RECORD

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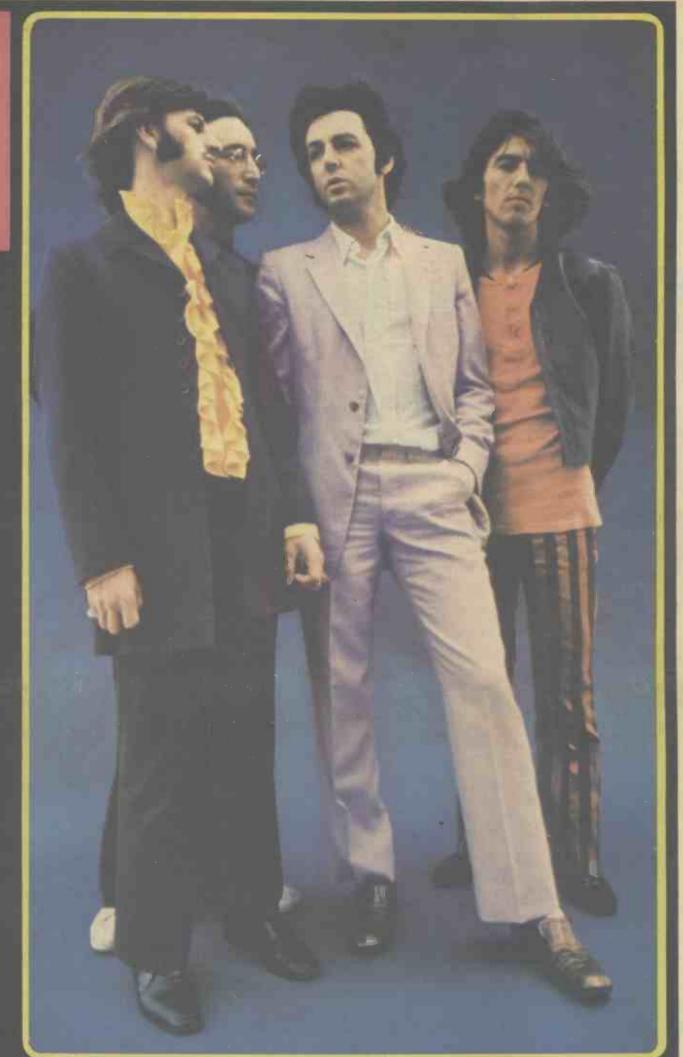
INSIDE THIS WEEK'S R.M:

TREMELOES
TELL OF THEIR
BIG MISTAKE

NEW
DYLAN & CASH
ALBUM!

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

HOPKIN & CLODAGH GOLOURS



THE BEATLES ...

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

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

T.V. GRIPE

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



The price for classified advertise-ments is 9d, per word, pre-pald for all sections. Postal orders should be crossed and made pay-able to Record Mirror.

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

Advertisements should be sub-mitted by Thursday of the week preceding publication, All advertise-ments are subject to approval by the publishers.

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

for sale

SEND 14 10s. today for fab "with it" radio and receive free record, 2-wave band model. — Holmes, 44 Highsands Ave., Rufford, Lancs.

POSTERS. Hendrix, Mayall, Clapton, Green, four colour fluorescent 30 x 20. 6s. each. Complete set of four 20s., post free. — C.W.O. Rodge Maynard, R.M., 112 Beckenham Road, Beckenham, Kent.

VICTORIAN ADVERTISEMENT POSTERS, Send s.a.e. for catalogue sheet. Paul Delaney, RM1, 27 Heath Gardens. Solihull, Warwickshire.

Continued on page 10

AT 33-37 WARDOUR ST. W.1 MEMBERS AND GUESTS WELCOME AT ALL SESSIONS OPEN FOR SPECIAL ALL NITER SESSIONS on FRIDAYS (9 p.m. 6 a.m. FRIDAYS ALL-NITER SET ARE NOW A "MUST" FOR ALL R & B AND SOUL FANS — COME EARLY DÂVE DAVANI FIVE SHOE STRING TONI ROCKET DISCTET ON WEDNESDAYS ONLY TONI ROCKET DISCTET ALL GIRLS ADMITTED

FREE SO COME EARLY

"I'm Gonna Make You Love Me" made No. 3 in the BBC charts and the album. "Dlana Ross and the Supremes Join the Temptations" reached No. 1 in the LP charts, knocking the Beatles off top spot. The Temps, are currently riding high in the Top Twenty with "Get Ready" and the Supremes have made No. 1 and had a string of chart entries in Britain whereas Otis Reading has reached the Top Ten twice over here, but is to have a TV show screened on BBC 2. This is not a put-down of Otis, who was a great arti. te. but why should two Top Ten entries warrant a TV show for him when the Temps and Supremes are nexlected? On top of all this, Vera Lynn and Liberace are also having TV series of their own. Will anyone who feels as strongly as we do over this point please write to the Television Companies, expressing disgust at passing up this opportunity to screen such a brilliant TV show. — Lynne Pemberton and Jackie Lee, Temptations Fan Club, 3 Patterdale Avenue, Orford, Warrington, Lancs.

CHEAP TAPE

WITH a tape recorder you can record record; at 9d, a time and with cheap tape, quarter track, and a slow speed it can run at less than 1d. a sound. On Sunday Alan Freeman plays the Top Twenty in its entirety and doesn't ride any of the records: perhaps this is why record tales are decreasing. — Philip Sosin. 14 Hornbeam Close, Chelmsford, Essex.

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

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

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

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

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



CLIFF RICHARD-Many Eastern fans

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

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

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

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

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

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

about how the Amen Corner would go down in hard-rock-underground orientated America. But he was fascinated by the seven-channel, 22-hour TV in New York and spent a lot of time viewing, resisting the blandishments of Fun City Stratton Smith was reviewing the Nice's gigs in Chicago when the Mayor slapped a curfew on the city following riotous outbursts. He lifted it just in time, a couple of hours before the group were set to play, and they had a good crowd . . .

Decency rallies continue to be held — the last one scheduled is for Baltimore where EVERY CIVIC OFFICIAL has promised to attend the show to prove there is decency in entertainment today. Is it a bird? Is it a plane? Speeding through the air like a bullet—it's the return of Pat air like a bullet—it's the return of Pat Boone!! . Arthur Brown was arrested in Miami for "inciting a riot". Actually, Arthur was performing a Punch and Judy show with strobe lights on one of the floors of his hote! Well, it was 3 a.m.! . The couple who purchased the house that Bob Dylan was brought up in, have to keep one room spare, so that Dylan can drop in and stay there at any time. Actually, the house was sold to the couple at a price far, far lower than market value, when the Dylan family moved. This was on Dylan's orders because he wanted a young family to live there, not some senior citizens

Mama Cass Elliott, solo and slim (well, slimmer) has 20th Century Fox approaching her for an acting part in one, two, or maybe three films . . And Ringo Starr has his first non singing, non playing, non comedy part offered him in "The Impotent" . . Bobby Russell, the writer of "Little Green Apples" (which earned him 100 000 dollars on performance force) him 100,000 dollars on performance fees alone and won him a Grammy Award) says he is against the trend towards sexy songs. Why write about it when there are so many apparently earned himself 70,000 dollars

from his investment in the West Coast version of "Hair". . . Lionel Bart now looking for a house in Malibu — and trying to sell that London house of his . . . Remember "Old Rivers" that amazing tear-ridden story of a man's best friend that Walter Brennan talked into a million seller five years ago? Well, Brennan is hitting the comeback trail at last—he's recording again with Snuffy Garrett, who produced "Old Rivers" for him. Shucks!

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



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

We know just how she feels. Busy RM staffers have been consisting mail night and day since our Amen Corner competitions.

scrutinising mail night and day since our Amen Corner competition began. But we'll win through in the end—and so will the lucky readers! Watch out NEXT WEEK when the winner will

Please note new fan club address for:

AMEN CORNER

c/o Pauline Corcoran

Ist Floor, 4 Gerrard Street

London, W.I

TREMELOES REVEAL:

OUR MISTAKE OVER L.P's

FTER spending some time anxiously watching the progress of their new single, "Hello World", the Tremeloes were very much happier, though highly exhausted, when we met. After a comparatively slow start "Hello World" is now climbing steadily towards the Top Ten.

"I didn't really want this record to be released," Alan Blakely told me, while toying with an umbrella and brushing superstitious warnings aside with "It's all right, I like living

dangerously!

