

# RECORD MIRROR

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## INSIDE THIS WEEK

### STONES' CONCERT—PIX STEVE ELLIS—LACE MARMALADE—PRESLEY & FAMILY DOGG COLOURS



**I**NTERESTED in astronomy, ethnology, ornithology, travel, nature story, Ancient and Modern history, archaeology, literature, jazz and modern classical music, Goon lover — that's Andy 'Thunderclap' Newman, impersonator extraordinaire, pianist and leader of the chart topping group.

Andy was at "Top Of The Pops" dressed as a copper and having the time of his life off the set playing the role to the full. "Excuse me sir, but you can't do that here" and "'ello, 'ello, 'ello. What's goin' on here then?"—the Dixon of Dock Green bit. But after all he was wearing the same helmet as Dixon!

Thunderclap Newman must be the only group to have achieved a number one in so short a time of being together. "The fact that 'Something's In The Air' is such a hit has knocked us out" Andy beamingly said. "It has put a tremendous responsibility on us and has had a very sobering effect. Now we have to work hard to keep up the status. I'm very interested in modern classical composers like: Debussy, Ravel, Bartok and Rachmaninov. Also early jazz musicians like: Jelly Roll Morton and Bix Boiederbecke. So I suppose you could say it is insufferably incongruous that I should be at number one.

"Musicians have everything in common. They are inter-racial, inter-religious, international, inter-planetary and inter-sexual as long as there is a means of rapport. I could not describe what type of music the group plays—for that you will have to ask Speedy Keen."

Speedy came forth and started to explain: "Basically, we play modern popular music with a mixture of Andy's old jazz and classical music likes. So the group has absorbed what has gone before musically

## 'This hit has a sobering effect!' says 'PC' Newman

together with what is happening in pop music today. But we play a more commercial amalgamation of the old and the new than do the underground groups."

Andy who has the mind of a 46-year-old is the oldest member of the group. Speedy Keen (who's the composer, he wrote "Somethings In The Air"), is 23. Jim Avory 20, Jack McCullough 19, and his brother Jimmy 16, make up the rest of the group.

Andy is something of an anachronist in the group and likes the old and traditional things. "My ideas are different to the other members," he informed me. "I do not go in for the gyrating antics as do other members of the popular music profession. I try to concentrate my efforts on the production of music rather than the curious sideways-kicking actions which other performers carry out with great efficaciousness, with the obvious intention of distracting the audience from their musical disability."

The idea of Thunderclap Newman germinated in November last year. They agreed to form early January this year and business concreted to set in May. Speedy recently decided to stop drumming with the group to concentrate on singing completely. So the other day, they roped in Jack McCullough as drummer. Top of the Pops last week was their first TV all together.

One of the high spots on their record is Andy's piano solo which encompasses many musical styles and influences. Had he taken piano lessons?

"I never had a formal education on piano or any other instrument," Andy admitted. "I started playing when I was two years old and later

just listened to other music. My family tried to dissuade me from music because they did not think it made money. Then my mother heard that a little boy next door was supposed to be a budding musical genius, so she arranged for me to have lessons not to be outdone. However, I did not take them."

From a GPO telephone engineer to a member of a chart topping group is a long way. Yet Andy has had experience of playing in public albeit not pop music.

"I used to play around different places. Then a friend asked me to play at a party where they had a tape recorder. Rick Seaman took the tape to Ealing Technical College where he was with Pete Townshend. The College asked me if I would fill one of their lunch time spots and I went in after Shake Keane and Joe Harriott had played there. I played various old jazz numbers and was a bit worried. The only person I could see in the audience was a man who kept mouthing words like 'rubbish'. They were a very critical audience but I got a bit of applause. This was in 1964.

"Then in 1966 I had a visitation from Mr. Townshend who asked me to record for his label 'Talkus' (Kit Lambert said I could have a label, but I backed out and wanted to be on Track," Pete mentioned) . . . devaluation set in later in the year so just as well the label did not come about. We went to the IBC Studios where Mr. Townshend was recording 'Tommy'. There was some studio time left and we recorded three titles. Mr. Lambert liked them and the record was issued which has had a little success. The third number we did was 'Accidents' which has not been released but it might be the next single

IAN MIDDLETON

# YOUR PAGE

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

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

## WHAT'S HAPPENED TO ADAM FAITH? asks an R.M. reader



ADAM FAITH, disc and film teen idol of the late 'fifties and early 'sixties—his distinctive voice helped pave the way for the orchestral pop sound originated by Buddy Holly's "It Doesn't Matter Anymore", but later Adam reverted to a harder pop sound. (RM Pic).

AN any reader please tell me what has happened to one of Britain's greatest singers of the 60s — I refer to Adam Faith.

The last record released by Adam was "You Make My Life Worthwhile"; it failed to make any chart-impact, although it did get a lot of plays on radio and several TV plugs. That was in April 1968—over a year ago!!!!

Since then Adam announced he was giving up "pop" to go into acting. That was a big enough blow to me because I'm a big fan of his and have been for a long while now, but this past year Adam seems to have gone into hiding. I believe he appeared in a play called "Night Must Fall", but nothing else. Hasn't he been working or is he planning a big comeback?—John Feest, 7 Cross Street, Worthing, Sussex.

### JAMES' 'HAIR'...

IN the America Awakes part of the record reviews (RM June 28 issue) James Hamilton reviews a disc of the song "Let The Sunshine In" from "Hair" by a girl called Jennifer. He complains about cover versions of the songs from "Hair" saying that the original cast should have an LP out. If he had bothered to find out he would have discovered that Jennifer was one of the original members of the "Hair" cast over here in America. Therefore, her version of the song is not a cover at all. — Marty Epstein, 608 West Prescott Avenue, Salina, Kansas 67401, USA.

### FIFTIES SCRIBES

ON behalf of myself and maybe many more fans, I would like to bring to light the following: Doc Pomus, Nelson & Orbison, and Gerry Lordan. If ever there was talent these names indeed have it. I rank them as Top Songwriter of the '50s with such songs as "Teenager In Love" — Doc Pomus; "Apache" — Gerry Lordan; "Blue Angel" — Nelson & Orbison. Congratulations to all three and let's have more of their great work. — Mr. G. A. Ackers, 7 Shelley Avenue, Great Cornard, Sudbury, Suffolk.

### WHO'S WHO...

PETER Townsend is a very shrewd talent spotter; he discovered Arthur Brown — remember him? And now we have another great group — Thunderclap Newman — who are blasting their way up the charts, just as Arthur did a year ago.

But alas for Arthur, his follow-up did nothing although it was a great disc. Let's hope Thunderclap Newman don't fall in the same way. But Speedy Keen is one of the best new songwriters in years.

With such potential and Peter Townsend as producer, surely they can't fail. Maybe they are the new force the pop scene has wanted so badly for the past three years. So many have been exalted as better than the Beatles, but we always forget the Who, who have progressed so much since that day late in 1965 when "My Generation" was released. This was a landmark in pop history, and early this year the second milestone was released "Tommy" — whose first serious attempt to combine pop and opera in the story of the deaf, dumb and blind boy.

But the peak of their career hasn't yet arrived. Roger has also turned to talent spotting. Bent Frame whose single is released early in July. Just a few of the many faces of the Who.

Not forgetting Keith Moon who is the best drummer in the world. Linda Theaker, 46 Strawberry, Sheffield, 5.

### FILTHY BEATLES!

WHATEVER is happening to the Beatles and Yoko Ono? "Get Back" was not too bad I suppose compared with "The Ballad of John and Yoko", but this new single "Give Peace A Chance" is really a downright insult to the public's ignorance. I cannot repeat the lyrics of the song as I find them so filthy — you give it a close listen and then you'll see what I mean.

— And as for the new LP? I heard they would be doing their version of "Save The Last Dance For Me" which I am sure will be referred to something bad again. Come on, Beatles, prove yourselves again, or can't you live up to your old standards? — D. Rosario, 86 Giraffe Road, Ilford, Essex.

### SOUL...BORE

I DO wish the Elvis fans would calm down, especially M. Knight of the Isle of Wight (letter in RM w/e June 28). How on earth can Elvis be "knighted" as the King of Soul. Ask any soul fan and they will tell you that the only King of Soul is and always will be the late great Otis Redding. How can Elvis be put in the same class as the great outstanding soul king? — J. Farr, South Lodge, Pennington Park, Leigh, Lancs.

## ALBUMS IN BRIEF

SOME of the biggest Beatle numbers are done over in "Tijuana Style" by the SOUND OF BRASS (MFP 1318 stereo) and nicely done too—listen to "Little Help", "Yellow Submarine", "Please Please Me". The classic ALAN LOMAX Sessions produced some good field blues around 10 years back—one LP "Sounds of The South" (Atlantic Special 590 033) has good tracks by Neil Morris, Ed Young and many others—a lot of variety here, too. BRENDAN O'DOWDA'S LP "What Can A Fella Do" is a potent slab of Irish music, with exceptionally good backings. His voice is deep and meaningful—should go OK. For jazz fans—"Lines" from LENNIE TRISTANO—a set cut around '55 in New York (Atlantic Special 590 031)—a gentle, subtle set here and a classic re-issue. More modern, and one of the wave of avant-garde jazz LPs—"Our Point of View", a freaky set from FRANK RICOTTI QUARTET. Yes, very valid, on CBS Realm Jazz 52668 stereo. More swinging, and a bit more acceptable for the mere straight jazz fans—"And Keep On Swinging" (Atlantic Special 590 035 stereo) from THE QUINTET (that's Harold Land, Carmell Jones, Red Mitchell, etc.).

If you dream and swoon for the South Seas, then try "Moonlight On Diamond Head" from the WAIKIKIS, who have been going for a long time now, and must be consistent sellers—it's pleasing, atmospheric stuff (CBS stereo 63623). North of the border fans should buy "Welcome To Scotland", which may well be aimed at day-trippers to Glasgow, by JIMMY BLUE'S Scottish Band. It's on CBS 52697 and has a good kiltie pic of Jim on the cover. More of the same stuff, "Land Of The Hills And Heather" from THE JACK SINCLAIR SHOWBAND (CBS 52677) but that's more ethnic. On "Top Hills" they print the usual tag "Can you tell the difference between these and the original hits?" We can, but some of these are pretty close—listen to "My Way", "Harlem Shuffle", "Come Back And Shake Me"—for the MFP price, great value for money for groups to rehearse with, or for parties (MFP 1319 stereo).

For folk fans who like a little bit of jug band sound thrown in, there's CLIFF AUNGIER'S "The Lady From Baltimore", a wistful LP with some popular folk numbers included (Pye NSPL 18294 stereo). In contrast, BILL EVANS "At The Montreux Jazz Festival" is a subtle item with some cool feelings throughout... try it, jazz fans (Very SVLP 9243 stereo). Some nice tunes played most beautifully on the Hammond organ are contained on "STEPHEN DURO At The Hammond Organ" (Pye NSPL 18287 stereo)—dig "Love Is Blue", "Hey Jude", "Up Up And Away". A memento of one of radio's funniest-ever shows—"Round The Horne" on Pye NPL 18291, with a hilarious script from Barry Took and Marty Feldman, should sell well.

### SOMETHING TO SAY

I AM writing this letter after reading the letter headed "Why no TCB?" sent in by S. Price (RM w/e June 28, 1969). I am referring to the quotation, "We have to suffer rubbish like The Monkees TV". I believe that this S. Price has never watched the show, otherwise he/she would not call it rubbish. Doesn't S. Price recognise talent when he sees it? Is this the way hours of hard work to produce entertainment is rewarded? Sure, the Monkees make mistakes: everyone does. I don't say they are supernatural, only that they deserve a chance. Why don't people like S. Price and Don Short get off their backs? Why spoil our pleasure? From an ever-loving Monkees fan. — Rosanne Colucci, 651 Uxbridge Road, Hayes, End, Middlesex.

### PEN PALS WANTED

WHEN I get your newspaper in my hand, I don't leave it till I have read everything in it. It gives me so much pleasure it's indescribable. I like your newspaper because firstly it's prompt, secondly the colour photos are just great, thirdly the articles are all so well written, fourthly economical, fifthly the Top 50.

I would like to have some new pen-pals who like pop music. I will answer all letters. — Aminul Islam, 3 Azambagh Road, Dacca 2, East Pakistan.

### R&B TRIP

THIS month I am going to the United States of America. I am a keen Rhythm & Blues fan — can anyone help me in finding any Blues clubs in any American town or city? — D. Knaapp, 17 Addison Road, Sarisbury Green, Southampton, Hants.

### SINATRA 'N' SIMON

I HAVE never been a great admirer of Frank Sinatra, although I find most of his singles quite enjoyable without being downright repulsive. But I must add that he may be the greatest singer alive, but he has no right to destroy songs, by giving them trad-like arrangements, which tears apart the meaning behind the song.

An example of this is his version of "Mrs. Robinson", which I find truly repulsive and a great dishonour to Paul Simon. EVERYBODY knows that Paul Simon is a dictionary unto himself; and his lyrics are a literary culture.

Now Frank Sinatra can lead us to believe that Paul Simon wrote such lyrics: "Mrs. Robinson come on and get your thing", is a bloody cheek! I would much prefer Frank Sinatra to keep his mouth shut, than have him slander other singers' songs. — Andrew Egleton, 93 Twyford Road, West Harrow, Middx.

### IN BRIEF

David A. Bordsley, 12 Thackeray Towers, Chester, Cheshire. — Wanted, following discs: "Love Is Strange" — Micky and Sylvia. "Party Doll" — Buddy Knox. "Ain't That A Shame" — Pat Boone. Holly LP by Skeeter Davis, please state price.

Patrick Thwaites, 12 Kirkcote Lane, South Hendley, Nr. Barnsley, Yorks. — Urgently required pictures of Dusty, Dave Dec, Jeanne C. Riley, swap for pix of Scott Walker, Andy Low, Beatles and most pop stars.

Luiz Alberto M. Santos, Caixa Postal 920, Santos-S.P., Brazil, S. America. — Being a collector of golden goodies, I'd like to contact people interested in this matter.

Frank Macbeth, 90 Benula Road, Inverness, Scotland. — I would like to swap Beggar's Banquet by the Rolling Stones for one of the following: Fleetwood Mac's first album, Fresh Cream, Mr. Wonderful or an underground album.

M. Wilson, 7 Wyndham Avenue, Newcastle-upon-Tyne, NE3 4QE. — I wonder if any of your readers would be interested in buying Elvis Presley scrap books. These date from 1958. Anyone who is interested please write enclosing a s.a.e.

Keith Heath, 72 Teesdale Gardens, High Heaton, Newcastle-upon-Tyne 7. — I would like to swap "Horizontal" LP by the Bee Gees for Simon and Garfunkel's "Wednesday Morning 3 A.M." or I will sell it for 25s.

Peter D. Sanham, 3 Hudlow Road, Welling, Kent. — I have for sale a large number of Nancy Sinatra singles and LPs. Please contact me.

Barry Haigh, 30 Stephenson Street, off Southfield Lane, G1, Horton, Bradford 7, Yorks. — I have Beatles Xmas records numbers 3, 4, 5 and 6 for sale. Anyone interested?

B. Bishop, 84 Ludlow Road, Pausgrove, Portsmouth, Hants. — Can anybody sell me the Everly Brothers LP No. London HA-A 2081. Must be in good condition. Write first stating price.

J. L. Skellett, 207 High Street, Old Hutton, Peterborough. — Wanted, "Baby Please Don't Go" single and "Them Again" LP by Them. Also any copy of "Rolling Stone" pre-March 1, 1969, or any copy of "Billboard" pre-March 1, 1967.

Kenna Melver, "Little Orchard", Blackbrook Lane, Bickley, Nr. Bromley, Kent. — If anyone wishes to buy "Good Vibrations" or "Wild Honey" I have them for 5s. each, in perfect condition.

## BOBBY VEE'S REALLY GOING ALL OUT FOR A BRITISH HIT...

IF you are a regular follower of the 'oldies charts' in RM, you've more than likely noticed the name of Bobby Vee cropping up rather a lot. For, in the early 1960s, he was a big recording artiste over here, some of his biggest successes being "Rubber Ball", "Night Has A Thousand Eyes", "Run To Him" and "Take Good Care Of My Baby".

But even though British hits have eluded him for some considerable time now, Bobby keeps coming back for cabaret and television appearances, and he is currently on a promotional visit with a new record. How long is it since his last British hit?

"Honestly, I cannot remember. It is a long time anyway. I had half a dozen or so big records in a row and then a couple of smaller ones and then everything stopped," said Bobby. "The albums continue to do fairly well and I think I would be happy if I could become an album artiste in Britain, if the singles just do not work out."

"I've made a couple of mistakes with material, but I know my limitations as an artiste—I could not attempt 'soul' music for instance—and I know the type of material I can sing well. "Songs like 'Rubber Ball' don't cause any difficulties, but I did some Tamla Motown songs on a couple of the LP's, and although the tracks sounded all right afterwards, I realised that we just had not captured the Tamla sound there."

"Surprisingly enough, Bobby's biggest single to date was issued just last year, when 'Come Back When You Grow Up' notched up around one and a half million sales."

"It did very badly over here—I think it literally sold only a few copies," he laughed. "I think I know why I have not had the chart success over here. All the releases have been geared to the U.S. market and frankly British record buyers are far more sophisticated than the Americans. Then, of course, there's the old story of the has-been as far as the pop charts are concerned. It's not enough to be popular, you must sell records as well."

