

# RECORD MIRROR

Largest selling colour pop weekly newspaper.  
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## AS ALBUM BOOM!

**HAPPY** Christmas! Already almost 60 big names have lined up special LP's to help you through this Yuletide season. And that's not to mention albums from Decca and Eps, as yet unscheduled.

There are LP's from Thunderclap Newman, Mama Cass, Amen Corner, Jethro Tull, Pink Floyd, Marvin Gaye, Booker T and the MG's — and there's two albums from George Fane, one from CBS and a bargain-priced re-issue from EMI.

Plus material from Box Tops, Eddie Floyd, Bonzo Dog Band, Peter Sarstedt, Ike and Tina Turner, Vikki Carr, Fleetwood Mac and the Peddlers. From Polydor there are two "Best Of . . ." discs from the Cream and Bee Gees.

All companies are releasing top material in the biggest Christmas rush yet to corner the largest slice of the market possible. The next Beatles' album "Get Back", the follow-up to "Abbey Road" issued this week, should be available in the New Year. At the same time, there could be another Rolling Stones Album — the third in six months — to follow the "Let It Bleed" LP, details of which were exclusively revealed in last week's RM.

Selling for less than £1 on EMI's new Regal Starline label, there will be discs from Animals, Shadows, Frank Sinatra, Manfred Mann ("Mann Made"), George Fane and Hollies. Other EMI releases will include the current Mama Cass U.S. hit album, "Bubblegum", plus "Early Steppenwolf" and "Three Dog Night".

Other artistes taking a shot at the album charts for Christmas are P. J. Proby, Idle Race, Chambers Brothers (now on Liberty), Johnny Rivers, Bobby Goldsboro, Dean Martin, Bobby Darin and Johnny Mathis.

Stevie Nicks' first solo album is planned for late November release by Island, who are also scheduling new Fairport Convention, Blowzy Pig and Jethro Tull LP's for the same month. Winwood's album will be issued on the United Artists' label in America, and RM understands that it will be released approximately six weeks before Blind Faith's second LP also on Island.

There are special Christmas albums from Tony Bennett (CBS) and Glen Campbell (Ember), with several seasonal re-issues planned by the major companies.

So that is the way the money will go this Christmas. Presents for all—and no problem with the record tokens!

RODNEY COLLINS



## Jack Bruce talks

see page 3



## Beatles: 'Abbey Road' in depth review

see page 7



THE HOLLIES

... want to  
Any questions or  
Any problems? Then drop  
line to VAL or JAMES,  
letters dept.

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

# CASH LEGEND DESTROYED?

'This once great performer... with failing voice'

THE "legend" of Johnny Cash was finally destroyed for time and lots of his former fans by the San Quentin TV programme on September 9.

This once great performer, now with failing voice and ravaged appearance, used the banal approach favoured by "Workers' Party" comedians to draw a response from his "captive" audience. Paradoxically he is now enjoying his peak of popularity.

This is probably due to reviews given by "Intellectual" critics who think Cash symbolises the John Wayne jingoism of the '40s, and try to read hidden depths into his very mediocre songs.

The documentary part of the programme was very good and revealed the horror of the gas chamber and the failure of the penal system in America, far more eloquently than Cash's rabble rousing approach, and "I'm your brother convict" technique.

For the life of me I can't see how so many people are taking in by this man, and I think it's time he "Cashed-Up" his chips. — Brian O'Connell, 10 Margaret Road, Walton, Liverpool 4.

## THE ALBUM AND THE SONGS

AFTER seeing Granada TV's production of Johnny Cash at San Quentin I was thrilled to find that my friend had bought the LP. I also was intending to buy it, but what do I do when I find the songs on the TV show were not the same as the ones I had heard on the radio? I was pleased to find that the LP was not the same as the TV show, and I was relieved to find that the LP was not the same as the TV show.

of the numbers that were included in the Granada film. I must admit I was not too keen on the LP, but I was not too keen on the LP, but I was not too keen on the LP.

remains as the Red Gae. — Alan Marie Kelly, 41 James Street, Newcastle, Glasgow, N.C.

True Robb has a beautiful voice, but the "legend" of Johnny Cash was finally destroyed for time and lots of his former fans by the San Quentin TV programme on September 9.

