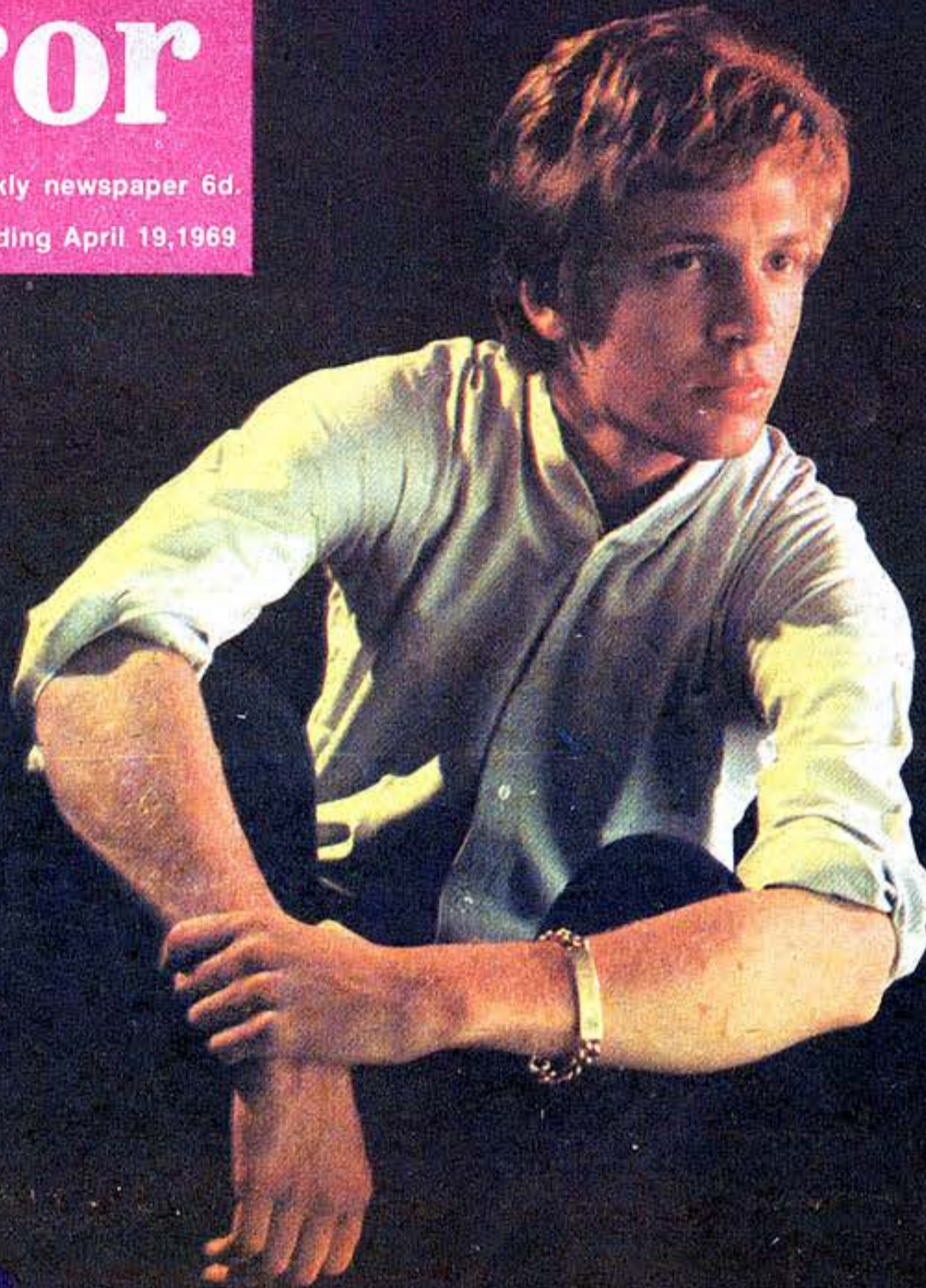


Record Mirror

Largest selling colour pop weekly newspaper 6d.
No.423 Every Thursday. Week ending April 19, 1969

INSIDE THIS WEEK:



**NEW
BEATLE
SINGLE!**

**DUSTY &
DESMOND
DEKKER
COLOURS**

MARBLES
FIRST
APPEARANCE

**COUNTRY &
WESTERN
FESTIVAL**

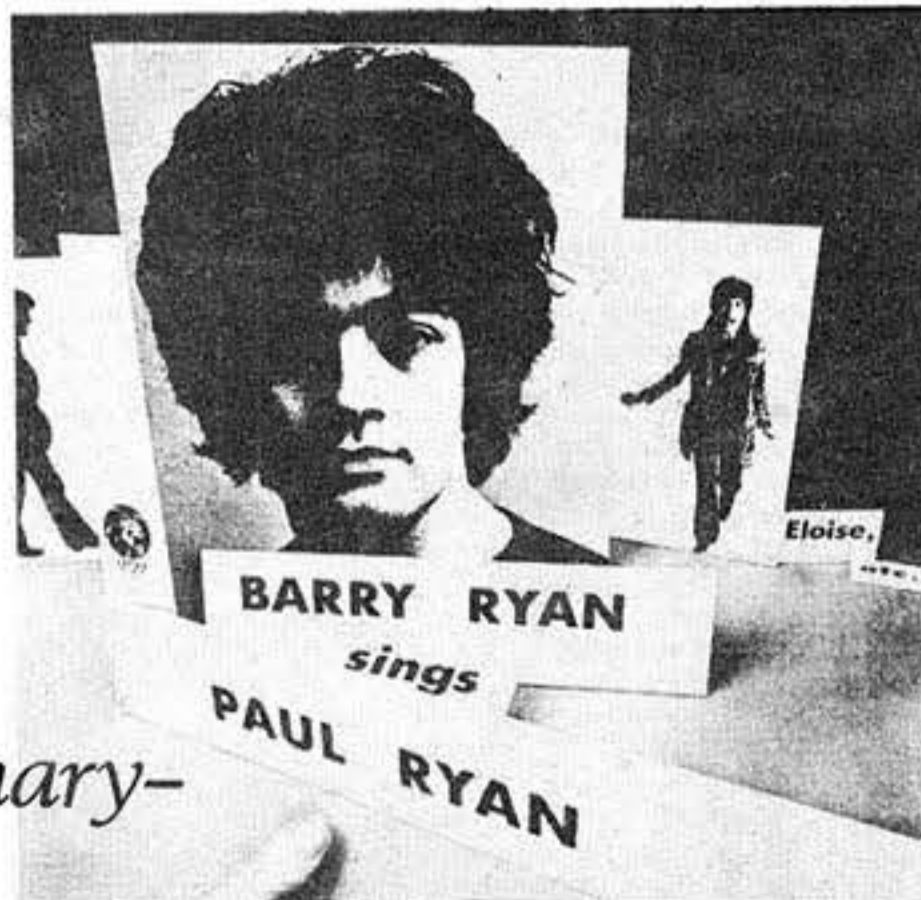
**STEVE
ELLIS**
INTERVIEW

Scott Walker

(DEZO HOFFMAN PIC)



*At first
it's only
extraordinary—*



*—then it
starts to
grow on you.*

C-S-8106

YOUR PAGE



... want to let off steam?
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POLITICAL PUNCH AT STEVIE!

GET FACTS RIGHT FIRST—R.M. reader

TITLE TWIST

I HEARD it Thru the Grapevine" that "You've lost that Loving Feeling". "Please Don't Go". "You're my Everything" and "I'm Gonna make you Love Me".
Look back through "The wind-mills of your Mind" and remember "The Way It Used to Be". We used to go "Dancing in the Street". Do you remember "The First of May" when we were just "Passing Strangers", in "The Bad Old Days before You Loved Me". Then when I saw you I said to myself "Ob-la-di Ob-la-da", "Something's Happening", but "I Don't Know Why".
I first saw you doing the "Harlem Shuffle" with "The Good the Bad and the Ugly" at the "Sanctus"

club. Arr, those were "Good Times". Life isn't "Half as Nice" now I'm "Sorry Suzanne" if I hurt you, I never really loved "Maria Elena" anyway. I'm not going to let you "Surround Yourself with Sorrow" because my friend "Monsieur Dupont" told me "Don Juan", he said "If you Love Her" then keep her.
So "Get Ready" cos I'm a "Pin-ball Wizard" and "River Deep Mountain High", I'm not going to let you go — Mark Lloyd, 15 Apry Gardens, Hendon, Barnet, N.W.4.

HAPPY ROY

WE have all been reminded over the past week or so by the national press of the tragedies that have befallen Roy Orbison in recent years. Now that Roy's honeymoon is over and another tour of Britain sets under way the time is right to wish him a highly successful stay here, a big hit with his new release and most of all, happiness in the years that lie ahead. — Mr. & Mrs. J. Frappwell, 3 Russiters Road, Frome, Somerset.

DIG DUANE,

DUE to lack of TV and radio appearances many fans of the world's top instrumentalist, Duane Eddy, will be unaware that we are fortunate enough to have Duane in Britain just now, as part of an extensive visit to Europe.
I was lucky and managed to see one of Duane's live appearances, which was as exciting and tremendous as ever, and to speak to Duane, who must be the nicest and friendliest person in the world.
For any of his fans who are not aware, Duane is doing a special concert at the Royal Festival Hall with a large orchestra on April 19th, which is an appearance that should be missed by no-one who appreciates good instrumental music.
So, I appeal to the BBC or ITV to waken up and feature Duane on some of their programmes while they have the opportunity, before he returns to America. — Mike Gibb, 34 Whitehall Place, Aberdeen.

WHERE'S FATS?

BRING back the superb showman rockin' Fats Domino to this country and he'll inject vitality into the music scene.
The older fans of Domino have had a very raw deal over the long years he's been in the business, as far as public appearances are concerned. It wasn't until 1967 that Fats first appeared live in this country. He triumphed magnificently at London's Saville Theatre. Anybody who has ever seen him will know what an exciting experience it is to witness his performances on stage.
We've seen him in the rock'n'roll movies "Shake Rattle 'n' Rock", "Disc Jockey Jamboree" etc. Why is an artist of such professional talent kept off the TV screens, and why hasn't someone brought him back for a return visit. — Stampin Stan, 22 Kelly Road, Newport, Mon., S. Wales.

BANDIT

WHAT about some long overdue praise for the very talented Band? "Music from the Big Pink" was surely one of the best LPs in ages and it seems a pity that they have been forgotten so soon.
"The Weight" was not the hit it deserved to be — although other artists have realised its potential, notably Aretha Franklin and Spooky Tooth. Sure the Band are different — Canadian groups are rare — but there is much to be learnt from them, so let's not relegate them to the already full ranks of obscurity as Britain has the Byrds, Love, and, to a lesser extent, Doors. I would be glad to hear from any other Band followers. — Steven Riches, 11 Long Chaulden, Hemel Hempstead, Herts.

FAR be it from me to contradict the great (sic) Stevie Wonder, but I feel his comments regarding George C. Wallace, insofar as they make any sense at all, cannot go unanswered. To equate one of the most respected American politicians with an extremist organisation is an attempt, in my mind, to confuse the readers of Record Mirror, whose knowledge of American politics is perforce limited.