"I didn't expect 'Hello World' to be even a top twenty hit, I didn't really like it," he continued. "'I Shall Be Released', on the other hand, wasn't a commercial proposition, but it was a worthwhile record and was better than the usual things we do."

"I think it was the best thing we've ever done," agreed Chip. "But there's no point in us trying to do something

"I Shall Be Released' did us a lot of good though," continued Alan. "It's made us realise that we've got to stick to the stuff people associate with us. The Jonathan King types approved of that record, and it does matter to me because I like people to know that we can do better stuff. Nevertheless you've got to get in the top ten to keep popular.'

Although the Trems originally hoped to achieve success with a more ambitious single they are now quite satisfied to revert to their original style, and to leave experimentation

to their albums.

"Even if we'd persevered with more numbers like 'I Shall Be Released' I don't think we would have got through to the audiences," Alan told me, "Now we'd like to get on to the point where we make flippin' commercial singles and are able to do the things that we want on our albums. That's the kind of situation the Beatles are in."

"We're not an album selling group at the moment," added

Rick, "but our last albums were rubbish. We were told we should put out the LPs while we had singles out, but with this one we're taking our time."

"Yeh," agreed Chip. "We just don't seem to have the time to complete the album in. We've been working on it for the last six months or so but it should seem he done."

last six months or so, but it should soon be done."

"This LP should be a surprise to a lot of people," said Alan. "It will show them what we're really capable of doing."

"People won't hear a track from it," added Rick, "and pick out straight away that it's us, Most of it will be quite different though a few tracks are convenient though a few tracks. different, though a few tracks are our usual style.

"Len and I have written a lot of the numbers," continued Alan, "and we're featuring sitar, organ and new percussion and vocal sounds.

The Trems assured me though that their new single will be an up-tempo number.

"When most people go into a studio they expect to spend something like thirteen hours recording," Chip told me.



Is CHIP HAWKES attempting to strangle RM's VALERIE MABBS while ALAN BLAIKLEY and RICK WEST play noughts and crosses on her knee? No, the fact is, all five agreed this to be the most inspiring position for an exclusive TREMELOES

"But with us it just doesn't work like that. We think in terms of something like a three-hour session for our usual

"This record is going to be original though," added Alan. "It won't be quite as square as the rest. Chip and I wrote

the lyrics."

During our conversation the ever attentive Brian Longley bounced in with the news that Linda Kendrick had finally broken into the charts with another of "Al and Len's compositions, "I will See You There".

"That's great," said Chip jumping to his feet, and not quite knowing where to go from there! "I'm more excited about that than one of our own!"

where to go from there! "I'm more excited about that than one of our own!"

Heads popped out from doors around us and the champagne was about to flow, until the mood was broken by a willing helper who claimed the news was incorrect. But, a quick call on the "hot line" to RM confirmed that Linda had reached the top fifty.

Chip continued to beam! "We wrote a number called 'Fa La La', I think, for a Greek song festival, That will probably be Linda's follow up. The Dreams have also recorded a number of ours."

Following their trip to the "unexplored territory" of Israel last year the Trems are now planning promotional visits to Russia, Czechoslovakia, Poland and their first trip to Japan. The group have also signed a contract to do ten weeks cabaret at probably twenty different clubs throughout this year.

Although their plans cause them to be away from home for long periods all the Trems are buying houses near Ascot, Berkshire.

Len has recently bought a house in Sunningdale, while Alan owns a house in Weybridge, which he rents out to an American family, but will probably sell next year. He has also recently acquired a house in Wentworth, the two houses together being worth the princely sum of £60,000! (Not that Alan himself would admit to that.)

"One of the properties I'm going to see stands in three acres of land," Rick boasted (not to be out-done), and added, "It only costs thirty bob. I can't understand it, I must be on to a bargain! Yeh, it's probably a garden shed!"

The mind boggles!

On The Threshold of a Uream S SML 1035 M DML 7035 The Moody Blues now you know that have you heard? DERAM 12 Stereo or Mono LP Deram Records Decca House Albert Embankment London SET

HAPPY MAGAZINE HAD TO STOP FREAKING

"THIS record has been quite a sleeper," said Alan Marshall, lead singer and spokesman for Happy Magazine. "We haven't really been including it in our stage act very much at all, but now '(Ooby Dooby Do) Who Belongs To You' is selling well.

"I think the sales were initially delayed because some of the records were warped and when people returned them there weren't any copies to replace them. Now the situation appears to be righted."

Alan has worked in bands for many years, and last year found that he had a good band together in the form of Happy Magazine, but no one was available to help the group towards commercial success.

"I knew Happy Magazine was a good band," explained Alan, "and it gets frus-trating waiting around for things to happen. Then we decided to look around for some-one who might help us. In desperation we visited all the London clubs and finally tracked down Alan Price to the Speakeasy He liked the band, and since then has helped us a great deal financially and otherwise."

I can well remember Alan's enthusiasm when he played some demos of Happy Magazine to me, and the group have now obviously accumulated many more fans.

"At one time we used to go away from gigs very depressed because we didn't go down well," Alan Marshall told me "We realised that we couldn't stand there 'freak-

ing out' all over the place and have since started to re-organise our act. You've got to play funky and soul type numbers that people can dance to. In the right clubs underground groups can get away with it, but we want to build up a nice cabaret act. Anyway if the musicians get involved in their playing and do all this progressive thing it's bad for a singer. I can play drums, congas and harmonica, but you've got to be right there playing an instrument, not just singing out front."

Alan composes some material for the group with fellow musician Pete but he says he hasn't considered writing for other

people because he wants to concentrate on the success of Happy Magazine. "I used to play with the Loose Ends at one time, and I passed up several really good chances then. I was offered a recording con-tract in Italy before Brian Auger, Ronnie Jones or Herbie Goins went out there, and they had eight foot posters advertising all over town, but I came back and decided to stay here with the band. We played at a Stax party once when Otis Redding was there and he asked to be introduced to me. Again I had the chance of a big contract, this time for America, but I let it slip by."

"Really I regret letting the chances go, but what can you do?! Now I hope that Happy
Magazine will break through commercially, and we'll be able to follow up from there."

VALERIE MABBS



RIGHTEOUS BROTHERS THE RIGHTEOUS BRO RIGHTEOUS BROTHERS THE RIGHTEOUS BROTHERS THE RIGHTEOUS BROTHERS THE RIGHTEOUS RIGHTEOUS BROTHERS THE RIGHTEOUS BRO THE RIGHTEOUS BROTHERS THE RIGHTEOUS BROTHERS

BILL KENWRIGHT BILL KENWRIGHT SO GOOD AT LOVING YOU MGM 1478 BILL KENWRIGHT BILL KENWRIGHT BILL KENWRIGHT BILL KENWRIGHT BILL KENWRIGH **BILL KENWRIGHT** BILL KENWRIGHT BILL KENWRIGHT BILL KENWRIGHT BILL KENWRIGHT **BILL KENWRIGHT BILL KENWRIGHT**



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

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

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

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

Loretta Lynn, Jan Howard, John Wesley Riles and others.

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

"The things I noticed were your green countryside, the left hand your doubledriving, decker buses and the squat buildings so close to-gether. I thought the crowd at the airport were waiting for Bill Anderson

— I was overwhelmed. never thought anything like this was for me. I expected one fan — Max Needham, but this welcome was something else
— sensational! I'm also
pleasantly surprised by the number of parks in Lon-don Also I enjoyed watch-ing Soccer on TV here. The BBC production team

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

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

Southern California.
"He's still great. I like him a lot and he has'nt changed that much over the years. There's never been anyone like him in

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



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



MERRILL MOORE

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

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

W crowd Merrill first made records in 1952 and a year

was early on a Sunday morning, April 17, 1960, in Chippenham, England, when the taxi in which Eddie Cochran (rock 'n' roll singer), Gene Vincent (rock 'n' roll singer), Sharon Sheeley (songwriter), Patrick Thomas (British agent for Eddie and Gene) and George Martin (of Bristol, the taxi driver), had a blow-out in a front tyre, as it rounded a bend. The taxi landed up smashed against a lamp stan-dard, catapulting the three in the back through the roof. Eddie and Gene were stretched side by side, with Sharon not too far away moaning "Eddie, where's Eddie". Also on the road too lay a broken guitar, the one that helped Eddie become

All five were taken to the Bath, Somerset Hospital, where 21-year-old Eddie Cochran

Hospital, where 21-year-old Eddie Cochran dled. Gene had a fractured collar-bone, Sharon had a broken pelvis, Patrick had a fractured skull and driver George had some very deep head cuts. A really sad day for all Cochran fans.