It always happens to art. P.J. Hill, 1000 N. 1st St., Phoenix, Ariz. — James Foster, 6000 Washington Court, Dallas, Texas, 75206.

**DENVER DUO**

A situationist performance by the Denver Duo, who have a good voice and a good voice.



OST artists once having experienced success with a number one record, follow up as quickly as possible with another chart contender. But Joe Cocker has taken the unusual course of remaining quietly in the background for twelve months, before releasing "Delta Lady".

Joe bounced into the plushly furnished Island offices, hair falling behind him, sporting a ginger and blonde tinged beard, and began to explain.

"I just had nothing to put out. I was worried when nothing came up, and of course there was pressure from the management, but really they couldn't do anything about it. Joe chuckled and roared back and forth.

New Joe has found a suitable number in the Leon Russell composition "Delta Lady", which is rather different in style to "With a Little Help From My Friends", but is equally commercial.

"Delta Lady" features the "new" Grassband, with Chris Stanton on piano and organ, Bruce Holland on drums, Alan Spencer, bass, and Harry McElchullon, guitar. Alan and Bruce having joined Joe from Wynder K. Frogg. The vocal backing was not in fact supplied by Sue and Sonny, who have become associated with Joe (although they are worthy artists in their own right), but is attributed to Ella Cougdon, Donna Wetts and Bonnie de Delancy and Bonnie. The arranger of "Delta Lady", Leon Russell was in fact guitarist with the American duo.

"We had thought of making Sue and Sonny a part of the Grassband," Joe told me, "but it's too difficult to take girls on the road. We've been out of the country for some time too. In four months we did a twenty mile tour of the States. We played the Fillmore while we were there. They have a unique

## JOE COCKER ON THE NEW BEATLES LP: 'For the first time they're really playing good things'

quality and there's a great emotional feeling there. One place where there were thousands of kids all on acid! It was really unbelievable, they were feeling it right!"

Joe has had some success in the States with his single "Feeling Alright" reaching the 73 position, and his album at 23. Now the group intend to return to further their success.

"If you're not in the bit parade in Britain there's nothing you can do," Joe pondered. "In England everything that happened to me was a total mess! Nobody knows what you really are. At one point we even did cabaret at the Stockton Fiesta, and I appeared on the Gene Pitney tour. But there are no clubs here at all, certainly none that pay any money!"

But for British fans there's the consolation of a new album on Joe's way.

"We've just finished the album," Joe told me. "It's a stack better than the first one. We've crammed in such a lot of time on it, it's been exhausting."

The album, which was of course produced by the genius Dennis Cordell, features two compositions from the Beatles' "Abbey Road" album, "Something" by George Harrison, and "She Came In Through The Bathroom Window".

"I've heard the Beatles' album," Joe added, "and for the first time they're really playing good things. Yes, you can

## BEE GEE SAGA

AND here are some opinions from the Bee Gees. I've asked the three brothers, Barry, Robin and Maurice, to give us their views on the new album.

## P.J. PROBLEM

TWELVE months waiting for a new album from P.J. Proby, and what happens when his new album finally arrives? We asked P.J. about his new album.

held that great really any more. I find it very hard to love Barry and his other two. I don't like Barry and his other two. I don't like Barry and his other two.



quote me on that. It's the first time I've heard them do good instrumental, and the rest is easy rock style." Joe himself, is now concentrating on composing and he intends to move away from his noisy London house as soon as possible.

"We're not going to do much work here at all, apart from writing," Joe explained. "I've got one of my compositions 'Something's Coming On' with Blood, Sweat and Tears now. Chris Stanton writes with me. He's an extraordinary talented bloke, he's really going to get on."

Apart from hoping to expand his horizons in songwriting, Joe can see little future in Britain. "It really can be sick," he says honestly, while discussing the present pop happenings in the States. "It can be very depressing."

But Joe agrees there are inexplicable attractions in Britain, and also more basic ones. Explaining away his spyre Joe laughed: "I've been eating myself silly since I came here, and the people have no feeling for each other to a ridiculous extent. I saw a guy suggesting down the street on and everyone ignoring him!"

So, if it's only for our British cuisine, we might succeed in hanging on to a few of our better artists!

VALERIE MABBS

JOE: "The new LP is a stack better than the last one..."