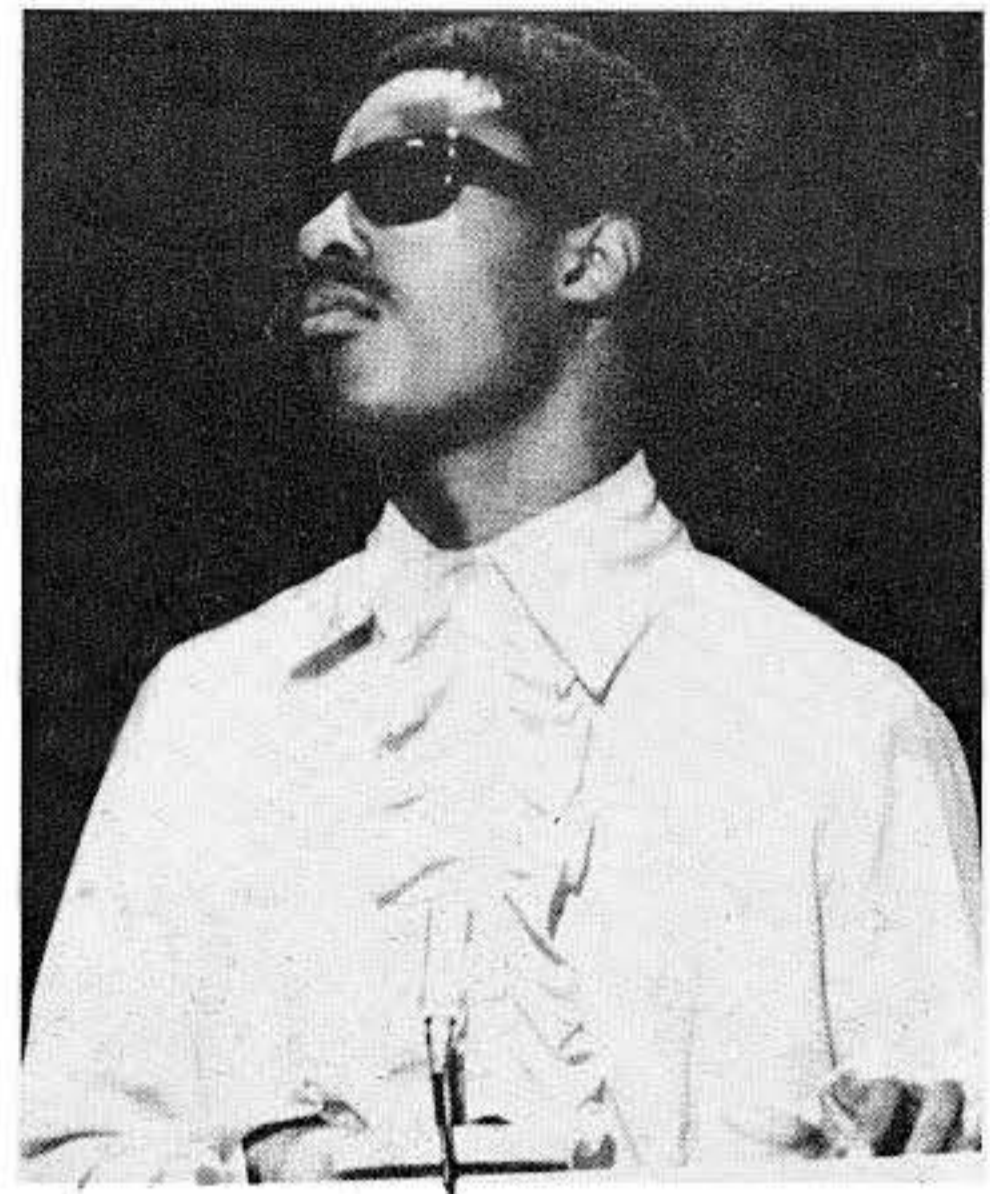
For the record, in 1958 Mr. Wallace running for Governor of Alabama spoke out against the KKK and has repeatedly since then reiterated this position. The fact that Mr. Wallace is a segregationist and has been supported by the Klan in elections proves nothing. The U.S. Communist party supported John F. Kennedy in 1960 so this by Stevie Wonder's logic makes him a Communist!

Lastly it must be remembered that a large portion of the Negro vote in Alabama, some estimates say 30 per cent, went to Mr. Wallace in the 1968 election. This is as a result of the many welfare measures benefiting the poor of both races that were brought in during the Wallace Governorship.

I appreciate Stevie Wonder's right to his opinion but he should get his facts right before shooting his big mouth off.
— Ronald Hargreaves, 11 Nelson Street, Salford, Lancs.

A. Derral, 62 Barnham Drive, Childwell, Liverpool 16. — I have a stereo-playable-mono copy of the Quicksilver Messenger Service LP in perfect condition which I would like to swap for any of the following: any Haphash or Love LP, the 2nd Pink Floyd, 1st Velvet Underground or the 5th Crushed Head album.

Susan Bates, 113 Edmunds Rd., Banbury, Oxon. — I have for sale or swap the following: LPs: Sgt. Pepper: Help: Please Please Me by the Beatles, and a Kinks I.P. I will swap any of these for a Sandie Shaw LP (except Love Me Please Love Me — which I already have.) Any offers?



STEVIE WONDER—Distaste for George Wallace

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TONI ROCKET DISCTET
ALL GIRLS ADMITTED FREE SO COME EARLY

Private Eye Party...

GNOME was comfortable at home at Hatchetts last Tuesday for a "Private Eye Party" — though a few gremilins seemed to get in on the act too. But a highly entertaining and worthwhile programme evolved from the initial chaos.
Dudley Moore and his Trio entertained the early arrivals with some gentle jazz numbers, spiced with the usual comedy. The "soon supreme" Spike Milligan failed to appear, but Marty Feldman very capably took over the job of deejay — and proved that he's not just a pretty face!
Peter Cooke, being the initiator of the whole proceedings, ambled around acting as host and compere.

Alan Price was in fine form, despite the fact that he had been suffering with bronchitis, which almost caused him to lose his voice. He swung gently and superbly through his set including his hits "Hi Lili Hi Lo", "Simon Smith and his Amazing Dancing Bear" and powerful arrangement "Trimdon Grange Explosion". Alan looked happy, and he is obviously pleased with the way Friends is shaping up — and well he might be.

After a break for more records Alan was followed on stage by Georgie Fame and his trio of musicians, Colin Green, Tony Crombie — who proved himself as a great drummer — and Jamie Peters. Georgie looked good and swung brilliantly through a lively set, including "Yeh Yeh", a slower tempo version of "Bonnie and Clyde" and the evergreen "Parchman Farm", in which Georgie appropriately quipped "That's where Peter Cooke will be if they don't get the 'readies' together!"
Wine flowed free and when Fame and Price joined forces on stage the combination knocked everybody out! They fired some real "oldies but goodies" like "Blueberry Hill" and "Great Balls of Fire" with a new-found excitement and "Private Eye's" party really turned out to be just that — a great big party!
VALERIE MARRS

THE HAWK REPORT:

NOT only did Julie Driscoll, Brian Auger, and the Trinity team grab themselves standing ovations for their shows at the Fillmore, New York, but they also impressed the management. Bill Graham immediately offered the quintet a return gig at the end of their American tour — first time this has happened — and Julie and Brian are considering it.

Also Brian was complimented by jazz organist Richard Groove Holmes recording one of his numbers on Holmes's latest album.

JERRY LEE LEWIS visited Bradley's JBarn, a real barn just outside Nashville, used as a recording studio by people like Dylan and the Beau Brummels. Lewis recorded 26 sides there, bang, bang, bang, just like that. Jerry Lee now considers himself a country artiste, although "Great Balls Of Fire" is still in his act. He has had four consecutive top ten singles in the country charts since he made the switch less than a year ago. Latest album is "Jerry Lee Lewis Sings The Country Music Hall Of Fame Hits", a double pack with 20 songs. He is also set for TV slots on the Tom Jones, Monkees, and Johnny Cash shows. A real comeback.

LATEST and strongest rumour: Eric Clapton, Stevie Winwood and Ginger Baker to record an album with either Slam Stewart or Charles Mingus on bass. Slam innovated a style of humming-while-playing in the '30s and '40s, while Mingus is one of the pioneers of modern jazz... Playing piano on the Fats Domino Reprise album, "Fats Is Back" is NOT Mr. Domino all the time. The Beatles' numbers, including the Domino single, all had piano by session man Larry Knechtel... The film of the farewell concert by the Cream made at their Albert Hall concert received poor reviews, ranging from the poor sound quality to a blanket "it's a bomb" by one of the promoters.

DECENCY is in. Following the Miami Beach concert where Jim Morrison of the Doors let it all hang out, and the follow-up Miami Beach concert starring Jackie Gleason, the Lettermen and Anita Bryant (John Wayne couldn't make it!) in aid of decency, Cincinnati is about to throw a similar shindig. The civic groups, societies,

business people are all getting together and disc jockey Dick Clark is expected to drop in. Not only are we getting back to the old rock days, but we are also getting back to the old attitudes: expect all rock acts on TV to be filmed from the waist up at any minute now!... James Brown set for a part in film comedy "The Phynx" — his film debut... That Magnificent Moog machine was on the verge of being banned by the American Federation of Musicians — the union — recently, but they relented at the last minute. They thought it actually replaced musicians... "Electric Church", the Buddy Miles Express-Jimi Hendrix-produced album will be out shortly. Remember Jimi's last was called "Electric Ladyland"...

MONKEES never miss a trick: they have now decided that bubblegum music is bad for their image and are now re-recording songs for re-runs of their television show in a more contemporary vein. Instead of those old four-strong Monkees numbers, viewers will hear the new tight three-strong group doing songs by Donovan, the Beatles and Jim Webb. An average of two per show.

HEAD Mother Frank Zappa is on the verge of unveiling his 12-hour film on the group and attendant friends, "Mother Meat". You can see it for anything from 50 cents to three dollars. What happens is you get a ticket going in, but pay for it when you leave. How long you stay determines how much you pay. (Actually, people are saying that if you stick out the whole 12 hours you only pay 50 cents. Leave after five minutes and you cough up the whole three bucks)...

NEW Dylan album presents a more simplified artiste. You can tell it by the titles, "To Be Alone With You", "Tell Me That It Isn't True". The late protester is still hung up with country music and Nashville. Probable single from the album is: "I Threw It All Away"...

B EACH BOYS are thought to be exiting BCapitol and forming a complex that includes a record firm, travel agency, concert production firm, real estate syndicate, a sound system leasing company... and a cardiac vascular clinic!
What'll they call it: Orange?

Following fantastic tours with Ben E. King and Joe Tex

THE GLOBE SHOW
New record release on Page One

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The Beatles as nature intended.

"Get Back" is the Beatles new single. It's the first Beatles record which is as live as can be, in this electronic age.

There's no electronic watchamacallit.

"Get Back" is a pure spring-time rock number.

On the other side there's an equally live number called "Don't let me down".

Paul's got this to say about Get Back...
"we were sitting in the studio and we made it up out of thin air...we started to write words there and then...
when we finished it, we recorded it at Apple Studios and made it into a song to roller-coast by".

P.S. John adds, It's John playing the fab live guitar solo.

And now John on Don't let me down.
John says don't let me down about "Don't let me down".

In "Get Back" and "Don't let me down", you'll find the Beatles, as nature intended.
Get Back/Don't let me down (Parlophone 5777)

 / Apple Records

SIX PAIRS OF TENNIS SHOES

A WEEK FOR STEVE!

(WITHOUT GIRLS HE COULDN'T LEAP....)

FRIENDS, he's put down the pints and scotched the Scotch. But that shouldn't be too much of a shock, as he didn't drink all that much anyway!

"I've had it with the booze," said a disenchanted Steve Ellis who'd popped into Shaftesbury Avenue's Avenue Bar for a hasty Coke. "After that gig we did at the Lyceum a while back, I decided it didn't do me any good—especially the morning after. Rex and I have a real laugh between us during the stage act, but that night was indescribable. My acrobatics must have been incredible."

