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BRUCE, TAKING OVER BRIAN'S THRONE?

WHAT has happened to Brian Wilson — one time undisputed leader of the Beach Boys? Bruce Johnson has appeared from nowhere over the last year to become the group's spokesman. He has changed the group's style to such an extent that they are in danger of losing their image. The group's music has changed with his influence — does he not know that there are hundreds of 'blues' groups around (the majority a great deal better than anything the Beach Boys could do in that field) and yet they bring out 'Bluebirds over the Mountain'. It's a fair enough sound, but compared to the class of 'Good Vibrations' and 'God Only Knows' it's just nowhere to be seen!

Al Jardine admitted in last week's RM that he was sorry to see the gradual exit of Brian from the group's work — and he's not the only one. There must be many more like myself who have followed the Beach Boys' career from the early days, and have seen how Brian's genius carried them to the top.

Are these golden days gone forever just because Brian is going through a transitional period in his writing. Bruce Johnston is taking advantage of this situation — trying to take over a throne which belongs to one man alone. — Carl Michael Forster, Paignton Avenue, Whitley Bay, Northumberland.



BRUCE—New spokesman



BRIAN—Gradual exit

Radio One. However, it is very pleasing to see that not one of the Caroline DJs who worked on the ships after the August 15 ban has joined the BBC since their station closed down in March. They are sticking to their principles, and we, the listeners should do all we can to support these DJs. — Patrick Heeley, Eastwood Road, Rayleigh, Essex.

DOORS

RECENTLY a great deal has been said about the Doors, most of it in their favour. I am pleased to say. I am not so pleased that all the credit has gone to Jim Morrison and Ray Manzarek. Admittedly these two offer a great deal of talent within the group, but one has only to listen to the group's three marvellous albums to appreciate the excellence of Robby Krieger's guitar work and John Denmore's drumming. So, please give these two the praise they deserve, after all they are a group, not a duo.—Rog and Dave, c/o 'Farthings', Pinn Lane, Pinhoe, Exeter.



AL—Sorry

R. Flavell, 45 Sanderstead Road, S. Croydon, Surrey. — I have a Beach Boys' Party LP in stereo which is brand new, and I would like to exchange it for either Buffalo Springfield Again LP, or any Jefferson Airplane LP.

Mr. Ord, 15 Montpelier Gardens, Chadwell Heath, Romford, Essex.— Would any James Brown fan please contact me at the above address.

Peter Morgan, The Eddie Cochran A.S., 85 Kingsway, Kingswood, Bristol, BS15 2AJ. — I'd like to hear from anyone who has any old scrapbooks, photographs and programmes for sale on the late Eddie Cochran. I am very interested in American newspaper clippings featuring this sinking guitarist.

S. O'Keefe, 13 Blandy Avenue, Southmoor, Nr. Abingdon, Berks.— I have several copies of the publication "Meet Billy Fury". These are in mint condition and now out of print. I also have a couple of "Beatles at Carnegie Hall" souvenir books. Both these items are priced at 5s. each plus 6d. p. & p., or will swap for early Elvis monthlies or books.

Christine Lindley, 17 Clive Green, Easthampstead, Bracknell, Berks.— I have two of the Monkees LPs for sale, "More Of The Monkees", and "Pisces, Aquarius, Capricorn And Jones Ltd.". Will sell to highest bidder.

Robert Parks, 125 Dnas Lane, Huyton, Nr. Liverpool. — I have an LP of Otis Redding which I will sell for £1 (only one week old), or in exchange for any LP by Aretha Franklin, except "Aretha Now".

Jonathan Morley, 2 Glendaragh Road, Teignmouth, Devon. — I will accept offers (cash or record) for rare, deleted Tamla LP, "I Like It Like That" by the Miracles. In excellent condition.

Michael Spicer, 24 Douglas Road, Chingford, E.4. — Would anyone interested in exchanging the Fleetwood Mac LP (mono) in mint condition for "Forty Blue Fingers" or "Bare Wires" contact the above address. (Mono or stereo welcome— must be in good condition.) Other offers will be considered.

SAM COOKE

WHAT a surprise it was to see the name of Sam Cooke in your letters page. Everybody seems to have forgotten this great artist since his death, while Otis Redding has been over-exalted.

It must be remembered that Sam was the originator of such great songs as "Only 16", "Wonderful World", "Cupid", and "Chain Gang" to name a few. At this moment two of his songs are in the U.S.A. Top 50—"Snake" and "Bring It On Home To Me".

Incidentally, before irate Otis fans start writing in, I'd like to point out that I bought his single of "Pain In My Heart" within a few weeks of its first release back in '63 — how many other people can claim this?—John Evans, Market Square, Holyhead, Anglesey, N. Wales.

BUBBLEGUM

WHEN bubblegum music first emerged it was a pleasant novelty, with records like "Simon Says" and "Yummy Yummy", but now record companies are churning out bubblegum records by the score and the standard of them is steadily deteriorating. Anyway, let's all hope, for the sake of the music profession, that somebody soon bursts the bubble.—Collin R. Fenn, Bradgate, Cuffley, Herts.

ANSWERED!

One of your readers wrote in asking if anyone knew the real composer of "Baby Let's Play House".

Well, I have the Elvis Presley version on the "Date With Elvis" LP, which states Gunter as the composer. But, to prove he's the composer, I have the original version by Arthur Gunter on the State-side-Excello label, titled "The Real R & B" — which, by the way, is a great LP, now I think unavailable in this country. — Roy Winch, Hopkins Crescent, Sandridge, Herts.

FREEDOM

I THINK artists should be free to express their feelings towards the world events, whenever and wherever they can. Of course, they have no other channel available than the stage, where they can communicate to the world. Never on Panorama or 24 Hours would you see any of them.

Give them their own freedom too, as everyone has under the law of the country. Despite the criticisms of the Supremes on the Royal Variety Show, they were given warm applause from the Royal Box. —Tunde Eniola, Shoot Up Hill, London, N.W.2.

HAWK 'FIRST'

WELL-informed RM readers must have been puzzled to read the Hawk's contention that Elvis Presley's open acknowledgement of R 'n' B and gospel as his influences is a recent development.

He has never made any secret of this fact. In 1956 he made a widely publicised statement to the effect that his style of rock 'n' roll was nothing new, as it had been around for many years under the name of rhythm 'n' blues. And, right, from the start Elvis has named gospel as his favourite kind of music.

Incidentally it has been stated by Tom Parker on behalf of Elvis, that the rumours that Elvis backed George Wallace in the presidential campaign are completely false. — Vera Nicholls, Queens Road, Burnham-on-Crouch, Essex.

THE REAL MORRICONE

I HAVE discovered by chance something that will greatly interest people who dig the music of Ennio Morricone's "Dollar" movie soundtracks.

The Harlequin record shop in Berwick Street, has not imported LPs of "A Few Dollars More" by Ennio Morricone, who wrote the original soundtrack for "Fistful Of Dollars" and "The Good, The Bad And The Ugly" as well.

Be warned against poor cover versions of the LP by Leroy Holmes and others; where Morricone's "Dollars" music is concerned it's excitement all the way.—C. M. Bloomfield, Wells Wood, London Rd., Ascot, Berks.

AD-VANCE

IN your letters page recently, Stephen Robinson asked what ever happened to Radio Caroline's Tommy Vance? A good question — and what also has become of the following Caroline DJs? Johnnie Walker, Bub Ballou, Stevi Merike, Carl Mitchell, Don Allen, Andy Archer, Henry Morgan, Spangles Muldoon, Steve Young, Jerry Leighton, Ross Brown, Mike Ahern, and dozens more?

With Caroline's sad departure from the scene these men, formerly household names, have been left out in the cold, with the only prospects of work on the BBC's

HEY JENNIFER

AFTER reading what Jennifer Haynes and Colin Brinton thought of "Hey Jude," we have come to the conclusion that they can't have listened properly, to some of the so-called "hit tunes" of today, and compared them with the Beatles' work.

Sure the Beatles only release a record every blue moon, but it takes time to think and prepare a good record like "Hey Jude," and when they do it usually ends up as No. 1.

Surely all the Beatles followers aren't mad, so sit down and listen to "Hey Jude" again! — Glenda Ward and Denise Hunt, 36 Pinewood Drive, Binley Woods, Nr. Coventry.

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Continued on page 11

from NEW YORK the HAWK REPORT

RECENTLY a magazine, Rolling Stone, did an article that took a long look at the blues scene in Texas, including everything from Lightnin' Hopkins to the late great Buddy Holly. Mentioned in the piece was a 23-year-old blues guitarist, Johnny Winters.

Mr. Winters is an albino. Probably the only albino blues singer. Steve Paul, owner of the Scene Club in New York, read the piece of information and got what he describes as "good vibes" (that is, vibrations, or a hunch) about Mr. Winters.

Whereupon Paul (as they say) planed to San Antonio, Texas, and rushed down the airplane steps yelling, "Take me to your albino blues musician."

Incredibly Steve Paul found Johnny Winters and brought him to New York where last week he appeared for the first time, at the Fillmore East, and as a guest of an Al Kooper-Mike Bloomfield "Super Session" i.e. a jam session involving their friends.

I report that Mr. Winters is no freak. In fact he is incredibly good. He could dye his hair black and make it ... Still, an albino blues player!

Julie Driscoll is mentioned in this column several times this week. Firstly because she has been in New York, cropped hair, eye shadow, health food and all.

As mentioned previously, she came in with the Auger Trinity from Los Angeles and the Monkees. In music Julie is very much a member of the underground scene and despite having made no personal appearances in America, or having not one hit record, is really quite well known among the undergrounders.

However, the other world of Miss Driscoll was well covered in New York. She spent a day being photographed by the extraordinarily famous photographer Richard

Avedon for Vogue magazine, no less. She also did a photo spread for Look magazine.

She also attended the Fillmore for a Kooper-Bloomfield Super Session and Sam and Dave topping the bill (incidentally the first soul act to appear at the Fillmore—they included their own tremendous, all singing, all dancing, all playing 12-piece band).

Originally Julie was set to perform "Season of the Witch" unannounced on stage. Al Kooper is an unabashed admirer of the Driscoll-Auger team. Kooper admits that he got his hit "Season of the Witch" from the Driscoll-Auger version. "Our version was really sort of putting them on, like 'Okay England, here's America', but with tongue in cheek," he says.

But the Driscoll-Supper Session didn't come off. Permit prudence and lack of any rehearsal time made it impossible.

Lionel Bart (who is hardly a name referred to with reverence by the hippies) also mentioned Miss Driscoll this week, when the "Oliver" composer was in for the premiere of the film.

Mr. Bart, who is really into pop these days, professed that one of the many ideas for the future he has is a film with Julie based on St. Joan.

If the Smothers Brothers television show featuring the Jefferson Airplane gets shown on British television, take a look at singer Grace Slick with the group. She appears singing two songs in black make-up and at the finish of one of them raises her black gloved fist in the Black Militant salute (a la Olympic Games).

Grace explained her action by saying that the words fitted the idea, that women wore make-up all the time and why not black? She didn't think it was strange to have blue eyes and black faces and there weren't any Negroes on the show and she thought that needed adjusting.



