

# RECORD MIRROR

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No. 391

**AMEN  
CORNER**



**INSIDE:**

**BEACH BOYS, HERB ALPERT  
SANDIE SHAW, BEE GEES**

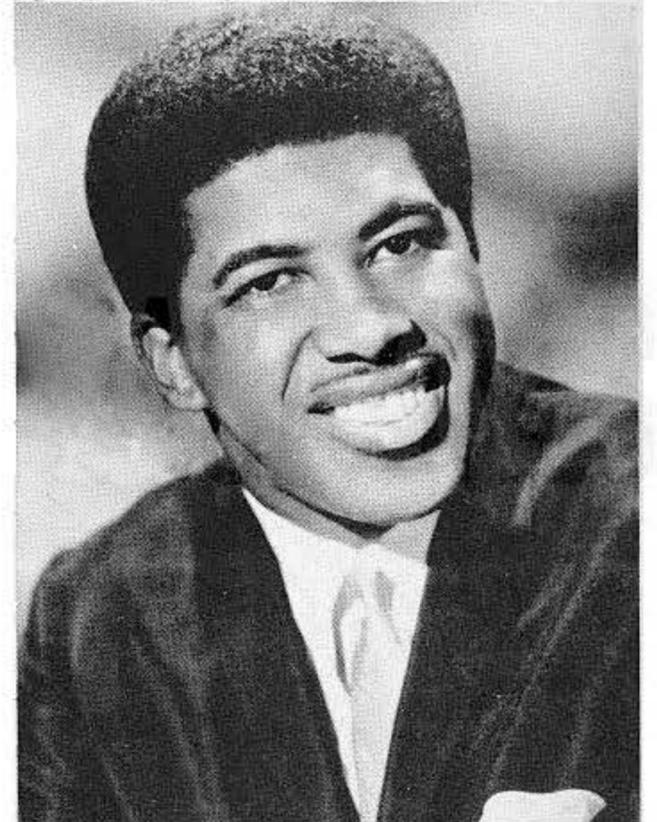
# YOUR PAGE



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## TOO YOUNG TO SEE BEN E.!



BEN E. KING — a talent missed by the under eighteens

### ADAM, EVE & ADAM

PLEASE let John Christian Dee, alleged Adam, know that Britain's 'Adam and Eve' have existed in Britain since September 22nd, 1964. We are married—ages Adam 23, Eve 21. We don't break up; we love. Our future has only gone up for us, but slowly. We wanted children, we wanted to sing—we had our two children first. Everything we live for is built around 'Adam & Eve'. We will hit the charts before next year—strong prediction, let's see. Will the British Adam and Eve speak up. So what now John C. Dee? We shall not concede, WE ARE Adam & Eve minus divorce. We need a fan club urgently, we need help from our future fans—where are you?—Adam & Eve, 58 Dartmouth Road, Hendon N.W.A. JOHN C. DEE replies: I have studied your letter very carefully, and given it very much thought, believe me, but I am sorry to say, have decided to stick with Adam & Eve. Adam & Eve has existed and was created over many years of very hard work by myself and Eve Bartova my partner. We have to our credit sales of over 9,000,000

records, including L.P.s and altogether three films including the film of our namesakes Adam & Eve. All the material, incidentally, is original and written by myself. Could I suggest another name for you?!

### MARMALADE CHUNKS

I WONDERED whether you could send me any information about the Marmalade, and also the address of their fan club (if they have one).—Pat Campbell, 5 Prescott Avenue, Banbury, Oxon. VAL: Members of the Marmalade are Alan Whitehead, 21—drums; Graham Knight, 21,—bass guitar; Patrick Fairley, 21,—6 string bass and rhythm guitar; Dean Ford, 21,—lead vocal and Junior Campbell, 20,—guitar. Four members of the group all hail from Scotland. Graham, Patrick and Dean Ford from Airdrie, to be exact. Alan Whitehead's home town of Oswestry, Salop makes him the only Sassenach among the Marmalade. Although the group had not had a hit single prior to the release of the Mike Smith produced number 'Lovin' Things' on C.B.S., they

I HAVE just been extremely disappointed by discovering that after waiting for so long I cannot see Ben E. King because at sixteen I am under age. All my excitement and hopes have faded.

Why do the over-eighteens have every entertainment open to them despite the fact that any age limit doesn't stop irresponsibility? We don't all deserve to be treated like children, so surely we could share their privileges.

If we are denied cabaret entertainment, alright, though it is frustrating enough — it was heartbreaking having to miss P. J. Proby at the Castaways. But, one not being admitted into a discotheque because of being under eighteen, when they're designed for ALL teenagers it is the absolute limit, downright outrageous and some times extremely disappointing.

I don't know if this age barrier exists anywhere apart from in Birmingham discotheques and clubs, but when planning the next Ben E. King tour I'd like the organisers to be aware and act accordingly. It's just not fair that certain of his, and other stars' fans should suffer because of their age. — Jackie Adams, 13 Hampden Court, Brades Rise, Oldbury, Warley, Worcs.

maintained a firm following of fans at London's Marquee and in Scotland.

The group do have a fan club c/o Ros Fleetwood, 6 Southampton Place, London, W.C.1.

### RADIO SOLUTION

EVERY time I read your letters page someone is complaining that there are too many ballads in the charts. How anyone can make such a stupid observation escapes me. The charts claim to represent what people are buying, thus if a couple of thousand people rushed out to buy 'The Teddy Bears' Picnic' we would doubtless hear Alan Freeman playing it on his show.

Also, a record gets into the charts because lots of people happen to have bought it. If this is the case why do we get all these chart records played on the radio? If this annoys you as much as it annoys me I have a solution... don't listen to the radio.—Roger Harrison, 35 Braemar Ave., Stretford, Manchester.

### NO CASH T.V.?

THROUGH 'Your Page' I would like to try to convince some television producer that Johnny Cash cannot be allowed to leave this country in November after his tour, without making AT LEAST one television appearance to

satisfy his long-suffering fans.

Can anything be done to remedy this sorry state of affairs? Talent such as this is rarely seen on television. Such an appearance would be a great boost to country and western fans who get absolutely no viewing time whatsoever. — William Milne, 23 Manse Road, Hatton, Aberdeenshire.

## from NEW YORK the CHAWK REPORT

THERE are probably thousands of workers and travellers on railway and subway trains who know all about the Soft Machine. It wasn't actually planned that way, but it happened...

Tom Edmonston, personal manager of the Soft Machine, was going by helicopter, hovering above the Singer Bowl, just outside New York, where the Machine were appearing in a Jimi Hendrix sell out. Leaflets proclaiming the virtues of the Machine would drift gently down towards the captive audience and the 75 dollars an hour hire charge for the chopper would be well worth it.

Unfortunately it was windy which is why any commuter arriving in New York could probably tell you about this British group, the Soft Machine. Well, it was a good idea...

With the Singer Bowl, Jimi Hendrix earned himself 31,000 dollars (and he appeared with Big Brother and the Holding Company, and the Chambers Brothers) and manager Chas Chandler claims that this makes Jimi the heaviest artiste for single performance fees, apart from the Beatles. Last week's concert packed the Singer Bowl and it looks as if the next Hendrix experience will have to be moved to the nearby Shea Stadium.

Veteran pop watchers will recall that this is the baseball stadium where the Beatles played on their first American tour — when the place and the crowd was so big the fab four had to arrive by helicopter.

Country music continues to thrive and not only in Tennessee. The experiment of putting country music performers into the Newport Folk Festival this year has obviously whetted promoter George Wein's appetite. He has announced that next year there will be a full-time Country Music Festival at Newport. Joan Baez is also supposed to be recording an album of country music.

The Fillmore East in New York is starting up concerts after a summer lay off and the first artiste to headline is Chuck Berry for three concerts, aided by the Steve Miller Band. Also on hand will be the Joshua Light Show, who are resident at the Fillmore but who do take on outside gigs.

The Joshua Show has established itself as the most creative and professional light show in America and the man in charge, Joshua White, claims that his main influence came not from the hippies, or mind exten-

sion, but from the plain old fashioned circuses.

Working in television he helped his father produce circus and ice show, including Bertram Mills at Olympia, no less. He became co-producer on "International Showtime" which took him to every circus and ice show in Europe. From this interest, White went into carnivals, magic shows, amusement parks and the use of lighting in these places.

Nice to think that the hippies get some of their modern trends from the man on the flying trapeze!

The Joshua Light Show has been running for eight months and the initial investment was 7,500 dollars. Already they have earned 82,000 dollars, says White.

For his new film, "Charro", the producers announce that it's a "new Elvis." I know we've heard all this before, but it could be true. It is a straight dramatic role and Elvis wears a beard for it!... John Barry, the "Born Free" film music man, is in New York working on television commercials music...

Rumours of the week dept.: Bob Dylan and his manager Albert Crossman are feuding and this is supposed to be one of the reasons why Dylan hasn't performed live... Big Brother and the Holding Company will be parting from Janis Joplin, their leather lunged bourbon drinking singer (when she performs, dutiful fans roll bottles of her favourite brew, Southern Comfort, on stage)...

Members of the Raelettes have quit Ray Charles (who of course still owns the name). One newspaper report said they quit when refused a pay rise. They also claimed that if they were one minute late for a show they were fined 50 dollars. The Ray Charles people deny this, and judging by the number of times the Ray Charles Show has started late, it must have cost the High Priest a fortune himself!

Tamla Motown finally broke silence over the question of the writing team of Holland-Dozier-Holland: are they still with the company or not?

A spokesman for Motown said that the trio were under "exclusive contract" with the company, and that the contract still had two years to run.

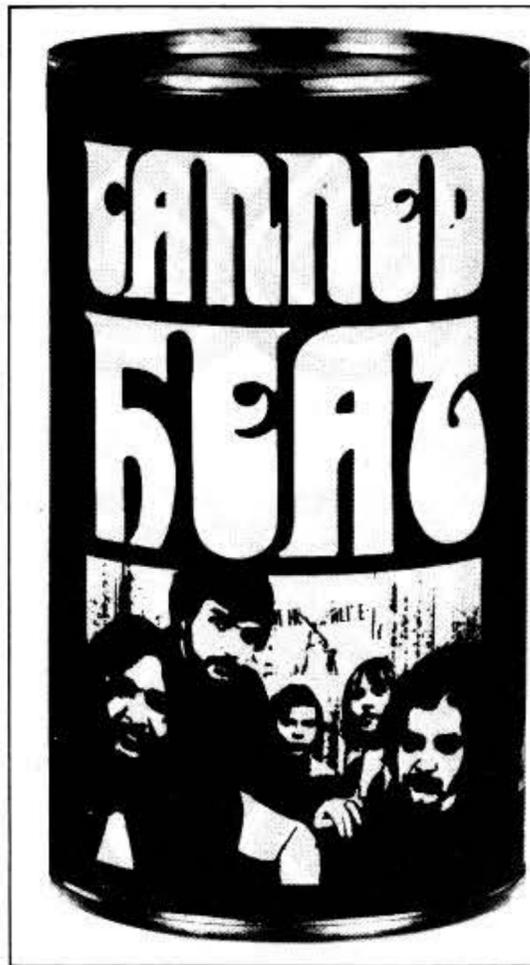
However H-D-H haven't been writing for Motown of late and nobody in Detroit can find them to talk to them about it. Including, it's thought, Motown!

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# CARL WILSON: WE DID IT AGAIN FOR A KICK!

**Y**ES, I still hold some amount of reverence for all our old records. A lot of them are just unbearable to listen to because of our lack of musical knowledge and the abundance of errors in those days. I don't really listen to them anyway because so many new ideas simply won't allow me time. I can't honestly remember the last time I heard one of our L.P.'s."

Carl Wilson spoke to me from across the great water and over the river and thru the woods to the Beach Boy's house we go. That comprises a fair sized structure just down the freeway from America's unique cylindrical Capitol Records building in downtown Los Angeles. The boys purchased it and converted it into an all purpose headquarters for the handling of their affairs. Carl was kind enough to hop down to the new office so that we might have a long distance chat at around eight-thirty in the evening. It was handy for him because it was about noon in L.A.

Naturally, after probing for his comments on the old Beach Boy hits, I had to ask about the surfing scene. Had it mellowed slightly over the years?

