brasil '66 (A&M)
 SAUSALITO—Al Martino (Capitol)
 WHAT DOES IT TAKE—Jr. Walker and the All Stars (Soul)
 NO MATTER WHAT SIGN YOU ARE
 —Diana Ross and the Supremes (Motown)



Elvis Presley

TOP 15 LP's

- 1 NASHVILLE SKYLINE
- 1 Bob Dylan (CBS)
- 2 ON THE THRESHOLD OF A DREAM
- 2 Moody Blues (Deram)
- 3 HOLLIES SING DYLAN
- 6 Hollies (Parlophone)
- 4 BEST OF THE SEEKERS
- 3 Seekers (Columbia)
- 5 GOODBYE CREAM
- 7 The Cream (Polydor)
- 6 ELVIS
- 4 Elvis Presley (RCA)
- 7 SOUND OF MUSIC
- 8 Soundtrack (RCA)
- 7 OLIVER
- 12 Soundtrack (RCA Victor)
- 9 SONGS FROM A ROOM
- 5 Leonard Cohen (CBS)
- 10 BOOKENDS
- 14 Simon & Garfunkel (CBS)
- 11 HAIR
- 9 The London Cast (Polydor)
- 12 LED ZEPPELIN
- 10 Led Zeppelin (Atlantic)
- 13 TRUMPET AGO-GO Vol. 3
- James Last Orchestra (Polydor)
- 14 SOUNDS OF SILENCE
- Simon & Garfunkel (CBS)
- 15 20/20
- Beach Boys (Capitol)

ALBUMS BUBBLING UNDER

- SOUND OF MUSIC—Andy Williams (CBS)
 BEATLES (Apple)
 BEAT OF THE BRASS—Herb Alpert (A&M)
 COLLOSEUM—Colloseum (Fontana)
 DIANA ROSS & SUPREMES JOIN THE TEMPTATIONS—(Tamla Motown)
 FAMILY ENTERTAINMENT—The Family (Reprise)
 GENTLE ON MY MIND—Dean Martin (Reprise)
 THE GRADUATE—Simon & Garfunkel (CBS)
 GREATEST HITS—Frank Sinatra (Reprise)
 I LOVE HOW YOU LOVE ME—Ray Conniff (CBS)
 JUNGLE BOOK—Soundtrack
 LIVE AT THE TALK OF THE TOWN
 — Seekers (Columbia)
 OVER AND OVER—Nana Mouskouri (Fontana)
 PARSLEY, SAGE, ROSEMARY AND THYME
 — Simon & Garfunkel (CBS)
 DR. BYRD AND MR. HYDE—The Byrds (CBS)

5 YEARS AGO

- 1 JULIET
- 2 The Four Pennies (Phillips)
- 2 MY BOY LOLLIPOP
- 3 Millie (Fontana)
- 3 DON'T THROW YOUR LOVE AWAY
- 1 The Searchers (Pye)
- 4 YOU'RE MY WORLD
- 12 Cilla Black (Parlophone)
- 5 IT'S OVER
- 6 Roy Orbison
- 6 I BELIEVE
- 4 The Batchelors (Decca)
- 7 DON'T LET THE SUN CATCH YOU CRYING
- 9 Gerry and the Pacemakers (Columbia)
- 8 A LITTLE LOVIN'
- 10 The Fourmost (Parlophone)
- 9 CONSTANTLY
- 7 Cliff Richard
- 10 I LOVE YOU BECAUSE
- 8 Jim Reeves (RCA)
- 11 WALK ON BY
- 11 Dionne Warwick (Pye)
- 12 WORLD WITHOUT LOVE
- 5 Peter & Gordon (Columbia)
- 13 THE RISE & FALL OF FLINGEL BUNT
- The Shadows (Columbia)
- 14 I WILL
- 17 Billy Fury (Decca)
- 15 CAN'T BUY ME LOVE
- 13 The Beatles (Parlophone)
- 16 DON'T TURN AROUND
- 16 Merseybeats (Fontana)
- 17 MOVE OVER DARLING
- 15 Doris Day (CBS)
- 18 MOCKINGBIRD HILL
- 14 The Migil Five (Pye)
- 19 IF I LOVED YOU
- 20 Richard Anthony (Columbia)
- 20 NO PARTICULAR PLACE TO GO
- Chuck Berry (Pye)