I had to admit the Love Affair's stage presentation was hardly lacking in pure vitality and in fact Steve himself must be in pretty good shape to cope with all that cavorting—

"Oddly enough, I don't have any trouble keeping the pace throughout the act. The fans have been great and I usually reach a sort of level of communication with them where I could go on all night. I go through about six pairs of tennis shoes a week, but if the kids stopped coming up on the stage, I'd start to worry. People tend to think perhaps a sudden rush of girls onstage might just loosen one's composure. The only thing that destroys my composure is an equipment breakdown. I don't mind the girls at all. They're an integral part of the atmosphere and that is essential. Without it I couldn't leap about and I like leaping about."

There is a hint in the air of a possible forthcoming LP from the Love Affair, written entirely by Philip Goodhand-Tait, the man behind the penning side of their sizable hit series.

"That's still in the air at the moment. We've heard some of the songs and it sounds great, but we'd kind of like to do some of our own stuff as well. Eventually, we'll put out an album of strictly our own songs. The

PGT record may come off, but we'll just have to wait and see.

"Someone asked me if we were a little upset with Philip since we didn't make the top ten with 'One Road'. The answer is no. The song was meant for the most part, to establish our versatility—and it did. We wanted something a bit different for that release. I thought it would get a little higher in the charts, but I'm certainly not dissatisfied with the reception for it. The next single will probably be updated again and could be called, 'Bring On Back The Good Times'."

The good times have never been away for Steve and the Love Affair, and I commented on how well he was looking for the amount of work that had to be put in. It looked to me as if he'd had a well sculptured haircut recently.

"I've never had a haircut," Steve grinned. "Figure that one out!" There could be several answers to this one—perhaps Love Affair fans could fill in the RM as to why they think Steve has never had a haircut. Biologically speaking, of course, it seems to be a necessity.

"I'll tell you something that's a good laugh," said Steve with an elfish snigger. "In Germany, the lifts are not at all like the usual British ones. They don't stop at each floor, which means you are required to jump out when you want to get off. It's kind of like a carnival ride at times. Anyway, not too long ago, we were all over there at a hotel standing about when we noticed Morgan hopping in a lift going up. Mick and I rushed down to the basement and switched the thing off from the master control—Morgan was stranded in the car for two and a half hours. He tried to see the funny side of it, but... — That's a sample of what the typical humour line among the group is."



STEVE ELLIS—Never tires out

Lucky there is a goodly amount of understanding between the mischievous members of the Love Affair! After a sample of Steve's humour, how about a sample of his musical tastes?

"The blues-cum-rock is a good medium. Some great things are being turned out by the likes of Spooky Tooth, Jeff Beck and Jimmy Page with his new Led Zeppelin. Some fantastic acoustic guitar work on Led Zeppelin's album—very similar to Bert Jansch in part. Bert and Jimmy are both incredible guitarists, but I think you can forget Bert's voice."

One voice you can't forget belongs to the lead singer of the Love Affair. Heralded as one of the biggest finds ever, I'm quite sure there will be ample display of talent on the new LP.

LON GODDARD

ATLANTIC

IT'S DYNAMITE!



TONY & TANDY

"TWO CAN MAKE IT TOGETHER"

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WHAT DO YOU THINK OF THE BEATLES' NEWIE...?

WHATEVER else comes and goes in pop music, the depth of sheer anticipation over a new Beatles' single never varies. Out this week is their latest, boosted by a blaze of full-page publicity—and, as ever, there is a point of controversy in the end product.

Beatles going backwards, musically? If so, is it deliberate or simply that they can't go further forward? And how about the "special guest appearance" of American pianist-organist Billy Preston? What's that all about...

Anyway, believing that there is always room for more than one opinion, we've roped in members of Record Mirror's team to give their personal impressions of:

THE BEATLES: Get Back; Don't Let Me Down (Apple 7777). For a start, it's quite simple. Simple in the basic beat and lyrically. Simple in that it is a reversion to a rock style, Chuck Berry vintage—that kind of simple beat. But it's NOT simple in so many other ways... a subtle sort of production with little touches here and there that show up with each successive play. Paul sings and the electronic power of Billy Preston adds a lot mid-way. Don't knock it without first hearing then... concentrate!

Flip: John sings this one and there's an odd sort of atmosphere to it—hard to explain. Repetitive, and again Billy Preston adds inventiveness towards the finale. Lennon in authoritative mood and in back-to-the-roots vocal form.

SUE CRAFTS: "Get Back". They certainly have gone back with this Chuck Berry influenced number which includes a Stones type break halfway through, that in parts sounds extraordinarily like Mick Jagger. Own up time? I rather think so. Billy Preston plays useful organ to fill out the heavy beat. Very infectious. The type of thing all the Marquee sroupies will eagerly add to their repertoire. Definitely not a hit for anyone but the Beatles. All the same I rather like it.

"Don't Let Me Down". As the Beatles only release two or three singles a year, couldn't we expect something more than this quite pleasant but rather mediocre, nondescript B side. It certainly could have been included on "Rubber Soul". Lennon/McCartney certainly haven't exerted their writing talents on this record. Rather appropriate titles for both sides, and quite disappointing.

REX GOMES: The Beatles failed last time in their attempt to revive the Rock 'n' Roll era with their "Lady Madonna" single. This time, they stand a good chance. Thanks to Billy Preston on piano, Paul for soundings like a typical beat group singer, John with his Chuck Berry Rhythm, George with the Country & Western guitar breaks and Ringo for the train beat on the record.

I much prefer the "B" side "Don't Let Me Down", with Lennon soundings real soulful all the way. Could have been a double "A" side single. Either way it stands a good chance of reaching the charts!

DEREK BOLTWOOD: When you ain't got nothin' better to do—rock, man, rock. I've always thought of the Beatles as being that much further ahead of

pop than the rest of the world, so it's disappointing to see them bring out a single like "Get Back". Good as it is, it's just part of the fill-a-space-race. Good for all those club Muzac tapes where trendsetters can mutter into their scotch and cokes "hey man, see Jo-Jo's made it at last just like Jude."

It's good. I don't object to it, just like I don't object to early Rolling Stones records. Perhaps that's the direction we're heading in. Who knows. I don't know. God knows.

"Don't Let Me Down" lets me down.

VALERIE MABBS: "Get Back" features a "rock-it-to-me" sound reminiscent of days gone by in smoke filled, tightly packed clubs. Repetitive throaty lyrics from Paul, backed up by some bluesy guitar work. Not exactly progressive, more in the "revived 45" idiom, but nevertheless an obviously commercial heavy number.

The flip "Don't Let Me Down" is again a hark-back to yesteryear, conjuring up visions of the Beatles as healthy young youths. Somewhat disappointing.

LON GODDARD: Is this supposed to be a double "B" side? A few remnants from "Back in The U.S.S.R." and a glorious primitive suggestion of - - - - - beats-to-come tempo lead to the construction of the backing on "Get Back". The lyrics roll nicely off the tongue and of course, the vocals survived, but the whole thing appears to have been recorded somewhere in Bethnal Green Station during a cotton epidemic. Perhaps this is another vestige of the rock and roll pastiche, however, it's very much less conspicuous than "Lady



JOHN LENNON

Madonna." Hell's Angels will fall off their motorbikes. "Don't Let Me Down" skips nimbly past mid-century and stops suddenly at about 1958 when nasal whines and Fabian sneers were in vogue. An even more antiquated tune with delinquent lyrics, this must be dedicated to everybody's first songwriting attempt. Real teenage distress and it won't blow any amps. I know the tongues were in their cheeks, but to leave this anywhere near other wizardly Lennon-McCartney tracks could cause the disc to turn magically into a double "C" side. Poof.

The Moody Blues On The Threshold of a Dream

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MARBLES HOPE YOU WON'T BE DISAPPOINTED WITH THE SHOW



MARBLES—Mother the original Aretha!

ALTHOUGH they have worked together for a year, and have had two chart entries with "Only One Woman" and "The Walls Fell Down", Marbles made their first public appearance only this week. I talked to Graham prior to the Wembley concert last Sunday:

The decision to abstain from live shows was initiated by their management, but Trevor Gordon and Graham Bonnet have been completely in agreement with this decision.

"We've made a lot of television and radio appearances," explained Graham, "and we've had time to rehearse together. I think it's been very good for us to wait before making live appearances on stage that is, though the prospect of the first show now is a bit worrying. For the concert at Wembley this Sunday we'll only be doing two numbers and we're using the orchestra, so it's not really a big test. I sincerely hope people aren't going to be disappointed."

"We've appeared in many television shows, particularly on the Continent," added Trevor, "and I think you have to prove yourself more through that medium than anything else. On stage if you sing a bad note it can go by almost unnoticed, but with a recording it's played over and over so everything should be exactly right."

Marbles are now faced with the problem of finding a group to accompany them on gigs.

"We had originally planned to use Trifle as our group," Graham told me, "but they wanted to do things for themselves, and you can't blame them for that. Now our management have found a group for us. We're due to meet them tomorrow. We would have preferred to get our own band together but we'll be hiding ourselves away in Scotland for a while to rehearse with this group, so it should work out."

"We'll probably use something like three saxes, a bass player and drummer," Graham continued, and added with a smile: "Trevor and I both play piano and bass, which I think is good for a duo! I don't like to mention names, but Peter and Gordon, for example, never played on their own records, they always used session men."

Trevor and Graham have almost completed work on their new album, which is due for release in the beginning of May.

"We've recorded the album over quite a long period," Graham told me, "I feel now I'd like to do some of the vocals again, as you can get dissatisfied with them after a time. The final mixing hasn't been completed yet, so we may be able to do some tracks again."

Marbles have recorded 14 tracks for the album, some of which are their own compositions:

"We compose quite a few songs now," said Trevor, "but something we really hope to do is write film soundtracks. We'd like to act in a film too," he added enthusiastically, petering off at the sound of anxious mutterings from a member of his management! But it's obviously something to watch out for.

Graham then returned to the subject of Marbles' LP. "Over half of the numbers have been arranged by Jimi Horowitz. We must give him a plug! There won't be any loud numbers, as we like folk and pretty sounds, though my voice can be powerful—just thought I'd get that in!"

"I used to sing harmony in the school choir and my teacher once stopped everyone and said 'Bonnet, stop singing so loud!' My voice was stronger than all the others put together! My mother's the original Aretha Franklin, you know."

Graham had been thumbing through Record Mirror, and at this point turned to a letter which was written in defence of Marbles, against accusations that they were only in the business for the money. This brought the conversation round to the importance of hit records.

"I think it's very important to have chart hits," said Graham, turning to his cousin Trevor and enquiring, "That's right, isn't it?" At this Trevor nodded in agreement and left Graham to continue: "The whole idea of music is to please the public, and a hit record proves that's what you are doing."

During our conversation Graham had sat sweltering in a heavy navy overcoat, but refused to take it off, saying: "It's part of my new image. When everyone else is walking around in summer clothes I'll be different with my overcoat!"

So I left Graham and Trevor sweltering in the office, and conventionally joined the crowd outside!

VALERIE MABBS



'DUSTY IN MEMPHIS'

PETER JONES

REVIEWS HER NEW ALBUM...

WITH three producers throwing in their varied talents—Messrs. Jerry Wexler, Tom Dowd and Arif Mardin—Dusty Springfield was clearly in happy mood way down in Tennessee when she visited there to make her new album.