"Well, we went to the beach a couple of weeks ago, but I was really too tired to enjoy it as we had just returned from an extensive tour around the Eastern U.S. and Canada. But even though it has died down a bit, the beaches are still beautiful and people are still flocking to the shores.

"Our single 'Do It Again' is a sort of memorial to the old days when we sang about the lonely sea and hot cars. It's strange, but we did the record for kicks, and it actually took all of three minutes for the basic construction. The rest was added later. There is a large difference in quality between this record and the early surf sounds because of our experience and better equipment. We don't plan to make a habit of employing old ideas—this record was just a kick. In fact we didn't even plan to release it as a single. It was selected off an LP by someone else and released.

"As you go further in music, you can't help but get involved more deeply in theory and practice. Your knowledge of recording gets more thorough and entices you to try different things. With that, you tend to lose the older tastes and musical idiosyncrasies and develop new formulas with sound and melody. But most of all you realise the infinite possibilities; the potential that is just waiting to be uncovered. So we don't plan to do anything in particular. We'll simply follow any tendencies we may feel and see what results we can get."

Of course everyone knows the man who has been called the Sound Genius; recording wizard Brian Wilson. I asked Carl what brother Brian had been doing in the background, if he had any new spectacular ideas and if he was considering returning to the spotlight:

"As you know, Brian was concerned for a long time with sound itself. He's been writing a lot and experimenting with some of the wildest combinations you could imagine. But I think he's come to a division in his various cycles of exploration. I'm not sure what he's come up with, but I can say it will be even more musically sound—deeper and more intense than anything yet.

"Brian is the backbone of the group. He used to do all the writing, arranging and producing, but just lately the whole group seem to be getting together, producing some records, and contributing a lot of ideas."

"We've tossed around with the idea of having Brian come back into the stage act, but it would be a considerable strain on his writing. He never did like the road too much. I mean he enjoyed himself because he is one of those people who can enjoy themselves anywhere . . . but he simply wasn't getting enough time to write. And besides, he was always pretty much rooted to home. More so than any of us."

Since the Beach Boys have a peculiar history of popularity booms and depressions I asked where he thought they stood at the moment.

"We came on very big in the surf days. It was just beginning to become a popular sport and our songs came right in as a vehicle to it's rising general appeal. Then we sunk into a severe depression. Our discs were still selling but somehow our image faded away. Now we seem to be getting back on our feet. Guys no longer drive around with surf boards on their cars when they're a hundred miles from water—which is an indication of tastes in music becoming more and more sophisticated. I think we're being slowly recognised for our ability as a unit than for our campaign support in a movement. It's strange but we've been popular straight through it all over there in England. I suppose it is due to the American way of life we portrayed in the early songs which was unique to Britons. Perhaps we still are in some ways. I'd like to think so. Britain is one of my favourite places and the fact that we made number one there with 'Do It Again' is really beautiful."

In closing I asked if they had any immediate plans for the future.

"Well, immediately, we're all going over to Brian's at four this afternoon to work on our new album and single which will be released when 'Do It Again' drops out. As I said before, we make no concrete plans because schedules interfere with the free flow of ideas. We just sit around and play for hours."



CARL WILSON—Early surfer . . . surfing again.

It is the best practise I know of.

"As for plans just a little bit more distant, we'll probably be seeing you in late November. I can't wait to get back there and I think a tour is being arranged for that month."

Now that I've got my highlight for November planned. I can really look forward to time passing, because to my mind, nobody produces better harmony combined with a more pleasing and full wall of sound than the Beach Boys. You'll be seeing me in that audience.

Surfing . . . sounds groovy. But it's so difficult being a beach boy in all this rain . . .

LON GODDARD



## WHY JOHNNY HATES LAWN-MOWERS!

JOHNNY NASH—A compulsive guitar doodler.

**T**HERE'S Cissi and Kiss and a battered old guitar and a set of golf clubs and pictures of aeroplanes and a billiard table . . . all in the house that Johnny Nash built.

Cissi is his wife, a former model whose real name is Margaret Rawlings, not to be confused with the actress of the same name. And Kiss is a white poodle who does just that in between bouts of barking.

The set of golf clubs is extremely important, for Johnny used to be a caddy at a local golf course — his other duty was to maintain the greens in tip-top condition, which has caused him to come to hate lawn-mowers. Now he plays golf as a hobby and it could be argued that he could actually buy the club should the mood take him.

The guitar has become battered simply because Johnny is a compulsive guitar-doodler. He writes songs with the help of his guitar and frequently sits up till dawn taking advantage of the inspirations that come his way. One of his biggest hits for other people was Joey Dee's "What Kind Of Love Is This". The pictures of aeroplanes are there because he is learning to become a pilot. And the billiard table is there because he enjoys a game of pool when he's not guitar-doodling.

A busy man is Johnny, currently still cracking open the charts with his "Hold Me Tight". His wife helps run his four music-publishing companies and is president of a zany public relations firm called Cissi Publicity.

John Lester Nash was born in Houston, Texas, on August 19, 1940. At a local pageant, he leapt on stage at kindergarten and amazed everybody with a bluesy version of "Away In A Manger".

He developed his style at the Progressive New Hope Baptist Church, where his parents were members — and became lead singer in the choir. And when he became a caddy, he often entertained the golfing members with a bar-room sing-song.

He entertained Frank Stockton, a Houston businessman, more than somewhat — and Stockton arranged an audition at KPRC television studios. Johnny was then signed to "Matinee", a regular afternoon variety show on which he starred for three years. Important, this, because it led to the breaking of the colour bar there and so opened the door for many other Negro entertainers.

And next Mr. Stockton arranged for an audition for the Arthur Godfrey Talent Scouts. Johnny won first prize and became a regular on both the radio and the TV Godfrey shows.

"Which gave me a bit of a problem," says Johnny now. "I'd already won a scholarship to ULCA and was therefore reluctant to move to New York. It meant, too, leaving my family and friends and all the good folk who had so much helped me in starting a career in show-business. But in the end I uprooted and went and, from sixteen years of age, became the youngest member of the cast."

Burt Lancaster — yes, THE Burt Lancaster — noted Johnny's vocal style and took him to Hollywood for a screen test. Which led to a starring role in "Take A Giant Step". The critics went for Nash's histrionic abilities and he won the Silver Sail at the Motion Picture Festival in Locarno, Switzerland. Next he co-starred in the film "Key Witness".

Johnny was fast becoming an all-rounder. And he developed an interest in producing records. He formed his own label and reached the Top 100 with "For Your Love" by Sam and Bill — and with his own version of "Let's Move And Groove Together".

And since then the story builds. A real chart-smasher in Britain and other parts of the pop-aware world. And splendid notices for his cabaret performances at top haunts like Basin Street East and the Crescendo.

What's more, one gets the impression that the Johnny Nash career is really only just starting . . .

P.J.

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## A TASTE OF SONS AND LOVERS...



**F**EW British groups have built such a devoted following as Nottingham's Sons and Lovers for this is not just a recording outfit. The group's appeal lies largely in the fantastic atmosphere they invoke on their live appearances. Club and ballroom owners all over the country and in Germany and Ireland too, know them as a group which gives real value for money.

It's this vital "live" atmosphere that has been captured on the boys' second single "Happiness Is Love" (Beacon 3-107) which is released on August 16th. While there is no audience noise on the disc, the whole impact is of good-time fun music with happy shouts from the group punctuating the catchy harmony lines, of this sing-along number.

Sons and Lovers are a fun group and this recording falls straight into their usual bag after their ballad experiment on their initial recording "Help Me", a record which received a lot of favourable comment.

That Sons and Lovers are going places is patently obvious from the bookings which have been pouring in since "Help Me" was released. With the new record this talented Nottingham quintet of Steve Greenfield (21), Eddy Cooke (22), Mick Franks (22), Mick Jameson (24) and a guitarist known by no other name than Spike (22), will be well on the way to the top.

# CASUALS: FOUR SPIKE MILLIGANS?

## ZANY IS THE WORD...

AS I prophesied a couple of weeks ago, Casuals are back. This time not for a couple of pints—it's whiskey!!

Their record "Jezamine" is fairly bursting up the charts. And naturally the boys are all knocked-out by its success. Bob O'Brien said, "When we recorded the song we didn't think it would be a hit. We wanted to do it again a bit faster." Howard Newcomb chipped in; "We want to thank everybody who believed in the record. Especially David Symonds, Alan Freeman and Dave Dee for plugging us." Howard continued; "Really our name is Casuals—not the Casuals as everyone seems to think. 'The' is on the record, but it's incorrect." I asked if they got their group name through doing things casually. "No," replied Howard, "we were looking through a catalogue and saw an advert for some casuals, so we decided to call ourselves after them."

Because of the amount of time spent away from England, readers might not know much about them. A quick name-check is in order.

### ORIGINAL MEMBER

Howard Newcomb, one of the original members, plays guitar. He was born in Lincoln, is 22, 5 ft. 10½ in. tall, brown-eyed and has brown hair. He entered show-business at 14. First important public appearance was "Opportunity Knocks", which was his first television appearance. Before entering the business he was a printer. Asked about his interests Howard said: "I'm an enthusiastic banker. I save all my money to get married, then I won't have to bank it. My favourite group is the Vanilla Fudge, but I like all good records."

John Tebb, other original member is the organist and vocalist. Born in Lincoln, also 22, 5 ft. 11 in., brown-eyed with black hair. Started in the business at 8. Also appeared on "Opportunity Knocks". Former occupation was in electrical engineering. "My hobby is composing songs and writing. My interest is sleeping. They call me the Phantom Kip-

per—but I don't smoke. My favourite group is the Beatles and P. J. Proby is my favourite singer."

Guitarist Alan "Plug" Taylor also plays bass and flute. Born in Halifax, he's 21, is 5 ft. 11 in., blue-eyed and dark haired. Started in show-business at 14. First important appearance was at Pasadena Hall, Pudsey. "What I like to do is read English papers when we're in Italy. I know it sounds simple, but when you are away from England it means a lot." Like Howard his favourite group is the Vanilla Fudge. "I like Jackie Lynton who deserves more success."

### BUSINESS AT 14

Bob O'Brien, drummer, born Bridge of Allan, Scotland, 5 ft. 7 in., has green eyes and brown hair. Also started in the business at 14. His TV debut was "Sete Voce" in Italy. At one time he was a tea boy. Like all good Scots, he likes good whiskey—but dislikes bad whiskey. "I like playing cards, and got quite an expert at some Italian games. I don't have any particular interests. My favourites are the Beach Boys, Move, and our mates the Marmalade."

Casuals was mobbed for the first time in Britain. The boys had just left the Paris Cinema when it happened. Their publicist yelled, "Run for the car". What followed was like a scene from an early comedy film—the lads steaming along chased by the mob. Rounding a corner they cried, "Get the doors open quick." Only one trouble, the car had been towed away leaving the lads with outstretched arms and still running. Don't worry, they weren't caught.

Even with what promises to be a big hit on their hands the group remains unspoiled. They have a marvellous sense of humour. It's like trying to interview four Spike Milligan's at once!

Howard said: "Spike is our favourite comedian." "But we like Tommy Cooper as well," interjected Bob. "What about Tony Hancock?" Alan shouted. To be in their presence for a while is quite an experience



THE CASUALS—Got their name from an advert.

—four funny, zany, very nice lads who happen to play VERY good music. Sometimes one, other times all of them, going into a sort of Milligan act with complete sound effects. Still, that's one way to clear a corner in a pub!

Their next single is called "Toy" and was written by Chris Andrews. Asked what it

was like Bob said: "It's a typical Chris Andrews song—good."

"Even though we have a few dates in Italy, we are going to work more in England in the future," said Alan.

If "Toy" hits the charts like "Jezamine", nobody will complain.

IAN MIDDLETON

## WRITING TROUBLES FOR STATUS QUO

BY DEREK BOLTWOOD



STATUS QUO—Needed a hit in Britain.

IT'S taken a while, but at last Status Quo are back in circulation. "Ice In The Sun", their latest disc, is beginning to move up the charts after a period of apparent nothing for the group following their million selling hit "Pictures Of Matchstick Men". A hit that smashed into nearly every chart in the world, and is still climbing a few of them.

I was talking to Status Quo's normally bouncily cheerful singer/songwriter/driving force at the time of their second release, "Black Veils Of Melancholy". The record wasn't a hit, and Mike wasn't his normal cheerfully bouncy self.

