

W. Bushnell

THE MIRROR

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PETE DOESN'T LIKE THOSE AMERICAN-SPEAKING CROWDS

TWENTY thousand screaming Germans at a Who pop concert may sound good to you, but I'd rather not be there," exclaimed lastly dressed Pete Townshend with an attempted flutter of his heavy eyelids.

Pete was hurriedly explaining the difference between images developed by the Who in various countries. Hurriedly, because he and the rest of the group were due any moment for their spot on everybody's favourite show, Top Of The Pops.

"I'd rather play to Americans or here in Britain than anywhere else. In Germany, the kids turn out to see you and the responses aren't bad, but the reasons for their attention are not the same as ours here. They are awestruck by the spectacle of British revolutionary youth. They are more concerned with what we represent than what we are or can do with musical instruments. They're just not our people. That may sound a little hard, but I think it's true."

"There simply aren't other countries to compare with England or the United States. I don't care for the outlook in Germany, but in Sweden, I don't think there ARE any young people. At least I never saw any."

"We do have separate images in the separate countries. In the U.S. we are regarded as part of the British underground. This, I think, is due to the postal and way in which we were introduced in the first place. During the early days, a Who album in the States was a rare thing. People were crying to get one. Because we were not that easily obtainable, and our records became exclusive and everyone wanted to know more. A lot of artists are still making it in that manner today. Sometimes a subtle beginning says off in the long run. Your image is often established then carries on while you change. The fact that you're exotic must be lived up to, but we've never tried to maintain an image."

Being a noteworthy reporter, I queried as to whether success in the colonies ever alienated anyone.

"Yes, often the fans here tend to feel we have deserted them by going off to where the money is. We really haven't, because we do play at home and release our material."

What about other groups?

"That's another thing. All groups want to make it in the States and when one manages it, most others are pleased for them. The States are the big market and all of pop music wants to get there. To stay there can be tricky. We dropped the violent side of our act in favour of a new outlook. In England, we remain just a good pop group now concerned with writing and composing instead of carefully moulding an image."

The Who have a pretty solid position in both countries. In the States, they are one of the most sought after British underground acts. He is the Fillmore, or the American Legion Indoor Putting green, you can bet it will be a sellout.

In Britain, they are considered one of our finest products. Rather than be upset about their popularity abroad, I'd think it better to consider them ambassadors at large and doing a grand job representing British talent. They've come a long way — Pete drops a little now; Roger Daltrey is beginning to resemble *Lawrence* in Chingachouk's gear, but the music goes round and round and despite America, it still comes out here.

LON GODDARD

And they preview LP at Ronnie's . . .

FROM twelve o'clock onwards, an influx of journalists, publishers and devoted ravers were to be seen conglomered in deepest Soho, preparing to receive the long-awaited LP of the day. (The LP are and seem to be) (and likely to go berserk). This was Thursday the first of May and Life Who were going to lay it on his at Ronnie's.

The evening reception was to be in honour of their forthcoming album, entitled simply, "Tommy". At six sharp, the pubs in the city of bright lights and lit people began to drain. By six-thirty, there existed a severe retail booze depression outside and the scattered tables within Ronnie Scott's club were seething with the pop industry. Crawling over from d'Oliveiras and threatening to over-run the bar in great teeming hordes, they distributed hellos, and what-are-you-havings, then meticulously selected tables and sat walling, gorged, and heavy.

There were affectionate cries of "blank off" as Pete Drummond, Roger Daltrey, Keith "Moonie" Moon and John Entwistle assumed their positions. Pete began to explain the nature of the LP.

"There is a story to the music; it's the story of Tommy. Tommy is born and with the advent of the war, his father goes off to fight. Tommy's mother, meanwhile, gets randy and takes a lover. One day, Tommy sees something he shouldn't and is told to keep quiet about it. The shock causes him to go deaf, dumb and blind."

Exclamations of "nick", "nick"

"No, it's not sick, ha, ha," replies Pete as Keith confirms this from the drums in back.

The next scene introduces Tommy to Gypsy the Acid Queen, who declares that she will take him into a room for awhile and make a man out of a boy. Following this episode, Tommy becomes renowned as a "Pinball Wizard".

The LP ends with what appears to be a musical philosophical question: what happens to Tommy after his disturbed childhood? Where went the Pinball Wizard? The Who gave us a good solid hour's worth of quality listening and excellent showmanship, leaving amid chorales of "more", "get off" and "in the bar!" All in all, it was a great pop-religious happening and ends of the scale from Dave Dee to John Peel turned up to urge the play on. Then the pubs became enormously popular once again.

LON GODDARD

ALL RM PIX BY DEZO HOFFMAN



...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 SHAFESBURY AVE, LONDON, W.1. GER 7942/3/4

HEELOO!

R.M. Readers ask for more progression, and less mimicry taking from the BEATLES

'SEABREEZE' FOR JIM

TIM last time a Jim Reeves record was... 'Seabreeze' for Jim... 'When You Are'...

'Guns' had already been a massive hit via the "Garrison Jim" LP... "When You Are"...



PAUL MCCARTNEY is the Beatles progression reaching a 'Smile' with a reader

I KNOW a lot of people are going to write back and say I'm statements are stupid and hasty (if they're printed)... I have had a lot of people who have made big strides toward the past and finally, I'm beginning to wonder why their progression appears to be reaching a finale...

traced in the charts it will be tracks mainly to Mike Reno... 'Smile' with a reader... 'What's All This?'...

WALES PREJUDICE

I'VE always been crazy over Hermin and when I heard the Love Affair I was hooked... 'What's All This?'...

'COME EVERYBODY!

TIM's immortality of American... 'Come Everybody!'... 'What's All This?'...

This guy goes on stage 10 minutes late... with a glass of camomile tea by his side....!

He has handsome figure of "Austria's own Udo Jurgens... 'This guy goes on stage 10 minutes late... with a glass of camomile tea by his side....!'