# Impressions

JACK BRUCE—a long talk with Lon Goddard. All RM pix by John McKenzie.

## Letters from America



Now there's a scene for you — in Los Angeles on Sunset Strip at the Experience club, Led Zeppelin started an after hours jam and were quickly joined by Spencer Davis. When they got into "Gimme Some Lovin'" they were joined by that vintage figure from the days of Larry Parnes, Cliff versus Billy, rock 'n' trad — Screaming Lord Sutch, now resident on the West Coast, recording an album, and being a kind of newspaper columnist.

Wild rumours around his Lordship are that he is touring with Spencer Davis and his group and that he has offered nearly two and a half million dollars to present Rhis Prefey in London's Wembley Stadium. (Yes that offer).

In an upcoming TV special, "Frank Sinatra Jr. with Family and Friends", the senior in the family makes only a two and a half minute appearance. Frank Jr. is being very firm about playing down his father's appearance on his show. "It's my show. I'm glad to have my family with me. Nancy is on, and she has a bigger spot than dad — but the show will stand without my father. The producer thought it would be nice — and in my eyes I wanted to work once with my father."

Just under a year ago, the management representing (then) the Jimi Hendrix Experience wanted to book Carnegie Hall for a concert featuring the wild one. Oh no, said the management (now) representing Carnegie Hall, New York's most celebrated and prestigious hall (telling) no rock and roll at Carnegie.

Times are changing, and this month, October and December see five nights of concerts — two a night — combining British and American acts booked into those 77 year old hallowed precincts.

Thrust of riot, good taste, the hall holds the right of refusal to an act in these matters.

### CENSORED SOUND LEVEL

Also the executive director says "I have instructed our house manager that we reserve the right to censor sound level. There are certain attractions with whom the level goes so high that we are unable to extralimiting level. I accept all forms of music but I still have to protect the hall!"

Aretha Franklin is still very ill — she was due to appear at a Soul Festival in New York but it was the promoter who two hours before the show stated that she couldn't make it. Some 3,000 people walked out leaving 8,000 to listen on. The walk outs got their foot back... Led Zeppelin played an open air New York date and packed the place. But they had a hard time topping guitar player Larry Coryell who was given standing ovations and encores. Coryell recently had Jack Bruce (ex Cream) playing with him in a small New York jazz club... Woodstock news comes. Life magazine is planning a special issue on it (last one they did was for the Moon shot) and they had a hard time clearing up the mess afterwards had trouble getting paid.



THE IMPRESSIONS — cutting hits from 1961 onwards, now scoring with Buddah, after many successful years in the States with ABC.

ALTHOUGH the group has had roughly 25 hit records in America and has sold more than 20,000,000 copies of their discs worldwide, the Impressions have failed to break through in Britain.

But Curtis Mayfield, lead singer-songwriter, says "I hope to improve this situation — it's really hope we will get to England, certainly before the end of 1970."

Current U.S. hit on Billboard's chart is "Choice of Colours". "I think this is really one of my favourite compositions," Mayfield told me when I interviewed him in New York recently. "The song really has a message, it says — If you had a choice of colours, which one would you choose, my brother."

"We have never toured there as a group, partly because I do have this dread of flying, but the group would destroy love a British hit, so we must make a promotional visit there."

For many Impressions fans, who have diligently followed the group's career since the beginning of the decade, this will be good news. Good news too, for their British record company (Buddah) who feel that a few personal appearances could really establish the Impressions as a major chart name in Britain.

"I believe the number provides food for thought and this is good, don't you think?" I agreed. Many of Mayfield's songs have a message — some discuss the colour problem, but generally most have a compelling lyric. "That's the way I write," he grinned.

"Actually, when we are touring — and that's about four or five months each year — audiences like to hear some of our older numbers like "Keep On Pushing", "You've Been Cheating" and "It's Alright," so I'm planning an album of something like the "Best Of The Impressions". We might record it live, I think that would be a good idea — but I am also working on a new album as well. It will be hard work."

Recently, when the Impressions can truly do their own thing, I said I did not pick up the American steamship during the war! "This is because we don't have that group's disc set back through Curtis Mayfield does, in fact, have his own record company. It may be successful some day, but necessary to record. Babatundun and after ten years in the States, he says "I don't know if it is necessary to change rules as most other bands." And it has to be said that the Impressions have a very strong and creative people into the business."