"What worries me most" said the despondent Mike, "is that this record seems to be so much like our first. At least, that's the reason we've been given for its lack of success. I get the feeling that perhaps I can only write the one sort of song—in fact I'm finding it very difficult to write anything now. It's very disheartening after having a record that was a hit in so many countries to follow it up with one that does absolutely nothing."

### HAPPIER NOW

I spoke to Mike again the other day. "I'm much happier now. Well, wouldn't you be? "Ice In The Sun" is doing very well for us, and "Matchstick Men" is still selling in America after nineteen weeks. Things are a lot better now. The thing was that when "Veils" didn't make it we were very worried—but then a lot of groups have had a flop with their second record. The main reason for the record's lack of success was its introduction—it was far too similar to the intro to "Matchstick Men". I think this is what put the DJ's off playing it—and without the airplay a lot of people, I'm sure, didn't know we had another record out. But the record did very well on the Continent, and we've been doing a lot of work over there.

"A lot of people have said 'why worry about Britain?'—we had plenty of work abroad, and our records were hits all over the place. But it was very worrying to think that, because 'Veils' flopped in this country, people might have been going around saying: 'Status Quo—they're just one hit wonders.' I didn't like the thought of that at all—so it was very important for us to have another hit here.

"I like 'Ice In The Sun'—it's a good commercial record, and I think we were very lucky to get hold of the song. Marty Wilde and Ronnie Scott wrote it for us (that's not the jazzman Ronnie Scott)—they don't normally write the sort of material a group can use. It's funny though, because a lot of people said it was a good song, but sounded about two years old. I think it's ahead of "Matchstick Men" myself.

"It's been released in America now as well, because the last one's slowly dropping out of the U.S. charts. Apparently it's getting good airplay and looks like doing well. It's considered to be a trendy underground sort of record—we're thought to be an underground group. But I don't get it—what does it mean? I suppose it's just a label they put on us because they'd never heard of us before—still, it's nice to be called anything, really, as long as you're there.

### AMERICA

"We're working solidly right up to the time we go to America in September. We've heard that most groups don't make any money at all on their first trip to America, but we're going to try. We'll be playing at colleges mostly—that's where the money is. Unless you're really well known over there you can't earn very much from concerts. The thing is that it's such a vast country that it takes a while for a group to become widely known.

"While we're there we are supposed to be appearing in a film called "Fusion". Nothing has been settled yet—but that's a gas for a start. Me in a film? I'm a bit scared, but I'm looking forward to having a go. You don't know until you try.

"I'm not scared of writing any more. After "Black Veils Of Melancholy" I couldn't write at all. But now I've started again—I write with Ricky Parfitt. We've done about five numbers that I think are quite good. We write mostly in hotels when we're on the road. It was quite amazing—I hadn't written anything for a while, and one evening we just sat down and thought 'we must write something'. And we tried—and it worked. It was great.

"We're getting a lot of good material together at the moment—Marty and Ronnie are writing a lot of good songs as well. Our album is coming out on September 27—about the same time as we go to the States. I think there's only one original number by myself on the album—there are a couple by Marty and Ronnie, and a Bee Gees number. And there's one we recorded a couple of years ago called "Sheila". I'm quite pleased with the record, but there are a couple of tracks that I'm not too happy about.

"We haven't got a follow up to "Ice In The Sun" yet, but we're not really too worried about that. We'll just wait until the right song comes along. I'm very pleased because we seem to be going forward all the time now, and our material is getting better and better.

"We have the occasional argument within the group, but we always get over it. You have to—if you're out to make money, then you just have to get on with it. In one sense it's very important to me to make money—but I couldn't do it in any other way than by making music. The slightest thought that it might come to an end worries me—and even if I make a fortune I'll still carry on playing. It knocks me out to make music."

There are others but this is the  
*AMERICAN HIT!*



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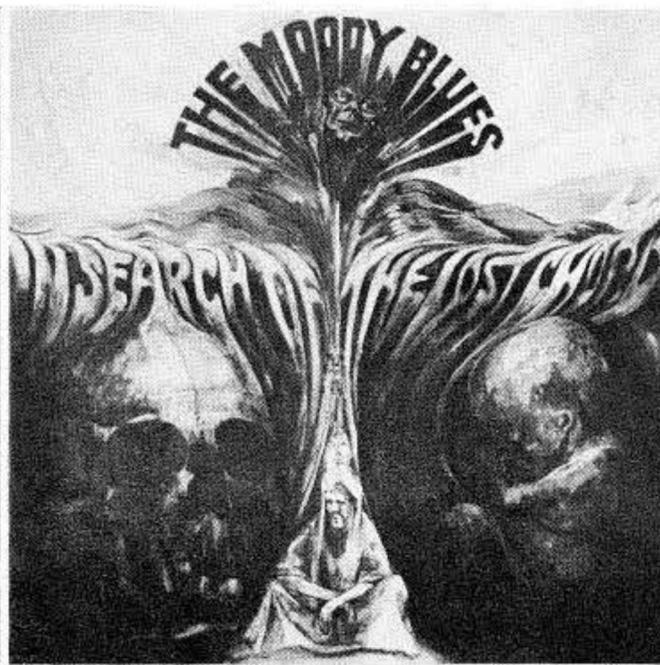
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**DECCA** group records

# SANDIE: I CAN'T BEAR TO BE AWAY FROM JEFF FOR MORE THAN TWO WEEKS

**S**ANDIE Shaw is—as you may well have noticed—an extremely attractive girl. She's pretty in a decidedly sexy way, she smiles a lot, she looks deep into your eyes, she's basically good natured.

All the same, Sandie is not particularly easy to interview. She really makes an effort to be helpful but it IS an effort. I do believe that she is still a bit shy, despite her ability to sing to a huge audience. She admits that she used to be very unsure of herself, and always suspicious of men, but adds that she's a lot more serene now that she's happily married.

We were talking during a rehearsal break for her new BBC TV series. According to Mel Cornish, the producer, we will be seeing Sandie doing things that perhaps even she didn't think she could do so well. Especially not she—for Sandie has never been overloaded with self-confidence and she's only beginning to discover a gift for talking in public, and for comedy. Anyway, Sandie—

at this rehearsal—was obviously brimming over with nervous energy. She spoke fast, in short bursts. She moved restlessly. And this is some of what she said:

"This series isn't something absolutely new for me because I've done quite a lot of TV shows on the Continent—learnt bits of several languages through singing foreign songs and doing my own linking speeches.

## DOOR TROUBLE

"The more I find I can do, the more I want to try. But work is harder for me now than it was when I was starting in the business. Once your foot is in the door there's always somebody likely to slam the door, there's always somebody else who wants to be where you are. I care much more now. When I had nothing I could have taken success or left it. When you get somewhere you always want a bit more.



SANDY SHAW—Much nicer now.

"I feel basically the same person as I was a few years ago but I think I've become much more open, much nicer. I have my husband Jeff to thank for that, he's lovely, you should meet him, you'd like him. I've turned down thousands of pounds for my old man—tours of Australia and South Africa, for instance. Two weeks is the limit I can bear to be away from Jeff.

"When I have to be away from home I like to take friends with me. There's Olly, my hairdresser, and Gordon who does my make-up. Life would be frightfully boring without these people. I don't even like holidays much. Once, when I hadn't had a holiday for two years I went to Switzerland for Christmas. Horrible. I wasn't allowed to ski in case I broke a leg, which I'd be sure to do. So I went down to the Mediterranean, jumped on a yacht and went to Malta. It was freezing cold there. Was glad to get home."

## WORLDLY

Sandie has worked in many parts of the world (though never in America, a country she's beginning to think about, workwise) and yet she's seen very little of the scenery—"I've always been working till late at night and having to sleep during the day. I'm sure there are lovely places in Spain but I've always felt diabolically hot and always got food poisoning there. Still my stomach is beginning to get more international."

The filming that Sandie has done for this TV series (which uses an unusual amount of film) is regarded by her as valuable training. "I've never made a cinema film because I've always wanted parts with a bit more soul than the ones I've been offered. It's not enough to get by with a photogenic face. I'm looking forward to being 35. Reckon I'll be better then. Most of the girl friends I have are older than me, coming up to 35, and they're all gorgeous. Jeff says I'll improve as I get more mature."

DAVID GRIFFITHS



FAIRWEATHER-LOW (SHOCK REPORT!)

It was the Met Office who confirmed it as the worst summer for years. In a shock report issued recently they reported that the fair weather was the lowest recorded since 1923. But what's the use of just complaining? Why doesn't the Government do something? Either that or admit that they are incompetent, and let the Beatles run the country.

Let us get one thing perfectly clear. The film 'Little White Noddy Car', featuring the Elastic Gooseberry Bush as cartoon characters has not been losing money. One perfectly simple reason for this is that it was never made. "Had the film been made and was found to be losing money, then I would be the first to admit it," said Jody MacDoole the group's lead singer. "We suggested the idea to several major film companies but it was turned down on the grounds that they never replied to our letters." I asked him what the film was to be about. "It was to be a sort of musical fantasy," said Jody "with me playing Noddy, and Simon appearing as Big Ears. Rasputin Higgins would have appeared as Peter Pan with Pogo Stikk as Mary Poppins. We even suggested that Enid Blyton should help us with the script till we discovered she didn't write Peter Pan. She didn't write Mary Poppins either," he added, showing off his enormous knowledge of literature to the full.

"Couldn't you have got all three authors together to assist you?" I asked. Jody shook his head. "They refused to co-operate with each other," he said. "And anyway they've already sold the film rights to Walt Disney, and to add to the complications both the other authors are dead."

"So the film may never be made then," I opined, catching on fast. "Quite true," answered Jody sadly, a tear trickling down his face and falling into my beer. "However, we may be appearing as ourselves in a comic-strip. Lon Goddard of the R.M. has been commissioned to do the drawings, but he is so busy at the moment chatting up birds and knocking back vodka and falling down flights of stairs in a drunken stupor that he is finding it hard to concentrate on the subject."

I'm sure anyone who has heard their records will look forward to seeing 'The Bush' as cartoon characters. Face it, on a strip-cartoon they won't be able to sing!

I recently had the pleasure of meeting Sue Nicholls whose chart success has angered fans of Jimi Hendrix and The Cream to mention but a few. "I can't understand this attitude," said Sue. "Both Jimi and The Cream have appeared in Crossroads and Coronation Street and I didn't object. It is not generally known that Jimi appeared as Ena Sharples for several weeks when Violet Carson was away touring with her group. The fact that nobody noticed the replacement is a fantastic tribute to his acting ability." I asked Sue about her follow-up single. "It's going to be completely different to 'Where Will You Be'," she said. "For one thing, instead of the round plastic disc it will be a wooden cube. We will be keeping the hole in the middle, because you can't really alter a hole, but the record sleeve will have white lace cuffs and be made in a sexy see-through material. I will not be singing on the record but reciting speeches from The Newcomers and Dr. Who. I want to show my versatility," she added.

David Dionne, Sue's suave, sophisticated, handsome, charming, witty manager laughed as he handed me a bribe. "She's having you on," he said, "with her wicked sense of humour. In fact the new disc will be nothing like that at all. It will be an emerald hexagon made out of rubber. Sue will be singing the Nuns' Chorus, and is about to spend three weeks in a monastery in preparation." I put my final question to the lovely Sue. "Would you like to come back to my place and hear my collection of Vince Eager records?" I asked. "No," she replied.

# ENIGMA OF THE YEAR AWARD



HERB ALPERT—Causes anxiety for RM's Peter Jones.

**A**S a record reviewer, I hereby present Herbert Alpert with my Enigma of the Year award. Predicting the future of his records is a task to baffle even Maurice Woodruffe. Disc after disc come out, all of a uniformly high standard musically . . . and one in five registers, the others fade brassily away.

And when it came to his singing on "This Guy's In Love With You", I decided to come down off the fence. Having unsuccessfully tipped his previous few for the charts, I decided that this one, sung with a sort of amateur matiness, would definitely not click. "Nice little song", I mused. "But things are quiet for Herbert and Trumpet."

Result: a Top Three record. I should have known . . . Enigmas are somethin' else.

Herb owns up: "It's only recently that I even thought about singing on record. I guess the idea stemmed from a TV spectacular where my wife Sharon was a guest—and we decided to have me singing a romantic ballad right at her.

