

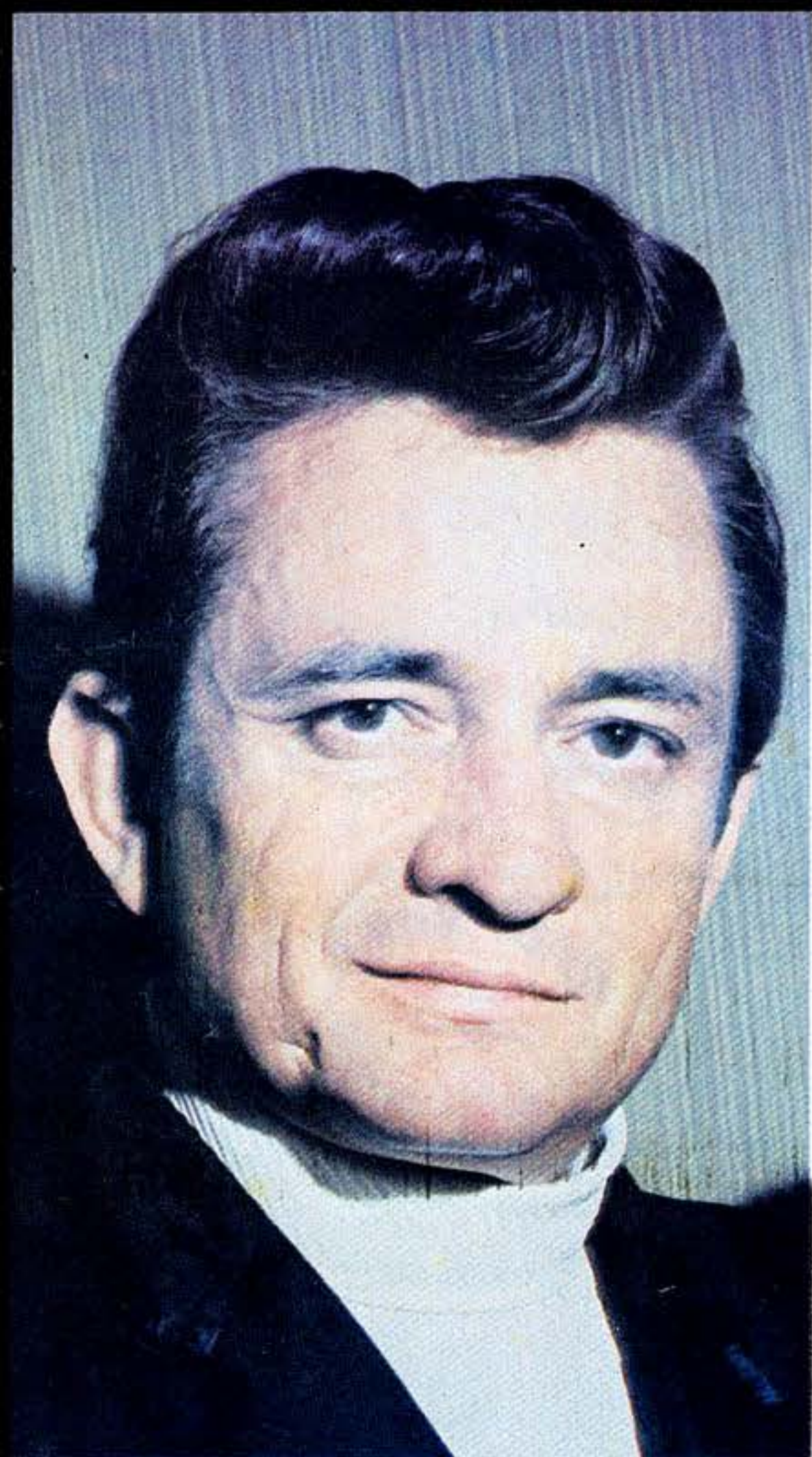
RECORD MIRROR

Largest selling colour pop weekly newspaper. Price 6d. No. 447. Every Thursday. Week ending October 4, 1969.

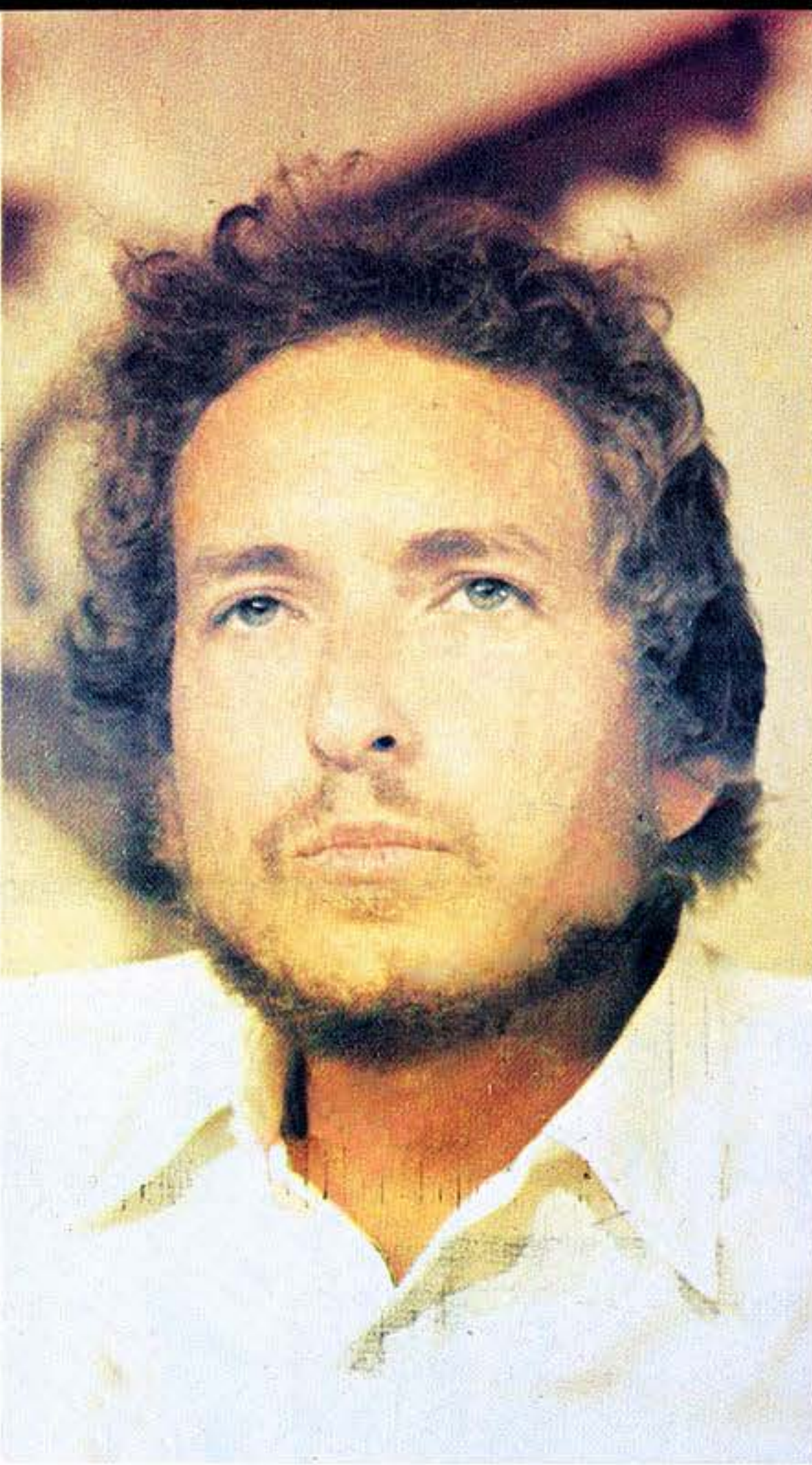


INSIDE THIS WEEK:

Thoughts of Chairman John. Ryan Twins 21st. Jane Birkin. Country Joe. Oliver colour. Bobbie Gentry colour. Lulu.



J
o
h
n
n
y
C
a
s
h
&
B
o
b
D
y
l
a
n



Battle over, Dells follow-up . . .

A BATTLE is raging over the Dells' follow-up to their recent hit: "Can Sing A Rainbow"/"Love IS Blue", titled: "Oh, What A Night", for the disc is currently being rush-released by two record companies!

Both companies are putting full promotion behind their versions. Pye issues the current U.S. hit of: "Oh, What A Night", currently standing at 13 on Billboard's Hot 100 chart on the Chess label, while President release an older version of the same song.

Fans must, therefore, choose between the current hit recording and the original.

President's version sounds slightly dated but Roger Bolton, the company's general manager commented this week: "I believe we have the best version of this number—the original. It was recorded for the American "Vee-Jay" label in 1966 and President now hold release rights for the label in Britain."

Dells' fans put their last release high into the British Top 20 and it is they who will decide which version takes the chart honours. But this must also be regarded as a battle between the big major company (Pye) and the small independent (President) to get the chart success. R.C.

Bob Johnston's boys battle in the chart..!

BOB JOHNSTON took over Bob Dylan's production suddenly after Tom Wilson's last Dylan LP, "Bringing It All Back Home". Bob Johnston also produces Johnny Cash for Britain's CBS Records. His two very big name artistes may not be directly in competition in RM's charts, but both are vying for the top of their charts—Dylan with "Lay Lady Lay" and Cash with "A Boy Named Sue", in the top ten LPs with "Johnny Cash At San Quentin". To find out about the man who stands behind these two giants of today, RM spoke to CBS Records and Producer Glyn Johns, who worked with Johnston on the Tapes at the Isle Of Wight. "I think Cash was always Bob's second choice," said Glyn, "not that he rated Cash below Dylan, but in terms of who was the best to record. Bob was always more interested in getting the feel of an artiste's recording than filling it up with extras. He tries to get the best recording possible, but won't tamper with it to add things that aren't there already. He's an unassuming and very modest fellow, but

extremely clever. He told me he'd always wanted to do both artistes and now he has the chance. The tapes of the Isle Of Wight were taken to the States by Bob to be played to Dylan for possible release—and from what I know of Dylan, there is a good chance they will be. From what I know of Bob Johnston, there is an even better chance.

"He's a very friendly Nashville man", said a spokesman for CBS Records. During the Isle Of Wight concert, he rented a boat and stayed on it to get away from it all, except during the bits he wanted to record. During the Johnny Cash at San Quentin recording, Bob said that "Johnny had established such a bond between himself and the inmates, it was almost a danger. They were stamping, yelling and climbing up on the tables in appreciation. If Johnny had asked them to, they would have turned against the warders and started a revolt. It was electrifying."

These are the type of artistes Bob Johnston holds in his hands.

L. G.

YOUR PRIZE



RECORD MIRROR EVERY THURSDAY 7 CARNABY ST. W.1. GER 8090

'Stop sniggering at sex, Tony!'

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

GAYE READERS

VAL — Following S. Alexander's letter several readers have written to give their views on the Marvin Gaye, Tammi Terrell duo.

I MUST disagree with S. Alexander's views on Marvin Gaye—I find the artist's voice positively boring. I'm sure he even bores himself. That's probably why he does all those stupid noises like "oh" and "oo".

Well all I can say to that is "ugh" — Josie Jones, Newcastle-on-Tyne.

And reader Derek Crawford adds...

A SOLO DIANA?

AFTER watching "Like Hep!" last Tuesday and witnessing the sensational Diana Ross alone I am almost convinced it is in her own interest to leave the Supremes.

She was relaxed and totally convincing as an actress and a comedienne. She sang and danced perfectly. With a voice and looks like hers she could go right to the top in either films or music.

As regards the Supremes, I think Mary Wilson deserves to be brought to the fore. Perhaps if this were to happen then we would have two bigger stars than we have at present. — K. D. Ransom, 119 Holtye Crescent, Maidstone, Kent.

VAL — Reader Robert Emblem echoes this praise.

I KNOW everyone is probably fed up of reading about Jane Birkin being banned by the BBC but I'd just like to make one final point which just about sums up the hypocrisy of the powers that be at Broadcasting House. On at least three occasions I have tuned in to Tony Blackburn's morning show and heard the instrumental version "Love At First Sight" by Sounds Nice. That's all very well, and thank God someone has recorded it or a nice tune would have been wasted. But Tony Blackburn spoils it in his usual infantile manner by BREATHING HEAVILY throughout the record. Now I ask you, what is the difference between that and the original record being played. At least on the Jane Birkin version it is treated seriously. It is people like Blackburn who cheapen sex by making it something to snigger at. Maybe there is a serious moral argument against "Jet T'aime—Moi Non Plus", although I seriously doubt it, but I'd like to know what Blackburn thinks he achieves with his schoolboy attitude to the whole affair.—Bill Saunders, 1 Epsom Drive, Ryde, Isle of Wight.

WHAT ABOUT FRED!

I'D like to clear up a misconception which seems to have arisen about a record called "Everybody's Talkin'". The song was in fact written by Fred Neil, one of the unsung heroes of the U.S. folk revolution.

"Everybody's Talkin'" is one of the tracks on Fred Neil's first Capitol album, and a beautiful album it is too.

If one of Fred's songs is going to be exploited as a commercial proposition (I don't mean that in a bad sense), and since he seems to have received little enough recognition as it is, I reckon he might as well get the credit for writing the song. — Christopher D. Brown, 3 Geneva Drive, Redcar, Teeside.

BYRDSTOUR PETITION

WE are organising a petition to send to the Byrds asking them to tour England, and we would welcome any names and addresses. Will all Byrds fans please help. The Byrds haven't toured here since '65 and it would be terribly unfair if they came over only to do a few concerts in London. — Christie and Gene, Byrds Appreciation Society, 19 Ravenscourt Road, Patchway, Bristol BS12 5BL.

DUSTY 'N' BABS 1

VAL — Several readers wrote in to defend Dusty, following reader Roger Green's attack on her. Here are just two of the replies...

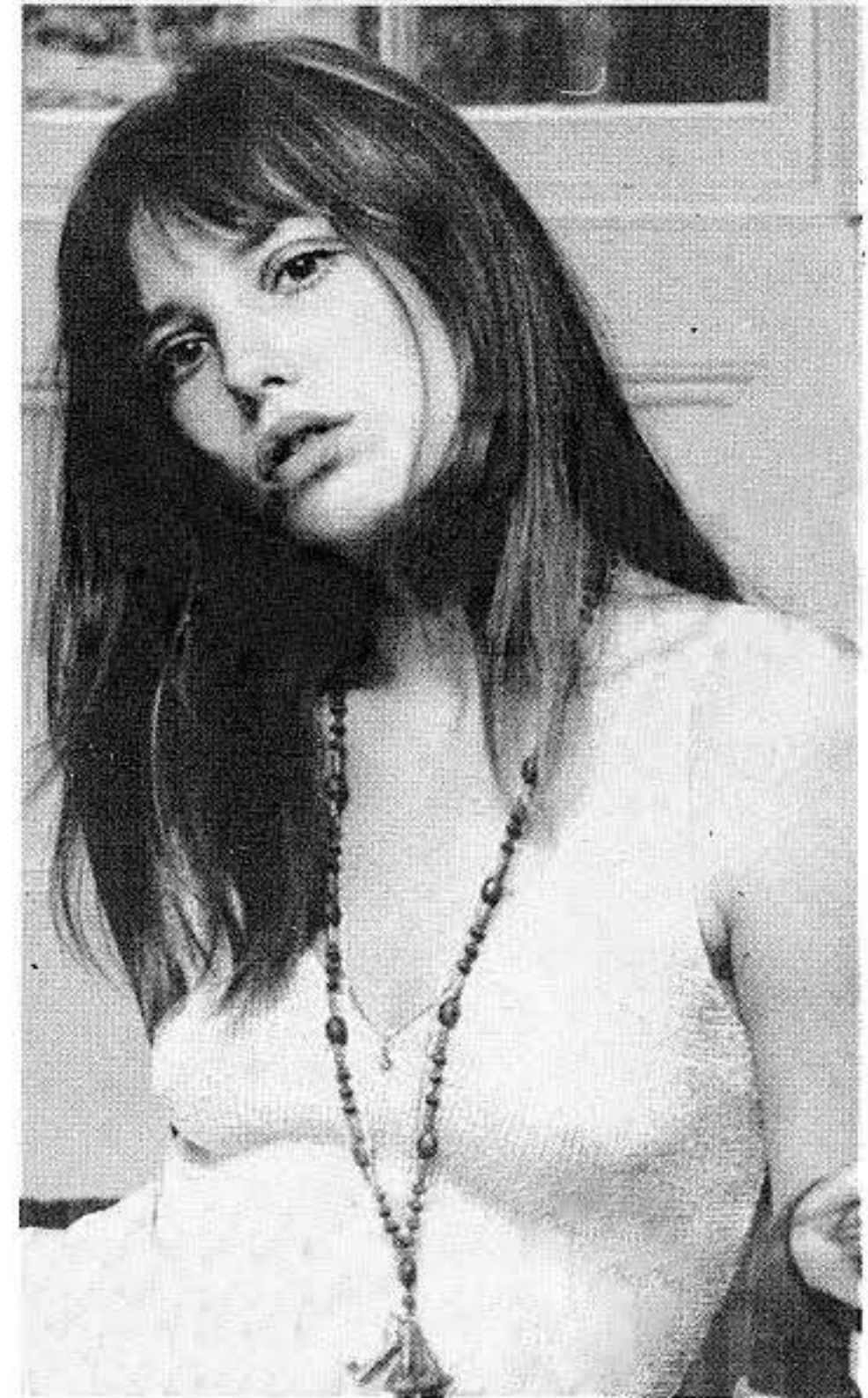
HOW dare Roger Green (RM September 20) suggest that Dusty blatantly adopted Barbara Acklin's style of singing on "Am I The Same Girl". Dusty didn't, she merely used what she calls her "Mary Poppins" voice.

And, in any case, he calls Barbara's style unique, so how could she? — Evelyn Stalley, 91 Sunnyside Gardens, Upminster, Essex.

DUSTY 'N' BABS 2

I'D never heard of Barbara Acklin's record until Tony Blackburn played it last week. As it was released earlier in the year there was plenty of time for Barbara to get a hit with it before Dusty even recorded the number.

Dusty has sung in this style several times before e.g. "Look of Love" and "Land of Make Believe", or perhaps Mr. Green was too busy criticising Dusty to notice.—Betty Dunnett, 45 Shoebury Rd., Bourne Green, Southend-on-Sea, SS1 3RP.



JANE BIRKIN—a fan of Tony Blackburn's?

Kenny Everett - going off pop & thinks Dylan is rubbish!

AFTER finally tracking Kenny Everett down to his menagerie of household pets, consisting of various dogs, cats and talking type birds, I nailed him into giving the RM his DJ Dozen.

After a bit of bullying he decided to tell me his six all-time favourite singles.

"The first one is 'Strawberry Fields Forever' by the Beatles," said Kenny. "I was the first to play it actually when I was on the boats. We were all expecting 'Penny Lane' at the time and I happened to be on the air at the time and I slapped it on. This was one of the great things about the pirates—you didn't have to clear everything first or fit something into the programme. You more or less played what you wanted. 'Penny Lane' sounded all right, it was bouncy and a typical Beatles type number. Then I played the other side later and held up the whole programme; I played 'Strawberry Fields Forever' three times on the trot. It sounded so new and like something that should have been about for ages but nobody had thought about. Nothing has happened like it since—it was just an isolated record, but so good, and excellently produced.