It is done well, his ambition now? "To make the music we love that we love. To make the Impressions — working for the company?"

RODNEY COLLINS

RIGHT now, you're probably asking yourself, "Is Jack Bruce a dancer?" I had the same eternal question in mind as he pranced merry into Stiggy's Brook Street office, for I was expecting the "Poor Scot" in all his home rule glory.

How stupid I felt for ever thinking such, as he kept me quivering with his whimsy during one of the most enjoyable chats I've ever had, Jack is a musician of repute and that started off in Glasgow school orchestras. "I began on the 'cello before picking up the electric bass. I still use the instrument on records and for my own enjoyment. It's a nice thing to play, even badly. I played around with keyboards and learned enough of the piano to use it in writing songs, but the only thing I felt I could really get into was the electric bass."

"As a kid I had an incredible soprano voice, but I didn't mean to sound conceited, but it was an incredible voice. I tried to hide it. Then my mother took me to this fellow with a broken nose who was supposed to be teaching me to sing, but only used to get a grin on the side." At this, he burst out in a waggish grin. "I wouldn't have said that, but I've been up all night writing and I'm in a rabidly merry mood."

"I had an incredible voice." We used to use in the studio the Cream were three people trying to sound huge—now I want to talk recording over and over on one tape and get enough musicians to do it all at once. Last night I wrote six songs and I've never done anything like that before; they just seemed to keep coming. I always work on them and worry about them for a long time before they are actually recorded. I sit and visualize Dylan or McCartney tearing out songs with their eyes closed. You know, they just sit down and "Penny Lane" happens easy. It's very hard for me to write songs."

Speaking of Dylan, "I thought me up about a year ago and said they were trying to get Dylan to do a concert on the Isle of Wight and I would play a few things if they did. Having seen "Don't Look Back" and thinking about it, I went to the Isle of Wight, I never figured it would be so big. It was a yes. He obviously couldn't do the Isle of Wight."

When it did happen, nobody ever phoned back — I was really Freudian of me. Since that time, I haven't had any voice training. I didn't even start to sing until the Cream formed.

"As you said was the best thing I did as far as voice and playing. It's on the "Wheels Of Fire" LP and "Hope Leader To The Moon" from his new solo LP. "Songs For A Tailor" is almost an extension of that song. It's nice to avoid the scales in singing that are obviously available to you and go for the odd ones. Instrumentally, I'm not one for securing an odd lineup and trying to sound like a band when it would tend to degrade instruments that we simply can't play. Sitar, playing blues lines and things like that. There are enough Indians to play sitars well — I mean they are always coming up and saying (Frenches teeth and does Indian accent) "please, let me play on your LP." I'll play anything I'd rather get an ordinary lineup and try to do something different with that. I'm even trying to get a live thing going so we don't have to do any overdubbing. I'd like to have everything going on at the same time, so we can cut a whole LP right through. You can see a concert somewhere like that, but I don't miss the audience either."

In the Cream, we had a top part and a bottom part, while the middle was reserved for the vocalists. I'm trying to tighten up my own music so that everything is planned almost opposite to the Cream. The rhythms are also very far from those

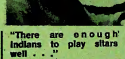
later this year. Bruce has purchased three islands in the Mull of Kintyre, Western Scotland. He will live on the biggest, the second goes as a gift to Stiggy, his manager, and the third is still waiting for a purpose.

"The Cream were three people trying to sound huge."

His is one of those meek tales that began in the bleak streets of Glasgow and led to world-wide recognition, a feat that was hard won, but gained through deserving merits. "In Scotland I'm the black sheep of the family. They all think I'm dragging it up down in London. Somebody must have pulled the kill over their eyes. Not really, like all families they just want you to do well in whatever you decide to do. He did. "You know, ordinarily I don't talk a lot about it. I'm a dancer, in a very happy man."

"As I walked out of the door of the dead-end Harry Krishnan, who threatened me with a knife, I will walk on the back of his head. Nobody is safe any more."

LON GODDARD.