## DAVID-BACHARACH

"It didn't impress me particularly but my friends Hal David and Burt Bacharach came up with 'This Guy' and assured me that it did not need a great vocal technique. A first consideration, that."

But there were a couple of other vocal records made by Herb back in the days before his Tijuana Brass format started putting him in the millionaire bracket.

I once talked to the guys in Herb's band and their display of total loyalty and complete confidence was amazing. One hears most musicians putting the knife in when the leader's back is turned, but Herb, a curiously shy man when out of the spotlight, clearly is

different. He's a total perfectionist but also knows how to relax.

His A an M Records set up with long-time mate Jerry Moss is thriving and he is developing a long list of potential big new talent. What's more he is one of the biggest in-person draws in Hollywood.

## HANDSOME

I once talked to a couple of girls at a reception for Herb and they unanimously voted him the best-looking musician they ever did see. "Why," they kept on, "doesn't he go into movies?" Well, explained Herb, there had been plenty of offers but he wanted something distinctive. He didn't want to be portrayed as a trumpet-blowing musician—and in an effort to line up the right sort of part he HAD been having drama lessons.

I once talked to Herb himself about how his business has grown. It's pop history that, some six years ago, he turned his garage into a recording studio and started experimenting with a new style of pop-jazz, leaning heavily on the mariachi rhythms of Mexico. Now he has his own super-expensive studios at North La Brea Avenue, in Hollywood, and his garage is used solely for his car. Sorry, CARS!

And I once talked to one of his musicians and made the mistake of suggesting that the Alpert sound was basically for background listening . . . music to nibble cocktail biscuits by. "Nonsense," said the musician, whose name was Ben. "It is a highly involved style of music which is as demanding as some forms of jazz." What's more, Herb's personal musical love is . . . jazz.

The next Alpert single is ready. I'll probably tip it for the charts. It'll probably miss out.

For my Enigma Of The Year is . . . Enigmatic. P.J.

# FIVE GROOVY

**HONEYBUS**  
Girl of independent means  
DM 207  
DERAM

**JEANNIE SEELY**  
How is he?  
MON 1023  
MONUMENT

**DAVID SANT**  
Jingle down  
HLK 10219  
LOVING



# THE BIG SWITCH

C&W and POP

**T**HE list is endless and includes: Tom Jones, Engelbert Humperdinck, Nancy Sinatra, Des O'Connor, O. C. Smith, The Beatles, Ken Dodd, Elvis Presley, Dean Martin, The Hollies, Ray Charles and The Byrds — all have one thing in common; at some stage during their respective careers, each and every of the above named stars has recorded a "country" song or incorporated a distinctive country sound in their recordings.

On the other side of the scene, the complete reverse is happening with Marty Robbins, Eddy Arnold, Glen Campbell, Rex Allen, Dotty West and Flatt and Scruggs, recording material aimed specifically at the Top Twenty Charts. Who can really blame them? Many country "stars" strive for years for international recognition via straight country songs but never quite make the grade, so who are we to condemn them for "going commercial". The tragedy lies in the fact that once such artistes have ventured into the savage world of pop music, they can rarely return successfully to the country scene, once their fortunes begin to fade. Is it then a last straw to clutch at before professional oblivion? It could well be. Take the case of Marty Robbins, for instance; he scored numerous successes some years back with such recordings as "El Paso", "Don't Worry", "Big Iron", "Devil Woman", "Ruby Ann", "A White Sports Coat" and "Jimmy Martinez" — and then his discs slowly began to lose that originality that had established him in both pop and country spheres and his name faded from the scene, especially in the UK. Now, CBS have released an album entitled "By The Time I Get To Phoenix" by Robbins, that is one hundred per cent pop in content (and the sleeve notes make no bones about it) . . . to quote "With this recording of pure-pop, Marty will make pop music more accessible to all the lovely Country folk — he's bringing it all back home". Cynical old Chalker suspects that it could well indeed be the last straw for Marty Robbins, and his many "once country" cousins. Whatever happened to Messrs. Arnold and Campbell? After their initial breakthrough into Tin Pan Alley, that seems to be that. The pop fans accept them as a "new artiste" and probably a "one hit wonder" and the country fans, surely among the most loyal in the world, completely dismiss any subsequent attempts to curry favour.



DALLAS FRAZIER

# THE ROMANTIC PROPHET

## ROD MCKUEN — THE WORLD'S BIGGEST-SELLING LIVING POET

**T**HERE'S a strong argument for claiming that Rod McKuen is the world's biggest-selling living poet. The Californian, one-time lumberjack, stuntman, disc-jockey and soldier, began writing lyrics and music in 1959. And now he has more than 900 songs to his credit, some recorded by Top names like Sinatra, Glen Yarborough, Andy Williams, Al Hirt, Juliette Greco and the Kingston Trio — estimated total sales is in excess of forty million. Yet it is as a poet and chansonnier that this fair-haired, blue-eyed chap packs clubs and halls all over America. In 1966 he privately published "Stanyan Street and Other Sorrows" — and with no publicity at all this volume of poetry sold more than 60,000 copies.

### SECOND VOLUME

So the American publishing firm, Random House, took the book over and then published a second volume, "Listen To The Warm". To date, the two books have a sale of over half-a-million. And 150,000 posters showing the McKuen features have been sold. Say the publishers: "He has become the new romantic prophet of squares and hippies alike. A poet who has the magic to appeal to both young and old." And now both his books are on sale, via Michael Joseph, in Britain. RCA Victor are releasing his "Listen To The Warm"

album and there is a new single, "A Cat Named Sloopy". Rod is also visiting London in connection with his score for "The Prime Of Miss Jean Brodie", the 20th Century Fox movie. He is also working on a novel — and writing the screen plays for both his published books of poetry. "Listen To The Warm" uses love, loneliness and the need for human contact as the basic themes. The first section, the title poem, is a continuous narrative, then come individual shorter pieces. Mostly they were written as lyrics for songs and many have been recorded by the author. Gene Lees, of Hi-Fi Stereo Review, described Rod as "The best contemporary song-writer around"—and there's further evidence to back it up in "Stanyan Street". To quote the jacket notes: "These poems sing of love lost and found and lost again. They are hymns to the dying, sonnets to the summer and verses of the joy of being wanted — even for a night. Love words — gentle, direct, beautifully lasting." Both volumes are available from September 5. \* "Listen To The Warm" and "Stanyan Street And Other Sorrows", both by ROD MCKUEN, published by Micheal Joseph, price 12s. 6d. per volume. — P.J.

### AMERICANA

Which brings us back to the first paragraph concerning the pop world's excursion into the realms of Americana. They are stuck for new sounds and original themes and quite naturally enough, they dig into the least exploited field of them all — Country Music — and they are richly rewarded! A realisation has been awakened in people during recent years — a realisation that country composers are talented individuals and not merely a bunch of cotton growing hicks churning out fiddle breakdowns and banjo ballads; could the words of Dallas Frazier's song "Son Of Hickory Holler's Tramp", be bettered by any pop composer? Could the Beatles match the savage beauty of Leon Payne's ballads, with their offerings? I doubt it! Whether catering for badland farm audiences or sophisticated New York types, country song writers are a force to be reckoned with and the fact that Pop stars are recording their material is an acknowledgement of their talents. But it does seem a pity that so many country performers have seen fit, in recent years, to desert that particular idiom. Stick where you are boys — don't go to them, they'll come to you, eventually. The pop world has run the entire gamut of sounds and emotions and short of experimenting with a Scammell's gear change, I don't foresee any other possibilities other than the exploitation of the one field of music left — Country!

### COUNTRY MUSIC BOOM

When you come to think about it, we've never really had a "country music boom" over here, have we? Despite that long and formidable list of Pop stars who have recorded country ballads, no one has exactly raved about the source of the material — but the revolution is drawing nigh. Personally, I don't think a boom, as such, would be a bad thing — Country music is too complex a field to "fade away". After all, look what Skiffle did for folk music!

BRIAN CHALKER

P.S. I thought I'd better mention that I go for fiddle breakdowns and banjo ballads, as opposed to Dallas Frazier but we've all got to make a living!

# NEW SOUNDS

**ERMA FRANKLIN**

The right to cry  
HLZ 10220

*LOVINA*

**GROVER MITCHELL**

Turned on  
HLU 10221

*LOVINA*

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

### NEW RELEASES

The complete list of singles for the week are as follows. EMI COLUMBIA: Ron Goodwin — "Decline And Fall"; Vince Hill — "Forget To Remember"; Raphael — "Ave Maria"; Cecil McCartney — "Hey Alicia". PARLOPHONE: Simon Dupree — "Thinking About My Life"; Fontes Mentum — "I Can't Go On Loving You". TAMLA MOTOWN: Marvin Gaye & Tammi Terrell — "You're All I Need To Get By"; BELL: Bob Brady — "Love In"; Merrilee Rush — "That Kind Of Woman"; CBS: The Seifans — "Shingle I-A-O"; Mike Leroy — "Girl, Girl"; NEMS: Cupid's Inspiration — "My World"; DIRECTION: The Coasters — "She Can"; SNB: Chris Duffy — "Mr. Jones, Mr. Brown, Mr. Smith (and Not Forgetting Charlie Green)"; PHILIPS: Robert Neil — "I Could Never Lose My Love For You"; Jeremy Taylor — "Red Velvet Steering Wheel"; Roberta Rex — "Joey"; Julie Felix — "That's No Way To Say Goodbye"; FYE: Helen Shapiro — "As Yet Untitled"; Morris & Mac — "Why Don't You Try Me"; REPRISE: Fats Domino — "Lady Madonna"; A&M: Chris Montez — "Love Is Here To Stay"; WARNER BROS.: The Association — "Six Man Band"; POLYDOR: Nicole Croisille — "We've Got A Thing"; Bobby Paris — "Per-so-nally"; ELEKTRA: David Ackles — "Down River"; ATLANTIC: Sonny & Cher — "You Gotta Have A Thing Of Your Own"; MGM: The Colourful Season — "Out Of The Blue"; The Fantastics — "Baby Make Your Own Sweet Music"; Jigsaw — "Mr. Job".

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



**JOSE FELICIANO**

Light My Fire: California Dreamin' (RCA Victor RCA 1715). The Doors song and big in the charts for Joe. It's a very good, mournful, sympathetic vocal performance with some fine guitar work added both quality and variety. The chorus of this song is so instantly catchy and commercial that it should make fast progress here — Jose's first, and deserved, break-through. Flip: Good value 'cos it's such a good song. CHART PROBABILITY.

**BILLY FURY**

Phone Box (The Monkey's In The Jam Jar): Any Morning Now (Parlophone R 5725). Sounds of a connected phone call tend to hold this one up in novelty fashion, but this Fury-composed song soon gathers impetus in a rather commercial style. Hard to judge his popularity at this moment, but the chances are this catchy, repetitive chorus-song will at least make the base of the charts. Um-pah sort of backing and it sticks firmly in the noddle. Flip: Another Billy-penned piece, chorally arranged and effective. CHART POSSIBILITY.

**THE LOVE AFFAIR**

A Day Without Love: I'm Happy (CBS 3674). Steve Ellis really does have a good voice, doesn't he? This is rather an important release for the boys and I think it could be their strongest yet. A credit here for Phillip Goodhand-Tait, who wrote it—unlucky so far in his own chart search. A good and commercial song, with a rather romantic, but tough, edge to it. No real criticisms... it goes well. Flip: The boys wrote this for themselves a bit off-beat. No happy. CHART CERTAINTY.

**RICHARD HARRIS**

Didn't We: In The Final Hours (RCA Victor 1733). This is the actual orthodox follow-up to "M. Park" and must be a similarly biggie biggie. Another Jim Webb song and Mr. Harris hovers and swoops and swoops and generally does what is required of an actor tackling the part of a pop singer, exuding the white emotion and sincerity. A very good song, in fact, and the performance weeps with professionalism. Flip: Yet another Jim Webb song, but not so loaded, lyrically. CHART CERTAINTY.

**BILLIE DAVIS**

I Want You To Be My Baby: Suffer (Decca F 12823). I really do hope this revival of a Jon Hendricks' song will do the trick for Billie. You'll know the number immediately — and the answering chorus bit comes over well, with Billie singing at her perkier and most driving. Piano at rock tempo behind and all in all a good fun and busy production which could so easily register big. Flip: Another good performance but not so impact-y. CHART POSSIBILITY.