"Diana Ross and the Supremes and 'You Can't Hurry Love'. This brings back memories of when I went over to the States and it was played all the time on the radio stations in Los Angeles where I was.

ABORIGINES

"Like perhaps everybody else, I've chosen Elvis Presley's 'Don't Be Cruel'. It sounded like something of 'today'. Like if you went back and showed the aborigines a radio set they'd be absolutely knocked out by it. So cause they'd never seen anything like it. So it was with 'Don't Be Cruel'. It was like something from the future brought to the 1950's—so ahead of its time.

"There's one I'll always hold dear to my heart which I bought at Rosie's Junk Shop

in Liverpool for 3d. It's Sir Lawrence Olivier reading 'Hamlet' with old English music from it. I know you all won't have heard of it, but I don't care—I like it!"

"But back to pop. The trouble is they're not supposed to last. They remind you of something but in themselves they're a one week thing. In a way I like Brian Hyland's 'Sealed With A Kiss'. It doesn't remind me of anything—it's just a good record.

"More recently I've liked 'Postcard' by Blossom Toes. I can't think of the words to describe how good it is. These days most people say 'it's a groove Man' if they like anything and they think that conveys the volume of delight that they experience in something.

"I'm going off pop music, you know. I reached a peak about a year ago and now I'm turning on to Chamber music and stuff like that. The next one is classical—it's Franz Schubert's Symphony No. 3 in B flat, track three: Menuetto Allegro Molto. I've been trying to weave a few classical things into the Saturday show but nothing too strong.

JUST PRETTY SOUNDS...

"I suppose I thought the same about classical music as yer ordinary pop fan did about three years ago. But through a few records and stereo headphones, I've discovered that classical music isn't the frightening unreachable thing some people have made it out to be. It's just very pretty sounds—that's all.

Kenny's cheated a bit more than the other DJ's we've had in the past with the inclusion of classical records. But it's good to know a DJ has broader horizons than mere pop music. He cheats again by selecting his favourite album out of turn.

"The LP is due out very soon and is the Beatles' 'Abbey Road,'" Kenny said. "This one has lovely harmonies and has nothing offensive in it, although I'm sure the BBC will find something to ban on it. It's just beautiful."

Now down to the six current singles.

"I'd like Bob Dylan's 'Lay Lady Lay'. If Dylan wasn't on it," stated Kenny. "I think the backing is great. There's a lovely bit of bongo and cowbells on it. And Dylan is rubbish. He sings out of tune and there's no excuse for that. He's got enough studio time to get things sorted out. He's written some great tunes but I think he's going through a lazy period. What an outrage coming 3,000 miles to do an hour. What a ****!"

"It's very difficult to choose anything because there's nothing out at the moment that I'd go mad about. Diana Ross and the Supremes' new one is quite nice. I liked the Monkees record 'Listen To The Band'. It's the only good thing they've ever done, so it's



KENNY EVERETT—one of the more interesting Dee-Jay Dozen selections...

worth mentioning. Isn't it? I like it because it's got a good tune. Things must have tunes. That's why I don't like much underground stuff because it's just a noise.

"Another record I've chosen is disgustingly vulgar, but I try not to think of the words. They use a distasteful word but the accompaniment is great. It's called 'The King Of Fuh' by Brute Force on Apple. It doesn't seem to have sold a copy, though.

"David Bowie's 'Space Oddity' has one of those sounds which makes you flesh creep. It's about a British spaceman who goes up and unlike the American and Russian projects, he doesn't come back. The harmonies are very nice and it's sung very well and is quite attractive. It's only to be heard in stereo. People who haven't got stereo should be shot. They should sell their TV and get it.

"The last one is a daft record really, but it's fun. 'Mahna Mackay and 'Mahna Mahna'. It's a silly tune with this bloke singing with his fingers on his nose. It's just daft but there's nothing else going at the moment. I guess you've caught me at a bad time for good record releases!"

IAN MIDDLETON

BBC & FAME

AT a time when the BBC is condemned for many of its actions, I feel it is only fair to congratulate them on being the first to showcase the talents of Georgie Fame and Alan Price.

"The Price of Fame" spectacular on BBC2 (September 17), was the most entertaining and truly musical show that I have seen. As well as presenting Georgie and Alan in their own right, they were featured duetting together on piano and organ respectively, playing guitars and singing a great version of "Beat Out that Rhythm on the Drum" along with Salena Jones.

And the comedy sketches were great! I only hope we will see more of these talented artists on our screens in future. — V. Pink, 86 Arundel Drive, South Harrow, Middx.

VAL — You'll be pleased to hear that Georgie and Alan will be recording further shows for the series from November 16.

GAYER READERS

I FIND Tammi Terrell's voice very attractive and her duet with Marvin's is superb, as is Marvin's.

As for Marvin Gaye's solo efforts I tend to find his voice dull and boring. If Stephen were to delve more into the works of Mr. Gaye he'd find out just how samey and monotonous his work is. — Derek Crawford.

VAL — Why no addresses from both readers though?

LENNONS BIG BREAK?

WE understand that John Lennon wants to join a '56 type rock 'n' roll outfit. Well, if he's still got the white drape suit he wore in Canada last week, if he knows all the words to "At the Hop", then we'll give the kid a break. "Rock on." — Shakin' Stevens and the Sunsets, 51 Queen's Road, Penarth, Glamorgan.

Jill Emenev, The Laurels, Hall Street, Long Melford, Sudbury, Suffolk. — Wanted the following records by the Beatles — "From Me to You", "I Feel Fine", "Lady Madonna", "Revolver" LP, "Yellow Submarine". Must be in good condition. Write first stating price.

Witold Chodzko, Lipska 21/6, Warszawaz, Poland. — Anyone wanting Polish stamps, please write to me.

Maurice Savill, 6 Camling Rd., Aldershot, Hants. — I am willing to exchange the Moody Blues "In Search of the Lost Chord" in stereo and good condition for any Cream LP except "Goodbye". (In similar condition — mono preferably).

M. Musinski, 27 Kingsdale Drive, Colton Rd., Bradford 2, Yorkshire. — Wanted in mint condition "Island Of Dreams" — The Springfielders, "Lovers Of The World Unite" — David and Jonathan. Please write stating price.

C. Whitehead, 27 Manchuria Rd., London S.W.11. — Anyone who has a spare copy of "Venus" by the Shocking Blue Pink Elephant, or "Mercy, Mercy, Mercy" by Neville Taylor or any other singer-group, please contact me at once.

Ton van der Sluis, Bienenkroek 5, Rotterdam 26, Holland — On 22nd November we have in Rotterdam, Holland, a big Elvis meeting. We want to show two great movies from the King. Everyone who wants information about this please write to me. Let every Elvis fan be there, and we shall have a great party.

Janet Ellis, 87 Hantone Hill, Bathampton, Bath, Somerset. — Could I have all your unwanted pics of pop stars, which I will swap for pics of your faves.

Miss V. Dawson, 30 Ashington Rd., Hampden Park, Eastbourne, Sx. — I am willing to buy for exchange for other discs, "Two Virgins" and "Unfinished Music No. 2" both by John and Yoko, and Electronic Sounds by George Harrison.

Pirolic Zoran, Brace Pavle 5A, Banja Luka, Yugoslavia. — Please could anyone send me "Hair" LP by the London Cast. I will exchange five singles from Yugoslav groups and singers, or five singles from English groups, made in Yugoslavia.

A. Figgess, 77 Westfield Ave., South Croydon, CR2 6JZ. — Literally hundreds of pop pix 62-65 Beatles, Fury, Kramer etc. Free to anyone sending large envelope (not less than 12" x 15") and is, in stamps.

The full address for Miss "Hey Bird" Walker (she assures me the name is genuine), for anyone who wishes to write following her letter of September 6th, is Drawer 1535, Bartow, Florida, 33836, U.S.A.

Derek Farrell, 19 McAuley Rd., Coolock, Dublin 5. — Will swap "Runaway Child" Temptations imported single, for "If I Had A Ribbon Bow", or will buy for full price.



Will this be the BIGGEST 21st?

(RM photos by John McKenzie)

TRADITIONALLY there's only one 'key of the door' day, and Paul and Barry Ryan intend to make the most of theirs. Sitting in a typical cafe around the corner from the 'Top of the Pops' studios Barry explained the twins' twenty-first birthday plans.

"We'll be in Germany on October 24, our birthday," said Barry. "But as it's a pretty important event we were going to fly home. Anyway that won't be practical, so we'll be chartering a plane to fly our family and friends to Germany instead."

Barry paused to order several luscious sounding milk shakes, and after sampling everyone's he continued:

"We've hired a stadium where we can hold the celebrations, which are going to be fantastic, because we expect to invite about a thousand people!" Quite a party.

During his visit Barry will be appearing in Berlin, Hamburg, Vienna, Paris and Munich.

"The tour looked as if it might be cancelled when the Equals had their accident," Barry told me, "But Eddie's the only one in hospital now and he should be out soon."

"When I'm in Munich," Barry added, "I'll be doing a concert in the Stadium for the University Surgical Clinic who nursed me when I had the accident. All the 20,000 tickets are sold out already."



VAL talks to BARRY

At this point a robust lady from the kitchen approached our table, asking for an autograph, explaining: "My daughter thinks you're wonderful", then added, "I can't understand why though!"

Such is life! But Barry was unperturbed and enthusiastically continued to tell me of plans for a visit to America.

"I'll be doing a twenty-seven State tour, mainly for TV appearances, including The Ed Sullivan show and a guest spot on the Tom Jones show," he told me. "Eloise' got to number fifty in the States, but I'm sure it would have done better if I hadn't been with M.G.M."

Now that he has changed to the Polydor label Barry is more optimistic about future prospects for America. One thing he's not too optimistic about, however, is his songwriting ability. When we last met Barry had mentioned that he hoped to compose some reasonable numbers.

"It's no good," he said resignedly, "You can either write or you can't. And I can't. I've written a few songs, but anyone can do that."

'SHE DOESN'T FEEL TOO GOOD!'

So Barry is content to leave the composing to brother Paul, and his new album, now set for release at the end of October, consists totally of Paul Ryan numbers.

"One of the songs that is particularly interesting is 'I'm Feeling Unwell'," said Barry, then added, "It's all about a lady journalist who is sitting drinking milkshake when a fist hits her, and she doesn't feel too good!" And all because I asked if there was anything on the album worth mentioning — though fortunately Barry understood what I meant, and was only joking!

"It's a great number, he continued. "It opens very quietly, then it builds up with all wierd sounds."

I asked Barry if Paul was really intending to sing on stage once more.

"Yes, Paul is planning to form a group soon," Barry confirmed. "He does the vocal backings for my records, but we won't be singing together again. Our voices are too different. Although Paul said he didn't like the pressure of appearing on stage I think he feels better about it now because he's gained confidence through his songwriting, and also, it's not the most important thing."

Quite high on the list of important things for Barry to achieve now, though, is a number one hit in Britain with 'The Hunt' — and it wouldn't be a bad twenty-first birthday present for the twins either . . .

VALERIE MABBS

Letters from America



A FEW facts about the phenomenon called John R. Cash. (The R stands for nothing).

He has now sold more than 13 million records, including 42 albums. Earlier this year a Detroit concert of his grossed 80,000 dollars, the largest gross in country music history. He made two million dollars last year. He is angry that they won't let him have Pete Seeger on his own, Nashville filmed television show. The reason is Seeger's leftist views on things, particularly Vietnam. "Pete Seeger is a good American," says Cash, Bob Dylan, Mr. Protest of yesterday, appeared on Cash's programme. No trouble. Cash wanted to make his "Folsom Prison" live album for six years — Bob Johnston finally listened and liked the idea. Eighteen months ago Cash quit pills. He lives outside Nashville in 10,000 square feet of house, set into a limestone cliff, with grass growing on the roof and a rock dam outside where Johnny fishes with his guests. Dylan like fishing there.

Rick Nelson appeared in New York the other week. The time before he played this city he topped the bill at the plush, swanky, de-luxe, grotesque Latin Quarter, full of swaying chorus lines of half naked ladies, a supporting bill that was either acrobatic or juggloid and patrons that cared as much for the steak and chips as for the entertainment.

This time he appeared at the Bitter End, a place where patrons sit in long pews, drink coffee malted, ice cream sundaes and such like. Equally grotesque but at least they come for the act rather than the scenery.

Rick, the ex-teen idol now making a kind of comeback playing these smaller places, prefers it. "I can get dressed at the hotel," he says. "People are turning away from the glossy overblown shows in favour of a more relaxed intimate atmosphere."

And about the Rick Nelson of 1969, he comments: "My kind of music, the kind of music in which I have my roots, has come back. It's made a full cycle. Some of us like Presley, Jerry Lee Lewis, the Everly Brothers have never stopped singing the songs but now they are enjoying a new popularity."

"All that other stuff that went with it, like the crowds of screaming girls, that's all gone."

"And I'm glad."

Gone too is the Latin Quarter where the really old style Nelson played. It's turned into a cinema. One of those glossy overblown cinemas that show rude 'n' nude films.

Quote from Terry Reid: "Sometimes you have to sacrifice musical content to get a point across, until the music becomes more



CASH—digs Seeger.

theatre, really." Quote from Alvin Lee (about whom there are rumours that Ten Years After will soon be called Alvin Lee and his group): "Rock and roll — it's an obvious way to exist. It leaves you free in your own time."

Tiny Tim got engaged. No kissing until after the ceremony, the lady to be called "Miss Vicki" at all times by Mr. Tim, and the engagement ring was placed on the lady's finger on the Johnny Carson late night talk TV programme. (Carson is a very hip Eamonn Andrews).

And just to get everybody very romantic, Carson asked if Tiny (provided "it was done to your taste, very tastefully") would like to get married on his show.

Oh yes, Mr. Carson, gushed Tiny. Exit left, to chorus of "There's no business, like show business".

Mr. Tim also did a duet with Nick Lucas, the 72 year old original singer of "Tiptoe Through The Tulips!"

'People expect the Hendrix sound' - Noel

FAT Mattress are really a self-contained unit. They don't bother with producers or anything like that . . . just the music.

"A group stands or falls by its records and music," said Neil Landon. "We don't bother with outside producers—we just get together with our own type of music. Our album on Polydor was recorded in December and January. Of course, musical styles can change, even in that short time, but we are very proud of that LP."

"Fat Mattress started to do personal appearances before the album was released and this was a good thing."

"Now the album is available, the people who come to see us have something to compare us with," said Noel Redding. "There was



FAT MATTRESS

talk about one of the album tracks being issued as a single, but that was dropped, I'm pleased to say. Instead the first single will be a new track that's so far unreleased.

"People who come to see us often expect the Jimi Hendrix sort of sound — I suppose that's quite natural really. But our music does not fit into any special category."

"The first album took eight months to make the record shops. That was because the group was waiting around to try to get the best deal possible, recording-wise. We're already half-way through our next LP, we have 30 new songs to pick from and we hope to have it finished within a month or so. I think Fat Mattress sound better on stage than on record anyway!"

Group's material is written by the four of them — Noel, Neil, Jimmy and Eric. "Sometimes Neil, Jimmy and I write together," continued Noel, "It just depends how it works out."

"We are going all out for the American market and we have a tour that takes in America, Germany and the Scandinavian countries. We might go to Japan next summer, although I don't think that's settled yet."

When Fat Mattress go into the studio there is total freedom within the group. "It's the only way to get really good music," stressed Noel. "When I was with Hendrix, it was all his way and I wanted to write—that was one of the reasons why I left. Many people think there was some huge argument, but it didn't happen that way at all."

Chas Chandler, a one-time member of the Animals, was responsible for launching the group and has made Fat Mattress into one of the biggest and wealthiest 'unknown' groups by signing them to a million-dollar contract with Polydor, which included a cash advance of about £50,000. So when Noel Redding smiled and said "Do you know I could retire tomorrow", I believed him!

"But I wouldn't of course, I love music and the great thing about Fat Mattress is that there is this freedom within the group—virtually able to musically do whatever you like."

"We record it, put it out and if it doesn't sell, blow it," he added.

Then came the familiar cry of restricted airplay. "It is difficult to get radio for our album," said Neil, "and it is an impossible situation with a radio monopoly".

RODNEY COLLINS

WHO CONCERT

THE Who played their last concert in Europe Monday (September 29) at the Concertgebouw, Amsterdam before their eighth tour of America.

The concert, arranged a week before they played was a sell-out within three days. This was the first time they'd played there for four years.

It is reported the Who will not now do the Tom Jones Show.

They go to the States this weekend and kick-off their tour in Boston on October 10. The tour is confined mainly to the East Coast and includes a week at the Fillmore East.

They play there from Monday 29th to Saturday 25 and marks a breakthrough. Previously the Fillmore East only operated on a Friday and Saturday. The Who will do an extended version of "Tommy" and will bolster their show with "oldies" and "soldies". The tour ends on November 16.

EQUALS CANCEL

FOLLOWING the Equals road accident last Sunday (September 21) in Germany, Eddie Grant was still in hospital after coming through the windscreen of their Bentley.

His shoulder hit a fence and he suffered a cut neck, bruises and a hit on his side which is giving complications.

The rest of the group returned to England last week. Lincoln is unable to play guitar at the moment due to a cut between the fingers of his right hand. Pat Lloyd suffered bruised ribs but the other members of the group are alright.

All future dates for the group have been cancelled until the O.K. is given on Eddie. This means they miss "Beat Club" in Bremen, Germany and Crackerjack.

However it is hoped the Equals will do the proposed tour of Ireland in October if all goes well.

NEW RELEASES

Among the new releases for October 10th are singles from The Band, Junior Walker and the All Stars, Dave Clark Five, and Duster Bennett.

THE list of records is: DECCA: Frank Ifield — "It's My Time"; DERAM: The Brotherhood of Man — "Love One"; EMI: CAPITOL: The Band — "Up On Cripple Creek"; Linda Ronstadt — "Baby You've Been On My Mind"; HARVEST: Pete Brown and Piblokto! — "Living Life Backwards"; COLUMBIA: The Bedrocks — "Wonderful World"; Nicole Croisille — "I'll Never Leave You"; Dave Clark Five (special release) — "Put A Little Love In Your Heart"; Brownhills Stamp Duty — "Maxwell's Silver Hammer"; STATESIDE: The Smiths — "Baby It's You"; PARLOPHONE: Orange Bicycle (Special) "Carry That Weight And You Never Give Me Your Money"; The La-dee-da Band — "Come Together" (Special); TAMLA MOTOWN:

Junior Walker—"What Does It Take (To Win Your Love)"; DOT: The Playhouse — "You Don't Know It"; BELL: The Original Caste — "One Tin Soldier"; CBS: The Byrds (Special) — "Wasn't Born To Follow"; Pennyworth — "Melina Melina"; Spiral Starecase—"No-one For Me To Turn To"; Sue and Sonny — "Let's Break Bread"; Rainbows — "New Day Dawning"; Norman Wisdom — "Where Do I Go From There"; BLUE HORIZON Duster Bennett — "I'm Gonna Wind Up Ending Up Or I'm Gonna End Up Winding Up With You"; PHILIPS: Flaming Youth — "Guide Me Orion — From Now On"; PLEXIUM: Izzy Pound — "Pumpkin Mini"; "Ever And Ever" — Soul Joe Clements; PYE: Joe Dolan — "Teresa"; Jackie Lee — "Love's A Gamble"; INTERNATIONAL: Bobbie Sherman — "Little Woman"; CAROL: Spirit Of John Morgan — "Ride On"; B&C: The Hideaways — "Hideout".