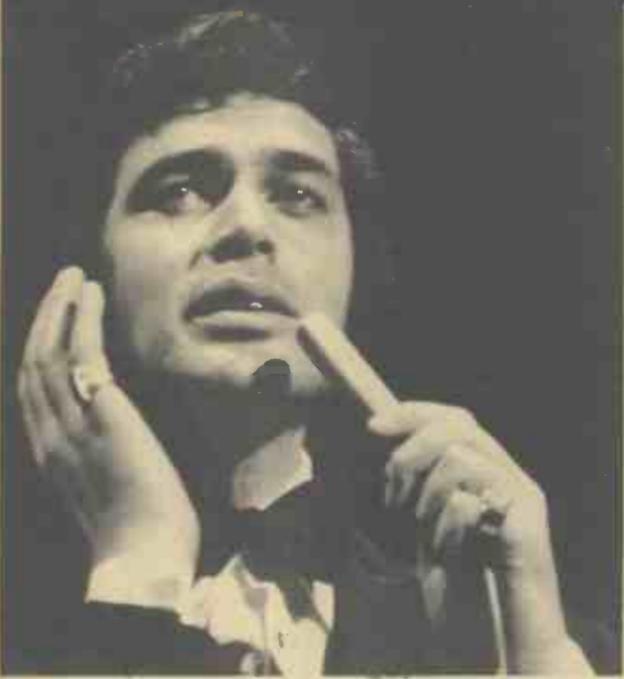
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ENGEL tells of his American trip, and why he Prefers England



ENGELBERT HUMPERDINCK—Really a merry fellow

WITH those slightly glowering good looks and those (mostly) moody ballads, the public Engelbert H. is a rather serious, dignified fellow.

In off-stage, away-from-it-all conversation you are likely to meet someone quite different — huge grins, merry laughs and ribald humour. He was sitting behind a fairly imposing, executive-type desk (his publicist's) when I walked in. Immediately, he went into a mock-pompous business interview routine, demanding to know my qualifications for the job I was supposedly applying for.

Well, as soon as I showed him my testimonials all was well and Engelbert (though recovering from a throat-damaging illness caught in Hollywood a few days before) relaxed and talked about the problems of appearing relaxed when appearing in front of audiences.

"It's an art, and a technique you pick up as you go along.

Look at Dean Martin, he gives out the impression of being so relaxed but he isn't. I've seen him work and I know. Maybe somebody not in the business couldn't spot the tension but any performer who know about relaxation can see it.

"However relaxed I may look, underneath I'm quite tense. It's valuable, keeps you uptight, helps you give your best. When I'm on stage working my hands are like ice, absolutely freezing. I was doing one show and went over and shook hands with a lady in the audience. She said 'Oooh! your hand are cold!' I replied 'Ah yes, but there's one part of my body that's really warm.'

"She looked interested so I tapped my chest and explained — 'My heart.'

"I like meeting people — fans, journalists, anybody. But just before or just after a show I can't think about anything except the show. If I'm asked questions I find myself stuttering and blustering out replies. And I hate being asked to sign autographs just before I go on — my hands are too shaky."

PREFERS HOME

Humperdinck, who — in his last few months when he was known as Gerry Dorsey — was seriously considering emigrating, has lately been touring around the world and has more journeys coming up. One thing he's sure of now: "I prefer England to any other country in the world. Two weeks ago, in Los Angeles, I sprained an ankle. The doctor took two or three hours to arrive, then he said my foot would have to be X-rayed at the hospital. There, the technicians who handled the X-ray machine weren't on duty and I heard somebody ask 'Is the patient going to pay immediately'. I said that in my country medical people see what they can do for the patient first and think about the fee later on.

"Still, if you have hits all over the world it's only fair to the people who've bought your records to go and let them hear you live, if they want to."

During his career, E.H. has had backing group musicians come and go but two have stayed with him. "I have my own drummer, Eric Dillon, and bass player, Jimmy Leverton, who've been with me three years. Now I'm looking forward to forming a big band, think that's the coming trend. Tom Jones has used the big sound with great success. And Proby must have credit for paving the way. I'm trying to find somebody to run the band for me. There are a lot of great arrangers but they don't want to leave town and tour. I have to find a man who is on the same wavelength as myself, no hang-ups because there has to be rapport between singer and bandleader."

DAVID GRIFFITHS

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THE CASUALS—Working with Spike Milligan

CASUALS SPIKED

worry so much about records—whether the next one is going to be a flop. Because it's records that make people. So you obviously make better records. To me the progressive bit is nothing at all—I can't twig it. You can play progressive pop or blues and stay at home on the dole. Or you can play straight pop as we do and make money. Out and out pop is something the kids can understand. A lot of people reckon they're blues or progressive fans and go around saying 'I love this group and I love that group' because they're great and progressive and doing all this new stuff that Dave Dee can't do and the Tremeloes are rubbish. But it's the music that these two groups play that the kids buy. They can fill a hall with a thousand or more people but some of the blues groups are lucky if they can get two hundred."

LUNATIC

Howard recalled the tours when he was younger. "In the old days, tours used to be a bit lunatic—now all the fun has gone out of it. I can remember going to see stage tours when you had the Animals on—there would be some lunatic group running backwards and forwards with a huge tin bath like a caterpillar. Nowadays things seem to have gone down the nick. It's all so serious and cut-throat—the bands

are trying to be better than each other instead of being friends."

Throughout most of the interview, 'Plug' was doing his Spike Milligan impersonations and recalling—to a gentleman known as 'the pill'—his loony days in Germany.

He came back to earth at this point and explained the goings on at Coventry—the last night of the Scott Walker tour.

"At the theatre they've got a big props room and I found this wheel chair. We got it to the side of the stage and I sat in it with a big Yale key. As soon as the Love Affair were on, the Gun's drummer pushed me right across the stage between them. Then Mike Quinn was introducing the Paper Dolls. Saying 'this mike's for Tiger, this one is for Copper and this one is for Spider'. He turned round and there was Bob with a gorilla suit on. Seeing this he just broke up and couldn't do any more—he collapsed.

"The Love Affair are looners as well. When we got on stage, suddenly a huge string of carrots comes hurtling across the stage and there were grotty old carrots lying everywhere. What I know of the old days, this is what tours were all about."

Watching out for any booby traps, we eventually left the hostelry.

If anyone is going to bring back the fun to stage tours it will undoubtedly be the Casuals.

IAN MIDDLETON

SUDDENLY it was a dream come true for Casuals. The Goonish group were working on the same show as arch-goon Spike Milligan. Alan 'Plug' Taylor decided not to let the opportunity slip by.

He roared up to Spike and said, casually: "Hello, Milligan".

And the Great Goon replied in one of his famous voices: "Hello man".

'Plug' told me: "I was completely knocked out seeing the Great Man, and couldn't think of anything else to say."

John Tebb, another Spike devotee, approached him for his autograph and said, again casually: "Hello, Milligan".

MR. MILLIGAN

The Goon extraordinaire replied in another of his famous voices: "It's MISTER Milligan to you. But down my street people call me 'STOP THIEF'."

When we met in the Record Mirror's "outer office", only three of the group had arrived. "John Tebb is missing because he's lazy and still in bed," Bob O'Brien informed me.

Had chart success changed the group's outlook? "If anyone did get big-time in the group, the other three would jump on him so hard," Howard said. "Even if anyone says anything slightly big-time the rest of us would say 'oh yes' and put a

stop to it." Knowing Casuals before they had a hit, believe me, they are still the same.

"The reason why the kids think groups are big-time comes not from the groups themselves," Howard continued. "It's nearly always from the dance hall managers. We always ask in every place: 'If there is anyone who wants to see us, can you send them in, but try and make it four or five at a time—don't just open the door and let 800 pour in!' You know, I love to talk to the kids and really enjoy meeting them—it knocks me out. We might get branded by the fans because the hall manager has said: 'No fans'. Then the fans slam us because they think we don't want to see them. But it isn't true."

Howard was in fine voice and went on to speak about pop music.

"I don't care for progressive music, but that's my own taste. I admire a group like Dave Dee who can go on stage and knock everyone out. Even though all the blues crowd go around saying he's rubbish and uses all the same silly jokes—but he's so popular. Then you get groups like 10 Years After. Probably the best guitarists in the world. I've heard them on radio and records and they are so good. But you put them in front of kids who've paid their money and they don't really mean that much.

"Some of these American groups really sicken me. Groups like the Doors who come over here and think they are God's gift to music. When you see them in clubs they're nothing. You get this fantastic build from their publicity agents, yet when they arrive they ignore journalists. If either the Doors or Jefferson Airplane could put on a show half as good as the Hollies then they would have something to brag about. These are only my opinions, mind."

Bob suddenly came to life and said: "Pop music has got simpler but more effective. You have to

THE VERY BEST OF NEW YEARS TO ALL

-The RM staff

DES O'KNOCKER'S SOLUTION-SOLVED?

DES O'Connor has sold something in excess of 1,500,000 copies of his last three singles. Yet there are those mostly in insecure groups, who deny that he even has a right to be in the charts. Well, here is news for the insecure ones. Des says: "Comedians and entertainers have had musical associations for years . . . so would the groups mind getting out of OUR charts."

Okay, so Des was kidding. Up to a point. But he most certainly does have a point to make. And here he comes, making it most forcibly . . .

"I've had fifteen years learning my job. My job is an entertainer and I've never had so much fun as I have in the past year. Look at it . . . one single in the charts for more than forty weeks. An LP, my first, doing well. And the reason for the sales? Simply that I'm picking the right song to sing at the right time.

"Look at Val Doonican and Ken Dodd. Hardly your soul brothers, are they? But then consider how well they are selling. The fact is this. Pop music means popular music. And being popular means that you are selling to the public. Not just one small section of the public — the whole public.

"I read the views of the knockers, all about my moaning and dreary songs and so on. I'm not saying I'm a good singer. I'm simply saying that I am able to sing in tune and my experience has led me to be able to pick the right material for my voice and ability.

"I like a lot of pop music and I like to listen to records. If I'm alone at home, then I'll probably listen to Sinatra or Bennett, or one of the class singers. But if there's a party going on, then it'll be one of the groups.

"But all this business about there being a separate chart for the corny-type singers, if that's the right description — well, it's rubbish. I've even seen it said that there should be a major chart and a minor one . . . one for the groups and the pure pop things and the lesser one for the sort of stuff I do. That simply ruins the whole idea of the chart, which is to tell people what is selling.

"Some of the groupies who have a go at me, and my kind of singers, have this insecurity. They rely on the charts but

I have other things going. I don't essentially blame them — I might even feel the same way if my future rested purely on whether I was in the charts or not. But it's silly to think of comedians or entertainers being in a different mould to the ones who make records.

"Every top comedian has something that is instantly recognisable in a musical sense. Well, most of them, Bob Hope and 'Thanks For The Memory' . . . Chaplin and 'Limelight', Maurice Chevalier and 'Louise', Norman Wisdom and 'Don't Laugh At Me'. That sort of instant recognition is what we all want and now it's happening for me.

"My mum and dad are very sweet people, certainly not swingers, but they know what they like to hear. Something they can sing along with and recognise. Now surely they must be given the choice.

"Don't forget that this thing works the other way. I've been in the position of playing second top on bills — and the top star has been someone who has just one hit record. I've had to accept it. They've filled the theatres at that moment, but how long does it go on for them?

"I'll tell you this matey, I've been having a ball since the records started selling. Suddenly there are things for South Africa, Australia, America . . . doors are opening which wouldn't have opened for a Cockney comedian. Whatever the knockers say, I'm having a ball . . ."

As far as I'm concerned, Des is dead right. I've quoted him at length on this subject—and alas! it's a subject that he's often drawn into.

I remember Des when he started as a bit of a name in variety. He'd end his act with a song. But then he was doing twelve minutes—now he can do an hour and twelve minutes, and the singing is being well worked in with the other aspects of his performance.

This old balderdash about the charts being for one kind of music only really doesn't carry any weight. Ask the record companies . . .

Des has grafted his way to the top and the fact that hundreds of thousands of people now can buy and enjoy his records is merely an added satisfaction.



DES O'CONNOR—Comedians and entertainers associated

Singing is merely part of his act. One gets the impression that if he joined some of the groups and made way-out sounds that didn't sell at all . . . then, perhaps, they'd think what a great fellow he was.

But he sells. Often, his severest critics don't.

And therein, I think, lies the answer to the whole thing. P.J.

PETULA—JULIE ANDREWS, SEX, ELVIS . . .

PETULA CLARK, that world-travelled British export, travelled home for a spell to talk about this 'n' that . . . cabaret, a projected Elvis movie, sexiness, Julie Andrews.