R & B SINGLES

- 1 BEHIND A PAINTED SMILE
- 3 Isley Brothers (Tamla Motown TMG 693)
- 2 TIME IS TIGHT
- 7 Booker T & The MG's (Stax 119)
- 3 SHOTGUN/ROAD RUNNER
- 1 Jnr. Walker & The All Stars (Tamla Motown TMG 691)
- 4 HARLEM SHUFFLE
- 4 Bob & Earl (Island WIP 6053)
- 5 HIGHER AND HIGHER
- 8 Jackie Wilson (MCA BAG 2)
- 6 TRACKS OF MY TEARS
- 9 Smokey Robinson & The Miracles (Tamla Motown TMG 696)
- 7 OH, HAPPY DAY
- Edwin Hawkins Singers (Buddah 201048)
- 8 CUPID
- 2 Johnny Nash (Major Minor M.M. 603)
- 9 THE ISRAELITE
- 5 Desmond Dekker (Pyramid PYR 6058)
- 10 FREEDOM TRAIN
- 13 James Carr (BMC CB 101)
- 11 I DON'T KNOW WHY
- 6 Stevie Wonder (Tamla Motown TMG 690)
- 12 THE RIGHT TRACK
- 19 Billy Butler (Soul City SC 113)
- 13 PROUD MARY
- Solomon Burke (Bell BLL 1062)
- 13 SWAN LAKE
- 18 The Cats (BAF No. 1)
- 15 I'M LIVING IN SHAME
- 11 Diana Ross & The Supremes (TMG 695)
- 16 LOVE IS ALL I HAVE TO GIVE
- 16 The Checkmates Ltd. (A & M AMS 747)
- 17 RIDE YOUR PONY
- Lee Dorsey (Bell BLL 1060)
- 17 LET LOVE COME BETWEEN US
- James & Bobby Purify (Bell BLL 1056)
- 19 I HEARD IT THRU' THE GRAPEVINE
- 10 Marvin Gaye (Tamla Motown TMG 686)
- 20 MINI SKIRT MINI
- 12 Wilson Pickett (Atlantic 584261)

BUDGET LP's

- 1 FOUR AND ONLY SEEKERS
- (—) The Seekers (MFP)
- 2 WORLD OF VAL DOONICAN
- (—) Val Doonican (Decca)
- 3 WORLD OF MANTOVANI
- (—) Mantovani (Decca)
- 4 ONLY FOREVER
- (—) Dean Martin (MFP)
- 5 WORLD OF CHARLIE KUNZ
- (—) Charlie Kunz (Decca)
- 6 EARLY ALPERT
- (—) Herb Alpert (Marble Arch)
- 7 HITS '69
- (—) (MFP)
- 8 IMPACT
- (—) (MFP)
- 9 WORLD STAR FESTIVAL
- (—) (EMI)
- 9 HITS OF DONALD PEERS
- (—) Donald Peers (MFP)
- 11 THIS IS . . . DESMOND DEKKER
- (—) Desmond Dekker (Trojan)
- 11 YOU CAN ALL JOIN IN
- (—) Various Artists (Island)
- 13 ROCK AND ROLL
- (—) Jerry Lee Lewis, Chuck Berry, Fats Domino (Fontana)
- 14 SEEKERS' GOLDEN COLLECTION
- (—) Seekers (Fontana)
- 15 WORLD OF THE BACHELORS
- (—) Bachelors (Decca)