Jamaica triumph

A PARADE of the most moving singers and the most exciting and professional musicians in Britain followed each other in a dazzling procession on the stage at Wembley Pool on Sunday night, keeping a critical but responsive audience entertained for five and a half hours.

By the time Johnny Nash came on stage, it was almost 11.30 p.m., and people in the audience were having to leave in order to catch the last bus or tube home. For those who stayed—and then had to walk—Johnny gave an impeccable set. After a couple of beautiful cool soul songs, "Let's Move and Groove Together", he called Desmond Dekker on stage, handed him a couple of gold records to celebrate the huge international success of "The Israelites", and then sang "Cupid" in duet with him. After too many years of obscurity and occasional begrudged recognition from the British music industry's establishment, West Indian music stood proud and loud.

The thudding reggae beat which pounds through most discotheques and clubs was wisely restricted here, enabling several singles to prove themselves to be much better singers than their records suggest, particularly Max Romeo, Tony Tribe, and Desmond Dekker.

STRONG RHYTHM

Max Romeo, a delicate figure with a feather-light voice which rode gently on the strong rhythm supplied by the Rudies, skipped on stage into "To Love Somebody", the versatile Bee Gees song which sounded as if it had been written for this beat. After doing a good version of Pat Kelly's "How Long Will It Take" (because Kelly couldn't make the show as he had laryngitis), Romeo paused. "The BBC says I'm dirty. Am I dirty?" "No," shouted the audience. So Max went into that song. And while he sang about everybody's wet dreams, three go-go girls and a wild man called Freddy (dressed in mini-skirt) enacted the chorus. Fantastic.

Tony Tribe's act was spoiled because of trouble with his group's amplification system, but that couldn't hide his beautiful soaring voice on "Speak Her Name" and his hit "Red Red Wine". Tony wore braces, in appreciation of the support he had had from the "bovver boys", who had helped to get sales of 50,000 for "Red Red Wine".

Desmond Dekker, who closed the first half of the show, sang straight soul ballads, "Let Him Cry" which for me was the best moment of the whole night — he has the timing, control and expressiveness of a great singer. But he doesn't yet have the stage act to do himself justice, and spoils several songs by stopping in the middle of them, breaking the audience's concentration.

The well-established Derrick Morgan and Jackie Edwards gave the professional and entertaining performances expected of them, although Jackie suffered from having a pick-up backing group which didn't help on. Jimmy Cliff was unlucky in being put on in between Jackie Edwards and Johnny Nash, and he didn't have either the personality or the voice to get the audience involved.

Earlier, Jimmy James gave an outstanding display of controlled soul singing, generating a good atmosphere in the huge auditorium with his tightly organised band giving the surging rhythm for "Ain't Too Proud To Bear" and "Freedom Train".



Johnny Nash and Desmond Dekker

The show opened with an impressive act by the Skatalites, whose singer and lead guitarist were particularly good, and then the Mohawks introduced the spectacular go-go girls who looked better than the music sounded.

Root and Jenny Jackson were the first of the many acts during the night who inspired the thought, why aren't they much better known? While Root worked hard (and unsuccessfully) to get the audience to sing along with him, Jenny sang clear and strong, apparently oblivious of where she was. If there is a better girl singer in Britain, I haven't heard her.

The strangest group of the night was Black Velvet, described by the hard working compere Count Miller as "progressive reggae". The group's organist was a man to see: Yellow trousers, short red jacket with thongs, red hair. His organ-playing — "freaky" — was noisy and boring until he suddenly broke loose into an amazingly exciting solo at the end by the last song. But the group needs more interesting and less pretentious songs.

It seemed unlikely that so much music could retain interest, but it did. The main weakness was the intervals between one group and the next, as musicians carried their equipment off and on. As a man near me suggested, they needed a revolving stage which could have brought a group on all ready to go. But it was still one fine show.

CHARLIE GILLET.

FIRST SOUL SINGLE!

SOME record labels have im-
akes. You may think that's
a good or a bad thing. Island
has a reputation for progressive
pop — so has Elektra.

Until now, that is. For since Elektra's inception, it has specialised in its own brand of music, which is becoming increasingly popular on both sides of the Atlantic. But the company has decided to branch out to other things, while careful to retain that "far out" image.

Elektra issues its first soul disc in Britain this week and it's by Dorothy Morrison, who used to feature in the Edwin Hawkins Singers. It's a fast, funky number, not at all the sort of material we've come to expect from the company. "Don't I know it," remarked Elektra's Josephine Mori, when I spoke to her in New York last month. "Just think of it, Elektra's very first soul record."

"Everyone here is very enthusiastic about this one and we are going to work hard on it. Dorothy is a really fine singer — she proved that with the Edwin Hawkins Singers."

"Obviously if a label has a reputation for putting out a certain type of music, then that's great. But the most important thing is to release good product and I suppose that is the aim of most good record companies." R.C.

TOP PUBLICISTS

TWO of Britain's top pop publicists, Syd Gillingham and Brian Gibson and the company EnterPress, which represents Peddiers, Matt Monro, Frankie Vaughan and Pye Records, are parting from PR chief Chris Hutchins this week. From Monday onwards, Gibson (formerly Decca press officer) and Gillingham, who left EMI to join Hutchins, will operate EnterPress separately from Hutchins' company.

DAVID BOWIE DATES

FORTHCOMING dates for David Bowie, on the Humble Pie Tour, include: Coventry Theatre, October 8. Town Hall, Leeds, 9th. Town Hall, Birmingham, 10th. Dome, Brighton, 11th. Colston Hall, Bristol, 13th. Queen Elizabeth Hall, London, 21st. Usher Hall, Edinburgh, 23rd. Odeon-Manchester 25th, and the Empire, Liverpool, 26th.

On Thursday, November 20, David will be making a special appearance at the Purcell Room, London. The show entitled "An Evening With David Bowie", will also feature Junior's Eyes, and new group Comus.

A new album, featuring all David Bowie compositions is scheduled for release on November 15.

HERB ALPERT CONCERT

HERB ALPERT and the Tijuana Brass make their first concert tour of Europe beginning November 4th in Vienna then on the 5th, Munich, 6th Hamburg, 7th Frankfurt and Essen on the 8th. The concert in Frankfurt is to be taped and broadcast later as a TV Spectacular in Germany, Austria and Switzerland.

Following their appearances in Germany the Tijuana Brass will be appearing at the Hague on November 9th. This concert will also be taped and broadcast later, along with their appearance in Copenhagen on the 12th. After a performance in Stockholm on the 13th, Herb Alpert and the Tijuana Brass will come to London for a concert at the Festival Hall on November 14th, which will also be televised, probably by ATV.

How would you like to join Apple?

GIVE somebody a chance said Apple. So we are! Except that the person we are looking for must be a one-man-band.

Let's explain. One of Apple's discoveries—"The Iveys"—are looking for another member. That is, someone who's been around for a couple of years and would like to be given a chance.

Someone who has probably played around with groups as a guitarist, organist and sung a bit. And somebody who cares a lot about the music they're putting down.

The Iveys care. They are busily recording the soundtrack for the film The Magic Christian right now and expect to release a single from the film.

So if you're that sort of person write a letter get a picture of yourself and send it along to: The Editor, Record Mirror, 7 Carnaby Street, London.

Auditions will be arranged with Apple and we'll let you know who has the job in a couple of weeks.

DEEP PURPLE'S CONCERT WITH ROYAL PHILHARMONIC ORCHESTRA . . .

IF the audience reaction was anything to go by, the Deep Purple concert with the Royal Philharmonic Orchestra was a resounding success. And it was.

The difficulty of welding classical music with any other form of music is that the finished article stands or falls by the classical standards. Organist with Deep Purple, Jon Lord had a classical training and knows what it's about. Although his work, "Concerto For Group And Orchestra" might not have pleased the classical pundits from a musical level, it certainly pleased the Deep Purple fans.

In the first movement, the group and the orchestra weren't together. But this was intentional, as Jon's idea was to show them as antagonists. The orchestra set the theme and Deep Purple took over with Ritchie Blackmore improvising at double tempo.

The next two movements showed both factions getting together and responding to each other. Deep Purple were like a section of the orchestra. The second movement opened with a sombre statement from the basses and trombones with French horns before going into a 6/8 vocal with group and string accompaniment. A lengthy section with sensitive scoring and the woodwinds giving an air of tranquility.

The third movement had a sort of cowboy lode to it and included a lengthy drum solo from Ian Paice. A crash-bang-wallow end to a fine achievement.

If you had knowledge of classical music you might have found the concerto a little derivative. If you had gone with an open mind, I'm sure you would have enjoyed it no end.

Let's hope this isn't just a one-shot of pop and classical fusions. At the end of the first half, Deep Purple showed they're not another of these noisy groups — their dynamics were a delight to hear.

NEW CAMPBELL LP'S ZOOT'S NEW BAND

TWO more Glen Campbell LP's are planned for release by Ember before Christmas — and that brings this year's total of Campbell LP releases to five!

One, titled "That Christmas Feeling", will be rush-released later this month. The other disc, "A New Place In The Sun", will contain 14 standards and will be issued shortly afterwards.

Campbell's newly-recorded material will be released on Capitol in this country, beginning with the single "True Grit", taken from the film starring John Wayne and Glen Campbell.

ZOOT MONEY this week told the RM that his new band will consist of the entire Mike Cotton Sound. Says Zoot: "I've made a take-over bid!"

The band have been rehearsing with Zoot for several weeks, and their first dates will be, October 3rd at the Bedford College, and October 4th at Chelsea College.

Further dates include: Country Club, Hampstead, October 5th; Belfry, Sutton Coldfield, October 6th; Plymouth College of Technology, October 9th; University of Warwick, Coventry, October 10th; Black Prince, Bexley, October 12th, and London's Speakeasy, October 14th.

NEW THUNDERCLAP SINGLE

THE new Thunderclap Newman single will not now be "Accidents" as previously reported. It will be "Hollywood" and is in the McCartney vein and very funky according to reports from Track Records. It was recorded with Andy Newman, Speedy Keen and Jimmy

McCulloch, and produced by Pete Townshend.

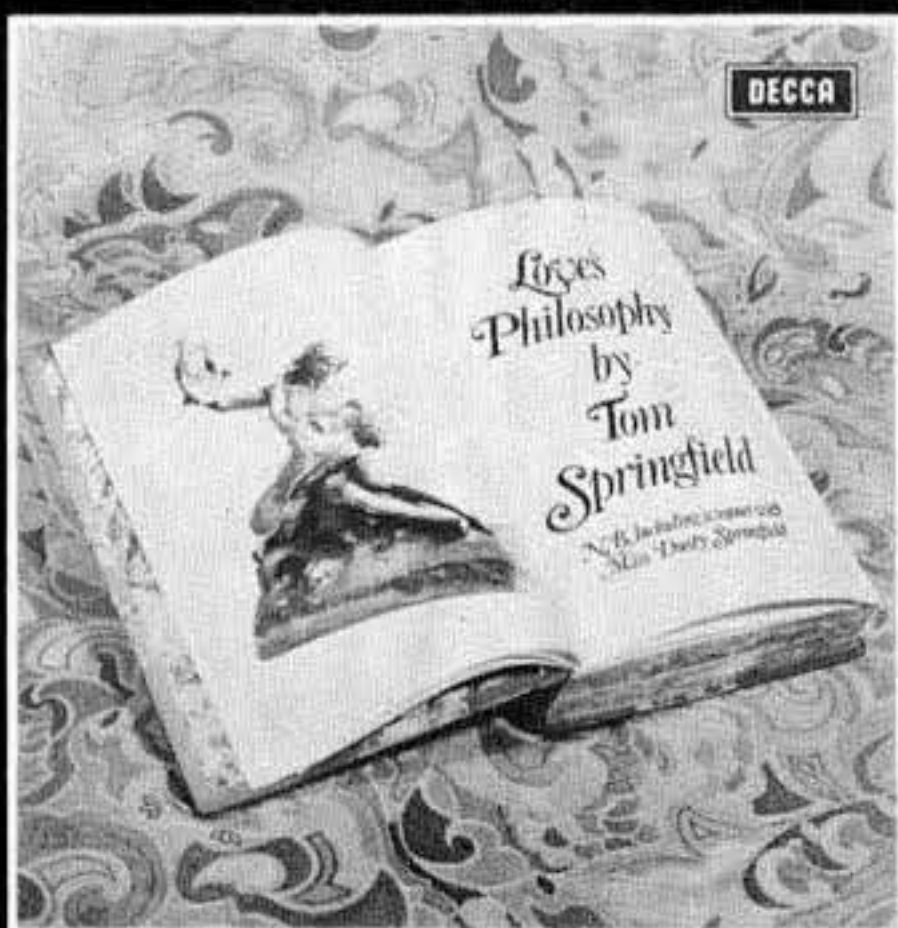
A spokesman for Track said: "Thunderclap Newman will be going on the road as a trio. If the sound of piano, lead guitar and drums doesn't work out, they'll be aided by session musicians."

ONLY 5/- DOWN for 3 LPs

(Balance 8/- weekly). The 3 LPs fresh from the makers, are posted to you, anywhere in Gt. Britain. Just send 5/- P.O. with a list of L.P.s and S.A.E. for receipt. PRINT home address, Christian names, surname (Mr./Mrs./Miss), and your age. Under 17 not accepted. Any popular L.P. including BEATLES, DYLAN, CREAM, SUPREMES, BEACH BOYS, MOODY BLUES, BLIND FAITH

ALL STEREO L.P.s (unless Mono essential)
THE G. A. LONG PLAY CENTRE
(Dept. 90E), 42-44 GT. CAMBRIDGE RD., LONDON. N.17

TOM SPRINGFIELD



Love's philosophy

© SKL 5003 © LK 5003 Decca

all you need
is love's
philosophy

12" Stereo or Mono LP

DECCA

The Decca Record Company Limited
Decca House, Albert Embankment, London SE1

Advance with the new album



© SKL 5013 © LK 5013 DECCA

DECCA

12" Stereo or Mono LP The Decca Record Company Limited Decca House Albert Embankment London SE1



GYPSY—they want their songs to be honest.

Added attractions to Fairport's concert... plus Gypsy

LAST Wednesday's Fairport Convention concert at the Royal Festival Hall contained additions to the great prospect of Sandy and the bunch live on stage. Fairport's manager, Joe Boyd, introduced the bill, the first half of which was very well handled by newcomer Nick Drake and newlyweds John and Beverly Martin.

I hadn't heard Nick before, so I don't know that much about his history; but he stood well as an accomplished guitarist with extreme dexterity and a rather breathy voice. His picking was complicated, yet clear and concise, while the original material was built mainly on his own self-constructed chord sequences. The unique thing about the over-all aspect was that the songs didn't drift into patterned and predictable attempts at atmosphere by endless descending minor chords; the union of his perfect rhythmic pick and the odd choice of notes on the vocal scale gained a near classical effect. Best of the set were 'The Thoughts Of Mary Jane' and 'Things Behind The Sun', both of which and more can be found on his Island LP, 'Five Leaves Left'. Nick is at present studying at Cambridge, but I think public demand will put an end to that shortly and set him off with a heavy performing schedule.

John Martin has come a long way on the folk circuits up and down the country. From Scotland, John has worked and pushed and improved himself until his guitar work is unique, stylish and practically blinding. Beverly was widely known inside Soho as simply Beverly and she sang better than most. I can't remember her because she had a curious habit of disappearing for lengthy periods and I missed her each time. She turned up briefly on the cover of a Bert Jansch LP, but became scarce until the amazing word leaked out that John and Beverly had met, liked one another, loved one another and had got married. Now they have a child and like Beverly says to John, 'you're gonna carry that weight a long time...'

Combined, the two are best when they sing harmonies. Alone, Beverly's voice needs a bit of tone and character trimming, yet it is still above average, while John's was never the strong point of his solo act — the guitar literally swamped that. I know what the two are capable of, so I can't regard Wednesday as an example of what's to come. It proves simply that John's singers are cleverer than they have ever been and that Beverly's voice could be the clinching factor to a successful duo when things are studied more at length. There was also the fact that this time was the first large audience they had ever been in front of, having just returned from the States where an LP was made, featuring the backing efforts of the Band's Levon Helm and a host of others. While there the couple lived in popular Woodstock New York, home of the prosperous hip and Bob Dylan.

TWENTY-SIX ROOMS

"Dylan owns a place called 'Overlook Mountain' there, which is literally a mountain. He comes down and buys about one hundred dollars worth of groceries a week and nobody pays any attention because they all know him anyway. We did a little spot for the small population of Woodstock and he came up to say he liked it. A little chubby bespectacled fellow who is still incredibly shy. He was still trying to sell the house on the mountain, which had twenty-six rooms in it."

Aside from that, John and Beverly show tremendous potential and it will be worth hearing that LP when it is released. The acetates are around already...

Fairport Convention re-instated their promise of good music with an inspired second half of the evening and new violinist Dave Swarbrick played admirably while prancing merrily, adding yet more appeal to a polished sound. His new space-age electric violin has a loud scarping tone that resembles bagpipes at times and lends the perfect drone to support the other instruments in the shanty-type harmony songs that have made them famous. Sandy's voice continues to gain in quality, nearing the clarity of a mountain stream. The group has that wood cottage look about it and Sandy could probably bake one heck of a pie.

Everything about their act is natural and seemingly unrehearsed — from the battles between instruments to Sandy's bouncy humorous introductions between songs. It's cornbread music at its best, carried from an original conception and continuing to be a lesson in British musical achievement.

Gypsy are often mis-spelt, but never mistaken for anyone else. Employing an idea shared only by the American group, Three Dog Night, Gypsy's music is presented in an original and commendable manner. They have three lead singers, and all three play instruments so the emphasis can change constantly from one individual to another or centre on all of them at one time.

Robin Pizer plays lead guitar, recorder and trumpet occasionally and sings; David McCaribur is on bass; Rod Read plays lead guitar and sings and Moth Smith drums and sings. The first three met in school and formed a Tamla act which was very popular in Leicester, but they knew that outside the city there were hundreds of groups doing the same thing, so the new concept was born, the drummer changed twice and Moth turned up eventually to complete the line-up. Before him, Rob Townsend left and joined Family.

"When we were doing Tamla music," said Robin, "there was one singer and everybody else did their exact part behind. We wanted to change so that one person could sing and then maybe take over the guitar so someone else could take the vocals. If one of us writes a song, he usually wants to sing it his own way, so this allows us to diversify. Tamla was like the blues is to other artists — a spawning ground. We kept the heavy beat, but introduced two and three part harmony, plus combining all our personal pet tastes into each song to give them character."