ALL STAR FOOTBALL MATCH!

An all star charity football... 'All Star Football Match!'... 'What's All This?'...



UDO JURGENS—buying shirts galore (RM pic by Dezo Hoffman)

backed hand-made shirts were... 'UDO JURGENS—buying shirts galore (RM pic by Dezo Hoffman)'

FOR HOUND DOGS...

THE club is having its second... 'For Hound Dogs...'... 'What's All This?'...

REGGAY RAVEN

THE first thing for Ray... 'Reggay Raven'... 'What's All This?'...

WHAT'S ALL THIS?

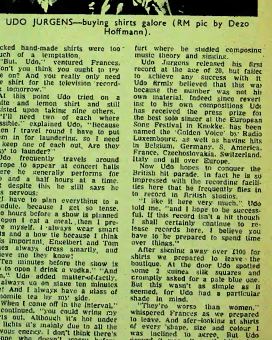
I WOULD like to make a plea... 'What's All This?'... 'What's All This?'...

FOR HOUND DOGS...

THE club is having its second... 'For Hound Dogs...'... 'What's All This?'...

REGGAY RAVEN

THE first thing for Ray... 'Reggay Raven'... 'What's All This?'...



UDO JURGENS—buying shirts galore (RM pic by Dezo Hoffman)

Getting better all the time



ALWAYS on the threshold, for though the dream is good the dream that follows is always better. "Days of Future Passed" a dream of an album. "In Search of the Lost Chord" even better. "On The Threshold of a Dream" the third volume in the Moody Blues' musical autobiography is so much more... question: can you imagine, in years to come, how good will be that final volume?

In the first week of release of the "Dream", while it sold 35,000 copies, already the Moodies had started work on their next album. Progression always. Mustel. Peronson. "In just one album we change from track to track" says Justin Hayward. "It's natural that the last thing we record is an advancement, a development, on the first number we record—especially because of the way we work. We're lucky that when we record an album we have virtually unlimited in-studio time, and so we can go into the studio with just an idea and then do all our writing and arranging and recording over a more or less uninterrupted period of time, emerging with a complete finished product at the end. The album."

"This album was finished months ago" continued Justin, "but it took a long time to arrange getting the cover we wanted, and so it's only just been released. Because we were all obviously so involved in it, and because it was finished, as far as we're concerned, we don't really think about it now. I very rarely listen to it."

"We've found a theme for our next album now, and so we'll be starting work on that shortly. In future we'll be releasing two sorts of albums—"A" stream and "B" stream—"A" stream will be the group albums, like our last three—featuring the group as a whole with a different musical theme for each release. "B" stream records will be a completely different sort of thing—the albums will feature what we would like to record, but in a different direction to "A" stream. The sort of things that we couldn't put on the general Moody Blues albums—for example, Ray and I would like to do a complete album of his poetry. They'll still be Moody Blues albums but not the sort of thing that's expected from the group. In fact I think "On The Threshold of a Dream" is much nearer to a group sound than either of our previous albums—and I feel that we're heading in the right direction. So I think it's sensible to separate our releases into two distinctly different sorts."

"At the moment though we're involved in the business of setting up our own management and production company—and we'll have our own record label as well. Obviously we won't be on our own label as we have a world-wide recording contract with Decca—but I think



THE MOODYBLUES: Progression plus direction equals discovery.

we've learnt enough to pass on some of our experience to the new company. For example, it's been important to us to have a lot of talking time—and so we won't try to limit the groups who record for us.

"The thing is that we've done a lot of talking about the incredible things we intend to do with our new company, and so now it's important that we get down and do them. But the fact that we haven't kept our intentions quiet is good, because it more or less forces us into doing everything we said we would. We're running around a lot, seeing solicitors and that sort of thing—some of it is quite enjoyable. But we have board meetings sometimes, and I tend to fall asleep half way through them. I'm looking forward to the time when we get everything going though."

"If "doing your thing" and "getting it together" are to go down in history as famous phrases of the sixties, then perhaps the Moody Blues should be quoted in the history books as a prime example of a group who've got their things together—got it together so well that their music, their ideas, everything, blends into one."

"I think a lot of our success is due to the fact that we work well together as a group of people" continued Justin.

"None of us really stands out as musicians individually—in fact we're very nervous when we play a London gig in case there are any good musicians in the audience. But the group works because there's a harmony between us—a unity, and we tend to progress because we stimulate one another by developing our ideas together."

Progression plus direction equals discovery.
Equals Moody Blues.

DEREK BOLTWOOD

LOVE ME TONIGHT

Tom's irresistible new single.

F 12624 DECCA



45 rpm record - The Decca Record Company Limited
Decca House, Albert Embankment, London SE1



WAS IT THE KING? King George V. once asked Donald Peers ...

ALMOST as pilgrims turn to Decca, Donald Peers has returned to Decca as the company who produced, among many hits, the song which has become known as Donald's signature tune, "Babbling Brook".

Donald in fact spent fifteen years with Decca, but has since worked for twenty years under the guidance of EMI, whose contributions to the list of hits include "Fender Blue" and the recent "Please Don't Go".

Coming back to Decca has some nostalgia attached to it, but it's mainly just a hard business move, Donald told me. "It's simply that Decca topped EMI's offer."

"When Donald left us," continued Decca's Dick Rowe, "he was not so important and now when he's returned he's more important. In fact, though, I decided about a year ago that we must look for some artists who make music that will last. We've got lots of rock 'n' roll groups — that's how I describe all teenage music, but I think it's sold by talent. It's basically here to make money for the company, and so I looked around for a good artist and came up with the idea of Donald."

"I must be the oldest record maker in show business," added Donald, who is in fact 58. "Just the same some of the things that have been happening lately have given me a thrill. I've never numbered five on a pop list, standing alongside people like Fleetwood Mac and The Move. I think it's very funny, and not wishing to cause offence Donald hastened to add, "And I don't mean in a nasty way."