CHUCK BERRY

10 YEARS AGO

- 1 A FOOL SUCH AS I/I NEED YOUR LOVE TONIGHT
- 1 Elvis Presley (RCA)
- 2 IT DOESN'T MATTER ANY MORE
- 2 Buddy Holly (Coral)
- 3 IT'S LATE/THERE'LL NEVER BE ANYONE ELSE BUT YOU
- 3 Ricky Nelson (London)
- 4 I'VE WAITED SO LONG
- 5 Anthony Newley (Decca)
- 5 SIDE SADDLE
- 4 Russ Conway (Columbia)
- 6 COME SOFTLY TO ME
- 6 Frankie Vaughan (Phillips)
- 7 DONNA
- 7 Marty Wilde (Phillips)
- 8 PETITE FLEUR
- 8 Chris Barber (Nixa)
- 9 COME SOFTLY TO ME
- 10 Fleetwoods (London)
- 10 GUITAR BOOGIE
- 14 Bert Weedon (Top Rank)
- 11 NEVER MIND/MEAN STREAK
- 13 Cliff Richard (Columbia)
- 12 FORT WORTH JAIL
- 12 Lonnie Donegan (Nixa)
- 13 I GO APE
- 9 Nell Sedaka (RCA)
- 14 CHARLIE BROWN
- 11 The Coasters (London)
- 15 ROULETTE
- Russ Conway (Columbia)
- 16 WHERE WERE YOU ON OUR WEDDING DAY?
- 15 Lloyd Price (HMV)
- 17 C'MON EVERYBODY
- 18 Eddie Cochran (London)
- 18 SMOKE GETS IN YOUR EYES
- 16 The Platters (Mercury)
- 19 GUITAR BOGIE SHUFFLE
- 19 Virtues (HMV)
- 20 THREE STARS
- Ruby Wright (Parlophone)

R & B LP's

- 1 THIS IS . . . DESMOND DEKKER
- 1 Desmond Dekker (Trojan TTL 4)
- 2 TIGHTEN UP
- 2 Various Artists (Trojan TTL 1)
- 3 JOHNNY NASH
- 6 Johnny Nash (Major Minor SMLP 47)
- 4 DIANA ROSS & SUPREMES MEET TEMPTATIONS
- 4 (Tamla STML 11096)
- 5 THIS IS SUE
- 5 Various Artists (Sue IPP 3)
- 6 GREATEST HITS
- Diana Ross & The Supremes (Tamla Motown STML 11063)
- 7 THIS IS SOUL
- 7 Various Artists (Atlantic 643301)
- 7 GET READY
- 9 Booker T & The MG's (Atco 228004)
- 9 IN THE GROOVE
- Marvin Gaye (Tamla Motown STML 11091)
- 10 HISTORY OF . . . OTIS REDDING
- 3 Otis Redding (Atco 228001)