Eddie was born October 3, 1938, in Oklahoma City, U.S.A., and he was the youngest of five children (two brothers and two sisters), and soon after his birth his family moved to Minnesota, where he grew up. In his early youth, his father used to take him hunting and fishing in and around the forests of Minnesota. Eddie soon acquired his liking for guns and became a collector of guns and, at his death owned many.

Eddie loved all outdoor sports and music. At the age of 12 Eddle bought his first guitar. Eddie's brother had at this time lost all interest in his guitar, so Eddie paid him four dollars for it. Within a year Eddie was playing other people's records and he started singing at the local school dances.

But Eddie enjoyed himself as much as his audiences, who loved him.

At the age of 14 Eddie moved to California. At first Eddie knew so few that he turned to his music for companionship. Eddie soon met rock 'n' roll and fell in love with it, and his first break came as accompanist for a top rock 'n' roll singer. But even behind the main artiste Eddie was noticed by Si Waronker, of Liberty Records, who signed Eddie for that label. Eddie's first disc was "Sittin' in The Balcony", which sold over 750,000 copies.

Soon after this Eddie appeared in the rock 'n' roll movie. "The Girl Can't Help It". In this film Eddie sang "20 Flight Rock". The movie also included his favourite rocker, "Little Richard" and his friend-to-be, "Gene Vincent".

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

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

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

H. D.

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

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

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

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

SIMON& GARFUNKEL. THE BEE GEES ANDY WILLIAMS-BARBRA STREISAND FRANK SINATRA·DIONNE WA HERBALPERT-SONNY&CHER ASSEY R SAMMY DAVIS JR-JULIE ANDREWS DIANA ROSS & THE SUPREMES

with an LP to help the World's Refugees You'll enjoy it buy one now





Profits from sales help to give the world's refugees a better future



You may well be one of the two winners of the 'Fly to Las Vegas' competition organised by Atlantic/Atco. Right now your record store has 30 brand new Atlantic/Atco albums (Aretha Franklin, Otis Redding, Wilson Pickett, to drop but a few names). In each is an entry form. It's easy.

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

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





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

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

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

A lot of the changes seem to

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

John Peel has a very large following."

John Peel's Wednesday night series is

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

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



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

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

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

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

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



NEW DYLAN ALBUM

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

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

ing and appealing sloppiness.

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

fast and unpretentious wording.

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

* * *

LON GODDARD

Beautiful Producer...

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

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

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

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

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

the music is so important, the lyrics are equally worthwhile.

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

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

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

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



TONY COLTON

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

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

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

drums, and John Bell-clarinet.

ORGAN

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

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

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

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



notice of a single from THE MIXED BAG. It's a



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

see it ov which it CHRIST

F 12907. With a s ment and

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It takes a

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Opportui very succ

as ANN mously | record-b future lo is the per we wish fortune. MD 112 There's a States al

45 rpm records The Decca Record Company Limited Decca House Albe



CALLING ALL NINA SIMONE FANS

fashion, back in the late 'fifties and early 'sixties, Nina Simone could conceivably have been considered underground. As in those days she had not been brought to the great public's notice and was appreciated by the "in" few. But even so, the "Nina Simone cult" was beginning.

This "cult" is now very apparent—especially as Nina Simone has had hit records. You only have to have been at one of her concerts on her recent tour to understand what I-mean.

Now to my mind, there is a strange phenomenon

Now to my mind, there is a strange phenomenon regarding Nina. It is that her concerts, it is women rather than the men who are rooting for her. It it because she appeals to the female instinct more so than the male? After having three hits this year, "Revolution" bombedout, and Nina said: "I would like to know from my fans what they think about 'Revolution' and get a response. I'd like to know why it isn't selling. Is it because, like some people have said, that it isn't being played on the BBC? "The song was inspired by the Beatles' 'Revolution' but is not just a copy. It is not a racial thing, but concerns what is going on all over the world—the rich against the poor and so on. I thought it was commercial and danceable and though influenced by the Beatles having the same idea, the lyrics are completely different. the same idea, the lyrics are completely different

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

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

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

Nina's last London concert on her recent tour was



NINA SIMONE—Fans' opinion of 'Revoution'

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

all I regard myself as a coloured woman."

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

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

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

'LAUGH-IN'S' HENRY GIBSON

Writes a Poem for R.M. readers

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



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

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

ONE TENTH

"I know only about one tenth of the English T.V. watchers see the 'Laugh-In' each week; the funny thing is, they all seem to have seen every episode! I guess they clamber next door every Sunday and

thing is, they all seem to have seen every episode! I guess they clamber next door every Sunday and meet wherever there is a set that gets BBC2. Even'if they happen to miss it, a point is always made to find out what went on."

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

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

LON GODDARD

end some viviid double-tracking. It's on Decca And last but definitely not least, DANA sings

'Look around' on the Rex label, number

tender arrangement of strings, and towards the

Keep informed!

group records

ng men are. It's on Decca, number full of mysticism and weird wizardry, on London

trong melody line, good tight arrange-

insistent beat, JO JO GUNNE have a ith a number called 'Beggin you baby couple of plays to register, and after that eps on growing! Decca F 12906. nity Knocks has already proved to be a

essful launching pad for new artists, and A McGOLDRICK has been so enoropular on the show and has made a reaking number of appearances, her oks very bright indeed. 'If you believe' fect song for starting a success story, and this talented young lady every good he single is on the Emerald label, number

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

t Embankment London SE1_

is week's new releases from Decca

CATS EYES (there are five of them) bring us is she now?' and if ever there was a grower, this is it! On Deram, number DM 251,

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

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

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

THE shy, retiring "Laugh-In" flower "poet" writing of his admiration for the Beatles, exclusively for Record Mirror. The almost miniature actor who became famous through his virginal recitations on BBC2's Rowan and Martin's Laugh-In, scribbled out this atmospherical structure. pheric rendering specially for readers of RM while busily preparing for his upcoming appearance on the Tom Jones Show, Complete with giant daisy, Henry was visibly enthusiastic about the release of his new single, "Flowers" b/w "Bluebird".

"I'm not a serious singer because as you can see, I'm not really equipped with the right equipment. Usually, someone in that category has to be funny to get across. All my songs, however, are not humorous. 'Flowers', for instance, has a very good point to t. Most people may think I'm only an actor, but I follow music very closely—and that is one reason I'm glad to be here in Britain. I think England is the root of the new music trend. Things are started here and then drift over to the States.

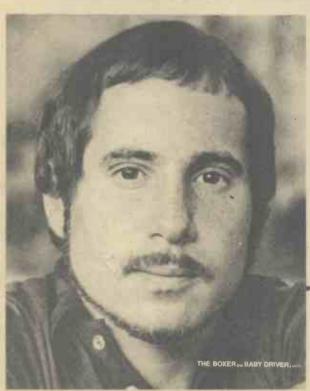
ELECTRONIC

"My most recent interest is electronic music. Now, nobody can deny that the Beatles were a major force — if not THE major force toward the use of electronic instruments in the studio. One of my friends just bought a Moog Synthesizer. Can you imagine putting a Moog Synthesizer in your home? It would take the floor out were the first to use the thing. There is a

from under you! I think the Beach Boys

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

THE BOXER-BIG PUNCH FROM SIMON AND GARFUNKEL-



PAUL SIMON

The Game; Beauty Queen (Fontana TF 1011). Pretty direct and basically commercial, this could do the trick for the reconstituted group, at one time sure-fire hit makers. Song is powerful and so is the kultar work. Mind you, it's a bit samey in parts and that could affect it, but taken over all things should just about make it. Flip: Pretty similar stuff, but a good song idea. CHART POSSIBILITY.

PETULA CLARK:

Happy Heart; Love is The Only Thing (Pye 17733). Pet has become a sort of great unpredictable where the charts are concerned. This is every bit as good as her norm, but then she is also tremendously consistent in terms of quality. This is a high-emotional sort of thing, with a good chorus hook and a sturdy basic beat. Nice, optimistle song. Good performance. Filip: A strange song, and performance.

America Awakes reviewed by JAMES HAMILTON,

BOOKER T. & THE M.G.s GLEN CAMPBELL

Time Is Tight; Hang 'Em High (Stax 119). From the soundtrack of the Booker T. Jones scored up-coming 'Upinghi' likek, and a fast riser Stateside, this walloping, galpoping pounder is a gas dancer in. spite of sounding like a backing track for "I Can't Turn You Loose". In the current climate it could be a smash here. Filipside (from their last L.P., nevtr a single before) was a U.S. Pop hit, and is the movie theme read in semtfunky manner. movie theme read funky manner. CHART POSSIBILITY.