"One film producer followed me round for weeks trying to convince me that I was sexy enough to play a Carroll Baker-night-club-singer lead in one of those popping-into-bed X-certificate movies. I didn't want to know—it's not that I'm a goody-goody, just that I swing in a very different way to that.

"That was one of four Hollywood offers I turned down before I accepted 'Finian's Rainbow'. There was also the Susan Hayward role in 'Valley Of The Dolls', a Western—and a thing with Elvis Presley.

"I'm afraid if I don't feel the part I just can't portray it truthfully. I once tried playing a witch in a television version of 'Stranger In The House' but it just didn't come off and I swore 'never again'.

"I think it is important to find out what you CAN'T do. Recently I rejected the title role in the big screen version of 'Peter Pan', but I honestly don't think I am right for the part.

"Who is right for it?—Mia Farrow. They were very persuasive, even the costumes have been made to fit me. But the role calls for a certain 'wierdness' and I don't think I'd be convincing.

"I think that a lot of people misinterpret the term 'swinger'. I always thought it meant being aware and doing just what you want to do. If people want to go around in the nude, smoke pot, or go to bed with anybody they fancy, then that's their problem. But they are no more swingers than I who also do exactly what I want to do.

"Do you know that, except for one script that was so bad I don't know how the producer had the nerve to offer it to anybody, I haven't had one British film offer in the past 10 years? So you see, British film producers don't dig me.

"I haven't appeared in person over here for years, although I have done American cabaret and concert tours and will be doing more in 1969. The fact is that I'm scared to death that nobody would come to see me sing in Britain.

"I've done successful shows to some of the toughest audiences in the world, but the thought of playing over here makes me come out in a cold sweat.

"It's just that I fear they wouldn't dig me . . . and I HATE these ever-increasing comparisons being made between me and Julie Andrews.

"There are a lot of things she can do which I can't. And I'm equally sure there are a few things which I can manage but she can't." P. J.



SHOWSTOPPERS

THE Showstoppers, ladies and gentlemen; five fellows from Germantown, Pennsylvania, U.S.A.

You could call them quite a brotherly act: Elec and Laddie are brothers, Earl and Timmy are also brothers and John is their cousin.

John is the guitarist while the other four sing. Tommy sings lead vocals although Earl previously fulfilled this function on recordings. "This is going to be all changed," Timmy told me. "In future, I will sing lead on everything."

The fivesome got together in their home town about two years ago. "First of all we used to just mess around," Timmy said. "Then we got things together. I suppose in the beginning we were influenced by groups like the Temptations and the Artistics. But right now we have more of our own thing going.

"The group has been professional for over a year now. In that time we've played the usual colleges and theatres in the States as well as coming to Britain earlier this year."

Brother Earl told me the group is much happier than the last time they were in Britain. "About six months ago we switched managers and labels. I would like everyone to know that we're very satisfied with our present management—Jerry Ross Productions. Now things should be the way they should have at the beginning.

With their chart entry with "Eeny Meeny", the Showstoppers probably did a very wise thing.

IAN MIDDLETON

IDLE RACE BEATLES

BEE GEES KICK?



IDLE RACE—Once unemployed

AT the end of three weeks Jeffrey Lynne KNEW he did not like work. He had just left school and walked out of a series of 14 jobs ranging from builder's labourer to clerk in a council office.

He hated each one. So he joined Roger Spencer, David Pritchard and Gregory Masters and formed a group. And they called themselves The Idle Race.

"We had to: we were all unemployed at the time," joked Jeffrey. But that was a year, three singles, an LP and a lot of radio plugs ago.

"We have gone through a complete cycle since then. We are now working almost every night of the week," he added. During December the group had only one day off—Christmas Day.

C&W

But Jeffrey — who looks very like "CW" of Bonnie and Clyde fame—emphasised that during the past hectic 12 months the word work had taken on a completely new meaning.

"For most people work is doing something you don't like for somebody you don't know so that they'll buy you food to do more of it tomorrow.

"That's just not on for us any more," he said. Twenty years old Jeffrey composes almost all the songs the group record in the front room of his parent's home in Birmingham.

Dark haired guitarist David Pritchard does the rest. Jeffrey explained: "Writing songs is not work because we like it. It really gives us a big kick."

And the songs give other

people a kick too — judging by the massive airplay — 125 plugs on Radio One for the group's LP, The Birthday Party in four weeks.

Even so the LP did not get into the Record Mirror's top album charts. It bubbled under "and did very nicely, thank you" as the gentleman from Liberty Records put it.

BUILDING

Said Jeffrey: "We are not the sort of group which leaps out of the darkness into the spotlight. We are building up a following among people who really like our music.

"They actually come up to us on gigs and ask about our plans. They're not just an audience, a blank sea of faces gaping at us they are real people, really interested people."

His involvement with his music — he doesn't sound off about drugs, parents or the church — is so great that he couldn't bring himself to sing one number until six weeks after he wrote it.

PERSONAL

"It was so personal that I felt I could never perform it in public. But then we found we were building up a special relationship with people who see us and they understood."

He believes that sort of communication with people is vital to the survival of groups in the coming months. He explained:

"People are fed up with the 'we don't like this, we know you don't and we don't care' attitude that so many pop singers adopt nowadays.

"Consequently people stop buying hardpop records and it's left to mums and dads to top the charts up with mush music. The reason that's so popular is that at the moment most pop music is so bloody terrible."

His own songs — the ideas are culled from the library of newspaper cuttings he hoards — have been described as "perceptive" by John Peel and "superb" by Kenny Everett.

"They are based on everyday experience. They are very personal and I think that is why so many people find it quite easy to identify with them," he said.

DIVERSE

In fact the style of the songs is so diverse that some critics have attacked the group for sometimes sounding like the Bee Gees and sometimes like The Beatles.

"It depends entirely on how I feel when I write the song; what mood I am in, what I had for breakfast, where I am and what the weather's like.

"People who say these things must understand that — to say we deliberately copy other groups is rubbish. If people had heard more of our music they wouldn't say that sort of thing."



NOW IT'S SOUTH AFRICA FOR SOLOMON

THE KING

SITTING down minding my own business when suddenly a burst of song from the corridor broke in upon my little reverie. A heavy ballad accompanied by heavy footsteps heading in my direction — "now who could this be" I asked myself needlessly, for I knew it was — and recognised the voice of — Solomon King.

The genial giant peered round the door and we said hello, hello and hello to his charming wife and all went out for a mid-morning coffee.

Solomon has a new record out, in a lot of people's opinions the best he's done, a country and western tinged number called "Goodbye My Old Gal". Unfortunately Solomon will be in South Africa for a couple of months touring while the record's spinned in this country — nevertheless the disc does have merit enough to make it in the charts even without his presence to give it a boost.

And his presence in this country is now guaranteed on a more permanent basis. "We've just bought a fourteen-roomed house up in Manchester," explained Solomon's wife Henny. "We were looking around for a place for a while — it had to be large for our four children — and then we found this place and just fell in love with it. I think Solomon planned this South African trip perfectly — for himself that is — it means he'll miss all the aggravation of moving in. I'll have to do everything."

Mr. King looked smug — can you blame him? "You're so much better at that sort of thing, dear." Very diplomatically said, I thought.

But why Manchester? That's up north somewhere isn't it?

"Well I'm working a lot in the north at the moment. In the clubs doing cabaret — Batley Variety Club gave me a return booking immediately after my last appearance there. That's such a fantastic place — they get all the big names, international stars. And places down south just can't afford to keep up. I've been working at the Talk of the North as well — that was great," said Solomon.

"It's a completely different audience up there. They're friendlier — not to start with though. You may have to work a bit harder to get through when they first see you," continued Solomon, "but once they accept you, you couldn't ask for a better audience. I think they identify a lot more than audiences do down south — when you're up there on stage you know everyone's rooting for you."

"The only place I really want to work in the south of England is the Talk of the Town, I've already had an offer to appear there, but I had to refuse it. I don't want to work at the Talk until I'm ready for it — and I'm just not ready yet. It is, as far as major cabaret appearances go,

the showcase of this country — the top venue. So I don't want to waste an appearance there by it not being at exactly the right time — and I don't yet know when I'll be ready. When I am, and if they offer it to me again, I'll work there."

The way things are going for Solomon at the moment, it shouldn't be too long before he is ready to do a season at the top night spot in the country. Plenty of success up north, a disc that should reach the charts with no difficulty whatsoever, and a tour of South Africa as their number one singer. A year since "She Wears My Ring", and now the concrete roots of success are being firmly planted.

"I'm just so knocked out by it all—and I'm very grateful to this country for giving me the chance it has. You know, before I came over here I was on the verge of giving up—I'd promised my wife's parents that if I couldn't make it as a singer then I'd give it all up and take a regular job or something. And that would have been such a terrible thing to do—it would be a direct admission of failure. It would have broken me up."

"And then one day I heard an Engelbert Humperdinck record—this was while I was still in America of course. And I thought to myself I want that set-up. I had the self-confidence, if not the success—I knew I had a better voice than Engelbert, so I decided on the spot that I wanted to work for the same organisation—I wanted the same manager, producer, arranger, publicist. Everything. Everyone back home thought I was crazy—but I knew it was my last chance to make it in the business. So I came across here, met Gordon Mills, and it all started."

"It didn't happen immediately—we made 'She Wears My Ring', and waited. It didn't move—and I was on the verge of giving up again. Then suddenly people started buying it—it started up north, and just spread. And I've never felt so grateful to people before—and I'm still very grateful to this country for all it's done for me."

And one last thing—delicate point this—isn't Solomon a bit worried about the political aspects of his South African tour, and the fact that it may upset a lot of his fans?

"As far as I'm concerned the politics of the situation just don't enter into it. I'm a singer—and I'm going out there to sing. If by doing that I can help to ease the situation—because singing is the greatest leveller, the greatest thing for people of any race or colour to identify with—then obviously I'll be pleased. But if not I'll be doing my job, and pleasing my fans. Whatever their beliefs are—they are still people."

DEREK BOLTWOOD

CARAVELLES WANT TO PLAY CARNEGIE HALL!

WHEN you have feasted your eyes on the picture lads, let me tell you that the two lovely dolly birds are the Caravelles. The dark lass is Andrea and the delicious blonde is Lynne.

The original Caravelles had a smash hit a few years back with "You Don't Have To Be A Baby To Cry". "After the hit we toured the Continent," Andrea said. "Then we made two more records one of which, "Have You Ever Been Lonely", did well. I broke with Lois Lane about two and a half years ago. We split because I wanted to do bread and butter material and Lois didn't." (Lois being the other original member). "I then went to Germany for a while and on the way back stopped off in Paris where I found Lynne. I was so relieved to find someone who was English!"

So the Caravelles were re-born after a three months gap. The two girls worked out a completely new cabaret act and also altered their singing style. Previously the voice were high and whispery — now they are stronger and meatier. As Andrea said, "We now sing in an earthier fashion. In cabaret, we usually start with a Peggy Lee number and include things like "You Don't Have To Be A Baby To Cry", a Ray Charles number but mainly up and down material. In clubs you can do fabulous numbers

but the audience doesn't always appreciate them. What we'd love to do is appear at somewhere like Carnegie Hall and have the chance to do what we want to — rather than do it at home."

"Five years ago," Andrea continued, "It was mainly groups playing when we started. Audiences seemed to prefer groups. Female audiences used to be bad but we've learnt to win them over. If you concentrate too much on the men, the women get jealous."

"Dress has changed fantastically since I started singing," Lynne said. (You have only to see them in their futuristic dresses to believe this). "Music has advanced so much from when I started. It is much cleverer now. We would like to progress in our music but as long as people accept what we sing we do it. If we played somewhere like Ronnie Scott's Club, we would do the same numbers but in a different manner. You just have to give the audience what they want."

We could be more original in our work if given the chance. But in most cases one has to have a big name to get away with it — if you have the name you can get away with anything."