"The accepted form of harmony is the soft and sweet stuff that bores you stiff or the lead singer backed by two voices; we wanted to capture all facets so no two songs or types of singing sounded alike. The lyrics I write are very English, I don't want any of that 'down in Memphis city' stuff which is foreign to us. Too many groups try to sing about things and in a way that is totally apart from what they are. I want the words to be honest; like the way you speak."

Gypsy are pop, because that is the phrase we are tied to using. America conquered that limitation by creating or re-creating the word rock to separate some of the music from pop. Phrases are born and die rapidly in the States out of sheer frustration and need to explain themselves — but here, we latch on to one and it sticks.

"Nearly all successful music is pop, but people tend to discriminate against the word. It isn't even pop until they create a demand for it and want to hear it. The difference between teeny bop music and other types isn't explained in the word, so it doesn't work and we suffer for lack of a term."

And I suffer for lack of a way to describe them. Robin is easily the best singer and when combined, their harmony can be smooth or hard, whichever they choose. Instrumentally, they're tough or soft — they have all moods at their command. A very capable group and worth hearing... which can be done at Klook's Kleel on October 16th or All Saints Hall, Palace Gardens on the 19th.

LON GODDARD

OLIVER: 'Pot has nothing to do with being a good writer'

OLIVER was with a group, Good Earth. A short, but worthwhile experience, specially as he is now happily ensconced in the charts via "Good Morning Starshine", from "Hair". The group scene was good, but the solo business is better . . .

He explains: "When we split the group, it was probably best for everybody concerned. I think groups have to be very careful not to let musical and performing ideas become rigid and ingrown. Development in that direction, lack of consideration among members and individual ego tripping have left a lot of broken groups."

Oliver goes further: "I like working alone. I feel free, less contained. There are no superficial hand-ups."

This man Oliver works well with producer Bob Crewe. He says: "Bob at the sessions, and manager Bill Cash between sessions, pulled things out of me that I was either unaware I could do or was too inhibited to do. The basic feeling is mine and each of them in his own way gave it a shot in the arm."

His first album, out in the States, contains material of his own, plus stuff from Rod McKuen, Joni Mitchell and Bob Crewe himself. "There are so many things of worth to do. I used to cheat myself by not taking advantage of them. Maybe I just wasn't ready. I'd whisper 'head sons' to myself reverently and forget a lot of other really good material."

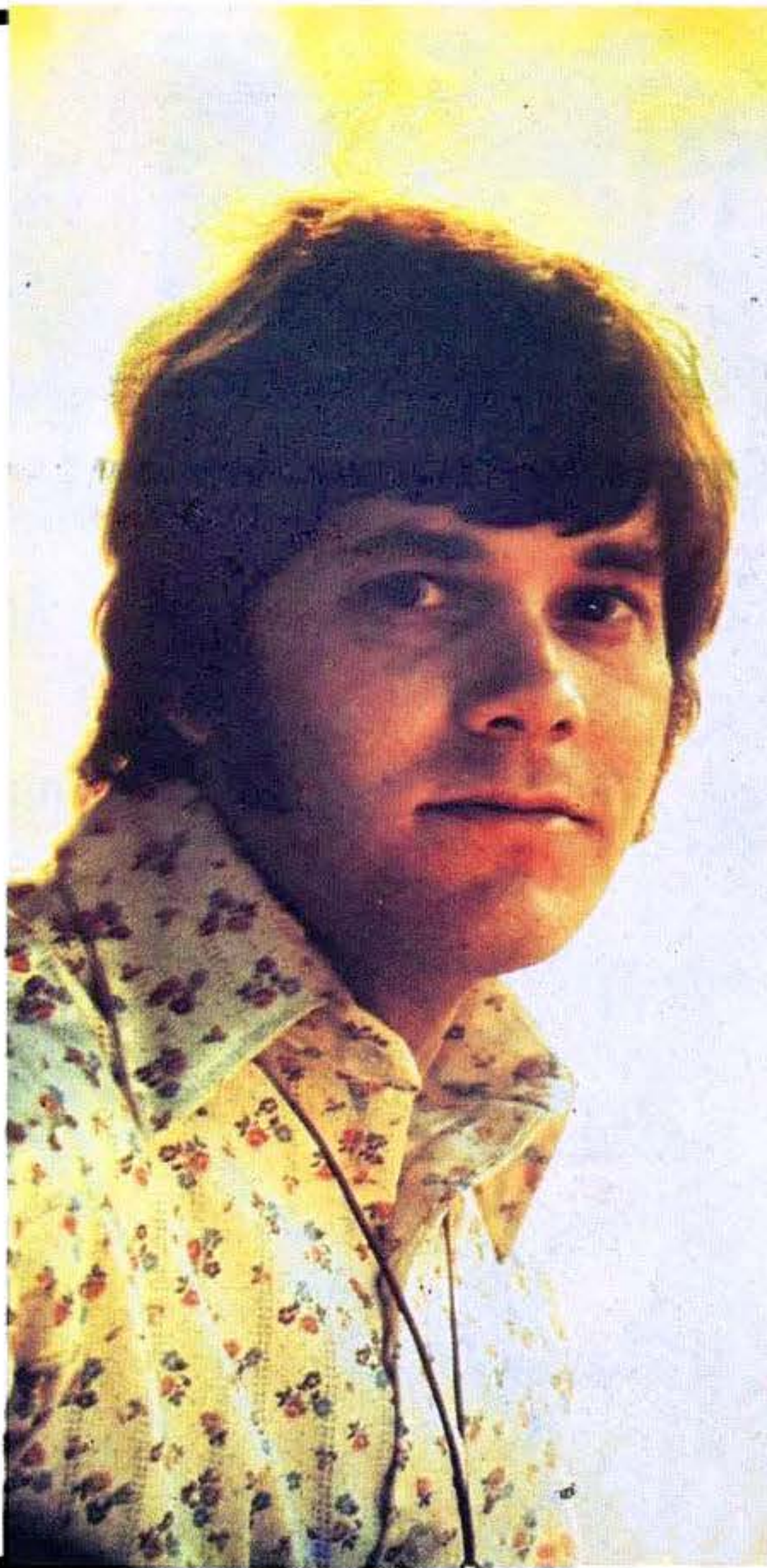
"Anyway, 'head sons' is just a superficial term. You never hear it used to describe the music of Jacques Brel or Anthony Newley and they're two of the most life-aware composers around. Pot has nothing to do with it. A lot of good writers smoke and a lot don't. It may help open up those that do, and that's fine if that's the case, but they are good writers because they are sensitive, observant and talented in the first place — not because they light up."

"I try to make my music give people a chance to become engrossed with what they are hearing enough to possibly experience things they've probably experienced on their own but don't normally let themselves go so as to feel them fully. You can't, however, reach everybody that way . . ."

Oliver: born February 22, 1945, in North Carolina. An athlete at college, but with folk and barbershop groups providing diversion. Then into the Virginians, a group. Then the Good Earth.

Then the split. And the hit.

P.J.



THE THOU GHA

PART ONE OF A CON

Beatlemusic is when we all get together. You know, if I want to sound like "Come Together" and "I Want You" all the time, which I always did and always do, or whatever it is I want to be—and Paul wants it to be whatever he wants it to be and George, etc. etc.

So when the combination works you come out with what we call Beatlemusic. Of course we don't write songs together any more. We haven't written together for two years. Not really, anyway . . . you know occasional bits, a line or two. It doesn't make any odds. When The Beatles perform that makes it into Beatlemusic.

I mean its a long time since we've sat down and written for many reasons. We used to write mainly on tours. We got bored, so we wrote. Today The Beatles just go into a studio. And IT happens!

We've never had a direction. I mean it was just whoever was pushing the limits of the bag, you know. We often all pushed at the same point. It was never THIS IS THE WAY WE ARE GOING!!!

As far as we are concerned this album is more Beatley than The Beatles double album—that was just us saying this is my song and we'll do it this way and this is your song . . . you do it your way.

We've got a lot of songs . . . that's why we did the double album. It's hard to bring out double albums all the time. We let them out in other things, like through the Plastic Ono or something like that. It's like being constipated with all the material. That's the only way we can do it really. We don't have conceptions of albums. No, I think Paul does. But I don't. All I am interested in is sound I don't care about the concept.

I like it to be whatever happens.

We like gags, you know, we always have. We like little jokes and surprises at the end of things. We've all got a bit of the stage act thing in us. Perhaps that's what it is . . . but we don't long for those days. We stopped doing it because it was a drag. I dug performing in Toronto but I didn't have that Beatles mystique to live up to, which is the drag about performing as Beatles.

Not going out as a Beatle . . . nothing is expected of John and Yoko and yet everything's expected of John and Yoko. They could be anybody or perform anything with that sort of freedom . . . there's no hangups

I am in love and that's the end of it. She is now 50 per cent of me. Every time I pick up a guitar I sing about Yoko and that's the end of it. I am influenced by her ideas or wherever she came from . . . she came in through the bathroom window, actually.

WAKE EACH OTHER UP

Yoko spoke: "It's not something in me which went into him. It was all there anyway. We wake each other up a bit."

I don't know how it affected The Beatles. Of course all the things have affected them, me getting married to Yoko and Paul getting married to Linda and all that.

When you get down to it I'm only interested in Yoko and peace.

It's like I'm going through my blue period as a painter . . . he's going to paint this cup for a year and really get into it. So maybe I'm doing that. I'll do it till I get tired of it. On 24 hours they just sardonically read the lyrics of "I Want You" . . . they said all it says is "I Want You" . . . but to me it's a damn sight better than Walrus lyricwise. It's progression to me.

I want to write songs with one word or no words. Maybe that's Yoko's influence or whatever. In the early meetings with Dylan he was always saying listen to the words man and I said I can't be bothered I listen to the SOUND of it. Soon afterwards I reversed it and listened to the words, but now I am only interested in pure sound.

I'm interested in voice modulation as well.

info



The new T complete kn is all about who really l lot of lonel too! Apart clever andic all sound Bayou rock We may n boats in this we have pl This is on D

MARGO is with a goo sort of vulne ful enough

Dot's hit...and memories of Judy Garland

DOROTHY SQUIRES went to see Judy Garland in cabaret at London's "Talk Of The Town". Her party, everybody in the audience, was kept waiting for an hour or more. Eventually Judy appeared, goofed her lines . . . BUT the magic was there. Eventually . . .

She sang "For Once In My Life". And the slow-hand-clapping stopped. And Dorothy was entranced. The boredom had gone . . .

"And I could see that Judy was not far from her death. There she was singing about the love, the real love—the once-in-her-life love. And I felt that she wouldn't be around to enjoy it. I cried for her. And I cried with her . . ."

Later, Dot was looking for songs for her forthcoming President album "The Seasons Of . . ." She did "For Once In My Life", and again the tears came. Memories of that evening with Garland. The acetate was played over in the President offices. One listener reported: "Goose-flesh on my goose-flesh."

It came out as a single. And is a hit.

Said Dorothy: "For me it was going to be my last single. I thought what the hell. How do you get exposure on a single like that these days. We'd had 'Point Of No Return'—after a David Frost plug, it sold 17,000. Could have been a giant, but it wasn't plugged after that. I just felt that singles weren't worth the bother."

But there was reaction to "For Once In My Life". She took on the services of free-lance promotion man Tony Saxon. He worked the oracle. It was played. And bought.

Dot told me: "On that one, I just didn't even bother to pick up the phone to tell my friends in the Press or anything. I just left it. But it got the plugs. Radio One Club and others. It happened. But how do you explain why one single gets away and others, similar, don't? I suppose the one that makes it just has that touch of magic."

"People say that it isn't the kids who are buying the record. That doesn't stand up. I've done a pop programme for Anglia, introduced by Tony Blackburn—even with my experience, I stood quaking and shivering before going on. But I hear them talking about the record—I know they've heard it and bought it."

"In this business, we have areas where we don't do so well. Well, I was pushed on in front of a discotheque crowd up north. I didn't know it was a teenage scene there on a Friday. I thought what the hell—long-haired groups, then



Dorothy Squires

me. I might as well have been in a bull-ring for all they wanted to know . . .

"So I scrapped the usual act. I told them they'd bought the next song and put it high in the charts. And did Sinatra's 'My Way'. That was it. They were with me. All the autograph business afterwards. No, you just can't say that one section buys one kind of material—but you have to go along with your audience of that moment."

Dot, ever resourceful, then wears min-leather gear for her Radio One Club appearances. If she turned up in her cabaret mink outfit . . . "You'd hear them say, who on eath is that?"

Now, for Dot, there is the album—and a lot of work as record producer. There's Mike Richmond, for instance. He'll be recording one of her own songs.

Dot was really excited. And virtually demanded a plug for Nicky Welch, her arranger-MD on record . . . "one of the greatest reduction experts in the business."

THOUGHTS OF IRMAN JOHN

CONVERSATION BETWEEN JOHN LENNON AND DAVID SKAN

That was the thing that got me about Heartbreak Hotel in the early days. I couldn't hear what he was SAYING it was just the experience of it and of having my hair stand on end.

If there must be words they can be rubbish, what I call rubbish which is just word play or "I Love You . . . I Love You . . . You Love Me and Let's Get Together because I don't want to sing about suburbia. I think one note is as complex as anything.

I can't spend the rest of my life explaining that to musical critics who want complex musical harmonies and tonal cadences and all that crap. I'm a primitive so I don't need it. I am not interested in that. Paul himself said in 1922 in his house that we'll end up with a one note pop song. And I believe it.

I can groove to the sound of electricity in the house or the water pipes and a lot of people do groove to that but if I lay it down on record we're going to get all that who do you think you are scene.

CHILDHOOD EXPERIENCES

Why do I have to explain what a sound is? We all sit by the sea and listen to it and nobody says this sea is good because it's reminiscent of childhood experiences or it's like your mother's water.

People just lie in fields and listen to birds. If I record that all I've got to say is This Is Birds. You only grunt when you come.

Most of the teenybopper fans didn't dig Revolution Number 9 but what am I supposed to do? I probably won't impose it on a Beatles album again. I'll do it separately. I can't keep framing my thing within Beatlemusic.

The conversation switched to Apple.
Apple is right as Apple, as a company that makes records. All that other stuff has gone to the wind. It was a dream that didn't happen. All our money went into a box and never came out. Nobody got it. Apple itself, as what it is now, is running well and doing alright. Apple will keep changing.

The other things I'd like to do would be films. I don't know if that would be related to Apple. That depends on what the businessmen can do for us with Apple now. We are not entirely in their hands but they are experts, they are the only people who can tell us how to get our money out of the box. And use it.

You see, most of what I earn goes into Apple and never comes back. Nobody gets the benefit. If I could sort that out it would be nice. That's what we all need. Other things like films and that I am keeping separate at the moment. If Apple was more fluid I'd channel some of my creative energy into Apple. I do it a lot now. We all use up energy on Apple, but I could channel more.

Derek Taylor began singing: "I'll Apple you and you'll Apple me and we'll all Apple together."

We all started a sing-IN.
All I want to do is free my money to do what I want with it. I'd like whatever Apple is to run on its own without me so I can get on with . . . there's too much energy wasted on just running it . . . just to keep it ticking over.

The conversation switched to bag-INS.
All I did was get in a bag and that was the end of the experience. If I painted myself blue what can we do about it? There will always be people complaining because we left The Cavern and went away to Manchester. That's all it really is: how dare you leave The Cavern and jump into a white bag in The Albert Hall?

You can't wait around for those people to decide they'd like me to go and do tap dancing. If The Beatles had just gone into show-biz we would probably have ended up quite good and having nothing but praise.

We're not looking for that. At least I'm not.
So I must just do what I want.

(End of Part One)



MEBOX single is a knockout. 'Yellow van' a travelling salesman loves his work—and a housewives love it from being a very catchy song, the over-s stunning, with a beat driving it along. Not have many river country, but I'm sure plenty of yellow vans. Deram, DM 271.

a new name to me, voice—tender and prable and yet power-to get every morsel of

meaning out of a song. It's a good song, too, by the hit-writing team Arnold/Martin/Morrow, so listen out for 'The Spark that lights the flame' on Deram DM 274.

THE INCROWD hail from Liverpool, which seems to be a pretty soulful place. When you hear their first Deram single, you'll understand why they're in such demand for U.S. bases, particularly on the Continent. 'Where in the world' is in a Detroit mood, very well sung, and with the sort of melody that stays in your head. The number of this one is DM 272.

Everything seems to be fairly

Deramic at the moment. LOVECHILDREN are causing quite a stir with their supercharged single 'Easy squeezey', which is one of the most exciting and lively records to come out in a long time—hear it on DM 268.

By the way, have you woken up to The Great Awakening yet?

45 rpm records

DECCA group records

The Decca Record Company Limited
Decca House Albert Embankment London SE1



LULU'S certainly not plenty to smile about — she's just completed her first LP since signing a long-term contract with Atlantic Records in America.
Album was cut last month and produced by Jerry Wexler (pictured here with Lulu) and Tom Dowd. Lulu, who is 21 next month, starred in Cabaret at Las Vegas' Flamingo Hotel recently and is this week taping a guest spot for the U.S. ABC-TV series "Music Scene" — the pop show centred around Billboard's charts.
Jerry Wexler says of his new signing: "Most people don't realise that Lulu has an incredible amount of raw strength in her voice and style. Both Tom Dowd and myself were impressed with the enormous amount of energy and enthusiasm she projects when she sings. I think we have put down some great tracks for the album."
Lulu's biggest American hit to date is "To Sir With Love" which sold 2,000,000 copies.

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

Reprise rush-release new Fleetwood Mac, there's a 'live' LP from Amen Corner, and a great album by it's A Beautiful Day...

THE VOGUES: "Memories" - Earth Angel; Standing On The Corner; Shanti-La; Time After Time; Love Is A Many Splendored Thing; P.S. I Love You; If I Loved You; Once In A While; Since I Don't Have You; Moments To Remember (Reprise RSLP 6347 stereo)

THE VOGUES have been scoring big US hits for several years now - this is a nostalgic set based on the white group sounds of the early fifties. Smooth, mellow, soul-less yet attractive, with that kind of 1954 neo-sophistication that goes so well with bullfight posters, vodka-martinis, crew-cut boys in college T-shirts. The attempts at falsetto, copied from the superior coloured groups of the time, are faithfully reproduced by the Vogues who seem to be enjoying themselves although they can do better, but at least they know we know they can.

HERB ALPERT AND THE TIJUANA BRASS "Volume Two" (A & M AMLS 955 stereo)

ANOTHER re-issue from the newly independent A & M label - this is a 1964 recording, and sounds in retrospect generally crisper and sharper, more zippy and more latin than nowadays. The 1969 Alpert is smoother, more sophisticated. I prefer the old Herb, but there's not enough difference to dislike one and like the other.

NEIL YOUNG "Everybody Knows This Is Nowhere" (Reprise RSLP 6348 stereo)

COUNTRY rock from Neil Young, ex-Buffalo Springfield. He's with a group called Crazy Horse and they put across a funky kind of semi-heavy guitar sound with imaginative lyrics. He also manages some poignant ballads - "Round and Round" with an effective strained vocal. This is for specialist fans who really dig the more progressive noises from America.