**LES SAUTERELLES**

Heavenly Club: Dream Machine (Decca F 22824). Listen to this. I did, first time out, and wasn't all that struck. Then I listened again. And then this Swiss chart-topping outfit got through. It's a very good song, as it happens, with the odd warning in the lyrics and they build very well. Sort of Swiss Bee Gees to this mind of mine. Sauterelle is actually your actual grasshopper. So hop aboard. Flip: Another perky, perhaps more directly commercial, deck. CHART POSSIBILITY.

**GRAHAM BONNEY**

Frenzy: Something I've Got To Tell You (Columbia DB 8464). G. Bonney, to my certain knowledge rarely makes a bad record. But he doesn't have the best of luck. Now he operates on a Howard-Blakley song and it has that certain something—actually an involved something melodically — that could so easily make the charts. I'm not guaranteeing, Graham, but I think you're there this time. Fast-paced and lively. Flip: Slow ballad, lacking interest for me. Sorry Messrs. Howard and Blakley. CHART POSSIBILITY.

**YOUR GUIDE TO THIS WEEK'S NEW SINGLES**

**THE TREMELOES**

My Little Lady: All The World To Me (CBS 3680). A bouncy little song from two of the Tremeles, with a very fine backing track. It's all rather staccato and impressive in the way it builds. These boys have, somehow, an unerring talent in picking exactly the right material to suit their voices. Every word comes through clear and strong. Nothing too demanding, just a very strong pop record. Not their best, mind. But still very strong. Flip: Rather a more routine sort of thing... okay, but not outstanding. MASSIVE SELLER.

**SANDIE SHAW**

Those Were The Days: Make It Go (Pye 17611). Finding that tact is the best thing in a situation like this. I report that either Sandie or Beatie girl Mary Hopkin will have a hit with this excellent song... and maybe both of them will triumph. Sandie does it with great clarity and a sure sense of style. Nice arrangement with the different rhythms and all round well up to her usual high standards. Flip: A calypso-styled piece from Chris Andrews. Good fun. CHART POSSIBILITY.

**JENNY C. RILEY**

Harper Valley PTA: Yesterday All Long Day Today (Polydor 56748). This is a story-line song doing well in the States, and very much on the lines of the "Ode To Billie Joe". PTA stands for Parent Teacher Association, for those in

**THE CROWNS: Jerking The Dog: Keep Me Going (Pama 736).** Sort of Tamla approach but different, if you understand me. Really it's rather interesting in a frenzied, high-pitched sort of way. Good beat. ★ ★ ★ ★

**THE DEEP SET: Hello Amy: That's The Way Life Goes (Pye 17594).** Everly Brother song at sturdy mid-tempo, with tough guitar and drums. Not predictably a hit but it's rather a nice song. ★ ★ ★

**JASON SIMMS: It's Got To Be Mellow: Floppy Ears (Domain D5).** Not normally too keen on this subtly blue-beaty piece but this is somehow very infectious. Good lead voice here and a gentle rhythm. ★ ★ ★ ★

**CLIFF AUNGIER: My Love And I: Abigail (RCA Victor 1730).** I've noted this lad in actual action and believe in his talents—talents well displayed on this Aungier-Lane song, with harpsichord and folksey-type lyrics. ★ ★ ★ ★

**THE CHANTERS: Mississippi Paddleboat: My Love Is For You (CBS 3668).** Family outfit from London on a mid-tempo hand-clapper, nicely done and rhythmic, the girls and boys singing with style. But alas! probably a miss. ★ ★ ★ ★

**SONS AND LOVERS: Happiness Is Love: Things You Do (Beacon 107).** Just missed a tip, but I'll probably be proved wrong. It's a happy song and performance, with a bouncy sort of chorus. Easy to remember, too. Has quite a hit sound to it. ★ ★ ★ ★

doubt. It's beautifully accompanied on guitar and Jenny sings out nicely. There is opposition looming for her version, but there's no reason to desert this single, for the love of Riley! A Nice song, meaningful. Flip: So-so material. CHART PROBABILITY.

**KALEIDOSCOPE**

Jenny Artichoke: Just How Much You Are (Fontana TF 964). This is really very catchy. A surprise name perhaps to see among the chart tips, but I've the utmost confidence in these imaginative boys. This is more directly commercial than their earlier material... and I positively defy you to let it pass without notice, assuming the deejays play it. Great sense of rhythm! Flip: Moodier but nevertheless very pleasant. CHART POSSIBILITY.

**HONEYBUS**

Girl Of Independent Means: How Long (Deram DM 207). It's only very, very, very good, that's all. I thought "Can't Let Maggie Go" was strong stuff, pop-wise, and this one — though somewhat tardy as a follow-up — is very good indeed. The vocal sound has changed a bit, but there's great brass work behind and the song is obviously commercial. A clean-cut professional outfit this. Must be a big hit. Flip: Another good display but on a lesser song. CHART CERTAINTY.

**SPOOKY TOOTH**

The Weight: Do Right People (Island WIP 6046). This song seems destined to do well I've had a bit of a rave over Jackie de Shannon, then, late, this one came up — and I must own to the fact that it could possibly do well. The lads themselves are in America right now, but even without the in-person appearances, this could just about do it. Not positive, mind, so don't blame me. Flip: All drawy and bluesy and not bad at all. CHART POSSIBILITY.

**JACKIE LOMAX**

Sour Milk Sea: The Eagle Laughs At You (Apple 3). Produced and written by George Harrison, this could do a lot of good for the Liverpoolian who used to be with the Undertakers and then the Lomax Alliance. Tremendous guitar figures behind help make this a stand-out production all round. Jackie, meanwhile, sings well and certainly it's a good and unusual song. Commercial, too. Flip: Another fiery piece of frenzy. CHART POSSIBILITY.

**AMERICA AWAKES**

**JACKIE DE SHANNON:**

The weight: Effervescent Blue (Liberty LBF 15133). For my money, the most likely of the various versions to make it here... but I'm always open to argument. Jackie takes this song at comfortable pace and style, with some nice piano moments behind, helping build the atmosphere. The more I hear it, the more I like it. Excellent choral bits in the background. Lovely. Flip: One of her own songs, which is more or less 'nuff said. CHART POSSIBILITY.

**JEFFERSON AIRPLANE:**

I You Feel Like China Breaking: Triad (RCA Victor RCA 1736). Interesting enough to make it, specially as the Grace Slick-led team are visiting here and should get plenty of exposure. It's a bouncily bright opening instrumentally, then whines and slurs into a strong performance. Not entirely sold on it, but the lyrics are pretty good and it must have chances. Quite wild later on. Flip: Slow, bluesy, moody. CHART POSSIBILITY.

**BOBBY PATTERSON AND THE MUSTANGS: Broadway Ain't Funky No More: I Met My Match (Pama 735).** Bit overdone in terms of atmosphere building, with that raw edge that is hard for hometown outfits to imitate. ★ ★ ★

**THE FIFTH ESTATE: Coney Island Sally: Tomorrow Is My Turn (Stateside SS 2125).** A very compact and accomplished group on a fairground sort of song with a catchy chorus line which builds beautifully. A clever production. Certainly worth a spin—I'd like to see it crack the charts wide open. ★ ★ ★ ★

**CHAMPION JACK DUPREE: I Haven't Done No One No Harm: How Am I Doing It (Blue Horizon 3149).** Not actually American, in that it was recorded here, but this blend of great piano, baritone sax and Jack's authentic blues voice is worth commending. ★ ★ ★ ★

**TAMMY WYNETTE: D-I-V-O-R-C-E: Don't Make Me Now (CBS 3594).** A sad, weepy tale about a little son who doesn't understand why Ma and Pa aren't together. But done with a nicely sincere style, even though sometimes appallingly schmaltzy. ★ ★ ★

**TIM ROSE: Long Haired Boy: Looking At A Baby (CBS 3598).** Though Tim is here now, his personal appearances may not be enough to force this Al Kooper production through. Song is about the girl group followers in the States. Well-performed. ★ ★ ★ ★

**BLUE CHEER: Just A Little Bit: Gypsy Ball (Phillips BF 1684).** Loud, brash and overpowering almost, sounds from San Francisco. But really everybody, specially the drummer, seems to be trying just that bit too hard. Control, gentlemen, please. ★ ★ ★

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fantastic  
first  
album



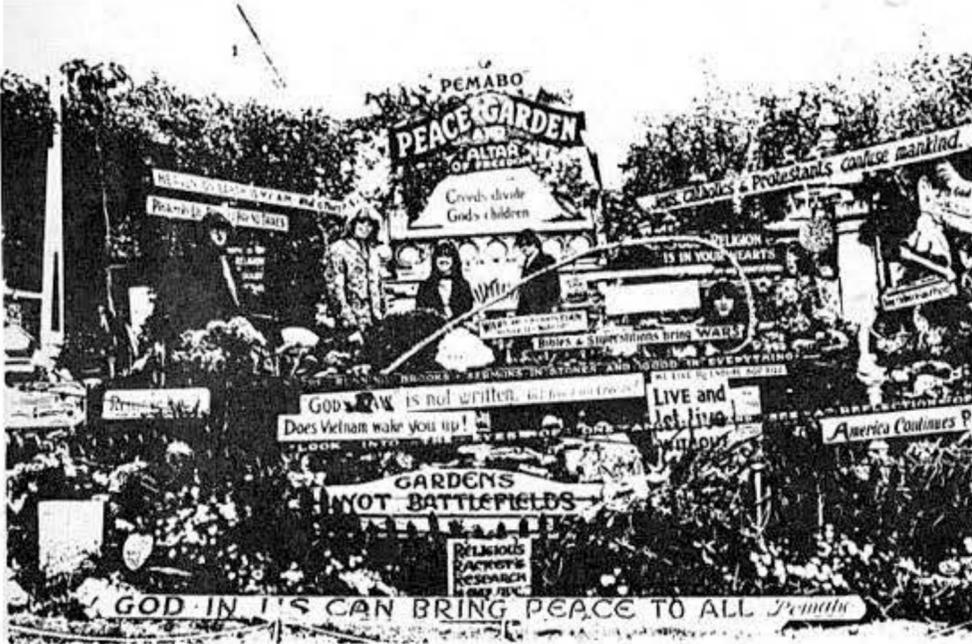
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Deram Records, Decca House, Albert Embankment, London, SE1

# FROM THE UNDERWORLD



**H**IGH on the top floor of a red double decker bus were Jefferson Airplane. In England at last. On the road from the airport to London heading for the hotel of their second choice as the hotel of their first choice had refused to accept the Airplane and its entourage of what seemed like 2,000 assorted technicians and things. The Jefferson Airplane Travelling Circus is in town! Giants of the American West Coast rock scene and collectively born in San

Francisco sometime in 1965, Marty Balin and Grace Slick and Jorma Kaukonen and Jack Casady and Spencer Dryden and Paul Kantner are here to "do their own thing"—at London's Middle Earth, at the Island of Wight, and, if it can be arranged, at a free open-air concert somewhere in a park. In a park somewhere. Glimpses caught, very occasionally, of the assembly of musicians and lighting men and road managers — accompanied by sound

recorders and film makers — through the swing doors of London Airport's customs hall. The doors swung open and so emerged the Jefferson Airplane looking like they were feeling. Like china breaking. "Did you have a good flight?" "No!" — a weary, but emphatic, no. Reputedly the group with the largest earning power in the world for live appearances — hailed as giants in the States, and well-known

## ARRIVAL OF THE JEFFERSON AIRPLANE . . .

UNDERGROUND GROUPS BY DEREK BOLTWOOD

and respected here. Though not as hit makers. Why hasn't the Airplane had a hit here?

"I don't think it has anything to do with the sort of music we play, or with the different sort of audiences here and back home," said Jack Casady. "It's purely a matter of promotion—we've never been over to England—or Europe, for that matter—so nobody knows what or who we are. Also I don't think our record company has really pushed us as much as they could have in England."

What or who is Jefferson Airplane?

Said the New York Times: "The Jefferson Airplane, leading exponent of the San Francisco school of rock music, triumphed . . . to prove to any doubters in the mod and shaggy audience that it is one of the great rock groups." Said the Los Angeles Times about the group's sound: "It's a swinging combination of wit and fervour," and the San Francisco Examiner said: "The Airplane has already achieved voice balance and tonalities utterly beyond the unsophisticated fraternity pop-rock banalities."

