

*W. Busskell
Mrs Harris*

RECORD MIRROR

Largest selling colour pop weekly newspaper.
Price 6d. No. 423. Every Thursday. Week ending May 31, 1969

This week R.M. contents include ...



Beautiful colour of the Bee Gees & Lulu...



'Come back & shake me' girl talks to R.M.'s David Griffiths...



Soul hop pix, Steppenwolf, Ed Hawkins Singers, the 'cool' sound



Colours of 'Dizzy' Tommy Roe and Frank Sinatra...



Beach Boys here!! and here's where YOU can catch them...

FOR a month, the Beach Boys will be storming Europe: They'll be playing their own brand of music everywhere from London to Prague, from Paris to Frankfurt. They arrive here on the 29th May and play the following dates in this country — Brighton Dome (May 30th), London Hammersmith Odeon (May 31st), Birmingham Odeon (6th June), Liverpool Empire (7th June), Manchester Free Trade Hall (8th June), Glasgow Odeon (9th June). After that, they travel around the Continent!

Fans and admirers of the Boys will note that they now carry new equipment with them: two hundred thousand dollars worth to be exact. And they'll also be ringing the changes on the striped-shirt stage outfits that they've always worn here ...

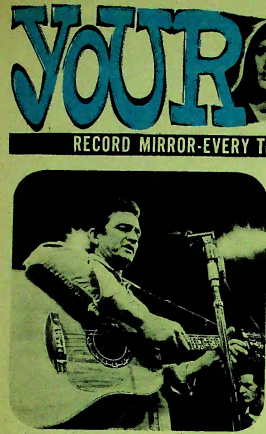
The Beach Boys' new single "Breakaway" is scheduled for release to co-incide with the tour, and a new album is almost completed. You can hear selections on the tour, as well as the usual favourites.



The Beach Boys

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

RECORD MIRROR-EVERY THURSDAY - 116 SHAFTESBURY AVE, LONDON, W. 1. TEL. 7342 3/4



JOHNNY CASH - his show features stars ranging from Bob Dylan to ...

RECORD MIRROR

WHAT has happened to the Golden Age of television? With old screens becoming saturated by old movies, and with old familiar faces making their usual TV of chat shows the outlook for the future looks even gloomier. However, one series seems to be screened in the States, which breaks through this veil of despondency. The series features a guest list whose appeal is universal, with nearly every musical taste catered for. It is produced by Screen Gems, for A.R.C. America, and hosted by Johnny Cash. Appearances are to be made by stars as diverse as Bob Dylan, Roy Orbison and Lulu. The format of the show does not, as is usual TV practice, keep to a rigid time slot. Its very diversity in style will set new standards in the world of TV.

So come on one entertaining British Company, let's see some action leading to the ultimate screening of "The Johnny Cash Show" in Britain... Ken Cleaver, 23 Haslow Gardens, Tramore, Cheshire.

NO BEACH BOYS!

I WAS disappointed to see no mention of the Beach Boys in this article. The Live Show Band in the US was made up of 17 members including the Beach Boys. I was particularly interested with the Beach Boys' part of the beach. I was particularly interested with the Beach Boys' part of the beach. I was particularly interested with the Beach Boys' part of the beach.

CHEAP RECORDS!

I HAVE at last managed to find a cheap record. I have at last managed to find a cheap record. I have at last managed to find a cheap record. I have at last managed to find a cheap record.

QUITE A RECORD!

ONCE said it's time to stop the record business. I once said it's time to stop the record business. I once said it's time to stop the record business. I once said it's time to stop the record business.

SPECTOR CONQUERED

WITH the fabulous new Paul Spector production for the first time in over two weeks, it makes my blood boil to see that such great records as "You Came, You Saw, You Conquered" by the Love Generation and "Love Train" by the Meters are as yet not in the charts. I would like to see such records as "You Came, You Saw, You Conquered" by the Love Generation and "Love Train" by the Meters are as yet not in the charts.

R.M. IN WEST INDIES

I AM writing to thank you for the information you gave me about the R.M. in West Indies. I am writing to thank you for the information you gave me about the R.M. in West Indies. I am writing to thank you for the information you gave me about the R.M. in West Indies.

NEW ROCK SCENE

NEW Rock'n'roll today is a little different from the old. It is a little different from the old. It is a little different from the old. It is a little different from the old.

CASH'S LINE

IT DO not mind it surprising that many of the "Cash Show" records are British. It do not mind it surprising that many of the "Cash Show" records are British. It do not mind it surprising that many of the "Cash Show" records are British.

—new releases—

AMONG the new releases for May are records from Alan Parker, Jeff Beck, Solomon King, Marianne Faithfull, and others. AMONG the new releases for May are records from Alan Parker, Jeff Beck, Solomon King, Marianne Faithfull, and others.

IN BRIEF

Barbara Williams, a 21-year-old from Perth, has been named "Miss World" for 1969. Barbara Williams, a 21-year-old from Perth, has been named "Miss World" for 1969. Barbara Williams, a 21-year-old from Perth, has been named "Miss World" for 1969.

Richard Smith, 31 Deane Lane, Bradford, Yorkshire, has been named "Mr. World" for 1969. Richard Smith, 31 Deane Lane, Bradford, Yorkshire, has been named "Mr. World" for 1969. Richard Smith, 31 Deane Lane, Bradford, Yorkshire, has been named "Mr. World" for 1969.

OUT NOW

"NO HOME TODAY" by "MISTER NUMBER ONE"

KULT

NEW PAIN CLONES include Marianne Faithfull, etc. NEW PAIN CLONES include Marianne Faithfull, etc. NEW PAIN CLONES include Marianne Faithfull, etc.

Hear him on the air

THE RECORD MIRROR

The delicate polished perfection of Dionne Warwick opened at the Copacabana, New York, last week and was greeted by a storm of admirers. The delicate polished perfection of Dionne Warwick opened at the Copacabana, New York, last week and was greeted by a storm of admirers.

The part is a dramatic one but I don't think it bothered me. The part is a dramatic one but I don't think it bothered me. The part is a dramatic one but I don't think it bothered me.

A free carnival, art and photo shows from colleges with expensive scholarships offered to the best artists, free camps and parking sites are all being offered. A free carnival, art and photo shows from colleges with expensive scholarships offered to the best artists, free camps and parking sites are all being offered.

W.P. I think for writing, recording etc. I have been above life in the West Indies! W.P. I think for writing, recording etc. I have been above life in the West Indies! W.P. I think for writing, recording etc. I have been above life in the West Indies!

is a performer

HERED been a bit of a mis-up, as I found out when Clodagh Rodgers opened the door of her flat and asked 'Are you the cab driver?' Turned out that Clodagh had an unexpectedly busy day ahead: she was off to the recording studio and then, that afternoon, flying off with her husband Johnny Morris for some singing dates in Germany. She'd notified her publicist that she'd have to postpone all interviews but the message hadn't reached me. So there was a flustered Clodagh saying come in but explaining that she'd shortly have to leave.

Happily, Johnny was there (having just left his job as a Decca disc plager to concentrate full-time on managing his Mrs.) and so most of what follows was spoken by him with a few interjections from Clodagh as she prepared for departure.

IRISH TEMPER

"It's beat that I manage her because I've learnt how to handle her and, believe me, she can sometimes be quite a handful," said Johnny (while Clodagh was in the kitchen). "She's got a real Irish temper. Her father used to manage her but he's promoter and doesn't know a lot of people in TV and radio. And the record companies — she used to be with Decca and then EMI — weren't much help, not for an untrained singer when I married Clodagh I took over. I was with RCA at the time and I know that she brought out as an independent and might be looking for new labels. I went to RCA and RCA and the result, in April 1968 she signed Play The Blues. The deal didn't get well, only about 5,000."