IT'S A BEAUTIFUL DAY: "It's A Beautiful Day" (CBS 63722 stereo)

AFTER dozens of polite bored reviews of underground/progressive/acid-rock records which all sound the same (mainly like imitations of Jimi Hendrix two years back) we are finally given a real progressive pop record that matches up with B. S. & W. "Chicago" and the few others. The group is heavily jazz-influenced - their hard rock is controlled, like on "Wasted Union Blues" but they have great depths of subtlety. Leader David Laflamme's jazz violin swoops and swinks with incredible virtuosity, he sings with Pattie Santos and they make very good music together. The other boys and girls in the band are brilliant - the stereo is terrific, the musical quality is incredibly high. They aren't noisy, there's no need to cover up anything. A beautiful record.

DON ELLIS "The New Don Ellis Band Goes Underground" (CBS 63680 stereo)

GAZING in disbelief at CBS's grotesque new dust cover, I listened to this record - loud stuff to say the least - while reading why LP's are better than tapes - "no other recorded form". The sound is kind of brassy with trumpets all over the place and some not very good attempts to get "with it" musically. When it swings, it's great, but when it doesn't, then give me that old acid-rock sound again.

ALBERT KING: "Years Gone By" (Stax SXATS 1022 stereo)

ARRANGED and produced by MG Al Jackson, this is a hard piece of blues from Albert, and although there are shades of "Bad Sign" written everywhere don't worry - it's a terrific blues LP and Albert has that guitar sound that a thousand and one progressive groups are striving for. It's great.

VARIOUS ARTISTES: "These Kind Of Blues, Vol. One" - Fenton Robinson - Tennessee Woman, You've Got To Pass This Way Again; Bobby Bland - Little Boy Blue, Bobby's Blues; Clarence "Gatemouth" Brown - Okie Dokie Stomp; You Got Money, Just Before Dawn; Larry Davis - Texas Flood; Willie Mae Thornton - Hound Dog; Junior Parker - These Kind Of Blues Pts. 1 and 2; Jimmy McCracklin - She's Gone; Junior Parker - That's Alright; Roscoe Gordon - Keep On Doggin'; Bobby Bland - Stormy Monday Blues (Action ACLP 6009)

THIS is one of the best ever "Various Artistes" collections to come from the US R & B field. Some real classics are here - all from the highly under-rated Duke/Peacock stable. The sound is hard, rocking, bluesy, unpretentious and very very powerful. The tracks range from the very old "Little Boy Blue" to the (comparatively) recent title track, Everything is great, except perhaps Johnny Ace's pop hit "Pledging My Love" - a MUST for rock, R & B, blues addicts.

PETER PAUL & MARY: "Peter Paul & Mommy" - The Marvelous Toy; Day Is Done; Leatherwing Bat; I Have A Song To Sing I; All Through The Night; It's Ramin'; Going To The Zoo; Boa Constrictor; Make-Believe Town; Mockingbird; Christmas Dinner; Puff (The Magic Dragon) (Warner Bros. WS 1785 stereo)

ALREADY high in the US LP charts, this album - designed for children - will also appeal strongly to their usual fans. The beautiful single "Day Is Done" is here and the trio seem to have softened down their overall sound somewhat for this collection. It's a pleasing set, one side being the "Toy Side" and the other side "The Zoo Side". Many of the songs will be familiar, but all are interpreted in their unique folk-pop style.

FLEETWOOD MAC: "Then Play On" (Reprise RSLP 9000 stereo)

A SURPRISE LP from the Fleetwood Mac - their style has developed and progressed so rapidly that the group doesn't seem to have much bearing on the Elmore James dominated outfit of a year or so ago. "Although The Sun Is Shining" is far from being bluesy, despite the title, but features some interesting, gentle vocals. The general air of real interest in many different types of music pervades the set - this is certainly their most interesting album to date.

JIM REEVES: "And Some Friends" - Love Is No Excuse; You'll Never Be Mine Again; How Can I Write On Paper; But You Love Me, Daddy; Are You The One; Look Who's Talking; Mother Of A Honkey Tonk Girl; My Hands Are Clean; I Love You; Stand At My Window (RCA SF 8022 stereo)

SHARE a few magic moments with Mrs. Jim Reeves" it says, and Mary writes the sleeve notes on this LP of Jim singing duets. His partners are Dottie West, Leo Jackson, Floyd Robinson, Gordon Stoker, Steve Moore, Alvaadean Coker; Carol Johnson, Leo Jackson, and Ginny Wright. A good solid country LP - should sell well, and musically pleasing.

THE DEVIANTS: "The Deviants" (Transatlantic TRA 204 stereo)

ONE of Britain's wilder underground groups (they pressed and distributed their first LP themselves), the Deviants have all the usual progressive pros and cons - noisy, exciting, occasionally original but certainly more interesting than most. The Deviants have something going for them - and it's more than just the great cover to this album. After a few listens it begins to grow strongly on you, and the subtleties shine through.



THE AMEN CORNER—their new LP, recorded live, contains interesting versions of most of their single hits.

AMEN CORNER: "The National Welsh Coast Live Explosion Company" - Introduction; Macarthur Park; Baby Do The Philly Dog; You're My Girl; Shake A Tail Feather; So Fine; In The Pocket; Penny Lane; High In The Sky; Gin House; Bend Me Shape Me; Half As Nice (Immediate IMSF 023 stereo)

A WELL-RECORDED impression of the Corner's 'live' stage show - this particular one shows the group on a wide range of songs, from an instrumental "Macarthur Park" plus their semi-blues treatment of "Gin House" and outright pop like "High In The Sky" and "You're My Girl". Devotees of theirs will find some interesting deviations on their singles here, but everything is well balanced and performed.

GARY BURTON: "Throb" (Atlantic 588 283 stereo)

ONE of the new wave of jazz-pop groups, this one is as impressive as the others - so far so good, but there have been only a few so far - the plaintive instrumental work of the team, especially Gary's vibes can work up all sorts of atmospheric sounds and moods ranging from neo-jazz to neo-blues - listen to "Chickens" or the superb title track. A good record, but a bit neo.

PACIFIC GAS AND ELECTRIC: "Get It On" (B & C CAS 1003 stereo)

A much imported and touted West Coast LP, this is a powerful slab of acid-rock with the usual things happening for it - but they put across a good deal more rhythm and blues than most progressive groups, borrowing from Booker T., Bobby Bland, etc. The guitar work is bluesy and evocative.

VAN DYKE PARKS "Song Cycle" (Warner WS 1727 stereo)

PARKS has been around the pop scene for quite a time - his name cropped up in connection with the Byrds and later with the Beach Boys, for whom he collaborated with Brian Wilson to produce their best (but uncommercial) "Smiley Smile". Financial acclaim hasn't smiled on Parks with this LP either which is a much-publicised and vaunted flop in the States. Here he establishes himself as a Beethoven of pop music, but don't expect syrupy mock classics; this is a highly original record made at a time of gross unoriginality. Despite the highly personal lyrics which don't rhyme "properly", the (seemingly) tuneless songs, the cacophonous backings, the initially unattractive voice, there is rhyme and reason behind the album, and just as with a classical piece, the fragments have to be heard again and again before the great general plan is distinguished, so it is with this LP which will reward you after a great many plays - and I mean a great many - with the feeling that the boundaries Parks has pulled down - chiefly the banal level of most of the monotonous pop rhythms today - will help you appreciate better things. His influences seem detectable; try some of these: Randy Newman, Phil Spector, acid, Tchaikovsky, Donovan, Louis Armstrong.

THE GRATEFUL DEAD "Aoxomoxoa" (WS 1790 stereo)

NICE cover on this - a better than average underground LP. The group are a careful bunch who don't over-indulge in fashionable noises TOO much. Apparently the Beatles did this group, at least John Lennon is supposed to. It's easy to see why (if he does), the two groups have some things in common. This is OK.

LEN BARRY "My Kind Of Soul" The Moving Finger Writes; Sweet Soul Music; Our Love; The Hunter Gets Captured By The Game; Into Each Life; When Love Begins; Rainy Side Of The Street; Show Me; Reach Out, I'll Be There; Human; Mickey's Monkey (RCA International INTS 1027 stereo)

THIS budget line LP has never been issued here before, although plenty of imports were sold two years back. Barry's blue-eyed soul style can be particularly potent, especially on more plaintive songs like "The Moving Finger Writes" and the Tamla numbers included here. He makes a mess of "Sweet Soul Music" but mostly this is a well-arranged, attractive LP.

BOBBIE GENTRY "Touch 'Em With Love" - Touch 'Em With Love; Greyhound Goin' Somewhere; Natural To Be Gone; Seasons Come, Seasons Go; Glory Hallelujah How They'll Sing; I Wouldn't Be Surprised; Son Of A Preacher Man; Where's The Playground Johnny; I'll Never Fall In Love Again; You've Made Me So Very Happy (Capitol ET 155)

EVERYTHING from country-rock, Dusty Springfield, Tamla Motown, and gospel here from Bobbie who certainly makes a fine LP. This set is extremely appealing and ranges from her hit through many other potential singles. The familiar Gentry sound can wrap itself around hard songs very well, but really she sounds - and looks - good in anything.

FRANK SINATRA: "A Man Alone; Night; I've Been To Town; From Promise To Promise; The Single Man; The Beautiful Strangers; Lonesome Cities; Love's Been Good To Me; Empty Is; Out Beyond The Window; Some Travelling Music; A Man Alone (Reprise) (Reprise RSLP 1030 stereo)

THIS LP was composed especially for Frank by poet and songwriter Rod McKuen. The general McKuen image is somewhat different to Sinatra's, the gentle, emotional, loving, over-sentimental poet as opposed to the hard, violent sensitive singer. But the two blend here - the LP has a lonely haunting quality, it's beautifully performed and produced, it's lush, without being too strong.

MILES DAVIS "Greatest Hits" - Seven Steps To Heaven; All Blues; Someday My Prince Will Come; Walkin'; My Funny Valentine; ESP; Round Midnight; So What (CBS 63620 stereo)

I DIDN'T think people like Miles Davis actually had hits, at least not chart hits. These, then, must be hits in terms of his most popular numbers (correct me if I'm wrong). The selection, from 1961 to the present day, encompasses most of the atmosphere and music that Miles creates: this is a good introduction to him, including 'live' recordings too. With any luck it'll turn on new buyers to his other albums which are less commercial but perhaps more satisfying with better continuity.

ROBERT GOULET "Greatest Hits" - If Ever I Would Leave You; Begin To Love; This Is All I Ask; Summer Sounds; Real Live Girl; What Kind Of Fool Am I; My Love, Forgive Me; Autumn Leaves; Ciao Compere; Fortissimo; The Impossible Dream (CBS 63675 stereo)

THE audience cheers when Bob breaks into the first few bars of "If Ever I Would Leave You" and I am transported back to the Bonzo's "San Francisco". Robert is a big-voiced adult singer in the Tony Bennett/Andy Williams category, although really he sounds nothing like either of those two - in fact he sounds more like David Whitfield. He has a strong powerful voice, plenty of blatant emotion and the knack of picking good songs - try his hit "My Love Forgive Me", or his version of that too off-recorded "Impossible Dream". If you dig the masculine-voiced sound, try this goodie.

B. B. KING "The B. B. King Story Part Two - Beale Street Blues" (Blue Horizon 7-63226 stereo)

PERHAPS this particular King has the toughest reputation of any bluesman to uphold - he seems to have usurped Muddy Waters' place, in British devotee circles anyway, but this LP can only add to B.B.'s fortunes. It contains some of his best-ever material, the emotional and evocative "Sweet Sixteen", and back from 1952, tracks like "You Know I Love You". His present style can be traced, and he wasn't such a smoothie then. Blues fans must buy this one - good sleeve notes and disc.

VARIOUS ARTISTES "Stars Of '69" (Marble Arch MAL 1146)

A BARGAIN price hit sampler from Pye - features some big hits like "Build Me Up Buttercup". "In The Bad, Bad Old Days", "If I Knew Then" etc plus some medium hits like "Colour Of My Love", and several non-hits (flops). It's a bargain price LP, but tracks are a trifle strangely selected. Stars included are Foundations, Max Bygraves, Jackie Trent, Jefferson, Consortium, Lone John Baldry, and Val Doonican.

SHOCKS!

Is the electrocution hazard on stage so unavoidable?

THE risk has always been apparent but since the recent fatality involving Big City Sound, the time seems right to investigate recent cases of electrocution on stage, and perhaps to discover if they could, and should, have been avoided.

Though musicians may have come to accept the minor shocks they not too infrequently receive, the addition of more powerful equipment by many groups, has increased the dangers.

Two group members who recently were the victims of severe electric shocks, but happily lived to tell their stories, are Dan 'Fagin' Whittaker and Pye Hastings.

"We were playing at the 11 Rondo Club when the accident occurred," recalled Don, of The Spirit of John Morgan, whose hand was still heavily bandaged and 'striped' by deep burns cut by the guitar strings. "I stepped forward to announce 'Yorkshire Blues', and referring to the number I said 'Don't take this too seriously'. Then as I touched the mike, at the same time holding my other hand across the guitar strings, I received a severe shock."

PART OF THE ACT!

Though terrified at the time Don now adds with a touch of humour: "When I was jumping about trying to shake myself away from the microphone the audience thought it was part of the act! It's the most incredible feeling, as if someone is holding on to a nerve. You just can't let go of anything, all your muscles contract."

Pye Hastings story was much the same, though Caravan were appearing at London's Marquee. "We were using brand new equip-

ment," Pye told me. "When we got on stage, without playing a note, I reached for the mike, and then I was knocked flat on my back. Nobody would believe the feeling, all the time I was hoping someone would part me from the circuit. It seemed like ages, but it only lasted about two seconds."

But two seconds of 240 volts can certainly kill. In both cases, however, the group drummers acted quickly and pulled the victims away from the circuit, and at the same time the mains plug was pulled out.

"I think that the fact I was wearing rubber soled shoes helped save me," explained Don.

"And the power of the shock seems to depend on the amount of static electricity there is in the atmosphere," added Pye. "I must have a strong heart too!"

TAKE THE TROUBLE

But were these accidents really unavoidable? As always with split second incidents no one is entirely certain just what caused the live circuit. I asked Brian Gilboy, General Manager of Sound City and Drum City if he felt enough care was taken by the majority of groups.

"No I don't," Mr. Gilboy told me. "One of the main reasons for these accidents is that a lot of groups don't take the trouble to wire the mains plugs correctly, and they don't use an earth. One of the favourite tricks of some groups or road managers is to put silver paper around the fuses in some amplifiers, and then the safety mechanism which causes the fuse to blow if something is wrong doesn't work."

Most road managers, I would think, are competent enough to avoid these techniques, but the



SPIRIT OF JOHN MORGAN—"Don't take this too seriously," said Don - and then he was electrocuted...



CARAVAN—Pye Hastings was using brand-new equipment at the time of the shock.

trouble may well arise when new groups take to the road with 'part-time' roadies, or friends doing a 'favour'.

And that's not all... "There are one or two places in the country that use D/C current rather than A/C current," continued Mr. Gilboy. "And a lot of these groups don't check the voltage, and they plug A/C amps into the circuit. Also some of the boys are not earthing their equipment properly."

Marquee manager John Gee rather echoed these sentiments, though he says he is no expert on the technicalities involved.

"In the time that I've been running the club, from 1963 to now," John told me, "There have only been two cases of electrocution, one minor and the other pretty serious."

But before anyone else learns the lesson the hard way, Brian Gilboy sums up:

"Care and proper use of equipment is essential, and take the trouble to get the correct current matches."

And Pye Hastings, himself, suggests: "Every 100 watt amp should have a 100 slave amp and the lead should be checked to ensure that it connects the two. And there should be a loose earth."

And finally Don 'Fagin' Whittaker adds: "Every group should take precautions. Just make sure all the plugs are earthed and connected properly."

It all seems so simple...

VALERIE MABBS

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



FLEETWOOD MAC—An interesting, progressive LP, but it may not please their blues fans.

FLEETWOOD MAC

Oh Well, Parts One and Two (Reprise 27900). Not particularly keen on this. Mostly instrumental, with a hard rock approach for the top side and more Spanish-classical on the flip — but it seems a bit ponderous, despite some really exciting moments. A change of style, then, and commended for the effort, but I doubt it's big-time chances. Having said that, it'll probably be at number one next week.

CHART PROBABILITY

RUBBER BUCKET

We're All Living In This Place: (MCA 5096). Hastily-created team with a sort of strangled voice early on, then into a definitely commercial main chorus. This comes from Mike Leander, inspired into writing the song by the happenings in and around 144 Piccadilly. Points for topicality, then, and though a very off-beat sort of piece, in with strong chart chances. As for that lead voice—unique about sums it up.

CHART POSSIBILITY

From THE FACTORY: "Try A Little Sunshine" (CBS 4540), which is okay without producing anything startling. Loved the vocal build-up of THE WEDGEWOODS on "In Rainbow Valley" (Columbia DB 8619), but I can't see it being a hit. Some off-beat phrasings and near-jazz moments from DAVID McIVOR on "Closing My Eyes" (Warner Brothers 8002), but

DAVID ESSEX

The Day The Earth Stood Still: Is It So Strange (Decca F 12967). People have been a-raving over this, Well, I've gone for the Essex voice many times before — now it looks like the big chart-break for him. Something on the "Eloise" lines — yet with a style all its own. Big orchestra, chorus, some choked-up emotional lines from David — a big, panoramic, successful piece of pop. Do hear it. Flip: Good vocal showcase.

CHART PROBABILITY

FAT MATTRESS

Naturally: Iridescent Butterfly (Polydor 56332). Long-awaited, this, Sprung mainly from Noel Redding's theories, this Mattress should get off to a first time hit. It's a lively and concise sort of song—excellent guitar figures and the vocal is well presented. Song seemed so-so at first, then took on definite hit status. One to watch. Flip: Rather a poetic piece, slower than top deck.

CHART PROBABILITY

It doesn't sound a hit song. Interesting production for SYKES AND MEDINA on "Everything's Fine, Fine, Fine" (CBS4529), but it's all somehow disjointed. Lively up-tempo swinging from THE INCROWD on "Where In The World" (Deram 272) — rather good sounds. Also lively without quite making it. PENNYWORTH on "Malena, Malena" (CBS 4573).