Bobby has recorded for Liberty for the past 10 years, and most of his bigger hits were produced by Snuff Garrett. He changed producers a while back, but he has now gone back with Snuff, and the first record to come from the sessions is a British-recorded song called "I'm Gonna Make It Up To You", which Bobby wrote himself. It's a happy-go-lucky, sing-along number.

"Most of my biggest hits have been sing-along records. I'd like to continue to put out material like that as long as it is not corny. We are really going all out for a British hit this time. The audiences over here are very loyal and I am conscious of providing them with the best product I can."

"If the record is a hit in Britain, it would really be great. I could come back and do a concert tour again—I'd really enjoy that because you can communicate with the audiences so well. I could not do so now, hardly anyone would remember me. Still, if Tommy Roe can do it..."

You would not think that an artiste who sells records in huge quantities in America and can earn top money for personal appearances over there would really care too much about the British market. Bobby Vee, possibly one of the most pleasant and honest people I have ever met, cares a lot, and for this reason alone, he deserves to win. Anyway, if you go out of your way to hear his new record, you might get a surprise. But hit or no hit, he will still be back for more cabaret work.



'You're more sophisticated in Britain...'

# the good, the bad & the ugly...



THE sweating multitudes arrived from any country you could name, taking part in a great race to occupy a few square yards of turf to see the Rolling Stones—live and free. "Dig us, dig yourselves, but don't dig the park," said Mick Jagger and approximately 300,000 fans set an example to be followed in future open-air concerts. No broken-down barriers, no major incidents.

Other artistes included Third Ear Band, King Crimson, Screw, Alexis Korner's New Church, Family, and the Battered Ornaments. The crowd were kind when it was difficult—particularly to the Ornaments who crawled through the remaining minutes prior to the Stones's arrival. Hell's Angels positioned themselves in protective formation and they were a tough, motley crew — great hairy leather men and ridiculous youngsters. They kept good order for we small men of the press and the photographers who dared the wrath of the crowd to stand up and grab a shot. On the right of the stage was Marianne with her son Nicholas,



and she squinted in the sun and smiled a smile that would have made a nun feel guilty. Her shortened gold locks and low-necked dress made her seem much apart from motorcycles.

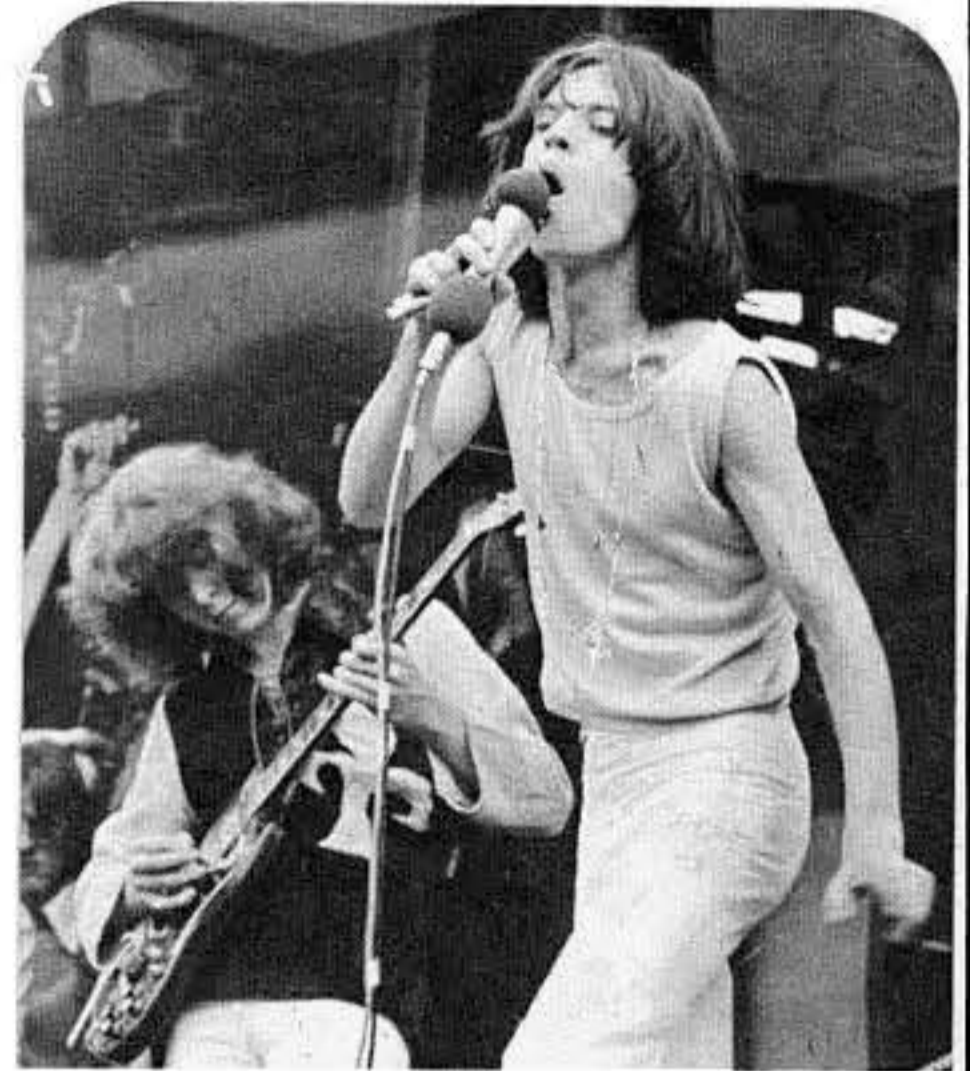
Everyone leaned one inch forward as the Stones were announced and ran on stage. "OK, now cool it just a minute. I want to say a word about Brian who went just like that when we didn't expect it. I want to read this poem by Shelley because I think it fits Brian." Volumes of cheers followed the quietness of the reading and eight or nine boxes of yellow butterflies were suddenly released and landed on anything and everything.

Behind Jagger stood Mick Taylor on his first public appearance with the Stones; Keith was steadfast and zombie-like with heavily made-up eyes while Bill Wyman surveyed the crowd with a weary gaze. Charlie and his shoulder-length hair sat contentedly, resembling a washed Red Indian, at the drums. The set opened, and one of the first numbers was "Jumpin' Jack Flash" and although Mick's gyrating was a little subdued, he

squinted and growled, flaunting authority with every move. The crowd warmed up with "Mercy Mercy" and down at the front of the stage the Angels shifted about with purpose to keep order. After a ballad, they ripped into "Down Home Girl" — the music that Brian loved best. Many a memory was conjured up, and off came the white lace shirt exposing Mick's blue undershirt. The crowd and Jagger came to life together; they clapped and swayed, he pranced, shuffled, wiggled, cavorted with rebellious mischief in his eyes. "Every time you move like that I got to go to Sunday Mass," he sang, shifting sidestage and throwing a knowing look at Marianne.

The pace began to intensify and the twenty-foot scaffolding at either side of the stage dripped with spectators. "I'm going to sit down," proclaimed Mick, "and we're gonna do a song off our new album that'll be released in about ten years time. It's called "Gimme A Little Drink." I just want a drink from my lovin' cup," he roared and the scaffolding rocked and the waves of heads across the park rippled and cheered. "We got a lot more to do, we're gonna get better as we go along," he shouts.

After that Mick was in full swing. "Honky Tonk Woman" echoed through the park followed by a long



unrecorded blues called "Midnight Rambler" which sped up, died, and sped up again. Mick was also on harp. Mick Taylor standing quietly behind, and Richard's fingers alight and Wyman's gaze still out to lunch. Watts grins hideously and his hair flies around in the hot breeze. Mick Jagger falls on all fours slapping the stage with his heavy belt. "Shhh," he hisses. "let's get right down to it here." Suddenly he's up again and shouting "Midnight Rambler". "This is the one," he said. "The only old one". The crowd noise beat the PA system as "Satisfaction" was updated and Mick rustles up two tambourines, bangs out a few bars and huris them into a hundred hungry outstretched hands. Then all hell broke loose — a fat wild man from Borneo, grey painted and wrapped in dirty twigs bobbed

out from the bushes, blunt spear in hand to do the hand, belly and foot jive with Jagger. He's carried off, and branded a nuisance.

"Street Fighting Man" follows, but the crowd didn't want revolution. Then a whole horde of jungle and beat clad voodoo men emerged with their massed rhythm equipment and everyone swung into "Sympathy For The Devil". Wide, white smiles, weaving and tapping, Jagger bowing guru-like waves a succulent goodbye but keeps on dancing "Had a good time baby" he chants to the lyrics — several women are carried away, quite berserk. Slowly each member unplugs and walks off as Mick chants "We got to go now" and the crowd chants "No". "We got to go now." "No." "We got to go now." "No."

LON GODDARD

ALL RM PIX BY ALAN MESSER



## THE MARMALADE ALBUMS

- "Streetnoise"  
Julie Driscoll, and the Brian Auger Trinity
- "If only for a moment"  
Blossom Toes
- "Battersea Rain Dance"  
Chris Barber's Band
- "3,000 Years With Otilie"  
Otilie Patterson
- "Thinking Back"  
Gordon Jackson
- "Extrapolation"  
John McLaughlin
- "Oliv 1 and 2"  
Spontaneous Music Ensemble
- "100% Proof"  
Marmalade Sampler 14/6

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# RM'S D.J. DOZEN

## KEITH SKUES PICKS HIS FAVE POP RAVES

**K**EITH SKUES, the regular host of "Pick Of What's New" and regular contributor on "Radio One Club" was put in our Disc Jockey Dozen hot seat and asked to name his six all-time favourite singles, six of the best of the current sounds and to cap it all his favourite LP.

"The most difficult task in selecting the oldies, is there are so many I like," Keith added. "Having whittled the list down from 3,247, the first record I've chosen was the very first disc I ever played when I was a 'wireless operator' with BFN (British Nurses Fretwork) in Germany. Don Clark, Glen Larson, Ed Cobb and Bruce Belland made up the very talented Four Preps and it was in 1959 that 'Big Man' was very popular. . . . By the way whatever did happen to the Four Preps?"

### HOLLY AND BEATLES

"For the second record, I've chosen Buddy Holly's second million seller as possibly his best ever, but definitely most representative of his style. Although I've played this record hundreds of times both on and off the air, I've never come across anybody who didn't like it. Since his death his records have become legendary and he's had more posthumous hits than anyone else in the pop world, although Jim Reeves ties for a possible second place. The record is, of course, "It Doesn't Matter Anymore".

"Talking about the Beatles. . . which we weren't. . . the Record Mirror's Disc Jockey Dozen wouldn't be complete without one of their songs. But. . . Zowey! what a long list. They've had 21 successful singles and goodness knows how many LP's and EP's released. I prefer their earlier sounds and pick 'She Loves You' their first million selling record which was number 1 in this country for six weeks.

"Mr. Tambourine Man' by the Byrds has to be included. Apart from the fact it was one of their most commercial records, I've ear-marked this one purely because I was the first disc jockey in Britain to play the record having obtained a rough copy from the States. I later adopted an instrumental version by the Golden Gate Strings as my theme tune on Radio Caroline and Radio London. Unlike Tony Blackburn, I haven't been allowed to use it on the BBC so far. Still one can always live in hope!

"Bobby Shafto is a gent who hasn't had any top ten success, but a record of his



**KEITH SKUES** — a very well-documented interview indeed with RM's Ian Middleton. **PAUL McCARTNEY** singing at the time of "She Loves You", one of Keith's choices.

that springs to mind is a memory maker. In 1966, I was whipped off the ship and ended up in Ipswich hospital to have my appendix out. While I was there, 'See Me Cry' was my radio climber of the week. It was a good record—pity it didn't make the big time.

"Cliff Richard is someone I've admired for the last year or ten and is my favourite British male singer. Very sad when his friends and colleagues the Shads broke up. 'Summer Holiday' is perhaps not his best record ever, but it sums up the three years I spent in Nairobi. It was also a brilliant film."

Moving on now to the current sounds. "From the film music floating around, I enjoyed 'The Thomas Crown Affair' and was delighted to see the record was a hit. Well deserved, a beautiful song, descriptive words and a well arranged melody. A good one from Noel Harrison 'Windmills of Your Mind'."

"The majority of singles over the last couple of months have a certain hallmark of quality, especially the ballads. Outstanding in my mind were 'Gentle On My Mind' by Dino Crocetti—I beg your pardon—Dean



**DAVID CROSBY** (left) and **ROGER** (then Jim) **McGUINN** of the Byrds. Photo taken during their "Younger Than Yesterday" era — Keith picks out "Mr. Tambourine Man" (RM pic)

be included. Beautifully relaxed style for Andy who pips Pet Clark for honours this time around.

"The last choice is a favourite leaping Granny record and is the Crazy Elephant and 'Gimmie Gimmie Good Lovin'. It rattles along at a fair rate of knots, I haven't mentioned people like Billy Preston and Cilla Black but their two records will be absolute monsters."

We haven't had one DJ yet who hasn't cheated somewhere along the line and Keith true to the breed has his go with his favourite LP choice.

### JOINT POPULARITY

"Two LP's have tied for joint popularity depending on what mood I'm in," Keith owned up. "Neither of the records jar—you can play them any time of the day or night. From an instrumental point of view; Ray Conniff 'Broadway in Rhythm' which is yonks old. More recently on the vocal side; 'The Beach Boys Volume 1'. I'm almost through to the label on both of these records. The Beach Boys are very genuine people and I like them very much. Volume 1 has all the hits from the period I like best."

Keith waxed eloquent during the interview—in fact he didn't 'arf rabbit. We could have used a special supplement for him which would have been very interesting. . . . but space does not allow.

**PS. Keith was born in 1939 and is still a lovely feller. (He dared me to mention this) IAN MIDDLETON**

# What is a roadie?

## R.M gets behind the man behind Georgie Fame

**B**EHIND every artiste there is a team of people ranging from record producers, writers, agents and managers, but perhaps less publicised and taken more for granted is the 'roadie'.

In many people's minds the mention of a roadie conjures up a vision of a heavy, ignorant "humper", who is easily replaceable. But the 'old school' of roadies are of much more importance than this: Now we give them a chance to dispel all previous ideas.

George Routledge has worked as a 'roadie' for five years, every one of which he has spent with Georgie Fame. "Before I went into this business I worked in several different jobs, including work in film studios and in a factory as a prost worker for grinding wheels!" George (one of the handsome roadies) told me. "My two younger brothers were working as roadies with Georgie Fame and there was an opening for a third road manager. They asked me to do it and kept it in the family! I said 'Great' because I dig Georgie's music, and you've gotta enjoy what you're doing, it's half the battle".

A roadie's job entails rather more than just setting up equipment, and I asked George to tell me exactly what he was expected to deal with: "One of the more important aspects of the work is to collect the gig sheet," George explained. "And then you have to work out what places you will be staying at, and book the hotels."

"Sometimes an artiste's return bookings can be influenced by the way things are handled by the roadie, the way you treat the promoter and accept the public. Georgie's not a guy who attracts the screamers, but you have to speak to the majority of fans who manage to break through the barrier. In a way then you're the PR man as well."

Of course roadies are often responsible for the collection of an artist's fee and George admits that it's not an easy job, though he's been lucky and hasn't had too much trouble.

Then there are the inevitable tasks such as delivering and collecting laundry, booking appointments, providing refreshments and relaying messages. And it's obviously a time consuming job that calls for some devotion.

"You've gotta be near enough a personal friend of the artiste you work for," George told me. "It has to be that way because some of the things you have to deal with belong to his personal life. And of course you have to be trusted."

Although "life on the road" is obviously hard, there are always memorable lighthearted moments.

"I can remember once when our van broke down on the M.1," George related, "and we were a mile from the nearest cafe. All the band decided to walk to it, while I tried to fix the van. They'd all got to within 100 yards of the cafe when the police stopped them and told them they weren't allowed to do that. They made the band walk all the way back to the van!"

Roadies must set up all the group's equipment and carry out minor repairs. Obviously the main feature with Mr. Fame is the organ, and when asked which artistes he admires (apart from Georgie of course) George names Keith Emerson, Stevie Winwood and Zoot Money.

"As a roadie the organ is my instrument," George told me, "but I'd like to play bass guitar if I could."

Organs are obviously difficult to service and George is full of praise for the man who is the brains behind almost every organist in this country, and some American greats like Jimmy Smith. "Bill Hough is a genius with organs", George told me. "There's miles of cable in a Hammond and anybody who tries to find a fault usually ends up sweating round the ears. But Bill can pick the faults out straight away. He scares me when he puts his hands inside when the whole thing's alive!"

A road manager follows an artiste through his career and the highlights and falls inevitably affect him: as George told me: "When I knew Georgie was working for Harry South I was trembling. He had eighteen professional musicians with him and I thought I was out of my depth. But as it happened Harry was a gentleman and I had nothing to worry about!"

From here Mr. Fame's career has progressed steadily upward from Hendricks and Ross to Basie, and George recalls: "The greatest thing for me was walking down the same corridor as the Count."

But what does George think of the idea that every roadie is in fact a frustrated pop star.

"I don't think that's true," he told me. "Some of the new younger roadies may be, though. They've been known to dress up and stand at the side of the stage, but let's face it you can't adjust equipment when you're wearing your best clothes!"