BLUE NUMBERS DENOTE NEW ENTRY

*AN ASTERISK DENOTES RECORD RELEASED IN BRITAIN

NATIONAL TOP FIFTY

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

- 1 GET BACK
- 1 (5) Beatles (Apple)
- 2 MY SENTIMENTAL FRIEND
- 2 (5) Herman's Hermits (Columbia)
- 3 MAN OF THE WORLD
- 3 (6) Fleetwood Mac (Immediate)
- 4 DIZZY
- 11 (6) Tommy Roe (Stateside)
- 5 BEHIND A PAINTED SMILE
- 7 (6) The Isley Brothers (Tamla Motown)
- 6 MY WAY
- 6 (7) Frank Sinatra (Reprise)
- 7 COME BACK AND SHAKE ME
- 4 (7) Clodagh Rogers (RCA)
- 8 GOODBYE
- 5 (7) Mary Hopkin (Apple)
- 9 THE BOXER
- 9 (4) Simon & Garfunkel (CBS)
- 10 RAGAMUFFIN MAN
- 15 (4) Manfred Mann (Fontana)
- 11 PINBALL WIZARD
- 10 (8) The Who (Track)
- 12 ROAD RUNNER
- 12 (6) Junior Walker and All Stars (Tamla Motown)
- 13 AQUARIUS/LET THE SUNSHINE IN
- 22 (5) Fifth Dimension (Liberty)
- 14 LOVE ME TONIGHT
- 19 (2) Tom Jones (Decca)
- 15 LIVING IN SHAME
- 21 (5) Diana Ross & The Supremes (Tamla Motown)
- 16 HARLEM SHUFFLE
- 13 (9) Bob and Earl (Island)
- 17 THE ISRAELITE
- 8 (8) Desmond Dekker & Aces (Pyramid)
- 18 GALVESTON
- 27 (3) Glen Campbell (Ember)
- 19 CUPID
- 14 (7) Johnny Nash (Major Minor)
- 20 BADGE
- 25 (6) The Cream (Polydor)
- 21 PASSING STRANGERS
- 20 (9) Sarah Vaughan & Billy Eckstine (Mercury)
- 22 TRACKS OF MY TEARS
- 30 (3) Smokey Robinson & The Miracles (Tamla Motown)
- 23 GENTLE ON MY MIND
- 16 (15) Dean Martin (Reprise)
- 24 DICK-A-DUM-DUM
- 28 (3) Des O'Connor (Columbia)
- 25 BOOM BANG-A-BANG
- 18 (9) Lulu (Columbia)
- 26 I'D RATHER GO BLIND
- 44 (3) Chicken Shack (Blue Horizon)
- 27 TIME IS TIGHT
- 30 (3) Booker T & MG's (Stax)
- 28 SNAKE IN THE GRASS
- 35 (2) Dave Dee & Company (Fontana)
- 29 I DON'T KNOW WHY
- 24 (8) Stevie Wonder (Tamla Motown)
- 30 COLOUR OF MY LOVE
- 22 (6) Jefferson (Pye)
- 31 I THREW IT ALL AWAY
- 50 (2) Bob Dylan (CBS)
- 32 HIGHER AND HIGHER
- 39 (2) Jackie Wilson (MCA)
- 33 HAPPY HEART
- (1) Andy Williams (CBS)
- 33 WINDMILLS OF YOUR MIND
- 17 (12) Noel Harrison (Reprise)
- 35 YOU'VE MADE ME SO VERY HAPPY
- 36 (4) Blood Sweat And Tears (CBS)
- 36 BLUER THAN BLUE
- 34 (5) Rolf Harris (Columbia)
- 36 LIVING IN THE PAST
- 41 (2) Jethro Tull (Island)
- 38 GROOVY BABY
- 38 (2) Microbe (CBS)
- 39 OH HAPPY DAY
- (1) Edwin Hawkins Singers (Buddah)
- 40 MY FRIEND
- 36 (4) Roy Orbison (London)
- 41 GIMMIE GIMMIE GOOD LOVIN'
- (1) The Crazy Elephant (Major Minor)
- 42 THINK IT ALL OVER
- 46 (2) Sandie Shaw (Pye)
- 43 MONSIEUR DUPONT
- 47 (14) Sandie Shaw (Pye)
- 44 WHERE DO YOU GO TO MY LOVELY
- 42 (15) Peter Sarstedt (United Artists)
- 45 I CAN HEAR MUSIC
- 33 (12) Beach Boys (Capitol)
- 46 WALK ON GILDED SPINDERS
- (1) Marsha Hunt (Track)
- 47 SORRY SUZANNE
- 32 (11) The Hollies (Parlophone)
- 47 SANCTUS
- 40 (6) Troubadour du Roi Baudouin (Phillips)
- 49 I HEARD IT THRU' THE GRAPE VINE
- 26 (14) Marvin Gaye (Tamla Motown)
- 50 SWAN LAKE
- (1) The Cats (Bas)



JAMES CARR — No. 10 in the R & B chart with "Freedom Train"



A top five prediction for "Oh Happy Day" by the Edwin Hawkins Singers — everyone raving over it... What was Joe South's publicist Lord Tim Hudson doing wearing someone else's trousers the other morning?... Dilys Watling signed a recording contract with Pye Records... Too bad they had to run out of DJs for the "Scrambler" — it was quite the best Radio 1 quiz game since "Crack The Clue"... A18 (a) Mike Raven; (b) Johnnie Walker; (c) Tony Blackburn; (d) Jimmy Saville (odd one out was "Time Is Tight" which isn't used as a signature tune)... Journalists seen swaying from Billie Davis' reception straight (or rather crookedly) on to one for Joe South... Good to see Chess getting something out of the reissue boom, if only in the R & B chart... For publicity stunt, Chicken Shack will not use a "100 Ton Chicken" to promote forthcoming album of the same name... It might just be possible to accept the inclusion the Monitors and the Fantastic Four on Motown's latest "Collection Of Big Hits" LP, but Blinky?... Talk of Honeybus split if latest record "She Sold Blackpool Rock" doesn't happen... MGM Press Officer Des Brown leaving to join Warner Bros... Mark Edwards disguised as Alcock, won a prize with the businessmen team in Daily Mail Transatlantic Air Race... After sock it to me, ponder on these: smock it to me — expectant mother, shock it to me — electrician, flock it to me — shepherd, hock it to me — pawnbroker... Beautiful red-headed nude on the cover of Len Deighton's "An Expensive Way To Die" is Samantha Bond, girl friend of Bruce Turner of the Village.