MARK WIRTZ: Caroline; Goody, Goody, Goody (CBS 4539). Walking-pace novelty song, with a spoken finale—really rather catchy and appealing. ★ ★ ★ ★
SIMON SCOTT: Brave New World; I'm The Universe (Polydor 56335). Needs a couple of plays, then clicks. A strong performance from the good Simon—not happy with the intro, but it builds. ★ ★ ★ ★ ★
TONY TRIBE: I'm Gonna Give You All The Love I've Got; Why Wait (Down Town 439). Gent has nibbled at the charts before. Strong ska-beat material, well-sung—not my cuppa, but in with chances. ★ ★ ★ ★

HAIRBAND: There's No Lights On The Christmas Tree Mother, They're Burning Big Louis Tonight; Travelling Song (Bell 1076). Now this is just great. Performance, olde-worlde style, singing, title, approach, feel, production. A chart outsider that should be inside, Well done, producer Alan Price. ★ ★ ★ ★ ★

SUZANNE HARRIS: Go Out And Multiply; A Long Way Home From The Movies (Polydor 56354). This is the song, and the singer, causing great stir in St. Peter's Square, Rome—a sort of anti-Pope piece of protest involving the pill. Sweetly sung. ★ ★ ★ ★ ★

PAUL MONDAY: Here Comes The Sun; Musical Man (MCA MK 5008). Rush-release and worth the panic. Unusual voice, and arrangement, on a song which seems to have distinct hit chances. This is one to try, believe me. ★ ★ ★ ★ ★

GEORGE HOWE: Maxwell's Silver Hammer; Spain (MCA MK 5007). Excellent treatment of the off-beat Beatle song—and a Record of the Week as well. Pretty instant commercial approach, lovely little melody line—compelling lyrics. Could well be a hit, me old mates. ★ ★ ★ ★ ★

TIMEBOX: Yellow Van; You've Got The Chance (Deram DM 271). Could be a hit. A Record of the Week. Fine group. Just a few doubts about the song, but in with chances. ★ ★ ★ ★ ★

MARGO: The Spark That Lights The Flame; Left Over Love (Deram DM 274). Good, this, but not a hit song. Margo sets the emotion rolling and sings well. ★ ★ ★ ★ ★

DAWN CHORUS: A Night To Be Remembered; Crying All Night (MCA 5004). Okay big vocal build-up in the Ivy League style, melodic and pretty ambitious on the whole. ★ ★ ★ ★ ★

TROY DANTE: Behold; It's About Time (MCA 5003). Okay, but nothing to suggest a hit at this time—routine sort of song. ★ ★ ★ ★ ★
IZZY POUND: Pumpkin Mini; Na, Na, Na, Na (Plextrum 9). New group, bubble-gum approach—okay melody line. Interesting development of vocal harmonies. ★ ★ ★ ★ ★

**US reviews
by JAMES HAMILTON**

THE RASCALS: Carry Me Back; Real Thing (Atlantic 584292). Fascinating! They've managed an almost pure midlighters-style Gospel chorus behind the (literally) "old Kentucky home" White lead vocal, with jazzy rocking piano and punchy brass to help it all roar along — great! (For the real thing, all Soul Group Freaks should try and hear Ollie and the Nightingales fabulous U.S. Stax album!) More-typical Rascals Gospel-waltz on flip. ★ ★ ★ ★ ★

THE DEIDRE-WILSON TABAC: Get Back; Angel Baby (RCA Victor RCA 1889). Ha! After the so-so, clever-clever, funk-less attempt on top, who'da guessed that the flip would be great? It's a pretty group effort (not Rosie and he Originals!), with some really piercing high-pitched wailing designed to grab S.G.F.s. Lovely, even though they're presumably not Black—S.G.F.s, do hear this. (By the way, Robin Marsden, tongue was firmly in cheek for my recent Hook review, but my comment was, as here, contextually serious). ★ ★ ★ ★ ★ (Can't help it, I love it!)

"SWEDEN HEAVEN AND HELL" SOUNDTRACK: Mah-Na-Mah-Na; You Tried To Warn Me (Pye International 7N 2549). The word "perky" was invented to describe this catchy bit of nonsensical mouth-music—mums all over the country should love it! Could easily be a hit (as in America), since it's great fun, and just made for Radio 2! ★ ★ ★ ★ ★

TONY BENNETT: I've Gotta Be Me; A Lonely Place (CBS 4527). The peppy brass backing really backs up this normally somewhat duller "easy listening" opus, until here it fairly rocks along. Rather good. ★ ★ ★ ★ ★

THE ARCHIES: Sugar, Sugar; Melody Hill (RCA Victor RCA 1872). Bouncy U.S. Chart-topper for these U.S. TV cartoon karakters (known here for their "Bang-Shang-A-Lang", thank to Microbe), and it's catchy enough in a teeny-bop way to happen here too — nice Family Stone-type end. ★ ★ ★ ★ ★

TONY JOE WHITE: Polk Salad Annie; Aspen Colorado (Monument MON 1631). I raved about Tony Joe when this was our first out (in February), and I raved still, though over-familiarity has dulled him a bit for me. Now maybe the general public will dig (following America's example, where this down-home mumbled funker is a belated smash hit), as Radio 1 are on it in a big way. ★ ★ ★ ★ ★

CAT MOTHER & THE ALL NIGHT NEWSBOYS: Good Old Rock 'N' Roll; Bad News (Polydor 56543). "Sweet Little Sixteen", "Long Tall Sally", "Chantilly Lace", "Whole Lotta Shakin' Goin' On", "Blue Suede Shoes", "Party Doll", all in nostalgic noisy sequence — of course they're not as good as the originals, but it's great fun. By Mike Jeffrey's American group. ★ ★ ★ ★ ★

STEPHENWOLF: Magic Carpet Ride; Sookie, Sookie (Stateside/Dunhill SS 8027). First released (in an edited version) eleven months ago, when it was a U.S. smash, this electronically freaking organ-led beater is out again, now in all its noisy glory, to follow-up the recent success here of the boys' even older "Born To Be Wild" — it's better, but not as commercial. ★ ★ ★ ★ ★

SPIRIT: Dark Eyed Woman; Ice (CBS S 4511). CBS have finally gotten around to releasing 45s in Stereo—big deal! Complex rhythms and good effects, nearly the "progressive" group's best. Beautiful and moody slow instrumental flip deserves to be dug. Both from their "Clear" L.P. ★ ★ ★ ★ ★

MOTHERLODE: When I Die; Hard Life (Buddah 201064). It sounds as if its quite a big group singing this appealing, almost soulful, powerful slowie, with a hook reminiscent of the Beatles (which could help) — given plus it might click. Commendable jazzy flip for BS&T fans. ★ ★ ★ ★ ★

LEE MICHAELS: Heikty Hi; Want My Baby (A & M AMS 763). Chunky, slightly "Weight"-ish (O.K. in this case), a heavy slow-beater, with good piano and sing-a-long chorus—unusual and nice. ★ ★ ★ ★ ★

WILLIAM TRUCKAWAY: Bluesgreens On The Wing; Besides Yourself (Reprise RS 20842). Rather strange, compelling, good-timey top, with full sounds and catchy female chorus, plus very nice instrumental flip (owing a debt to BS&T, etc.). Check it out. ★ ★ ★ ★ ★

COUNTRY JOE AND THE FISH: Here I Go Again; It's So Nice To Have Love (Vanguard VA 3). To mark their visit here, two album tracks — slow, pleasant instrumentation, and a surprisingly wistful vocal; subtle flip. Both good. ★ ★ ★ ★ ★

DON ELLIS: Eli's Comin'; House In The Country (CBS 4518). From Don's "Underground" album, the Laura Nyro and Al Kooper tunes done up all freaky-jazz — may even convert a few, while those who already dig will dig. BS&T fans should hear. ★ ★ ★ ★ ★

ARIF MARDIN: Glass Onion; How Can I Be Sure (Atlantic 584295). Atlantic's ace arranger is here responsible for a pair of slightly too-well recorded "freaky" instrumentals—both technically perfect, yet gutless. From his album. ★ ★ ★ ★ ★

THE ELECTRIC INDIAN: Keem-O-Sabe; Broad Street (United Artists UP 35039). Having looked forward to hearing this Len Barry-produced U.S. smash instrumental, I'm disappointed. It's a rhythmic string-backed innocuous happy foot-tapping time waster. Ho-hum. Silver! You'll do better by getting Jellybread's "Chairman Mao's Boogaloo". ★ ★ ★ ★ ★

BILL DEAL & THE RHONDELLS: What Kind Of Fool Do You Think I Am; Are You Ready For This (MGM 1488). Sounding thinner and more Amen Corner than on their first two great dancers, the boys speed-up this Tams' oldie to have their biggest U.S. hit to date. ★ ★ ★ ★ ★

GIANT CRAB: E.S.P.; Hot Line Conversation (UNI UN 509). Lotsa phrasing and sundry self-consciously "heavy" noises on a "heavy" beater that's actually not bad, being honest in its unpretentious approach. Both sides are quite good noisy fun. ★ ★ ★ ★ ★

BOBBY GOLDSBORO: Muddy Mississippi Line; Richer Man Than I (United Artists UP 35034). Bobby's greatest since pre-"Honey" days, it's an energetic brassy dancer. Usual muck on flip, though. ★ ★ ★ ★ ★

NANCY SINATRA: Drummer Man; Home (Reprise RS 20851). As behoves him, the drummer man lives up to the title, playing all kinds of rumbly, thumping beats—and rightly dominates the otherwise dull proceedings. ★ ★ ★ ★ ★

THE LETTERMEN: Hurt So Bad; Traces (Capitol CL 15609). O.K. smooth, if noisy, harmony job done on one of Little Anthony's classics: quieter ditto on the pretty Classics IV flip. ★ ★ ★ ★ ★

THE YOUNGBLOODS: Get Together; Beautiful (RCA Victor RCA 1877). This Pappalardi-produced "love thy fellow man" Folk/Rock slowie is already an American teen anthem (to go by reports of CBS&Y's Hollywood debut) — sorry, I don't see why, except that it figures, as it's grippy enough. ★ ★ ★ ★ ★

MOUNTAIN: Dreams of Milk And Honey; Wheels On Fire (Bell BL 1078). Felix Pappalardi (Cream's producer) has got himself a new group, but no new ideas — "heavy" noises with a "Sunshine" like repetitive phrase. ★ ★ ★ ★ ★

THE CLIQUE: Sugar On Sunday; Superman (London HLU 10286). Competent teeny plodder, with phrasing. ★ ★ ★ ★ ★

GARY PUCKETT & THE UNION GAP: This Girl Is A Woman Now; His Other Woman (CBS 4585). Fine for fans. ★ ★ ★ ★ ★

NRBQ: C'mon Everybody; Rocket Number 9 (CBS 4501). Not as good as their "Stomp", this is merely an efficient rendition of Eddie Cochran's Rock masterpiece. ★ ★ ★ ★ ★

THE CASCADES: Maybe The Rain Will Fall; Nagin' Cries (UNI 508). A fairly dull slowie with trendy Country tinges behind the lead bloke's earnest performance. ★ ★ ★ ★ ★

BUCHANAN BROTHERS: Son Of A Lovin' Man; I'll Never Get Enough (Page One POF 154). Mediocre Bubble Gum. ★ ★ ★ ★ ★

News in Brief

PETER SARSTEDT'S new single, out next Friday, features two tracks from his new album. They are "Step Into The Candlelight" and the controversial "Take Off Your Clothes". The disc is set for United States release.

PETER SARSTEDT'S new Radio One series — Sunday evenings from 7.30 p.m. — will feature both "live" guest artists and discs. So far lined up for the shows are: Johnstons (October 12), Strawbs (October 26), Humblebuns (November 9), Al Stewart (November 16), Pentangle (November 30) and Election (December 21).

On disc listeners will hear, among others, Leonard Cohen, Tom Paxton, Simon and Garfunkel and Julie Felix.

The new shows on Radio One and BBC-2 TV, running this autumn, will provide Sarstedt with an opportunity to promote his new album and single, currently being released.

TONY Newman, ex-drummer with the Jeff Beck group, is to form his own four-piece group. He hopes to have two lead guitarists one of which will double on six-string guitar. He is also looking for a six-string electric bass player. All three guitarists will take vocals. Of his musical policy, he told us

last Friday: "It will be a very wide sound and the aim is to have the best and biggest sound produced by a four-piece group — I want it to be beautifully heavy."

"Weddings and Irish clubs will be a speciality. Our aim is to work at the Shamrock Club in Brixton and other similar places."

So far the musicians have yet to be picked.

YOUNG Blood records have just completed deals to the value of \$250,000 with Green Light records in Scandinavia, Barkley in France, Vogue in Germany, Festival in Australia and with Teal in South Africa.

Jonathan Kink is currently negotiating with Decca Records in America on behalf of Young Blood Records, and Record Mirror understands that Polydor and RCA Records are also very interested.

Young Blood have two new releases planned for October 10, one from Red Alligator, a white — though the high-powered novel record may give a different impression! — singer, and a follow up from Mack Kisson, "Wear It On

Our Face". Miki Dallon head of Young Blood Records, and promotion manager Alan Heather will be visiting Germany this week to promote the singles.

Miki Dallon, who has ownership of the master tape, is planning to re-release Roy Harper's "Sophisticated Beggar" album.

THE Pentangle start their 12-city UK tour with a concert at London's Royal Albert Hall on October 4.

The concert will be filmed by Viditron, a new company experimenting with video cassettes.

The company look to the future when most albums will be sound tracks for their TV cassettes.

Before starting their US tour, the Pentangle fly to Canada to make a TV special for Canadian Broadcasting Corporation on November 4. They will also play concerts and college dates there.

The Pentangle will play a solo concert at New York's Carnegie Hall on December 6.

Their new single, "Light Flight", and album, "Basket of Light", will be released on October 10.

EMI Records will shortly be releasing the soundtrack album from the film, "Easy Rider" on the Dunhill label.

It seems they have had every possible co-operation with the other companies concerned.

The Dunhill album is in the American LP charts and features the following artists: Steppenwolf, ("The Pusher" and "Born To Be Wild"), The Byrds ("Wasn't Born To Follow"), The Band ("The Weight"), The Holy Modal Rounders ("Bird Song"), Jimi Hendrix ("If Six Was Nine"), Fraternity Of Man ("Don't Bogart Me"), Electric Prunes ("Kyrie Eleison"), Electric Flax ("Flash Bam Pow"), Jim McGuinn ("It's All Right Ma" and "Easy Rider").

**Record Mirror's
new address:
7, CARNABY ST,
LONDON, W.1.
GER. 8090**

LIKE the notes say, "Pensive Bird" (Ember CJS 821) is an important record — on it CHARLIE PARKER makes his sensational sounds some of which have been recorded on a portable tape recorder — the quality isn't too bad though. In complete contrast—IRENE PAPANASOS OF Theodorakis" (RCA Int. INTS 10033 Stereo) is a fine piece of very commercial Greek folk music — Irene is best known as an actress, but this album highlights another facet of her talents. From Greece to Italy — "Introducing ADRIANO CELENTO" (Sonet SNTF 610) contains some lovely pop melodies by a man with great vocal control and feeling — surprisingly, the rock beat is evident here in a subdued, subtle way, but this only enhances the effects — a fine LP.

"TONY HAZZARD sings Tony Hazzard" says the title (CBS 63808 Stereo) and is a good pop album by one of Britain's most interesting songwriters — the sound gets a bit samey — but the content is very strong, and his voice is listenable—titles include "Fox On The Run", "Ha Ha Said The Clown", "Listen To Me".

Strict tempo fans will dig "Return Of The Champions" by RAY McVAY (RCA INTS 1029 Stereo) — good for all you MAURICE JAY addicts. For children — "Dumbo" — the music from the original motion picture by Walt Disney (Music For Pleasure MFP 1283), and a bit more up-to-date: "Tijuana Nursery Rhyme" (MFP 1331 Stereo) — done well by THE TORERO BAND.

Three original soundtracks from current movies are now available — "Battle of Britain" (United Artists UAS 29019 Stereo), "The April Fools" (film stars Catherine Deneuve and Jack Lemmon) on CBS 70054 Stereo, and, if you can bear it, "The Smashing Bird I Used To Know" (NEMS 6-70059 Stereo). OK?

PACIFIC GAS & ELECTRIC
THE ROCK BAND THAT'S STORMING AMERICA!

PACIFIC GAS & ELECTRIC
Get it on!

'GET IT ON' (CAS 1003)

Clyde McPhatter DENVER (CB106)
Clifton Chenier BLACK GAL (ACT 4550)
Aaron Neville TELL IT LIKE IT IS (CB 107)
Clifford Curry SHE SHOT A HOLE IN MY SOUL (ACT 4549)

BC RECORDS 37 SOHO SQUARE, LONDON, W.1.
(01 734 3932)

MINES OF INFORMATION

Charlie Gillett examines the Specialist R & B magazines



'Tony was not much help to me musically'

THE release date on an LP can set put back, as everybody knows, but when an album, originally planned for issuance last Autumn, is still not on the market, questions must be asked.

And the man to answer them — Long John Baldry, who, during a drink in Denmark Street last week revealed the real reason why the disc has been delayed for twelve months (they, that must be a record!)

"I was quite proud of the album when we first completed it, but it was on playback that everybody noticed the disaster. At the end of almost every track, you could hear Tony Macaulay, the producer, shout: 'Boy, that was great — you must come up and hear that!' So we had to do some of the stuff again."

"We did suffer from a few what some people in the industry would call 'hang-ups'. Actually, we've ended up swapping some of the songs and recording some new material for it anyway."

Many of the songs for John's album were recorded under the guidance of Tony Hatch, his new producer. "I suppose there is little difference between the two of them—they are both great record producers. Tony Hatch is an excellent musician, though, whereas Tony Macaulay was not much help to me musically."

Although he has had three Top Ten hits and a couple of other chart entries, John is still regarded by some people as being 'new to the business'. But it all started long before the hit discs — remember the time when he toured the clubs with the "Steam Packet" — Julie Driscoll, Brian Auger and Rod Stewart — singing "soul" and "blues"?

While John has been planning the new LP, a budget-priced album has been issued, including many of his early United Artists recordings. But unlike many artists, that does not worry him.

"Why should it? As far as I am concerned I am just as proud of the stuff I recorded a few years back as I am of the newer tracks. I'm certainly not ashamed of them anyway."

The conversation switched to the question of the new single. "It's a Tony Hatch — Jackie Trent ballad called 'Wait For Me'. I like the number and think it is a good record. I am past judging my own material for single hits now. If it edges into the Top 20 I'll be happy, 'cos it will show people that I'm still around won't it?"

John Baldry with a new single and album. Both a long way away from that first album "Live At The Marquee", but he remains an artist who makes consistently good records.

RODNEY COLLINS

JOHAN COSGROVE, a reader in Ireland, wrote to the local representative of Pye Records enquiring about "The Unbelievable Billy Stewart," an LP released by Pye from Chess. The representative in Ireland had never heard of it.

Record companies are business organisations, not music museums or services devoted to the interests of specialist record collectors. But while we do not expect them to hand out glossy 8 in. x 10 in. pictures, biographies and details of the recording session with every 45 they sell, we can ask them to be sufficiently well organised to have these things available somewhere, and to provide some useful information on their LP's. A few companies have set high standards: Trevor Churchill's "Bell's Cellar of Soul" compilations provide details about the sources of the tracks, but no companies here consistently match the standards of Arhoolie (who use Paul Oliver, Pete Welding and other outstanding writers), Bluesway, Liberty and Atlantic, in their use of constructive sleeve notes and efficiently presented information.

In the absence of direct help from record companies, it becomes necessary for the interested record buyer to take out subscriptions to a variety of specialist magazines, several of which are listed at the end of this article.

The most valuable service these magazines provide are their discographies, and label listings which provide all the information about recording sessions except the brand of whisky consumed between takes. At their most thorough, discographies give the date and place of recording, the names of the producer, engineer, arranger and musicians, the songs which were recorded and their composers (including both those which were issued and those which remain unissued), details of the records which were released (on 45, LP, and British releases), and matrix numbers. To the record buyer with casual interest in what records sound like, these details can seem not only irrelevant, but farcical. But for the collector who is exploring the past, seeing names of singers and records he didn't hear when they were released, the discographies provide important guides; even matrix numbers can be useful, sometimes.