VALERIE MABBS

## Tony Joe White sings WILLIE AND LAURA MAE JONES

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# They would do anything for ME!



**STEVE  
 ELLIS  
 TALKING  
 -PART 1**

"SOME OF THEM WERE MENTAL CASES. They would do anything for me. Anything." Steve Ellis lays it right on the line. He doesn't mince words talking about the scraggy little teenyboppers who have slipped the security blanket round his hotel bedrooms. For them the rapt wet bliss of an erotic stage show was not enough. They wanted a one night stand.

He doesn't try to UNDERSTAND it. "At first I thought why me? But when I didn't get an answer I just grabbed it, loved it. It was a great ego thing to start with. It was happening. It was happening to ME. And that was enough," he says.

He is the first New Generation Pop Singer. He is getting the scream scene together again. He is The Symbol for the teeny freakies. THEY have reacted. THEY have thrown up their own anti hero. He is **The Electrified Throb.**

It began in January last year soon after his group, The Love Affair catapulted into the top ten. He was 18. A year earlier he had split a concrete and glass secondary school in Finchley for a job as an electrician.

"I got up at six-thirty every morning and went to work to do up a gross of nuts and bolts every half hour." He stayed with it for two weeks, quitting to attend the Maurice Burman School of Modern Pop Singing in Baker Street.

"I had this driving thing in me to be a singer so I thought I would go along and give it a try. But they had me standing next to a piano singing do/ray/me, you know just singing the scales. I only went three times. I mean it seemed ridiculous to me, so I said forget it," he explains.

Meantime he started singing with a group in the evenings, mostly at the Ram Jam Club, Brixton. They got a following together. Neverthefreakingless it wasn't just another/YAWN following. It was identifiable. It was a sort of age thing. They were the kind of fifties babies who'd all arrived at the teen thing together.

You could see them on the streets. They LOOKED the same: minibirds with close cropped haircuts tagging along behind their blokes, scrubbed white open faces, bristle haircuts, clumping along in TUF, laceup boots and Levis which were clipped to rainbow braces stretching over grubby teeshirts.

It was the beginning of the end of long haired teenagery. And Stephen John Ellis was—right!!—THE BOY NEXT DOOR, with Mum/Dad, the dear—but square ones—and Sis and Brother Bobby and the dog. It all jigsawed into place.

Then BLAM!! BLAM!! BLAM!! It exploded. He didn't jump buses anymore. He lounged in large limousines. He didn't go to the pub anymore. He drank, occasionally, in selected clubs. He left home.

He had Glamour. Good, old, big screen, Technicolor G-L-A-M-O-U-R. The whole outrageous bit. Water-with-the-whisky press calls, planes to catch, papers to sign, rows over records, TV dates to miss. The whole flapping, yahoing carnival. And the screaming, shrieking sheet of birds.

The further he went from them, the closer they wanted to be. Because Steve Ellis was still ONE OF THEM. And they knew it. After all some had gone to Bishop Douglas School with him on the day it opened in 1964.

"It was awful. We all had to wear white shirts and black shoes and if you didn't you got punished. Getting punished like that was so petty you lost respect for the teachers. It was a tough school, I suppose. Everybody got knocked about a bit. I certainly did," he says.

He is tough. He has—revolution!!—a physique. A very definite shape. Short, stubby in places with thick fingers. And he bulges out of the look-how-thin-we-all-are Kings Road-type clothes.

Physically he is very together, unlike the incredible, battle scarred army of velvety droopiness which traipses the scene, its shoulders eroded by guitar belts, after a five-year trip which seemed to begin with Harold MacMillan wishing them all well and telling them they'd never had it so good.

They were the First Groovy Babies. He is no baby. And he is certainly not groovy. He doesn't use the pop/hip/camp slang. It's pop, pop, pop all the time. "It's all down to Pop," he says. He uses the words like bullets.

Words which shot down all his parents sandwiches and tea break dreams. "They didn't like it one bit. My Dad still doesn't we just don't get on. We hardly talk at all. By my Mum has got used to it.

"She is very critical of me on TV. On Top of the Pops, she just sits there and says why didn't you smile more? And she doesn't like what I do to get the song over," he says.

So he found a flat. And the fans found the flat. And he didn't really think about what was happening. It happens to everybody in pop. You couldn't just let it go, not unless you were a Quaker or something.

"The birds who follow us after the show are real slags, they've been around, so you have to be very careful. But it doesn't mean that much anyway."

Steve Ellis, lead singer, The Love Affair. First hit record, Electrified Love.

(End of Part One)

# THE DRUGS, THE GIRLS, THE HANG-UPS ARE SUPERFLUOUS TO THIS OBITUARY. LET US REMEMBER HIM FOR WHAT HE WAS:-

# BRIAN JONES - THE MUSICIAN...

Let his friends write his epitaph:

"He was just getting everything together . . ."

"He was really beginning to open up . . ."

"Everything seemed to be going right for him at last . . ."

Ironical. Tragic. But somehow expected. It seemed inevitable in a way that Brian Jones would die dramatically with black, over-written headlines in the national press.

A hot humid night. Winnie-the-Pooh land. A beautiful blonde. A vain kiss-of-life.

A "controversial" life begun in unlikely, chintzy, Cheltenham, ended in an unlikely quiet, country farmhouse. A death which shocked the pop world with even greater impact than Buddy Holly.

He ran the gamut of pop fame—a sex idol with his cherubic face and blond hair, a gift to the gossips with the illegitimate children stories, good copy for Fleet Street with the pretty girl friends and drug convictions.

He was a victim of the pop machine that turns a boy who wants to make music into a mixed-up man searching for who-knows-what?

And ironically, it seemed that Brian Jones died at a time when he was about to fulfil that elusive ambition. Or was he? "Brian was just too sensitive for the pop world," said a friend last week. Maybe that was the cause of all his problems. Only his psychiatrist knows.

But there were signs that since that amicable split with the rest of the Stones over "musical policy", Jones was much happier and more relaxed than he had been for a long time.

"He had really opened out since he left the group," said a close friend. "He had been unhappy for some time that the music they were making was not what he wanted. And in the last few weeks he really seemed to be finding the answer."

In a way Jones had come full circle. He was picking up the sax again—the first instrument he had learned to play during his schooldays in Cheltenham.



He was working with Alexis Korner—a man whose blues guitar he admired tremendously and one of his first friends when he came to London seven years ago.

He was working at his farmhouse on the jazz-blues sound which first attracted him to music. An attraction so strong that he once took a job in a record shop when the rest of the group was existing on egg and potato fry-ups just so that he could play the records of Elmore James and Bo Diddley.

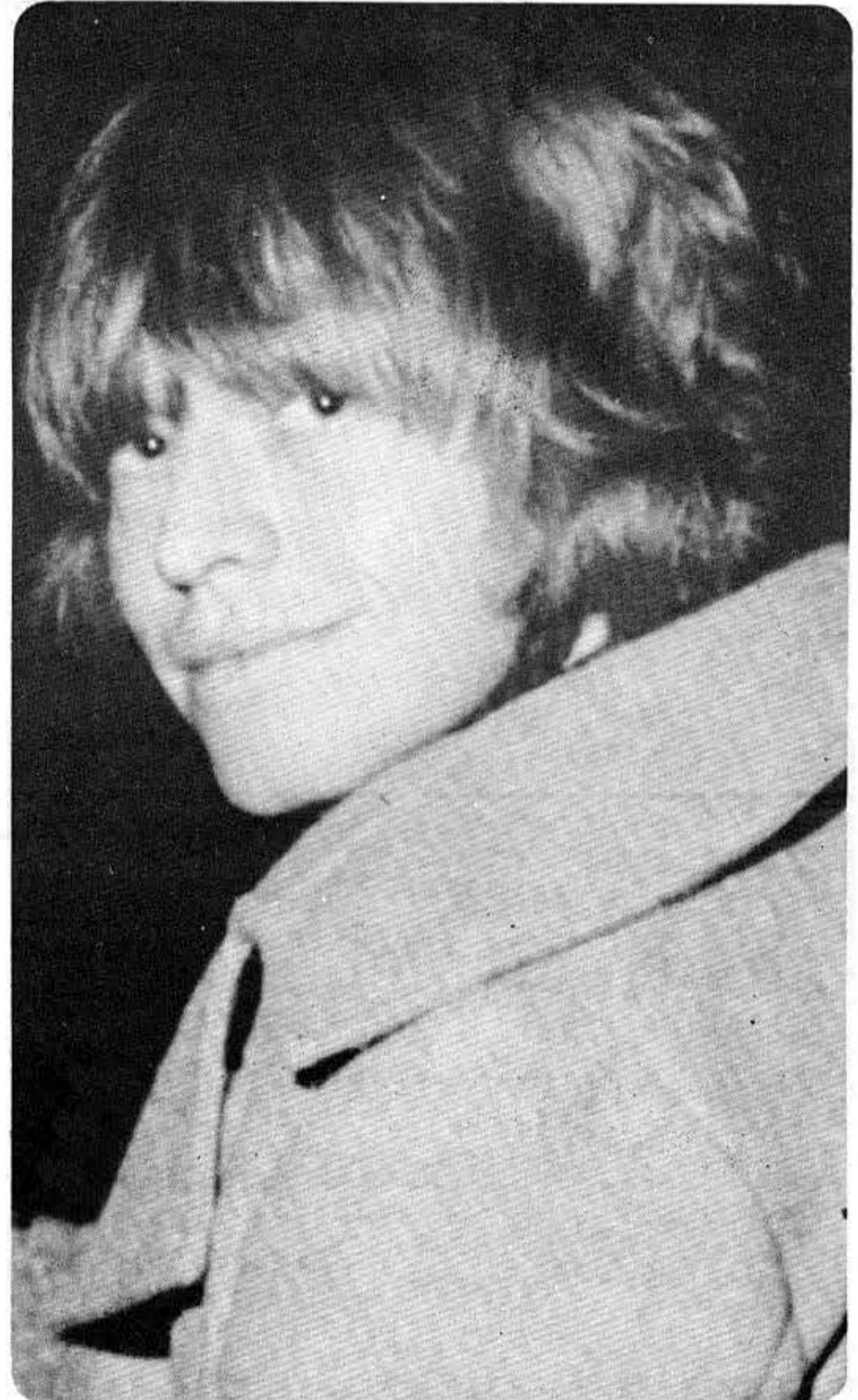
He had been auditioning musicians and rehearsing hard and, as one friend put it, "really seemed to be getting things together at last."

"He was really happy. He would ring up at 2 a.m. to discuss what he was doing—then he'd call back 20 minutes later apologising for ringing so late."

We shall never know what the new Brian Jones group would have sounded like. But the pop world can remember Brian Jones as the man who really set the Stones rolling—he was a prime factor in their conception and in many European countries he WAS the Stones with a far greater fan following than Jagger.

He was one of the first people to develop the use of the sitar in pop music in this country and will be remembered too as a fine exponent of the bottleneck guitar.

The drugs, the girls, the hang-ups are superfluous to this obituary. Let us remember Brian Jones for what he was: a musician.



BRIAN JONES looking happy (above), and is equally happy in an early Dezo Hoffman photo (inset).

## This group is a bit worried about facing you...

WHEN a group have a record, and their first at that, contending for a place in the charts they are generally eager to work on every promotion date possible.

But Lacey are of a different opinion. Their current release "I'm A Gambler" has been selling steadily over the last seven weeks, and looks poised to enter the charts, but the group have in fact been turning down work: "We could go out on the road next week," rhythm guitarist and vocalist Roni Douglas told me. "I think this group is good and we're not worried about facing British audiences, we've all been professionals far too long for that. We're just trying to be sensible. British audiences could kill this group stone dead in a matter of months, but if we go out when the record's a success it could be different."

"Some groups will take any work they can because they want money right away, but we don't want to be just another group on the road. We've made a lot of mistakes in the past and we don't want to make the same mistakes again."

Roni and the rest of the group, Lloyd Courtenay—drums, Tony Sinclair—lead guitarist and John Lawson—bass, all agree they have been lucky to receive so much airplay for their record and hope not to waste their opportunities.

"Considering that there are hundreds of records released every week, DJ's can't possibly listen to them all," explained Roni. "If you get picked from the batch they do hear, then you're very

lucky. Most of the DJ's have played 'I'm A Gambler' as well."

"I'm A Gambler" (Page One) is in fact a Pete Dello (ex-Honeybus) composition and Roni told me how Lacey came about to record it: "I used to be with Honeybus" Roni said. "And we know their genius manager Terry Noone. Pete had written 'I'm A Gambler' but as Honeybus had already released 'Blackpool Rock' he wanted someone to record his number. Really Lacey was formed just to make this record. We made it for a laugh, but we hoped it would go somewhere."

"This record deserves to get some place," Roni continued. "The trouble is we can't get television appearances unless we're in the charts, but it could increase our popularity 100 per cent."

Lacey have been working on the Continent in Italy for the past three months, but when they heard of their success in Britain they returned for promotion work.

"We originally went to Italy for four bookings," John Lawson (ex Gary Walker and the Rain) told me. "Then we got more and more bookings and we stayed on. The record was released while we were over there, but we haven't done any work on it yet, it's all been due to the radio plays."

Although Lacey compose some numbers themselves they have already allotted two Pete Dello compositions as their follow ups: "All of us write different tune," Roni told me "but we're now working to combine our ideas. We all like the same type of music, and I think it's very important to have musical unity within a group. If this record doesn't make the charts we'll release a new one quickly so it will be another Pete Dello composition that we have in the can. We're also making plans for our first album." How very interesting we thought.

VALERIE MABBS

## info on this week's

TONY JOE WHITE writes and sings some very fine songs—you know what I'm talking about if you've listened to his album. His last single has sold over a million in the States and is still going strong, and the new one, 'Willie and Laura Mae Jones' is a complete and utter gas. It's already been covered for the States by a singer of considerable status, but I don't believe anybody could better Tony Joe's own very down-home version. So do listen to it, on Monument MON 1036.

THE ETERNAL TRIANGLE, Bill, Billy and Sally, write their own material and sound as if they've been singing together always, which they haven't. On their first single Sally takes the lead and they all get together for a big harmonic chorus. The drifts orchestral arrangement is perfect for this lovely ballad, 'Turn to me', and it's on Decca F 12954.



Being born in Wales

## Tennis player Ray Moore tries his hand with the pop scene and could well make it . . .!

"I AM a professional tennis player", said Ray Moore. Then he put his first record on the turntable. And as it played he added, "But I shall concentrate on singing if this disc makes good."

It probably will, too. Because it comes straight from the lazy, hazy days of the summer school of discs. Because it sounds like July and August ought to be. And because Ray Moore looks like a popstar: long fair hair, chunky sideburns, mangey moustache, green trousers and black plastic jacket.

"Everybody said I fitted the pop-star mould so I made a record," he joked. But the 22-year-old South African — nicknamed the George Best of tennis by fans who watched him fight his way into the quarter final of the men's singles last year — takes pop music very seriously.

He first heard the song "Going To Carolina" from a friend — Dick James, managing director of Northern Songs which publishes the Beatles music.

"I liked it immediately," he explained. He had no singing experience: none that is apart from singing in the shower. And he surprised everyone by recording the song in less than two hours, with only one rehearsal.

"I just went straight into the studio and did it," he said. And he is proud of the result. "I think I sing this song quite well," he said.

His own choice of music is varied. He is regarded as the world champion hippie by the Wimbledon strawberries and cream tea set and his listening reflects this image.

He talks knowingly about Blood, Sweat and Tears, likes The Beatles "because they're a bit old hat!" and moves around with the aristocracy of pop: people like Jimi Hendrix.

Asked to compare his double life Ray said scathingly, "I dig the Mick Jagger of this world, not the Rod Lavers."

And he sees no clash of interest between pop and tennis. "I've no qualms of going into pop. It's very easy to fit the two things together in life."

To prove the point he is planning a tour of America in the summer playing tennis during daylight hours and, he hopes, putting in a couple of one night stands in the evening.

But Ray feels that he is "more in touch with the scene" than others who have tried before him. His hunch was put to the test on July 4 when the record was released.

And even though that was the date of the men's singles finals match at Wimbledon, and Ray was knocked out this year in the first round, he was hoping for a smash hit!



● ELVIS PRESLEY . . . currently storming the charts with his U.S. chart-topper "In The Ghetto", and the "Elvis Sings Flaming Star" album . . .

## WHO ARE THE PLASTIC ONO BAND?

WHO are the Plastic Ono Band? More than likely, you were unable to remove that insidious little question from your minds these past few days. I shall now let the Beatle out of the bag and tell you that YOU are the Plastic Ono Band—or at least the second string team. This is an identification scene, man. The original record was recorded in the 17th floor of a Canadian hotel in a bedroom containing a raving, but peaceful horde. The horde included John and Yoko, Timothy Leary, Tommy Smothers, a Rabbi and more. You now become the Plastic Ono Band and it's up to you to convince people to "Give Peace A Chance".