Added Clodagh: "I thought it was a lovely song and we both expected it to be a hit. But it was a straight ballad and maybe not right for a girl singer at that time. Johnny continued: "I tried hard to get plays, even though RCA was in their rival label to the company employing me."

Decca were very understanding and turned a blind eye. 'Rhythm Of Love' was the next release, we weren't very impressed with it but we had nothing better. Maybe it got two air plays: BBC producers like Clodagh and her voice but they won't play anything they reckon won't help her.

Clodagh: "After that Top 1 was ready to abandon all thoughts of a career on record. I've been singing for eight years, since I was fourteen, and I've made a lucrative living singing in clubs and touring American bars with my own show. I wasn't worried about records and had come to the conclusion that I wasn't going to make it."

Johnny: "But she appeared on a Saturday night TV show 'Colour Me Pop', and Terry Gates rang afterwards to say an American record producer and songwriter had seen Clodagh and had a song he wanted her to hear. Which is how we met Kenny Young. He's a lousy guitar player — everything he plays comes out sounding like Tom Lopez — but an excellent writer."

Clodagh: "I was instantly impressed with the song — a title number called 'Come Back And Shake Me'. Suddenly, after eight years in the business and with my ninth record, I was an overnight sensation!"

Johnny: "Kenny produced and arranged the recording session, using a little box of tricks to bring out — as it had never been done before — the soft, husky, sexy quality of her voice."

FOLLOW-UPS

Clodagh: "I was knocked out with the result but I hardly recognised myself on the finished record. I went to Terry Gates. The cabman came, Clodagh went, forcefully advised by Johnny. About Clodagh's recording activities: "We were convinced we had a hit. I went to Terry Gates and he told us we could get the follow-up to the follow-up. Trouble is, we're not sure in which order to put them out."

It's a loss up between three songs, two by Kenny Young and one by Eddy Warlake. She's recording them all, and will try to form a judgement of the best, also recording an LP, mostly Kenny's songs but with her own versions of some of her favourites by other artists. She's doing 'The Moody Blues' 'Tuesday Afternoon' and with a 50-piece orchestra — 'The Beatles' 'Get Back'.



CLODAGH RODGERS—"I hardly recognised myself on the finished record."

Soundings like an expensive LP. Who says the musicians? "In the States it is customary for the artists to pay. Over here, the companies will pay if they think the artists warrant the expenditure. Until now, Clodagh has paid for her own sessions — and a session can easily cost £800. You need

to sell at least 20,000 records to pay for a session like that. The success of 'Come Back And Shake Me' will just about pay for her past sessions. Now she's got a new contract under which the record company pays for the arrangements and musicians."

Johnny's plan is for Clodagh to concentrate on TV and radio and cut out much touring. "But by the end of the summer we're hoping to form a package show headed by Clodagh with a comedian-compare and a ten-piece band. We're prepared to pay out money in order to present Clodagh. In person, with a sound close to the sound she gets on record."

DAVID GRIFFITHS

FOK 'K' FREAK- ETRAS AC- TION ZMA

ELEKTRA, dear mother of folk labels, was revered as the faithful company that catered exclusively for the aware lovers of that most human form of expression, so why and from whence came all that heavy rock? Who instigated the changes in the format and began generalising the image of the label? Where did we get the Doors, Rhinoceros, Love and the formidable MC5? We thought no substitutes and went directly to Elektra Records President Jac Holzman for the story of this change.

"In my college days, I was two things: an engineering freak and a music fan. When I started Elektra, I had no one in mind to model the company after. At the time, the main problem facing a new record firm was the same one that all other labels had to cope with — how to ship fragile 78s across country. We had to be on the lookout for new methods. The big breakthrough in records came when CBS invented the micro-groove disc. Nothing before that music had much bearing on music today. "We lost money steadily

for a lengthy period, but that was expected in the initial stages. I'm delighted and occasionally surprised, but not astounded at the success Elektra is enjoying now. Even in the lean days, I never doubted it. In those times, we were mainly concerned with folk music. The categories of music, however, are breaking down. When ever anyone on the staff found something they thought promising, I went round to see it. I like to check my theories with others if I have time, but if not, I consider myself a capable judge in the signing of artists. We are not solely interested in the best of all forms of music. "Things are changing. The older generation had to tear themselves into companies. We serve the music and it serves us in return. At the moment, I'm not interested in the music. Elektra is spending more on English artists on the label, the Watersons for example. What happened to our first big breakthrough. We have the Doors coming out again, Rhinoceros will visit

here and a new group, Loveliner. Another interesting find, a group called Methuselah, will be making an LP shortly. This could be described as a money pruned attempt to refine our operations in Britain. We will be encouraging our artists to appear over here. We plan to develop Elektra in England. But we can't force feed it like we could in the States. We'll let the music handle itself. We must pay it with a fair, but not overdone promotional campaign. Our sound is our best promotion. The thing we really need is commercial radio and some of the Tories seem to be getting interested in that."

As Jack Holzman, Elektra's founder, says: "The success of the label stacks up well in any way equal or whatsoever. What happened to the end of the 60s, when the name Elektra will be a well-known name in the movement?"

"This incident has been heard out of proportion. The fact is, we don't oversell any of the acts. They're being placed and some managers are not happy. Elektra's success with and without Elektra's music is a result of our own past conditions, so we received them on whatever their own terms. Only those will tell what happens to us and whether they can pull out a letter or worse deed than we've used. Elektra handed them a bit of money, which we've used in several bills. The company is like a pet and that person was hurt, one of our only boys will always more creditably."

Elektra remains one of the best institutions with music. Their emphasis on music and discovery, their artists with great care and respect, and their success, has been one of the most important factors in their success. It is not a matter of being a rock and roll label, but a matter of being a music label. You can see quality without law or the need for word sold. Elektra will be in fact, you don't have to look, just listen.

NIM GODDARD



THE DOORS—top: Elektra group currently in US trouble over Jim's over-exposure (RM pic)

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HOP!



IT ALL happened at the Ilford Palais, Or, that was where it was at, if you prefer. The Rhythm And Blues Association of Great Britain held a dance to present its annual awards and as you can see by the pictures, some of the most interesting names on the spot scene turned up and turned on to the sounds played by the three Discs in the Association who were present. Thanks, Mike Raven, Johnnie Walker and Stuart Henry.

The awards were presented by Alan Price, mostly to third company executives on behalf of the artistes concerned, but when it came to the award for the "Collar of Soul" album on Bell, it was visiting souster Oscar Toney Jr., featured on the LP, who took the award. Top British Bell executive Trevor Churchill wasn't left in the cold though: he took the award for Booker T on behalf of the EMI Six stable.

Here's the caption run-down on the pix.

Top left: Ram John Holder, currently strutting things up with his "Black London Blues" album sings "Ladbrooke Grove Blues", while next to him Johnnie Walker exchanges a few words with J. J. Jackson, whose new LP "The Greatest Little Soul Band In The Land" looks like being a winner. Yeah, it sure is Stuart Henry there, talking to Doris Troy, the "Just One Look" lady, who sang most beautifully to her fabulous "I'll Do Anything", currently on rerelease.

Then there's Marsha Hunt (as if you didn't know) who sang to her captivating record of "Walk On Gilded Splinters" and excelled us all. Below, left, there's the Tony and Tandy duo and you can read more about them on page eight of the RM this week. Below, centre: Alan Price who graciously handed out the awards, while on the right is the combined collection of prizes, trophies, etc.



ALL RM PIX BY ALAN MESSER

'I really think I deserve a nit record'

I REALLY think I deserve a hit with this record," David Macbeth told me when we met, "Because I spent Saturday recording when Newcastle were playing Manchester United!" A keen football fan is David, who still lives in Newcastle, and has never missed seeing his home team play before.