'Dusty In Memphis' is a stand-out album, judged by any standards. It doesn't preclude her continuing to record in Britain, but it does pin-point several startling variations in style, power and overall production. Let's look at the album more closely track by track:

'Dusty In Memphis'—Just A Little Lovin'; So Much Love; Son Of A Preacher Man; I Don't Want To Hear About It Anymore; Don't Forget About Me; Breakfast In Bed; Just One Smile; The Windmills Of Your Mind; In The Land Of Make Believe; No Easy Way Down; I Can't Make It Alone (Philips SBL 7889).

First track, a Mann-Weill song, sets a suitably soulful romantic mood—nice easy tempo, simply backed at first, then building finely... this is Dusty in a vocally thoughtful mood, flexible, shimmering over the strings behind. Next a Goffin-King song, again romantic, with neat little touches of piano, verse first, then some super emotiveness from that voice. Girl chorus on the main theme, which really works well—a lovely production in all respects.

'Son Of A Preacher Man' hit the singles charts—and rightly so. Very much a typical Memphis-styled production with that raw-edged blast of brass. Into a Randy Newman song, with a lazy languid sort of approach, accent on worthwhile lyrics—and another sympathetic, together sort of backing track based on strings. Not so melodic, but classy.

Back to Goffin and King for 'Don't Forget About Me'. This one needs a bit of studied reading to get the poignancy across and Dusty studiously reads it, yet still with that air of relaxed intuition as the arrangement builds. And into a breathless, final side one track: 'Breakfast In Bed', with its gradual build of message and lyrics. Dusty bending phrases into a most compelling whole. Really a beautiful track.

Side two starts with Randy Newman again—I think. Anyway, 'Just One Smile' is purred as much as sung, purred pensively what's more, but there is also space for some upper register power. Then 'Windmills' shows how it fits a girl singer and there just ain't a word of criticism from either me, OR the song itself... deliciously-subdued backing here. Then a Bacharach-David number with Latinish percussion and a high-register Dusty soaring delicately as she reaches the Land of Make Believe.

Goffin and King come in again for 'No Easy Way Down' which gets right off with a determined backing beat, featuring piano, and featuring that real Memphis urge-along sort of approach. From a soft scene a moment or two of staccato lyric-selling, with that girlie group entering to jerk more attention. Strings sway and swirl...

Great Goffin and Kingisms for the final track. Again, a slow-tempoed piece, with full value granted to the lyrics, and a backing that lulls out but never overwhelms. This is another good example of perfect balance between voice and orchestra. Now is there a criticism? Could be that those who dig Dusty really belting out stuff will be disappointed because there is somewhat similarity of style and tempo in the material selected. Against that is the fact that each song is a complete entity usually telling a story, often sad tinged, which suits Dusty well.

If one takes it as a step ahead, a change of direction, it stands up as the best yet from Dusty. For sheer musicianship and sense of style, it's way out in front. Maybe the next one will be more of a beller. In the meantime, this one is a guaranteed vast seller.

★★★★

the strange case of- MICHAEL & THE SLIPPER TREE...



EQUALS

"I WAS going out to buy myself a new pair of trousers, you see, so I left the house and set off for town. But instead I went round to Lincoln's place—I don't know why. I just felt that for some reason I had to go round there. Anyway, I got there and we sat down and talked and we were lazing around, and Lincoln said: 'I've got this song—it's not very good. Let's see if we can do anything with it.'"

And that's where the story really starts.

We met the other day, Eddie Grant and myself, for a quiet drink and a chat—it had been about a year since I'd last seen him. That was at the time of "Baby Come Back", and a lot of Equals records had passed under the bridge since then. They'd had a lot of hit singles and albums all over the world—though nothing really big in this country since that first British chart-topper.

"So Lincoln said" continued Eddie, "It's called 'The Silver Slipper Tree And The Golden Slipper Tree'. I thought it was a bit long winded—Slipper Trees are very rare things and there should really only be one of them. Anyway I picked up a guitar, and we started to work the song out. And it all seemed to fall into place—it began to sound right—the only thing was that we couldn't get a name to go with slipper tree. We tried Simon and the slipper tree, and Lincoln and Eddie, and none of them sounded right—and we still didn't have a name when we went into the studio to record it. And then someone suggested Michael—and it sounded O.K., so we used it."

"I suppose a slipper tree is a strange idea for a song—I used to write much more on my own, but now I think we can get something good going between us. A lot of people criticise our records because they say our lyrics are very repetitive, and we don't put enough into the words. But I think you have to decide how important the words are—and if you can say everything that's necessary in just ten lines, then you don't need to write more. Besides, our songs are very beaty and they just don't need complicated lyrics. The only time we tried to do anything a bit different was with 'Laurel and Hardy'—it was a slight change of style, and it didn't do very well at all."

"Our records still do much better on the Continent—in fact just about everywhere bar Britain and America, which is a shame because I'd like our records to do better in this country. We spend a lot of time abroad, obviously, so we're really working quite hard at the moment. We've just got back from three weeks in Israel—it was supposed to have been two weeks but we were virtually kidnapped by gangsters."

"We were booked to go over there for two weeks—but it was a very strange set-up. The promoter found that he wasn't getting his money back on all the gigs he'd arranged for us—he'd had to let some other gangster in on the deal and split all the money or something—so he held us there by threatening us with violence. It sounds silly, but it was really terrifying at the time—at one point, after he'd been threatening us quite a bit anyway, we were all sitting round a table in a restaurant and he picked up an egg and just broke it all over the table, everywhere, then he pointed at Lincoln and said 'that's what I'll do to your head if any of you attempt to leave'."

"It sounds dramatic, but it was very frightening—and he meant it too. We phoned back to England and said to our manager: 'For God's sake get us out of here'. Of course, they said 'come on lads, it can't be all that bad'. But it was—just an incredible situation. We were kept there for an extra week and then we decided we had to make a move, so we booked seats on a plane back to England—under false names just in case the promoter got to find out—and we crept out of the hotel as inconspicuously as possible."

DEREK BOLTWOOD

R.M.'S ROSKO IT TO

IT'S sock-it-to-me time this week

Our guest DJ is the great Emperor. As usual, the DJ picks six singles—a dozen of the all-time greats—crop, and for luck... his favourite

Rosko is ready to lay it down — "There's no particular order to the Emperor said, "so we could Rolling Stones and 'Satisfaction' probably one of the most exciting made for me. The vitality, near the record makes it one of my

"Reach Out" by the Four Tops is a It's just that mellow, mellow soul cool Four Tops. You can't explain some of and they're magic.

"The Beatles and 'Hey Jude'... it's rare records I learnt all the lyrics.

"Picking one which was more or less so cute. I could actually see John Lennon saying, 'Come on luv, come on in for a 'Lovely Rita' the meter-maid is a fa-

meter-maids should be seduced and the

"Now way back into time and Elvis time it came out it definitely domina-

"Last but not least is one nobody with the Two Weavers called 'Happy Birthda-

having a lovely puppy-love affair with so much meaning for me, because from affair, it was our song. And every tim-

even though she's long out of my mind."

That's the oldies, now on to the newies

"Amen Corner I like. 'Half As Nice

reason that working with the Amen C-

don't hear as much if you listen to t-

the middle of a stadium, and you've-

at a high pitch, it gives you an elec-

combination makes it one of my favourite

"I Spy For The FBI", by Jamo Th-

my old theme song from Radio Caro-

for the FBI' because we over-dubbed it.

Country M

THE much heralded, often r of Country Music is over a fans from Sweden, Holland, Czechoslovakia and the British. The show, I am delighted to success for all concerned. Me Music was substantiated and skulking with their tails between their legs.

The confusion over who was to appear continued until a few minutes prior to the opening of the mammoth concert and only then did Murray Kash announce that the featured artistes were—Bill Anderson and The 'Jo' Boys, with Jimmy Gately, Loretta Lynn (who, incidentally, stole the first half of the show), Phil Brady and The Ranchers, The Orange Blossom Sound, Jan Howard, Wes Buchanan, John Wesley Ryles, Merrill Moore, The Hillsideers, Larry Cunningham and The Mighty Avons, Charlie Walker, Conway Twitty and The Lonely Blue Boys and the highly-polished George Hamilton IV.

Aside from the Orange Blossom Sound who perform in the traditional Bluegrass style, the Festival was essentially a showcase for the

info on this week's ne

THE FLIRTATIONS' third British single comes hot on the heels of their big success on the Stevie Wonder tour. 'What's good about goodbye my love' is the title of this driving, mid-tempo number. It's a dramatic song with a very powerful lead voice and brilliant harmonies on a climactic chorus.



45 rpm records The Decca Record Company Limited Decca House Albert Embankment London SE1

Definitely a grower, this is on Deram number DM 252.

THE BACHELORS, apart from selling vast amounts of records, have a big following in the club and cabaret circuits, and their fans are going to be well pleased with the new single. 'When the blue of the night' was of course first made famous by Bing Crosby, and is marvellously up-dated by the masters of charming harmony. Nostalgia abounds on this Decca release, number F 22911.

DAVE BERRY AND THE SPONGE have for some time been enjoying huge success abroad, but have at last been persuaded to return here to tour. They've also made a new record, out this week, titled 'Hums-lams'. It's good to hear from Dave again, and this infectious number has tremendous chart possibilities. On Decca, F 12905.

S D.J. DOZEN THIS WEEK:

SOCKS YA...



EMPEROR ROSKO—Get a load of those headlights, baby.

... in our Disc Jockey Dozen. Emperor Rosko.

... he considers to be half six of the best of the current ... LP.

... now be ready to pick it up. ... my six all-time favourites. ... just as easily start with the ... As a unit single, it is ... singles that has ever been ... beat and production of ... all-time favourites.

... another one because of the feeling. ... combined with the versatility of the ... these records — they just happen ... 's magical Beatles. It is one of the ... ss hidden. I dug it because it was ... on going up to a meter-maid and ... cup of tea, and then seducing her. ... favourite of mine. And I think all ... 'd stop giving us parking tickets! ... Presley's 'Don't Be Cruel'. At the ... my mind for a few months. ... will have heard of. It's a record by ... ay-Baby'. I was 13 at the time and ... y this Canadian girl of 16. It has ... m the beginning to the end of the ... e-I hear it. I always think of her ... e," said Rosko. "For the simple ... rner is like an aphrodisiac. You ... their record. But when you get in ... got all those little voices chirping ... tric good vibration. So this come ... disc.

"The Love Affair and 'One Road'. It's a beautiful record and I think the fellows deserve to get as much success as they can. Peter Sarstedt's record is definitely not the type of record I'd play on the air, but I was so knocked-out with it when I first heard it that I played it on the show. 'Where Do You Go To My Lovely' also brings back a lot of groovy memories for me. It's a very carefully thought-out record. The melody's great and the lyrics are one of the rare ones where he follows the sequence. I would almost like to re-record it and put a different orchestral backing to it. I think it could have a very pompous tango beat — it'd be a gas to try anyway. The first time I heard him sing it, at the Albert Hall, I predicted it would be a hit. "I Heard It Thru' The Grape Vine" by Marvin Gaye — a mighty Motown monster mover. It's the most requested record on the ballroom circuit. Definitely a groovy record. "Now we come to what I call the dessert, and I hope it's number one for Cilla because I think it's the best one she's done in her whole career — 'Surround Yourself With Sorrow'. It's a fantastic production and she sings it with a feeling that she knows what it is all about every minute of the song. It reminds me of the news on Radio 1 before they chance the beat. "I could mention hundreds of others, but at this particular time of day these are my favourite records." For his baker's dozen, Emperor Rosko cheated a bit (but so have most of our guest DJ's in the past!), and chose as his favourite LP one which is un-released here. "It's a follow-up to a very successful LP that James Brown made," he explained. "And it's 'James Brown At The Apollo Volume 2' and is a double LP. For once he doesn't rehash all the old crap and has come up with a lot of new stuff. One of the tracks I like which I don't know the name of, I call 'The Clock'. It's a fantastic LP and great for discotheques. I imagine that in a couple of years it might be released here."