"Recently I was working with the Move and Carl Wayne told me that he was really impressed to see me there in good time, ready, willing and able."

Obviously true to form Donald had arrived at his reception before any of the poets. "I think it's only right that the book, and that's what it really should be, should be there to welcome his guests. Some people are surprised to find me doing this because some of the old professionals only work seven weeks in a year, and basically they're not really interested."

After a "surprise" chat entry with "Please Don't Go" Donald Peers is now hoping to repeat this success with another Jackie Rae. Les Reed composition.

"This record is called "Was It Yesterday?"

By Valerie Mabbs

day? I had to think there a minute, I couldn't remember the title," Donald told me. "It's based on a theme by James Last which was taken by Les Reed and Jackie Rae and adapted for me. I thought you can't go wrong again with that kind of writing! What do you know? "Please Don't Go" sold 340,000 records. I'm wondering if it's worth going out to buy the extra 10,000 I need to complete the quarter of a million mark!"

"Although I'd love another hit I don't think it will be more disappointing following my renewed success, if this record fails," Donald continued. "I've always had a strong contingent of fans who have steadily bought my records. You can't make too much of the successes and failures in this business."

Although Donald has obviously developed a philosophy, simply having a book and talking about his past experiences and present commitments was when I was presented to him. He said he was interested in "I'd love to see you" and he asked me how my press was — I'd been busy, he must have been well briefed anyway."



DONALD—also, he's a journalist ...

Although auditors may not realize it now, Donald was something of a 'trend setter' when he appeared in a series of programmes in 1967 all along with a Horovitch orchestra.

"It was the size programme of a kind," explained Donald, "and at that time the audience was made up of screaming bubble gumers. The system then matched the hysterics shown for minutes by the presenter, people just don't know."

During his reception Donald was confronted by the heady way of the journalists at a time, all seeking the ' scoop of the century, but he remained loyal. "I was established."

"In a number of the instance of journalists actually," he explained, "to find my opinion works on a newspaper, I was encouraged to join the ranks of the 'trend setter' series of articles who will write or in fact write."

Obviously a successful man, Al Donald says he is best friends with his future, by saying, "I hope no one pushes the button."



JACKIE TRENT—her new hit "Thank You For Loving Me" doesn't exactly come hot on the heels of her No. 1 "Where Are You Now" (RM pic).

THE 4 YEAR FOLLOW-UP

FOUR years ago, Jackie Trent had a number one smash with "Where Are You Now". Now she's back in the charts. A long time between hits? Sure, but the pasting years have not exactly been uneventful for the songstar.

Not many months after "Where Are You Now", Jackie started devoting more time to songwriting—and her romance with writer-producer-arranger Tony Hatch meant that she had a ready-made composing partner. Sure, but the pasting years have not exactly been uneventful for the songstar.

They got married, in fact, and the entire world now knows. And setting up a new home, Jackie decided to take something of a back seat and that continued while she had her first baby. She did the old TV and radio work, but cut drastically on cabaret and concert appearances.

Now she is back in the limelight all over again. "We decided to pull out all the stops and really go to town again. I never stopped making records, mind you. The odd thing is that Tony and I always managed to give our best songs away to other people, who've never occurred to me that I should record them myself."

Like the record, the "other" included Paula Abdul, Jacki Black, The Doobie's, Chris Montez, Leila and the Settlers.

"COMMERCIAL SONG - FOR MYSELF"

"Said Jackie: "Towards the end of last year, I made a mental note to get a really tight hold on the next really commercial song we turned out . . . for myself. The song was 'Hollywood' and we took it, the reviewers and deejays liked it, but the public wasn't so keen. Then we wrote 'I'll Be There.' I was convinced it was one to do the trick. It's been a bit of a sleeper, but it's still selling and I'm hoping it will make the Top Ten."

"It's said that Jackie is not the sort of artist whose success is gauged by the success or failure of her last record. "It's nice to know that people think that, but it's marvelous to have a hit all the same. A hit can mean so much to your career and anyone who reckons hits don't matter is kidding. And, of course, we now have our double act, Tony and I."

'THE TWO OF US'

This came about by accident. "When we were married, I've released a duet, 'The Two Of Us.' It was all a bit of a gag, but out of the blue it started selling. Got to number one in Australia."

"We felt we should make a follow-up and 'Thank You For Loving Me' came along. Then came offers for us to do TV and stage shows. Tony was bewildered. 'If it all he never wanted to be a 'live' artist and here he was, thrown in by the deep end."

"The television was okay. We had our own hour-long show. Tony was doubtful about cabaret for a while, but eventually he came to love it. Now we're at the London Palladium with Max Bygraves, then club appearances and soon off to Australia."

"Some people call us 'Mr. and Mrs. Music.' It had happened because we're so deeply involved in just about every facet of the music business. It's kind of funny, but nice just the same. But we don't want to give the impression we're a double act."

"By the way, I've become a record producer. Made a record for Peter with a group called 'Two of Each' and I wrote the song and the group is called 'At My Younger Sister, Mally, is one of the girls in the quartet. And she is really going good."

And there you have it. Jackie Trent — hit singer, hit writer, record producer. Tony Hatch — composer, arranger, musical director, producer. It's a double act Jackie may think it a bit crazy . . . but who better deserves a title like "Mr. and Mrs. Music?" P.J.

A CHANGE OF SCENE FOR RICKY PARTILL

IT'S all-change for Status Quo right now — unless you're told beforehand, you'd barely recognise the makers of the lovely "Are You Growing Tired Of My Love" as the same team who hit the charts with "Pictures of Matchstick Men" and "Ice In The Sun".

Change one. It's their first, recalled a bit cry from their driving, rock-based style of days of yore, and the distinctive guitar sounds appear to be out.