You may remember David from the days of "Mr. Blue" ("It's Mr. Blue when you say", he rendered in case I had forgotten). Following this top twenty hit were more successes with "Kissie Are Beep" and others, which mainly lost impetus due to cover versions. But where has David been since?

"When I was recording I promised myself," David told me "that if I wasn't a great success by the age of thirty I would turn to something else."

And the something else was the agency side of the pop business. David has for the last four years ("It's now thirty-four, but according to a publicity 'blurb' they did on me, I'd be about twenty-eight!") successfully worked looking cabaret acts into Northern clubs — one of which he has shared in.

"A lot of top acts are taking too much money out of the clubs," David told me. "I can see it from an owner's point of view as well, because I deal with both sides. A cabaret artiste might get something around the £2,000 a week mark, but they don't worry if the club takes £2,500 on the door. Nobody will work on a percentage now. If they think they're good enough to pull crowds in, I don't see why not."

I asked David why he had decided to return to recording again, after having

SAYS DAVID MACBEITH

with Lex, along with the late John Barry Seven. And, to add to that, my agent is now Maurice King, who he married of the widow Eddie Arnold, who was the man who discovered me when I appeared on the "Carole Lewis Show".

I asked David how his family had reacted to the sudden upheaval in the household:

"I've been married for thirteen years now and I think my wife will be rather glad to get rid of me now if I have to travel!" David laughingly told me. "My son is only four years old, but I've got a daughter of nine who is old enough to appreciate what's happening, and she thinks it's tremendous. She acts as my P.R. at her school, and tells all her friends to buy the record!"

"I find it very strange going through all these things again," David told me. "But I felt the same when I first met in the studio with 'phones ringing all round me. I'm continuing with my agency work, and the recording is more of a hobby. I've already got a follow-up number in the can, though. It's all really a stroke."

One thing that has struck me is "Does Anybody Miss Me", said



DAVID MACBEITH

that David is earnestly looking forward to a top in a new club in Zambia.

"That may come into the club," he recalls, and asked me if I would be interested in doing a record. He really wants to do that, but he's worried about the "Agency" David continued, "I've got a lot of work out there. I put up early every morning, but I don't get a word of mail" (which explains the "I've played mail with Johnnie Walker" in the other week, and "Does Anybody Miss Me" but Johnnie's hand was in it).

VALERIE MARSH

Experience him at the Albert Hall on June 5th

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DERAM

American tit-bits...

Remember the face? It's NEIL SEDAKA, currently doing things in the States...

FAMILY routine appearance by the Who at the Filmore East in New York. Arriving in the city after playing a series of Boston dates that absolutely packed the place and enabled the group to sell 20,000 copies of their new "Tommy" double album in one day, they packed the Filmore for the first show.

Then a fire broke out next door in a supermarket—a small fire. No sweat. Filmore owner Bill Graham agreed to let the Who finish the number—it was the end of the concert anyway—and let the audience file out quietly.

On to the stage leaps one of New York's tactical police force (tuzz charged with crowd control and discipline) in plain clothes. He obviously wanted to get to the mike and tell everybody about the fire. Except that to Pete Townsend, actually at the mike at the time, and Bruce Daltrey, he looks like a berserk fan trying to interrupt their act.

So they turf him off the stage. And the next thing they are booked for third degree assault on a member of its police force.

(Meanwhile they finished their act, the audience split and everything was cool. Except the police.)

Peter and Roger are set for a court appearance on May 27 and have issued a statement saying they mistook the man for a heckler. "We very much regret the whole thing," they say. The second show at the Filmore was cancelled and the group gave another performance on the following Sunday afternoon.

Which made Sunday very heavy for New York rock fans because the Jimi Hendrix Experience were busy entertaining 20,000 fans in ONE performance at the Madison Square Gardens. As usual at the Gardens it was a very young crowd. How young is the so-called Underground these days. A Marx Brothers film shown last week had singer Allen Jones duetting with star Maureen O'Sullivan. Interesting seeing Jack Jones' dad singing with Mia Farrow's mum...

NEW SUPREME NAMED

Neil Sedaka, that golden oldies singer, is up and moving again. He's just had a couple of gold disc awards in Canada and Australia and a new single "Rainy Jane" that looks like making *And Max West* has just recorded Neil's early hit, "Happy Birthday Sweet Sixteen." Only she's updated it—no more "Happy Birthday Sweet 21."

New Supreme will be Rita Wright when Diana Ross quits for Hollywood and films after a date in Inglewood, just outside Hollywood in August. But expect Mrs. Wilson (no, NOT that one!) to be heavily featured in the Supreme's new act.

Elvis recently took a vacation in Hawaii where he secluded but came out to see Tom Jones in cabaret... Engelbert Humperdinck was on his feet giving a standing ovation to the Fifth Dimension after their recent New York cabaret appearance. Of course, the spotlight was near...

Rudolph Records gave 60,000 dollars plus a bonus to get the album and single of "Oh Happy Day" by the Ed Hawkins Singers... Chuck Berry's new Mercury album contains an 18 minute "Concerto in B Goode" and long time fans of the king of rockers are in for a surprise. Berry has surrounded himself with the trapdoor of hard rock, fuzz box effects, wailing blues harmonica—the kind of material that unethical white inferiors use. Sad, sad...

Columbia here have released an 18 track album, "Anthology of Rhythm and Blues, Volume One" that is taken for the King catalogue of the late 1960s and the 1960s. Hank Ballard's "The Twitt", Wynonie Harris' "Bloodshot Eyes", La Verne Baker, Little Willie John, Freddy King, James and Charles Brown are all among the goodlies and groovies...

Janis Joplin was jamming at the Soosie club with Chris Farlowe... Frank Zappa has recorded Captain Beathart in the house where the group hangs out on the West Coast (Don Van Vliet—alias Capt. Beathart was an old mate of Zappa's before the Mothers were formed). One track has a vocal track recorded in the garden with birds twitting, and aircraft noises etc, while the rest of the group play inside.

THE HAWK

R.M.'S DJ DOZEN

AS CHOSEN THIS WEEK BY DAVE

DO you realise what a DJ does through during a programme? The latest in our DJ Dozen is Dave Cash and I went along to see him when he was doing the show in the afternoon. How the gals fit together I will never know. There he was, surrounded by records and recorded tapes in the studio, but playing it so cool. But then Dave is a professional and you realise this when you listen to his programme.

For example, he has been sixty and seventy cassettes which he uses per programme and these are not just the Microbe ones — they include things which people like Cliff Richard had done for him. It's all happening when Dave takes to the air.

But to come back to his choice of records, which was interspersed with various sound effects.

The first of my six favourite cides is 'River Deep, Mountain High by Ike & Tina Turner. Mainly because I think this is the best Phil Spector has done. It's a cross between that and 'You've Lost That Loving Feeling'. But like Ike & Tina Turner have more excitement than the Righteous Brothers, and really I've picked it because it's Spector and the tremendous talent that man has got.

Little Replay seen here playing his record 'Groovy Baby' to D.J. Dave Cash and all his radio listeners. Question: Is he the youngest-ever singer to make R.M.'s charts?



"The Beatles and 'Hey Jude' because I think it's about the best they've done and they are about my favourite group along with about everyone else in the world.

"The Happening" by The Supremes has got to be one because I saw the movie and it was one of the grooviest movies I've seen. I got such a kick out of the movie.

"Tom Jones and 'It's Not Unusual' because a long time ago on Radio London, a guy came into the office and said: 'I've got a great little record here by a Welsh singer who's not known.' The guy who came in was Gordon Mills and, of course, the singer was Tom Jones. It's really a personal thing because I was one of the first people to play it and it became a big hit.