EIGHT YEARS NEW

When they're used properly, matrix numbers indicate the session when a song was recorded. They are inscribed in the "wax" between the end of the grooves and the label on 45's, and are also printed on the label (on the original American releases). As record companies quite often pick out an old track to use as a 'B' side, matrix numbers come in handy when the collector wants to sort them out. The discography of the Drifters (in "Soul Music", and "Blues and Soul") reveals that tracks released in the early sixties were recorded eight years before, when the personnel was entirely different. (However, matrix numbers can sometimes be misleading, when companies ascribe them not at the sessions but when they release the records; various discographers of Little Richard, in "R & B Monthly" and "Penniman News" have been confused by this misuse of the system by Specialty).

Label listings do for record companies what discographies do for singers—provide all the available information of their releases in chronological order.

A few men have devoted a large proportion of their time to keeping track of all releases in particular fields of music. In France, Kurt Mohr has files on a large proportion of the records made by black singers since the war, and regularly contributes to discographies in "Soul Bag", "Blues Unlimited" and "Shout". Mike Leadbitter, co-editor of "Blues Unlimited", has deep piles of information on blues and rhythm and blues, some of which is neatly packaged together in 380 pages in "Blues Records, 1942-66", which presents discographies of singers which Leadbitter and co-author Neil Slaven believed to be "blues" singers.



BILLY STEWART—unpublicised here.

All of the magazines listed below except 14 & 15 sometimes offer discographies and label listings; "Blues Research" offers nothing but label listings, being devoted to post-war labels which concentrated on blues, including Chess, Sun, Excelsio, and Modern. There have been 15 issues so far, some of which are now out-of-print; remarkably inexpensive, they are the best beginning for someone who is interested in the best music issued between 1945 and 1958.

"Blues Unlimited" is also recommended without reservation. It used to be rather specialised (in comparison with the tastes of ordinary record buyers), but over the past nine months the editors have taken a new line, including references to white blues, commissioning various non-specialist columns including one by Martin Humm on gospel and another by Pete Lowry on city blues, and packaging the new product in an attractive way. Exclusive reports from the States — including a regular spot by Chicago guitarist Jimmy Dawkins — give the magazine a unique "contemporary" quality which it used to lack, and enable it to offer a different kind of American news from the bits and pieces culled from "Billboard", "Cash Box" and "Record World" which most other little magazines offer.

IN FRENCH...

These bits and pieces are nevertheless useful for those who cannot afford to subscribe to the trade papers, and "Soul Bag" currently offers the invaluable service of listing every new release by black singers in the States, drawn from the review columns and advertisements in the trade papers; Stanley Dance used to do this for "Jazz Journal" in the '50's and more recently "R & B Monthly", "Soul Music" and "Shout" kept up with new issues. Dave McAleer is currently preparing an alphabetical list of all post-war R & B releases which he and Tony Cummings intend to publish in instalments (over the next 25 years?) from the offices of "Shout".

Of the best magazines devoted to soul, "Soul Bag" is in French. Because so much of it is names, this is not such a drawback as it might seem, and a Joe Tex discography looks good in any setting. In Britain, John Abbey's "Blues and Soul" has maintained its technical quality and gradually improved its content, so that now it presents some fine photographs, useful biographies, and exceptionally detailed discographies by Peter Burns. Peter has recently started his own magazine with Roy Simonds, "Earshot", which is attractively presented and looks like to flourish, dealing particularly with the "quality soul" of the Impressions and the rest. The R & B of the fifties, once well covered by Mike Vernon and Neil Slaven in their "R & B Monthly", has more recently been documented by "Shout", formerly "Soul Music", now approaching issue number 50. "Collectors' Soul", seems despite its title, to have a discotheque orientation, and could provide a useful service to semi-professional deejays.

Rock and Roll is currently without a really good magazine. "Boppin' News" (which became "Rock 'n' Roll News") provided discographies of almost all the important singers, and its successors do little more than reproduce its material, usually without crediting the original source. But "Rock 'n' Roll Collector" has some original material by Bill Miller and others, and the "fan club" mags "Let It Rock" and "Penniman News" have good discographical sections which deal with other singers apart from Chuck Berry and Little Richard.

The magazines: Blues: (1) BLUES RESEARCH, 30c (2s. 6d.) per copy, from same address as (16) below; (2) BLUES UNLIMITED, 4s. per copy, 38a Sackville Road, Bexhill-on-Sea, Sussex; (3) BLUES WORLD, 4s. per copy, 22 Manor Crescent, Knutsford, Cheshire; (4) JAZZ JOURNAL, and (5) JAZZ MONTHLY, at most book-stalls. R & B/Soul: (6) BLUES AND SOUL, 2s. 6d. from 7 Trinity Close, Bishops Cleeve, Hertfordshire; (7) SOUL BAG, 30s. for 12 issues, from same address as (6) above; (8) EARSHOT, 2s. per copy from 20 Bulwer Road, London N 15; (9) SHOUT, 2s. per copy from 46 Slades Drive, Chislehurst, Kent BR7 6JX; (10) COLLECTORS' SOUL, 2s. 6d. per copy from 29 Westfield Road, Brockworth, Glos. Rock 'n' Roll: (11) ROCK 'N' ROLL COLLECTOR, 2s. 6d. per copy from 63 Eastbourne Road, West Ham, London E15; (12) LET IT ROCK, from 64 Greenfield Road, Harborne, Birmingham 17; (13) PENNIMAN NEWS, 8s. 6d. per year from 74 Roberts Road, Belgrave, Leicester LE4 5HF; (14) HALEY NEWS, 10s. 6d. per year from 28 Alredale Road, London W.5. General, but including significant coverage of this kind of music: (15) ROLLING STONE, from bookstalls; (16) RECORD RESEARCH, from 65 Grand Avenue, Brooklyn, New York. Magazines no longer in operation, but worth looking for: (17) R & B MONTHLY; (18) BOPPIN' NEWS/ROCK AND ROLL NEWS; (19) R & B JAZZ (French). Miscellaneous: (20) IMPERIAL label listing, \$1 (8s. 6d.) from Richard Horlick, 210 Fifth Avenue, Suite 1102, New York, NY 10010; (21) SUN BOOKLET, 7s. 6d. from 172 Criklewood Lane, London NW2.

*Atlantic produce the useful "Uptight-Outtaste" bulletin.

CLASSIFIEDS

The price for classified advertisements is 1s. per word, pre-paid for all sections. Postal orders should be crossed and made payable to Record Mirror.

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

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

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

All advertisement copy is now to be sent to Record Mirror at 7, Carnaby Street, London, W.1.

records for sale

RECORD BAZAAR, 50,000 from 2s. Write for lists: 1142-6 Argyll St., Glasgow.

COLLECTORS Wants Service—Let us search for all those hard to find discs you need to complete your collection. Send s.a.e. to: Disc Deletions, 16 Leighton Road, Linslade, Leighton Buzzard, Beds.

GUARANTEED used LP's. Catalogues 1s. — Cob Records (Catalogues), Portmadoc, Caernarvonshire.

SEND 1s. plus large s.a.e. for list of past U.S.A. imported 45's. Many rare deletions included, R&B, R&R etc. Moore, 16 Leighton Road, Linsdale Leighton Buzzard, Beds.

1956-1969 past hits for sale. Thousands of rare deletions available, both 45's and LP's. Send 1s. plus large s.a.e. to: Moore, 16 Leighton Road, Linsdale, Leighton Buzzard Beds.

LENDING LIBRARY — LP records. Latest releases. Save money. S.a.e. to Irvine, 17 Park View Court, Fulham High St., Fulham, S.W.6.

ATTENTION R&B FANS, Rare U.S. 45's to auction including Jackie Lee, Van Dyke, Albert Collins, Sigler, Dyke/Blazers, Ted Taylor, Flammas, Johnny Watson, Stairsteps, Dobbie Grey, Chuck Jackson, Radiants, Goochie Rene; oldie groups ... and many, many more! Send large s.a.e. now to Jim Barry, 14 Alexandra St., London, S.E.14.

AMERICAN RECORDS, LP's £2. singles 11s., a choice of thousands. All types of music. Send 2s. 6d. for lists to P. Jenney, 26 Ripon Drive, Blaby, Leics.

FANTASTIC Auction of 1,500 singles, many rare items, Rock and Roll, Soul, Blues and Pop, 1,000 on American labels. Send large s.a.e. — 26 Ripon Drive, Blaby, Leics.

RARE ROCK AND BLUES on Chess, Checker, London, 1947-1968. Many priceless items by Gene Vincent, Bobby Freeman, Jay Hawkins, Coasters, Cochran, Olympics, Domino, Jerry Lee, Johnny Otis, Muddy, Wolf, Hooker, Berry, Diddy, Larry Williams etc., etc. Singles, EP's, LP's over 400. Private collection. Large s.a.e. to R. Fairhurst, 37 High St., Belmont, Bolton, Lancs.

DO YOU LIVE IN SWEDEN, Norway, Finland, Denmark, Germany, Holland, Yugoslavia, etc., then try Tandy's famous mail order export service and get all your records quickly and cheaply. — Details and free lists of new releases from: Tandy's (RM), 20 Wolverhampton Road, Warley, Worcestershire.

THE RARE RECORDS BUREAU. Many rare collectors items available, deletions galore! Please state requirements and price prepared to pay. Lists of imports and auctions available, all enquiries most welcome. — S.a.e. 5A Hare Lane, Gloucester, GL2 2BA.

ROCK 'N' ROLL AUCTION No. 3. Sun 78s, 45s, EP's, plus many other rockin' gems! Send large s.a.e. for lists to — 28 Nevend Road, Rayleigh, Essex.

FREE SOUL LIST. Bargains from 2s. 6d. U.S.A. imports. — Paul, 11 Leewood Place, Swanley, Kent.

LANCE, Contours, Tams. — S.a.e. 72 Cradley Road, Netherton, Dudley, Worcs.

"SMG2" (formerly Record Collector) — magazine has auctions, sales, etc. 2s. blank postal order to Chris Savory, c/o Top Flat, 5 Coronation Road, Sheerness, Kent.

Marv Johnson tour dates

TAMLA Motown star Marv Johnson flew into Britain last week for a four week tour.

Dates include: October 4th, Imperial Ballroom, Nelson; 5th, Casino Club, Bolton; 8th, Top Rank, Leicester; 10th, Tottenham Royal; 11th, Twisted Wheel, Manchester; 12th, Up the Junction, Crewe; 13th, Gaiety Ballroom, Grimsby; 16th, Worthing Assembly Rooms; 18th, Broken Wheel, Retford; 20th, Orchard Ballroom, Purley; 22nd, Top Rank, Doncaster; 23rd, Mecca, Blackburn; 25th, California, Dunstable; 27th, Palais, Nottingham; 30th, Hatchetts, London; 31st, Corn Exchange, Devizes. A track from Marv's 'I'll Pick a Rose' Album, "I Miss You Baby (How I Miss You) Bad Girl" will be released by E.M.I. on October 10th, to coincide with the visit.

MINT AMERICAN import auction and sale. — S.a.e. M. Harrison, 41 Court Yard, Elham, London, S.E.9.

SUPER SOUL, Rock and pop bargains, all in record mart magazine, 1s. 6d. p.p. — From 16 London Hill, Rayleigh, Essex.

RED HOT ROCK 'N' BLUES AUCTION: Presley On Sun, Cochran on Ekko, Mac Curtis King, Smiley Lewis Imperial, Chess/Checker/Vee-Jay, etc. Blast for list to: Colin Spencer, 8 Belgrave Road, Ilford, Essex.

AUCTION, Last chance. Rock, soul, progressive etc. Many rare items and deletions. S.a.e. for lists. Dalby, 9 Barbara Road, Leicester.

penfriends

JEANS INTRODUCTIONS, 16 Queen Street, Exeter, 17 to 70 Worldwide successful romances.

TEENS / TWENTIES, Penfriends. Home/abroad. M.F.C. 9 The Arbour Farnhill, Kettleby, Yorkshire.

UNDER 21, Penpals anywhere. S.a.e. for free details. — Teenage Club, Falcon House, Burnley, 503.

OPPORTUNITY KNOCKS! Make new friends through POSTAL PENFRIENDS. Send s.a.e. for details: 52 Earls Court Road, London, W.8.

FRENCH penfriends, all ages from 12 to 21. Send s.a.e. for free details—Anglo French Correspondence Club, Burnley.

MARY BLAIR BUREAU, Introductions everywhere. Details free. — 43/42 Ship Street, Brighton.

PENFRIENDS at home and abroad. send s.a.e. for free details—European Friendship Society, Burnley, 504.

INTRODUCTIONS to new friends of the opposite sex arranged by post. Members aged 16 upwards everywhere. Write for details, stating age: Mayfair Introductions (Department 9), 60 Neal Street, London, W.C.2.

ROMANCE OR PENFRIENDS, England / Abroad. Thousands of members. Details World Friendship Enterprises, MC74, Amhurst Park, N.10.

fan clubs

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

FAMILY FANS! Send 5s. and s.a.e. for yearly membership. — Lee Whiting, 88 Queens Walk, South Ruislip, Middx.

records wanted

ALL YOUR UNWANTED 45s, LP's bought. Any quantity. Send for cash by return to: More, 16 Leighton Road, Linslade, Leighton Buzzard, Beds.

ANY UNWANTED LP's bought/exchanged for new. S.a.e. — Cob Records, (Purchases), Portmadoc, Caernarvonshire.

personal

EXCITING DATES BY COMPUTER FOR EVERYONE EVERYWHERE — SEND TODAY FOR FREE QUESTIONNAIRE WITHOUT OBLIGATION — DATELINE (DEPT. R), 16 STRATFORD ROAD, LONDON W.5. TELEPHONE 01-837 0102.

JANE SCOTT for genuine friends, introductions opposite sex with sincerity and thoughtfulness. Details free, 5d. stamp to Jane Scott, 50/RM Maddox Street, London, W.1.

COMPANIONSHIP introductions, all ages, since 1943. Brochure free — Friendly Folk Association, Torquay.

ROMANCE, marriage, friendship and penfriend, why be lonely. Our files contain 1,000's of people both sexes, all ages. — Write for details, Gentri Agency, P.O. Box 141, 55 Godwin St., Bradford, 1, Yorkshire.

publications

COLLECTORS SOUL magazine No. 2. Marvin Gaye, Billy Preston, Major Lance, R&B Top Thirty, Bandwagon, Record sale. Sam Cooke. Rare deletions reviewed. New releases, 2s. 6d. P.O. to 29 Westfield Road, Brockworth, Gloucester.

for sale

POSTER BARGAINS, San Francisco "event" posters in full colour, 14in. x 22in. Jefferson, Grateful Dead, Country Joe, Quicksilver messenger and many other well-known groups. Six for only 10s. — Grandflair Ltd., 26 Cloth Market, Newcastle Upon Tyne 1.

songwriting

LYRICS WANTED by Music Publishing House — 11 St. Alban's Avenue, London, W.4.

PROFESSIONAL MANUSCRIPTS from tape. Photostats. Demonstration Records by Recording Stars — Morgan Jones, 27 Denmark Street, London, W.C.2. 01-836 1186

HOLLYWOOD COMPANY needs lyrics for new songs. All types wanted. Free details. — Musical Services, 715/R, West Knoll, Hollywood, California, USA

LOVE POEMS wanted for new book. Six £50 prices. Manuscripts. S.a.e. to: Sundial Publishing House, 13 Chelmsford Road, London, E.11.

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

HOW TO MAKE MONEY writing song lyrics. Free details, s.a.e. to: Dept. P.J.B., 1a Byron Parade, Hillmorton, Middx.

RECORD MIRROR CHARTS PAGE

BILLBOARD TOP 50



AIR MAILED FROM NEW YORK

- 1 SUGAR SUGAR*
1 (9) Archies (Calendar)
- 2 JEAN
7 (7) Oliver (Crewe)
- 3 LITTLE WOMEN
5 (5) Bobby Cherman (Metro Medra)
- 4 EASY TO BE HARD*
4 (8) Three Dog Night (Dunhill)
- 5 I CAN'T GET NEXT TO YOU
6 (7) Temptations (Gordy)
- 6 HONKY TONK WOMEN*
3 (11) Rolling Stones (London)
- 7 GREEN RIVER
2 (9) Creedence Clearwater Revival (Fantasy)
- 8 EVERYBODY'S TALKIN'*
17 (7) Nilsson (RCA)
- 9 HOT SUN IN THE SUMMERTIME*
9 (7) Sly & The Family Stone (Epic)
- 10 OH WHAT A NIGHT
10 (7) Dells (Cadet)
- 11 THIS GIRL IS A WOMAN NOW
12 (6) Gary Puckett and the Union Gap
- 12 I'LL NEVER FALL IN LOVE AGAIN*
8 (9) Tom Jones (Parrot)
- 13 GET TOGETHER*
13 (11) Youngbloods (RCA)
- 14 SUSPICIOUS MIND
19 (3) Elvis Presley (RCA)
- 15 THAT'S THE WAY LOVE IS
15 (6) Marvin Gaye (Tamla)
- 16 KEEM-O-SABE
16 (7) Electric Indian (United Artists)
- 17 A BOY NAMED SUE*
11 (11) Johnny Cash (Columbia)
- 18 HURT SO BAD*
14 (10) The Lettermen (Capitol)
- 19 SWEET CAROLINE
21 (14) Neil Diamond (UNI)
- 20 I'M GONNA MAKE YOU MINE*
26 (5) Lou Christie (Buddah)
- 21 LAY LADY LAY*
20 (10) Bob Dylan (Columbia)
- 22 WHAT'S THE USE OF BREAKING UP
22 (5) Jerry Butler (Mercury)
- 23 YOUR GOOD THING*
18 (8) Lou Rawls (Capitol)
- 24 BABY, IT'S YOU
50 (2) Smith (Dunhill)
- 25 SUGAR ON SUNDAY*
33 (5) Clique (White Whale)
- 26 I'D WAIT A MILLION YEARS*
25 (12) Grass Roots (Dunhill)
- 27 CARRY ME BACK*
32 (4) The Rascals (Atlantic)
- 28 YOU, I
30 (4) Rugby's (Amazon)
- 29 TRACY
49 (2) Cuff Links (Decca)
- 30 WHAT KIND OF FOOL DO YOU THINK I AM*
23 (5) Bill Deal & The Rhondells (Heritage)
- 31 SHARE YOUR LOVE WITH ME*
29 (9) Aretha Franklin (Atlantic)
- 32 SOUL DEEP*
28 (10) Box Tops (Mala)
- 33 IN A MOMENT
41 (4) Intrigues (Yew)
- 34 MOVE OVER
31 (6) Steppenwolf (Dunhill)
- 35 WEDDING BELL BLUES
— (1) 5th Dimension (Soul City)
- 36 MAKE BELIEVE
— (1) Wind (Life)
- 37 WORLD — Part 1
37 (2) James Brown (King)
- 38 HERE I GO AGAIN
43 (3) Smokey Robinson & The Miracles (Tamla Motown)
- 39 BY THE TIME I GET TO PHOENIX
39 (4) Isaac Hayes (Enterprise)
- 40 YOU GOT YOURS AND I'LL GET MINE
45 (2) Delfonics (Philly Groove)
- 41 GOING IN CIRCLES
42 (3) The Friends of Distinction (RCA)
- 42 DADDY'S LITTLE MAN
34 (4) O. C. Smith (Columbia)
- 43 IT'S GETTING BETTER*
40 (11) Mamma Cass (Dunhill)
- 44 DON'T IT MAKE YOU WANT TO GO HOME
44 (2) Joe South (Capitol)
- 45 JESUS IS A SOUL MAN
— (1) Lawrence Reynolds (Warner Bros.)
- 46 THE WEIGHT
48 (2) Diana Ross & The Supremes with Temptations (Tamla)
- 47 NOBODY BUT YOU BABE
46 (7) Clarence Reid (Alston)
- 48 JEALOUS KIND OF FELLOW
— (1) Garland Green (UNI)
- 49 WALK ON BY
— (1) Isaac Hayes (Enterprise)
- 50 IS THAT ALL THERE IS
— (1) Peggy Lee (Capitol)