THE RONETTES

You Came, You Saw, You Conquered; I Can Hear Music A&M AMS 748). Sounding straight out of 1963 ("worry pronounced "wowwy" even!), Veronica Spector and the girls come storming back with another brand new Phil Spector production. If the era of "Be My Baby" and "Do I Love You?" was an unforgettable silce of your past, you will go into ecstasies over this, anothing much has changed (who's complaining?!) — the pace is a bit faster and the noise a bit fuller, that's all. The coupling naturally has especial interest at the moment, as it's the original version of Beach Boys' click, and makes a timely re-release that could have sold well on its own. CHART PROBABILITY

GLEN CAMPBELL

Galveston; Every Time I Itch I Wind Up Scratchin' You (Ember EMB S 263). "Phoenix" "Wichita", now "Galveston" (the port for Houston, Texas)—where next, Jim Webb? This lacks the easy charm of "Lineman", having a more aggressive beat and approach, but it retains the same guitar tone, the strings' sound, and much of the lift of its predecessor—without its romance. Radio 2's playing it fit to bust, so it must happen . but not as big as the former hit, methinks, More easy-on-the-ear sounds on illipco-penned by Glen with Jeremy State.

CHART CERTAINTY.

5TH DIMENSION Medley: — Aquarius/Let The Sunshine in (The Flesh Failures) Don'tcha Hear Me Callin' To Ya (Liberty LBF 15193). As everyone by now must realise, this is a melding of two of the big songs from "Hair" — and it's number 1 in America into the bargain. Radio 1 has been playing it a lot, so it may even be the Dimensions' first British hit. Doctor Soul's confession: this, and especially the flip, are their first things since "Up, Up And Away" that I've actually liked. Two nice happy sides (the Latin-ish flip's almost funky, even) — sock it to us, F.D.!

CHART POSSIBILITY.

CRAZY ELEPHANT: Gimme, Gimme, Good Lovin'; Dark Part Of Mind (Major Minor MM 609), This U.S. hit is the original of the ome-grown Don Fardon version that you may have heard on Radio 1. tight in the tradition of all Kasenetz-Katz's other Bubble Gum mashes, this is as strong and as blatantly obvious as the best of them.

Smanes, this is as strong and as bratamy obvious as the best of them, and could even be this Spring's "Simon Says", since "Indian Giver" failed here. Jimi Hendrix-influenced flip is O.K. **

NAZZ: Hello It's Me; Crowded (SGC 219002). This gently delicate, wistfully pretty, but powerfully harmonised slowie was out here last year as the flip of Nazz's less good "Open My Eyes". Since then, it's done well in its own right for the boys in America, and is now coupled with another pleasant slowie, "Hello" needs to be heard over and over before it grabs one, but once grabbed a lot of people should love it.

ear this, * * * * * *
TOMMY JAMES & THE SHONDELLS: Sweet Cherry Wine; Breakaway

Hear this, * * * * * *

TOMMY JAMES & THE SHONDELLS: Sweet Cherry Wine: Breakaway (Roulette RO 566). In a Rascally "Heaven" waltz-beat bag, the Shondells sound quite Jolly as they go on about "Sweet Cherry Wine", with more than an after-taste of that great "Crimson & Clover" quaver effect at times, Written and very clearly produced themselves, it's a commendable effort, but it's their 15th hit and chasing that last Chart-topper. Both sides from their attempt at an Underground-slanted U.S. LP. * *

MERRILL MOORE: Sweet Mama Tree Top Tall; Little Green Apples (B&C CB-100). The folks at Action (this, their new label) hope that vintage piano-pounding rocker Merrill Moore is hot, and their own John E. Abbey has recorded a brand new album by him—here's wishing them luck! There's some great boogie-woogle playing on this catchy song, which is helped along by a rousing jazz violin. The flip is the better side—sung straight with nice steel guitar and steady shuffle beat, this is much better for dancing than Roger Miller's, * * *

SLIM WHITMAN: My Happiness; Rose Marie (Liberty LBF 15198). Wow! Mid-50's Cowboy music! Lots of people will remember Slin, Whitman (and "My Happiness" by Connie Francks), so that this could be a real left-field hit, Roy Orbison (whose "Southbound Jericho Parkway" reviewed last week should have had six stars) was obviously influenced by Slim's old smash, "Rose Marie", * * *

(MORE SINGLES ON PAGE 12)

SIMON AND GARFUNKEL

SIMON AND GARFUNKEL

The Boxer: Baby Driver
(CBS 4162). Oh, glorious fate—
I've been watting months for
this. Over five minutes worth of
sheer artistry. "Boxer" hasn't
got the immediate appeal "Mrs.
Robinson" had, yet is as good
if not better on the second
hearing. Luselous acoustic guitar
picking throughout with sporadic
orchestration, this record was
obviously well worked out and
meticulously produced by the
duo themselves with the help of
Halee. Simon spins a masterful
jyric concerning the dreary life
of an unwanted soul, finally
forced into becoming a fighter
and never able to escape that
part of himself that remained
"The Boxer".

Filip: More inimediate appeal

and never age to part of himself that remained "The Boxer".

Filp: More immediate appeal on an upbeated pastiche rock number. Paul actually leaves this earth with the clever guitar work here. Nice surface sound and rightly supporting the 'A' edde.

REAL WHOPPER.

rapid reviews

SALOME was the Spanish lady in the Eurovision contest — and she injects tremendous verve and vitality into "Vivo Cantando" (Page One 137) — could earn some plays, this. "The Puppy Song" by SUZAN SHORT is a Nilsson songvery charming, a bit schmaltzv and deliciously put across by the young kirl. "You", by SUE LYNNE (RCA Victor 1822), is a pretty strong Chris Andrews' song which kinda grows on you. Also from the Andrews' pen: "Somebody's Taken Maria Away" (Olga 014), served up by TOM AND MICK with a supersuper arrangement winging and swinging it along good song.

LACE (Page time POI: 135) little

swinging it along good song.

LACE (Page One POF 135) turn up with "I'm A Gambler", which is by Pete "Can't Let Maggie Go' Dello, and is somewhat strained and yndelled, with guitar backing. "Seven Letters" by DERRICK MORGAN (Crab 8). a Jamaican who gets on reggae sort of sound, and delivered with plenty gusto. "Life's Like That" by TRACY (Columbla DB 8569) is a fair enough ballad, with the girl singing out with a bighly-commended sense of style.

JEAN JACQUES is that t'ny

100

sense of style.

JEAN - JACQUES is that thy French lad who was in the Eurovision Song Contest and his "Maman" (Pye Int. 25489) is a precocious but professional piece of song-selling. From ANNA McGOLD-RICK: "If You Believe" (Emerald MD 1122). a gentle romantic ballad which suits her silvery soprano voice. Nice vocal interpretation of "Look Around" from DANA (Res 11044), though it doesn't seem to have a hit sound to it. JON MARK is in expressive voice on "All Neat

MAX BYGRAVES:

Adleu Monsleur Le Professeur;
One Thing I want You To Know
(Pye 17721). With simple piano
backing, Max sets the scene—
a well-loved school teacher leaves
for the last time. A kiddle-winkle
chorus is added and really it
smacks of commerciality. The
melody is positively easy to learn
and hold. It'll be knocked. But
it'll sell. Filp: A gentle jogalong ballad. long ballad.
CHART PROBABILITY

JIMMY JAMES:

Close The Door; Why (12ye 17719). Jimmy doesn't always make the progress he deserves. This one lingers momentarily at first, then steams into a midtempo beater. The performance is good, relaxed yet concise and the use of strings etc. Behind comes off well. Not hits best, as it happens; but the basic chorus should get big sales. Filp: A more typical silce of James.

CHART POSSIBILITY.

STATUS QUO:

Are You Growing Tired of My Love; So Ends Another Life (Pye 17728). This 4s one of the great records, for my money. Lovely piano, spiendid singing, a plaintive quality to it all — a sort of controlled anguish and bluesiness which gripped me all the way. Could be that it'll take time to register, but once there it'll pass into the best-of-the-best category. Flip: Nice song again, but a bit rambling.

ambling.
CHART CERTAINTY.

Filp: Nice song again, but a bit rambling.
CHART CERTAINTY.