"Without Her" by Nilsson. He's a composer, is another Barachrah when he gets going. He's had a lot of hits in the States, but I think Harry's version is about the best. His song is really tough — his writing is possibly a bit too outspoken to catch on immediately but people will come round to it in the end. He's like a sleeper writer — in three or four years time everybody will be recording his songs.

"I like country and western music very much and 'Harper Valley PTA' by Jeanie C. Riley I go for. Really, I would go for Johnny Cash's earlier hits but they're not pop, are they? Harper Valley PTA was one of the first of our country records to get into our charts for a long time."

It's a strange thing, but the majority of DJ's have the same taste in music — be they sock-it-to-me merchants or late-night spinners. Dave is no exception to the rule as his choice of the six current singles bears out.

"For the new singles, I'll go for 'My Way' by Frank Sinatra because he had a little bit of a lift when the song first came out. . . . and I dug it and said: 'That thing will make the hit parade,' and I'm very glad it did because everything about it



"Three stars dug by Dave. He chose Simon and Garfunkel, 'Garrison' from the Beatles 'Hey Jude'."

is perfect. It's really not pop, but it's not class get in there.

"Peter Sartstedt and 'Where Do You Go to' — I was such a tremendous hit, but because I was something I was invaluable. It was when my agent Chris Phillips and I went back to his office and he saw numbers on his pular and this was one of 'I'm a great fan of Simon and Garfunkel record 'The Boxer'. It's beautifully produced only hand-up with it is. . . . [It were] anything as a government, I would nation players and get everyone in Britain to have because the only way to hear it is on a small record player because it won't fit on a single. If you listen to it on a big spin

"'Pretty Belinda' by Chris Andrews. I think one is written on two chords which I write a song — I think it will be a monster."

"The Family Dogs are about the only group who can come close to the Mamas and the Papas 'A Way Of Life'. They deserve they certainly have the talent and the best harmony group we've got."

"Glen Campbell and 'Gambler' — this one is a beautiful marriage between what I think is the best pop singer and what I think is the best voice. It's the same as going to buy the pop and having one made for your forty guineas."

"For my final selection, the LP 'I've Got A Feeling' by The Beatles. I have to include the Beatles, the Stones, those people. But 'Beat Samba' stands out because of the sheer enjoyment of listening to a track called 'You Don't Have To Be So Close'. This album is one of four which my hi-fi set at home. I've played it so many times I need a new copy!"

Dave referred to the Astrud Gilberto when he got home. He certainly needs to day. I left him at the studio with his producing away on a violin as if I were a band



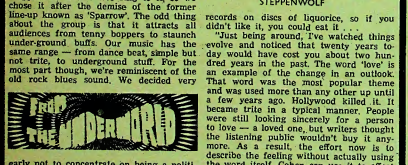
Francis Albert Sinatra doing his thing . . .

Is Jupiter the place for us?

And perhaps we should release records made of liquorice theorize Steppenwolf

ONCE upon a time, a German author named Hermann Hesse wrote a book called Steppenwolf. Some time later, another Steppenwolf began to cause concern on the music front rather than the literary. With three very successful albums, assorted sold selling singles and a spot for their record, 'Magic Carpet ride' in the 'tin Candy', it has now become a question — who is the more popular, the late Hesse or the present Steppenwolf?

"Hesse was brilliant," stated Steppenwolf's lead vocalist John Kay. "He wrote books you have to read twice to even partially appreciate. I suppose the name Steppenwolf had a nice ring to it, so we chose it after the demise of the former lineup known as 'Sparrow'." The odd thing about the group is that it attracts all audiences from teeny boppers to staunch underground punks. Our music has the same range — from dance beat, simple but not trite, to underground stuff. For the most part though, we're reminiscent of the old rock blues sound. We decided, very



STEPPENWOLF

early not to concentrate on being a political protest group and not diversity purely for the sake of variety. We play only what comes out of our heads.

Before Steppenwolf and Sparrow, John Kay lead his own search for experience and validity on the open road. Slowly, he accumulated data on life and began to develop knowledge into the confidence that a performer needs.

"I used to be a solo act, marching around the country hitching a lift where I could find one. I learned more in that period than at any other time in my life. I kept my eyes and ears open for new subjects to write songs about. Nobody likes to be redundant and most subjects have been written about, so I had to find new ways to describe things. I learned of a Hindu sect that believed most or part of the human race should spiritually have been living on Jupiter instead of Earth. I wrote a song about it telling the story of someone who was meant to be there, but was left here. It's rather like the Stones' 'Sympathy For The Devil' in that it's refreshing subject matter because of its oddity. Another great idea was to release our

records on discs of liquorice, so if you didn't like it, you could eat it. . . .

"Just being around, I've watched things evolve and noticed that twenty years today would have cost you about two hundred years in the past. The word 'love' is an example of the change in an outlook. That word was the most popular theme and was used more than any other up until a few years ago. Hollywood killed it. People became trite in a typical manner. People were still looking sincerely for a person to love — a loved one, but writers thought the listening public wouldn't buy it anymore. As a result, the effort now is to describe the feeling without actually using the word itself. Cohen can use it to effect because he evokes an atmosphere that is so simple, the word fits in. Dylan uses it and you don't suspect him of being trite. Dylan seems to be on a trend of reverting back to the simplicity of easy uncomplicated lyrics and backgrounds. I like his early bizarre imagery and comparisons as well as his new 'Desolation Row' is still one of my favourites. Sometimes descriptions fit better than outright mention of the subjects. He visualizes a cycle as we haven't yet drained our resources in the direction we're heading.

Steppenwolf's direction is advancing with full steam at present. Their good clean rock sound and the electric guitar muffled (beautifully apparent on the single 'Magic Carpet Ride') is extraordinary. Perhaps the music world is in the process of its own change-straightening itself out and moving back into the realm of simplicity. Steppenwolf remains an outlier, unparalleled mastery of beat, totally without pretension.

LOW GODDARD

On this week's new

SAM APPLE PIE is a group of very talented young musicians who put



down some riveting sounds. They have an album coming very soon, and you get an idea of their kind of music from the single 'Tiger man'. A chunk of roaring, earthy rock with some astonishing guitar phrasing. This is not for the timid. Play it at full volume and with a bit of luck you might turn on your whole street! It's on Decco F 22932.

Rather more homely sounds from **MAUREN MILLER**, who sings of 'The Bonnie boy' with lots of lilt. on Rex R 11046.

And sounding very torchy indeed

DAVE CASH



Dave, He chose "The Boxer" from "Galveston" from Glen Campbell's album.

I pop, but it's nice to see a bit of where Do You Go To, not due to the odious hit, but because I heard it two things I was involved with but not my agent Chris Peers told me about his office and heard Peter play some of this was one of them.

moon and Garfunkel and I love their it's beautifully produced. And I think is . . . (If we're going to nationalise int, I would nationalise gramophone in Britain to have a huge stereo set, hear it in on a big setup, not on a cause it then becomes just a nice to it on a big speaker you can put it).