The girls work mainly in northern clubs and are based in Manchester. "In the north, they appreciate simple songs," Andrea informed me. "Very sentimental songs



THE CARAVELLES

go down well too. In the clubs things like "Simon Says" goes down well because the audience joins in and at the end the audience clap themselves! We appeal to the Mums and Dads who say "aren't they sweet" but you have to adapt yourselves especially for Saturday nights when the blokes are in with their girl friends.

As Andrea lit another "snout" I asked her if smoking interfered with her singing but was assured it didn't. From the topic of smoking we went on to drugs. "I don't think it is worth it," Andrea stated emphatically. "I suppose it depends on the number of shows and the number of hours you do. But it's definitely not for me." Lynne commented thus, "If you were in a situation when you were so tired and sick of working, it must be nice to take something to help you get through the night. I haven't done it but I don't blame people who do — I understand it. However, I condemn those who take drugs for effect."

The delectable duo have a new record on release entitled "The Other Side Of Love". IAN MIDDLETON

THE JOSEPH CONSORTIUM

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GEORGIE FAME—Now back with the band

"ALL I WANTED TO DO WAS PLAY IN A BAND, ANYWAY!"

HAVING SPLIT UP TO GO SOLO, GEORGIE FAME IS NOW RE-FORMING HIS BAND . . .

WHILE various chart topping groups scurried round to record their spots for the "Top of the Pops" Christmas Day special, Georgie Fame settled himself in a BBC-2 viewing room to watch a Wigan v St. Helens rugby match.

After seeing his team, Wigan, achieve their victory Georgie settled down to talk: "I'm currently re-forming my band," he told me. "We had to split before because I had too many commitments as a solo artiste, mainly due to 'Bonnie and Clyde'. I made a lot of trips abroad, and instead of going out with the band the idea was to promote me as Georgie Fame the singer. It was designed so that I shouldn't have the band to worry about, and so that I'd be free to do all kinds of things. After we split though I realised that all I wanted to do was to play in a band anyway!"

PORTUGAL TRIP

For the many cabaret dates he has fulfilled — and for his recent trip to Portugal — Georgie has employed a small rhythm section consisting of Rik Brown on bass guitar, Colin Green on lead and Ron Berg on drums. Georgie hopes to keep a similar line-up for his new band.

"The more instruments you use, the more involved it gets," explained Georgie. "I might augment the band with brass later, but the players I'm using now can all play organ, guitar and drums. I'll continue to play organ, but I wouldn't like to be rooted behind it all the time. I'll probably play guitar as well. I don't want to be the world's greatest guitar player, I just want to play music on guitar as well as organ."

Georgie has been proclaimed as a promising jazz singer, and I asked him if he would like to devote himself to this type of music.

IMPORTANT

"It's important to me to do things that really mean something — whether they're pop or not. Some people think I'm a jazz singer, but others who may only have heard

'Bonnie and Clyde' think I'm a pop singer! I love to sing with Count Basie and Jon Hendricks — it's really my big hobby. I don't think I'd like to do only that kind of thing though, I like to play gutsy, rough music.

BRAZILIAN SONG

"I have a couple of songs for my new single in the can," Georgie continued. "One of them is a Brazilian song 'San Marina' that I picked up while I was over in South America. It's a terrific country and the music is fantastic. I represented Britain in the Song Festival in Rio in 1967, and when I returned this September I was invited to meet some visiting artistes, including Herb Alpert. Unfortunately," lamented Georgie, "I had to do a gig in Sweden and so I had to sacrifice some time in South America. I've been invited to return shortly though.

"But, to get back to the single. Another song under serious consideration is a composition by my long-standing friend Mike O'Neill called 'Am I Wasting My Time Over You'. I've also written a number myself. I'm not consistent in my songwriting though," continued Georgie. "I think I've written some very good tunes, but even at the moment I've got three compositions lying around without lyrics!"

SEBASTIAN NUMBER

Georgie is also busy recording a new LP with producer Denny Cordell. Among the tracks is a John Sebastian number, "Re-spoken"; a happy song called "Tempo Feliz"; a couple of songs composed by Tony Colton, and a track "Conquistador", which was written by Keith Reid, the composer of "A Whiter Shade Of Pale".

Which all sounds a very interesting mixture. And this LP from an artiste like Georgie must surely be well worth waiting for.

VALERIE MABBS

BRIAN VISITS THE MONKEES AND FINDS PETER TORK IS LEAVING . . .

PETER Tork, the flop haired "slapstick innocence" element in the Monkees, has left the group. Lovable, but far from simple, Peter was known for his folk background and excellent banjo playing as well as his zany antics in the Monkees' television series. Just back from a brief visit to America, Julie Driscoll, Brian Auger and the Trinity met all four Monkees in Los Angeles and later, Brian revealed the story to RM.

"We were filming a Monkee special with Madman Jack Good producing and it was there we were told that Peter was leaving the others to involve himself in recording and producing other people. Mike, Mickey and Dave gave him an exquisite gold watch with the inscription "From All the Guys Down at Work", which I thought was a rather amusing anecdote. When the filming began, the Monkees wandered in one by one, picked up their instruments and began playing this simple melody, "Listen to the Band". Then the Buddy Miles Express, another U.S. group and ourselves descended on them and started a disconnected jam session all round them. We kept this up while they, undaunted, continued with this simple tune. Eventually, we dwindle our music down and into their song until everyone is raving away at "Listen to the Band". At that point it becomes a complete explosive jam session built around that tune.

MIKE'S HOME

Mike Nesmith invited us to his Bel Air home afterwards. This being our first trip to America we were already stupefied by the scene there and we had no idea what to expect from the home of a Monkee. Julie wandered off somewhere in the depths of Los Angeles, so I pulled Lobs (bassist Dave Ambrose) from hiding in his room and we all boarded the Rolls Mike ordered to fetch us. After a rather scenic drive through the millionaire section we pulled up to a huge iron gate, which at the driver's touch of a control panel in the car, swung open with mysterious ease. The door to this huge house was of course equipped with a monitor into which we announced our arrival. The inside was indescribable. Mike had his own recording studio with two Hammond organs and all the necessary sound fixtures. We immediately lurched into another jam session. I went mad on the organ while Dave looned furiously on his bass.

Later Micky Dolenz and Davy Jones arrived. Micky went into the drums and Davy sat goggle-eyed throughout. When we finished and the fuses were nearly all blown, we all felt like we'd just ploughed the North forty. It was then turkey time. From Mike's actual radar oven, came a golden brown bird (fowl type) with all the trimmings. We ate as much as thirty people would and sank back into a little digestive hibernation.

A few days later, we had a press reception and played for the journalists and guests. Jeff Beck, Arthur Brown, Buddy Miles and a load of others showed up, plus all four Monkees.



JULIE DRISCOLL, BRIAN AUGER and the TRINITY



PETER TORK—Leaving the Monkees

Davy was still goggle-eyed and told us he'd never seen anything like it. Of all the Monkees though, Mike is the one who really has it all together. We had gone over expecting to find four rumbustious teeny boppers and found instead four — and particularly Mike — switched on musicians with valid things to say about music and the present scene. We look forward to our return for a tour some time early this new year.

info on this week's new re.

Six great new singles to start the New Year with a bang!

First of all, on the Deram label, we have the new outing from

CLYDE McPHATTER.

There are few people with such a solid musical background as Clyde, and he

does great things with a bouncy number called "Baby you've got it". It's a strong, up-tempo sound with super strings in the back and an infectious chorus. The number is DM 223.

TOM DOOLEY is a new name here



but causes a pretty big sensation in the States, where his stage act has been compared to that of James Brown. He's a bit of a sensation on record too, as you'll agree when you hear "My groovy baby". A mid-tempo number with bags of organ and a very powerful vocal from Tom, this should be grooving up the charts in no time. On the London label, number HLE 10236.

THE JOSEPH CONSORTIUM may not mean too much to you now, but it's going to be a name in the news. An absolutely brilliant album has just been made, based on the story of Joseph and his brothers, and featuring as lead vocal a highly talented young man called David Daltrey. One track from this album has been released as a single. The title is

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AL DEXTER



GENE AUTRY

DEATH OF THE HILLBILLY . . .

ON OCTOBER 4, 1943, TIME Magazine (Vol. 42 No. 14) had the following to say about the then current hillbilly boom: —

"The dominant popular music of the U.S. today is hillbilly. By last week the flood of camp-meetin' melody, which has been rising steadily in the juke joints and on radio programmes for over a year, was swamping Tin Pan Alley. Big names in the drawing art of country bowboy balladry, like Gene Autry, The Carter Family, Roy Acuff and Al Dexter were selling on discs as never before. Top-flight songsters like Bing Crosby and Frank Sinatra were making their biggest smashes with hillbilly tunes. A homely earful of the purest Texas corn, Al Dexter's 'Pistol Packin' Mama,' had edged its way to first place among the nation's juke-box favourites. Even many of Tin Pan Alley's best-sellers, such tunes as 'You'll Never Know', 'Comin' In on a Wing and a Prayer', 'There's a Star Spangled Banner Waving Somewhere', were fragrant with hillbilly spirit. All over the country were the Appalachian accents of the geetar and the country fiddle.

REVOLUTION

"All this constituted the biggest revolution in U.S. popular music taste since the "swing" craze began in the middle 30's. Public demand was shifting from Afro-American stomps and blues to a much simpler (and often monotonous) musical idiom that was old when nostalgic 'Fortyniners' were singing 'Clementine.' Hillbilly music is the direct descendant of the Scottish, Irish and English ballads that were brought to North America by the earliest white settlers. Preserved in the U.S. backwoods by gen-

erations of hard-bitten country folk, the old hillbilly ballads are sometimes of rare, melodic beauty. But most of them hew closely to a few homely, four-square formulas. The songs get their quality, if any, from their words — long narrative poems evolved by generations of backwoods minstrels."

COMMERCIAL

That article could hardly be applied to the "country music" of today, with its lush orchestral arrangements and highly commercial lyrics. Has "commercialisation" killed off the hillbilly performer of yesteryear, or does he still have a place in the highly competitive field of country music? To answer such a question we must first face the fact that performers who rely solely on material "preserved in the US backwoods", are a dying breed and country music has no young blood capable of replacing them. Country Records, a label specialising in classic re-issues from the early string band era, are enjoying healthy sales with a series of albums comprising such notables as: Charlie Poole, Riley Puckett, Clayton McMichen, Leonard Rutherford, The Blue Ridge Highballers, The Leake County Revellers and Lowe Stokes — but most of these artists have been dead for a number of years. New Orleans Jazz is experiencing a similar crisis, with many of its "originators" dying off at an alarming rate. No one is interested in playing the "raw" music any longer — and if they are, no one wants to record them. These are the problems facing the country music industry today. The accent now is on the hit parade where quick profits can be made. Only amongst staunch collectors and a few surviving performers does any interest lay in the authentic "backwoods" sounds of America.

Of the few modern groups to successfully re-create the earthy sounds of the 20's and 30's, the New Lost City Ramblers are perhaps the best known in the UK — but even they have been forced to disband due to a slump in bookings and general dis-interest in "old time" country music. To the record company executives, who are ever conscious of past, present and sometimes future trends, "hillbilly" music, as applied to artistes in the vein of Roy Acuff, Grandpa Jones, Stringbean, The Stanley's, Elton Britt, Ernest Tubbs, The Louisiana Honey-drippers and The Lonesome Pine Fiddlers, is strictly "out" and completely unworthy of further exploitation as a future best selling commodity.



LOVE SCULPTURE

At this stage we can now return to the question of commercialisation and its effects on the old time hillbilly performers. Yes, commercialisation, combined with the usual high morality rate amongst such members of the community, is killing off old time country music. The process of time alone seems to remain a "specialist" style.

UNRELEASED

The purists need not however, mourn the total passing of authentic country music. Two recording companies, RCA Victor and Columbia, alone, possess massive collections of hitherto un-released material. Enough in fact, to satisfy the bona fide collector for many years to come. Other much smaller labels operating from the United States are currently building up a wealth of valuable material for eventual release to specialist collectors. We may mourn the passing of the "hillbilly" as a "live" entity but his recorded music, at least, will live for ever. And, who knows, maybe one day in the far distant future, musicians may re-discover the secrets of the raw musical charm of Charlie Poole and his legendary contemporaries. Until such times we must be content to wait and accept that the "live" country music presented to audiences in the United Kingdom will be that performed by such artistes Johnny Cash, Charlie Pride, Slim Whitman, Hank Locklin and Bill Anderson.