Apple held a reception to explain the idea to the press via a little mechanical allegory. Kenny Everett bounced up on the stage in front of the black curtains and urged the crowd to venture closer to the stage (faces present included Viv Stanshall, Mike Raven, Lee Jackson, that monument of managerial precision Terry Slater from the Amen Corner stall, Tony Straton Smith, Ringo Starr, Derek Taylor and assorted steamers). Everett announced the Plastic Ono Band and the curtains fell on a plastic stereo outfit containing a closed-circuit TV mechanism which projected a picture of the crowd on a television set within the display. In effect, we were on stage. And in effect, you are on stage. There were many large signs proclaiming "Bed Peace", "Hair Peace", "Remember Love" and "Give Peace A Chance". Once the meaning was grasped, most of the on-lookers had a glance at a six minute film of the record being made, then wandered over to the refreshment counter and fell swiftly into a state of "Booze Peace". Peace is hypnotic in a lot of ways.

LON GODDARD



PEACEFUL RINGO

## new releases from Decca



good singing voice, but it definitely did in the case of R. J. HIGHTOWER. His first single is a simple and beautiful musical version of a poem, 'God is love'. Any record that so sincerely advocates love and peace deserves success. This is on Deram, DM 265.

LENA MARTELL is a very professional and polished singer who's been a little bit studio-shy in the past. But her new single, 'It's another world' is so good, let's hope she can be persuaded to put her voice on record more often! Decca F 12955.

I'm doing my thing, are you doing yours?

**DECCA** group records

Albert Embankment London SE1

# FESTIVALS & POP PROMS

## ALL THE HAPPENINGS REVIEWED . . .

THE Bath Festival of Blues was no picnic for the poor kid stranded in the middle of the football field and badly in need of a public convenience. As one peered out on a veritable sea of heads (pun?), it appeared as if there were two or three more hippies than blades of grass on the field. 40,000 or more raving music buffs migrated to the site on Saturday the 28th via train, plane, car, foot or meditation to see the vast line-up of acts, which included, among others, Fleetwood Mac, Lep Zeppelin, John Mayall, Keef Hartley Band, the Nice, Roy Harper (?), Chicken Shack, Liverpool Scene and a never-ending list of others. The stages (two) were barely visible from the opposite end of the field, but the sound was audible throughout the grounds. Hot dogs were being consumed with gusto and there was a run on the ice cream van which put poor old Luigi under great stress. People shuffled through mile-long queues, forgetting, half way, what it was they were queuing for. A space forty feet from the stages was worth its weight in Watney's.

The great teeming hordes behaved exceptionally well with the frequent persuasion of Joan Peel and Mike Quinn. It was a great day for armpits and whiskers and not an idle one musically. Led Zeppelin and the Nice appeared to have stolen the show, but all the other acts were received with voluminous applause. The only incident occurred during John Mayall's set when one monumental idiot who had been annoying the crowds and bands for hours, chucked a bottle and was promptly caulked in return. Things otherwise were handled well by the genuine people who came down to hear some good sounds. Chicken Shack's man with the 200ft. lead, Stan Webb, had this to say:

"It was an exceptionally good festival, but I think they should have erected a scaffold or bleachers in the back so all of them could see. Also the bar went dry."

"We're not supposed to drink, so the bar doesn't affect us (cheesy grin)," said Zeppelin's lead singer Robert Plant. "The only drawback to the show was the short sets. We have trouble with short bits because you can't connect as people unless everybody has a chance to do their solo. But still, there were a lot of acts to go on."

A lot of people got well tanned in the sun with the music going through their ears. It was a big day for the exciting town of Bath and as the great migration north started late in the evening, apprehensive pensioners could be seen standing in doorways casting the heavy eye on the passing crowds and thinking, "What's it all about? Arrrrrrr."

## THE LOVEABLE BLOB

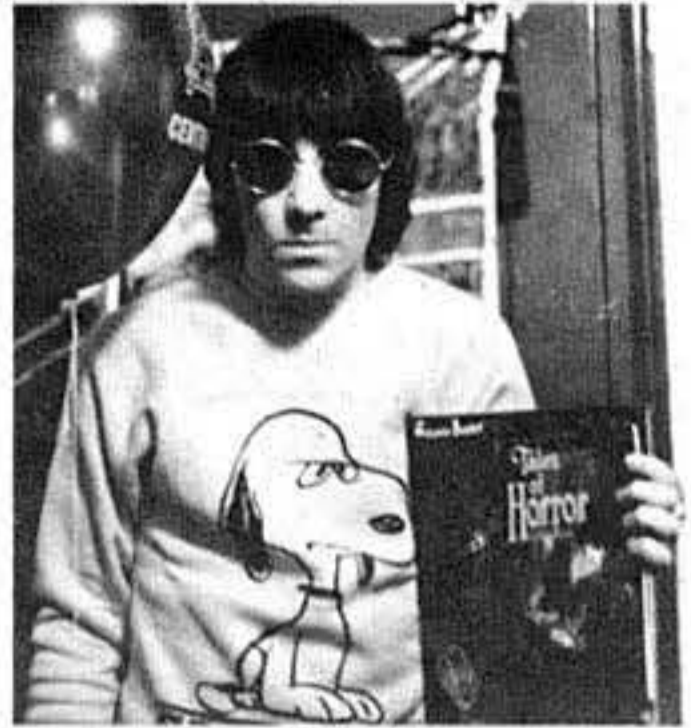
The concept of the Pop Proms was proven stable from the first rapturous night on which Led Zeppelin, again, were topping the bill. Blodwyn Pig snorted out some nice lead guitar numbers and came back for an encore with "Catsquirrel". Adrian Henry, that loveable blob from the Liverpool scene, bounced out onstage and announced they would be appearing as the famed supergroup Blind Adam Faith, featuring Eric Clapton on guitar. The first highly original number was "Catsquirrel". They finished with that great emotional tear-jerker about the death of Bobby and the Helms, the "Woo Woo" song. The scene ended with the sexy disintegration of Adrian's trousers, exposing last week's knickers, baby.

Zeppelin were incredible as only they can be. Robert's screeching voice was in good shape and his seaweed hair flopped in earnest. Jimmy Page played up to his legend and darted about the stage like a caged animal, Jimmy's guitar solo and John Bonham's drum solo started the ravers going in the aisles. Occasionally there was a hint of a smile from the man of steel, John Paul Jones. There were no less than three encores which ran on even after the power had been cut and Robert had to resort to his harp.

Promoter Roy Guest's expensive flower arrangement was uprooted by demonstrative fans and bestowed on the group. It was more like a New Year's Eve party at that point. I haven't seen a band go down so well for a long time. Numbers played included "Dazed And Confused", plus a Zeppelin first in the form of their last encore when they swung into a rock medley of "Long Tall Sally" and other beat standards with the crowd in full swing.

Monday was quieter, beginning with the intricate sounds of the Pentangle. The jazz-folk group, which houses the talents of Bert Jansch, went down very well on such numbers as "Bruton Town" and "Pentangling". Duster Bennett, the one man band, got a very enthusiastic reception and did an encore of heavy electric blues coupled with extremely coordinated footwork on drum and cymbal. Fleetwood Mac topped the bill with Peter Green's famous guitar. The double lead guitarwork set more people afloat and the guards had quite a time scraping the aisles.

A triumph for the whole underground network occurred on Tuesday when the line-up included some very big solid pop groups — the Amen Corner, Marmalade, the Bob Kerr Whoopie Band, the Equals and the Web. The odd aspect was that that bill pulled in only a half-filled house, whereas the Led Zeppelin and Fleetwood Mac shows swelled to ninety per cent. Granted the teeny pop show was on a Tuesday and a portion of the possible clientele might not have been allowed out on a week-day by prudent mothers. Musically, the Amen Corner and the Equals were the strongest. Andy has a good voice which hasn't any problem coping with twelve lippy girls slobbering and fighting off the stage hands to get to him. They eventually forced him to retreat in the middle of the last number as he was nearly buried in the oncoming horde. The Equals put on a strong act with worm-like acrobatics and frivolous contortions, plus some good beat. Bob Kerr's band, which is



KEITH MOON—Saturday's child.

made up of ex-Bonzo people and old New Vaudeville Band members, had some fresh comedy and pastiche 20's jazz that went over well.

The Marmalade, of course, entertained many screams and reaching fingers. Numbers such as "I'm Gonna Make You Love Me" and "Lovin' Things" brought mini ravers down from the third tier. It was useless to sit down in the stalls because of the mob surrounding the stage. The Web, with John L. Watson singing, did mucoco Afro bongo mumbo jumbo and their hit "Baby Won't You Leave Me Alone". Watson singing variety in his singing tone, which took a little from the act. All in all, it was one of those nights where it was impossible to shut the kids up if you wanted to do a quiet number — which was just as well a lot of the time. It had its good points, though.

The rare and much adored performances of the Incredible String Band always assure promoters of a full house and audiences of a good period of fine music. Robin Williamson and Mike Heron, plus female accomplices, spun a neatly woven pattern of mystical, litting and summer songs from a variety of ethnic sources. No longer do we have the bouncy lightweight philosophies of "Painting Box", but into deeper multi-instrumental movements bordering on musical meditation. Flowers again adorned the stage following "A Very Cellular Song", which was their last number. Not a personal inspiration for me, but very likely revelation for others. Family put guts into their presentation, but Roger Chapman's machine gun voice often drives me up the walls. Musically they are quite adept, but somehow, the overall product is disagreeable. Their reception was good, proving that I am talking through my hat. The Fairport Convention, with their scales of neatly bound harmonies, appeared to me to be the best thing on the bill. Nice gentle, and most of all, pretty music.

The Dubliners played to an audience that threatened to fill only half the Albert Hall — but another 25 per cent were late due to the tube strike. Opening the show were the Young Tradition, a traditional singing trio that much to my dismay, are breaking up after their next and last appearance. Their unaccompanied harmony approached the sound of bagpipes at times, with a droning bass line jumping scales at odd times. Best of the set was "Bright Morning Stars Are Rising". Martin Carthy and Dave Swarbrick followed with a combination of guitar and violin. Carthy also has a good voice in the old pint and song vein. Best of their set was "Prince Heathen", which contained the beautiful sound of fingers picking the strings to Swarbrick's violin. The Ian Campbell Folk Group includes guitar, mandolin, banjo and string bass in the musical line-up. The intricate five-part harmonies carried off shanties, traditional and contemporary songs with ease. The fine voice of Ian's sister Lorna Campbell rendered "Dainty Davey"; the best of the set.

Dominic Behan's wit and songs cleverly linked the acts together. He frequently reminded us he wasn't allowed to sing, but sang — and to a reception that equalled any of the people on the bill. There is nothing to match the feelings aroused by the Dubliners. As Dominic put it, "The only group that can give guts to Irish song". A slight instrumental and the "Whiskey In The Jar" opened the act, followed by such numbers as "Boulevard", "Maiden When You're Young Never Wed An Old Man", "Flop Eared Mule", an amazing fiddle melody by John Sheehan and Dominic's song, "McAlpine's Fusiliers". Each member of the Dubliners is the living picture of what you'd expect a man who plays that particular instrument to be. They are earthy stalwart characters all. Sons of the soil and the fruit of the pub legend. The hand clapping from the hall did not stop throughout the performance and demand for encores could not be stifled. Tom Paxton, American folk singer, was seen digging them intensely from the back of the stage. Soul could be defined in many ways — but this was a good example of it in full bloom.

## ROCK REVELATIONS . . .

Friday was a revelation for the Rock fans, in the first appearance for many years of Chuck Berry. The Alan Bown were somewhat uninspiring and the Chicken Shack were up to expected standards, but both were involved in a concert rather out of their field. Chuck Berry lifted the audience, which was mainly comprised of hard rockers, to great heights of ecstasy. The songs were familiar but welcome: "Sweet Little Sixteen", "Nadine", "Promised Land", "Memphis Tennessee", and other goodies.

The final evening of the Pop Proms was a wild triumph musically, but may well have shed a few ulcers on the staff of the Albert Hall. All went quietly for the first group, Bodast, who weren't particularly inspiring. They are a progressive band, employing all the draws used by better bands in their vein. Best we let them develop a little more. Out of the dark corners trooped the rock men as Chuck Berry was introduced. His second appearance contained many of the numbers done the night before, but the quality remained superb. Glorious living rose to an uncontrollable point by the time "Johnny B. Goode" came up. Several stage hands were clouted in the frenzy, but all musical types were united in appreciation. It was just that some were more enthusiastic than others and wrecked a couple of chairs. "You name it, we play it," said Chuck as he duck-walked across the stage.

Topping the bill were the WHO. A few rockers went out and stocked up on pebbles when they saw Pete's all white costume and Roger Daltrey's flowing white fringes on his open front leather outfit. However, police routed those in the aisles, and the WHO continued with "Summertime Blues" to the rock fans' delight. While Daltrey swung the microphone all over the stage, they played three-quarters of their double LP "Tommy", including the famous "Pinball Wizard". Reception was so good, they made three encores and had to quit. The entire hall was on its feet for the wildest night of all seven.

It was a clever idea, the Proms, and carried off well by News and the Tony Harrow Organisation on publicity. Undoubtedly, it paved the way for a repeat performance.

LON GODDARD

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

BIG NAME ALBUM WEEK

Impressions, Procol Harum, Isleys, Johnny Nash, Ella, Paul Revere, Seasons, Andy Williams, Sinatra, Foundations, Billie Holiday etc

PAUL REVERE AND THE RAIDERS featuring MARK LINDSAY: "Hard'n'Heavy" (CBS 63649 stereo).

LIKE the title says, this is a very hard set. This group may well be teeny-bopper faves, but their music has always been pretty hard and rocky. They use all the tricks in the beat book, plenty of noise and shouting and yet everything is well arranged and professional — this LP has a lot of variety in it. With their current tour it could do well.

★ ★ ★ ★



THE IMPRESSIONS "Big Sixteen Vol. 2" — You've Been Cheatin' Lonely Man; Never Too Much Love; You'll Want Me Back; Just One Kiss From You; I've Been Trying; I Thank Heaven; We're Rolling On Party One and Two; Since I Lost The One I Love; Don't Cry My Love; Falling In Love With You; I've Found That I've Lost; I Need A Love; Can't Satisfy; This Must End (Stateside SSL 18279).

A USEFUL collection here — it contains many of their later ABC-Paramount singles carefully put together with some early unreleased tracks from US albums, and deleted "B" sides of exceptional quality — including the beautiful "I've Been Trying", perhaps the best ballad they've ever done. A good selection with terrific full-bodied arrangements by Johnny Pate, sensitive vocals from leader and songwriter Curtis Mayfield, and good harmonies from Fred Cash and Sam Gooden. Obviously a LP to sell over a period of time, and a good follow-up for casual fans who bought Vol. One.

★ ★ ★ ★

FRANK SINATRA: "Sunday And Every Day" — Sunday; I'll Never Be The Same; Tell Her You Love Her; Close To You; River; Stay Way From My Door; I'm A Fool To Want You; How About You?; I Got It Bad And That Ain't Good; Your Love For Me; If I Had You; Laura; The Impatient Years (Capitol Music For Pleasure MFP 1324).

WITH the success that Frank's latest LP is having, this cheap-price item should be big also. It contains some of the best of Sinatra — listen to the exciting swinging "River", or the poignant "I'm A Fool To Want You", that perennial Sinatra item. The general date of this LP is 1957, but some others come later. The orchestration are mainly by Nelson Riddle, some are by Gordon Jenkins — they are worthy of the voice they are backing.

★ ★ ★ ★

BILLIE HOLIDAY: "The Voice Of Jazz" (VSP 37/38).

TRYING to write a review of a record like this is difficult. One is either preaching to the converted, or else to the uninterested. The sleeve notes are almost apologetic in saying that this, some of the last material Billie recorded, is not her best. Certainly, her voice is harsher and more limited — the almost ethereal quality of pure subtlety that she achieved just before the war has gone, and it is possible to compare these recordings with those by other jazz and blues singers — her better material was incomparable, almost on another plane. Nevertheless the voice is haunting and stays with you a long time after the record finishes, and is still the most beautiful expression of life through the eyes of a woman that has ever been put down on a record. Many of the backings are minor jazz masterpieces and the price, 37s. 6d. for a double-LP, makes this a "must" LP for her fans. New recruits should perhaps try this, which is easier to identify with current trends before moving on to the more subtle and beautiful earlier recordings.

★ ★ ★ ★

PROCOL HARUM "A Salty Dog" (Regal Zonophone SLRZ 1069 stereo).

A BEAUTIFULLY produced LP indeed — the Procol Harum sound — and they do seem to have a distinct sound — is subtle, as their recent chart failures have shown, but their musical quality is steadily improving. This LP is consistently good with well arranged and tasteful backings. Vocals are well up to standard and Keith Reid's lyrics are always interesting, although occasionally predictable. Maybe not a big hit, but an enjoyable LP.

★ ★ ★ ★

THE ISLEY BROTHERS: "It's Our Thing" — I Know Who You Been Socking It To; Somebody Been Messin'; Save Me; I Must Be Losing My Touch; Feel Like The World; It's Your Thing; Give The Women What They Want; Love Is What You Make It Make It; Don't Give It Away; He's Got Your Love (Major Minor SMLP 59 stereo).

THIS is the Isley's current thing. And really, this is where R & B is really at... the sound is powerful, unmelodic, repetitive, but obviously very tongue in cheek... listen to "Somebody Been Messin'". Yeah, it's his "thing" that's been messed around, and he don't want nobody touching or kissing his thing. As you could guess from the title "I Know Who You Been Socking It To" is almost identical to the title track, while you can guess what they "want to give the women" — their thing, maybe? Some soul ballads round the set off, but one is left with the feeling that maybe the set is a bit too advanced for the general market here.