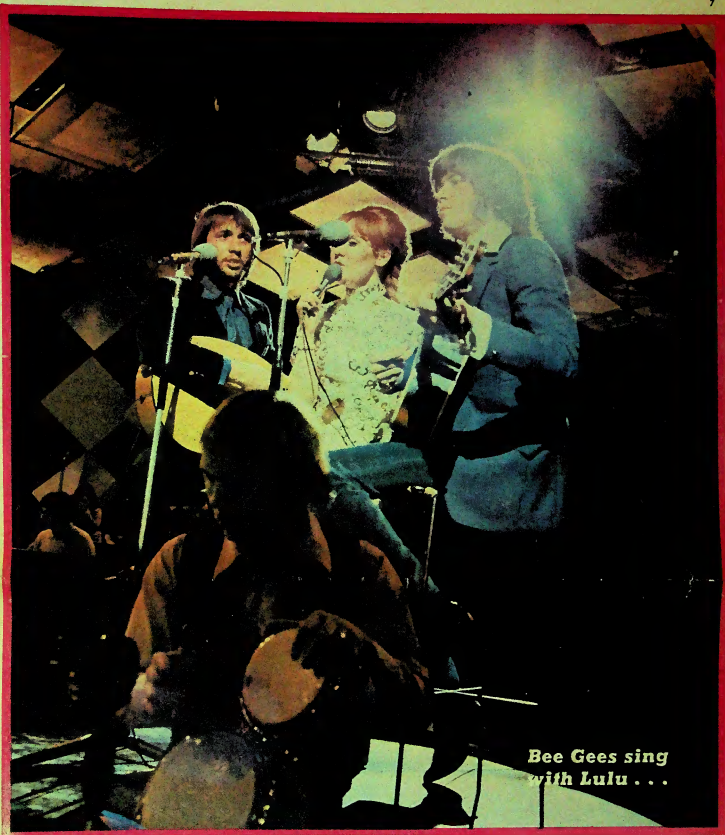
Chris Andrews, I like his writing and so chords which is a difficult way to be a monster.

about the only group in this country the Mamas and the Papas and I like 'em. They deserve to have a hit and talent and the know-how. They are we've got.

Galveston due mainly to Jim Webb. I like these which you don't get too written which is so right for a person as going to buy a five guitars suit one made for you in Savile Row for

on the LP I've chosen is one by Beat Samba. If I look pop LPs I'd es, the Stones, Jimi Hendrix and all Samba stands out, to my mind, enjoyment of listening to it. Astrud Didn't Have To Be So Nice' which one of four which I keep on top of e played it so many times, I really

Astrud Gilberto as very relaxing certainly needs to relax after a heavy dip with his producer happily strum- if it were a banjo . . . oh, happy day. IAN MIDDLETON



Bee Gees sing with Lulu . . .

new releases from Decca

They soon of "man", ck with rasing, at full ck you street f

TERESA DUFFY does great things with a number titled 'Woman of the world' on Emerald MD 1127.

THE SATIN BELLS are a tempting trio who for some time have been charming club and cabaret audiences. Their style of singing is very much their own, with instinctive harmonies that owe nothing to anybody. Listen to their first Decca outing 'I stand accused'—it's fresh and original and very good for the ears. Hope we'll be hearing a lot more from these young ladies. Number is F 22937.



The second Demand Performance is going marvellously—keep those letters rolling.

DECCA group records

Classical guitar goes . . . ELECTRIC

(demonstrated by AUDIENCE)

JURCY hit number two for this week concerns one of the most original and effective ideas in pop group history, brought to light in one of the tightest alliances ever created. You wouldn't pay to watch an audience ordinarily—you'd pay to watch the band, but in this case, the group is called "Audience" and they're worth shelling out admission to see.

Heard to be believed!

The line-up consists of Howard Alexander Webb on amplified guitar—strung classical guitar and lead vocals; Keith Gammell on electric flute, electric clarinet and sax; Trevor Williams on bass and vocals; Tony Connor on drums. To describe *Audience* in efforts, and to exaggerate their music is just next to impossible. Howard Alexander Webb classical with a brilliant pickup year out in the quality and standard. He's talent into a lyrical style that includes a sense of jazz, classical and hard rock. He combines use of Douvan (initially), and handles his strong voice with the non-petrect mystery of a lion-taming professional. His ears and throat are so accurate, he

can actually sing lead notes while he plays it; and the sound resonating from that guitar has to be heard to be believed.

Placing a pickup in a flute and a clarinet is another unique idea in the search for sound. It's a wah-wah pedal to it even further broadens the scope of melody. Keith Gammell is an organ revivalist, and his arrangements for the flute and a wah-wah pedal to some of the softer numbers in the act. Rock has had never been so good when he takes up the lead or backing on a Jimmy beat rhythm.

Trevor Williams successfully adds a lot of flavor with Dave Matthews' lead gives the impression that there really aren't a lot that really allow borders to be stretched. It's an excellent drummer. Tony provides the web on which the myriad of electronic textures are made.

Influences and ideas are of relatively little account in the case of *Audience*, but it's *Audience* in almost all classification. They are the most advanced individuals the planet of music I have witnessed for a very long time. Their first single, titled "The Law," Tony Connor's will not be released for another month and the A.P. will follow that—but you can catch them and the great live at Captain Reader, South (Thursday) and tomorrow.

It's well worth your time and, if they were here, I think I'd place a bet.

LOU GODDARD

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

No band break-up - says Sharon



TONY and TANDY—no split in the Fleur de Ly.

HAT she can't crackle singing that you've heard on radio, and the good-looking that you've seen singing on T.V. have a history behind them.

"Tandy is, in fact, pretty Miss Sharon Tandy, who's previous releases on the Atlantic label have made no small impression on the record market. You'll remember sounds like 'Stay With Me Baby,' 'Hold On' and 'Flee From The Hill' made very, very attractive by Sharon's stylish handling.

SIT BACK AND WATCH IT

"The band aren't breaking up," said a buoyant Sharon. "It's just that this duo Tony and I do in the act has been working out so well, we decided to record it. Right now, Tony and I are almost exhilarated at having done a Top 10 of the Pop spot."

"It's a great feeling to have something to put down and all back to watch it go," said Tony, "especially since we never thought we'd get it. We'd had a misfortune a bit earlier in that we were due to go to the States, but our manager in the Fleur De Ly was on an accident and it was postponed. Here's a fantastic drummer and we hope he's back in shape soon, because we'll sure be waiting for him. The good thing will be looking up now," said Sharon.

"We have a lot of faith in this record. For a long time, we've been sort of continuing in the same straits—very good and popular position for live gigs and concert spots, but not the greatest amount of luck on the recording and almost none. All our hopes are now in the possibility that this might be the one we've been waiting for."

"If I had known it was coming in advance, I'd have been on my toes waiting. As it is, no need to wait—Tony and Tandy are here, so dig!"

LEN GONNARD

BYANNOSARIS BEK "SHE" (Real Zonophone 102)

THE new-arrived fifty late sound of Brian Brown on a track LP with the title "She" has been a surprise. The track is "She's That What You Want?" "Wine, Wine, Wine" and "My Song." They're really fun music to sit back and enjoy and completely unique, although the substance varies over several years. The music is hard to trace. The beauty of their singing is that they're never in a hurry to get to the end of the line, and it does so with one must be aware of the fact that they're far more from the album than any member of the band. The album is a top-notch auto-tuned series currently doing well.

THE FLYING BURRITO BROO. "The Flying Burrito Bros." (A & M)

IF it's adventurous go you want, this is it. The Byrns built up their name over several years, and this is a strong breakthrough. The album is based on a brand of music that is very different from the others. The music features the guitar, which includes electric guitar, harmonica and organ. The music is a blend of rock and folk. The album is a blend of rock and folk. The album is a blend of rock and folk.

VARIOUS ARTISTS. "Various Artists." (Various Labels)

THE album is a collection of various artists. The album is a collection of various artists. The album is a collection of various artists. The album is a collection of various artists.

ONE OF THE BEST. "One of the Best." (Various Labels)

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ROTT ANTON. "My Grimm Is Good." (Various Labels)

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KILLA BLACK. "Killa Black." (Various Labels)

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HIS... "His..." (Various Labels)

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FOLK... "Folk..." (Various Labels)

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MILK APPARENT. "Milk Apparent." (Various Labels)

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MANIFOLD. "Manifold." (Various Labels)

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PAINT. "Paint." (Various Labels)

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HARLEM GUNS RESURRECT. "Harlem Guns Resurrect." (Various Labels)

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DRIVER. "Driver." (Various Labels)

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KE AND TINA TURNER. "Ke and Tina Turner." (Various Labels)

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new singles reviewed by Peter Jones new single

THE BEATLES

The Ballad of John and Yoko; Old Brown Shoe (Apple Parlophone S 7885).