Brian Chalker, 1968

FLEETWOOD MAC FROM AMERICA . . .

FLEETWOOD MAC are number 4 in Record Mirror's chart this week. Fore-runners of the British Blues Boom, they are first again to have a single in the charts. Currently on a two and a half month top line concert tour of the States, Peter Green took time out to ring RM and chat about their hit single.

How did he come to pick "Albatross", their first instrumental single, as a contender for the charts?

LP TRACK

"I didn't write it with the charts in mind," replied Peter. "We booked the studio to cut tracks for a new album. 'Albatross' was one of the first ones recorded and on hearing the first play-back, Mike Vernon our producer and Clifford Davis, our manager, and the rest of the group were knocked out. We decided then and there to release it as a single, before we left on our American tour. Actually I'd like to say that any credit for its success goes to Mike and Richard Vernon at Blue Horizon and our Manager."

What were his comments on the fact that only Hugo Montenegro and Love Sculpture had instrumentals in the charts, besides them?

WHY "ALBATROSS"?

"Obviously lyrics are important. But I think that with an instrumental, you can make your own story—I called it 'Albatross' because that's what it meant to me. It can mean something entirely different to each individual. Like some modern paintings, that don't have titles because you see what you want to see in them. 'Albatross' is very simple and I think that's its appeal. After our Dee Time appearance, people wrote in for the sheet music — one was a concert violinist."

They have been referred to as an underground group, did Peter agree?

"I definitely disagree, we don't categorise ourselves, the way everybody else does. We play what we enjoy doing. When we record, we have no preconceived ideas about what will be an album track and what will be a single, except in the case of the single before last which was "Black Magic Woman." We just go into the studio and work on our ideas. If that makes us underground, then okay. But I don't like being called an underground group."

I ventured to suggest that as a blues group, Fleetwood Mac was a pale imitation of the



PETER GREEN'S FLEETWOOD MAC

American Negro Music. Did Peter feel that what they were doing was musically valid?

"We're not a pale imitation of anything. We are a group of five musicians, each with a definite approach to his own thing. Jeremy does his thing and we back him. The same with Danny Kirwan and myself. Having three lead guitarists gives us this variety. I agree that we were influenced by American blues to begin with. But why do we have to be categorised? We are known as a blues group because some of the music we play is blues. But we play mainly our own compositions and some rock and roll too. I would never call Danny Kirwan a blues man. And 'Albatross' isn't blues. You'll see what I mean when you hear our new album. It should be released in mid-February."

What in Peter's opinion, was the difference between the American and British blues scene today?

"With respect to people like Canned Heat, they are blue influenced pop groups. As far as real American blues is concerned I would give you one name and that is the B. B. King Band. The American conception of contemporary blues is very different to ours. For instance, they regard Jeff Beck as a blues group. This is why I think we go down well out here. The Americans thought British Blues was a wailing kuitar before."

What did Peter feel about out-and-out pop groups like Dave Dee etc., The Casuals and Sly and The Family Stone?

"I appreciate that it takes all sorts of music to please all sorts of people. I am not involved with pop music, but I've got nothing against it. I live and let live."

And finally, how had the first part of their American tour, the second this year, gone?

BRIAN AND JULIE

"So far we've played New York and Texas. After a night at the Fillmore East in New York, Brian Auger and Julie Driscoll called round after the show. Our first night was a drag because our equipment was playing up. But it seems okay now. Slim Harpo came to The Scene in New York to see us. And Lightning Slim, who was on the same bill, requested "Walk On The Water" again, which knocked me out. Jimi Hendrix came down and sat in with us for a bit. After the first show in Houston, Texas — you know Texas is really as big as they say — about a third of the audience came round to the stage door and we all chatted. There were lots of them with imported copies of our "Mr. Wonderful" album, which isn't available over here. We all got cramp signing them. Arthur Brown was with us in Houston."

Peter then had to go, as they were about to leave for their night at the Boston Tea Party. "Send everyone our love and thank them for making Albatross a hit. Merry Christmas, Happy New Year and see you all in February," he said.

IAN MIDDLETON

Releases from Decca

lose every door' and it's really something. Make sure you're among the first to know what The Joseph Consortium is all about. The single is on the Decca label, number F 12866.

AYNE FARO'S SCHMALTZ AND sound very un-schmaltzy indeed, act their new single on the Deram label quite a groove. The fuzz guitar intro leads into some crazy organ and a funky gal. 'There's still time' has a message deliver, and makes use of the current id towards longer records to get this message across. DM 222.

new TOBY TWIRL single is a rightforward, basic, down-to-earth number, with more to it than meets the ear time. 'Movin' in' is very strong, with infectious chorus and some amazing

things happening with the guitar. Should catch on in a big way. On Decca, number F 12867.

THE GOOD RATS have a style as distinctive as their name, and their new single on the London label is worth a close listen. The title is 'The hobo' and it's a racey bit of ravery. Number is HLR 10237.

Don't miss next week's info.



45 rpm records

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Decca House, Albert Embankment, London SE1



Derek Boltwood and America Awake

MASON WILLIAMS

Saturday Night At The World; One Minute Commercial (Warner Bros. 7248). You have to listen to this a few times before realising that it's a great song. There is so much more to it than would appear at first. Nothing like Classical Gas — this is Mason singing, sadly, gently and beautifully. And a very tasteful production. Has that same appeal as Gas — don't know what it is, but I like it, I like it, I hope it's a monster hit. FLIP: Pretty little tune that lasts for one minute — and in fact does sound like the background to a T.V. commercial. But it's good.

WILSON PICKETT

Hey Jude; Night Owl (Atlantic 584236). Here comes de jude, here comes de jude — nice. I believe this song was originally a hit for a British group (aside: who does he think he's foolin'?) Needless to say it's a great song, and Wilson tells it like he feels it!

full o'soul and frantic. And this version is just so good—though many a true hippy would disagree with me, ah'm sure. But it's nice to have jude socked to me by a soul great. FLIP: Wilson Pickett must have been feeling great at this session — even the flip's fantastic. Forget the song—it doesn't matter what he's singing. It's HOW he's singing.

BROOKLYN BRIDGE

The Worst That Could Happen; Your Kite My Kite (Buddah 201 029). A Jim Webb song, and nicely done by this singing bridge. A hit in America I believe, and could be here as well. A big sound, and all the way through I can't help feeling that it could have been done better. But the song's good even though the production of the whole is a bit uninspired. I can see it getting a lot of plays—and so to the charts. FLIP: Vocally interesting—but Brooklyn Bridge just aren't another Fifth Dimension. Is there another Fifth Dimension? CHART POSSIBILITY.

THE TYMES

People; For Love Of Ivy. (Direction 58-3903). Production good'n'big on this song from the film "Funny Girl". Not one of those records that's a definite hit—but it's a great song anyway, and the Tymes do it so well, and I'd like to see it in the charts. What's more I have a feeling that it could be a big hit—an' when it gets er feelin' — FLIP: From the film of the same name, and beautifully done. Powerful big-voiced ballad, and I like it. Must be getting old (?) CHART POSSIBILITY.

THE RUBAIYATS: Omar Khayyam; Tomorrow (Action ACT 4516). Omar goodness, I don't believe it! Original, I suppose—c'mon baby, do the Rubaiyat yeah. Terrible. Or else a joke.

FIVE STAIRSTEPS & CUBIE: Stay Close To Me; I Made a Mistake (Buddah 201 026). Nicely done, but not a lot to the song—so can't see it doing much. Just very ordinary Tamla-ish sound. ★★

CHUCK TROIS AND THE AMAZING MAZE: Call On You; Woodsman (Action ACT 4517). Beaty, powerful intro with a strange wailing that is weirdly appealing. Voice comes in nicely, and though the song isn't distinguished the production is really very good—as are Chuck Trois and the Amazing Maze. ★★

THE GOOD RATS: The Hobo; The Truth is Gone (London HLR 10237). There is something about the way this is done that reminds me of the Herd. The song isn't particularly strong, but it's a nice sound—and one of those records that could just make it, given the plays, I like it, don't know why. ★★

ANTHONY AND THE IMPERIALS: Let the Sunshine In (The Flesh Failures); The Gentle Rain (United Artists UP 2260). Something else from Hair—O.K., but it really sounds like someone's sockin' "Rawhide" to me. Somehow doesn't quite click. ★★

TOM DOOLEY: My Groovy Baby; You'd Better Stop (Let My Love Shine On You) (London HLE 10236). Sounds like a lot of things I've heard before—but can't quite place. Apart from that quite good—nothing to hang your head down in shame about Tom Dooley. (oh clever). ★★

B. J. THOMAS: Hooked On A Feeling; I've Been Down This Road Before (Pye International 7N 25481). Pleasant sitarish intro, and then a pleasant voice on a pleasant song. In other words, very pleasant—but neither the song nor the voice are particularly distinctive. ★★

JAMES AND BOBBY PURIFY: Untie Me; We're Finally Gonna Make It (Bell BLL 1043). Sounds a bit dated—but not strong enough to really appeal. Ordinary song and a production full of clichés—just the Purify brothers to hold it together. And that's not enough. Pity. ★★

THE DELFONICS: Ready or Not Here I Come; Somebody Loves You (Bell BLL 1042). Dramatic intro that blends nicely with the whispering almost Delfonic voices—excellent arrangements, sounds like a film score at times, and makes quite an original sound. Catchy tune too. ★★

THE GRASSROOTS: Bella Linda; Hot Bright Lights (Stateside Dunhill SS 8006). Bouncy song that sounds a bit Beatlish in places—but nowhere near where the Beatles are at now. Well done though, and quite catchy. If it gets the plays it could easily make the charts. ★★

NINA SIMONE: I Put A Spell On You; Don't Let Me Be Misunderstood (Phillips BF 1736). Beautiful. The only reason I'm not tipping this is it's an old recording being released to make the most from Miss Simone's current success. Not that that's a deterrent, obviously, if people are going to buy it. But this I don't think is chart material, excellent as it is. Not quite at where "Ain't Got No" is, but a quality record that just proves that Nina Simone IS High Priestess of Soul. ★★

new singles reviewed by Peter Jones new sing

SHANE MARTIN: You're So Young; I Need You (CBS 3894). A Jim Webb song, done with a sure sense of style plus a building sort of backing. But not really notably different in any way and therefore a predicted miss. ★★

BARBRA STREISAND: Funny Girl; I'd Rather Be Blue Over You (CBS 3705). Superlative performance of two songs from the movie—and in with chart chances, what's more. Moody, variable, every word crystal clear and a sure bet had the tempo been that bit faster. ★★

BLUE RIVERS AND HIS MAROONS: Take It Or Leave It; I've Been Pushed Around (Spectrum SP 105). Interesting rhythmic contents here, even if it is sometimes a bit involved. The basic theme is very catchy and it could register, given air support. ★★

WAYNE FARO'S SCHMALTZ BAND: There's Still Time; Give It Time (Deram DM 222). Nothing actually schmaltzy here—some progressive sounds and some mournful sort of lyrics and some exciting guitar figures. Rather good, taken all round. ★★

TOBY TWIRL: Movin' In; Utopia Daydream (Decca F 12867). A Record Of The Week, with a tremendous orchestral backing and the group, very promising by the way, doing a strong job with a repetitive sort of song that seems to have instant impact. Very strong indeed, in fact. ★★

WASHINGTON D.C.'s: I've Done It All Wrong; Any Time (Domain D9). Pretty good this, with an insistent sort of chorus line, nice bassy effects, and the odd bluesy moment which comes through well. ★★

JOSEPH CONSORTIUM: Close Every Door; The Coat Of Many Colours (Decca F 12866). Tracks from the album "Joseph and the Amazing Technicolor Dream Coat", featuring David Daltrey, and the top deck becomes a Record of the Week and induces an urge to go out and buy the LP. Tremendous mood material and very well performed. Norrie Paramor, Tim Rice. ★★

DAVY CLINTON: Can I Bring Back Yesterday; The Girl With The Sun In Her Hair (Nembs 3855). A very good ballad indeed—a Record of the Week on the scores of the song quality and the performance style. Great arrangement, too. ★★

JOY MARSHALL: And I'll Find You; I'm So Glad You're Back (Toast TT 512). Very good performance as is to be expected, but the song may not really be quite direct enough to click. However Miss Marshall is a "joy" to listen to. ★★

SAMANTHA JONES: And Suddenly; Go Ahead And Love Me (United Artists UP 2258). One of those bubbling-bird performances that register with me but don't regularly make the charts. This one is well above average. Samantha sings out nicely. ★★

RICHARD HENRY on "Oh Girl" (Rexal Zonophone RZ 3014) sings out with power but it rambles on a bit. "Treat Me Nice" (Jolly JY 005) by DIANE LAWRENCE is a bit minor key but has a pleasant beat. From DERMOT O'BRIEN AND THE CLUBMEN: "The Rocks Of Bawn" (Pye 17648), an Irish story—line piece, but full of charm. THE BELOVED ONE, alias Les Irresistibles, tackle "Lands Of Shadow" (CBS 3600) with French enthusiasm but it doesn't sound much like a hit here. "Tomorrow Manyana" is by LOS AVENTUREROS (Fontana TF 981), English-language but very much Spanish-flavoured.