Change two. Unlike those previous hits, plus "Black Veils Of Melancholy" and "Make Me Stay, But Longer," it isn't a Mike Ross/Ricki Partill composition. "Are You Growing" comes from the pen of Anthony King, who did "High In The Sky" for Amen Corner.

Change three. Mike Rossi, until now the lead singer, takes a back seat. Ricky Partill handles the lead vocal.

Change Four: It's their first-ever disc augmented by strings, woodwinds and choir. They were dubious about doing a slow ballad but gave it a try and were so impressed that they went back to re-record it with full orchestral support. "We point going out at half-price," said Mike Rossi, "we decided out for a good production job, we wanted to do a good job."

But why all the changes? And are they long-lasting?

Said Ricky: "Our basic idea is to entertain. My sound, curly, but it's not like bubble gum. It's more just as a hard rock group. We can't be spoon-feeding. We've got the thought of as a bunch of good musicians."

Said Mike: "This musicianship bit is the crux of the matter. Some people



STATUS QUO: "If the entire public wanted bubblegum music, we'd be up there in the charts with the other bubblegum groups . . ."

like the underground stuff . . . well, we can do it and do it well. Others like basic rock . . . that's in our scope, too, it may sound banal, but if the entire pop-buying public wanted only bubblegum music, we'd be up there in the charts with the other bubblegum groups."

"Yes, we play a lot of stuff for our own enjoyment, but we can't force things on the public. We really do believe we can do a first-rate job on anything we care to touch. Decca has sound big-headed? Well, it's really just confidence in ourselves." P.J.

Rick: "Music isn't just a job of work to us. We enjoy it. Anyone who thinks that giving the public what it wants is sacrificing musical integrity is hopelessly wrong. People have asked why we don't find some sort of gimmick. It that means dressing up, leaping off the GPO Tower by parachute, or setting our hair afire, it's not to us. It may be a short cut to stardom, but it's not for us."

Mike: "We may be accused of deliberately changing our style because 'Make Me Stay A Bit Longer' didn't climb high making a commercial ballad because of getting back in the charts. Real truth is simply that it happens to be a damned fine song that all like very much."

He added: "And there's nothing similar to Rick playing it. The song just suited his voice better than mine. In any case, on stage, Rick and I share the lead vocals. We have always carried two lead singers and we've another in our bass guitarist, Alan Lancaster. In fact, he could be featured on record if the song suits him best."

Will they go back to harder rock if the ballad doesn't do so well?

Rick: "It's plain daff to think that because we've recorded one ballad, we'll climb high making a commercial ballad because of getting back in the charts. Real truth is simply that it happens to be a damned fine song that all like very much."

"It all comes back to the question of musicianship. Whatever happens next, we'll at least let people know that Status Quo is something more than another beat group." P.J.

KINKS' 'BUM' & THE BBC.

T MET four disconsolate Kinks last Thursday. Disconsolate because they'd just been told that a film for their latest record "Plastic Man" was not going to be shown on Top of the Pops that week. "It's all because of that word 'bum'," they said. "It's in the song—but we can't sing it on television."

I spoke to Ray Davies again last Sunday, shortly after reading a story about this same conflict with the BBC in one of our more popular weekend comics.

"When the joy from the Sunday paper phoned," said Ray. "I didn't want to pursue the subject. He wanted to know about bum and the BBC. The thing is that the BBC have virtually all the shows now—we're in their hands, and we just have to accept it."

"But it's a bit rotten to be messed around like this—about two weeks ago I had to go to the States. It looked as if our record would be going in the computer chart that week, and so I told the BBC that I wouldn't be available and could we film it. They said yes, and that they'd use the film when the disc went into the charts."

"Anyway, when I got back the film hadn't been used—in fact, some of the people concerned with Top of the Pops said it was the word 'bum' that had stopped them from showing the film—I laughed, naturally, but then they said that they were being serious. I said that if that word had kept the song out of the show that week, then it's unlikely that they'd use the song any other week."

"It's ridiculous—but you're in the hands of a BBC monopoly. I'm surprised about this thing with Top of the Pops really, because the record has had good airplay on the radio. 'Plastic Man' is selling steadily—I suppose it's doing as well as any record could be expected to do that's been out four weeks and hasn't had a television plug!"

"It's unfortunate to come back from America and straight-away have something like this happen. I only went over there for a week or so—it was purely a negotiating trip. A group—the Turtles—wanted me to produce their records for them, and so I went over to see what we could work out. We seemed to get on quite well, so I think I'll do it. I think the Kinks should go to America—there's been good reaction to our latest album and singles over there. Our last four of the States were in 1965, but we were banned from the country and couldn't go back there again. It was trouble with agents and unions and that sort of thing. But the ban's been lifted now, and so we plan on going later this year."

"I liked it when I went over the other week. In many ways the Americans seem more sympathetic—especially on the West Coast. The people there seem more interested in things



THE KINKS

like the Village Green Preservation Society and Tudor houses and cricket—more so, even, than in this country. They're not as bogged down and restricted as English people.

"I can only speak of the people I met, and most of those were in the record business—but Americans seem to have changed a lot since 1965. Obviously, the flower power scene had a lot to do with it—they all seem to be a lot gentler now. I hope to go over there again soon to try and set up a tour for July or August."

"It's a shame that the Americans are more interested in our traditional values than we are. Personally, I'm very interested. I'm not particularly patriotic—perhaps I'm just selfish—but I like these traditional British things to be

there. I never go to watch cricket any more, but I like to know it's there. It's like not being able to read 'Raggy' any more. And it's bad for people to grow up and not know what a china cup is—or a village green. In other words, I'd rather have the actual things here, not just pictures of things we used to have. It all sounds terribly serious, but it isn't really—I mean, I wouldn't die for this cause, but I think it's frightfully important."