John Lennon singing with a country-style backing which is mainly commercial. But yet another offering from the Beatles. After "Get Back" we thought they might have followed up with something more adventurous. Towards the end of the John Yoko job they tried to do a little more than literally the story of John and Yoko which has been printed in the national press many times.

Flip: George takes over vocal; faster tempo, but nothing new about this side either. **ASPIRE SELLER.**

OLD PARTRIDGE

Colour My World; Hummeds Home (Columbia DB 883). A very pleasant and unassuming pair of new recordings. Two very distinctive voices in a pair of songs. And there's the definite touch of the old Partridge sound. The first arrangement - lead time here - is a little more gently and performance. Good with instruments of the main electric line, plus guitar at the base. A very nice record. Flip: Harmonica opening and back to the old one-man band sort of sound.

ERIC BURDON AND THE ANIMALS

River Deep Mountain High (Mercury 6000). A very nice and well-timed record. Eric Burdon and the Animals have a definite sound. The first arrangement - lead time here - is a little more gently and performance. Good with instruments of the main electric line, plus guitar at the base. A very nice record. Flip: Harmonica opening and back to the old one-man band sort of sound.

CHART PROBABILITY

THE MONROE SOUNDS: When I Fall In Love (Mercury 6000). Monroe here being dressed up with the usual George Martin skill. The main difference is the vocal. It's a very nice record. Flip: Harmonica opening and back to the old one-man band sort of sound.

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DEAN MARTIN

By Thee I Get Thy Throne; Thrash (Mercury 6000). Dean Martin is back with a new record. The first arrangement - lead time here - is a little more gently and performance. Good with instruments of the main electric line, plus guitar at the base. A very nice record. Flip: Harmonica opening and back to the old one-man band sort of sound.

THE TEMPTATIONS

Don't Stop Me From Beating My Heart; I'm Not Easy (Mercury 6000). The Temptations are back with a new record. The first arrangement - lead time here - is a little more gently and performance. Good with instruments of the main electric line, plus guitar at the base. A very nice record. Flip: Harmonica opening and back to the old one-man band sort of sound.

America Awakes by James Hamilton

THE DYNAMICS: Ice Cream Sings The Love That I Need (Adams). The Dynamics are back with a new record. The first arrangement - lead time here - is a little more gently and performance. Good with instruments of the main electric line, plus guitar at the base. A very nice record. Flip: Harmonica opening and back to the old one-man band sort of sound.

BOBBY BENNETT

Don't Stop Me From Beating My Heart; I'm Not Easy (Mercury 6000). Bobby Bennett is back with a new record. The first arrangement - lead time here - is a little more gently and performance. Good with instruments of the main electric line, plus guitar at the base. A very nice record. Flip: Harmonica opening and back to the old one-man band sort of sound.

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Don't Stop Me From Beating My Heart; I'm Not Easy (Mercury 6000). The PharoLOGs are back with a new record. The first arrangement - lead time here - is a little more gently and performance. Good with instruments of the main electric line, plus guitar at the base. A very nice record. Flip: Harmonica opening and back to the old one-man band sort of sound.

THE MERCY

Love (Capitol). The Mercy are back with a new record. The first arrangement - lead time here - is a little more gently and performance. Good with instruments of the main electric line, plus guitar at the base. A very nice record. Flip: Harmonica opening and back to the old one-man band sort of sound.

THE DOORS

Light as a Feather; The World Is Not Enough (Mercury 6000). The Doors are back with a new record. The first arrangement - lead time here - is a little more gently and performance. Good with instruments of the main electric line, plus guitar at the base. A very nice record. Flip: Harmonica opening and back to the old one-man band sort of sound.

THE NEWBAYS

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JACK GRIFITHS

Rocky Road to Dublin (Mercury 6000). Jack Griffiths is back with a new record. The first arrangement - lead time here - is a little more gently and performance. Good with instruments of the main electric line, plus guitar at the base. A very nice record. Flip: Harmonica opening and back to the old one-man band sort of sound.

HARRY HENDRICK

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FROM DREAMS

From Dreams (Mercury 6000). From Dreams is back with a new record. The first arrangement - lead time here - is a little more gently and performance. Good with instruments of the main electric line, plus guitar at the base. A very nice record. Flip: Harmonica opening and back to the old one-man band sort of sound.

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FLAMINGO classified

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AMERICAN LPs. A choice of... RECORD BAZAAR \$6.00 from 25... CASHMAN, PITILLI & WEST... NEON... THE NEWBAYS... THE PHAROLOGS... FROM DREAMS... THE NEWBAYS... THE PHAROLOGS... FROM DREAMS... THE NEWBAYS... THE PHAROLOGS... FROM DREAMS...

Continued on page 10. OUT NOW! "NO HOME TODAY" KULT CBS NEWS ON 478 TAKE A LISTEN

WARTZ TELZ advertisement with phone number 845 rpm.

Last week (RM, week ending May 24) we ran the Decca centrepiece (pages 6 and 7) advertisement with the heading "In Decca's Second Demand Performance". This showing of course was really a performance of new releases from Decca. We apologise to Decca for any inconvenience caused by this mistake.

It's been lovingly parodied by Zappa, and a variation is currently hitbound for the Miracles—Charlie Gillett examines the sound that has kept R&B cool for 20 years...

If all the sounds in American popular music, the one which the British audience has found it hardest to appreciate is that produced by ballad-sung vocal groups. When "Daddy's Home" by Shep and the Limelites, "Tears On My Pillow" by Little Anthony and the Imperials and "Shop Around" by the Miracles, were first released here, neither disc jockeys nor record buyers paid them much attention. But now, as American record companies compile albums of their hits which are released over here in the same form, people are beginning to find this kind of record in their collections. Rather than gouging a groove across these tracks which will transport your needles more quickly to the songs you already like, it might be worth trying to figure out what made American audiences like the slow groups in the first place.

There have been several different ways for groups to establish distinctive styles. If the group included a singer with a good voice this could help. The Miracles, for instance, have tended to feature the high, pure voice of Smokey Robinson, and the rest of the group has stayed in the background. The Platters, one of the few groups of this kind to please the British listener, also featured a lead singer, Tony Williams, but in this case the singer's voice was strongly dramatic, more like the kind of ballad singer traditionally popular with conservative record buyers.

Often, a vocal group has no singer of outstanding ability, which obliged them to adopt distinctive ways of singing and to harmonising. A common result was a very detached approach from the lead singer, who more or less talked over the accompaniment. The song "Alternately, the backup singers disguised the weakness of the lead singer's production by making the arrangement of groups, which changed from group to group, sound which came out of this offended the British listener, but pleased the audience in America who spent half its spare time on street corners or in schoolyards, trying for the same effects.

Like most American musical styles, the group style was originated by black singers. The first group to record in this style was the Orioles in 1943, whose "It's Too Soon To Know" was a hit in the rhythm and blues market for Atlantic. Previous groups of this kind had followed the close-harmony patterns of the Ink Spots and the Four Brothers, with everyone singing the words. But here lead singer Tony Tolly softly intoned the songs' doubts—"Ooo she's not mine"—while the rest of the group whispered and gently walked in the background. This pure cool style was born.