IAN MIDDLETON

Music at Wembley . . .

... (maligned International Festival and the applause of over 10,000 Denmark, America, Germany, Isles, is still ringing in my ears! report, was an overwhelming Mervyn Conn's faith in Country and his many critics were sent modern sounds in country music and songs which embraced the pop and folk fields—"Gentle On My Mind", "Little Green Apples", "Po' Folks", "The Cold, Hard Facts Of Life", "Honky Tonk Season", "Sing Me Back Home", "Don't Squeeze My Sharmon", "Workin' My Way Through A Heartache", "Blue Kentucky Girl", "Early Mornin' Rain", "Memphis", "Green, Green Grass Of Home", "The Fools Paradise", "Sweet Thing" and "Pick Me Up On Your Way Down". On the exhibition side things were a little tame with the only participants being selected recording companies, Acuff-Rose music publishers, Opry Magazine, Folk Voice and various fan clubs—barely enough to sustain ones interest for an eight-hour period. However, some consolation was offered when stars like George Hamilton IV, Conway Twitty,

(And what a success it was too!!)



BILL ANDERSON

Loretta Lynn, Wes Buchanan and Bill Anderson, mingled with the fans during the afternoon—a nice, friendly gesture, that. It was a long, tiring day, but a rewarding one. Country music, thanks to Mervyn Conn, has come to stay. Already scheduled a November Palladium package, headed by Marty Robbins and the promise of a three-day Country Music Festival at Wembley, in 1970. Finally, a word of praise for the comperes, David Allan, Stephen West and Murray Kash, who kept the show on an even keel with a minimum of chat and fuss. And credit to the British artists, the Orange Blossom Sound, The Hillsideers and Phil Brady and The Ranchers, who displayed a firm understanding of a complex musical idiom.

BRIAN CHALKER

New releases from Decca

Now that the Eurovision Song Contest is past and the furore has died down some, it's nice just to listen to the songs in a more relaxed atmosphere. 'Bonjour bonjour' was the happy-sounding Swiss entry, sung by PAOLA on Decca F 22916. THE EARTH, who have some very earthy sounds going on guitar, sing 'Everybody sing the song' and you will, after listening to a few bars, be singing along like crazy. This is Decca F 22908. In spite of sounding singular, CANDY is a whole group, in fact a very new group made up from different members of the best of the Irish showbands. Now, if you don't happen to be Irish you probably don't realise what a lot these showbands have going for them. Just listen to 'Little bit o' soul' and you'll see what I'm talking about. Emerald MD 1119.

From MANTOVANI & HIS ORCHESTRA comes a sunshiny piece of orchestral frivolity titled 'Chitty chitty bang bang' on Decca F 12910.

More orchestral sounds from RONNIE ALDRICH & HIS TWO PIANOS. I've given up trying to figure out how he manages to play two pianos at once, when he comes up with good things like 'Ride my see-saw'. This is a great version of the Moody Blues' number, on Decca F 12909.

Stay listening!



TONY STRATTON SMITH'S NORTH AMERICAN NOTEBOOK

THESE Continents I've got to know pretty well over the last ten years; from the chubby cheeks of Toronto down to the leprous sores of Lima . . . from workaday Detroit to playabout Rio . . . and between them Mexico, earthquake-prone, the lower spine of this earth giant, riven by a peculiar lumbago. Nice to be back.

The British scene is heavier by the day. I flew over with The Nice. Chris Farlowe on the same flight. TWA's in-flight stereo included his version of "Paint it Black". Chris was pleased. He was even more pleased to discover in New York that Third Reich mementoes fetch three times their London values. Chris side-lines with a London store that stocks them. He's a nice fellow and one's pleased for him. But who on earth wants a memento of the Third Reich? New York resident Rik Gunnell met him at John F. Kennedy Airport. Chris is to form a band with U.S. musicians. Promising. After "jamming" a couple of times this last week, it's already being asked: "Who's this great singer, Chris Farlowe?". He'll make out.

Conversation in New York's "Scene" Club . . . a grubby place, but happening . . . Every British expatriate is sick about Bernie Andrews's removal from "Top Gear". The guy turns on good and often new sounds; he creates an intensely loyal audience, helped by the low-key honesty of John Peel; they take "Top Gear" to the top of the polls. Then the B.B.C. whack him. When I break the news to Immediate's Tony Calder he says mysteriously: "Did you expect anything else?" I did, I did.

Immediate here in force. Andrew Oldham full of plans, alive and well at Central Park West, where he's also installed London assistant Paul Baines, who celebrates by switching from suits to a la mode suede and flowered cravats. Andrew pleased with The Nice's self-evident success and leaping album sales; now turning his energies to breaking Amen Corner here. Andy Fairweather-Low joins him this week (April 9) to mix tapes for Amen Corner's next single, a film theme Andrew picked up in the States . . . Andrew also excited about in-production Duncan Browne album . . .

They say Eric Clapton, Ginger Baker, and Stevie Winwood are touring here in July. Twenty thousand dollars per night against a percentage is being asked. They'll get it, if the hand-rubbing of one promoter friend of mine is anything to go by.

Ran into Alvin Lee and Ten Years After . . . also Glen, Jethro Tull's drummer, his bandanna suggesting he'd escaped from an Iroquois reservation. Talking about Indians, they're Canada's increasing equivalent of a race problem. The kids in Ontario want to help give the Indian minorities equal opportunities . . . Which means a concert to raise funds, on which The Nice will probably appear . . .

Julie Driscoll as good to look at as ever, but having a bit of trouble with her voice . . . Brian Auger got the notices at Fillmore East and Toronto's Rockpile. Brian's a really amusing guy. Had dinner with him and Keith Emerson in Toronto. If you ever want to feel a real gooseberry dine out with two organ players. Particularly the two best in Britain. Had to make my face look like a keyboard before they even looked at me.



JIMI HENDRIX

Led Zeppelin big, but big. A nice pay-off for likeable Jimmy Paige, and the years he's invested in building a following here. His manager Peter Grant rescued me off a rain-sodden street in a chauffeured Cadillac. I shall clearly have to double my percentages if I'm not to spend half my life under a soggy canopy in West 55th Street.

Jimi Hendrix out of sight this week, literally. He, Mitch and Noel doing a run of midnight through dawn recording sessions for a new album. They surface for an all-American tour opening Philadelphia April 11, and which also includes a massive concert in Madison Square Garden. The tour promises to net a million dollars and more. The Experience are, meanwhile, represented on the social scene by Eric Barrett, their road manager (Gerry Stickles is much too grand a personage to be described as a "roadie")—a snazzy dresser, Eric, if ever there was one. Carnaby Street should give him his clothes for nothing. He makes more TV appearances than Jimi, and gives interviews at the drop of a pint. A U.S. label is even trying to snatch his Scottish lill for a Robbie Burns' album. Be British and proud of it; and make sure you get six per cent of retail, plus a few bobs up front.

Rapped with Spencer Davis. He's planning to go into politics on his return to the U.K. late May. I didn't have time to find out why. Maybe he's heard Tariq Ali is a back-number? I don't know. Watch out, Harold . . .

I've been voted Manager of the Year. I took the poll myself while finishing my last bottle of Mr. Forte's duty-free Scotch tonight. I now face a bleak future of ten and fifteen shilling nips. The only alternative is beer bearing names as strange as the heroes in kids' comics. Sacrifice on this level justifies my election. Where were you, Jackie Barrie, when I needed you?

NEXT WEEK:
R.M. pays tribute to Eddie Cochran

MIRISCH PICTURES PRESENTS
WEST SIDE STORY
FROM TOMORROW
ODEON MARBLE ARCH
Daily at 2.30 & 7.45. Sun. 4.0 & 7.45 p.m.

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

Joan Baez sings Bob Dylan..!



JOAN BAEZ

JOAN BAEZ: "Any Day Now",—Love Minus Zero; North Country Blues; You Ain't Goin' Nowhere; Drifter's Escape; I Pity The Poor Immigrant; Tears Of Rage; Sad-Eyed Lady Of The Lowlands; Love Is Just A Four-Letter Word; I Dreamed I Saw St. Augustine; The Walls Of Red Wing; Dear Landlord; One Too Many Mornings; I Shall Be Released; Boots Of Spanish Leather; Walkin' Down The Line; Restless Farewell (Vanguard SVRL 19637/8).

JOAN sings Dylan on a double-album pack and throws in a few interesting drawings by her own pen. Some big-name

musicians help out on the backings and throughout there is an air of admiration in the way Joanie puts across the Dylan Lyrics. Hard to pick out individual tracks from such a mass of material but the marathon "Sad-Eyed Lady" about sums up this reeling of talents. Lots of good stuff—plus imagination.

WEBB PIERCE: "In The Jailhouse Now"—MCA MUPS 364.

WEBB has been a power in the country field since 1951 and "Wondering"—and is a regular in the American C and W best-

sellers. This set includes that first biggie — and "In The Jailhouse Now" and "If The Back Door Could Talk" and "All My Love"—a panoramic view of a long-time specialist star.

THE LETTERMEN: "Put Your Head On My Shoulder"—Capitol Stereo ST 147.

ROMANTIC late-night listening by a team with tremendous polish but unfortunately also a tendency to make different songs sound rather similar. Due deference to the melody lines of some familiar songs, but more for back-

ground listening than for close attention.

PETULA CLARK: "The Best Of . . ." Colour My World; Who Am I; The Other Man's Grass; Don't Sleep In The Subway; Kiss Me Goodbye; Don't Give Up; I Want To Sing With Your Band; American Boys; I've Got Love Going For Me; Every Time I See A Rainbow; This Is My Song; The Cat In The Window (Pye Stereo NSPL 18282).

SELF-EXPLANATORY collection of the sort of material that puts Pet into the charts all over the world. Very Largely written by Jackie Trent and Tony Hatch, but with a few others thrown in for good measure. A

very musicianly and professional series of tracks.

CUBY AND THE BLIZZARDS: "Desolation"—Philips SBL 7874.

VERY lively Dutch blues band, lauded by Alexis Korner in the sleeve notes. Group is successful all through the continent and their warm, energetic approach to the blues is best shown on the title track and "Sobo Blues" and "Let's Make It". Some fiery harmonica and guitar work plus some eloquent vocal touches from a chap named Harry.

GLADYS KNIGHT AND THE PIPS: "Silk 'n' Soul"—I Wish It Would Rain; The Look Of Love; Goin' Out Of My Head; Yesterday; Groovin'; You've Lost That Lovin' Feelin'; Theme From Valley Of The Dolls; Baby I Need Your Loving; Together; The Track Of My Tears; You're My Everything; Every Little Bit Hurts (Tama Motown TML 11100).

GLADYS herself is one of my favourite group lead voices—a high-flying girl with an instinct for doing exactly the right thing to a set of lyrics. The three Pips complement her sense of fire and smoothness. The soul is here all right, but so too is a glossy professionalism that smooths the whole thing out nicely. Commended for sampling: "Lovin' Feelin'" and "Yesterday".