Q19: Under what title was Edith Piaf's autobiography published in Britain (clue: it was also the title of one of Kay Starr's biggest ever hits)?... At Billie Davis' reception, the first time the Face has seen an elephant after boozing!... "IF... No. 1": If Stevie Windwood ever falls out with his new group, will they tell him to go and play in the Traffic?... Leapy Lee, currently enjoying success in America with "Little Yellow Aeroplane" refusing to work there as he has a fear of flying... Bob Houston leaving Melody Maker to join Tony Barrow International... John McLeod signed as a A & R manager with Pye Records... Great news for all cine/Rock fans — the classic beat film "The Girl Can't Help It" is now available to all and sundry in 16mm. (enquiries to Ron Harris Cinema Services; Glenbuck House, Surbiton, Surrey)... New outfit Ian Anderson wears on stage is far more flamboyant and colourful than his old raincoat (which he lost in America)... New Scaffold album called "L The P"... Quote from J. J. Jackson — "I am the kind of chocolate which melts in the mouth and not in the hand"... Bill Fowler pulled a fellow in Hamburg and didn't realise until the final moment — Dave Dee set it up!... Look out for Breakthru as Marquee residents... Alvin Lee buying a cottage in the country... Instruments and sounds on Harvey Matusow's first album include: Jew's harp, Tibetan gong, mini-zither, 2-string backless guitar, toy duck, Indian bells, toy turtle and believe it or not a piano amongst other things... Circus went down a storm at the Brussels Revolution... Popular Asgard Club in Stratford once owned by Mandrake Paddle Steamer.

Elvis Presley's next single in the States reputed to be "The Fair's Moving On", written by Doug Flett and Guy Fletcher... Jimmy James at Sotheby's veteran car sale... Spirit of John Morgan have been approached by Captain Morgan Rum (Seagrams) with a view to doing TV commercials... One of the guests at a Led Zeppelin party in the States was a live octopus brought by promoter Bill Graham... Locomotive returned from Germany last week with a German roadie named Hole... Poet and the One Man Band went down a storm at the Golden Rose Festival of Montreux... Richard Harris taking the title role in a film of Dylan Thomas with music composed by Jim Webb... Jim Webb also doing music for new film version of "Hamlet"... Vince Edward, star of "Hair" has been signed by Limbridge Music for record productions, and Jim Webb has agreed to write a song for Vince's next single... Esther Ofarim the guest of honour at the Antibes Song Festival in June... Peter Prince still trying to assert himself as gov'nor snooker player... Watch out for the RM dart team — soon to be a force to be reckoned with... So many different singles recorded from "Hair"... Buffy Sainte-Marie a big success in Rome and given a riotous party — guests included George Sanders, Peter Ustinov, Jonathan Winters, Carroll Baker... Head Records have won their battle to find the real Heavy Jelly... Legal difficulties causing long delay of Mighty Baby's first single... Gypsy excellent at last week's Lyceum all-night rave — next Friday, Procol Harum... Hard Meat signed to Blue Horizon but to be distributed on an independent label.



DAVE DEE, DOZY, BEAKY MICK & TICH...