★ ★ ★ ★

THE FOUNDATIONS "Daring The Foundations" — My Little Chickadee; Till Night Brought Day; Waiting On The Shores Of Nowhere; In The Bad Bad Old Days; A Penny Sir; I Can Feel It; Take Away The Emptiness Too; Let The Heartaches Begin; A Walk Through The Trees; That Same Old Feeling; Solomon Grundy (Pye NSPL 18290 stereo).

THE Foundations have a very basic pop sound — plenty of groovy sax, an unflinching beat and a host of catchy songs sung by guys with ordinary but solid voices. The sound hasn't changed that much since Clem left and once more the overall sound is slightly sub-Tamla, but still ultra commercial in a rather dull way. Several of the tracks approach the excitement of their singles here, but not all.

★ ★ ★



ELLA FITZGERALD: "Sunshine Of Your Love" — Hey Jude; Sunshine Of Your Love; This Girl's In Love With You; Watch What Happens; Alright OK You Win; Give Me The Simple Life; Useless Landscape; Old Devil Moon; Don'tcha Go Away Mad; A House Is Not A Home; Trouble Is A Man; Give Me The Simple Life (Polydor 583 737 stereo).

ONE of the best-ever "live" recordings — Norman Granz cut the album at the Fairmont Hotel in SF. The extraneous matter has been well edited — the atmosphere is still delightful, and Ella's audience uplift gives her another dimension of vocal appeal. The set really swings all the way through — terrific. Her version of the Bacharach-David — "This Girl" is the best I've heard — it really builds well.

★ ★ ★ ★

FREDDIE KING: "Is A Blues Master" — Play It Cool; That Will Never Do; It's Too Late, She's Gone; Blue Shadows; Today I Sing The Blues; Get Out Of My Life Woman; Hideaway; Funky; Hot Tomato; Wide Open; Sweet Thing; Let Me Down Easy (Atlantic 588 186).

HOW good, to hear a brand-new set of material from the much neglected blues singer-kuitarist. Freddie, remembered mostly for his "Hideaway" single here, has been over several times to great acclaim and Atlantic wisely picked up on him. This is a superb blues set with no bowing to commerciality — some of the material will be familiar — "It's Too Late" (popularised by Buddy Holly) and of course his own "Hideaway" which sounds, like so many other re-recordings, much weaker than the original. His version of Lee Dorsey's "Woman" is more powerful, and surprisingly, more poignant too — it's made into a real blues song.

★ ★ ★ ★



THE FOUNDATIONS

VARIOUS ARTISTES: — "Memphis Gold" — Sam & Dave — Hold On I'm Comin, You Don't Know Like I Know; Carla Thomas—Let Me Be Good To You, No Time To Lose; The Mad Lads — I Want Someone, Don't Have To Shop Around; Otis Redding — I've Been Loving You Too Long, Satisfaction; Mar-Keys — Philly Dog; Rufus Thomas — Walking The Dog; Booker T. & MG's — Boot-Leg; Otis Redding — My Lover's Prayer (Atco 228 023 stereo).

ONE of the best packages to have come from the Stax stable—this "sell-off" material is a re-package of an earlier collection but still contains some of the finest modern R & B to come from Memphis. Try Sam & Dave's orgasmic "Hold On I'm Comin", perhaps one of the most exciting soul sounds ever made, or Otis' poignant rendition of his hit "Loving You Too Long" — this is a different take to the hit, but just as good. Others include some gentle soulful vocals from the high-pitched Mad Lads, and groovy femme work from Carla, whose Dad comes up with his biggest ever hit "Walking The Dog", which still sounds undated. Full marks for a brilliant cover.

★ ★ ★ ★

LEIGH STEPHENS "Red Weather" (Phillips SBL 7897).

SOME very mellow guitar sounds on this freaky LP with a lovely trippy back and front cover. Sounds can be harsh, but it kicks out enough jams and the general standard is high — only don't play this stereo on a mono, because you lose a lot of the vocal.

★ ★ ★ ★

JOE LOSS: "Plays Glenn Miller" (Music For Pleasure MFP 1320).

JOE Loss has always had a pretty good band, but this set really shows his talent off to the extremes. A beautifully presented set of Glenn Miller tunes, that capture authentically the sound of one of the greatest bands of them all. The vocals — by Ross McManus, Don Lang are terrific. Somehow, this LP sounds really hip, or maybe, I'm feeling dated.

★ ★ ★ ★

JERRY JEFF WALKER: "Mr. Bojangles" (Atco 228 006 stereo).

JERRY'S song of last summer, the haunting title tune is one of those things that sounds pretty ordinary for the first few bars, but when it ends, you want to hear it again. The same with the album, a set of varied folk-country items, all self-performed with the occasional rock beat thrown in. Sparing backings and a country voice, all very pleasant.

★ ★ ★ ★

MEMPHIS SLIM: "Memphis Slim At The Gates Of Horn" (Joy JOYS 143).

MEMPHIS Slim has always been capable of producing powerful music in the blues vein — and he can alter his style to fit whatever anyone wants him to play with equal ease. Interesting to contrast this album with the recent new blues set from him on Beacon; this bunch is much more rock-oriented, especially with such funky sax backings as "Steppin' Out" and even the title "Rockin' The Blues" on side one is a good representation of what the set is all about. Mr. Peter Chapman (that's Slim) will keep going for a long time, with all his great vocal feeling and inherent sense of music and rhythm — he scores well over most blues singers.

★ ★ ★ ★

JOHNNY MATHIS: "Sings The Music Of Bert Kaempfert" (CBS 63524 stereo).

TITLES like "Wonderland By Night", "Spanish Eyes", "Strangers In The Night" and many other superb continental hits from the pen of Bert. They're interpreted in the typical Mathis style — smooth, soulful, and often enough, swinging. A law unto himself, Johnny gives these songs a new lease of chart life.

★ ★ ★ ★

JAMES LAST: "Non Stop Dancing '69" (Polydor 249 294).

MANY many recent pop hits are given the Last trumpet treatment here — not too much in the way of James' usual sophistication, but nevertheless everything is well arranged. The party atmosphere is good and Mums and Dads should keep an ear open for this.

★ ★ ★ ★

PETULA CLARK "Portrait Of Petula" — Happy Heart; If Ever You're Lonely; Games People Play; Love Is The Only Thing; When I Was A Child; The Ad; My Funny Valentine; Lovin' Things; When I Give My Heart; Let It Be Me; Some; The Windmills Of Your Mind (Pye NSPL 18292).

PETULA Clark without Tony Hatch is a different kind of singer. Something is lost and gained (as Joni Mitchell would put it), and although Hatch's vitality and sock-it-to-'em show business style fades, a gentle and more sensitive figure emerges. She falls flat on "Games People Play", but most of the other tracks are varied and entertaining. Only "Lovin' Things" resembles her past hits.

★ ★ ★ ★



JOHNNY NASH: "Soul Folk" — You Got Soul, Part One; Love Me Tender; Five Hundred Miles; Country Boy; Blowing In The Wind; Island In The Sun; Cool Water; Chain Gang; Scarlet Ribbons; Twelfth Of Never; You Got Soul, Part Two (Major Minor SMLP stereo 562).

JOHNNY, who is possessed with one of the best pop voices around today, is not afraid of recording too much material. This set, also cut in Jamaica is one of the most beautiful soul LP's for a long time — his voice is high, crystal-clear and his phrasing is exceptional. The backings are sparse but well arranged and this LP is so good that it deserves to be a big chart hit. Obviously Sam Cooke addicts will buy, but whether or not those who only dug Johnny for his ska-beat and not his voice, will be impressed, I couldn't say.

★ ★ ★ ★

ANDY WILLIAMS: "Happy Heart" — For Once In My Life; Where's The Playground Sussie?; My Way; Wichita Lineman; Happy Heart; Gentle On My Mind; Didn't We; Memories; Little Green Apples; Here, There And Everywhere; Abraham, Martin & John (CBS Stereo 63614).

ANDY's new LP containing all those songs that keep cropping up currently — look at the titles. Once again his cool vocals still have that touch of swing and the benefit of years of experience. A good set, predictable, but nice and commercial.

★ ★ ★ ★

THE PAUPERS "Edis Island" (Verve SVLP 6017 stereo).

A CLEVER group here, with an adventurous progressive rock set featuring the usual clever, noisy instrumental workouts, some C & W-tainted items, and a nice selection of vocals. They shine on the ballad "Oh That She Might", and try for a cross-section of many types of music — the bluesy "Yes I Know" is effective.

★ ★ ★ ★

THE CORPORATION "The Corporation" (Capitol E-ST 175 stereo).

A KIND of nervous excitement pervades this nouveau-rock recording from a US group with plenty of verve and punch. Their instrumental prowess is shown on the second side — "India" (all the side) — which is a build-up workout of the John Coltrane thing. In other words, you get two types of thing for your money here.

★ ★ ★

THE CAROLYN HESTER COALITION "The Carolyn Hester Coalition" (Pye NSPL 28121 stereo).

A NEW, freaky, blatantly sexy Carolyn Hester appears here on the cover with a male electric group and a generous expanse of breast. Her powerful folk voice is almost unchanged, and as you would expect the songs are the usual mixture of folk, psycho-rock and pop. Quite nice, but not exceptional.

★ ★ ★

TOMMY ROE "Dizzy" — Heather Honey; Raining In My Heart; Cinnamon; A Dollar's Worth Of Pennies; Stormy; Makin' Music; Money Is My Pay; Proud Mary; Gotta Keep Rolling Alone; Look Out Girl; Dizzy (Stateside SSL 10282 stereo).

DOUBTLESS a hit, this comes on the crest of Tommy's latest wave. The sounds are predictable but good — plenty of straight professional US pop sounds, ranging from the beat ballads like "Heather Honey", "Makin' Music", to neo-rock like "Cinnamon" and "Proud Mary" (which he handles well). Well arranged and produced.

★ ★ ★ ★

THE GEORGE SHEARING QUIN-TET: "The Sound Of George Shearing" (VSP 35/36).

NOWADAYS pop people tend to think of George more in terms of a sophisticated jazz-styled musician well-known for backing Nat "King" Cole. But this set, recorded when he was with MGM (around 20 years back) tells it like it is. Some really superb swing numbers on this value-for-money double-LP set. Get your teeth into "I Didn't Know What Time It Was", "I'll Remember April" etc. A beautiful LP.

★ ★ ★ ★



DANCER DONALD: A DISC

WHEN that mass of vitality and talent The Young Generation were in full spate on television, on shows with Rolf Harris and even in a Royal Variety Performance, someone wrote that each and every one of the mixed team deserved to be a star.

Dancing or singing, they captured the critics, added something rather special to what could otherwise have been merely routine light entertainment shows. One or two of the team have already made singles... and the latest, in with distinct chances, is Donald Torr.

Donald joined The Young Generation in 1967. His story is bound up in show business. Born in Trinidad 1949, moved to Canada, then to New York, then to Scotland. At thirteen, he went to London to attend stage school. Four days after arriving he landed the job of Tony Newley's son in "Stop The World I Want To Get Off". Since then he's often been on television in series and in the West End, on stage. Last summer he filmed with Peter O'Toole and Pet Clark in "Goodbye Mr. Chips". And now he's on record — with "My Cherie Amour" (CBS) after dee-jay Alan Freeman sent a tape of his voice to Tony Palmer and Adrian Rudge. Brown-eyed Donald was singled out of the massed Young Generation — and got fan-mail to match. Which is why we're giving him this special in-advance plug. He has the style which could make it big.

P. J.



# America Awakes by James Hamilton . . .



**GLEN CAMPBELL**  
Where's The Playground Susie; Love Is A Lonesome River (Ember EMB 8 266). After Glen's last two Jim Webb penned beauties, this, the team's latest American hit, is a bit of a disappointment — yet, although it probably wouldn't click were it his debut record, his earlier successes will presumably prompt the BBC to play it a lot, helping its chances. To be fair, this Al de Lory production of a lurchily-building dull slowie is infinitely better and mellower than the original, curiously unendearing, Webb-produced version (by young-sounding JOEY SCARBURY, who gives it a raucous reading on Stateside/Dunhill SS 8027). The nice guitar at the very end, as well as on his own perkier flip, is some redemption — and Glen's vocal performance cannot be faulted either.  
**CHART PROBABILITY**



**DIANA ROSS AND THE SUPREMES**  
No Matter What Sign You Are; The Young Folks (Tama Motown TMG 704). Making a nice backhanded comment about the current craze for picking partners according to their Zodiacal sign, Diana and the girls' latest chart contender has a heavy slowish beat with lots of supplementary rhythms all around it, making it an ambiguous beater, and plenty more good sounds, including a great electric sitar intro. To this one you can either go crazy or else take it slow and easy! Diana herself does quite a few sexy squeals (which come out awfully like little Cubic of the 5 Stairsteps!), and she, Mary and Cindy sing the good song really well. Although not quite such a massive hit as usual for them in America, this is definitely a superior Supremes offering, with both topicality (after "Aquarius") and grow-on-you appeal, so that it ought to do well here. Unusual slower flip is good too.  
**CHART PRESUMABILITY**

**IKE AND TINA TURNER**  
Crazy 'Bout You Babe; I've Been Loving You Too Long (Liberty LBF 15233). WHAT A GAS! Tina's had a tendency to sound stale of late, but on her (and the band's) showing here, all is forgiven! For sheer easy swing, this subtle beater is unsurpassable, as, with a minimum of fuss and unnecessary noise, the backing of guitar, congas, bass, drums, electric piano and harmonica gently rollock through the old "Hi-Heel Sneakers" riff while Tina, at her least strident, really walks out the down-home lyrics. Full marks go to Tina and Bob Krasnow, who produced, and to Ike, who arranged. This is an earnestly recommended sound investment (e.g. buy it!). Flip-side, the Redding classic has some heavy backing noises, but Tina misses the original's intensity — at least, until her sexy climactic outro, on which she does a bit of a Jane Birkin! Echoing Ike's muffled prompting, she really teaches us the true meaning of "sock it to me"! Well worth hearing — unlike the rest of the album from which these come. A great single.  
**CHART POSSIBILITY**

**JAMES & BOBBY PURIFY:** Do Unto Me; Wish You Didn't Have To Go (Bell BLL 1067). Another double-sided re-release for the Purifys. "Do" sounds sufficiently like the Love Affair's material to go Pop this time: "Wish" is a lovely thudding groover! ★ ★ ★ ★

**WILLIE MITCHELL:** Young People; Kitten Korner (London HLU 10282). Fine for discotheques, this brass 'n' full bass mid-tempo instrumental funkier isn't trumpeter Willie's most interesting effort. More simple groove on flip. ★ ★ ★ ★

**THE ORIGINALS:** Green Grow The Lilacs; You're The One (Tama Motown TMG 702). What a let-down after the boys' three-year-old "Good Night Irene" gas! A somewhat dull new semi-slowie given a full harmony and busy backing. Muc. better slowish flip is for S.G. freaks and Stevie Wonder fans! ★ ★ ★ ★

**LEE DORSEY & BETTY HARRIS:** Love Lots Of Lovin'; Take Care Of Our Love (Buffalo BFS 1002). This seems a waste of effort, as both sides are available on "Bell's Cellar Of Soul — Volume 2" award-winning LP (just wait till you hear the goodies on Vol 3 — wow!). Hunky-chunky top: tense super-soul flip . . . great, but get the LP. ★ ★ ★ ★

**THE DELFONICS:** Let It Be Me; Loving Him (Bell BLL 1066). Tony Blackburn's played this — which presumably must justify the release of this album track in place of the boys' new (fast and not terrific) U.S. hit. Disappointingly unexciting Delfonic treatment of the played-out slowie. ★ ★ ★ ★

**MARTHA VELEZ:** Tell Mama; Swamp Man (London HLK 10280). Neither side can equal Martha's beautiful "Come Here Sweet Man" (HLK 10266), but, even so, "Tell Mama" in particular is really great — as is Martha. It roars along with much more power than either the original by Clarence Carter or Etta James's version (recorded by Mike Vernon in London, the Blue Horizon cohorts never sounded better), and Martha's distinctive voice proves decisively that she must be the best White chick on wax today. Yet another "bayou" song on flip, but it's good. Really recommended. ★ ★ ★ ★

**BURT BACHARACH:** I'll Never Fall In Love Again; Pacific Coast Highway (A&M AMS 757). A chart-worthy luller from Burt's orchestra and female chorus — the song's pretty, light, and lovely for some relaxed dancing. The gentle sounds should have a wide appeal, and will obviously be heard over the air-waves. Equally nice instrumental flip seems to be influenced by several other tunes. ★ ★ ★ ★

**HENRY MANCINI, HIS ORCHESTRA AND CHORUS:** Love Theme From "Romeo And Juliet"; The Windmills Of Your Mind (RCA Victor RCA 1818). A huge hit in America, this lush, neo-classical piano-led string-backed slowie is a bit Ferrante & Teicher — which just about sums it up. Pretty thick! Much better for this country, the flip is of course the popular "Thomas Crown" tune, sounding good . . . and nice for a smooch. ★ ★ ★ ★