SIR HENRY AND THE BUTLERS re-emerge with "Camp" (Columbia DB 8497), a kazoo-type novelty which is fair enough. Lovely arrangement and presentation: "Moonlight Clair De Lune", (Deram DM 218), played by the ROBERTO MANN ORCHESTRA AND CHORUS. Very odd and don't really know

what to make of "People Get Together" by CARL AND TOM (CBS 3845). Two girls from America: THE BEAS and "Dr. Goldfoot and His Bikini Machine" (Pama PM 744), bouncy teeny-bopper stuff. From THE CROWNS: She Ain't Gonna Do Right" (Pama PM 745), botchy bluesy and okay, but nothing special.

"TWISTED Nerve" is the theme from the film of the same name—a controversial movie—and it's recorded by THE LIONS (Polydor 56757). From MISSA LUBA: "Sanctus", a churchy piece of considerable imagination from the also controversial "If" (Phillips BF 1732). From "ZOKKO'S BAND: "Zokko Band Parade" (Columbia DB 8520), a bouncy piece featuring a sort of march-along approach—a real foot-tapper. The familiar "World Of Sport March" comes up by THE DON HARPER ORCHESTRA (Columbia DB 8519)—another tuneful piece.

FAMILY'S CHANGED IDEAS



THESE days pop groups contain more and more multi-instrumentalists. Take Family for example. The five members can perform on ten different instruments thereby obtaining some very interesting sounds. Pop musicians now have better technical control over their instruments—something that didn't happen a few years ago. Also pop has become much more creative. Family consists of Roger Chapman lead vocalist (he used to play tenor sax and harmonica), Ric Grech on bass, violin and cello. John Whitney plays twin-neck guitar and piano. Jim King plays tenor and soprano saxes plus harmonica. Drummer Rob Townsend also plays percussion. Ric and Jim do the backing vocals. I met Roger and Ric in our "outer office" recently and over a few glasses of "medicine" they told me about the group. "The present personnel has been together for a year," Ric said. "We used to be based in Leicester and made incredible day trips to gigs. We would set off with packed sandwiches and a thermos! When Roger joined us, we couldn't afford to have just a singer—we needed someone who could play tenor and things. So he had to learn how to play." "I would liked to have played guitar," Roger stated. "Some of the group like jazz but I don't—I don't understand it, I prefer John Patton and the country blues." Ric is the jazz lover of the group. "For years you listen to something but don't get into it. Then all of a sudden you hear something and you go for it. This happened with me—I took to jazz," he explained. "You don't realise you're influenced until you get onstage and it all comes out. Everyone is doing their own thing. Family is a sort of jazz influenced pop group. We were originally influenced by classical music but it is difficult to put over a classical feeling. It's easier to get a jazz feel." "Our single, 'Second Generation Woman' only shows one facet of what we're doing," Ric said. "We're trying to reach a larger public. But we didn't go into the studio just to make a commercial record—it just happened." "I don't think it matters if people do write something that is commercial," Roger interjected. "It's all a matter of feeling. I don't put someone down if they do something out and out commercial. If it pleases the public then it's fine with me. I used to be a snob in music, like I didn't like the pop scene. I went for R'n'B and blues when I was 14 or 15. If people enjoy what I do now—fine. I'm 26 but I don't think age matters

any more. It's a question of what you do and how you do it." When Family first came to London, they were looked on as "underground". This was because the "underground" clubs were the only ones to book them. Ric bemoaned their fate, "When we first came to London the only people who accepted us was The Middle Earth. After a while the word got around that people dug us. Then we began to appeal to the 'straights' as well as the 'heads'." "It was the first time we were really accepted by anyone," Roger continued. "Originally we played three-quarters of our own material then we began to play freer things. Nowadays, we mainly play our own material." "Pop musicians have learnt to communicate with each other on stage," Roger stated. "Years ago they didn't have the knowledge. We've become simpler in our music. Instead of doing complicated arrangements we leave them out but the music still works. It's like icing on a cake. If the cake is good enough you don't need the icing. Groups now jam together like jazz groups did. This didn't happen say three years ago. It's a question of musical improvement." Ric gets rather incensed over certain things in pop music. For example—"It annoys me when musicians in the business like Dave Dee start blagging the underground. Just because groups such as 10 Years After and Cream have made it in the States and he can't because of his own incapacities to produce his own musical identities. Tich started to play blues and Dave Dee put him down because it didn't fit. But at least he was trying to do something which is more than can be said for Dave Dee. Let him stick to his own bit without spouting about other people." After that outburst, we got down on an even keel and Roger told me about their new LP. "Our new album will be out about January and is completely different to our first one, 'Music In A Doll's House'. We produced it ourselves and it has all original material. At one time only John and I wrote our material—now everyone in the group writes. Our ideas have all changed. There's a jazz progression from our first album to our second one. We've even got solos in it. 'Second Generation Woman' is really what we're all about. It's about people who've grown up from the rock era." Family's appeal is not limited to the "underground" fans. Like Roger says, "Record Mirror is something of a rockers' paper, but the rockers dig us." I wonder if Dave Dee & Co. fans dig them as well? IAN MIDDLETON

Today the New Faces wish you all 365 days filled with happiness and good health. And remember... SOMEDAY is now out on Decca

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'SEXY' JEANNIE'S FIRST L.P.

ON THE LINES OF "HARPER VALLEY P.T.A."

VARIOUS ARTISTES: "The Country Style Of Life"—(United Artists Stereo SUX 1215).

THE artists concerned are Johnny Darrell, Bobby Lewis and Del Reeves, and Marvin Rainwater, Bill Wilbourne and Kathy Morrison, Buddy Know, Tommy Cash (Johnny's brother), and the songs have mostly appeared on the Country music charts in America. Sixteen altogether, essentially a specialist sort of album but a valued contribution to the countryman's library.

★ ★ ★
AYNSLEY DUNBAR RETALIATION: "Doctor Dunbar's Prescription". The Fugitive; Till Your Lovin' Makes Me Blue; Now That

I've Lost You; I Tried; Change Your Low Down Ways; Call My Woman; The Devil Drives; Low Gear Man; Tuesday's Blues; Mean Old World (Liberty LBL 83177E).

I MUST say this album has been well worth the wait. Led by Aynsley Dunbar on drums the quartet play some really great blues — going from hard-driving numbers like "Call My Woman" to the slow "Till Your Lovin' Makes Me Blue". Aynsley is accompanied by Victor Brox on organ, vocals and twelve-string guitar, John Moorshead on vocal and lead guitar; together with Alex Dmochowski on bass guitar.

It is difficult to sort out any one particular track to play — because they are all very good. But what

did grab my attention was numbers like the two already mentioned and "I Tried", "The Devil Drives" and "Low Gear Man". "I Tried" is a fast-ish number with John Moorshead playing guitar à la Freddie King. "The Devil Drives" belongs to Victor Brox — he comes across like Big Bill Broonzy both in his vocal and twelve-string guitar playing. "Low Gear Man" is a lovely, slow, moody blues — it is almost black in texture. Probably the most exciting track is the final number, "Mean Old World". This one has Victor playing pocket cornet to great effect and it could quite easily be a hit single. Definitely recommended to one and all.

★ ★ ★ ★ ★



JEANNIE C. RILEY

JEANNIE C. RILEY: "Harper Valley PTA"—Harper Valley PTA; Widow Jones; No Brass Band; Mr. Harper; Run Jeannie Run; Shed Me No Tears; The Cotton Patch; Sippin' Shirley Thompson; The Little Town Square; Ballad Of Louise; Satan Place (Polydor 583 716).

SHE'S got a sexy face, has Jeannie. She's got a sexy voice, has Jeannie. She's also got a sure-fire big-selling album on her hands, has Jeannie.

This is a uniformly strong selection, mostly narrative-type songs very much on the lines of that hit single of hers, with the odd use of chorus and some very good guitar work going on behind. At rather fast paces, Jeannie nevertheless punches across the lyrics with an innate sense of style... each word gets the right amount of stress and strain. What's more, some of these songs have outstanding lyrics—centred round the small-town sort of life, and on some use of dobro comes off well.

Jeannie is a most attractive new talent. Capable of purring when required, but also capable of barbed shafts which really hit home. On "Shed Me No Tears", she works over a gently-rolling melody line and sounds for once uncluttered by the social griefs and woes... it's all personal sadness hereabouts.

Certainly a good album, full of good moments. If anything stands out more than the other attributes, it is the sheer strength of personality of Jeannie. ★ ★ ★ ★ ★

GRIFFITH'S GOLDEN ALBUMS

THE BEATLES (Apple PCS 7067 & 8)

Last year's obvious standout LP was "Sergeant Pepper" and now we have its unbelievable, impossible, out-of-sight successor. It's no feat of critical perception to pick this double album as the year's most magnificent collection of recorded sounds; the choice is unavoidable. For so many reasons and here are just a few of them:

First, the packaging. I wrote at some length last year about my disappointment with the presentation of "Sergeant Pepper." This time, good taste has prevailed — quietly ostentatious plain white with black and white photos of The Beatles, plus — inside the sleeves — the same photos reproduced in colour and a collage poster. Don't see the point of duplicating the photos and my first reaction to the colour ones was to think them fan-fodder, rather unworthy of, and irrelevant to, The Beatles' present stature. Upon reflection: maybe they were a good idea, part of a marketing policy of reaching customers on all levels. Certainly, there is a direct openness of expression on each Beatle face that helps the viewer-listener to enjoy and understand their music all the better. They offer THEMSELVES, without much show-biz artifice. The vibrations are largely good.

The poster is quite interesting and amusing, though no masterpiece of modern art. Still, I'll always be grateful to the artist, Richard Hamilton, because it was at his home and through the courtesy of his daughter that I heard, back in October, unedited acetates of about half the numbers on this album. Thus, I've been able to compare some rough versions with the finished, properly mixed product. You may feel free to believe me when I tell you that this set has been exquisitely well put together. There's a delicious balance between the carefully worked-out, orchestrated effect, and the capricious "happening" (such as Lennon screaming about his blistered fingers).

I'd say it's basically a comedy album: there's a spoof element in most of the tracks but the parodying of past and present pop styles is never over-strong. When The Beatles rock, for instance, they REALLY rock. They take a style, perform it in just about the best way it can be done, and then on top of that they add their own distinctive twists; very little is done straight. However, some of the finest moments are absolutely serious. I especially love the very loving "I Will" followed by the emotional, yearning "Julia".