JACKIE WILSON: "I Get The Sweetest Feeling"—You Keep Me Hanging On; Once In A Lifetime; Who Can I Turn To; People; Don't Go To Strangers; I Get The Sweetest Feeling; You Brought About A Change In Me; Nothing But Blue Skies; A Woman Needs To Be Loved; Growin' Tall; Since You Showed Me How To Be Happy (MCA MUPS 361).

SUPER-SELECTIVE set from the fireball with the acrobatic voice. One of the best readers of a set of lyrics in the business, sometimes overwhelmed here in a welter of backing sounds but mostly holding his own at his own level. And that is something else.

GRAPEFRUIT: "Around Grapefruit"—Another Game; Yesterday's Sunshine; Elevator; Yes; C'Mon Marianne; Lullaby; Round Going Round; Dear Delilah; This Little Man; Ain't It Good; Theme For Twiggy; Someday Soon (State-side SL 5008).

THOUGH the varieties of single chart selection sometimes obscures the fact, Grapefruit and a strong, young, hard-grafting and talented team and they build their performances on a solid base of material penned by bassist George Alexander. Some of these are obviously familiar but the whole collection sort of perspires with sheer energy and zest—with the main strength from that distinctive vocal sound. A good album.

THE FOUR SEASONS: "Gold Edition"—Rag Doll; Bye Bye Baby; Toy Soldier; Let's Hang On; Don't Think Twice; Working My Way Back To You; Opus 17; Sherry; Big Girls Don't Cry; Walk Like A Man; Candy Girl; Marlena; Peanuts; Ain't That A Shame; Dawn; Stay; Big Man In Town; Alone; Save It For Me; Girl Come Running; Ronnie; I've Got You Under My Skin; Tell It To The Rain; Beggin'; Silence Is Golden; C'Mon Marianne; Watch The Flowers Grow; Will You Still Love Me Tomorrow (Philips DRL 903).

DOUBLE-ALBUM set, suitably sleeved in gold and a marathon harken provided of the golden Season-al sounds. Bob Crewe productions, of course, and a lot of his material included. With the startling stratospheric soarings of Frankie Valli keeping the sound up, helped out by Bob, Tommy and Joe, there is little to be said about this. The sound triggered off a whole new scene in vocal wheelings and dealings—it's class material sung classily.

JODY MILLER: "The Nashville Sound Of . . ."—Capitol ST 2996.

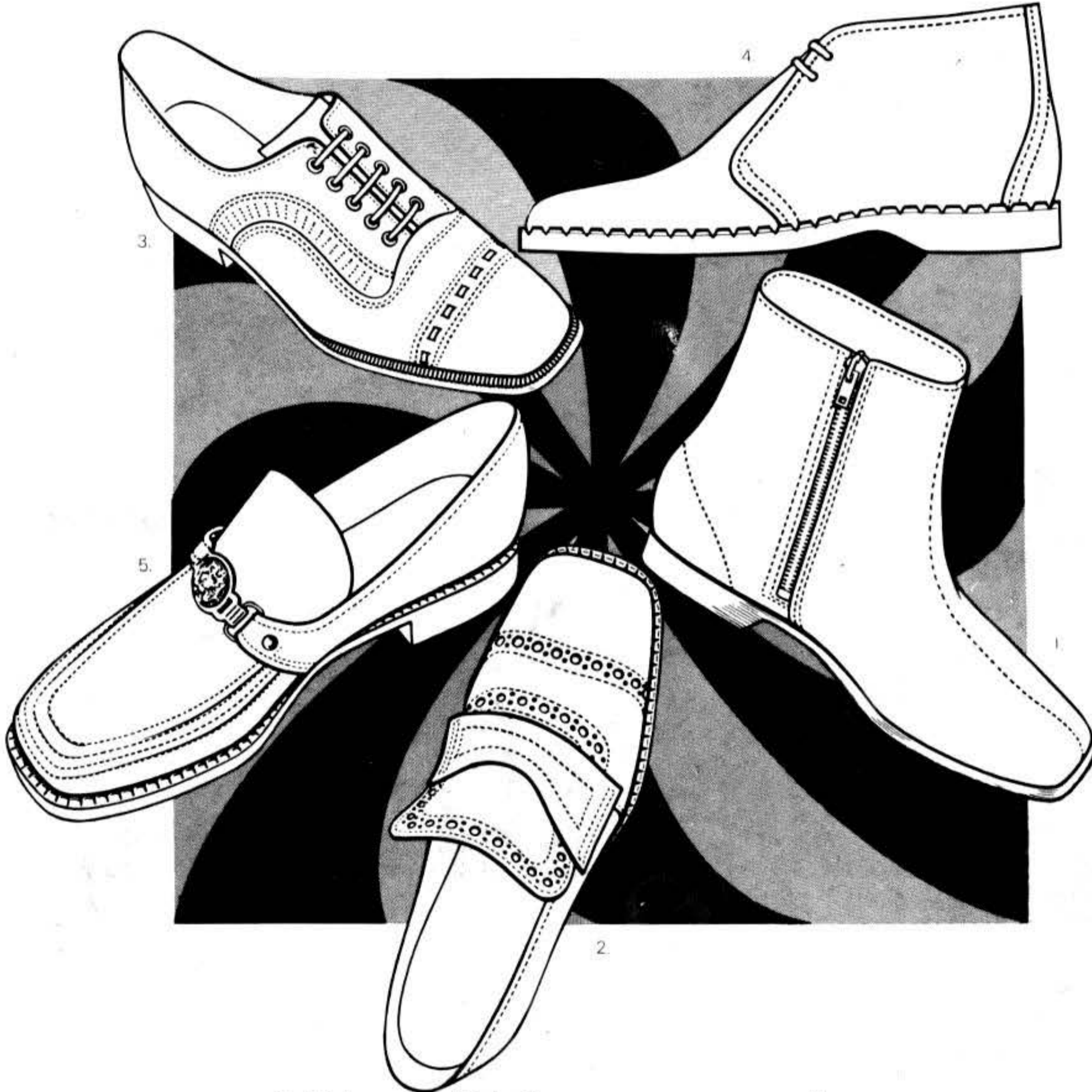
FREE-THINKING, free-ranging country artiste who has much more colour in her voice compared with most of her contemporaries. She swings, but gently, and shows off her personality with pride. Included: "The Long Black Limousine"; "Wishing Tree" and a super reading of Loudermilk's "It's My Time". Excellent arrangements.

ELIS REGINA: "Elis Regina"—Philips SBL 7890.

BRAZILIAN girl with an explosive sort of vocal approach—already seen on telly-screens in this country. Singing in her native language, this is a fair enough blend of orchestra and vocal fire. But specialist appeal.

RONNIE SCOTT AND THE BAND: "Live At Ronnie's"—CBS Realm Jazz 52661.

VERY much worthwhile jazz, with notable workovers on "Lord Of The Reedy River"; "King Pete" and "Marmasita". Everybody gets a look in—Ronnie himself, Kenny Wheeler, Chris Pyne, Ray Warleigh, John Surman, Gordon Beck, Ron Matthews, Kenny Clare, Tony Oxley. Recorded last October. And very lively, listenable stuff.



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RMI

RECORD MIRROR CHARTS



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

- 1 THE ISRAELITE
5 (3) Desmond Dekker & Aces (Pyramid)
- 2 GOODBYE
25 (2) Mary Hopkin (Apple)
- 3 I HEARD IT THRU' THE GRAPE VINE
1 (9) Marvin Gaye (Tamla Motown)
- 4 BOOM BANG-A-BANG
4 (4) Lulu (Columbia)
- 5 GENTLE ON MY MIND
2 (10) Dean Martin (Reprise)
- 6 PINBALL WIZARD
17 (3) The Who (Track)
- 7 SORRY SUZANNE
3 (6) The Hollies (Parlophone)
- 8 IN THE BAD, BAD OLD DAYS
9 (4) Foundations (Pye)
- 9 GAMES PEOPLE PLAY
8 (6) Joe South (Capitol)
- 10 WINDMILLS OF YOUR MIND
14 (7) Noel Harrison (Reprise)
- 11 I CAN HEAR MUSIC
18 (7) Beach Boys (Capitol)
- 12 CUPID
28 (2) Johnny Nash (Major Minor)
- 13 MONSIEUR DUPONT
6 (9) Sandie Shaw (Pye)
- 14 HELLO WORLD
22 (3) The Tremeloes (CBS)
- 15 COME BACK AND SHAKE ME
35 (2) Clodagh Rogers (RCA)
- 16 HARLEM SHUFFLE
21 (4) Bob and Earl (Island)
- 17 SURROUND YOURSELF WITH SORROW
11 (9) Cilla Black (Parlophone)
- 18 I DON'T KNOW WHY
26 (3) Stevie Wonder (Tamla Motown)
- 19 GOOD TIMES
12 (7) Cliff Richard (Columbia)
- 20 GET READY
13 (6) The Temptations (Tamla Motown)
- 20 MAN OF THE WORLD
— (1) Fleetwood Mac (Horizon)
- 22 WHERE DO YOU GO TO MY LOVELY
7 (10) Peter Sarstedt (United Artists)
- 23 PASSING STRANGERS
27 (4) Sarah Vaughan & Billy Eckstine (Mercury)
- 23 MY WAY
50 (2) Frank Sinatra (Reprise)
- 25 MICHAEL AND THE SLIPPER TREE
33 (2) The Equals (President)
- 26 IF I CAN DREAM
15 (7) Elvis Presley (RCA Victor)
- 26 ROAD RUNNER
43 (2) Junior Walker and All Stars (Tamla Motown)
- 28 FIRST OF MAY
10 (8) Bee Gees (Polydor)
- 29 WALLS FELL DOWN
38 (2) The Marbles (Polydor)
- 30 THE WAY IT USED TO BE
16 (10) Engelbert Humperdinck (Decca)
- 31 PLASTIC MAN
— (1) The Kinks (Pye)
- 32 YOU'VE LOST THAT LOVING FEELING
29 (9) Righteous Brothers (London)
- 33 PLEASE DON'T GO
23 (16) Donald Peers (Columbia)
- 34 ONE ROAD
24 (8) The Love Affair (CBS)
- 35 DON JUAN
28 (5) Dave Dee & Co. (Fontana)
- 36 BADGE
— (1) The Cream (Polydor)
- 37 CROSS TOWN TRAFFIC
— (1) Jimi Hendrix Experience (Track)
- 37 SANCTUS
34 (3) (From Missa-Luba)
- 39 WICHITA LINEMAN
18 (11) Glen Campbell (Ember)
- 40 COLOUR OF MY LOVE
— (1) Jefferson (Pye)
- 41 EVERYDAY PEOPLE
— (1) Sly and The Family Stone (Direction)
- 41 I WILL SEE YOU THERE
— (1) Linda Kendrick (Phillips)
- 41 I'LL BE THERE
48 (2) Jackie Trent (Pye)
- 44 LILY THE PINK
35 (22) Scaffold (Columbia)
- 45 BEHIND THE PAINTED SMILE
— (1) The Isley Brothers (Tamla Motown)
- 46 BLUER THAN BLUE
— (1) Rolf Harris (Columbia)
- 47 ALBATROSS
35 (18) Fleetwood Mac (Blue Horizon)
- 48 DIZZY
— (1) Tommy Roe (Stateside)
- 48 OB-LA-DI-OB-LA-DA
32 (18) Marmalade
- 50 NOWHERE TO RUN
— (1) Martha Reeves and The Vandellas (Tamla Motown)