In Black Stockings" (Philips BF 1772), the movie-theme dressed up in a splendid arrangement. Actual sound-track material: the chorus in varying styles, on "Oh What A Lovely War" (Paramount PARA 3001) — nostalgic for some.
A thoughtful sort of production: "Misty Island" by THE PETARDS (Liberty LBF 15206). though it somehow loses contact by mid-way Amazing revival of "We'll Meet Again" (SNB 4178), by DAVID BLAKE, who appears perfectly serious on this Vera Lynn oldle. "Round And Round" by THE MIXED BAG (Decca F 12907) is fair enough but I found it went on a bit. Determinedly rocking is "Let's Dance" by OLA AND THE JANGLERS (Sonet 2004), actually quite a party scene in terms of energy and drive. "Will You Be Staying After Sunday" by THE PEPPERMINT RAINBOW (MCA MU 1076) is just a so-so ballad which didn't impress.
Orchestral material from the movie "Hannibal Brooks" (Poydor 56319), from the POWER PACK. pretty atmospheric stuff, And from the movie "Baby Love": "Guat Guai" by the THE FIDD, nicely produced. Another theme from "Baby Love" by ENRICO INTRA AND HIS ORCH — good but not the sort of thing to thit the charts (Fontana TF 1014). CANDY moves into "Ittle Bit O' Soul" (Emeraid 119) with fair power — and it's a group. by the way, not a chick, From ROYALTY: "That Kind Of Girl" (CBS 4181), a bouncy urgent enough to get feet tapping. "The Ballad Of Jack Shepherd" (Dot 123) is from the "Where's Jack" movie and put across well by Irishman DANNY DOYLE. GLORIA is a group, folks, and "The Last Seven Days" (Columbia DB 5865) is a nicely produced sound but not really hit material. despite fine lyrics. Outfit Called the CARDBOARD ORCHESTRA come up with "Zebedy Zak" YCBS 4176), a clown-type sort of song, will insistent repetition production.



P ICTURED is one of London Records' brightest hopes for the near future, from the States, pretty Miss Martha Vallez. Inside that dainty structure lives a voice bearing untold proportions of solid gold soul, rich with a style unparalleled in the power singing world. Her producer, Mike Vernon (left), is rightfully proud of the incredible sound on Martha's forthcoming debut release, "It Takes A Lot To Laugh, It Takes A Train To Cry"—a Dylan composition given plenty of new life by Miss Vallez's high voltage interpretation. Inconspicuous on the right is RM's Lon Goddard getting the full details. After hearing the record, rumour has it that he left the reception elevated into a state of dreamy ecstasy and wandered about aimlessly, whistling the tune until eventually falling into the Thames.

THE CHANTS

THE CHANTS

I Get The Sweetest Feeling;
Candy (RCA Victor 1823) I'm a
long-time booster of this team and
am only amazed that they have not
before hit the charts in a big way.
This is perhaps not their best-ever
single but it is a whole heap better
than most of the week's releases—
and the arrangement keeps it going,
I also think Tony Hiller has done
a fine production job on it. Flip:
Not so struck on this song.
CHART POSSIBILITY.

RAYMOND FROGGATT

Anything You Want To; Ring-Ting-A-Ling (Polydor 56314). Such a good group; such good material. They nibbled at the charts before, also been unluckly kay-oed by cover jobs. But this one is well sung, with a splendid orchestral backing, and seems to have a great deal of commerciality about it, One of the best vocal Jobs in a while. Filip: Gentler, guttar-backed, quieter. CHART POSSIBILITY.

SACHA DISTEL: Marry Me; A Loving Card (MCA MU 1077), Another Record of the Week — a tremendous fast-paced vocal treatment and orchestral set-up, with the French star getting real sexy feel going. It is a fine professional song-seller.

CHRIS ANDREWS: Pretty Belinda; Make No Mistakes (Pye 17727). As ever, Chris gets he own style across, here with a brisk sort of brass backing. I think he's a real personality and only wish I could be confident about this one's chart chances.

SETH MARTIN: What A Lovely Way To Spend Forever; Mystery Lady (Page One POF 134). Cook-Greenawy song for the writer-singer — a rather direct sort of song, almost a sing-along, but with reasonable charm. But not a hit, probably.

But not a hit, probably.

LEE LYNCH: Stay Awhile; A Bad Time To Stop Loving Me (Ember EMB 262). A Record of the Week. Lee has a glorious Irish-toned voice and really soars through this pretty ballad, Okay it'll be square for some but I'm most impressed. Could so easily make it.

JUNIOR'S EYES: Circus Days; Woman Love (Regal Zonophone RZ 2018) I liked it a lot but feel it may be a bit too much to earn general approval. Excellent vocal work over some powering backing sounds. Song is off-beat, but strong.

KIPPINGTON LODGE; In My Life; I Can See Her Face (Parlophone R 5776). Rather good treatment of the Beatle song by a group who deserve a fast breakthrough. Strong production ideas and some really excellent singing out front.

MIKE BATT: Your Mother Should Know; Suddenly (Liberty LBF 15210). A Record of the Week — and it could actually get into the charts. Mike seis the Beatle song in what is described as a baroque string scene and treally comes off extremely well. Nice fast tempo, too.

THE HEP STARS: Let It Be Me; Groovy Summertime (Olga OLE 013). Like this one a lot, It's a fine song, to start with, and there is a wealth of charm in the way this talented team handle it — all plaintive and poignant.

It pushes on relentlessly but despite the build-up could easily miss out.

**BOBBY HANNA: Winter Love; Time (Decca F22917). One of the best ballad pedlars in the business. This may not prove a hit sonk but as it goes along it proves Bobby's talents. He really knows how to handle lyries. **

**CATS EYES: Where is She Now; Tom Drum (Deram DM 251). This takes time to switch from dramatic instrumental work to quietish vocal sounds, but it's worth the wait — though not a hit. **

**JO JO GUNNE: Beggin' You Baby; Bad Penny (Decca F 12906), Group is building a big following round the clubs. This sinkle is pretty representative of their style and talent—xood single on a xood song. **

**THE YOUNGBLOODS: Darkness, Darkness; On Sir Francis Drake (RCA Victor 1821). A bit too contrived, this — fair enough on the performance side but not, surely, a hit sound to it. **

**BOOTS WALKER: No One Knows; Geraldine (London HLP 10265). A pretty routine ballad, lightened in parts by some instrumental touches. But basically a rather draggy sing-along. **

THE FRUIT MACHINE: I'm Alone Today; Sunshine Of Your Love (Spark SRL 1027). Most promising group on a song which hits home right from the start. It could miss out, but there is enough impact to suggest it should earn radio support. Hard hitting. **

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37 SOHO SQUARE LONDON W.1.

NEW ALBUMS REVIEWED BY R.M. REVIEWING PAN

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

IN WHAT looks to be a most promising series. Some big

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

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

Baez out recently but she's the sort of artiste who can meet any saturation point. These tracks date back to the early 1960's and include "Plaisir D'Anjour", "All My Trials" and "The Queen Of Hearts". A standout talent in an ever more crowded field.

* * * *

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

At 14s, 6d.

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

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

Special SFL 13073).

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

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

JOAN BAEZ: "On Vanguard."— Vanguard SVXL 100. SEEMS to have been a lot Baez out recently but

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

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

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

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

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

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

Hiseman album review

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

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

into the group's overall musical format.

The first number is a medium tempo blues which Jon says.

"one of Graham Bond's best compositions. It features James on vocal and guitar and has Henry Lowther added on trumpet to give the ensemble a real punch.

"Mandarin" shows the Far Eastern influence on the group — it's based on a Japanese scale and the limelight falls on Tony. He plays a truly virtupso solo on bass guitar followed by James guitar followed by James guitar solo with the use of the wow-wow pedal.

"Debut" (like so many of

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

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

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

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

was surrounded by the paraphernalia of the record business as well as books and objet d'art. "As a kid I was always writing poems and songs," said John. "I used to think

so deeply my mother wanted to call a psychiatrist. But I had to get my feelings down on paper." To give you an example of his feelings, here is one of John's poems

was a resounding success

Now John is writing the songs and Mark is singing them and it looks like the

opera will be finished.
"At the moment there is

a big shortage of kiddy songs in this country?"

them become standards in

with the kids and think I'm a bit stupid. But what I'm

doing is listening to their problems and chatter and

this is how I get the ideas for my kiddy songs. I take the bother to find out how they think. However, I don't

limit myself to just kiddy

songs. My material is very diverse.