The choice of opening number is perfectly ingenious. It's "Back In The USSR" and it serves the purpose of disorientating (both politically and socially) the "average" listener whose mind is likely to be thoroughly confused by such lines as "Back in the US, back in the US, back in the USSR," and the use of rock and Beach Boy effects to praise Russian chicks. With both Georgias on his mind, perhaps the listener is rendered more receptive. The message comes across that nothing is as simple as it seems. And the violence of the beat effectively demonstrates that The Beatles have not gone soft, or too arty, or too far away from

the basics, despite their fame and riches.

The breadth of their conceptions is impressive. There are glimpses of profound philosophy mixed up among the fun. And so many of the lines are so ambiguous that they offer the imaginative idler plenty of scope for fantastic, personal interpretations. I'd be interested to hear from any reader about the "meaning" of any lyric, the wilder the better, of course. My own favourite "interpretation" concerns the two-line song "Why Don't We Do It In The Road? No One Will Be Watching Us." Obviously, this refers to Ouspensky's book "The Fourth Way". And The Beatles have realised, after their painfully over-publicised experiences with the Maharishi, that their further philosophical and religious adventures are better conducted away from prying eyes. Just kidding, folks, though it wouldn't be too startling if a future Beatle opus were to be titled "All And Everything".

But enough of esoterica, let's hear a big hand for the magnificently authentic arrangements of George Martin. Let's hear it, too, for that astonishing vocal chameleon Paul McCartney. He's developed into a marvellously versatile singer, capable of switching from brutish r & b hollerer to tender balladeer, from modern to Twenties styles. Musicianship from every Beatle is excellent throughout, ranging from the impassioned, technical guitar feats of Harrison to the more limited, but very personal, very swinging, Starr drumming.

In the hope of avoiding vicious charges of grovelling sycophancy I suppose I'd better raise a stern objection or two. Let's think.

Ah, well, the arrangement of Ringo's song "Don't Pass Me By" has quickly palled on me and I do tend to jump the needle here. And "Revolution No. 9" doesn't strike me as half inventive or exciting enough to justify its inordinate length. I practically always skip that one. Apart from those tiny whines, deepest thanks to every Beatle. Every Beatle, everywhere.

THE MOODY BLUES IN SEARCH OF THE LOST CHORD (Deram SML 711).

There are some sumptuous sounds on this LP, all of them made by just the five Moodies. No session musicians, simply (?) the group's instrumental versatility, adroit use of the mellotron, and brilliant sound engineering.

Their determination to do it all themselves, though admirably self-reliant, does have one unfortunate consequence: there are moments of narration, rather poetic stuff, spoken by Graeme Edge and he's no sonorous-voiced actor. Right at the beginning he pronounces "something" as "somethink", which is a bit sloppy and inappropriate.

However, the music's often positively beautiful, and the album is based on a good idea—a trippy quest that ends with God and "OM". It is for that last "OM" track (highly atmospheric) and for the daring and effort that went into the Search that I have picked this LP.

STRICTLY PERSONAL. CAPTAIN BEEFHEART AND HIS MAGIC BAND (Liberty LBS 83172E).

Aptly titled. The unique Beefheart outfit have thoroughly fulfilled the promise of their first album. The music is strange, oddly stimulating, with spacey, futuristic sounds blended with frenzied, gutsy blues shouting. This album is not merely an avant-garde curiosity (plenty of THOSE around), there is something superior and satisfying about it. A lot of creative heat has been poured in. Don Van Vliet —you made it baby.

Here is a suitable moment to say a word of thanks to man-about-the-pop-scene Peter Meaden. Peter has not been well or active lately and one reason for this is that he wore himself out—to no personal, financial-type avail—promoting Beefheart and related artists in Britain. The high —and I mean HIGH—esteem in which the Magic Band is held among John Peel and the rest of the underground in-crowd is directly attributable to Peter's enthusiastic efforts. Last January, when Peter dragged me along to meet Don, the Beefheart mastermind, I was a trifle sceptical but now, after this great, bizarre LP, it's all clear. Clear as milk, and as nourishing.

THE DOUGHNUT IN GRANNY'S GREENHOUSE. BONZO DOG BAND (Liberty LBS 83158E)

Only just received this one, so can't claim much familiarity, but I like it well enough already to want to include it anyway. The packaging is ridiculously terrific. The Band's last LP (incidentally, they're beginning to drop the Doo-Dah bit) was "Gorilla" (a visually undistinguished effort) and to emphasise the fact that this is "Son Of Gorilla" there's a mind-blowing photograph included in the "info-packed pamphlet" of a luscious lady gorilla with infant on her breast.

This set is, if anything, too gratuitously inventive, too reliant on tired goon humour. Concepts such as "The Doughnut In Granny's Greenhouse" and lines such as "In September 1937 I bought my wife a new electric iron for eight-and-sixpence. She's still using it every day and it's never needed repair" are doubtless creditably imaginative or cute but when you get right down, nitty-gritty-wise, all they do is clutter up the mind.

Still, if you forgive the twee smugness, the strained smartness, there's plenty left to lap up. Especially if you're a trouser fetishist (see page 14 of Peter Laurie's Penguin Special, "Drugs"). Also if you're cheered by comic tales, like sound effects to be used craftily, and relish musical pastiche. They're a funny lot.

DAVID GRIFFITHS

BARRY RYAN THANKS ALL RECORD MIRROR READERS FOR THEIR KINDNESS IN '68 AND WISHES THEM EVERY HAPPINESS IN '69



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FRAM THE UNDERGROUND

UNDERGROUND SURVEY

ONE of my main regrets of 1968 was that I ever decided to refer to my column as being "underground"—or to do with "underground groups". I understand what the word means—but as I use it it's a personal term of reference for groups, people and things of a certain type that I like. But there seems to be no one accepted definition of the word, though most definitions tend to put it down as a plastic neo-flower power hippy thing for trendies only. A fashionable cult.

There is, however, more to it than that. A lot of the people I've written about do tend to fall into the category of what is generally accepted as being underground—so as a term of reference it has been useful. People have a vague idea of what I'm talking about before I start, so they can adjust their wavelengths to fit—never quite to the same frequency, often to an anti-frequency, and sometimes to that little plastic frequency that runs alongside. (You know, the one that ends before it becomes interesting). But at least we all know roughly where we're at.

Still (he said sincerely and heroically, clutching his brow with the air of a Shakespearian martyr) as long as I'm doing my bit to promote good music . . . what do definitions matter?

And one of the nicest things about last year was that it was a good year for good music. Or, rather, for the appreciation of good music. It was often reflected in the charts—towards the end of 1968 more and more really good sounds hit the Top Twenty (unfortunately, there seemed to be twice as many trivial and boring records around to offset this). It was good to see that people were actually "buying in large quantity, records by the Nice, Jose Feliciano, Tyrannosaurus Rex, Mason Williams, Fleetwood Mac, etc., etc., in a year in which Des O'Connor, bless his little cotton socks, never seemed to be without a hit disc. And although the world still seems to be overrun with teeny-boppers, chewing bubble gum, boppin' soulsters and aficionados of the schmaltz, the ever-growing band of lovers of good music is ever-growing.

John Peel regards "Top Gear" as a forum for good music. And on the whole it is. So what better proof can there be that there is a very large section of the community that is aware, that wants to know about good sounds? Because "Top Gear" is one of the most widely listened-to programmes on Radio 1, and John himself has been voted Top DJ of the year.

"Underground"—I think I'll have to change that word to something like "rumplestiltskin" or "garibaldi" (chosen at random from a dictionary of thousands) so as to avoid evil connotations and further confusion. Anyway, "that word" refers to people who are genuinely trying to do something within the realms of pop music. Trying to create the sort of music that they want, and then trying to better it. Not necessarily "art for art's sake", but trying to create for—rather than cater for—the public.

Why did rumplestiltskin/garibaldi emerge in 1968?

It's been growing for some time—so as the fame of certain groups and people spreads in the end aided by mass media rather than word of mouth, so more and more get to know that something worthwhile is happening. And it's not just happening in one form of pop music—all the different scenes are becoming alive. Sometimes merging, drawing on one another for inspiration, there's a sort of eclecticism of music, combining folk, blues, classical, jazz, and all seeing the light of day through the wunnerful wunnerful medium of pop.

The musicians in pop are taking their job more seriously now—not a fun job any more as such, more a sort of art. Standards have risen—at the top end there's a select band of minstrels who've been playing for five years or more. So it's natural that they should not only play better but also want to do more with their talent—progress musically. In the last year or two they've been trying to find themselves, find a direction—and it's been confusing for a lot of us punters, not knowing quite what has been happening. But next year . . . an end to confusion. At the pinnacle of pop there'll be a workshop atmosphere comprising the cream of the musicians—and this is where some of the nicest ideas are going to come from. The gap between charts and otherwise will become wider—though the more progressive sounds will still be reflected in, and will influence, the Top Twenty. And remember—1969 is also the year in which we'll see live tours by the Beatles, the Stones and Bob Dylan.

(Cries from the stalls of mah goo'ness ain't dis guy a truly great philosopher and all-time predictionist. Yay).

And of course albums, the making of and the sales of, will become more important. This is a trend that's becoming bigger and bigger ever since the release of "Sgt. Pepper"—the whole attitude to making LP's has changed. And to buying them. 1968 saw not only a massive increase in the sales of albums, but more people were making—in a lot of cases trying to make and not really succeeding—records with a lasting rather than a throwaway quality. And some very nice things have happened. The Moody Blues spring to mind—the Pink Floyd too. And the Pretty Things' "S. F. Sorrow" is another excellent example—a good case of a group that's grown up and matured in pop, and now producing very good material.

John Lennon's art exhibition may not have been world-shattering, but it showed a pop mind that had opened up—that was genuinely trying to create as an artist. No longer a popster. Marc Bolan's poetry may not be brilliant. But it's there, it's sincere, it's good. And Mason Williams the same. And so on. In other words there's a mature, and maturing awareness among the people who are really trying to do things in pop. Not the teenybopper kings—they'll be coming and going as long as there's pop music—but the people who are taking their pop as seriously as jazzmen or classical musicians take theirs.

Let's not be too embarrassed about pop being an art—1968 saw a change in attitude. 1969 will see, I hope, that attitude established. The grand folk-art renaissance of all time?

DEREK BOLTWOOD



PETER JONES



I'M using this picture simply because I like Peaches and Herb, one of the most popular R. and B. attractions in the States. Lots of work going on over their latest CBS Direction release "Let's Make A Promise". Peaches is actually 24-year-old Marlene Mack, from Virginia. She was with the Joy Tones vocal group, working on records with such as Chuck Jackson, the Soul Sisters and the Foxx's. Herb is 23-year-old Herb Fame, and together their US hits include "Let's Fall In Love", "Close Your Eyes", "For Your Love" . . . during which time they were dubbed the Sweethearts of Soul. They really do make pretty music together.



L AURA LEE may not have had hit records yet but she is certainly one of the best-known names in the pop business. With the Johnny Howard Band, she has made countless numbers of broadcasts including at least 200 airings of "Easybeat". Her first record for Columbia is a new song "Love In Every Room". Bits of the basic Scottish accent come through even now, despite her years of being based in London. She lives with her husband and the pictured two Alsatians in Woodford Green, in Essex.



KRIS IFFE'S first solo record for Parlophone introduced the new form of popular music . . . Satangelic, described by producer-writer Mark Wirtz as "the essence being an amalgamation of conflicting emotions and impressions translated into corresponding musical composition". Be that as it may, the record is called "Imagination". Kris was once with Parlophone's group The Quiet Five, then switched on his own to MGM. This Satangelic business could be quite a major influence.



"BIG MAN" sings Ronnie Corbett on Columbia—and big man is what he most certainly is not, though he's very big indeed on comedy. The Edinburgh-born entertainer has already performed the song to riotous receptions on various sessions of D. Frost. He's actually 5ft. 11in. tall and has often been seen at Chelsea Football Ground, which underlines for me his innate good taste.