5 YEARS AGO

- 1 CAN'T BUY ME LOVE
1 Beatles (Parlophone)
- 2 WORLD WITHOUT LOVE
4 Peter and Gordon (Columbia)
- 3 I BELIEVE
3 The Bachelors (Decca)
- 4 LITTLE CHILDREN
2 Billy J. Kramer & The Dakotas (Parlophone)
- 5 I LOVE YOU BECAUSE
7 Jim Reeves (RCA)
- 6 JUST ONE LOOK
5 The Hollies (Parlophone)
- 7 TELL ME WHEN
9 Applejacks (Decca)
- 8 NOT FADE AWAY
6 Rolling Stones (Decca)
- 9 THAT GIRL BELONGS TO YESTERDAY
8 Gene Pitney (United Artists)
- 10 MY BOY LOLLIPOP
— Millie (Fontana)

TOP 15 ALBUMS

- 1 GOODBYE CREAM
1 The Cream (Polydor)
 - 2 BEST OF THE SEEKERS
2 Seekers (Columbia)
 - 3 HAIR
7 The London Cast (Polydor)
 - 4 20-20
5 Beach Boys (Capitol)
 - 5 SOUND OF MUSIC
5 Soundtrack (RCA)
 - 6 DIANA ROSS & SUPREMES JOIN THE TEMPTATIONS
11 (Tamla Motown)
 - 7 POSTCARD
— Mary Hopkin (Apple)
 - 7 HITS OF GOLD
— Mamas and the Papas (Dunhill)
 - 9 GENTLE ON MY MIND
13 Dean Martin (Reprise)
 - 10 OLIVER
10 Soundtrack (RCA Victor)
 - 10 DISRAELI GEARS
— Cream (Reaction)
 - 12 LED ZEPPELIN
9 Led Zeppelin (Atlantic)
 - 13 SONGS OF LEONARD COHEN
— Leonard Cohen (CBS)
 - 14 FELICIANO
— Jose Feliciano (RCA Victor)
 - 15 SEEKERS LIVE AT THE TALK OF THE TOWN
7 Seekers (Columbia)
- BOOKENDS—Simon & Garfunkel (CBS)
SCOTT 3—Scott Walker (Phillips)
COLOSSEUM—Jon Heisman's Colosseum (Fontana)
THE BEATLES—Beatles (Apple)
FAMILY ENTERTAINMENT—Family (Reprise)
ENGELBERT—Engelbert Humperdinck (Decca)
ANDY WILLIAM'S SOUND OF MUSIC—Andy Williams (CBS)
TOM JONES LIVE AT THE TALK OF THE TOWN
—Tom Jones (Decca)
BEAT OF THE BRASS—Herb Alpert and the Tijuana Brass
(A & M Records)
- THE GRADUATE—Simon & Garfunkel (CBS)
FOLSOM PRISON—Johnny Cash (CBS)
YELLOW SUBMARINE—The Beatles (Apple)
PETER SARSTEDT—Peter Sarstedt (United Artists)
BEST OF THE BEACH BOYS Vol. 1—Beach Boys (Capitol)
GIANT—Buddy Holly (MCA)

R & B SINGLES

- 1 THE ISRAELITE
2 Desmond Dekker (Pyramid PYR 6058)
- 2 I HEARD IT THRU' THE GRAPEVINE
1 Marvin Gaye (Tamla Motown TMG 686)
- 3 HARLEM SHUFFLE
5 Bob & Earl (Island WIP 6053)
- 4 SHOTGUN/ROAD RUNNER
6 Jr. Walker & The All Stars (Tamla Motown TMG 691)
- 5 CUPID
7 Johnny Nash (Major Minor M.M. 603)
- 6 GAMES PEOPLE PLAY
3 Joe South (Capitol CL 15579)
- 7 GET READY
3 The Temptations (Tamla Motown TMG 688)
- 8 I DON'T KNOW WHY
11 Stevie Wonder (Tamla Motown TMG 690)
- 9 MY WHOLE WORLD ENDED
17 David Ruffin (Tamla Motown TMG 689)
- 10 EVERYDAY PEOPLE
8 Sly & The Family Stone (Direction 58-3938)
- 11 EVERYDAY WILL BE A HOLIDAY
9 William Bell (Atlantic 584259)
- 12 YOU'VE LOST THAT LOVIN' FEELING
9 Righteous Brothers (London HL 10241)
- 13 THIS GIRL'S IN LOVE WITH YOU
— Dionne Warwick (Pye Int. 7N 25484)
- 14 CUPID
— Sam Cooke (RCA 1817)
- 15 NOWHERE TO RUN
— Martha & The Vandellas (Tamla Motown TMG 694)
- 15 BEHIND A PAINTED SMILE
— Isley Brothers (Tamla Motown TMG 693)
- 16 DANCING IN THE STREET
16 Martha Reeves & The Vandellas (Tamla Motown TMG 684)
- 17 REVOLUTION
11 Nina Simone (RCA 1805)
- 18 MOCKING BIRD
14 Inez & Charlie Foxx (United Artists UP 2269)
- 19 LOOK WHAT YOU'VE DONE TO MY HEART
14 Shirley & The Shirelles (Bell BLL 1049)
- 19 MAKE ME YOURS
— Z. Z. Hill (Action ACT 4532)

10 YEARS AGO

- 1 SIDE SADDLE
1 Russ Conway (Columbia)
- 2 IT DOESN'T MATTER ANY MORE
2 Buddy Holly (Choral)
- 3 SMOKE GETS IN YOUR EYES
3 The Platters (Mercury)
- 4 DONNA
8 Marty Wilde (Phillips)
- 5 CHARLIE BROWN
9 The Coasters (London)
- 6 PETITE FLEUR
6 Chris Barber (Nixa)
- 7 MY HAPPINESS
4 Connie Francis (MGM)
- 8 C'MON EVERYBODY
12 Eddie Cochran (London)
- 9 AS I LOVE YOU
5 Shirley Bassey (Phillips)
- 10 STAGGER LEE
7 Lloyd Price (BMV)
- 11 GIGI
11 Billy Eckstine (Mercury)
- 12 SING LITTLE BIRDIE
17 Pearl Carr/Teddy Johnson (Columbia)
- 13 PUB WITH NO BEER
10 Slim Dusty (Columbia)
- 14 LITTLE DRUMMER BOY
13 Beverley Sisters (Decca)
- 15 TOMBOY
14 Perry Como (RCA)
- 16 IT'S LATE/THERE'LL NEVER BE ANYONE ELSE BUT YOU
— Ricky Nelson
- 17 MAYBE TOMORROW
18 Billy Fury (Decca)
- 18 BY THE LIGHT OF THE SILVER MOON
15 Little Richard (London)
- 19 WAIT FOR ME
16 Malcolm Vaughan (HMV)
- 20 I GOT STUNG/ONE NIGHT
— Elvis Presley (RCA)