John is a very intense fellow and a bit of a philosopher as well. When I went along to see him, he

People see me playing

or less forgotten.

Next time you're on a tube try this ... -JOHN DEE EXPLAINStaken up where Mark Wirtz left off. He is now

writing kiddy songs.

Remember about two
years back there was a HATE is the giant of the

great deal of publicity for "A Teenage Opera". One of the excerpts, "Grocer Jack", world SUSPICION is overall SARCASM, daughter of

And then things just fizzled out and the opera was more And LOVE is the father of

When you tell someone you love them, I wouldn't call it wise.

They'll take it as a WEAK-NESS, and all respect just Oh yes! They'll say they

love you too.
Well ain't it just the thing John maintained. "Hardly anyone takes them seriously at all yet many of

to do?
Or could it be love is really here, in one of her guises. namely,

FEAR.

FEAR.
FEAR that if you don't cooperate, then maybe you
will be too late.
TOO LATE, for if you say
you're through, OLD
AGE, she may creep up

on you.

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

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

John naturally wants to



JOHN CHRISTIAN DEE

be in the charts-not as a singer, but as a composer. To his mind, a singer can just be an actor and do a good job if he has a good

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

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

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



onnouncements

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YOU CAN'T FOOL THE PUBLIC

think it is something to do with Jefferson Airplane, the American group.

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

Jefferson, alias Jeff Tufton, was lead singer and guitarist with the Rockin' Berries. When he left to go solo he signed with Pye, "I did a signed with Pye, "I did a Jim Webb song called 'Mon-tage' for them," he recalls. 'They didn't like my real name, so everybody got to-gether to sort out a new name for me. Originally they wanted to call me Zacharias. But can you imagine going on stage and the guy saying, 'and now folks, presenting
Zacharias!'. People would
expect some old longhaired geezer. So in the end we settled for my present name."

What was the reason Jefferson left a popular group like The Rockin' Berries? After all they were successful and had quite a few

"I gave my notice in about fourteen months ago and left last September," said Jefferson. "The reason was because I had become was because I had become fed-up. It was more a state of mind I suppose. I didn't want to rehearse and things got too complacent. I just didn't feel like getting stuck-in to the work. I had realised all the ambitions

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

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

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

Jefferson has noticed quite a number of changes since he has been in the

since he has been in the business — some which he recounted.

"One thing I've noticed is

ANYMORE'

-Jefferson

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

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

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



JEFFERSON

which are completely different

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

tte sound.

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

What were Jefferson's ambi-

branches."

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

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

IAN MIDDLETON

Hiseman's high musical standard

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

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

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

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

them wanting more.

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

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

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

"After my days with people like Georgie Fame and John Mayall, I figured that if you could make exciting music on stage and get musical 'fights' going on, the audience would in turn get excited. People only want to see you looking as though you're enjoying playing and looking like you're

though you're enjoying playing and looking like you're working at it. And everybody works hardest at what they do best. So providing you pick the right people for the group, people who will interact, you can get the best from the



JOHN HEISMAN'S COLLOSEUM

group, and this is all I did — pick the best four geezers I could find.
"When I started this band, I have found vehicles that

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

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

IAN MIDDLETON



Two Singles Selling Fast !!

A CHARTBOUND SOUND FROM TOM & MICK

WITH A GREAT NEW VERSION OF SOMEBODY'S TAKEN

MARIA AWAY

on OLE 014

YOU'VE SEEN THEM ON TV

THE HEP STARS SINGING THE BEAUTIFUL BALLAD

LET IT BE ME

on OLE 013

Olga

Ulga

Olga

Olga

30 St. George Street, London, W.1, 01-499 5561/2

AQUARIUS/LET THE-SUNSHINE IN MEDLEY* 1 (6) 5th Dimension (Soul City) HAIR 3 (4) Cowsilis (MGM) ITS YOUR THINGS 5 (5) Isley Brothers (T-Neck) YOU'VE MADE ME SO HAPPY* 2 (6) Blood Sweat & Tears (Columbia) 7 (6) Jerry Builler (Mercury) 25 Miles* 9 (6) Edwin Starr (Gordy) DIZZY* 6 (12) Tommy Roe (ABC) THE BOXER* 16 (3) Simon & Garfunkel (Columbia) GIMME GIMME GOOD LOVIN'* 16 (3) Carsy Elephants (Bell) 11 (1) Ventures (Liberty) ROCK ME* 8 (7) Steppenworf (Dunhill) DON'T GIVE IN TO HIM* 12 (5) Gary Puckett & The Union Gap (Columbia) BROTHER LOVES TRAVELLING SALVATION SHOW13 (7) Neil Diamond (UNI) SWEET CHERRY WINE 15 (6) Tommy James & The Shondells (Roulette) GOVERN COLUMBE 16 (1) Simon Scart (Capitol) DO YOUR THING 12 (1) Genambell (Capitol) DO YOUR THING 12 (1) West 103 Street Rhythm Band (Warner Bros./7 Aris) THE CHOKIN' KIND 77 (1) Jos Senlor (Soundstage?) TIME OF THE SEASON* 10 (11) Zombies (Date) 11 (11) Zombies (Date) 11 (11) Zombies (Date) 11 (12) Capitol (1) Capitol (1

AIR MAILED FROM NEW YORK

- STAND

 (1) Sly & The Family Stone (Epic)

 NOTHING BUT A HEARTACHE*

 (1) The Filitations (Deram)

 PLAY GIRL

 39 (3) Thee Prophets (Kapp)

 I DON'T WANT NOBODY TO GIVE ME NOTHING

 (1) James Brown (King)

 EARTH ANGEL

 (1) Vogues (Reprise)

- WORLD WITHOUT LOVE (Columbia)
- 2 Peter and Gordon (Col CAN'T BUY ME LOVE 1 Beatles (Parlophone) I BELIEVE
- 3 The Bachelors (Decca)
 DON'T THROW YOUR LOVE AWAY
- The Searchers (Pye)
 MY BOY LOLLIPOP
 10 Millie (Fontana)
 1 LOVE YOU BECAUSE

- I LOVE YOU BECAUSE
 5 Jim Reeves (RCA)
 TELL ME WHEN
 7 Applejacks (Decca)
 NOT FADE AWAY
 8 Rolling Stones (Decca)
 LITTLE CHILDREN
 4 Billy J. Kramer & The Dakotas (Parlophone)
 JUST ONE LOOK
 6 The Hollies (Parlophone)

- BEST OF THE SEEKERS
 2 Seekers (Columbia)
 SONGS FROM A ROOM
 Leonard Cohen (C.B.S.)
 ON THE THRESHOLD OF A DREAM Moody Blues (Deram)
- Elvis Presiey (R.C.A.) GOODBYE CREAM

- GOODBYE CREAM

 1 The Cream (Polydor)
 HAIR

 3 The London Cast (Polydor)
 SEEKERS LIVE AT THE TALK OF THE TOWN
 15 Seekers (Columbia)
 LED ZEPPELIN
 12 Led Zeppelin (Atlantic)
 GENTLE ON MY MIND
 9 Dean Martin (Reprise)
 OLIVER
 10 Soundtrack (RCA Victor)
 SOUND OF MUSIC
 5 Soundtrack (RCA)
 20—20
 4 Beach Boys (Capitol)
- Beach Boys (Capitol)
- 4 Beach Boys (Capitol)
 POSTCARD
 7 Mary Hopkin (Apple)
 DIANA ROSS & SUPREMES JOIN THE TEMPTATIONS
 6 (Tamla Motown)
 SCOTT III
 Scott Walker (Philips)

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

- THE ISRAELITE
- Desmond Dekker (Pyramid PYR 6058)
- CUPID
 5 Johnny Nash (Major Minor M.M. 603)
 1 HEARD IT THRU THE GRAPEVINE
 2 Marvin Gaye (Tamla Motown TMG 686)
 HARLEM SHUFFLE
 3 Bob & Earl (Island WIP 6053)
 1 DON'T KNOW WHY
 8 Stevie Wonder (Tamla Motown TMG 690)
 SHOTGUN/ROAD RUNNER
 4 Jnr. Walker & The All Stars (Tamla Motown TMG 691)
 GAMES PEOPLE PLAY
 6 Joe South (Capitol CL 15579)
 BEHIND A PAINTED SMILE
 15 Isley Brothers (Tamla Motown TMG 693)
 GET READY
 7 The Temptations (Tamla Motown TMG 688)

- GET READY
 7 The Temptations (Tamla Motown TMG 688)
 YOU DON'T KNOW LIKE I KNOW
 Sam & Dave (Atlantic 584247)
 WITHOUT YOU
 Donnie Elbert (DM 235)
 CUPID
 14 Sam Cooke (PCA 2515)

- Donnie Elbert (DM 235)
 CUPID
 14 Sam Cooke (RCA 1817)
 NOWHERE TO RUN
 15 Martha & The Vandellas (Tamla Motown TMG 694)
 THE ENTERTAINER
 Tony Clark (Chess CRS 8091)
 AM I THE SAME GIRL
 Barbara Acklin (MCA MU 1071)
 MINI SKIRT MINI
 Wilson Pickett (Atlantic 584261)
 THIS GIRL'S IN LOVE WITH YOU
 13 Dionne Warwick (Pye Int. 7N 25484)
 SNATCHING IT BACK
 Clarence Carter (Atlantic 584248)
 EVERDAY PEOPLE
 10 Sly & The Family Stone (Direction 58-3938)
 I'M LIVING IN SHAME
 Diane Ross & The Supremes (TMG 695).