"Anyway, there are more important things nearer home at the moment. We'll be finishing our next single this week—in fact, making a decision on which one to release next. And we're working on our album—the music for our television opera 'Arthur'."

"There's been talk of me doing some more film music—if I did I'd have to become more involved in the arrangements and things. It's so easy for your stuff to be misinterpreted. I'm not too happy with what they did to my music in the Alf Garnett film—I didn't see it, but from what I've been told it's not what I expected it to be."

"If I didn't go to see the film because I don't like to get involved in a thing that I've done after it's finished. Like I never like to listen to our records on the radio. I like playing old records of ours—but only a long while after they're finished and forgotten."

"As far as this single goes, though, our future is literally in the hands of the gods. But I mustn't get too hung up about it. We're doing a fair bit of work at the moment, gigging a lot at colleges and universities. I don't like to take a job just for the sake of it—I like to choose our venues a bit more carefully now. I don't want to grab a pop tour or anything."

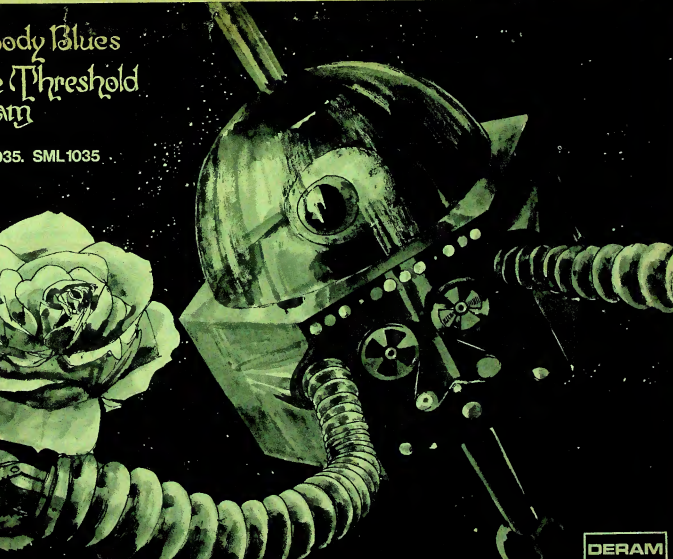
"We'll be performing 'Arthur' live as a whole act after the television production. 'Arthur' has a story—but the points are made by songs rather than direct actions or dialogue. I suppose it's really more an opera than a musical play. I'm not sure when it'll be screened—with the experience I've had of television, I won't be sure until it actually appears. There's been talk of it going on in late summer—but the album will be released before that."

"A lot of people have said that it suddenly seems as if the Kinks have come out of hibernation—we've been working a lot in our apparent absence. But people don't notice you unless you have a record out. It makes me feel very ancient when people make remarks about us reappearing again—been going for years—back again—still going strong—and so on. They think we're all about thirty years old—but they forget we're still comparatively young. Dave was only sixteen when we had our first hit."

DEREK BOLTWOOD

The Moody Blues On The Threshold of a Dream

Deram DML 1035. SML 1035



DERAM

THE DIRT THE DELTA...



R.M.'s D.J. DOZEN

THIS week we present the lovable cuddly Tony Brandon in our Disc Jockey Dozen spot. The star of "Sounds Like Brandon" has chosen his six all-time favourite singles, six of the current crop and for good measure his favourite LP.

My first choice has got to be River Deep—Mountain High by Ike and Tina Turner. I look on this as a pop classic. A Phil Spector production and the whole thing is so exciting, and surprisingly not hit in the States. This I put at the top of my list of all time favourites—I've gone through several copies of the disc at home.

Going from the core blimey to the ridiculous is a record which wasn't very big here but a big hit in the States. It is a thing called "Zouzesly" by Brook Benton. I rate Brook above all male singers in the States. The man has such tremendous feeling—a vocal dexterity and so much heart. Endlessly is a record which skills crops up on request programmes like 89, way my family favourites. I rate it very highly.

"As people know, I'm a great lover of country music and I love the casual style of Roger Miller. Everything is so beautifully underplayed, nothing is forced. Of all the things he's done I'd pick Little Green Apple. It's so beautiful and relaxed and I see it's just been released again.

"Going on to girly singers. We have a lot of good ones coming up just now. But I've picked a record by Dusty going back a bit. Of all the ones she's done, my favourite one by her is 'Goin' Back'.

I've always liked her because she's an artist with a lot of feeling like Brook Benton. In fact all the artists I've picked have this quality.

"Goin' back even further, another all time favourite—Ray Charles. For many he's still the Gorture in spite of your Whim Pickett and so on. I can't stop some. You can't have the Radio



TONY BRANDON — dips "River Deep, Mountain High" by Ike & Tina Turner.

Me, she's a lovely lady, very talented and a nice singer. The record is very much in the pop and soul area, and it's a gem. I think it's essential make it. And you know they'll have the record to stay there.

Stom and cartooned well, what you can say about them. They are quite incredible. Again that warmth and attention to detail. How long these guys took time in a studio to get their studies together? I just believe, they really are good.

called artists, there's no doubt about that. And Paul Simon is such a great writer and now they have this new single "Flores" which is an incredible song and very well constructed. I have the greatest admiration for Simon and Carole King.

"What can you say about the whole thing? I get them, on a par with the Beatles because the fact is although they are not chart artists, it's not their scene. They are LP artists and their LPs are superb. I've never heard her before. I saw her last year on the "Threshold Of A Dream". I want to make of the seasons for this particular album and it's incredible the songwriting these boys have amount each other. One of our current favourites is a track from their album called "Never Comes The Day".

"When it comes to picking an all-time favourite LP most people have to think a long time because you only have to choose one. My choice is the one that I've come down to the very quickly, and came up with that—Agnostic. An excellent steak comes out and I've chosen an album by Brook Benton and the late Dinah Washington.