TOP 30 LP's

- 1 THROUGH THE PAST DARKLY (BIG HITS VOL. 2)
4 Rolling Stones (Decca)
- 2 JOHNNY CASH AT SAN QUENTIN
2 Johnny Cash (CBS)
- 3 BLIND FAITH
1 Blind Faith (Polydor)
- 4 WORLD OF VAL DOONICAN
6 Val Doonican (Decca)
- 5 WORLD OF MANTOVANI
11 Mantovani (Decca)
- 6 SOUND OF MUSIC
13 Soundtrack (RCA Victor)
- 7 ACCORDING TO MY HEART
3 Jim Reeves (RCA International)
- 8 NASHVILLE SKYLINE
8 Bob Dylan (CBS)
- 9 SONGS FOR A TAILOR
— Jack Bruce (Polydor)
- 10 HIS ORCHESTRA, HIS CHORUS, HIS SINGERS, HIS SOUND
5 Ray Conniff (CBS)
- 11 STAND-UP
9 Jethro Tull (Island)
- 12 BEST OF GENE PITNEY
16 Gene Pitney (Stateside)
- 13 THIS IS... TOM JONES
— Tom Jones (Decca)
- 14 BEST OF THE SEEKERS
10 The Seekers (Columbia)
- 15 HAIR
12 London Cast (Polydor)
- 16 NICE
18 The Nice (Immediate)
- 17 LED ZEPPELIN
— Led Zeppelin (Atlantic)
- 18 ELVIS SINGS FLAMING STAR
— Elvis Presley (RCA International)
- 19 OLIVER
19 Soundtrack (RCA)
- 20 FROM ELVIS IN MEMPHIS
15 Elvis Presley (RCA)
- 21 WORLD OF HITS, VOL. II
— Various Artists (Decca)
- 22 CYMANFA GANU
— Massed Welsh Choirs (Radio Enterprises)
- 23 WORLD OF BACHELORS
— Bachelors (Decca)
- 24 WORLD OF PROGRESSIVE MUSIC (WOWIE ZOWIE)
— Various Artists (Decca)
- 25 IMPACT
— Various Artists (EMI)
- 26 SOUNDS OF SILENCE
— Simon & Garfunkel (CBS)
- 27 CLOUDS
— Joni Mitchell (Reprise)
- 28 CROSBY/STILLS/NASH
— Crosby, Stills & Nash (Atlantic)
- 29 ROCK MACHINE TURNS YOU ON
— Various Artists (CBS)
- 30 WORLD OF CHARLIE KUNZ
— Charlie Kunz (Decca)

5 YEARS AGO

- 1 OH PRETTY WOMAN
4 Roy Orbison (London)
- 2 I'M INTO SOMETHING GOOD
1 Herman's Hermits (Columbia)
- 3 WHERE DID OUR LOVE GO?
2 The Supremes (Stateside)
- 4 RAG DOLL
2 Four Seasons (Phillips)
- 5 THE WEDDING
7 Julie Rogers (Mercury)
- 6 I WOULDN'T TRADE YOU FOR THE WORLD
5 Bachelors (Decca)
- 7 I WON'T FORGET YOU
6 Jim Reeves (RCA Victor)
- 8 TOGETHER
11 P. J. Proby (Decca)
- 9 WHEN YOU WALK IN THE ROOM
16 The Searchers (Pye)
- 10 I'M CRYING
15 The Animals (Columbia)

R & B SINGLES

- 1 TOO BUSY THINKING ABOUT MY BABY
1 Marvin Gaye (Tamla Motown TMG 705)
- 2 PUT YOURSELF IN MY PLACE
2 Isley Brothers (Tamla Motown TMG 708)
- 3 CHOICE OF COLOURS
8 The Impressions (Buddah 201 062)
- 4 25 MILES
6 Edwin Starr (Tamla Motown TMG 672)
- 5 CLOUD NINE
3 Temptations (Tamla Motown TMG 701)
- 6 MY CHERIE AMOUR
4 Stevie Wonder (Tamla Motown TMG 690)
- 7 I'VE PASSED THIS WAY BEFORE
5 Jimmy Ruffin (Tamla Motown TMG 703)
- 8 SOUL CLAP '69
9 Booker T. & M.G.'s (Stax 127)
- 9 I TURNED YOU ON
10 The Isley Brothers (Major Minor MM 631)
- 10 WET DREAM
7 Max Romeo (Unity UN 503)

U.S. ALBUMS

- 1 GREEN RIVER
3 Creedence Clearwater Revival (Fantasy)
- 2 AT SAN QUENTIN*
2 Johnny Cash (Columbia)
- 3 BLIND FAITH*
1 Blind Faith (Atlantic)
- 4 THROUGH THE PAST DARKLY (BIG HITS)*
5 Rolling Stones (London)
- 5 BLOOD, SWEAT AND TEARS*
4 Blood Sweat and Tears (Columbia)
- 6 BEST OF
6 Cream (Atco)
- 7 SMASH HITS*
8 Jimi Hendrix Experience (Reprise)
- 8 IN-A-GADDA-DA-VIDA*
10 Iron Butterfly (Atco)
- 9 SOFT PARADE*
7 Doors (Elektra)
- 10 HAIR*
9 Original Cast (RCA)
- 11 ROMEO AND JULIET
14 Original Soundtrack (Capitol)
- 12 HOT BUTTERED SOUL
13 Isaac Hayes (Enterprise)
- 13 THIS IS TOM JONES*
11 Tom Jones (Parrot)
- 14 BEST OF
15 Bee Gees (Atco)
- 15 NASHVILLE SKYLINE*
12 Bob Dylan (Columbia)
- 16 BAYOU COUNTRY*
17 Creedence Clearwater Revival (Fantasy)
- 17 SUITABLE FOR FRAMING
19 Three Dog Night (Dunhill)
- 18 HURT SO BAD
— The Lettermen (Capitol)
- 19 GOOD MORNING STARSHINE
20 Oliver (Crewe)
- 20 SSSSSH
— Ten Years After (Deram)
- 21 GLEN CAMPBELL "LIVE"
— Glen Campbell (Capitol)
- 22 SANTA
— Santa (Columbia)
- 23 CROSBY/STILLS/NASH
— (Atlantic)
- 24 LED ZEPPELIN
— Led Zeppelin (Atlantic)
- 25 CHICAGO TRANSIT AUTHORITY
— (Columbia)
- 26 IT'S A MOTHER
— James Brown (King)
- 27 DARK SHADOWS
— TV Soundtrack (Phillips)
- 28 AGE OF AQUARIUS
— 5th Dimension (Soul City)
- 29 TOMMY
— The Who (Decca)
- 30 MIDNIGHT COWBOY
— Soundtrack (United Artists)

10 YEARS AGO

- 1 ONLY SIXTEEN
1 Craig Douglas
- 2 HERE COMES SUMMER
2 Jerry Keller
- 3 TILL I KISSED YOU
4 Everly Brothers
- 4 LIVIN' DOLL
3 Cliff Richard
- 5 MACK THE KNIFE
11 Bobby Darin
- 6 THREE BELLS
10 The Browns
- 7 TRAVELLIN' LIGHT
— Cliff Richard
- 8 MONA LISA
7 Conway Twitty
- 9 SEA OF LOVE
13 Marty Wilde
- 10 LONELY BOY
8 Paul Anka

R & B LP's

- 1 M.P.G.
1 Marvin Gaye (Tamla Motown STMO 11119)
- 2 LET THE SUNSHINE IN
3 Diana Ross & The Supremes (Tamla Motown STML 11114)
- 3 CLOUD NINE
2 Temptations (Tamla Motown STML 11109)
- 4 GREATEST HITS
6 Stevie Wonder (Tamla Motown STML 11075)
- 5 THAT'S THE WAY GOD PLANNED IT
5 Billy Preston (Apple SAP COR 9)
- 6 IN EUROPE
4 Otis Redding (Atco 228 017)
- 7 TCB
8 Diana Ross & The Supremes and The Temptations (Tamla Motown STML 11110)
- 8 SOUL FROM THE CITY
7 Various Artists (Soul City SCB 1)
- 9 THIS IS SOUL
9 Various Artists (Atlantic 643301)
- 10 TIGHTEN UP
10 Various Artists (Trojan TTL 1)

NATIONAL TOP FIFTY

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

- 1 BAD MOON RISING
1 (7) Creedence Clearwater Revival (Liberty)
- 2 I'LL NEVER FALL IN LOVE AGAIN
4 (5) Bobby Gentry (Capitol)
- 3 JE T'AIME, MOI NON PLUS
— (1) Jane Birkin & Serge Gainsbourg (Major Minor)
- 4 A BOY NAMED SUE
10 (4) Johnny Cash (CBS)
- 5 DON'T FORGET TO REMEMBER
3 (7) Bee Gees (Polydor)
- 6 GOOD MORNING STARSHINE
7 (8) Oliver (CBS)
- 7 THROW DOWN A LINE
14 (4) Cliff & Hank (Columbia)
- 8 IT'S GETTING BETTER
11 (7) Mama Cass (Stateside)
- 9 LAY LADY LAY
12 (4) Bob Dylan (CBS)
- 10 IN THE YEAR 2525
5 (8) Zager & Evans (RCA)
- 11 NATURAL BORN BUCIA
6 (6) Humble Pie (Immediate)
- 12 HARE KRISHNA MANTRA
19 (4) Radha Krishna Temple (Apple)
- 13 VIVA BOBBIE JOE
9 (9) Equals (President)
- 14 NOBODY'S CHILD
29 (4) Karen Young (Major Minor)
- 15 TOO BUSY THINKING ABOUT MY BABY
8 (10) Marvin Gaye (Tamla Motown)
- 16 JE T'AIME, MOI NON PLUS
2 (9) Jane Birkin & Serge Gainsbourg (Fontana)
- 17 I'M GONNA MAKE YOU MINE
28 (4) Lou Christie (Buddha)
- 18 I SECOND THAT EMOTION
31 (3) Diana Ross & The Supremes & The Temptations (Tamla Motown)
- 19 LOVE AT FIRST SIGHT
27 (4) Sounds Nice (Parlophone)
- 20 SPACE ODDITY
25 (3) David Bowie (Phillips)
- 21 MY CHERIE AMOUR
16 (12) Stevie Wonder (Tamla Motown)
- 22 SAVED BY THE BELL
23 (12) Robin Gibb (Polydor)
- 23 BIRTH
33 (6) Peddlars (CBS)
- 24 MAKE ME AN ISLAND
24 (14) Joe Dolan (Pye)
- 25 PUT YOURSELF IN MY PLACE
13 (5) Isley Brothers (Tamla Motown)
- 26 SOUL DEEP
22 (6) Box Tops (Bell)
- 27 DO WHAT YOU'VE GOTTA DO
41 (2) Four Tops (Tamla Motown)
- 28 I'M A BETTER MAN
29 (8) Engelbert Humperdinck (Decca)
- 29 CLEAN UP YOUR OWN BACK YARD
21 (4) Elvis Presley (RCA)
- 30 HONKY TONK WOMEN
18 (12) Rolling Stones (Decca)
- 31 CLOUD NINE
15 (6) Temptations (Tamla Motown)
- 32 HE AIN'T HEAVY, HE'S MY BROTHER
— (1) The Hollies (Parlophone)
- 33 WET DREAM
26 (17) Max Romeo (Unity)
- 34 OH WELL
— (1) Fleetwood Mac (Reprise)
- 35 MY WAY
29 (15) Frank Sinatra (Reprise)
- 36 WHEN TWO WORLDS COLLIDE
47 (14) Jim Reeves (RCA)
- 37 MARRAKESH EXPRESS
17 (7) Crosby, Stills & Nash (Atlantic)
- 38 EARLY IN THE MORNING
30 (10) Vanity Fare (Page One)
- 39 DELTA LADY
48 (2) Joe Cocker (Regal Zonophone)
- 40 THE HUNT
— (1) Barry Ryan (Polydor)
- 41 TEARS WON'T WASH AWAY MY HEARTACHE
34 (9) Ken Dodd (Columbia)
- 42 25 MILES
37 (4) Edwin Starr (Tamla Motown)
- 43 AM I THE SAME GIRL
44 (3) Dusty Springfield (Phillips)
- 44 LOVE'S BEEN GOOD TO ME
— (1) Frank Sinatra (Reprise)
- 45 TEARS IN THE WIND
36 (4) Chicken Shack (Blue Horizon)
- 46 CURLY
32 (10) The Move (Regal Zonophone)
- 47 FOR ONCE IN MY LIFE
35 (3) Dorothy Squires (President)
- 48 GOODNIGHT MIDNIGHT
— (1) Clodagh Rodgers (RCA)
- 49 GIVE PEACE A CHANCE
42 (12) The Plastic Ono Band (Apple)
- 50 RETURN OF DJANGO — DOLLAR IN THE TEETH
— (1) Upsetters (Island)

'JE T'AIME...'
JANE BIRKIN
& SERGE
GAINSBOURG
 MAJOR MINOR MM645
THIS WEEKS No. 3

KAREN
YOUNG
NOBODY'S CHILD
 MM625
THIS WEEKS No. 14
 MAJOR MINOR RECORDS
 58/59 Gt. Marlborough Street, London W.1

Now Breaking **BIG**
Oh Lady
Mary MM634
DAVID
ALEXANDER
WINTER

Country Joe's fish story!

"WHAT I did last year has nothing to do with today. What I'm doing today has nothing to do with tomorrow. And I don't know what I'll be doing tomorrow apart from writing," said Country Joe of Fish fame.

Very explicit.
Do you understand that?
Somewhat reticent was our Joe. After many questions, I discovered he is introducing more acoustic numbers into the group's repertoire. That his music will get softer; the group will use more Barry Melton songs, (he's the only other member from the previous group); and the amount of country music played depends on the audience response.

Though he did think the audience would like to see something exciting. All right, Joe had had a tooth problem for a couple of days and had banged his head after rolling about the stage at the Royal Albert Hall concert. But he couldn't have been that concussed! Maybe there was something else.

Luckily, Barry Melton (lead guitarist and vocals), was more voluble. "The group started as a Jug band," he told me. "Then it went into a blues thing and after that into electric blues. I think people realize now that Country Joe is valid."

"I used to be a coffee house musician playing folk music and blues on acoustic guitar. Then Joe and I went to see one of the first rock promotions in San Francisco and saw the new young white groups playing good electric music. It was the Paul Butterfield band. So we got amplifiers and started to play with Alan Ginsberg and the Fugs."

While Joe has recorded a country album in Nashville, Barry wishes to record a blues album in Chicago.

"I'd like to use some of the older blues musicians on the recordings," he stated. "I want to do a couple of acoustic numbers and also things from Charlie Patton up to Otis Rush. Though I write, the original numbers stay on the Country Joe and the Fish records and anything on the hobby type thing we use existing material."

"No: the older blues guys don't mind playing with younger musicians as long as they get paid and the younger guys can play their instruments."

Barry's concept of a show is to build it up



COUNTRY JOE AND THE NEW FISH: one of the American groups who seem to have won through here.

and let it down and then make it gradually build up to a climax at the end, when they all roll about.

But quite frankly I found the first half of their Royal Albert Hall concert loud and boring.

The group had finished their fourth European tour and Barry was impressed particularly with Denmark.

Everything is so liberal there," he maintained. "The people are bored because they have things so easy. All the schools have bars so if you fail a test they get drunk and go to

the next class.

"Sex is no problem. In the United States it's shrouded in secrecy; but in Denmark it's in the open. You can even buy hashish openly in clubs. They closed one down. Not because of this, but because they played loud music until six a.m."

There must be hundreds of groups like Country Joe in America. Yet for some reason (maybe good publicity), they seem to have won through. For some reason or other.

IAN MIDDLETON



BOBBIE GENTRY





WHICH DJ will be receiving a ton of manure with the compliments of Adge Cutler to help the DJ to like Adge's new record? ... Howard Newcombe of the Casuals wishes to thank all the members of the pop press who sent him "get well" cards during his internment with a collapsed lung ... after a mammoth sports session last week, publicist David Sandison beat RM's Ian Middleton at darts 2-1. But our sleuth won the day by beating him 4-2 on the pin-table ... A 37: Fats Domino ... how long before there's an Abbey Road to join Penny Lane? ... rumour has it that the BBC are giving away Noel Edmonds to anyone who gets all of his "Pop Posers" wrong ... Screaming Lord Sutch seen in conversation with Stu Lyon in London's China Town two hours before returning to Washington D.C. ... Tim Rose booked for British tour mid-October backed by Freedom ... David Booth, manager of Gracious, asked to leave a Guildford pub after taking Coldrex tablets—the landlord thought he was a junkie and was having a turn-on! ... top Australian girl group, Marcie and the Cookies start their second tour of Britain in November with Cliff Richard ... how suss can you get? East of Eden stopped at the German frontier and ordered to strip their van—they had the sheet music for their next album confiscated—it must have been good! ... everybody seems filled with con-Fusion regarding Keith Gordon ... rumour that Radio 1 is to be towed to the Isle of Wight and thereafter sued by the Postmaster General have been strongly denied by the BBC ... Q 38: Which set of initials completes both of the following sequences—T.B., J.Y., — T.B. and T.B., J.Y., T.W.? ... Roy Harper next album reputed to be "Flat Baroque and Berserk" ... surely all Tony Blackburn's daily show is especially for the under 12's ... an attempt to make Record Mirror's drunk-about-town pay at London's SpeakEasy foiled by a gargantuan nanscover ... The Face saw chastity belts on sale (in Grand Central posters) whilst walking down Charing Cross Road ... "IF ... No. 18": If, on their forthcoming TV spectacular, Tom Jones and Bobby Gentry duet on "I'll Never Fall in Love Again", whose hit will they choose? ... why have Gang Bang been offered a residency at a strip club? ... Mick Wayne of Junior's Eyes expelled from Spain for "economic frivolity" and "hideous aspect" according to the expulsion order—apparently he wasn't wearing shoes.

TWO NEW SMASH MCA-UK SINGLES

WRITTEN BY THE BEATLES ARRANGED & PRODUCED BY MIKE LEANDER



PAUL MONDAY

'HERE COMES THE SUN'

c/w 'MUSICAL MAN' mca-uk MK 5008



GEORGE HOWE

'MAXWELL'S SILVER HAMMER'

c/w 'SPAIN' mca-uk MK 5007