**ROY CLARK:** Yesterday, When I Was Young (Hic Encore); Just Another Man (Dot DOT 126). Charles Aznavour's Froggie slowie with English words by Herbert Kretzmer seems destined to be a huge hit in America, thanks to Country-slanted Roy (only Country on the flip here, though). Pretty tune and lyrics (in a somewhat predictable contemporary format) and the current sort of multi-purpose "easy listening"/Pop backing, so it could happen here too. Some nifty Clark guitar pickin' on the "Gentle"-ish jolly flip, co-penned by Glen Campbell with Joe Allison (who produced these). ★ ★ ★ ★

**NRBQ:** Stomp; I Didn't Know Myself (CBS 4290). Pure 1962 in spirit (sort of up-dated Bobby Comstock), this is a nice uncomplicated gossy dancer — great as just that and no more. I love it! The five boys have minor U.S. hits with both this and their album, and they emphasise simplicity. Terrible flip, though. ★ ★ ★ ★

**1910 FRUITGUM CO.:** Special Delivery; No Good Amie (Buddah 201049). Not at first seeming that good, the boys' latest U.S. hit does — in fact grow on one — up to par (and theirs is a high standard of B.G.) typical noises. ★ ★ ★ ★

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

# 'AMAZING' SINGLE FROM HAIR'S VINCENT EDWARDS

**J. VINCENT EDWARD**  
Run To The Sun; I Never Thought I'd Fall In Love (CBS 4388). Vince Edward for short. Apart from the promotion goings on round this one, it's a positively glowingly marvellous record. Vincent is the chap who sings "Aquarius" in "Hair" and this is a similarly moody and sensitive song. His range is rather amazing . . . no it IS amazing. Extremely professional and moving, with a splendid arrangement. Hope it's a smash. Flip: Distinct romantic performance.  
**CHART PROBABILITY**

**MATT MONRO**  
On Days Like These; On A Clear Day (Capitol CL 15603). From the movie "The Italian Job", at first urged along in Italian, this is

**TOMMY JONES** again shows her style and range on "Don't Call Me Back" (CBS 4387) — a lot of power here and given exposure it could register. Generally consistent. **THE QUOTATIONS** do a pretty good vocal workover on "Hello Memories" (CBS 4378) but it doesn't have a hit edge to it. Interesting re-arrangement of the old Four Seasonal hit "Sherry" from those upcoming talents **FORCE WEST** (CBS 4385) — a good song, obviously. Definitely in the sing-along category, but poignant in parts: "Stand By Your Man" (Major Minor MM 625) by cute blonde **DEE ELDRIDGE** — everybody join in.  
**THE ART MOVEMENT** work over "Yes, Sir . . . No Sir" (Columbia DB 8602) with liveliness, yet it tends to go on a bit, despite hook-worship chorus. "Jennifer Jennifer" by **THE MIKE MORTON SOUND** (Plexium PXM 7) is a well-rounded production but really the material is just so-so. Excellent specialist blues work from **THE JOHN DUMMER BLUES BAND** on

romantic Matt with a suitably continental edge to the arrangement. This is what you'd call haunting, in terms of melody, and when one sees that the music is by Quincy Jones and the lyrics by Don Black . . . well, that's it. Very good balladeering. Flip: The now-standard beat.  
**CHART POSSIBILITY**

**GENE LATTER**  
The Old Iron Bell; Holding A Dream (Spark SRL 1031). Holding hard to my belief that Gene simply MUST make it ere long, I predict good things and times for this one. It's not really in his usual hard-hammering style, but it still has a persistent back beat, use of chorus and Gene grabs the repetitively-building story-line lyrics. It's a good production. Flip: Pretty explosive.  
**CHART POSSIBILITY**

"Try Me One More Time" (Mercury MF 1119), with interesting use of violin in the main backing work — good and prominent vocal here. From **THE BABY:** "Heart-breaker" (Spark SRL 1030), which starts off in a sort of minor-key vocal line and doesn't really sound bit-worship.  
**TUCKER ZIMMERMAN**, on "The Red Wind" (Regal Zonophone RZ 3020); good atmosphere, an air of threatening doominess and some very good sounds indeed. "Nobody's Child" by **KAREN YOUNG** (Major Minor MM 625) is a sad-tinged little song with a nice approach from the promising girl. The familiar "She Sang Hymns Out Of Tune" (Elektra EKS 45062) from **THE DILLARDS** comes up with an off-beat country-styled edge. **THE TIGERS**, on "Rain Falls On The Lonely" (Polydor 56339), whip up a big-backed sound but the song itself is pretty routine, despite a catchy basic melodic hook chorus. Very catchy indeed and personally sung: "My Head Goes Around" (Polydor 56336), performed with gusto by **STUART SMITH**.

**THE GLASS MENAGERIE:** Do My Thing Myself; Watching The World Pass By (Polydor stereo). Powerful syncopated beat on this ultra-commercial dance song—plenty of beat, groovy guitar and shouting vocals. Repetitive and deliberately commercial—could make it with sufficient push. ★ ★ ★

**ETERNAL TRIANGLE:** Turn To Me; Windows (Decca F 12954). Girl lead voice from this new team—takes time to register, perhaps, but finally emerges as a very good, melodic production . . . could click. ★ ★ ★

**THE AEROVONS:** The Train; A Song For Jane (Parlophone R 5790). Team of three American boys now recording in London. A pretty musically sound, reasonably commercial but probably not different enough to make progress. ★ ★ ★

**RAY MOORE:** Going To Carolina; Blues Is Just A Bad Dream (DJM 212). South African tennis star with a definite "feel" for pop music. Organ-boosted here, and a rolling sort of song—his voice comes over with warmth and style. ★ ★ ★

**GILLIAN BURNS:** Hop Skip And Jump; Merry Go Round (Fontana TF 1044). A bit breathy early on, then it builds—an okay sort of number which fairly thunders into a big-band dressing, for which, thanks to Kenny Woodman, this is yet another Record of the Week. ★ ★ ★

**TEA AND SYMPHONY:** Boredom; Armchair Theatre (Harvest 5005). Latest from the progressive label. A sort of West Indian feel to it, a bit off-beat, specially on the instrumental side. Not too struck. ★ ★ ★

**ROY CASTLE:** If I Do; Misty Roses (MGM 1486). Roy is a highly competent singer — and his new telly series could help sales on this unusually-constructed song. Very melodic, relaxed and swinging. ★ ★ ★

**SUE AND SUNNY:** Running Round In Circles; I Must Try (CBS 4391). Yes, another Record of the Week. The two girls get a big fat sound going and the song has openly commercial influences. The arrangement really swings. One can't ask for much more. ★ ★ ★

**DUSTER BENNETT AND HIS HOUSE BAND:** Bright Lights Big City; Fresh Country Jam (CBS Blue Horizon 3154). Authentic stuff, with a girl helping out on the main chorus—blues material which heralds an upcoming "live" album. ★ ★ ★

**R. J. HIGHTOWER:** God Is Love; Sister Mimi (Deram DM 265). Good song here, avoiding the maudlin, and sung with considerable charm and sincerity, replete with heavenly chorus. ★ ★ ★

**PLASTIC PENNY:** She Does; Genevieve (Page One POF 146). New sounds from a group always likely to make it. Lovely big guitar powerings, a pretty strong song, and an interesting lead voice. But probably not a hit this time, alas. ★ ★ ★

**JOY UNLIMITED:** Daytime—Night Time; Mr. Pseudonym (Page One POF 147). Lead by an attractive girl voice, this group has had considerable success with this one in Germany. Worth commending and worth a play because it's rather a good production. ★ ★ ★

**SONS AND LOVERS:** Reach Out In The Darkness; Where Do I Go (Beacon Stereo 132). Full-blooded vocal team, here on something which has commercial appeal and could move straight in. A bit repetitive, as a song, but nicely presented. ★ ★ ★

**CARRIE MARTIN:** I Won't Do Anything; Bonjour Bonjour (Decca F 12951). A Record of the Week—Carrie really sings this beautifully. Not necessarily a hit song, but the vocal build-up is super and so is the feel, the phrasing. Very impressed, me. ★ ★ ★

**MARK JASON:** Love Is The Name Of The Game; For The First Time In My Life (Fontana TF 262 022). A Record of the Week . . . not sure, even now, it shouldn't have been tipped. Mark, on a Howard-Blakley song, sings out with a lot of power and style. It builds very well and seems pretty strongly commercial all round. ★ ★ ★

**DAVID BOWIE:** Space Oddity; Wild Eyed Boy From Freecloud (Phillips BF 1801). Some good stuff this week. This is an off-beat, pertinent, topical production, full of gimmicky sounds but also full of an authoritative vocal styling from David. Commended. ★ ★ ★

**JOHN O'HARA:** More Than Just A Woman; No, No, No (Fontana TF 1043). John still seeking that elusive hit, but still singing with his usual power and mood-switching ability. Emotional stuff here and nice use of organ behind. ★ ★ ★

# ALBUMS

**DELANEY AND BONNIE:** "The Original Delaney and Bonnie" — (Elektra EKS 74039).  
**A** LREADY this duo, the new Sonny and Cher or alternately the singing Bonnie and Clyde, have been heralded and touted by the pop machine. In this case, all is not yet lost. They are a soul duo, white soul (you know, like the Righteous Bros.) with a beautifully-produced record that despite Bonnie's occasional sorties into the shrieking heights does not assault the eardrums with too many decibels, and yet everything can be heard. The stereo effects are good, and although there's nothing original here, what they do, they do well and perhaps even better than any white duo has done before. This album could click with the progressive-soul set too. Maybe though, soul doesn't need to be this well-produced.  
★ ★ ★

**MEMPHIS SLIM:** "Legend Of The Blues" (Beacon BEAM 3)  
**A** LBUM kicks off with a rocking "Little Lonely Girl" and continues with nine more self-penned blues compositions — all of them simply produced but beautifully sung and performed. Lots of good sounds here on the Clyde Otis-produced set which is certainly of the cleanest sounds from the blues for some time. Specialists should give this a listen.  
★ ★ ★

**JIMMY SMITH:** "Plain Talk" (Blue Note Stereo BST 84296).  
**J**IMMY SMITH in an interesting small group setting with the late tenorist Ike Quebec, Jackie McLean on alto and trumpeter Blue Mitchell. Four titles: two ballads, a blues and a loping 32 bar. Ike Quebec plays particularly well on "Time After Time". Title track has the front line laying down some strong blues and is thoroughly recommended. Smith sounds so much better with this sort of line-up. Nice  
★ ★ ★

**THE TROGGS:** "Troglomania" (Page One POS 602).  
**T**HIS is a powerful sampler (at 14s. 6d.) of some good Trogg cuts. The thumping "Give It To Me" and "Gonna Make You" start the show, and other titles on side one include their versions of "Little Queenie" and "Louie Louie" and the side ends with the classic "Wild Thing". Incidentally, the original version of "Wild Thing" by an American group called the Wild Things is now available on a Various Artists United Artists LP: the contrast between the two versions couldn't be more striking — the original is a semi-comedy Kim Fowley inspired beat ballad, while the Troggs have turned it into an ultra-commercial slice of power. Side two includes "I Can Only Give You Everything".  
★ ★ ★

**TONY HATCH AND JACKIE TRENT:** "Mr. and Mrs. Music" (Marble Arch MST 28 stereo).  
**A** DOUBLE-LP set here, with more variation than you might expect. It isn't JUST Jackie and Tony singing together, but almost all possible combinations of them — Jackie solo, Tony's orchestra, chorus, sound, swingers and singers. Titles include "Call Me", "Downtown", "Who Can I Turn To" from Jackie, solo, and from Tony, things like "Up Up And Away", "Love Is Blue" and many, many others. Naturally, they kick off the set with "The Two Of Us".  
★ ★ ★

**THE FOUR SEASONS:** "The Genuine Imitation Life Gazette" (Phillips SBL 7880).  
**A** LMOST a complete departure from the "Sherry" sound which the Seasons managed to squeeze hit after hit from for year after year, even up until their last biggies like "Let's Hang On" etc. This LP is strange in that the Seasons seem to have tried hard to get out of their usual groove into a more thoughtful and progressive bag — they partly succeed but at the cost of their old sound. All of the songs were penned by Bob Gaudio and Jake Holmes, and the album has a nice continuity. Perhaps not another "Sgt Pepper", but in its own way a minor pop milestone — fans should try to hear this all through.  
★ ★ ★

**THE EQUALS:** "Equals Strike Again" — Michael and The Slipper Tree; Ain't Got Nothing To Give You; Let's Go To The Moon; Bank Bank Goodbye; You'll Forget Her; Mary Jane; A Room Of Doom; Instant Love; Take A Little Sad Song; After The Lights Go Down Low; No Love Can Be Sweeter; Honey Gum (President PTL 1030 stereo).  
**I**T was perhaps unfortunate for the Equals that their chart-topping "Baby Come Back" was certainly not the best thing they were capable of doing. If anything, it was musically — if not commercially — below their usual high standard. Here's another LP from them, of excellent rock-cum R & B tunes, powerful and imaginative backing with strong vocals. This group have really got it together musically and this album is no disappointment. Try "Mary Jane" or "No Love Can Be Sweeter".  
★ ★ ★

**JIMMY REED:** "Just Jimmy Reed" (JOYS 146).  
**R**E-ISSUE of one of the much-sought after R&B LP's of yesteryear. Contains such gems as "Let's Get Together", "Good Lovin'", "Take It Slow", and although Jimmy's twelve bar blues format and his unvarying vocals tend to be monotonous after a while, there's a certain electric something about the atmosphere of his sound which makes him into a very appealing blues artiste.  
★ ★ ★

## Charlie Gillett examines R&amp;B and the new crop of independent labels

## THE INDIES

If the world rolled the way we would like it to, British record companies would somehow see to it that every record which made any of the American best-selling lists was released here within four weeks. Each of us has his own grumble (mine is that Pye hasn't yet issued any of the fantastic gospel blues hits Ted Taylor has had for the Louisiana-based Ronn company), and we'll go on having them as long as we care about music. But maybe we should be grateful to an industry which is now making available a larger proportion of the best American music than at any time in the past.

To some extent this improved service results from the enterprise and imagination of the small companies which followed Vogue into the rhythm and blues market, pioneered in the post-Beatles era by the remarkable releases from Island/Sue. The sophistication of many record buyers owes much to the education provided by Guy Stevens who explored the contemporary blues of Chicago, rhythm and blues of New Orleans, and commercial R & B of New York and Los Angeles, to produce an amazing singles catalogue, and a number of excellent LPs including "We Sing The Blues", "The Sue Story, Vols. 1 & 2", two Elmore James LPs, and "The Barbara Lynn Story".

## OLDIE GROUPS

Since then, Soul City has been formed, releasing the valuable originals of "Go Now" and "It's All Over Now" (and even the first "Soothe Me", by the Simms Twins, on the LP "Double-Barrelled Soul"). And now we also have Action, putting out mainly soul dance records, but also slipping the C & C Boys' version of "It's All Over Now" on to the compilation LP "Action Packed Soul". Even more remarkable, the very recently formed Morzan Records is reputedly planning a double album of oldie group records!

But although the music industry's "open market" attracts new independent companies by the week, many of them are confused about the role they should play, and so about what kind of records they should be releasing. Action seems fairly clear, following Vogue, that there is a reliable if fairly small market — including a number of West Indians — which will regularly buy obscure but good soul dance records. But other companies including Soul City, Beacon and President, have been less consistent in their releases — possibly because each company has had hit parade success (with Gene Chandler's "Nothin' Can Stop Me", the Showstoppers' "Ain't Nothin' But a Houseparty" and Felice Taylor's "I Feel Love Coming On", respectively). Once success has been experienced, it's hard to reconcile yourself to obscurity and small sales.

There seem to be three kinds of records which independent companies can release — those which please the company's staff, those which please a specialist audience, and those which might meet the mass audience's taste. The first policy might be the most satisfying but least lucrative; the last must be the most tempting. But the record buyer hopes that the independent companies will be concerned mainly with the second role, of supplying the records which the major companies won't touch because their potential audience isn't big enough, although it may be known that a certain number, perhaps 1,000, will be likely buyers.

Because of high overheads — the costs of running a big office staff, paying high rents, and supporting heavy promotion expenses — each 45 released by a major company has to sell about 5,000 copies before it begins to make a significant profit. A small company, with low running costs, can make good money by selling 1,000 copies of a single.

## EMI ARRANGEMENT

Despite this, most major companies do, by accident or design, release records which turn out to have minority interest. Most of us haven't heard of many of the singers listed in John Anderson's compilation of rock and roll records on London, and even now the label continues occasionally to release records which can only have minority appeal, like the recent "Big New York" by Bobby Bennett and "Coo Coo Over You" by the Hueys. But more often, very good records which have a potential market of less than 5,000 don't get issued here on 45's, hence the rare issue by EMI of singles by B. B. King from his current ABC-Paramount material, and the non-release of records by the minor Tamla Motown acts.

The most satisfactory arrangement seems to be that reached between an EMI company, Bell, and the independent B & C Records: if the latter want to risk releasing a record which EMI doesn't think is worth issuing, Bell makes it available. So through B&C/Action we get James Carr's "Freedom Train", a Betty Harris LP, "Soul Perfection", an Al Greene LP, "Back Up Train".

But it is worth asking, how much are arrangements like this worth, under the present conditions of listening to the radio? How do people in towns and suburbs with unimaginative record shops get to know what these records are like, that are by people they've never heard of? Mike Raven can't play all of everybody, and it's only possible to keep most other programmes on a short time before the radio insists on being turned off. Does not the BBC — a station which is owned by the people, no less — have some responsibility to its audience?