- IT DOESN'T MATTER ANY MORE
 2 Buddy Holly (Choral)
 SIDE SADDLE
 1 Russ Conway (Columbia).
 A FOOL SUCH AS I/ I NEED YOUR LOVE TONIGHT
 Elvis Presley (RCA)
 PETITE FLEUR
 6 Chris Barber (Nixa)
 CHARLIE BROWN
 5 The Coasters (London)
 DONNA
 6 Marty Wilde (Philips)

- 5 The Coasters (London)
 DONNA
 4 Marty Wilde (Philips)
 SMOKE GETS IN YOUR EYES
 3 The Platters (Mercury)
 C'MON EVERYBODY
 8 Eddle Cochran (London)
 IT'S LATE/THERE'LL NEVER BE ANYONE ELSE
 BUT YOU
 16 Ricky Nelson
 MY HAPPINESS
 7 Connle Francis (MGM)
 STAGGER LEE
 10 Lloyd Price (HMV)
 COME SOFTLY TO ME
 Freetwoods (London)

- - Fleetwoods (London)
 AS I LOVE YOU

- AS I LOVE YOU

 9 Shirley Bassey (Philips)
 PUB WITH NO BEER

 13 Slim Dusty (Columbia)
 TOMBOY
 15 Perry Como (RCA)
 GIGI
 11 Billy Eckstine (Mercury)
 NEVER MIND/MEAN STREAK
 Cliff Richard (Columbia)
 MAYBE TOMORROW
 17 Billy Fury (Decca)
 LITTLE DRUMMER BOY
 14 Beverley Sisters (Decca)
- 18.
- 14 Beverley Sisters (Decca)
 COME SOFTLY TO ME
 Frankie Vaughan (Philips)

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

- GET BACK
 (1) Beatles (Apple)
 THE ISRAELITE
 1 (4) Desmond Dekker & Aces (Pyramid)
 GOODBYE
 2 (3) Mary Hopkin (Apple)
 l'INBALL WIZARD
 6 (4) The Who (Track)
 GENTLE ON MY MIND
 5 (11) Dean Martin (Reprise)
 1 HEARD IT THRU THE GRAPE VINE
 3 (10) Marvin Gaye (Tamla Motown)
 BOOM BANGA-BANG
 4 (5) Lulu (Columbia)
 COME BACK AND SHAKE ME
 15 (3) Clodagh Rogers (RCA)
 WINDMILLS OF YOUR MIND
 10 (8) NOEI Harrison (Reprise)
 IN THE BAD BAD OLD DAYS
 8 (5) Foundations (Pye)
 HARLEM SHUFFLE
 16 (5) Bob and Earl (Island)
 1 CAN HEAR MUSIC
 11 (8) Beach Boys (Capitol)
 CUPID
 12 (3) Johnny Nash (Major Minor)
 I DON'T KNOW WHY
 18 (4) Stevie Wonder (Tamla Motown)
 GAMES PEOPLE PLAY
 9 (7) Joe South (Capitol)
 ROAD RUNNER

- GAMES PEOPLE PLAY
 9 (7) Joe South (Capitol)
 ROAD RUNNER
 26 (2) Junior Walker and All Stars (Tamla Motown)
 PASSING STRANGERS
 23 (5) Sarah Vaughan & Billy Eckstine (Mercury)
 SORRY SUZANNE
 7 (7) The Hollies (Parlophone)
 HELLO WORLD
 14 (4) The Tremeloes (CBS)
 BADGE
 36 (2) The Cream (Polydor)
 MAN OF THE WORLD
 20 (2) Fleetwood Mac (Horizon)
 MY WAY
 23 (3) Frank Sinatra (Reprise)

36 (2) The Cream (Polydor) MAN OF THE WORLD 20 (2) Fleetwood Mac (Horizon) MY WAY 23 (3) Frank Sinatra (Reprise) MONSIEUR DUPONT 13 (10) Sandie Shaw (Pye) MICHAEL AND THE SLIPPER TREE 25 (3) The Equals (President) GOOD TIMES 19 (8) Cliff Richard (Columbia) GET READY 20 (7) The Temptations (Tamla Motown) MY SENTIMENTAL FRIEND — (1) Herman's Hermits (Columbia) WALLS FELL DOWN 29 (3) The Marbles (Polydor) BEHIND THE PAINTED SMILE 45 (2) The Sley Brothers (Tamla Motown) WHERE DO YOU GO TO MY LOVELY 22 (11) Peter Starstedt (United Artists) IF I CAN DREAM 26 (8) Elvis Presley (RCA Victor) LIVING IN SHAME — (1) Diana Ross & The Supremes (Tamla Motown) FIRST OF MAY 28 (9) Bee Gees (Polydor) COLOUR OF MY LOVE 40 (2) Jefferson (Pye) AQUARIUS — (1) Fifth Dimension (CBS) YOU'VE LOST THAT LOVING FEELING 32 (10) Righteous Brothers (London) PLASTIC MAN 31 (2) The Kinks (Pye) SANCTUS 37 (4) (From Missa-Luba) THE WAY IT USED TO BE 30 (11) Engelbert Humperdinck (Decca) CROSS TOWN TRAFFIC 37 (2) Jimi Hendrix Experience (Track) SURROUND YOURSELF WITH SORROW 17 (10) Cilla Black (Parlophone) NOWHERE TO RUN 50 (2) Martha Reeves and The Vandellas (Tamla Motown) DON JUAN 35 (6) Dave Dee & Co. (Fontana) DIZZY 48 (2) Tommy Roe (Stateside) BLUER THAN BLUE 46 (2) Rolf Harris (Columbia) EVERYDAY PEOPLE 41 (2) Sly and The Family Stone (Direction) WICHITA LINEMAN 39 (12) Glen Campbell (Ember) RING OF BRIGHT WAFER — (1) Val Doonican (Pye) I'M GONNA MAKE YOU LOVE ME — (1) Dalana Ross & The Supremes with the Temptations (Tamla Motown) I'LL BE THERE 41 (3) Jackie Trent (Pye)

- THIS IS . . . DESMOND DEKKER 2 Desmond Dekker (Trojan TTL, 4) TIGHTEN UP

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

A 15: Mary Hopkin ("Hellos" and "Goodbyes")...

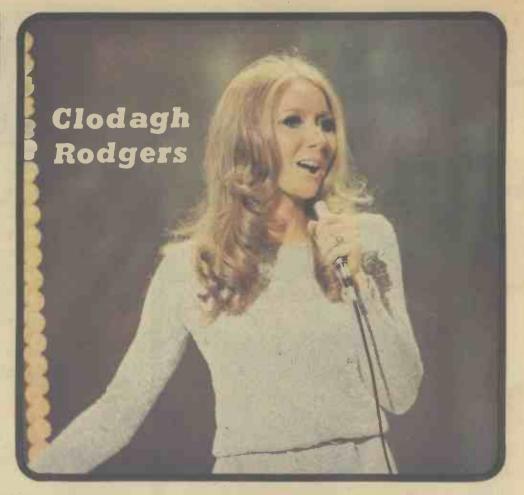
the Isley's old Tamla reissues setting thinks up beautifully for the release here of their current self-produced U.S. smash "It's Your Thing" even a ghastly name like Heathniore can't dim the memory of Johnny de Little's definitive super-class recording of "Lover" some seven years back.