"The Two Of Us, incredible performance, and I did not get that they had done the whole LP tracks in a very short time. I'm absolutely in love with the album. They must have been the greatest recording session before. To listen to the album you'd think they had been rehearsing together for months.

FAN MIDDLETON

THIS WEEK—CUDDLY TONY BRANDON

Impassioned music. And such this is a record which several copies have been covered over in the States. It's a record by Al Jolson called "Unchained Melody". This performance by him was quite revolutionary in its day. It was a terribly impressive performance. It's a pity I can only choose six because there are so many more which I'd like to include.

Remember things up in the present. I asked you to make the six notes of record number.

"Glen Campbell's 'Wichita Line-walk' is included because of my love for country music. It's one sort of those which is more to do so much for country music here. People are sure to be aware that Country music is not just a twang-up and down, it's a vast range of styles.

"Country music is a very mature form of music, country is as one of the outstanding kinds of the world.

"I'm a bit sentimental you see, when you come to look at the records I've chosen you'll find that most of them are sentimental. Like the one one from Herman's Hermits. I've never been a great Herman fan but I admire him because he's got a great sense, both visually and verbally. It's very good and it's a very good record.

"I still remember and it's Frank Sinatra's new one 'My Way'. This album is his last. I think it's a very brilliant performance. It's done with enormous feeling and I think it's superb. I feel someone that it would be a pity to see and I think it's a very good record. I still think it will reach the top.

"The ladies now on the scene. And let's face it, we've got some good ones around now, many of whom have around for some time. The latest one to make it is Cledus Turner with 'Come Back and Shake

New releases from Decca

on Emerald MD 1123. very commercial and very enjoyable, on Deram, DM 253.

BRENDAN SHINE has a spirited version of a lovely old folk song, "High Germany" on Rex R 11045, and one of the late's top comedians, **JAMES YOUNG**, gives us a sample of his own brand of humour on "Clyde Valley", Emerald MD 1126.

THE WEB is one of the most sought-after groups on the club scene, and a more talented and versatile set of musicians is hard to find. So why haven't they had a hit record? It could be because they are so versatile that people don't associate them with any particular type of music. So please lend all your ears to "Monday to Friday" which is a simple, catchy thing with instant chug beat (they have two drummers) and a singalong chorus. It's



Everybody must read info next week, and those who wrote in with Demand Performance suggestions must read it twice!

DECCA group records

MARSHA HUNT

WALK ON GILDED SPINNERS
c/w HOT ROY POPPA



TRACK 604 030

DISTRIBUTED BY POLYGRAM RECORDS LTD



reviewed by Peter Jones new singles reviewed

ROGER WHITTAKER: Where's Jack? (Columbia) Du...
ROBERT WALKER: Where's Jack? (Columbia) Du...
JACQUES LAUNELLE: Where's Jack? (Columbia) Du...

ROCKS FAMILY: Get Yourself A Trickie Now! An Everyday Thing (Mercury) Du...
MARC ELLINGTON: Peasy Day: Four in the Morning (Philly) Du...

THE SECOND GENERATION: Beyond the Sea (Mercury) Du...
DAVY CLINTON: Walk Away, Son (Mercury) Du...
MARC ELLINGTON: Peasy Day: Four in the Morning (Philly) Du...

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MARC ELLINGTON: Peasy Day: Four in the Morning (Philly) Du...

AMERICA AWAKES BY JAMES HAMILTON

his first single for 2 years



BOB DYLAN
I'll Throw It All Away, Duffie...
"Naughty Naughties" about...
"Naughty Naughties" about...
"Naughty Naughties" about...

MARVIN GAYE AND TAMMI TERRELL
Good Love (Mercury) Du...
Come Fly With Me (Mercury) Du...
I'll Be Your Baby (Mercury) Du...

JAY AND THE AMERICANS
When You Dance So Much to Love (United Artists) Du...
The Day After Tomorrow (United Artists) Du...
I'm a Believer (United Artists) Du...

JOEY SANDLER AND RALPH YOUNG
Can't Get It (Mercury) Du...
I'm a Believer (Mercury) Du...
I'm a Believer (Mercury) Du...

MARTY WELLS: It Takes A Little To Get It (Mercury) Du...
The Day After Tomorrow (United Artists) Du...
I'm a Believer (United Artists) Du...

THE KINGS TERN: The Kings Tern (Mercury) Du...
The Kings Tern (Mercury) Du...
The Kings Tern (Mercury) Du...

LYONEL DAVIS: It's Something You Can't Buy (Mercury) Du...
It's Something You Can't Buy (Mercury) Du...
It's Something You Can't Buy (Mercury) Du...

FRANKIE VAUGHAN
The Same Old Way (Mercury) Du...
The Same Old Way (Mercury) Du...
The Same Old Way (Mercury) Du...

THE IDLE RAY
Days of the Broken Arrow (Mercury) Du...
Days of the Broken Arrow (Mercury) Du...
Days of the Broken Arrow (Mercury) Du...

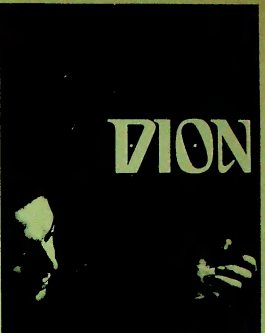
THE WED
Monday To Friday (Mercury) Du...
Monday To Friday (Mercury) Du...
Monday To Friday (Mercury) Du...

THE MISUNDERSTOOD
You're Not Enough (Mercury) Du...
You're Not Enough (Mercury) Du...
You're Not Enough (Mercury) Du...

EMPEROR ROSKO: The Opposite Look (Mercury) Du...
The Opposite Look (Mercury) Du...
The Opposite Look (Mercury) Du...

SHY LIMES: Reputation, Love (Mercury) Du...
Reputation, Love (Mercury) Du...
Reputation, Love (Mercury) Du...