"There are enough Indians to play sitars well..."

they just put out the story that all of these people were going to jam with him. How could you jam with Dylan anyway? You could only play his songs. Do a little acoustic guitar while somebody freaked out? They did come to me when the Who were going to back out, but I didn't want to be involved in something that was not planned in advance. None of that "sorry the Who couldn't make it, but instead we have..."

After the success of "Songs For A Tailor", Jack will be going to the United States for some concerts and doing at least one here. "Probably at the Royal Festival Hall," he says, "because the sound is good there. I'd like to do the Albert Hall, but the sound isn't good there. The Festival Hall is very cold," aside from the fact that the member of All My Loving fame is shooting a film to Jack's story for probable screening

## MAILED CHAPTER 3 DEBUT

"This month published Manfred Mann Chapter Three makes an SDC in "Mailed News" as a performing tribute to their first-coming LP released on Polygram. The album was mastered by Manfred Mann Chapter Three and Manfred Mann Chapter Three was their contract, seeking the front cover. They were David Spang live in New York on Monday, where several American artists are looking for the front cover. It is a great LP and a great album. At present the appearance on the album is a great album. Manfred Mann Chapter Three was their contract, seeking the front cover. They were David Spang live in New York on Monday, where several American artists are looking for the front cover. It is a great LP and a great album. At present the appearance on the album is a great album. Manfred Mann Chapter Three was their contract, seeking the front cover. They were David Spang live in New York on Monday, where several American artists are looking for the front cover. It is a great LP and a great album. 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**THE BEATLES ABBEY ROAD** OUT NOW APPLE RECORDS PCS 7088





# Gene Vincent cuts a new LP: John Peel's label gets a new version of Be-Bop-A-Lula



**ROCK 'n' roll**

weeks he has been recording an LP specially commissioned by Dandelion. John Peel's label, working with Elektra producer David Anderle in Los Angeles.

"I have never worked so hard on an LP in my life. It's incredible, the effort we've put into this. The tracks are 'Be-Bop-A-Lula', 'Lotta Lovin'', 'Lonesome Whistle', 'Scarlet Ribbons', 'White Lightnin'', 'Sexy Ways', 'Ruby Baby', 'Rockin' Robin, and some old songs you might not remember, mainly country songs, 'In The Pines', 'Black Letters', 'Rainbow At Midnight', and 'Will The Circle Be Unbroken'. We worked with session musicians. It's all finished now except for the sleeve design, and some other details like that."

Speaking from Los Angeles, Gene's voice sounded soft and quiet, improbably gentle for a singer with so violent an image. Like most of the good rock and roll singers, he doesn't share the derision for contemporary rock music which many of his admirers have. "It's all good music," was his comment on the Doors and Creedence Clearwater Revival. Because he doesn't make distinctions between the "rock 'n' roll" of the mid-fifties and the "rock" of the late 'sixties, it was hard to tell what kind of accompaniment had been provided for him on his new LP.

I asked if he felt that music had recently become a lot more violent than it used to be, perhaps in response to a society which had more conflict than before; but Gene believed the main cause of the different quality in sound has been a vast improvement in the method of production. Studios have become more sophisticated, and producers are more specialised. "You have pop A & R, country A & R, rock, soul, blues; there are a lot more positions in record companies now." Ken Nelson produced most of his material at Capitol, although Nick Venet (who later worked with the Beach Boys) also produced some of his sessions. Gene Vincent was in the navy, and expecting to spend his life in it, when he won a talent contest staged by Capitol Records in 1956 to find a singer with a similar style to Elvis Presley's. "Be-Bop-A-Lula", his first record, was one of the first and best rock 'n' roll hits, using a flutter-echo device to disguise the softness of Gene's voice. Few other singers captured that feeling of youth on the lam, of a boy dominating a room with a confident look across it. Bouncy, clipped guitar from Cliff Gallop kept the mood, which was somehow helped by the simple arrangement and production.

That record created a following for Gene which stayed loyal for a remarkably long time, particularly in Britain where his career was given a useful boost when the BBC banned "Woman Love" (the 'B' side of "Be-Bop-A-Lula") because somebody suspected it was suggestive. (It wasn't, but there was so much echo, the words were hard to decipher).

Gene plans to come to Britain after the LP has been released—and after he's recovered from making it. He has very warm feelings about Britain, and looks forward to coming here again. He appreciates all the support he's had, and particularly wants to thank Harry Dooks and Adrian Dowlitt for all they have done for him. (Gene's fan club is run from 234 Whitfield Road, Scotland, Newcastle-on-Tyne).