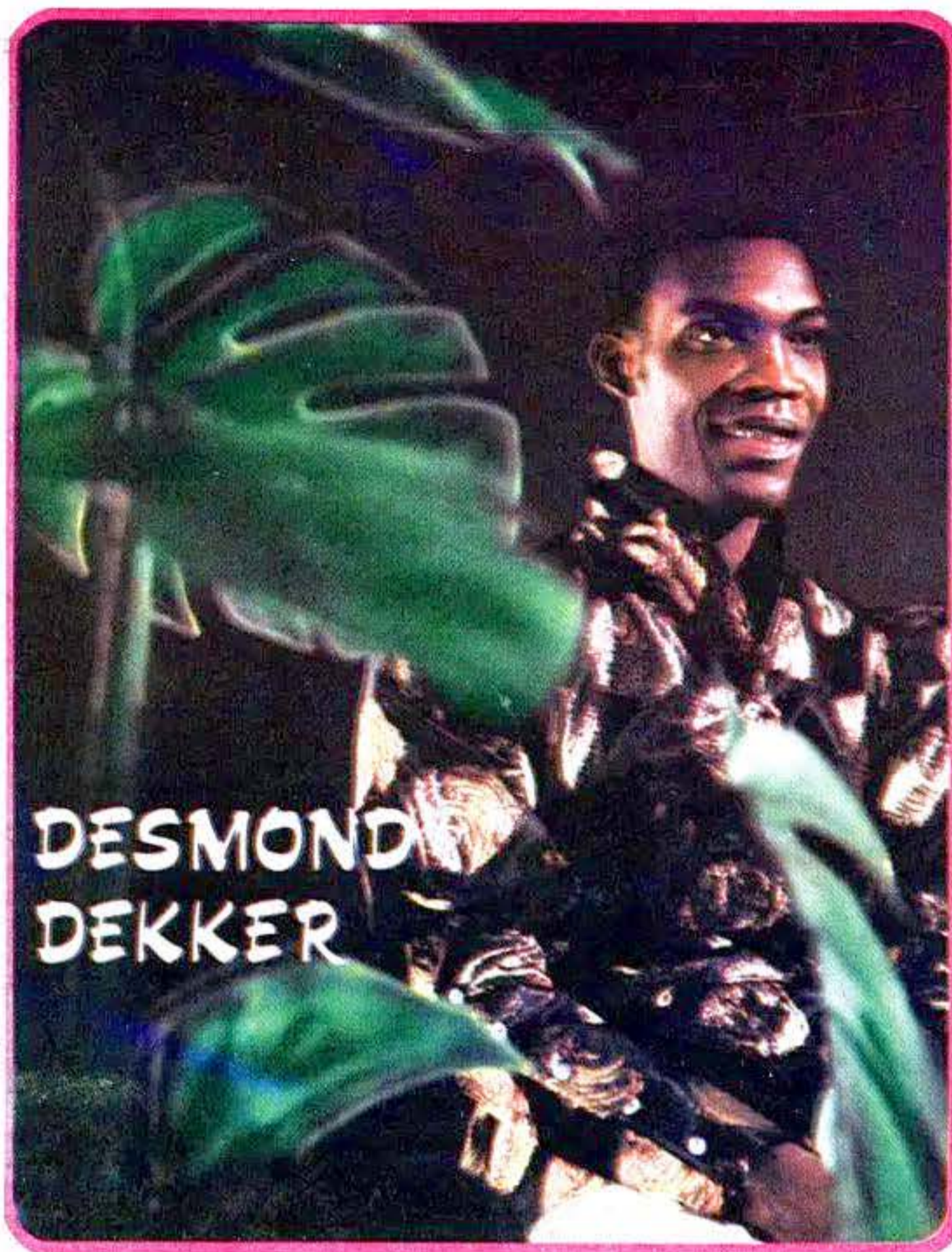


AIR MAILED FROM NEW YORK

- 1 AQUARIUS/LET THE SUNSHINE IN MEDLEY
1 (5) 5th Dimension (Soul City)
- 2 YOU'VE MADE ME SO HAPPY*
3 (5) Blood Sweat & Tears (Columbia)
- 3 HAIR
7 (3) Cowsills (MGM)
- 4 GALVESTON*
4 (7) Glen Campbell (Capitol)
- 5 IT'S YOUR THING
5 (4) Isley Brothers (T-Neck)
- 6 DIZZY*
2 (11) Tommy Roe (ABC)
- 7 ONLY THE STRONG SURVIVE
9 (5) Jerry Butler (Mercury)
- 8 ROCK ME*
8 (6) Steppenwolf (Dunhill)
- 9 25 MILES*
10 (5) Edwin Starr (Gordy)
- 10 TIME OF THE SEASON*
6 (10) Zombies (Date)
- 11 HAWAII FIVE O
35 (2) Ventures (Liberty)
- 12 DON'T GIVE IN TO HIM
13 (4) Gary Puckett & The Union Gap (Columbia)
- 13 BROTHER LOVES TRAVELLING SALVATION SHOW
15 (6) Neil Diamond (UNI)
- 14 GIMME GIMME GOOD LOVIN*
18 (4) Crazy Elephant (Bell)
- 15 SWEET CHERRY WINE
26 (3) Tommy James & The Shondells (Roulette)
- 16 THE BOXER
49 (2) Simon & Garfunkel (Columbia)
- 17 TRACES*
11 (10) Classics IV (Imperial)
- 18 FIRST OF MAY*
20 (4) Bee Gees (Atco)
- 19 YOU GAVE ME A MOUNTAIN
19 (9) Frankie Laine (ABC)
- 20 I CAN HEAR MUSIC*
23 (4) Beach Boys (Capitol)
- 21 DO YOUR THING
28 (3) Watts 103 Street Rhythm Band (Warner Bros/7 Arts)
- 22 MISTER SUN, MISTER MOON*
24 (9) Paul Revere & The Raiders (Columbia)
- 23 WILL YOU BE STAYING AFTER SUNDAY
35 (4) Peppermint Rainbow (Decca)
- 24 THE LETTER
25 (5) Arbers (Date)
- 25 MEMORIES*
30 (4) Elvis Presley (RCA)
- 26 IS IT SOMETHING YOU'VE GOT
31 (3) Tyrone Davis (Dakar)
- 27 THE CHOKIN' KIND
33 (3) Joe Senior (Soundstage?)
- 28 THE WAY IT USED TO BE*
29 (4) Engelbert Humperdinck (Parrot)
- 29 IT'S ONLY LOVE
32 (4) B. J. Thomas (Scepter)
- 30 IN THE BAD, BAD OLD DAYS
37 (2) The Foundations (UNI)
- 31 WISHFUL SINFUL
38 (3) Doors (Elektra)
- 32 TIME IS TIGHT
39 (3) Booker T. & M.G.'s (Stax)
- 33 TO KNOW YOU IS TO LOVE YOU
42 (2) Bobby Vincent (Epic)
- 34 GITAZAN
44 (2) Ray Stevens (Monument)
- 35 I'LL TRY SOMETHING NEW
21 (5) Diana Ross & The Supremes (Motown)
- 36 JOHNNY ONE TIME*
34 (6) Brenda Lee (Decca)
- 37 MERCY
46 (2) The Ohio Express (Buddah)
- 38 MY WAY
— (1) Frank Sinatra (Reprise)
- 39 PLAY GIRL
45 (2) Thee Prophets (Kapp)
- 40 PINBALL WIZARD
— (1) The Who (Decca)
- 41 MINI-SKIRT MINNIE
41 (3) Wilson Pickett (Atlantic)
- 42 THESE EYES
— (1) Guess Who (RCA)
- 43 SNATCHING IT BACK*
17 (7) Clarence Carter (Atlantic)
- 44 DON'T TOUCH ME
47 (2) Betty Swann (Capitol)
- 45 INDIAN GIVER*
42 (12) 1910 Fruitgum Co. (Buddah)
- 46 WHEN YOU DANCE
— (1) Jay & The Americans (U.A.)
- 47 MORE TODAY THAN YESTERDAY
— (1) Spiral Staircase (Columbia)
- 48 RUNAWAY CHILD*
12 (9) Temptations (Gordy)
- 49 46 (4) Brooklyn Bridge (Buddah)
- 50 BLESSED IS THE RAIN
RIVER IS WIDE
— (1) Grass Roots (Dunhill)

R & B ALBUMS

- 1 TIGHTEN UP
1 Various Artists (Trojan TTL 1)
- 2 THIS IS . . . DESMOND DEKKER
— Desmond Dekker (Trojan TTL 4)
- 3 THIS IS SUE
1 Various Artists (Sue IPP 3)
- 4 DIANA ROSS & SUPREMES MEET TEMPTATIONS
3 (Tamla STML 11096)
- 5 JOHNNY NASH
5 Johnny Nash (Major-Minor SMLP 47)
- 6 THIS IS SOUL
4 Various Artists (Atlantic 643301)
- 7 GREATEST HITS
8 Stevie Wonder (Tamla Motown STML 11075)
- 8 DANCING IN THE STREET
8 Martha & The Vandellas (Tamla Motown STML 11099)
- 9 FOR ONCE IN MY LIFE
— Stevie Wonder (Tamla Motown STML 11098)
- 10 GREATEST HITS
— The Temptations (Tamla Motown STML 11042)
- 10 IN THE GROOVE
— Marvin Gaye (Tamla Motown STML 11091)



DESMOND
DEKKER

WHAT A SHEIKH!

SAYS VIKKI



VIKKI CARR

When you've sung for 3½ years in Nevada gambling joints with guys shouting out JACKPOT MACHINE NUMBER THIRTY-FIVE nothing can bother you too much after that."

All the same, Vikki, anyone with your effervescent and emotional temperament must have the contrasting depressions.

"Yes. Oh yes."

Like when?

"Mostly when I don't have anything to do."

Arnie Mills whipped out his diary and said: "Must just make a note — KEEP HER ACTIVE."

Turning back to me, Vikki said: "Now look what you've done. Did I ask you to come into my life and cause all this trouble? No, it's true. I like to work, I can sit at home just so long, cleaning and cooking and that."

Do disappointments — like when an expected big booking doesn't happen — bring you down? "Well yes, and for that reason Arnie doesn't tell me about plans unless they're all set. If I do find out about something that fell through, all the basic insecurities hit me — what's wrong with me that they didn't want me, aren't I good enough?"

However, Vikki's career has moved steadily upwards thanks to the guiding hand of Arnie. "He's also Bobby Vee's manager and at first I always used to be asking why he was always doing great things for Bobby and not me. Now it's Bobby that's asking!"

Vikki's climb to fame has been fairly slow, though she had a taste of stardom seven years ago in Australia where she had a hit record. Everywhere else she was virtually unknown but in Australia, for a few weeks, she got a taste of The Big Time. It shook her.

"I was always the fat Mexican girl." Don't look either fat or Mexican. "I'm always having to educate people about Mexicans. There are all kinds in Mexico — Indians, Spanish, Germans, French. My father has that olive complexion, wish I did, he looks like Anthony Quinn, gorgeous. My mother is very fair, from Baja, California. Actually, my husband is Jewish and he looks more 'Mexican' than I do. I've been told I look more Jewish. Uh, do I?"

No. Nor do you look fat. "Ah, but I was. About 1964 I changed in a month. From size ten clothes to size five. Changed my hairstyle too. I was always inclined to be the girl who did the calling. I'd never had boys break their necks to call me. Things changed in Britain in 1964. I was still not quite aware that I could be attractive to the opposite sex. Suddenly, men were taking notice. I was in a London gambling club and there was a rich Arab there who'd won a lot of money. I was talking to the club's manager when the Arab beckoned him over. The manager came back quite annoyed. 'Damn cheek,' he said. 'That fellow wanted to buy you. I soon set him straight.' Arnie pretended to be angry too..."

"Certainly," Arnie agreed. "That interfering manager just blew my commission."

DAVID GRIFFITHS

CHARTBOUND!!

(GIMMEE GIMMEE)

GOOD LOVIN'

Three American smashes and a million seller already

NOW THE
INDIAN RESERVATION MAN
WITH THE WORLD-WIDE
HITS IS READY TO CRASH
THE BRITISH CHARTS!

DON FARDON

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MIKI DALLON ENTERPRISES

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MAYFAIR 3304



Which rugby league player went back to the belfry? Congratulations to Kenny Rowe and Wendy on birth of their son... Will the real Denny Cordell please stand up... New single from Harmony Grass expected May 3rd, probable title "A Good Time" Yes will be playing the first half of the Janis Joplin Concert — that's Monday...

Next Honeybus single called "She Sold Blackpool Rock", produced by Ivor Raymonde... Spice now signed to Nems... RM's Derek Boltwood won £3,000 off Brian Morrison and a further £1,500 off Chico during a game of chance last weekend... Clouds formerly managed by Robert Stigwood—when they were known as One Two Three... Alvin Lee seems to have anticipated new trend in women's magazines—clog wearing "Arthur", subject of Ray Davies' opera for Granada TV, is a carpet salesman... John Dalton, new member of the Kinks, formerly replaced Peter Quaife when he left the group two years ago... rock fans should dig the Liverpool Scene's "Woo Woo" record—it has some great rock passages... the Face looking forward to seeing Chris Wright's new "image", brought back with him from the States... Chick Churchill thrown into jail in Los Angeles last week for jaywalking—from there he phoned manager Chris Wright and said: "Chick here. I was in Shaftesbury Avenue and threw a six and I'm now in jail and I want £50 to advance to Go"... Led Zepplin really packing the crowds in during their British club appearances... Harry Simmons back in the States preparing the ground for Chicken Shack tour... Jim Carter-Fea holidaying in Finland... "Blue Matter" released at the end of the month should prove a big-seller for Savoy Brown... Bloodwyn Pig's debut album should prove interesting... would Ian Anderson be willing to cut his hair for a Top of the Pops appearance?... Rod McKuen to celebrate his birthday on April 29 with a concert at Carnegie Hall... Mamas and Papas have formed their own Warlock label.

A14: Max Bygraves ("You're My Everything" is also an old Temptations title)... in re-establishing both the Tamla Motown label and soul music in general at the top of our Pop Fifty after a lapse of over two years. Marvin Gaye also ended a British monopoly on the top spot lasting almost four months... "Pinball Wizard" doing some very heavy scoring... Q15: The Beatles, the Doors and Faron Young are to the Tremeloes as Ike & Tina Turner, Jack Scott and James Darren are to?... it was almost eight months since the last Beatles' single release—11 months now, since the Stones... with the cutest title in ages and combining all the satirical bite of "Mr. Businessman" with the hilarity of "Harry The Hairy Ape", Ray Stevens' "Gitarzan" simply MUST make it big here... Elvis Presley, Frank Sinatra, Ella Fitzgerald, Bob Dylan and Dean Martin are just some of the stars who are not noted amongst the staunchest fans of Tony Blackburn... are Soul City really as happy with Chris Jackson's "I'll Never Forget You" as their handout suggests?... Chet Atkins and Jerry Reed appearing on Johnny Cash's forthcoming U.S. television series... Sinatra currently doing his first Country and Western album... the Road Runners looking for a lead guitarist in the Colchester area... the Hogline with Nelson Fletcher are to back Charlie and Inez Foxx when they tour here in May... Root 'n' Jenny Jackson's next—"Let's Go Somewhere"... appearing at the Roundhouse on May 31 in aid of A.C.O.R.D. will be Johnny Dankworth, Cleo Laine, Dudley Moore and the Soft Machine.

Getting his own late night show on Radio One is DJ Stuart Henry... Alan Morgan, writer of the current single on Nems from new group Promise, bares remarkable resemblance to Beatle John Lennon... Nottingham group, Sons and Lovers, got their name from film of the same title... Peddlers landed 100,000 dollar contract for Caesar's Palace, Las Vegas, on recent promotional trip to U.S... John Askey, bass guitarist with Stoke-on-Trent group the Toyshop was formerly a member of Hedgehoppers Anonymous... Come September, Elke Brooks hopes to have her own restaurant in Chelsea and attract a large show-biz clientele... Bill Hough currently in America with Jimmy Smith... prepare for invasion by Wigan Rugby League team next month... Glass Menagerie all sporting hand-made boots from Kensington Market... Shiek Carter of Episode and Tam Marshall of Harmony Grass an harmonious duo

TWO GREAT NEW SONGS!!

DON'T GIVE IN TO HIM

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

WHAT'S GOOD ABOUT GOODBYE MY LOVE?

Recorded by The Flirtations
on Deram D.M. 252

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