At the time of the great Flower Power movement last year on America's famed and ever-creative West Coast, the Airplane emerged as chief spokesmen and music makers of the happening event. And the singing Grace Slick was

described as "the prophetess of the San Francisco Haight-Ashbury scene."

Having emerged, they rapidly established themselves. To quote Time magazine: "The launching pad is San Francisco's Fillmore Auditorium where, for the past year and a half, the combo with the singular name has fashioned a free-wheeling style of music that has made it the hottest new rock group in the country. The Airplane is the anointed purveyor of the San Francisco sound."



JEFFERSON AIRPLANE—Grace Slick.

That's who or what the Airplane is/are.

Free-wheeling? Says drumming Spencer Dryden: "We're never really organised—we don't have a well-rehearsed stage act or

anything. In fact, we don't have any stage presence. We have certain numbers that we do—but no one knows exactly what is going to happen at a concert until it happens. We just go on stage and play our music—nothing is planned to any great extent."

I have yet to see and hear the group play live—though I've long enjoyed their sounds on record. Perhaps organisation would be bad—they have a framework within which they "do their own thing" (yet again to quote the message of the Airplane). It's loose. They're exponents of the jazz idea in pop — they play in, around and all about a song.

"When we first came together as a group," said Jack Casady, "we all brought our own influences with us. We all had leanings different ways—towards folk, or rock, or classical. And we all influenced one another—that's what formed our own sound. It's obviously very important because our differing backgrounds have a lot to do with the sort of music we make together. Now I think our previous preferences are very much in the background, and we are all capable of appreciating any sort of music — as long as it's good."

Some pop music is not good music. Some good music is not pop music. But there is some good pop music — which is what Jefferson Airplane is all about.

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MST 21



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MST 22



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Pina Toldano, 18, Golani St., Tiberias, Israel. Stars and hobbies — Pen-friends, pop music, collecting postcards.



Christine Townend, 17, 9 Park View, Buildwas, Nr. Ironbridge, Shropshire. Stars and hobbies — Dancing, writing letters. The Herd, Cat Stevens, Otis Redding, Aretha Franklin. Horse riding, playing records, Soul and Tamla stars.

# READERS' CLUB



David Chamberlain, 16, 13 Grosvenor Gardens, Shifnal, Shropshire. Stars and hobbies — Rugby, Stones, Aretha Franklin, Mothers of Invention, Electric Flag, Fleetwood Mac. Would like girl pen-pal from abroad. Answer all letters.



Leslie Gupwell, 20, 16 Shrewsbury St., Old Trafford, Manchester. Stars and hobbies — Beatles, Lulu, Bob Dylan, Donovan, Manchester United, girls, would like girl pen-friends.



Keith Eagle, 16, 60 Cirencester Rd., Charlton Kings, Cheltenham, Glos. Stars and hobbies — Otis Redding, Dusty, Julie Driscoll, Johnnie Walker, Roger Day. Films, commercial radio, listening to soul. I will answer any letters.



Jacek Jesionek, 21, Lodz, U.I. Suwalska 7, m24, Poland. Stars and Hobbies — Otis Redding, Temptations, Showstoppers, Tamla Motown. Jazz, modern clothes. I would like English or Swedish girls.



Ian Abel, 19, 9 Grove Terrace, Maltby, Rotherham, Yorks. Stars and Hobbies — Impressions, Ike & Tina Turner, All Tamla and Stax artists. Records, listening to Mike Raven, girls, finding out what's happen to Caroline.



Albert Altman, 18, 63 Wilfield Road, Ballsbridge, Dublin 4. Stars and Hobbies — Tamla Motown, Herd, Julie Driscoll. Swimming, dancing, films, Record Mirror, Nirvana.



Bozena Sobczak, 18, Warszawa 42, ul. Szymczaka 6 m. 24. English, Polish, Russian. I would like to correspond and to exchange the music records with the fans of Jimi Hendrix, Beatles, Monkees, Cream, New Animals, Rolling Stones, Who, Traffic, Small Faces, Herd, Spencer Davis, Dave Dee, Move and Bø. Gees.



Tony Naughton, 18, 15 Highfield Rd., Alum Rock, Birmingham 8. Stars and Hobbies — Doors, John Mayall, Cream, Moby Grape, Fleetwood Mac, Jimi Hendrix, Who, Lulu, Stones, Julie Driscoll, Span, Bakerloo Blues Line, Tommy James Inc., String Band, Chickenshock, Mothers of Invention. Music, records, girls and life.



David Rogers, 14, 16 St. Augustine Cres., Penarth, Glam. Stars and Hobbies — Lulu, Tom Jones, Rolling Stones, The Bee Gees. Pop music, records, coins, like writing to girls.



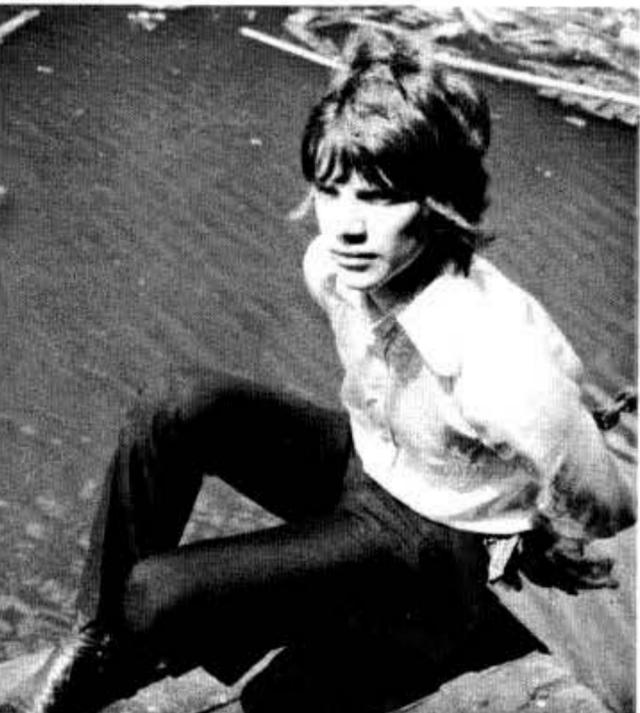
Adri Sturm, 25, Nieuwstraat 2, Vrouwenpolder, Holland. Stars and hobbies — Elvis Presley, Jerry Lee Lewis, Eddie Cochran, Buddy Holly, Johnny Cash, Carl Perkins and all other Great rock and country stars. Collecting Sun records. Staff-member of the Dutch EP Fan Club.



The Elastic Band, as you read this, are stretching themselves in the sun of the Bahamas, playing to packed houses on a lengthy tour. And their new record is out now — "Do Unto Others" on Decca... making good headway, with plenty of plugs. They originally came up via "Opportunity Knocks" — and the boys are, individually: Ted Yeadon, 19, lead singer and organist; Mike Scott, 18, bass and harmony; Andy Scott, 18, lead guitar and harmony; Sean Jenkins, 18, drums. But they also add flute, trumpet, African percussion, tenor, violin and vibes. Hence the name ELASTIC Band.



Working on the assumption that the country badly needs young blood to get on its feet again, five young Birmingham lads have taken the initiative in offering their services. Not of course to Mr. Wilson but to Joe Public. And Joe, it seems, is mighty pleased about the whole thing because Young Blood are a group very much on the upgrade. Their current Pye single "Just How Loud", has been well received, and on the strength of the record the quintet have been signed for three Radio One engagements — "Saturday Club" (August 31); "The David Symonds Show" (September 9-14); and "The Jimmy Young Show" (October 7-12). Young Blood's personnel features Roy Black (bass), Chris Moore (lead guitar), Pete Ball (organ and piano), Cozy Powell (drums) and Kent Aston (lead singer).



Gervase is a new name on the pop scene although he's been singing and writing songs for a few years in between bouts of modelling for the English Boy agency and studying at Oxford. University in fact opened the pop doors for him because while he was there he met up with Tom McGuinness who has now produced his first disc for Decca "Pepper Grinder". A South African by birth Gervase has hitch-hiked around a rooily part of the world but now intends making this country his base for future records and the film offers that are beginning to come his way.



Regulars to the Revolution will be familiar with the sound of The Web who have been steadily building a large and dedicated following prior to making their record debut with "Hatton Mill Morning". The seven-piece group were playing a Klooks Kleeck date when producer Mike Vernon heard them and asked if they'd like to make a record. Now signed to Deram they've already made an LP, "Interlocking", from which their current single is taken.



PETER JONES



Paul Raven had a couple of sizeable hits, a while back, with "Tower of Strength" and "Walk On Boy". But the group scene started and it was more difficult for solo singers. So he became a programme assistant on "Ready, Steady, Go". Then he sang with a big band, touring with the Bachors. And he also produced records, such as the Poets' "Baby Please Don't Do It", which was a Top Thirty entry. Now he's written words to Alex Mansfield's "Soul Thing", originally an instrumental... and recorded it himself, on MCA. A complete change of style for Paul.



Mary Hopkin debuts on the Apple label with "Those Were The Days", which is nothing to do with that incredibly square BBC series. Recommended by Twigg, no less, to Paul McCartney, no less, and already well-viewed by millions via the Hughie Green "Opportunity Knocks" series. Mary is obviously in with strong chances. The record, as it happens, is tremendously strong... beautifully sung and presented. Mary is 18, born in Pontardawe, a little township in Wales, and started out as a choir-girl (as opposed to a chorus-girl) and was soon introduced to the songs of Joan Baez and Judy Collins. P.S.: an LP is on the way. I look forward to hearing it.



This is Jackie Lomax, a likeable Liverpoolian, one with the Undertakers and the Lomax Alliance. Now he emerges on the Apple label, with a George Harrison production and a George Harrison song "Sour Milk Sea". One-time motor mechanic, lorry driver and clerk, Jackie hasn't had the best of luck in his career so far... what with ending up penniless in New York with the Undertakers. He scraped up the return fare by working as a session musician. Incidentally he's known G. Harrison for years — since the old Star Club and Top Ten Club in Hamburg.