CHARLIE GILLET

## Bright professionalism from Peddlers

**M**IDNIGHT at Highbury, Pickles, and the disc jockey take on the Tenth Avenue. Eddie Harris "Big Mule" and... since, American... Patsi Marras, 52... and... musical press. All well, for the...

... these things they will... and then the whole place... to the 30, 40, 50, 60, 70...

... The sheer professionalism of the Peddlers shines brightly through... "Peddlers" (Over the Rainbow) and a compelling version of "The Time I Got This Feeling", the Jimi Hendrix... (Lambert's) back in... business instrumental "Jammin'..." as well with "Peeper" (drums) and... and their performance...

... of the current hit "Bambi" was... and exclusive. There's comedy... from "Peeper" and the... "showman" who looks alike with... to the audience... clear and their chart disc has its... new market — and their... as well with "Peeper" (drums) and... and their performance... RODNEY COLLINS



JANE BIRKIN—a scene from one of her films . . .

## info

Some of the most progressive music is influenced by very primitive music, which is no bad thing because music has always been a tremendous means of expression. **BULLDOG BREED** come up with some very way-out and uninhibited new sounds on 'Portucullis Gate' I can't think of the name of that weird instrument the aborigines use, but you know the sound I mean. Listen, anyway, it's on Demand DM 270.

The new **DAVID ESSEX** single is a really big blockbuster sound, all stops out and no holds barred. 'The day the earth stood still' has a marvellous, massive arrangement that lesser singers might have had to fight with, but with David's strong and confident voice the

















O the Editor, "R'n'b World", New York.

I would like to know what happened to The Jive Five? I don't see or hear from them any more. My cousin, Norman Johnson and myself were both in The Jive Five but dropped out to better.

We would like to know how the rest of our brothers are doing. Norman sang bass, and I sang tenor. We have a new group called the Passions and our new record is "A Victim of Blind Justice".

Larry Johnson, Brooklyn, New York.

Sweet letter. Who were the Jive Five?

The Jive Five was one of the groups that made the top ten in the States and had a sound which British audience classes as one of the many odd things Americans sometimes go for, like Bermuda Shorts, baseball, and fall-out shelters.

Their big hit was "My True Story" (Decca) in '61, but it was too soon for us; the next year everybody was buying the same sound by the Four Seasons. The flip of "My True Story" sounds better now, "When I Was Single", a fast song with bouncy harmonies like the Beach Boys at their best, named "La Bamba" rhythm.

The Jive Five had a come-back in '65 with "I'm A Happy Man" and "A Bench In The Park" for United Artists, pretty songs with scarcely a trace of soul and yet not "pop" either - this was the group harmony style of the fifties brought up to date with a contemporary beat. But only four years later, the group has apparently disappeared, a not uncommon fate for black vocal groups, both famous and unknown. A combination of military service, drugs, financial insecurity, exploitation by managers, agents, promoters and/or record companies and personal inability to keep trying through an unsuccessful period caused the dissolution of most groups.

Ray Ellis, a Chemistry teacher at James Ferrimore Cooper High School, Lenox and 120th Street in Harlem, New York, remembered singing in a professional group, the Lyrics, when he was at school. They hoped for the success of the big groups of the early fifties, the Orioles, the Harmonies, the Flamingos, the Swallows and Jimmy Ricks and the Ravens.

OVERDOSE

"We'd go out and rehearse every day, and the manager would come in and give routines, girls would come round, and we'd stop and go off with them afterwards. We used to do walk-around shows and some of our own. We had one called 'All Right, Mr. Freeman, You Can Turn Me On Mr. Mc'. It was about a guy who was burned up because his girl had left him. That was the tip-off of our recording that was never released.

"One of our group went into the Harpines, our bass. They said they'd train him for us, but they kept him. Our lead singer sang a beautiful solo. He was killed in an overdose of drugs. A couple of the others are addicts now. I was lucky I stayed in school, got the grades to go to college. We broke up the group and joined a choir so we could go on singing."