THE BUSH: Reputation, Love (Mercury) Du...
Reputation, Love (Mercury) Du...
Reputation, Love (Mercury) Du...



Dion was a star who exchanged his stardom for real life and spent some years living it. This is his new album, and it's real.

17" Stereo or Mono LP SHP 8390 WHP 8390

By Peter Jones new singles reviewed by Peter

SHIRLEY BASSBY
Dion's "You're Not Enough" (Mercury) Du...
Dion's "You're Not Enough" (Mercury) Du...
Dion's "You're Not Enough" (Mercury) Du...

FRANKIE VAUGHAN
The Same Old Way (Mercury) Du...
The Same Old Way (Mercury) Du...
The Same Old Way (Mercury) Du...

THE IDLE RAY
Days of the Broken Arrow (Mercury) Du...
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Reputation, Love (Mercury) Du...
Reputation, Love (Mercury) Du...

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SOUL, R & B sale: I have just acquired 100 of the very best soul, R & B records...
SOUL, R & B sale: I have just acquired 100 of the very best soul, R & B records...
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The price for classified advertising...
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records for sale
1968 pop hits for sale: 47¢ and 49¢...
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GREATEST SHOW ON EARTH
SATURDAYS 10pm - 6am

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ON WEDNESDAYS ONLY
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ALL GIRLS ADMITTED
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May 11th - 17th
THE LORNE GIBSON TRIO

plus supporting acts
ENTRANCE FREE EVERY NIGHT

RECORDS FOR TOP 50 SINGLES



AIR MAILED FROM NEW YORK

- 1 HAIR
- 2 (1) BOB GROSS (CBS)
- 3 (1) YOUR THING
- 4 (1) I'm a Believer (Mercury)
- 5 ACQUAINTED WITH THE SUNSHINE IN MEXLEY
- 6 (1) I'm a Believer (Mercury)
- 7 YOU MADE ME SO HAPPY
- 8 (1) Blood Sweat & Tears (Columbia)
- 9 THE BOXER
- 10 (1) Simon & Garfunkel (Columbia)
- 11 HAWAII FIVE O
- 12 (1) Ventures (Liberty)
- 13 ONLY THE STRONG SURVIVE
- 14 (1) Jerry Butler (Mercury)
- 15 TIME IS TIGHT
- 16 (1) M. P. S. (Sire)
- 17 (1) M. P. S. (Sire)
- 18 (1) M. P. S. (Sire)
- 19 (1) M. P. S. (Sire)
- 20 (1) M. P. S. (Sire)
- 21 (1) M. P. S. (Sire)
- 22 (1) M. P. S. (Sire)
- 23 (1) M. P. S. (Sire)
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- 25 (1) M. P. S. (Sire)
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- 46 (1) M. P. S. (Sire)
- 47 (1) M. P. S. (Sire)
- 48 (1) M. P. S. (Sire)
- 49 (1) M. P. S. (Sire)
- 50 (1) M. P. S. (Sire)

TOP 5 ALBUMS

- 1 ON THE THRESHOLD OF A DREAM
- 2 (1) Moody Blues (Decca)
- 3 (1) The Beatles (Capitol)
- 4 (1) The Beatles (Capitol)
- 5 (1) The Beatles (Capitol)
- 6 (1) The Beatles (Capitol)
- 7 (1) The Beatles (Capitol)
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- 18 (1) The Beatles (Capitol)
- 19 (1) The Beatles (Capitol)
- 20 (1) The Beatles (Capitol)



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

R & B SINGLES

- 1 SHUGRAUN DOLL BURNER
- 2 (1) James Brown (Mercury)
- 3 (1) James Brown (Mercury)
- 4 (1) James Brown (Mercury)
- 5 (1) James Brown (Mercury)
- 6 (1) James Brown (Mercury)
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- 18 (1) James Brown (Mercury)
- 19 (1) James Brown (Mercury)
- 20 (1) James Brown (Mercury)

- 1 GET BACK
- 2 (1) Beatles (Apple)
- 3 (1) The Beatles (Apple)
- 4 (1) The Beatles (Apple)
- 5 (1) The Beatles (Apple)
- 6 (1) The Beatles (Apple)
- 7 (1) The Beatles (Apple)
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- 19 (1) The Beatles (Apple)
- 20 (1) The Beatles (Apple)

5 YEARS AGO

- 1 DON'T THROW YOUR LOVE AWAY
- 2 (1) The Searchers (Pye)
- 3 (1) The Searchers (Pye)
- 4 (1) The Searchers (Pye)
- 5 (1) The Searchers (Pye)
- 6 (1) The Searchers (Pye)
- 7 (1) The Searchers (Pye)
- 8 (1) The Searchers (Pye)
- 9 (1) The Searchers (Pye)
- 10 (1) The Searchers (Pye)

10 YEARS AGO

- 1 A POOL-SIDE AS I NEED YOUR LOVE TONIGHT
- 2 (1) Elvis Presley (RCA)
- 3 (1) Elvis Presley (RCA)
- 4 (1) Elvis Presley (RCA)
- 5 (1) Elvis Presley (RCA)
- 6 (1) Elvis Presley (RCA)
- 7 (1) Elvis Presley (RCA)
- 8 (1) Elvis Presley (RCA)
- 9 (1) Elvis Presley (RCA)
- 10 (1) Elvis Presley (RCA)

R & B ALBUMS

- 1 THIS IS DEBONDING DEKKER
- 2 (1) James Brown (Mercury)
- 3 (1) James Brown (Mercury)
- 4 (1) James Brown (Mercury)
- 5 (1) James Brown (Mercury)
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- 8 (1) James Brown (Mercury)
- 9 (1) James Brown (Mercury)
- 10 (1) James Brown (Mercury)

BLUE NUMBERS DENOTE NEW ENTRY

AN ASTERISK DENOTES RECORD RELEASED IN BRITAIN



**Pye Records
Producer Of
The Month**

**John
Schroeder**



The Man

In 1965 John joined Pye as A & B Manager of the Piccadilly label. He had three hits in the first three months, with the Rockin' Barrie, 'Fire in Tower', The Ivy League, 'Funny How Low Can You Go', and Sounds Orchestral. 'Cast Your Vote To The Wind' was originally called the John Schroeder Sounds Orchestral 'Cast Your Vote To The Wind' became a top ten hit in every country in the world, including the States, followed by the album, which had equal success. John won a silver disc, and was awarded the MAM Award in the National and International sections, presented at the Savoy Hotel for the best instrumental record of the year. This firmly established the Orchestra, who have nine albums to their credit.