# ROY ORBISON

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# RECORD MIRROR CHARTS PAGE

## CASHBOX TOP 50



AIR MAILED FROM NEW YORK

- |  |  |  |  |  |  |   |   |   |  |   |  |   |   |   |   |   |  |   |   |   |  |  |  |  |  |  |  |   |   |   |   |  |  |  |  |   |   |   |   |   |  |  |  |  |  |   |  |  |  |
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| 1 PEOPLE GOT TO BE FREE*<br>1 (8) Rascals (Atlantic) | 2 BORN TO BE WILD<br>2 (6) Steppenwolf (Dunhill) | 3 LIGHT MY FIRE*<br>3 (6) Jose Feliciano (RCA) | 4 HARPER VALLEY PTA*<br>29 (3) Jeannie C. Riley (Plantation) | 5 HELLO I LOVE YOU*<br>4 (9) Doors (Elektra) | 6 SUNSHINE OF YOUR LOVE*<br>6 (7) Cream (Alco) | 7 1, 2, 3, RED LIGHT*<br>13 (6) 1910 Fruitum Co. (Buddah) | 8 YOU KEEP ME HANGIN' ON<br>12 (4) Vanilla Fudge (Aton) | 9 DO IT AGAIN*<br>11 (5) The Beach Boys (Capitol) | 10 SOUL LIMBO<br>9 (7) Booker T. & MG's (Stax) | 11 SEALED WITH A KISS<br>8 (8) Gary Lewis (Liberty) | 12 YOU'RE ALL I NEED TO GET BY<br>14 (5) Marvin Gaye & Tammi Terrell (Tamla) | 13 TURN AROUND LOOK AT ME<br>4 (10) Vogue (Reprise) | 14 THE HOUSE THAT JACK BUILT<br>19 (4) Aretha Franklin (Atlantic) | 15 HUSH*<br>22 (3) Deep Purple (Tetragrammaton) | 16 MR. BUSINESS MAN*<br>17 (4) Ray Stevens (Monument) | 17 LOVES MAKES A WOMAN<br>18 (6) Barbara Acklin (Brunswick) | 18 CLASSICAL GAS*<br>7 (8) Mason Williams (Warner Bros.) | 19 STAY IN MY CORNER*<br>20 (9) Dells (Cadet) | 20 FOOL ON THE HILL*<br>24 (3) Sergio Mendes & Brazil '66 (A & M) | 21 I CAN'T STOP DANCING<br>15 (7) Archie Bell & Drells (Atlantic) | 22 MAGIC BUS<br>28 (4) The Who (Decca) | 23 DREAM A LITTLE DREAM OF ME*<br>10 (8) Mama Cass (Dunhill) | 24 PLEASE RETURN YOUR LOVE TO ME<br>15 (5) Temptations (Gordy) | 25 SLIP AWAY<br>30 (6) Clearance Carter (Atlantic) | 26 SPECIAL OCCASION<br>32 (4) Smokey Robinson & The Miracles (Tamla) | 27 I'VE GOTTA GET A MESSAGE TO YOU*<br>35 (3) Bee Gees (A&M) | 28 JOURNEY TO THE CENTRE OF THE MIND<br>31 (8) Amboy Duke (Mainstream) | 29 ALICE LONG*<br>16 (8) Tommy Boyce & Bobby Hart (A & M) | 30 TUESDAY AFTERNOON*<br>34 (6) Moody Blues (Deram) | 31 DOWN AT LULUS*<br>39 (4) Ohio Express (Buddah) | 32 PICTURES OF MATCH STICK MEN*<br>27 (10) The Status Quo (Cadet Concept) | 33 GIVE A DAMN<br>43 (2) Spanky & Our Gang (Mercury) | 34 SIX MAN BAND<br>— (1) Association (Warner/7 Arts) | 35 WHO IS GONNA LOVE ME<br>18 (2) Dionne Warwick (Scepter) | 36 I SAY A LITTLE PRAYER<br>— (1) Aretha Franklin (Atlantic) | 37 EYES OF A NEW YORK WOMAN*<br>31 (7) B. J. Thomas (Sceptre) | 38 HIP CITY<br>42 (2) Jr. Walker & All Stars (Soul) | 39 ON THE ROAD AGAIN*<br>49 (2) Canned Heat (Liberty) | 40 I CAN'T DANCE TO THAT MUSIC YOU'RE PLAYING<br>46 (2) Martha Reeves & Vandellas (Gordy) | 41 BROWN EYED WOMAN<br>47 (2) Bill Medley (MGM) | 42 (LOVE IS LIKE A) BASEBALL GAME<br>44 (7) Intruders (Gamble) | 43 AND SUDDENLY<br>45 (3) Cherry People (Heritage) | 44 GIRL WATCHERS<br>— (1) The O'Kaysions (ABC) | 45 I GET THE SWEETEST FEELING<br>9 (3) Jackie Wilson (Brunswick) | 46 MIDNIGHT CONFESSIONS<br>— (1) The Grass Roots (Dunhill) | 47 I NEVER FOUND A GIRL<br>— (1) Eddie Floyd (Stax) | 48 HELP YOURSELF<br>— (1) Tom Jones (Parrot) | 49 I LOVED AND I LOST<br>— (1) The Impressions (ABC) | 50 TO WAIT FOR LOVE<br>— (1) Herb Alpert and Tijuana Brass (A & M) |
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\*An asterisk denotes record released in Britain.

### CASHBOX BUBBLING UNDER

- THE WEIGHT — Jackie de Shannon (Imperial)  
 THAT KIND OF WOMAN — Merrilee Rush (Bell)  
 NATURALLY STONED — Avant Garde (Columbia)  
 EVERYBODY'S TALKIN' — Nilsson (RCA Victor)  
 KEEP THE ONE YOU'VE GOT — Joe Tex (Dial)  
 BAREFOOT IN BALTIMORE — Strawberry Alarm Clock (Uni)  
 LITTLE GREEN APPLES — O. C. Smith (Columbia)  
 TIME HAS COME TODAY — Chambers Bros (Columbia)  
 IF LOVE IS IN YOUR HEART — Friend and Lover (Verve/Forecast)

## TOP L.P.'s

NATIONAL CHART COMPILED BY THE RECORD RETAILER

- BOOKENDS  
1 Simon & Garfunkel (CBS)
- DELILAH  
2 Tom Jones (Decca)
- HOLLIES GREATEST HITS  
4 Hollies (Parlophone)
- WHEELS OF FIRE (Double LP)  
16 Cream (Polydor)
- A MAN WITHOUT LOVE  
3 Engelbert Humperdinck (Decca)
- CRAZY WORLD OF ARTHUR BROWN  
5 Crazy World of Arthur Brown (Track)
- IN SEARCH OF THE LOST CHORD  
8 Moody Blues (Deram)
- JUNGLE BOOK  
10 Soundtrack (Walt Disney)
- BARE WIRES  
6 John Mayall (Decca)
- WHEELS OF FIRE  
11 Cream (Polydor)
- SOUND OF MUSIC  
9 Soundtrack (RCA)
- BEST OF THE BEACH BOYS VOL. 1  
7 Beach Boys (Capitol)
- BOOGIE WITH CANNED HEAT  
13 Canned (Liberty)
- TOM JONES LIVE AT THE TALK OF THE TOWN  
12 Tom Jones (Decca)
- SAUERFUL OF SECRETS  
15 Pink Floyd (Columbia)
- NUT GONE FLAKE  
15 Small Faces (Immediate)
- FLEETWOOD MAC  
14 Peter Green's Fleetwood Mac (Blue Horizon)
- GREATEST HITS  
21 Supremes (Tamla Motown)
- FULSON PRISON BLUES  
22 Johnny Cash (CBS)
- GREATEST HITS  
24 Four Tops (Tamla Motown)
- HISTORY OF OTIS REDDING  
18 Otis Redding (Atlantic)
- HONEY  
19 Andy Williams (CBS)

- BUDDY HOLLY'S GREATEST HITS  
25 Buddy Holly (Ace of Hearts)
- SMASH HITS  
28 Jimi Hendrix Experience (Track)
- COME THE DAY  
29 Seekers (Columbia)
- MR. WONDERFUL  
— Fleetwood Mac (Blue Horizon)
- LADY SOUL  
34 Aretha Franklin (Atlantic)
- PARSLEY, SAGE, ROSEMARY & THYME  
40 Simon & Garfunkel (CBS)
- LOVE ANDY  
31 Andy Williams (CBS)
- BEAT OF THE BRASS  
17 Herb Alpert (A & M)
- BRITISH MOTOWN CHART BUSTERS  
32 Various Artists (Tamla Motown)
- MY PEOPLE WERE FAIR, ETC.  
36 Tyrannosaurus Rex (Regal)
- A MAN AND A WOMAN  
37 Soundtrack (UA)
- NANCY & LEE  
29 Nancy Sinatra & Lee Hazelwood (Reprise)
- THIRTEEN SMASH HITS  
22 Tom Jones (Decca)
- SOUNDS OF SILENCE  
— Simon & Garfunkel (CBS)
- OTIS BLUE  
30 Otis Redding (Atlantic)
- DOCK OF THE BAY  
26 Otis Redding (Stax)
- WESLEY HARDING  
38 Bob Dylan (CBS)
- STEVIE WONDER'S GREATEST HITS  
— Stevie Wonder (Tamla Motown)

### UP AND COMING

- OLD GOLDEN THROAT—  
 Johnny Cash (CBS)  
 STAR—Soundtrack (Stateside)  
 WISH IT WOULD RAIN—  
 Temptations (Tamla Motown)  
 MUSIC IN THE DOLLS HOUSE  
 The Family (Pye)  
 GREATEST HITS, VOL. 1—  
 Dean Martin (Reprise)

## 5 YEARS AGO

- BAD TO ME  
1 Billy J. Kramer (Parlophone)
- I'M TELLING YOU NOW  
2 Freddy & The Dreamers (Columbia)
- SHE LOVES YOU  
12 The Beatles (Parlophone)
- IT'S ALL IN THE GAME  
10 Cliff Richard (Columbia)
- I'LL NEVER GET OVER YOU  
4 Johnny Kidd & The Pirates (HMV)
- SWEETS FOR MY SWEET  
3 The Searchers (Pye)
- YOU DON'T HAVE TO BE A BABY TO CRY  
7 The Caravelles (Decca)
- WIPEOUT  
5 The Surfaris (London)
- JUST LIKE EDDIE  
11 Heinz (Decca)
- I WANT TO STAY HERE  
19 Steve Lawrence & Eydie Gorme (CBS)
- THEME FROM 'THE LEGION'S LAST PATROL'  
4 Ken Thorne & His Orchestra (HMV)
- CONFESSIN'  
9 Frank Ifield (Columbia)
- IN SUMMER  
8 Billy Fury (Decca)
- DANCE ON  
17 Kathy Kirby (Decca)
- TWIST AND SHOUT  
13 Brian Poole & The Tremeloes (Decca)
- DA DOO RON RON  
14 Crystals (London)
- STILL  
— Karl Denver (Decca)
- THE CRUEL SEA  
20 The Dakotas (Parlophone)
- SUKIYAKI  
16 Kyu Sakamoto (HMV)
- DEVIL IN DISGUISE  
15 Elvis Presley (RCA)

## BRITAIN'S TOP 50

NATIONAL CHART COMPILED BY THE RECORD RETAILER

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| 1 I GOTTA GET A MESSAGE TO YOU<br>2 (5) Bee Gees (Polydor) | 2 THIS GUY'S IN LOVE<br>3 (10) Herb Alpert (A & M) | 3 HELP YOURSELF<br>5 (8) Tom Jones (Decca) | 4 DO IT AGAIN<br>1 (7) The Beach Boys (Capitol) | 5 SAY A LITTLE PRAYER<br>8 (5) Aretha Franklin (Atlantic) | 6 HIGH IN THE SKY<br>7 (6) Amen Corner (Deram) | 7 HOLD ME TIGHT<br>11 (5) Johnny Nash (Regal Zonophone) | 8 DANCE TO THE MUSIC<br>10 (9) Sly & The Family Stone (CBS) | 9 MONY MONY<br>4 (14) Tommy James & Shondells (Major Minor) | 10 FIRE<br>6 (11) The Crazy World of Arthur Brown (Track) | 11 KEEP ON<br>12 (11) Bruce Channel (Bell) | 12 DREAM A LITTLE DREAM OF ME<br>15 (4) Mama Cass (RCA) | 13 SUNSHINE GIRL<br>9 (8) Herman's Hermits (Columbia) | 14 I PRETEND<br>14 (11) Des O'Connor (Columbia) | 15 LADY WILL POWER<br>21 (5) Union Gap (CBS) | 16 LITTLE ARROWS<br>31 (3) Leapy Lee (MCA) | 17 ON THE ROAD AGAIN<br>16 (7) Canned Heat (Liberty) | 18 DAYS<br>15 (8) Kinks (Pye) | 19 HARD TO HANDLE<br>19 (6) Otis Redding (Atlantic) | 20 YESTERDAY'S DREAM<br>38 (3) Four Tops (Tamla Motown) | 21 UNIVERSAL<br>23 (9) Small Faces (Immediate) | 22 I CLOSE MY EYES AND COUNT TO TEN<br>13 (9) Dusty Springfield (Philips) | 23 VOICES IN THE SKY<br>28 (5) Moody Blues (Deram) | 24 MRS. ROBINSON<br>17 (9) Simon & Garfunkel (CBS) | 25 C'MON MARIANNE<br>36 (4) Grapefruit (RCA) | 26 JEZAMINE<br>34 (4) The Casuals (Decca) | 27 HEY JUDE<br>— (1) Beatles (Apple) | 28 I NEED YOUR LOVE SO BAD<br>40 (5) Fleetwood Mac (Blue Horizon) | 29 CLASSICAL GAS<br>3 (2) Mason Williams (Warner Bros.) | 30 SON OF HICKORY HOLLERS TRAMP<br>27 (15) O. C. Smith (CBS) | 31 I LIVE FOR THE SUN<br>30 (2) Vanity Fare (Page One) | 32 MACARTHUR PARK<br>26 (11) Richard Harris (RCA) | 33 ICE IN THE SUN<br>10 (3) Status Quo (Pye Int.) | 34 BABY COME BACK<br>29 (17) Equals (President) | 35 LAST NIGHT IN SOHO<br>21 (10) Dave Dee (Fontana) | 36 YOUR TIME HASN'T COME YET BABY<br>22 (8) Elvis Presley (RCA) | 37 HERE COMES THE JUDGE<br>30 (8) Pimmett Markham (Chess) | 38 IMPORTANCE OF YOUR LOVE<br>47 (11) Vince Hill (Columbia) | 39 LAUREL AND HARDY<br>35 (3) Equals (President) | 40 DREAM A LITTLE DREAM OF ME<br>34 (4) Anita Harris (CBS) | 41 ELEANOR RIGBY<br>42 (6) Ray Charles (Stateside) | 42 YUMMY YUMMY<br>32 (14) The Ohio Express (Pye) | 43 AMERICA<br>25 (9) Nice (Immediate) | 44 WALK ON<br>46 (7) Roy Orbison (London) | 45 ANGEL OF THE MORNING<br>37 (9) P. P. Arnold (Immediate) | 46 ONE INCH ROCK<br>— (1) Tyrannosaurus Rex (Regal Zonophone) | 47 WOMAN WOMAN<br>48 (2) Union Gap (CBS) | 48 WHEN THE SUN COMES SHINING THROUGH<br>49 (2) Long John Baldry (Pye) | 49 THE GOOD, THE BAD, AND THE UGLY<br>— (1) Hugo Montenegro (RCA) | 50 YESTERDAY HAS GONE<br>44 (12) Cupid's Inspiration (NEMS) |
|--|--|--|---|---|--|---|---|---|---|--|---|---|---|--|--|--|-------------------------------|---|---|--|---|--|--|--|---|--------------------------------------|---|---|--|--|---|---|---|---|---|---|---|--|--|--|--|---------------------------------------|---|--|---|--|--|---|---|

A blue dot denotes new entry.