"When I left college, I could have gone into industry or done research. But I thought I could make a living. I was creative, I'm taught. Now, if I see someone who's got artistic talent, or musicians, I can help him go the right way, so he doesn't go off on the wrong track."

If the musically talented black student gets some money and encouragement from his parents, he might learn to play an instrument. If he doesn't, he'll probably get together with a few friends and practice studying harmony. So while the richer kids on the West Coast and elsewhere form vocal/instrumental groups with thousands of dollars' worth of guitars, amplifiers and the rest, groups from the ghettos still tend to be purely vocal, and every now and then a name appears, and a few older ones too. Normally, the few who make it, make it because they care about this kind of music have to watch and wonder from a distance, seeing the

new names going up the Hot 100 but rarely hearing what they sound like. But recently, both the Flamingos and the DeLis have made the British Top 50, and now both groups have albums out, which show the range of songs they can do.

The Flamingos have never had a big hit in Britain, but they've been going as long as the Drifters and the Platters, making their first record in '51, but it was one of that original group, Jake and Zeke Carey, are still in the Flamingos, and a third, Paul Wilson, was still with them in '65. According to the detailed discography by Art Ardoulini, Music Monthly 3-6-68, the lead singer in '53 was Solie McCroby, who was replaced by Nate Nelson when he was 17 and was joined by Tommy Hunt in '57 and was joined by Tommy Hunt in '57. In the early sixties, Tommy Hunt went solo and had some success. The Flamingos, which could be subtitled "The Jive Five of the Ring" and "I Love You 1,000 Times".

PROPER REVIEWS

In '55 the Flamingos joined Phillips, and the following year recorded the discotheque hit, "The Boogaloo Party". Now, they have their first LP, "The Flamingos", which includes what they present new versions of their old songs, plus some new ones. "I'm Not A Student Anymore" is a new one, as is "I'm A Student", apart from "Brooklyn Boogaloo", which could be subtitled "Jive Five Goes to Brooklyn". The old songs, "The Nearness of You", "I Only Have Eyes For You", "The Flatters on the Wall" and "I'm A Student".

The DeLis, who were together since '55, have less respect for their past, and their "Great Hits" LP is a strange conflation of parodies of classic harmony groups - the "I'm A Student" LP is a strange conflation of the Intense Live Studio/Duffy Ruffin style. But to save us the worry about what



THE FLAMINGOS (left to right)—Billy Clarke, Keith Williams, Zeke Carey and Doug McClure. Charlie Gillett's column this week deals with those oldie groups that never made it big in Britain...

is take-off and which is take-over, the engineers, arranger and producer have conspired to put together a perfect enveloping sound, which, if you're willing, draws you in to the mood of swirling emotions coming from above, below and both sides, and leaves you limp but enriched. The album lasts 41 minutes and 29 seconds, but sounds like to me from beginning to end. The trouble with the DeLis LP is the trouble with much soul today; the producers have found out too much about how to get perfect sound, and the stuff's coming out like sausage meat. Evidently it pleases people with expensive stereo equipment who want to hear the rasle of the singer's Adam's apple against his collar stud. I just wish Jerry Butler had never met Gamble & Huff although with eight hits in a row, I know he doesn't feel that way.

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WHEN the Beatles label first appeared in Britain...

When the Beatles label first appeared in Britain in August last year, it seemed like a revolution. The Beatles were the first to break away from that type of music with the London label. The Beatles were the first to break away from that type of music with the London label. The Beatles were the first to break away from that type of music with the London label.

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RINGO - bubble-gum drummer?







# Hammer and Creedence

## CREEDENCE'S JOHN FOGERTY ON HIS MUSIC

HE really didn't read it into the title when it was devised, but "I suppose Creedence Clearwater is a bit of a revival, and since I was in the American Service over several thousand miles of telephone cable.

"Revival was a key word I had kept in my mind while I was in the American Service. When the group was formed, I took the 'Clearwater' from a beer commercial and Creedence was the first name of a friend of mine. The original idea wasn't a revival, but the combination just sounded good. Perhaps I later made it what it might be taken that way, because it was just before an election year and it looked as if some changes were due. Somehow, I always maintained a liking for the new songs more than the old ones. I suppose for the reason that some of the songs are like accounts in number over the years and number to a larger number than those you could see out of the top ten today.