John has signed Gene Washington and The Ram Jam Band, with whom he made a 'Pye' album called 'Handicapped', 'Footstompin', 'Funky Butt Live', which became 'Pye's' biggest seller for three years, The Rockin' Barrie and the Ivy League continued their success with 'Pye's

Turnin' Son' and 'Tosasi' and 'Mars' respectively.

Clinton Ford joined the label and achieved chart success with 'Daisy', his first single, and this was followed by 'Run To The Door', his biggest single to date. David Garrick, who is very big in Germany, had two No. 1 records over there, selling more than a million copies between them: the first was 'Lady Jane', followed by 'Dear Mrs. Applebee', both of which made the charts here.

Quo came through with one of John's biggest records to date, 'Picture Of Matchstick Men', which achieved No. 10 position in the States and soon sold five for over a million copies.

John has recently embarked on something new in the guise of 'City Of Westminster String Band' - a new orchestral sound whose first album called 'A Touch Of Velvet And A Sting Of Brass' was released last September. The second album, a Latin LP, is at the moment in the studios.

**AFTER THE
8 MONTH
SILENCE...**

"We feel we're now in the process of re-establishing ourselves," Andy Boys of the Herd told me between bits of poached eggs on toast. "It's now about a month since Andrew (Steele) left us and we're working very hard now."

New drummer Henry Splattin, brother of actor Victor Splattin (though he seems loathe to talk about it) is highly in agreement on this point:

"I find myself working a bit harder with the Herd, although I've worked in a group for some time now."

"When a line is sent you are usually the roadie and maulin in one, but you probably don't put quite so much into the stage act," clarified Gary Taylor.

"As a professional group we usually play only one set and therefore have to create the atmosphere and build up the act like this," (entailing an upward slide with his hands).

"After one set you feel completely exhausted."

"I can't understand these people who say they spent months starving and all standing round, one hour between five of them," continued Gary. "You can always do something like clean windows one day a week. Then you can't at least have a hair a day!"

"I really don't think I could go back to the time when we did everything for ourselves, though," Andy told me. "We've got three roadies now, and we really need them. I can't remember times when there were five of us in the Herd and we all, together with a driver, were travelling with the equipment. Once we travelled from Glasgow to London like that with one brief stop!"

"We travel something like a thousand miles a week and you think some time it's got to be your last gig," added Gary. "But you don't give up. It's like when you're struggling to make your name, you think something will always turn up."

It is now eight months since the Herd's last hit single was released, and the "new" group are now basing their hopes on "The Game" (Fontana), which was released on April 25.

"It's worrying not having had a record out for some time," Andy told me. "But it's only because I know how quickly people forget you. But after all the Rolling Stones have had misses. It's been nice for us to see that we've kept our fans though, even after losing Peter Trappman and Andrew."

"We've been subject to various pressures which have caused the delay in releasing this record," continued Gary, while Andy nodded agreement. "Yes, pressures, pressures." While Andy nodded agreement. "Yes, pressures, pressures." While Andy nodded agreement. "Yes, pressures, pressures."

"The Game" was in fact composed by a previously unknown team of writers, Peter Shelley and Ben Folds.

"We are always given any material that is sent to the office for us," explained Gary. "Andy and I've got to start somewhere, so we're willing to listen."

"I remember one occasion though, when a Scottish chap in a Charlie Cross Road asked if I was in a pop group, as I looked like it was. Then he started singing a tune to me. It was so embarrassing. In the end I should like" and pointed out Denmark Street, suggesting it was a nice character, Gary at least made a constructive suggestion as to where to go.

And the Herd themselves are soon going to Vienna and Germany, and they hope, very shortly, up the charts!

VALERIE MARRS

MORE AMERICA AWAKES

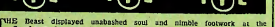
CREDENCE CLEARWATER REVIVAL: FUNKY BROTHERS I Put a Soul on You Liberty Bell 10221. At last Liberty have joined on the British right in Credence's U.S. label, and release this monster American hit. Theirs' good group, but this catchy pop buster is out of their very best — it has mass appeal though, and could easily become a really strong version of "Good" in an older hit and vice versa.

TRAVIS: Come A Little Bit Closer: Papa Dum Dum (Reprise 20 204). Quite a gentle start before this turns into a great of Memphis. Sublime Gun boogie — noisy at times and always just it could do well there, since the style. Unconsciously "Dance" has had it ready to go.

THEY: They're Not Play It Again, Sam! What The World Needs Now is Love CUS 4250. From the Broadway production of the same name. They're now known as mostly innocuous, with some 60s trumpet (presumably from "Sam"). Brassy treatment of "Love" on the flip.

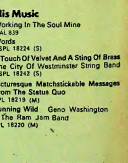
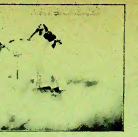
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THE FACE: THE FACE

THIS BEAT displaced unshaded soul and simple folkways at the peak of the 60s. They may do Fellowship but CUS have Apple to mention. "The Face" has the world's record for autobiographical lyrics. "The Face" was released when "The Face" and "The Face" were in the charts. "The Face" was left the Gun and falls to below five in the charts. "The Face" was left the Gun and falls to below five in the charts. "The Face" was left the Gun and falls to below five in the charts.



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