Q16: which ladies complete the following mixed doubles—a) Paul & —; b) Dick & —; c) Gene & —; d) Dale & —? ... not too sure that Steppenwolf's "Mind mutilation in the month of May" advert will have the desired effect ... unstinted praise to Clodagh Rodgers for sticking at it until she did, at long last, find the right material ... pop chartwise, "Hair" has already given the world more hit discs than many a more famous and respectable musical ... Pete Brown on Battered Ornaments fame taking lessons from the Guildhall School of Musle. ... next album from Tom Paxton on Elektra reported as being "very different" the next Incredible String Band album is to be made in the States ... Blodwyn Plg's first single "Dear Jill" followed by "Ahead Rinxs Out" album released by Island Records early next month ... new organist with the Chicken Shack, Paul Raymond, replaces Christine Perfect ... Revoluton Club have opened a Revolution Club in Brussels—present on opening night were the Web and Marbles ... Harvey Matusow has written history of the Jews Harp from prehistoric days to the present ... Plnk Floyd had something like a mile and a half of electric cable for their concert last Monday ... glamorous models and a scrapheap featured on cover of Clouds' new album "Scrapbook" ... new Otls Redding abum due this summer to be called "The Legendary Otis Redding" ... Jerry Wexler, producer for Aretha Franklin and Dusty Springfield, to produce new soul singer Jesse K. Macabee ... Tony Hall currently promoting discs by Steamhammer and Unauthorised Version, both of whom made their disc debuts this month ... "Daydream" by Wallace Collection a beautiful record ... the Platters currently touring Japan ... Mic

month Jethro Tull appear at the Palats de Sport in Parts with Ten Years After, Jackle Lomax, Clouds and Free. . sad news dept.: the Shepherds Bush Comets are reported to have disbanded . . Peter Bardon's organ blew up on stage at liford's Grotto Club last week . Pudding Chair Sometime currently seeking a second-hand fifteen amp light-show —must he psychedelic, in good condition, and no larker than the Albert Hall . . Eddy Arnold recently given the "Wyatt Earp Honorary Deputy" award in Wichita .

must be psychedelic, in good condition, and no larger than the Albert Hall — Eddy Arnold recently given the "Wyatt Earp Honorary Deputy" award in Wichita — Eve Boswell makes her first live radio appearance in six years when she appears in "Roundabout" on April 28th — Victor Spinetti's 18-year-old brother Henry has taken Andrew Steele's place with the Herd — Tony Blackburn to judge the Miss England beauty contest finals — Johnny Nash looking for a permanent London home — Marc Ellington to rush-release a version of new Dylan song "Perky Day" on May 9th — the Barron Knights to appear at the Talk of the Town from May 5 to May 31 — Fleetwood Mac's "Man of the World" recorded in America originally, and finished in Britain interesting: Stuart Henry's tassel tussle — Trevor Burton and Denny Laine reported to be forming a group together — Desmond Dekker fast becoming known as the man who's always just leaving — resurgence of interest in Duane Eddy via Fleetwood Mac? — Led Zeppelin admirers of Hard Meat — budget label Joy to release a Blues and Soul album featuring Jimmy Reed, John Lee Hooker, Memphis Silm and Gene Chandler — Betty Everett's next — "You're No Good" on April 25th — Record Mirror came second in the Music Paper section of Soul Messenger's annual poll — Soul Messenger came third! — Perishers currently going it alone — Excellent

Perishers currently going it alone . Excellent set from Tony Colton during first London appearance at the Speakeasy last Thursday Among those digging the sounds were Scaffold, Georgle Fame, Colin Green and Paul Williams . Novel windscreen washers on Chip Hawkes car . Says Tremeloe Alan Blakeley we never argue because they know I know everything, and I'm always right, so there's no point! . Almond Marzipan currently backing Long John Baldry . After successful tour with Marv Johnson. Eddie Thornton outfit now backing Marbles . Says Eddie Thornton: "Man I had these plimsoils years ago, long before John Lennon"



more singles

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

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

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

Sensational Melody of Jay), and he waits on the new state of the filip.

FRANK OWENS: Oliver; As Long As He Needs Me (CBS 4138). Yes, the film songs. You might think "yech!", but, in fact (but for annoying female group on A-side) these are quite funky, almost Latin-Soul, instrumentals—leaning too close towards "middle-of-the-road" to be a complete gas, though A A Toward CLASSICS IV: Traces; Mary, Mary Row Your Boat (Liberty LBF 15196). My own personal favourite American White group (they've obviously learnt from fellow Bill Lowery-stable-mates, the Tams) doing another relaxed, melodic lilter, with vaguely Bossa-Nova-ish rhythm—very "contemporary easy-listening", which means nice, romantic and undemanding. Not as soulful as "Stormy", but recommended.

rhythm—very "contemporary easy-listening", which means nice, romantic and undemanding. Not as soulful as "Stormy", but recommended. ***

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

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

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

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

CHARLIE WALKER: Honky-Tonk Season; Too Many Nights In Too Many Arms (CBS 4175). A Dallas Frazier-penned, rollocking C & W song—the odd snatch of Country fiddle perks it up, and indeed the instrumentation is all very good. No. 35 U.S. C & W hit. Equally good flip with great steel guitar. ***



JOHNNY NASH

THREE hits in a row — can't be bad for any new singer.
But Johnny Nash is far from new. Born in Houston, Texas he began singing in the local church when he was

At the age of 13, he became a golf caddie. The club members often asked him to entertain them — this led to singing on TV on a show called "Matinee". Johnny Nash was the first Negro to break the colour-bar in Houston TV; he remained with the show for three years, at the time when many Paramount Picture stars were guests on the "Matinee" show and one Paramount representative saw and heard Johnny sing. From then it was the Singing-Film Star time as Johnny recalls, when we met for tea at the Grosvenor House Hotel

"I made movies for Paramount and MGM, I even got a Silver Sail award at the Motion Picture Festival in Locarno, Switzerland," he added. "Then I made a record called 'A Teenager Sings The Blues' which did quite well. I also did a lot of Rock 'n' Roll and big ballad songs. Blue Beat music was a new venture for me, although I must confess - love songs are the ones I like best. I used to dedicate my songs to my wife.

What about "You Got Soul", which was said to be written by his wife, I asked.

Well, for a start, I wrote the song for a duo called Sam

JOHNNY NASH TELLS OF THE RTY T PLAYED ON HIM

& Bill, about two years ago, then I wanted to record it and due to some music publishing contracts I had to use someone else's name — so they credited my wife for the song!

I wasn't meant to say that, you knowl
"I will always record Blue Beat numbers — my prime
object is to expose the music all over the world. 'Hold Me
Tight' opened the door for me, then the Beatles cashed in with that Ska thing of theirs. Which is nice because people listen to what the Beatles do."

Johnny seems to be in some trouble with his new release (which has soared up R.M. charts in a matter of three weeks) "Cupid", which is the Sam Cooke golden-oldie, and now appears to be the golden-newie, as the record company have re-released Cooke's version.

"First, let me say — Sam Cooke was a very good friend of mine. For a record company to do this — it's just a dirty trick to play on me." He added: "Still, there's room for

everyone in the charts and my version is doin' very well."

I then informed Johnny of Desmond Dekker hitting the number one slot with a Blue Beat song. "It's nice to see Desmond doin' so well over here. I love that song, too. You know, when I visited Jamaica some time ago, I had the pleasure of watching Desmond. the pleasure of watching Des work — the way he writes his music, the way he records, and produces, he is SOLID GOLD out there.

Like Desmond Dekker, Johnny Nash has a lot going for him too, what with his own record company in the States, songwriting, producing and being a very successful singer. How does he find time for this?

"Fortunately, all the things I do relate to one another.

We have released a single in the States—on my record label called 'We Try Harder'. It is, infact, sung by Kim Weston and I duet with her, here and there. When I made films, I found it very easy to sing songs and get them across to my audience, as every singer has to act his way through a contain certain extent in the little like Allera expenses. through a song to a certain extent — it's like telling a story to someone."

While Johnny looked out of the window overlooking

Hyde Park, I noticed a sort of Cliff Richard-ness in him; his visual appearance and the way he responds to a question. "My, isn't it just great out there? I hope it stays like this when I come back in a few days — the weather, I mean," said Johnny, "and you know something?—if I ever do a four, it'll be a world-wide one!"

Rex Gomes

TWO GREAT NEW SONGS!!

DON'T GIVE IN TO

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

Recorded by The Flirtations on Deram D.M. 252

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