'The young aren't just rebelling against the old anymore' says REG PRESLEY

YOU know how it is with artistes... Sometimes they take a little bit of warming up before they really get going and start laying it on the line. It happened that way, this week, with Reg Presley. The eminent Trogg began by talking about the policy of recording singles featuring a Trogg in turn (currently it's Reg himself with "Lucinda Lee"), then moved on to explaining the decline

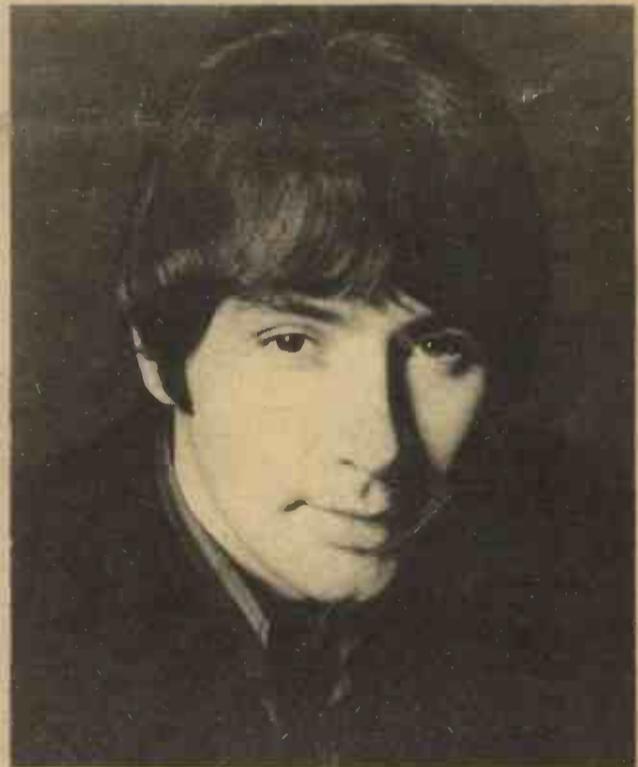
of the group's consistency at hit-making. "It started with 'Surprise Surprise'. We were in America when it was released and we were intending to come home three weeks before we actually did — which would have been a week after it was released, just in time to promote it. But we stayed longer than expected in the States and by the time we got back it was too late. That was about a year ago. Things are different now, it can take a lot longer for a record to reach the charts. It used to be that if a known group had released a record that didn't show in the charts within two or three weeks they'd know something was wrong. Now you could go over a month before it begins to show. Look at Clodagh Rogers — her record was out months before anything happened."

Reg's view is that pop has a continual urge to move out into adventurous territory and when the going gets a bit tricky there's an inevitable return to basic beat, followed by further stemming out. "The people listen to beat or ballads while re-thinking what they want. At the moment, in America, the ballad stands a good chance. They're fighting a war and when they are, they want to relax. Even some of the psychedelic groups are turning to ballads. In peace time they don't want to get excited, they want to be lulled, to be pacified. But it usually takes about six months for a certain thing to move one way or another, to get adjusted. In America nine months ago we had a terrific hit — because of Vietnam, I reckon with my 'Love Is All Around'. It only got to number seven nationally but it was in the top 100 for a long time and reached number one in most areas at different times. It probably did a little better than any other Trogg record, even 'Wild Thing'."

By this time Reg was getting into his stride so, without further interruption, here's Presley's Prediction:

"It may sound silly to say this now but — all of a sudden — it will be very in to be very simple. Maybe not even words to songs. Saw something like what I have in mind on BBC-2 recently — three Jew's harps, a guitar and, I think, a sitar. So simple. Get a sound and gently elaborate on that."

"We Troggs are trapped. We started on one thing and if we sing too violently to another scene we might lose the fans we have. We've got to sneak up on it, without them even realising we're changing. If I could capture the right group I'd like to work on them and manage them in this new field. I tell them not to play music, just sounds, and rhythm. "The young aren't just rebelling against the old any more."



They've beaten the mums and dads who say get on with it then.

"The young are having a go at the governments of the world now, they're going straight in for the kill. I mean, our government has got to see that this world we are living in is not going to be any more run for the older generation but for youth — and I'm talking about up to 45 or so. It's got to be run for the majority."

"It's bound to succeed. We'll eventually have a young leader, 30 to 35, who will govern with the aid of a magnificent computer. The young will have the knowledge and will make use of the wisdom of the old too."

"Yes, I know that some of the present young will grow into the new old but that will only be for the next five or six years. After that, they'll be trying to stay young, to keep up with what's happening. And as for the really old people. I hope they'll be properly looked after in future. Maybe given free transport to tour the world and enjoy themselves when they retire. Old people certainly deserve better care than they get at present."

DAVID GRIFFITHS



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