## ROOT OF ROCK

"The real root of rock was about 28 to 39. There is a wealth of great tunes that came out of that era and became the basis of rock and roll. The psychology for psychobilly's sake was a bit of a bad influence on the trend of music. Not because experimentation is bad, but because after the Beatles 'got together' making noise was the thing to do, being done by many people who were not proficient enough to carry it off. The Beatles themselves went a little freer than was usually expected, but it was under-

## CREEDENCE CLEARWATER REVIVAL

standable freak. Hendrix was understandable. Those two and the Cream were the best of a frantic musician whose material was well patterned and fit together nicely. In other words, he followed them when rock was finally recognized as art, made a lot of press piece out of it, but I don't think the product sold all that well. Pop, like hamburger, is an art and when you start thinking of it as 'art', trying to stretch it just to see what happens. It is ruined.

"There is a definite path to pop — it moves along, occasionally shooting off in separate directions, taking what is valuable and then moving back to continue on again. Rock has kept its list of folk, the harmonies from the surf era and all that it has come across that is of value. It becomes much better with everything that is added."

It is the simplicity and beauty of sound that makes Creedence Clearwater an image in itself. "Things go rather sophisticated and complex around us, so naturally we stood out like a sore thumb," says John. Bubble-gum music had a lot of the same qualities, yet lacked something that Creedence had, so I put the question

to him; what did the group have that bubble-gum groups didn't?

"I can't make their group with bubble-gum was the children sound of the 60s. During their era they sounded like they were about seven years old. There was also the unfortunate chameleon lyrics. From that, the beat was very inhumane. Creedence has a little more about substance in material and I don't think it's much better. I mean through my nose they just come out. Little more ideas and benevolence in the singing. Any other, can change their voice if they really want to. Plus, Creedence could record like it held his nose."

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LOD GONNARD



MAMA CASS—nice to see her in the charts again, especially after she flopped with the terrific "California Earthquake". We're looking forward to her "Bubble-Gum" LP, and of course, news of the other Mama and PAPA ...



FAMILY unhappy that people took their "Evening Family Entertainment" so seriously. . . . Jody Grind stood up for Graham Bond last Thursday joined by the guitar vocalist Arthur Brown. . . on his visit here, C & W artist Hank Locklin played with Gladys Rogers and her husband during last three years after gig in the States, Alvin Lee threw his wooden clogs to the audience. . . . Ken Dodds' new Diddleyman series begins on October 5, he will also star in a TV spectacular for London Week-end at Christmas. . . . A. S. Oliver, flipside of the Supremes/Temptations news was once a hit for the Temptations.

Mandrel's Puff-blower's one act consists of catching a duck in their own, vomiting down the hills and catching a penguin all live on the stage — plus they don't have any acts. . . . who don't the brother C&O change their lives on the 'radio piano' track. . . . on Art Wood's last gig 13 musicians turned up with enough gear for two shows and only six were sober enough to play with Ned Stewart strapped up against an amp. . . . people stone runners in the track, Barbara Seale is not taking in the 'reality' of what's becoming a show-biz. . . . Brown trying to narrow the hole of 'Wish to be' and 'A' and 'B' and 'C' and 'D' and 'E' and 'F' and 'G' and 'H' and 'I' and 'J' and 'K' and 'L' and 'M' and 'N' and 'O' and 'P' and 'Q' and 'R' and 'S' and 'T' and 'U' and 'V' and 'W' and 'X' and 'Y' and 'Z' and '0' and '1' and '2' and '3' and '4' and '5' and '6' and '7' and '8' and '9' and '10' and '11' and '12' and '13' and '14' and '15' and '16' and '17' and '18' and '19' and '20' and '21' and '22' and '23' and '24' and '25' and '26' and '27' and '28' and '29' and '30' and '31' and '32' and '33' and '34' and '35' and '36' and '37' and '38' and '39' and '40' and '41' and '42' and '43' and '44' and '45' and '46' and '47' and '48' and '49' and '50' and '51' and '52' and '53' and '54' and '55' and '56' and '57' and '58' and '59' and '60' and '61' and '62' and '63' and '64' and '65' and '66' and '67' and '68' and '69' and '70' and '71' and '72' and '73' and '74' and '75' and '76' and '77' and '78' and '79' and '80' and '81' and '82' and 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