This is a Provisional Chart compiled over the holiday weekend

British Bubbling Under

- Red Red Wine—Jimmy James Vagabonds (Major Minor)  
 Wild Tiger Woman—Move (Regal Zonophone)  
 Together—Sandie Shaw (Pye)  
 Those Were The Days—Mary Hopkin (Apple)  
 I'm A Midnight Mover—Wilson Pickett (Atlantic)

## BRITAIN'S TOP R & B SINGLES

- I SAY A LITTLE PRAYER  
1 Aretha Franklin (Atlantic 584396)
- HOLD ME TIGHT  
2 Johnny Nash (Regal Zonophone RZ 3016)
- I'M A MIDNIGHT MOVER  
3 Wilson Pickett (Atlantic 584203)
- HARD TO HANDLE/AMEN  
4 Otis Redding (Atlantic 584199)
- IT'S ALL OVER NOW  
11 Valentines (Soul City SC 106)
- THE HORSE  
8 Cliff Nobles (Direction 58/3518)
- HITCH IT TO THE HORSE  
5 Fantastic Johnny C. (London HL 10212)
- DANCE TO THE MUSIC  
6 Sly and The Family Stone (Direction 58-3548)
- YESTERDAY'S DREAM  
1; Four Tops (Tamla Motown TMG 645)
- PRAYER MEETING  
9 Willie Mitchell (London HL 10215)
- YOU MET YOUR MATCH  
19 Stevie Wonder (Tamla Motown TMG 666)
- CUPID  
12 The Maximum Band (Fab FAB 31)
- PEOPLE SURE ACT FUNNY  
7 Arthur Conley (Atlantic 584197)
- LOVERS HOLIDAY  
10 Peggy Scott & Jo Jo Benson (Polydor 58745)
- RED RED WINE  
— Jimmy James & Vagabonds (Pye Int. 1579)
- TURN ON YOUR LOVELIGHT  
— Bill Black's Combo (London HL 10216)
- STAY IN MY CORNER  
29 Dells (Chess CRS 8079)
- SHAKE YOUR MINI  
17 Showstoppers (Beacon BEA 106)
- FEEL LIKE JUMPING  
18 Marcia Griffiths (Coxsone CS 7955)
- IT'S A MAN DOWN THERE  
— Duster Bennett (Blue Horizon 57/3141)

## BRITAIN'S TOP R & B ALBUMS

- THIS IS SOUL  
1 Various Artists (Atlantic 643391)
- ARETHA NOW  
— Aretha Franklin (Atlantic 587114)
- WISH IT WOULD RAIN  
— The Temptations (Tamla Motown TML 11079)
- CLUB ROCK STEADY '68  
6 Various Artists (Island ILP 965)
- LADY SOUL  
3 Aretha Franklin (Atlantic 587 099)
- TAKE A LOOK AT...  
5 Aretha Franklin (CBS BPG 63249)
- BLUEBEAT SPECIAL  
7 Various Artists (Coxsone CSP1)
- HISTORY OF...  
8 Otis Redding (Volt 418)
- GREATEST HITS  
4 Stevie Wonder (Tamla Motown TML 0975)
- MR. WONDERFUL  
— Peter Green's Fleetwood Mac (Blue Horizon 7/63205)

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### records for sale

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AMERICAN Records, 35/- each, a choice of thousands, Pop, R&R, Soul, West Coast, Folk and Blues. Send 2/6 for lists to P. Jenney, 26 Ripon Drive, Blaby, Leicestershire.

1956-68 45s & LPs including rare deletions available, overseas inquiries welcome. Send s.a.e. for list to: Moore, 73 Mill Road, Leighton Buzzard, Beds., or call at 16 Leighton Road, Linslade, Beds.

### penfriends

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UNDER 217 Penpals anywhere. S.a.e. for free details.—Teenage Club, Falcon House, Burley, 503

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ROMANCE OR PENFRIENDS. England / Abroad. Thousands of members. Details World Friendship Enterprises, MC74, Amhurst Park, N.16.

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

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

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

### songwriting

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

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

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

### announcements

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IS IT OVER? Meet new girl/boy friends through Computer dating with "Operation Match" (RM), 61 Welbeck Street, London, W.1.

### publications

FOR ALL SOUL FANS "Soul to Inspect" No. 4. Articles, photos, John Roberts, Vi Campbell, The Lamp Sisters, Ray Charles, B.B. King. Reviews recent Duke/Peacock records from U.S. 2/6 P.O. out to Keith Lax, 58 Mount Road, Chessington, Surrey.

### fan clubs

ROY ORBISON INTERNATIONAL CLUB. S.a.e. Margaret Finch, 21 Daventry Gardens, Harold Hill, Romford, Essex.

DO YOU LIKE GRAPEFRUIT? If so send a s.a.e. to Dee Meehan, 94 Baker St., London, W.1.

GEORGIE FAME FAN CLUB — Secretary, 56 Old Compton Street, London, W.1.

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

EQUALS Fan Club, S.a.e. Noreen, 25 Denmark Street, London, W.C.2

BRENDA LEE Fan Club, c/o Alken, Hildrop, Blo Norton, Diss, Norfolk.

LONG JOHN BALDRY, Official Fan Club, S.a.e. Valerie Ashley, 40 Forester Road, Southgate, Crawley, Sussex.

### Miscellaneous

FLYING SAUCER Tapes, publications. CATALOGUE 6d. 87 Selsea Avenue, Herne Bay.

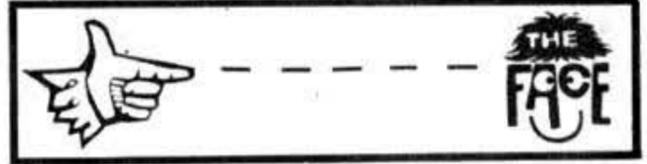
### records wanted

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ARETHA FRANKLIN

U.S. group the Rascals earned six gold discs for record sales in the month of August... Saga Records soon to start issuing original pop albums in stereo at budget price of ten shillings... impromptu, but very enjoyable performance by Pudding Chair Sometime at London Airport last week... British group the Eire Apparent now signed to Buddha Records in America... Frank Sinatra to record an album of Rod McKuen songs... the under-rated Nilsson at last beginning to get the attention he deserves... Prestige Publicity now looking after Scott Walker... next Easybeats' single features their version of their own composition, "Good Times", recently recorded by Cliff Bennett... D. J. Mike Quinn currently holidaying in Spain... "Stoned Soul Picnic" sounds like the ultimate in fun... group causing excitement in States with "Oh Lord Why Lord"; Los Pops Tops (!)...

Looks like Aretha Franklin is the only soul giant left at the moment... Chicken Shack and Savoy Brown to tour America next February... the question is: "What does the B.T.C. think of K.A.?"... Johnny Ray may visit Britain later this year... flip side of new Everly Brothers single for superior to A-side, "Milk Train"... nice to see Top of the Pops devoting so much time to non-chart groups... which famous journalist thought Grace Slick was Janice Joplin?... Jefferson Airplane's Spencer Dryden rates Alvin Lee as an "out-of-this-world" guitarist... the Face is looking forward to seeing the television confrontation between Tiny Tim and David Frost... what was Dusty Springfield doing in the drawer of an R.M. desk?... considering latest events in America, Stones' "Street Fighting Man" a nicely timed release

A33: In each case the former has recorded a song the title of which is the name of a label for which the latter has recorded...

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# BEE GEES: FIRST WHITE SOUL GROUP..?

**JOHN CHRISTIAN DEE EXPLAINS HIS OWN BEE GEE THEORY**

**T**HE Bee Gees are, in my estimation, the first white soul group ever. Oh yes, many of you will jump up out of your seats and start phoning or writing in asking what kind of an idiot made such a statement. Don't bother, just stay seated for a few minutes, leave the 'phones and pens alone and read on, as I think I can persuade you to believe it.

We know there are many soul groups as we know them — commercially speaking that is. Some of them are quite good at it too, but none of them have really made it have they? I mean really made it — to Beatle type heights. Ask yourself why. I think the problem is this:

When a white boy decides to sing soul music he immediately sets to work on his voice to give it a rasping negro-type sound. Why? He spends a fortune in his local record shop on recordings of coloured artists such as Wilson Pickett, James Brown and Otis Redding. Why? After six months' hard work he is singing what he thinks is soul. But with whose soul is he singing. Not his that's for sure.

**BRASS BACKING**

He starts to work gigs at clubs, singing with a mixture of coloured singers' soul and techniques, a pop star image and a big brass-type backing group. Oh yes, he's good, very good but at what? All he succeeds in doing is giving us a photocopy of Wilson Pickett's latest record. This is not soul.

Soul is feeling, a feeling created by a vast experience of life, love, hate, happiness and heartbreak. For instance, if an artist had spent the majority of his life in a state of happiness he could interpret a happy song genuinely. He certainly could not sing the blues with any true feeling. The same applies vice-versa when he has lived his life unhappily.

When a man has lived all the aforementioned experiences to any extent, then the man has soul. He doesn't have to have a negro sounding voice to put across to an audience. If it is genuine then it will happen and only then. Of course, any man who has outlived all these experiences couldn't be very young. That brings me back to the Bee Gees and the statement which I made earlier.

Firstly, just the fact that Barry, Maurice and Robin Gibb are brothers — and the dominant part of the group — gives an agreed taste on the type of music that they are doing.

Then again, they are of separate age groups and so they have a wide understanding of commercial tastes. Their difference in age and their individual experiences of the pain and happiness of life gives them a wide range of words and ideas for their songs.

These three experiences put together give an expert view



JOHN CHRISTIAN DEE



BEE GEES-SOUL BROTHERS

of many situations of everyday life, and as they are brothers they can speak openly to each other of them. The problem with today's agents and managers is that they forget these qualities in the hustle bustle search for gimmicks.

It is now an outdated gimmick for any two or three brothers or sisters to be worked as an act, unless of course they are twins or triplets, or at least look exactly alike. I think the fact that the Gibb brothers do not look alike is an asset to them. In fact, each has his own separate image, and individuality. There is a perfect all-round harmony of everything this group does. If you have listened carefully to their songs and the way they are performed then you will agree with me when I say that their soul and feeling gets right through to the right spot.

The group's manager, Robert Stigwood, too, has, I'm sure,

realised this and brought out their talents to the full. Although he rules them with an iron-hand, he is never parted from them. The failure of many managers today is the fact that they expect to put in a penny and take out a pound, which is impossible. They also put the group or Artiste into the hands of their 'flunkies' as they have sometimes as many as fifty groups on their books.

Robert Stigwood has done completely the opposite with the Bee Gees. He has given them massive financial backing and is always by their side. This gives the group a feeling of safety and trust.

Here is a perfect all round harmony of sound and feeling that will, in my estimation, go on to greater heights than even those other show-biz giants that had almost the same deal given them by the late Brian Epstein. The Beatles.

JOHN C. DEE