Not many singers could keep such a compelling mood as Sonny Tilly, and relied on more complex harmonies to sustain interest. In 1951 Rudy Veto, of the Five Pennies, gave the standard advice of "Clay of Love"—"you've got to give a little, take a little"—in a very muted way, while the group droned more emphatically. The Jammin' and Munglow's (with Ches/Checker), Spaniards (Lewis), and the Larks (with Apollo) all sang with variations of the cool style, providing a young black group in Northern cities with the



Above: THE FIVE KEYS, one of the greatest of the older groups. Right: Frank Zappa, also a blues, one of the main exponents of the style.

style to the blues (which had connections with the South they preferred to forget).

During the late 'forties and the early 'fifties, singers almost always recorded either for the black audience or for the white audience—rarely anyone expected to do both. But in 1953 the Orioles' version of "Crying In The Chapel," recorded for the black audience, sold well in the white market, and showed what could be done. In 1964 more records were made by black vocal groups with the white audience in mind, but the attempted invasion was foiled by the established companies (RCA, Columbia, Mercury, Decca, Capitol, MGM) who produced cover versions of promising songs. So the Crew Cuts, Georgia Gibbs and Pat Boone flourished, while the black singers were kept out of the top ten and the big money.

But although the majority of record buyers accepted the mass-produced pop versions, a growing number of white record buyers discovered the original versions, and early in 1955 the original R & B version of "Earth Angel" by the Penguins (Dootie) did almost as well in the pop charts as the cover version by the Crew Cuts. During the following years, while white and black Americans respectively maintained the differences between the opportunities for black and white people in their society, youth seemed to ignore the differences. Tastes and styles came together in rock and roll—no matter what the audience, radio stations played Edna Prentay, Pat Domino, the Everly Brothers, and on street corners groups of kids worked out their harmonies along similar lines. Whether they were of Negro, Italian, Jewish, or White race, they accepted the music. The groups who persuaded someone to let them make a record, it was often hard to tell who came from what background.

The words of the songs were extremely simple, often just a few lines repeated over and over as the singer strove to prove their sincerity. They almost always spoke directly to a girl, usually describing her



Right: Frank Zappa, also a blues, one of the main exponents of the style.

care, occasionally regretting her decision to do so, almost always despairing. Happiness and optimism belonged in other kinds of music—the slow groups were about sadness.

Arguments about which were the best recordings of the past few years have not risen to most such as R & B debate. A few groups are generally agreed to have been outstanding—the Orioles, Flamin' Moonglows, Spaniards, Five Keys, and Harptones. Others made particular records which have become classics, although other records by the groups were not exceptional, among these were "I Remember (In The Still of the Night)" by the Five Satins, "Story Untold" by the Mustangs, "My Reverend" by the Larks, "Desiree" by the Charis, and "The Closer You Are" by the Channels.

The "vintage" period for the group sound ended about 1958, when studio techniques began to be introduced. Some of the best records were made under supervision—notably "I Only Have Eyes For You" by the Flamin' Moos—but the essential quality of the cool style had given way to more dramatic ways of singing. In 1960 the miracle style was revived, as Shep and the Limelites, the Five ("My True Story"), the Miracles and the Shirelles went back to simple songs and their own harmonies, with minimum instrumental accompaniment. At the same time, various record companies put together albums of "Oldies But Goodies", some of which included ballad-sung charts.

Now, groups cannot ignore the potential qualities of sound available with modern recording techniques, and the equivalent of the cool sound is in the style of the Defonics and particularly the Intruders, whose "Cowboys" album had the same innocence typical of group songs. The impeccable musical arrangements give the sound a much more sophisticated atmosphere than the tinkling, repetitive piano triplets of the first group records, but the attraction is the same, of a man so completely bound up in himself that trivial events and commonplace feelings seem to him to be worth telling everybody about.

One group has defied the present Ruben and the list of the best records of any of the group records of the '50s. "Crying With Robbin And The Jet" may seem to be funny at first, then the repetitive, and finally senselessly boring. But this is probably the least funny of them. The Mothers of Invention have tried it. This is completely faithful recreation of the spirit intentions of the sound. The Mothers have produced a record which honours, rather than mocks, the culture of early adolescence. The album's authenticity is suggested by comparing it with Liberty's compilation of mid-fifties group records, "Bluesin 'N' Blues: The End Of An Era Vol. 1". It's hard at first to believe that some of these groups were serious, but after a while it becomes possible to realise what they were doing, and "Musical Return" by the Jewells and "Chimes" by the Mothers have produced the easiest way to introduce yourself to the group sound in the past few years. Atlantic's "History Of Rhythm And Blues" which tracks by the Orioles, Ravens, Clovers and Cardinals, and the best of the groups. Volumes one and two of "The Chess Story" has vital tracks by the Munglows and Flamin' Moos, as well as several other group records. But many of the best group records are unavailable on British releases and have to be searched for in second-hand shops and auction lists. Oldie-but-goodies compilations on Original Sound, Roulette and Mercury (all American labels) have the best and most reliable selection. The only best group records are Graham McKenzie's of the past few years, and the best of the Hugh McCallum and Geoff Killick include rare group records.

"The Tears" winds its way slowly up our charts, nearly four years late, but still sounding fine, maybe the group had made a mistake to make sense to British listeners. Daddy's Home.

Continued from page 9

SECONDHAND pop, R&B, blues, LPs for sale. See list in **MP** p. 8.
THE NEW YORK Section, Newark, N.J.
MINNESOTA section sale "The 50's, 60's, 70's, 80's"
 1 Wisconsin, **MP** p. 8.

GREATST pop and R&B, blues, 20 of the best 100 records in the world, 1000 copies, \$4.95 for list + order form, 1000 copies, \$4.95 for list + order form, 1000 copies, \$4.95 for list + order form.
1954-58 pop and R&B, blues, 20 of the best 100 records in the world, 1000 copies, \$4.95 for list + order form, 1000 copies, \$4.95 for list + order form, 1000 copies, \$4.95 for list + order form.
ROCK 'N' ROLL sale, vintage, 1000 copies, \$4.95 for list + order form, 1000 copies, \$4.95 for list + order form, 1000 copies, \$4.95 for list + order form.

WEST COAST/BLACK LP 184 copies, from 12-11-68, \$2.95 each, for list, \$1.00.
BRAND new 12" pop, R&B, blues, 1000 copies, \$4.95 for list + order form, 1000 copies, \$4.95 for list + order form, 1000 copies, \$4.95 for list + order form.
UNPLAYED pop, blues from 1911-1968, 1000 copies, \$4.95 for list + order form, 1000 copies, \$4.95 for list + order form, 1000 copies, \$4.95 for list + order form.
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penfriends
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RECORD MIRROR ARTS & CRAFTS



AIR MAILED FROM NEW YORK

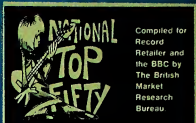
- 1 GET BACK
The Beatles (Capitol)
- 2 LOVE CAN MAKE YOU HAPPY
The Beatles (Capitol)
- 3 I AM HAPPY DANNY
The Beatles (Capitol)
- 4 THESE EYES
The Beatles (Capitol)
- 5 HAIR
The Beatles (Capitol)
- 6 AGARIBU/LET THE SUNSHINE IN/MEDLEY
The Beatles (Capitol)
- 7 GETAWAY
The Beatles (Capitol)
- 8 I CAN'T GET NO SATISFACTION
The Beatles (Capitol)
- 9 I DON'T KNOW HOW TO LOVE
The Beatles (Capitol)
- 10 I DON'T WANT TO SPEND THE NIGHT
The Beatles (Capitol)
- 11 I DON'T WANT TO SPEND THE NIGHT
The Beatles (Capitol)
- 12 I DON'T WANT TO SPEND THE NIGHT
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- 18 I DON'T WANT TO SPEND THE NIGHT
The Beatles (Capitol)
- 19 I DON'T WANT TO SPEND THE NIGHT
The Beatles (Capitol)
- 20 I DON'T WANT TO SPEND THE NIGHT
The Beatles (Capitol)