Unfortunately, as long as we continue to have our music presented by an institution which provides "careers" for ambitious university graduates, we're stuck with what they casually throw at us, as they impatiently await a move to some more respectable post in the BBC. With little feeling for or understanding of the music, the producers have apparently surrendered many of their decisions to the more commercial instincts of the record industry itself. Instead of representing the audience, helping to develop individual tastes and pressuring record companies to respond, the BBC works in the other direction, fostering the "chart" image of popular music, playing a few records incessantly and virtually ignoring a large number (apart from a token play on the



MIKE RAVEN—the only DJ to care about specialist R & B—and even he can't play everything issued

valuable "What's New?" programme). "Popular music" is treated as if it's all much the same, so we get good records by Carl Perkins or Jerry Butler muddled up with the Tremeloes.

So, we go on, depending on record companies which aren't risk our disinterest, and a radio station which inspires it. If Polydor issued a City Blues LP with tracks by Wynonie Harris, Roy Brown, Albert King and Johnny "Guitar" Watson, would any Radio One deejay apart from Mike Raven play a track from it? Would you know it had been issued? Would you care?

**RARE ROCK AND ROLL ON THE LONDON LABEL:** A Guide to Collectors. Part One: White Rock and Roll. Compiled by John Anderson. "Top Class" records are marked: \*\* "Very Good": \*. Records are listed under six stylistic groups, with the London serial number, the name of the singer, and the label of origin, where known. Only singers with less than three releases on London are listed.

## 1. Uptempo Country and Western

8162 Dusty Rose (Fabor)	9447 Marvin Rainwater (Warwick)
8191 Alvaade Coker (?)	9700 Wade Ray (Fabor)
8219 Tommy Davidson (Tampa)	9729 Orval Prophet (?)
8269 Larry Evans (?)	9831 Jim and Joe (Fabor) Instrumental
8270 & 8308 Jimmy Work (?)	9949 Sammy Masters (Kapp)
8409* Ernie Chaffin (Sun)	10041 Bobby Fuller Four (?)
8691 Jack Clement (Sun)	
9130 Mitchell Torok (?)	
9167 Rayburn Anthony (Sun)	

## 2. Rock and Roll

8209 & 8251 Commodores (Dot)	8651* Jody Reynolds (Demon)
8247** Bobby Charles (Argo)	8668 Gerry Granahan (Sunbeam)
8348** Dick Cory (?)	8711* Eddie Fontaine (Aristocrat)
8388* Johnny Olen (Liberty) from "Girl Can't Help It"	8716* Rondells (Carlton)
8423* Mints/Ken Copeland (?)	8731* Jesse Starr (?)
8460* Like the Jodimers	8785** Jesse Lee Turner (Carlton)
8460* Jimmy Newman (?)	8832 Jimmy Isle (Sun)
8463** Dean Beard (Challenge)	8849** Rod Bernard (Argo)
8536 Jo Ann Campbell (End)	8850** & 9222 Frankie Ford (Ace & Imperial)
8563* Crescendos (Nasco)	8884 & 8989** Don French (Lancer)
8569** Johnny Faire (Surf)	8964 Tu Tones (Lan)
8573* Dale Wright (Fraternity)	8932* Ray Sharpe (Jamie)
8577* Chuck Sims (?)	8966** Mel Robbins (Aristocrat)
8588 Jackie Walker (?)	8991* Steve Wright (Lan)
8607 & 8978* Wes Bryan (? & Clock)	9386 Harold Dorman (Sun)
8631* Aquatones (Fargo)	9492 Tony Gunner (Gregmark)
8997 Sammy Salvo (Imperial)	like Sanford Clark
9025* Vernon Taylor (Sun)	9537 Dennis Turner (Louis)
9058 & 9213* Tracy Pendarvis (Sun)	9613 Larry Finnegan (Oldtown)
9064** Sonny Burgess (Phillips International)	9684 Rumbler (Dot)
9074* Johnny Bachelor (?)	9690 Dannie Dexter (Dover)
9107 & 9482* Charlie Rich (Phillips International)	9713 Jamie Coe (Bigtop)
9150 Lane Brothers (?)	9739 Cliff Rivers (Thanks, NY)
9191* Barry Darvell (Atco)	like Presley, Ray Smith
9205** Paul Chaplain (Harper)	10030 Bobby Fuller Four (?)

Note: We haven't listed the songs because of pressure of space: two years ago, Malcolm Jones published a complete listing of London releases up to 10000, which was analysed at the time in "Record Mirror" by Alan Stinton. This is now out of print, but if there are enough potential buyers for the list, approaches could be made to Decca to request support for a new addition.

## A READER'S TRIBUTE TO 'GENTLEMAN JIM' REEVES



JIM Reeves was tragically killed in an air-crash 5 years ago on July 31, 1964. He once said "Life is so short isn't it? — Just a fleeting moment." And although life was short for him — he was just two weeks off his 45th birthday at the time of the accident — he left a heritage of never to be forgotten precious memories. Songs touched with sadness . . . Songs that sparkled with gaiety, in the Reeves repertoire you'll find them all. He was, of course famed for his sincere approach to sad and wistful country style ballads.

## PEARS &amp; GUITAR

Many times his story has been told. How, at the age of six years, he traded a bushel of pears for his very first guitar. A treasured possession and an item that was to prove a significant part of a promising career. Of his love for baseball and how, but for an accident encountered whilst playing, we may never have had the wonderful legacy of recordings we have today. Later, Jim got a job as an announcer on a local radio station and at one time they let him sing. Eventually, "Mexican Joe" was recorded which became a nationwide hit. This was followed by his own T.V. Show, a starring role in the film of "Kimberley Jim", international tours and a string of hit records.

Jim Reeves was a perfectionist in every sense of the word. Unless

a song conveyed some sort of message, he would not do it. Neither would he record a song purely for its commercial appeal . . . it had to be right. As a singer he was a natural and perhaps Pat Campbell (Former promotion manager for RCA) has the best explanation as to why this is so, "I realise he was a man of great sincerity, so it was easy for him to sing as he did. Sometimes I'd be travelling with him in his car and he'd start to sing, yet the song would be good enough to be recorded." A fair compliment to our Jim.

## INJECTED FEELING

"I guess I'm lucky, very lucky — to be earning my living doing the thing I like doing best". That was Jim telling of his great love for music . . . music that was also loved and shared by millions as a result of its strong lyrics and melodious tunes. If you care to add the real and very deep feeling Jim injected into every song, plus his own incomparable voice, charm and personality, you'll have a few more answers as to why the music of "Gentleman Jim" was, and still is, so special.

To find out what musical tastes Jim had, I refer to an interview in which he said, "I'm Texas reared and my favourite music is the cheerful, hillybilly, bluegrass variety. There's nothing I like better than to let my hair down and have a shindig." Well, there was a man who sang for all people, from the heart . . . and one thing is certain. His fine melodies and beloved voice are destined to remain forever in the hearts of those who appreciated and loved the velvety, special style of "Gentleman Jim Reeves".

by MAUREEN MARSH

## classified &amp; SMALL adverts

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# RECORD MIRROR CHARTS PAGE

## BILLBOARD TOP 50



AIR MAILED FROM NEW YORK

- 1 IN THE YEAR 2025  
8 (3) Zager & Evans (RCA)
- 2 SPINNING WHEEL\*  
2 (5) Blood, Sweat & Tears (Columbia)
- 3 GOOD MORNING STARSHINE\*  
4 (7) Oliver (Jubilee)
- 4 ROMEO & JULIET THEME\*  
1 (7) Henry Mancini (RCA)
- 5 ONE\*  
5 (8) Three Dog Knight (Dunhill)
- 6 CRYSTAL BLUE PERSUASION  
7 (4) Tommy James & Shondells (Roulette)
- 7 BAD MOON RISING  
3 (9) Creedence Clearwater Revival (Fantasy)
- 8 THE BALLAD OF JOHN AND YOKO\*  
11 (4) Beatles (Apple)
- 9 COLOUR HIM FATHER\*  
9 (4) Winstons (Metromedia)
- 10 WHAT DOES IT TAKE  
14 (6) Jr. Walker & The All Stars (Soul)
- 11 MY CHERIE AMOUR\*  
16 (4) Stevie Wonder (Tamla)
- 12 GET BACK\*  
6 (10) The Beatles (Capitol)
- 13 TOO BUSY THINKING ABOUT MY BABY  
10 (10) Marvin Gaye (Tamla)
- 14 LOVE ME TONIGHT\*  
15 (7) Tom Jones (Parrot)
- 15 MOTHER POPCORN  
15 (4) James Brown (King)
- 16 IN THE GHETTO  
12 (10) Elvis Presley (RCA)
- 17 BABY I LOVE YOU  
29 (5) Andy Kim (Steed)
- 18 BLACK PEARL\*  
13 (8) Checkmates Ltd. with Sonny Charles (A&M)
- 19 ISRAELITES\*  
19 (8) Desmond Dekker (UNI)
- 20 LET ME\*  
20 (7) Paul Revere & Raiders (Columbia)
- 21 GRAZIN' IN THE GRASS\*  
17 (17) Friends of Distinction (RCA)
- 22 QUENTIN'S THEME  
28 (3) Charles Randolph Grean (Ranwood)
- 23 I TURNED YOU ON\*  
30 (5) Isley Brothers (T-Neck)
- 24 CAN I SING A RAINBOW/LOVE IS BLUE\*  
31 (5) The Dells (Cadet)
- 25 MOODY WOMAN  
26 (4) Jerry Butler (Mercury)
- 26 RUBY DON'T TAKE YOUR LOVE TO TOWN\*  
37 (2) Kenny Rodgers & The 1st Edition (Reprise)
- 27 MEDICINE MAN  
22 (8) Buchanan Bros. (Event)
- 28 MORE TODAY THAN YESTERDAY\*  
21 (13) Spiral Staircase (Columbia)
- 29 MY PLEDGE OF LOVE  
33 (3) Joe Jeffrey Group (Wand)
- 30 SWEET CAROLING  
50 (2) Neil Diamond (UNI)
- 31 GOOD OLD ROCK AND ROLL  
— (1) Cat Mother and the All Nigh New Boys (Polydor)
- 32 YESTERDAY, WHEN I WAS YOUNG  
42 (3) Roy Clarke (Dot)
- 33 THE POPCORN  
34 (4) James Brown (King)
- 34 DAYS OF SAND AND SHOVELS\*  
41 (3) Bobby Vinton (Epic)
- 35 WITH PEN IN HAND\*  
36 (3) Vikki Carr (Liberty)
- 36 WE GOT MORE SOUL  
35 (2) Dyke & The Blazers (Original Sound)
- 37 MRS. ROBINSON  
40 (5) Booker T. & the M.G.'s (Stax)
- 38 MINOTAUR  
38 (5) Dick Hyman (Command)
- 39 EVERY DAY WITH YOU GIRL\*  
24 (10) Classics IV (Imperial)
- 40 CHOICE OF COLOURS  
48 (2) Impressions (Custom)
- 41 DOGGONE RIGHT  
43 (3) Smokey Robinson & The Miracles (Tamla)
- 42 ABRAHAM, MARTIN & JOHN  
— (1) Moms Mabley (Mercury)
- 43 MOONFLIGHT  
47 (2) Vik Venus (Buddah)
- 44 SO I CAN LOVE YOU  
44 (2) Emotions (Volt)
- 45 MEMPHIS UNDERGROUND  
45 (2) Herbie Mann (Atlantic)
- 46 BUT IT'S ALL RIGHT\*  
46 (2) J. J. Jackson (Warner Bros. 7-Arts)
- 47 MOMENTS TO REMEMBER  
49 (2) Vogues (Reprise)
- 48 ABRAHAM, MARTIN & JOHN  
— (1) Smokey Robinson & the Miracles (Tamla)
- 49 I'D RATHER BE AN OLD MAN'S SWEETHEART  
— (1) Candi Seaton (Fame)
- 50 SEE\*  
27 (8) The Rascals (Atlantic)



Booker T. & the M.G.'s currently scoring high in the U.S. charts with Paul Simon's "Mrs. Robinson" . . .

## TOP 20 LP's

- 1 ACCORDING TO MY HEART  
4 Jim Reeves (RCA International)
  - 2 HIS ORCHESTRA, HIS CHORUS, HIS SINGERS, HIS SOUND  
1 Ray Coniff (CBS)
  - 3 FLAMING STAR  
3 Elvis Presley (RCA International)
  - 4 THIS IS TOM JONES  
2 Tom Jones (Decca)
  - 5 MY WAY  
8 Frank Sinatra (Reprise)
  - 6 NASHVILLE SKYLINE  
5 Bob Dylan (CBS)
  - 7 SONGS FROM HIS T.V. SERIES  
— Scott Walker (Philips)
  - 8 WORLD OF VAL DOONICAN  
6 Val Doonican (Decca)
  - 9 MORE  
11 Pink Floyd (Columbia)
  - 10 BEST OF THE SEEKERS  
7 Seekers (Columbia)
  - 11 TCB  
15 Diana Ross & the Supremes with the Temptations (Tamla Motown)
  - 12 WORLD OF MANTOVANI  
12 Mantovani (Decca)
  - 13 WORLD OF THE BACHELORS  
9 The Bachelors (Decca)
  - 14 ON THE THRESHOLD OF A DREAM  
13 The Moody Blues (Deram)
  - 15 BEST OF GLENN MILLER  
— (RCA International)
  - 16 SOUND OF MUSIC  
— Soundtrack (RCA Victor)
  - 17 IMPACT  
19 Various Artists (EMI—Studio 2)
  - 18 ROCK MACHINE TURNS YOU ON  
— Various Artists (CBS)
  - 19 GOODBYE CREAM  
17 Cream (Polydor)
  - 20 WORLD OF CHARLIE KUNZ  
— Charlie Kunz (Decca)
- BUBBLING UNDER
- THE BEST OF CLIFF—Cliff Richard (Columbia)  
ELVIS NBC T.V. SHOW—Elvis Presley (RCA)  
BLOOD SWEAT & TEARS—Blood Sweat & Tears (CBS)
- LED ZEPPELIN—Led Zeppelin (Atlantic)  
OLIVER—Soundtrack (RCA)  
TOMMY (Double Album)—The Who (Track)  
WORLD OF BRASS BANDS—(Decca)  
BOOKENDS—Simon & Garfunkel (CBS)  
"OFARIM CONCERT LIVE 1969"—Esther & Abi Ofarim (Philips)
- BEST OF THE BEACH BOYS VOL. 1—The Beach Boys (Capitol)

## 5 YEARS AGO

- 1 HOUSE OF THE RISING SUN  
6 Animals (Columbia)
- 2 MY GUY  
9 Mary Wells (Stateside)
- 3 IT'S ALL OVER NOW  
— Rolling Stones (Decca)
- 4 HOLD ME  
5 P. J. Proby (Decca)
- 5 SOMEONE SOMEONE  
2 Brian Poole (Decca)
- 6 IT'S OVER  
1 Roy Orbison (London)
- 7 RAMONA  
4 The Bachelors (Decca)
- 8 YOU'RE NO GOOD  
3 Swinging Blue Jeans (HMV)
- 9 I WON'T FORGET YOU  
12 Jim Reeves (RCA-Victor)
- 10 HELLO DOLLY  
8 Louis Armstrong (London)
- 11 KISSIN' COUSINS  
17 Elvis Presley (RCA)
- 12 NOBODY I KNOW  
10 Peter & Gordon (Columbia)
- 13 ON THE BEACH  
— Cliff Richard (Columbia)
- 14 CAN'T YOU SEE THAT SHE'S MINE  
11 Dave Clark Five (Columbia)
- 15 HERE I GO AGAIN  
14 The Hollies (Parlophone)
- 16 YOU'RE MY WORLD  
7 Cilla Black (Parlophone)
- 17 SHOUT  
13 Lulu & The Luvvers (Decca)
- 18 I JUST DON'T KNOW WHAT TO DO WITH MYSELF  
— Dusty Springfield (Philips)
- 19 THE RISE & FALL OF FLINGEL BUNT  
15 The Shadows (Columbia)
- 20 HELLO DOLLY  
18 Frankie Vaughan (Philips)

## R & B SINGLES

- 1 IT MEK  
6 Desmond Dekker (Pyramid PYR 6068)
- 2 TIME IS TIGHT  
2 Booker T. & The M.G.'s (Stax 119)
- 3 OH, HAPPY DAY  
1 Edwin Hawkins Singers (Buddah 201048)
- 4 WET DREAM  
8 Max Romeo (Unity UN 503)
- 5 WHAT IS A MAN  
5 The Four Tops (Tamla Motown TMG 698)
- 6 THAT'S THE WAY GOD PLANNED IT  
12 Billy Preston (Apple No. 12)
- 7 TRACKS OF MY TEARS  
3 Smokey Robinson & The Miracles (Tamla Motown TMG 696)
- 8 IT'S YOUR THING  
7 Isley Brothers (Major Minor MM621)
- 9 LOVE IS BLUE (I CAN SING A RAINBOW)  
9 Dells (Chess CRS 8099)
- 10 HIGHER AND HIGHER  
4 Jackie Wilson (MCA BAG 2)
- 11 MY CHERIE AMOUR  
— Stevie Wonder (Tamla Motown TMG 690)
- 12 GOOD LOVIN' AIN'T EASY TO COME BY  
15 Marvin Gaye & Tammi Terrell (Tamla Motown TMG 697)
- 13 BABY DO THE PHILLY DOG  
14 Olympics (Action ACT 4539)
- 14 FREEDOM TRAIN  
11 James Carr (B&C CB 101)
- 15 BLACK PEARL  
10 Checkmates Ltd. with Sonny Charles (AFM AMS 782)
- 16 REACH FOR SOMETHING I CAN'T HAVE  
— The Marvelettes (Tamla Motown TMG 701)
- 17 LOVE MAN  
— Otis Redding (Atco 226001)
- 18 AIN'T TOO PROUD TO BEG  
15 The Temptations (Tamla Motown TMG 699)
- 19 (I WANNA) TESTIFY  
— Johnny Taylor (Stax 122)
- 20 DO UNTO ME  
— James & Bobby Purify (Bell BLL 1067)
- 20 MELLOW MOONLIGHT  
13 Leon Haywood (MCA BAG 5)