TOP 15 LP's

- 1 NASHVILLE SKYLINE
The Nashville Sound (Capitol)
- 2 I AM A MAN (Part 1)
James Brown (Polygram)
- 3 I AM A MAN (Part 2)
James Brown (Polygram)
- 4 I AM A MAN (Part 3)
James Brown (Polygram)
- 5 I AM A MAN (Part 4)
James Brown (Polygram)
- 6 I AM A MAN (Part 5)
James Brown (Polygram)
- 7 I AM A MAN (Part 6)
James Brown (Polygram)
- 8 I AM A MAN (Part 7)
James Brown (Polygram)
- 9 I AM A MAN (Part 8)
James Brown (Polygram)
- 10 I AM A MAN (Part 9)
James Brown (Polygram)
- 11 I AM A MAN (Part 10)
James Brown (Polygram)
- 12 I AM A MAN (Part 11)
James Brown (Polygram)
- 13 I AM A MAN (Part 12)
James Brown (Polygram)
- 14 I AM A MAN (Part 13)
James Brown (Polygram)
- 15 I AM A MAN (Part 14)
James Brown (Polygram)

BUDGET LP's

- 1 FOUR AND ONLY SIKKING
The Sikkings (Capitol)
- 2 WORLD OF VAL DOONICAN
Val Doonican (Capitol)
- 3 WORLD OF MANTOVANI
Mantovani (Capitol)
- 4 ONLY FOREVER
The Beatles (Capitol)
- 5 WORLD OF CHARLIE KUNZ
Charlie Kunz (Capitol)
- 6 THE WORLD OF...
The Beatles (Capitol)
- 7 THE WORLD OF...
The Beatles (Capitol)
- 8 THE WORLD OF...
The Beatles (Capitol)
- 9 THE WORLD OF...
The Beatles (Capitol)
- 10 THE WORLD OF...
The Beatles (Capitol)
- 11 THE WORLD OF...
The Beatles (Capitol)
- 12 THE WORLD OF...
The Beatles (Capitol)
- 13 THE WORLD OF...
The Beatles (Capitol)
- 14 THE WORLD OF...
The Beatles (Capitol)
- 15 THE WORLD OF...
The Beatles (Capitol)



Completed for Record Retailer and the BBC by the British Market Research Bureau

- 1 GET BACK
The Beatles (Capitol)
- 2 SENTIMENTAL FRIEND
The Beatles (Capitol)
- 3 MAN OF THE WORLD
The Beatles (Capitol)
- 4 DIZZY
The Beatles (Capitol)
- 5 TOMMY RAE (Part 1)
Tommy Rae (Capitol)
- 6 I HEARD IT THROUGH THE GRAPE VINE
The Beatles (Capitol)
- 7 MY WAY
Frank Sinatra (Reprise)
- 8 COME BACK AND SHAKE ME
The Beatles (Capitol)
- 9 GOODBYE
The Beatles (Capitol)
- 10 I AM A MAN (Part 1)
James Brown (Polygram)
- 11 I AM A MAN (Part 2)
James Brown (Polygram)
- 12 I AM A MAN (Part 3)
James Brown (Polygram)
- 13 I AM A MAN (Part 4)
James Brown (Polygram)
- 14 I AM A MAN (Part 5)
James Brown (Polygram)
- 15 I AM A MAN (Part 6)
James Brown (Polygram)
- 16 I AM A MAN (Part 7)
James Brown (Polygram)
- 17 I AM A MAN (Part 8)
James Brown (Polygram)
- 18 I AM A MAN (Part 9)
James Brown (Polygram)
- 19 I AM A MAN (Part 10)
James Brown (Polygram)
- 20 I AM A MAN (Part 11)
James Brown (Polygram)



CHUCK BERRY

5 YEARS AGO

- 1 YOU'RE MY WORLD
Chuck Berry (Parlophone)
- 2 I CAN'T GET NO SATISFACTION
James Brown (Polygram)
- 3 I AM A MAN (Part 1)
James Brown (Polygram)
- 4 I AM A MAN (Part 2)
James Brown (Polygram)
- 5 I AM A MAN (Part 3)
James Brown (Polygram)
- 6 I AM A MAN (Part 4)
James Brown (Polygram)
- 7 I AM A MAN (Part 5)
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- 12 I AM A MAN (Part 10)
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- 13 I AM A MAN (Part 11)
James Brown (Polygram)
- 14 I AM A MAN (Part 12)
James Brown (Polygram)
- 15 I AM A MAN (Part 13)
James Brown (Polygram)
- 16 I AM A MAN (Part 14)
James Brown (Polygram)
- 17 I AM A MAN (Part 15)
James Brown (Polygram)
- 18 I AM A MAN (Part 16)
James Brown (Polygram)
- 19 I AM A MAN (Part 17)
James Brown (Polygram)
- 20 I AM A MAN (Part 18)
James Brown (Polygram)

10 YEARS AGO

- 1 A FOOT RICK AS I'M NEED
The Beatles (Capitol)
- 2 I DON'T WANT TO SPEND THE NIGHT
The Beatles (Capitol)
- 3 I AM A MAN (Part 1)
James Brown (Polygram)
- 4 I AM A MAN (Part 2)
James Brown (Polygram)
- 5 I AM A MAN (Part 3)
James Brown (Polygram)
- 6 I AM A MAN (Part 4)
James Brown (Polygram)
- 7 I AM A MAN (Part 5)
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- 17 I AM A MAN (Part 15)
James Brown (Polygram)
- 18 I AM A MAN (Part 16)
James Brown (Polygram)
- 19 I AM A MAN (Part 17)
James Brown (Polygram)
- 20 I AM A MAN (Part 18)
James Brown (Polygram)

R & B SINGLES

- 1 BEHIND A PAINTED SMILE
The Beatles (Capitol)
- 2 I AM A MAN (Part 1)
James Brown (Polygram)
- 3 I AM A MAN (Part 2)
James Brown (Polygram)
- 4 I AM A MAN (Part 3)
James Brown (Polygram)
- 5 I AM A MAN (Part 4)
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- 6 I AM A MAN (Part 5)
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- 17 I AM A MAN (Part 16)
James Brown (Polygram)
- 18 I AM A MAN (Part 17)
James Brown (Polygram)
- 19 I AM A MAN (Part 18)
James Brown (Polygram)
- 20 I AM A MAN (Part 19)
James Brown (Polygram)

R & B LP's

- 1 THIS IS... DESMOND DEKKER
Desmond Dekker (Capitol)
- 2 TIGHTEN UP
The Beatles (Capitol)
- 3 I AM A MAN (Part 1)
James Brown (Polygram)
- 4 I AM A MAN (Part 2)
James Brown (Polygram)
- 5 I AM A MAN (Part 3)
James Brown (Polygram)
- 6 I AM A MAN (Part 4)
James Brown (Polygram)
- 7 I AM A MAN (Part 5)
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James Brown (Polygram)
- 20 I AM A MAN (Part 18)
James Brown (Polygram)

R & B LP's

- 1 THIS IS... DESMOND DEKKER
Desmond Dekker (Capitol)
- 2 TIGHTEN UP
The Beatles (Capitol)
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James Brown (Polygram)
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James Brown (Polygram)
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James Brown (Polygram)
- 20 I AM A MAN (Part 18)
James Brown (Polygram)

As the British Market Research Bureau were unable to compile charts this week owing to the Bank Holiday, we have repeated last week's charts. We apologise to our readers for any disappointment caused by this.



Elvis Presley

BLUE NUMBERS DENOTE NEW ENTRY

*AN ASTERISK DENOTES RECORD RELEASED IN BRITAIN