## U.S. ALBUMS

- 1 HAIR\*  
1 Original Cast (RCA)
  - 2 ROMEO AND JULIET  
4 Original Soundtrack (Capitol)
  - 3 BLOOD, SWEAT AND TEARS\*  
3 Blood, Sweat and Tears (Columbia)
  - 4 THIS IS TOM JONES\*  
5 Tom Jones (Parrot)
  - 5 THE AGE OF AQUARIUS\*  
2 Fifth Dimension (Soul City)
  - 6 A WARM SHADE OF IVORY  
10 Henry Mancini (RCA)
  - 7 NASHVILLE SKYLINE\*  
7 Bob Dylan (Columbia)
  - 8 TOMMY\*  
8 Who (Decca)
  - 9 BAYOU COUNTRY\*  
9 Creedence Clearwater Revival (Fantasy)
  - 10 IN-A-GADDA-DA-VIDA\*  
6 Iron Butterfly (Atco)
  - 11 HAWAII FIVE-O  
12 The Ventures (Liberty)
  - 12 PETER, PAUL AND MUMMY  
13 Peter, Paul and Mary (Warner Bros.)
  - 13 LED ZEPPELIN\*  
14 Led Zeppelin (Atlantic)
  - 14 FROM ELVIS IN MEMPHIS  
15 Elvis Presley (RCA)
  - 15 DONOVAN'S GREATEST HITS\*  
16 Donovan (Epic)
  - 16 HAPPY HEART\*  
11 Andy Williams (Columbia)
  - 17 CROSBY—STILLS—NASH  
— Crosby—Stills—Nash (Atlantic)
  - 18 GALVESTON  
17 Glen Campbell (Capitol)
  - 19 TOM JONES LIVE  
— Tom Jones (Parrot)
  - 20 CHICAGO TRANSIT AUTHORITY  
20 Chicago Transit Authority (Columbia)
- From Billboard Top 200

Owing to the printing strike of Summer 1959 when the Record Mirror was not published for nearly two months, our "Ten Years Ago" chart will be discontinued until further notice.

## R & B LP's

- 1 TCB  
1 Diana Ross & The Supremes and the Temptations (Tamla Motown STML 11110)
- 2 DOCK OF THE BAY  
4 Otis Redding (Atco 228 022)
- 3 "UPTIGHT" SOUNDTRACK  
2 Booker T. & M.G.'s (Stax SXA TS-1065)
- 4 TIGHTEN UP  
2 Various Artists (Trojan TTL 1)
- 5 GREATEST HITS  
8 Stevie Wonder (Tamla Motown STML 11075)
- 6 THIS IS SOUL  
9 Various Artists (Atlantic 643301)
- 7 THIS IS . . . DESMOND DEKKER  
10 Desmond Dekker (Trojan TTL 4)
- 8 HISTORY OF OTIS REDDING  
7 Otis Redding (Atco 228 001)
- 9 DIANA ROSS & SUPREMES MEET SOUL LIMBO  
5 (Tamla STML 11096) TEMPTATIONS
- 10

RED NUMBERS DENOTE NEW ENTRY

\*AN ASTERISK DENOTES RECORD RELEASED IN BRITAIN

## NATIONAL TOP FIFTY

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

- 1 SOMETHING IN THE AIR  
1 (5) Thunderclap Newman (Track)
- 2 IN THE GHETTO  
2 (5) Elvis Presley (RCA)
- 3 THE BALLAD OF JOHN AND YOKO  
3 (6) The Beatles (Apple)
- 4 HELLO SUSIE  
15 (3) Amen Corner (Immediate)
- 5 LIVING IN THE PAST  
4 (9) Jethro Tull (Island)
- 6 BREAK-A-WAY  
7 (5) Beach Boys (Capitol)
- 7 WAY OF LIFE  
8 (6) The Family Dogg (Bell)
- 8 PROUD MARY  
9 (6) Creedence Clearwater Revival (Liberty)
- 9 HONKY TONK WOMEN  
— (1) Rolling Stones (Decca)
- 10 TIME IS TIGHT  
6 (10) Booker T. & M.G.'s (Stax)
- 11 OH HAPPY DAY  
5 (8) Edwin Hawkins Singers (Buddah)
- 12 FROZEN ORANGE JUICE  
10 (6) Peter Sarstedt (United Artists)
- 13 LIGHTS OF CINCINNATI  
14 (5) Scott Walker (Philips)
- 14 GIMMIE GIMMIE GOOD LOVIN'  
12 (8) The Crazy Elephant (Major Minor)
- 15 BIG SHIP  
11 (6) Cliff Richard (Columbia)
- 16 IT MEK  
27 (3) Desmond Dekker (Pyramid)
- 17 WHAT IS A MAN?  
24 (6) Four Tops (Tamla Motown)
- 18 BABY MAKE IT SOON  
19 (5) Marmalade (CBS)
- 19 DIZZY  
15 (13) Tommy Roe (Stateside)
- 20 THAT'S THE WAY GOD PLANNED IT  
42 (2) Billy Preston (Apple)
- 21 GIVE PEACE A CHANCE  
— (1) The Plastic Ono Band (Apple)
- 22 I'D RATHER GO BLIND  
18 (10) Chicken Shack (Blue Horizon)
- 23 TOMORROW, TOMORROW  
31 (6) Bee Gees (Polydor)
- 24 LOVE ME TONIGHT  
28 (9) Tom Jones (Decca)
- 24 TRACKS OF MY TEARS  
16 (10) Smokey Robinson & The Miracles (Tamla Motown)
- 25 SAVED BY THE BELL  
— (1) Robin Gibb (Polydor)
- 26 GET BACK  
21 (12) Beatles (Apple)
- 27 MY WAY  
20 (4) Frank Sinatra (Reprise)
- 28 HIGHER AND HIGHER  
17 (9) Jackie Wilson (MCA)
- 29 MAKE ME AN ISLAND  
32 (3) Joe Dolan (Pye)
- 30 WHEN TWO WORLDS COLLIDE  
37 (3) Jim Reeves (RCA)
- 31 GOODNIGHT, MIDNIGHT  
— (1) Clodagh Rogers (RCA)
- 32 CONVERSATIONS  
— (1) Cilla Black (Parlophone)
- 33 WET DREAM  
34 (6) Max Romeo (Unity)
- 35 GOOD LOVIN' AIN'T EASY TO COME BY  
29 (6) Marvin Gaye & Tammi Terrell (Tamla Motown)
- 36 WITHOUT HER  
40 (4) Herb Alpert (A & M)
- 37 HAPPY HEART  
25 (8) Andy Williams (CBS)
- 38 GALVESTON  
26 (10) Glen Campbell (Ember)
- 39 IT'S YOUR THING  
35 (3) Isley Brothers (Major Minor)
- 40 BORN TO BE WILD  
30 (5) Steppenwolf (Stateside-Dunhill)
- 41 DICK-A-DUM-DUM  
41 (10) Des O'Connor (Columbia)
- 42 THE BOXER  
22 (11) Simon & Garfunkel (CBS)
- 43 I DON'T KNOW WHY/MY CHERIE AMOUR  
— (1) Stevie Wonder (Tamla Motown)
- 44 BABARABAJAGAL  
— (1) Donovan & The Jeff Beck Group (Pye)
- 45 RAGAMUFFIN MAN  
33 (11) Manfred Mann (Fontana)
- 46 PEACEFUL  
— (1) Georgie Fame (CBS)
- 47 MY SENTIMENTAL FRIEND  
39 (12) Herman's Hermits (Columbia)
- 48 GENTLE ON MY MIND  
47 (21) Dean Martin (Reprise)
- 49 MAN OF THE WORLD  
23 (13) Fleetwood Mac (Immediate)
- 50 LOVE MAN  
— (1) Otis Redding (Atco)



Mick Jagger seen on stage, doing his thing as he used to many years ago. The new single "Honky Tonk Woman" leaps to the charts this week. (Dezo Hoffman pix)



**R**AYMOND FROGGATT planning another concert at the Belfry, Sutton Coldfield with 55 piece orchestra . . . Max Baer to launch reggae dance in London . . . Locomotive booked 32 piece string section for LP session but not one violinist turned up . . . Stuart Henry planning a tartan door-knocker and a bell which when pressed gives out sound of bagpipes in his new flat . . . new super group, Gang Bang, too tired to perform at London's Lyceum last week . . . never seen patrons of Ronnie Scott's Club so quiet and attentive now classical guitarist John Williams is playing there . . . The Goons are back on steam radio for five vintage programmes starting July 18 on Radio 4 . . . John Mayall produced new Aynsley Runbar Retaliation LP exclusive to Harrods — special Delyse recording of investiture ceremony of H.R.H. the Prince of Wales . . . are the BBC aware Andy Archer is to give a speech in aid of Free Radio in Trafalgar Square in August? . . . Vanilla Fudge selected to represent Ateo Records in the Festival of Venice television competition in Italy September 15-20 . . . A25 "Penny Lane"/"Strawberry Fields Forever" . . . Brian Auger complaining to Westminster Corporation about dustmen who empty his refuse at 2 a.m. . . . Howard Newcomb of Casuals had his life insured for £200,000 because of gyrocopter purchase . . . isn't it "kinda" refreshing to know that there are a few American smash hits (like Mercy's "Love Can Make You Happy") which are too square for the British market? . . . Peter Asher leaves for the States on July 11 to be a recording manager . . . Mooche are trying to lose the tag of being Norfolk's No. 1 group . . .

Kult worried about their name being mispronounced by underground D.J.s . . . Nice and Bonzo Dogs promoting own Irish concerts — July 18, Ulster Hall, Belfast, 19, Dublin Football Ground, 20, Hibernian Football Ground, Cork. Also appearing: Yes, and Irish loonies yet to be named . . . ex-Pink Floyd lead guitarist Syd Barrett, signed exclusively to Rupert Music for publishing contract, just completed first solo album for Harvest . . . welcome reappearance of "Shout" magazine now under the editorship of Clive Richardson . . . Spirit of John Morgan's John Morgan won £500 on the Premium Bonds and same day won £100 at the Playboy Club . . . Q26: Don Partridge is currently in Petula Clark as (i) Frank Sinatra is to? and (ii) Junior Walker and the All Stars are to? . . . Caravan concert at London's ICA 8 p.m., July 24 using tape of erotic sounds . . . re-re-lease of Stevie Wonder's already available "My Cherie Amour" as an "A" — side here sheer unbridled lunacy . . . IF . . . No. 7? If all but one of the Beach Boys left the group and were not replaced, would the end of their career together be a foregone conclusion? . . . how many of the artistes whose discs have received Tony Blackburn's "best record in the world" nomination would cheerfully have swapped the title for a bit of chart action? . . . when a man and a woman get together with an apple and a snake in the grass, then baby you better know that's the way God planned it . . . Bakerloo's Clem Clempson the proud owner of the oldest Les Paul Custom model in the country. It's history reveals at one time it was the property of the late Wes Montgomery . . . Billy Fury to appear in forthcoming Franco Zeffirelli film titled "Brother Sun And Sister Moon" concerning the life of Francis of Assisi . . . Gordon Waller to make his stage debut in "Zoo Zoo Widewidings Zoo" at the Nottingham Playhouse on August 5 . . . Equals' new single penned by Eddie Grant and based loosely on story of his life . . . Gracious say they got their name from being so nice to journalists . . .



FAMILY DOGG..TRAGGAMATH PUBLICITY PIX BY GILLEAN PROCTOR

# "Even if we hate each other's guts, we'll stick together!"—MARMALADE tell why...

**I** THOUGHT Paul McCartney would have sent us a bottle of whiskey for the money we earned him on the sales of 'Ob-La-Di, Ob-La-Da', you know," Pat Fairley of the Marmalade said with a chuckle. "What do you think of that? At least £20,000 we gave him. It's just a thought, I mean he could have sent five bottles of Scotch, No, one bottle — I was getting greedy there. One for the boys. But I suppose it's too big a business."

One thing about the Marmalade is they don't look on themselves as pop stars. Possibly because they've come up the hard way and weren't overnight wonders. They've been together for five or six years and have paid their dues and done their apprenticeship the hard way.

"It's sad to say, but the whole scene is coming to that, we're in it for the money," Pat confessed. "In the early days the group was a bunch of friendly guys. We all used to cook for each other and went to the same pubs. But as the years went by you get more money. It seems to be everybody is out to make as much money for themselves as possible and when this business is finished they can forget everybody else. I think this is why a lot of the groups break up because they get some money and become independent. We're getting the money in now and are still very happy together but not as close as we were in the early days. We always have a good laugh whenever we're on the road. But back in London, which is now our home, everything stops dead. There's no going round to each other's houses. We all lead our own separate lives."

"The money is the biggest part of this business now. We're out looking for good songwriters for our music publishing company, Walrus Music. It's named after our manager Peter Walsh who's got this big moustache."

Did the Marmalade still enjoy playing?

"I don't know," Pat pondered. "We're beginning to find it's a commitment. I hate to say this, but we'd rather just sit in the house and get the records going and the publishing going. Because we realise this is where the most money is to be made. If we could make a living wage off the records and the publishing we'd forget about the playing, because the money you get for playing is just going to be taxed off you anyway. But this happens when you have a slack period between hit records when we might feel a bit down. Then you have another hit and have the girls screaming and it all seems worthwhile."

The Marmalade don't like the touring especially in the winter when there's snow and ice on the roads. They're so worried and conscious about the driver falling asleep at the wheel they've each insured themselves for £100,000. Pat explains: "If one of us got killed, I don't think the group would carry on. They wouldn't have the heart to keep playing because we've been together that long. So the £100,000 would be divided among the remaining four members."

"We like to play cabaret because you don't have the touring. But mainly we realise the future as a pop group doesn't last very long and your fans grow up with you so they'll come and see you in cabaret. We'll still make good money because cabaret pays well and you're safe sitting in your hotel room instead of travelling."

"We try and entertain. We hate this pop star image because most of us in the group don't regard ourselves as pop stars. We don't go around dressed up in case we might meet somebody. If the fans see us and want an autograph—we'll stop and sign them. We're lucky to be where we are and we've worked hard to get where we are and we don't see why we should be above people. You SHOULD be above people really because you're a star but if you haven't got the 'star' thing in you, you can't bring it out."

"We want to be a stable group—we don't want to be the best group in the country. We've got no ambitions to be one of the top groups. We'd rather be as repetitive as the Hollies have been with hits—just one following another all the time. Last year the big thing was Gene Pitney. We played on the same bill and everybody was yelling for Gene. This year he's hardly the same. You had the face of '68, Peter Frampton, this year he's nothing. Now you've got Andy Fairweather-Low and he's the biggest thing to happen this year. But you know, maybe next year he'll be nothing."

"We don't want the Press to push just one face in our group. Because the five of us have been through this apprenticeship and we don't see



MARMALADE — talk about money, breaking up, and who was who in 1968

why one should be pushed and maybe split up the group, which is a good business. Why should we let people take one face like Dean Ford and make it popular when you could take any member. All right, he's the lead singer and gets the credit for being out the front and gets all the camera shots on tele. But we've always made the point that when we do tele Peter Walsh is there and he makes sure the rest of the group gets brought in. It's the same with any group on tele, if they've got a solo singer, they forget about the rest of the group. We do as much work as well and everybody is on the same salary. So we put the idea out of Dean's head. If someone says, 'we'd like to have Dean in the centre of \*\*\*\*\*', we'll say O.K. but you've got to have the rest of us as well. It keeps each person happy. If one person is getting pushed, it can cause a wee bit of friction within the group."

Pat stated he had no musical ambitions and just wanted to find good material to record. He wants to see what other business he can get going. He always has looked after the group's money and is a very astute businesswise. "All the money we've made is put into Building

Societies," he informed me. "We're all after houses just now. We want to say well that's something put by. Then after that we want to get some money together and get a business opened up."

With so much interest in business, what predictions for the group?

"I used to predict that we'd be finished in another two or three years because none of us is getting any younger," Pat said. "And the group was getting further and further apart each year because they were leading their own lives. But the group will be together for at least five years now as we've signed new contracts which will make us a lot of money over that period. Even if we hate each other's guts in two years' time, we'll still be sticking together. We'll take a bottle of Scotch into the recording sessions and just make money!"

"The only prediction I can make about this group, is everybody wants to make a fortune!"

What is it they say about the Scots?!!

IAN MIDDLETON