T HE lean and hungry looks belong to Martin Hummingbird who steps from a group line-up into the solo limelight with his new Decca release, "You Really Know How To Hurt A Guy". Martin, who also writes songs and is something of an authority on gospel music, currently works in the contract department of a West End store, but is keeping his fingers crossed for success with the new disc.



PRECIOUS few groups start from scratch and then come through to hit parade status. So there are good grounds for one of those groups coming up with the name, Precious Few. Here is a picture of this Norwich-based outfit—reading from left to right: Chris Bell, drums and vocals; Peter Reynolds, singer; Brian Crook, lead guitar; Roger Pymer, bass and vocals. They're on the way, recording-wise . . . their record on Pye, "The Pleasure Of You" was handsomely reviewed.



T HE Memories hail from Dublin and two releases on the Rex label along with personal appearances have made them one of Ireland's most in-demand groups. They specialise in close harmony and a lively approach to pop—all devised by Mike Swan, who is hoping that their third release "Indian Lake" is going to bring them popularity on these shores.



S PANISH group the Pop Tops who've hit number one spot with their record, "Oh Lord, Why Lord" back home, are in London soon for a short promotional tour. The record was released here on Major Minor in October and was hailed for the beauty of the lyrics and melody—and for the extremely strong lead vocal by the group's coloured singer Phil Trim. Incidentally, the Pop Tops are managed and recorded by Alain Milhaud who also records and manages Los Bravos, erstwhile hit-makers here . . . a man with a sharp eye for talent.



RECORD MIRROR CHARTS PAGE



AIR MAILED FROM NEW YORK

- | | |
|---|---|
| 1 I HEARD IT THRU THE GRAPEVINE
1 (6) Marvin Gaye (Tamla Motown) | 26 TILL
19 (6) Vogue (Reprise) |
| 2 WICHITA LINEMAN*
3 (9) Glen Campbell (Capitol) | 27 CHEWY CHEWY*
20 (10) Ohio Express (Buddah) |
| 3 STORMY
2 (9) Classics IV (Imperial) | 28 EVERYDAY PEOPLES
38 (1) Sly & the Family Stone (Epic) |
| 4 I LOVE HOW YOU LOVE ME*
5 (9) Bobby Vinton (Epic) | 29 THE WORST THAT COULD HAPPEN*
40 (3) Brooklyn Bridge (Buddah) |
| 5 I'M GONNA MAKE YOU LOVE ME*
9 (4) Diana Ross & the Supremes & The Temptations (Motown) | 30 SHAME, SHAME*
22 (8) Magic Lanterns (Atlantic) |
| 6 ABRAHAM, MARTIN AND JOHN*
4 (9) Dion (Laurie) | 31 SHOWDOWN
43 (1) Archie Bell & Drells (Atlantic) |
| 7 LOVE CHILD*
5 (11) Diana Ross and Supremes (Tamla Motown) | 32 THIS IS MY COUNTRY
41 (3) The Impressions (Curtalton) |
| 8 CLOUD NINE
10 (7) Temptations (Gordy) | 33 STAND BY YOUR MAN
44 (1) Tammy Wynette (Epic) |
| 9 FOR ONCE IN MY LIFE*
7 (8) Stevie Wonder (Tamla) | 34 SCARBOROUGH FAIR*
24 (8) Sergio Mendes & Brasil '66 (A. & M.) |
| 10 CINNAMON*
11 (7) Derek (Bang) | 35 HEY JUDE
46 (1) Wilson Pickett (Atlantic) |
| 11 SOULFUL STRUT*
22 (3) Young Holt Unlimited (Brunswick) | 36 MY FAVORITE THINGS
42 (1) Herb Alpert (A & M) |
| 12 GOING UP THE COUNTRY*
17 (5) Canned Heat (Liberty) | 37 MAGIC CARPET RIDE*
25 (12) Steppenwolf (Dunhill) |
| 13 HOOKED ON A FEELING
15 (5) B. J. Thomas (Scepter) | 38 HEY JUDE*
27 (17) Beatles (Apple) |
| 14 BOTH SIDES NOW*
8 (7) Judy Collins (Elektra) | 39 TOUCH ME
— (1) The Doors (Elektra) |
| 15 TOO WEAK TO FIGHT*
18 (8) Clarence Carter (Atlantic) | 40 I CAN'T TURN YOU LOOSE
39 (4) Chamber Bros. (Columbia) |
| 16 WHO'S MAKING LOVE*
12 (10) Johnny Taylor (Stax) | 41 THOSE WERE THE DAYS*
31 (14) Mary Hopkin (Apple) |
| 17 SON OF A PREACHER MAN*
21 (4) Dusty Springfield (Atlantic) | 42 READY OR NOT, HERE I COME
— (1) Delonics (Phillygroove) |
| 18 IF I CAN DREAM*
23 (4) Elvis Presley (RCA) | 43 BABY LET'S WAIT
47 (1) Royal Guardsmen (Laurie) |
| 19 SEE SAW*
13 (7) Aretha Franklin (Atlantic) | 44 CALIFORNIA SOUL
— (1) 5th Dimension (Soul City) |
| 20 I STARTED A JOKE*
29 (3) Bee Gees (A&O) | 45 THE GIRL MOST LIKELY TO
48 (1) Jeannie C. Riley (Plantation) |
| 21 CRIMSON AND CLOVER
33 (1) Tommy James and the Shondells (Roulette) | 46 CROSTOWN TRAFFIC
36 (3) Jimi Hendrix Experience (Reprise) |
| 22 BELLA LINDA*
26 (4) Grassroots (Dunhill) | 47 ISN'T IT LONELY TOGETHER
50 (1) O. C. Smith (Columbia) |
| 23 LO MUCHO QUE TE QUIERE*
30 (4) Rene & Rene (White Whale) | 48 ELECTRIC STORIES
— (1) Four Seasons (Phillips) |
| 24 PAPA'S GOT A BRAND NEW BAG*
32 (5) Otis Redding (A&O) | 49 I'VE GOTTA BE ME
— (1) Sammy Davis Jr. (Reprise) |
| 25 A RAY OF HOPE
14 (5) Rascals (Atlantic) | 50 KENTUCKY WOMAN
31 (8) Deep Purple (Tetragrammaton) |

*An asterisk denotes record released in Britain.

CASHBOX BUBBLING UNDER
ARE YOU HAPPY — Jerry Butler (Mercury)
A MINUTE OF YOUR TIME — Tom Jones (Parrot)
VANCE — Roger Miller (Smash)
BLUE BIRDS OVER THE MOUNTAIN — Beach Boys (Capitol)
BUILD ME UP BUTTERCUP — Foundations (UNI)
ROCKIN' IN THE SAME OLD BOAT — Bobby Bland (Duke)
THIS MAGIC MOMENT — Jay & The Americans (U.A.)
FEELIN' SO GOOD — The Archies (Calendar)
RAINBOW RIDE — Andy Kimm (Steed)
YOU GOT SOUL — Johnny Nash (JAD)

TOP L.P.'s

NATIONAL CHART COMPILED BY THE RECORD RETAILER

- | | |
|--|---|
| 1 THE BEATLES
1 Beatles (Apple) | 26 TILL
19 (6) Vogue (Reprise) |
| 2 BEST OF THE SEEKERS
2 Seekers (Columbia) | 27 CHEWY CHEWY*
20 (10) Ohio Express (Buddah) |
| 3 GOOD, THE BAD & THE UGLY
6 Soundtrack (United Artists) | 28 EVERYDAY PEOPLES
38 (1) Sly & the Family Stone (Epic) |
| 4 SOUND OF MUSIC
3 Soundtrack (RCA) | 29 THE WORST THAT COULD HAPPEN*
40 (3) Brooklyn Bridge (Buddah) |
| 5 THE GRADUATE
4 Simon & Garfunkel (CBS) | 30 SHAME, SHAME*
22 (8) Magic Lanterns (Atlantic) |
| 6 VAL
9 Val Doonican (Pye) | 31 SHOWDOWN
43 (1) Archie Bell & Drells (Atlantic) |
| 7 ELECTRIC LADYLAND
12 Jimi Hendrix (Track) | 32 THIS IS MY COUNTRY
41 (3) The Impressions (Curtalton) |
| 8 TOM JONES LIVE AT THE TALK OF THE TOWN
7 Tom Jones (Decca) | 33 STAND BY YOUR MAN
44 (1) Tammy Wynette (Epic) |
| 9 BEGGAR'S BANQUET
— Rolling Stones (Decca) | 34 SCARBOROUGH FAIR*
24 (8) Sergio Mendes & Brasil '66 (A. & M.) |
| 10 HOLLIES GREATEST HITS
5 Hollies (Parlophone) | 35 HEY JUDE
46 (1) Wilson Pickett (Atlantic) |
| 11 HELP YOURSELF
— Tom Jones (Decca) | 36 MY FAVORITE THINGS
42 (1) Herb Alpert (A & M) |
| 12 LIVE AT THE TALK OF THE TOWN
10 Seekers (Columbia) | 37 MAGIC CARPET RIDE*
25 (12) Steppenwolf (Dunhill) |
| 13 DELILAH
17 Tom Jones (Decca) | 38 HEY JUDE*
27 (17) Beatles (Apple) |
| 14 BRITISH MOTOWN CHART BUSTERS
23 Various Artists (Tamla Motown) | 39 TOUCH ME
— (1) The Doors (Elektra) |
| 15 JUNGLE BOOK
18 Soundtrack (Walt Disney) | 40 I CAN'T TURN YOU LOOSE
39 (4) Chamber Bros. (Columbia) |
| 16 I PRETEND
8 Des O'Connor (Columbia) | 41 THOSE WERE THE DAYS*
31 (14) Mary Hopkin (Apple) |
| 17 BEST OF THE BEACH BOYS VOL. 3
11 Beach Boys (Capitol) | 42 READY OR NOT, HERE I COME
— (1) Delonics (Phillygroove) |
| 18 FELICIANO
13 Jose Feliciano (RCA) | 43 BABY LET'S WAIT
47 (1) Royal Guardsmen (Laurie) |
| 19 IDEA
14 Bee Gees (Polydor) | 44 CALIFORNIA SOUL
— (1) 5th Dimension (Soul City) |
| 20 PARSLEY, SAGE, ROSEMARY & THYME
22 Simon & Garfunkel (CBS) | 45 THE GIRL MOST LIKELY TO
48 (1) Jeannie C. Riley (Plantation) |
| 21 A MAN WITHOUT LOVE
15 Engelbert Humperdinck (Decca) | 46 CROSTOWN TRAFFIC
36 (3) Jimi Hendrix Experience (Reprise) |
| 22 BOOKENDS
20 Simon & Garfunkel (CBS) | 47 ISN'T IT LONELY TOGETHER
50 (1) O. C. Smith (Columbia) |
| 23 GENTLE SHADES OF VAL DOONICAN
30 Val Doonican (Pye) | 48 ELECTRIC STORIES
— (1) Four Seasons (Phillips) |

UP AND COMING LP's
 Man & A Woman — Soundtrack (UA)
 Blues From Laurel Canyon — John Maxall (Decca)
 Hair—Soundtrack (RCA)
 Mrs. Mills Party Pieces — Mrs. Mills (Parlophone)
 The Doughnut In Granny's Creahouse — Bonzo Dog Do Dar Band (Liberty)
 Sweet Child — Pentangle (Transatlantic)

5 YEARS AGO

- | | |
|--|--|
| 1 I WANT TO HOLD YOUR HAND
1 The Beatles (Parlophone) | 11 SWINGING ON A STAR
15 Big Dee Irwin (Colpix) |
| 2 GLAD ALL OVER
6 Dave Clark Five (Columbia) | 12 GERONIMO
11 The Shadows (Columbia) |
| 3 SHE LOVES YOU
2 The Beatles (Parlophone) | 13 HIPPIY HIPPIY SHAKE
— Swinging Blue Jeans (HMV) |
| 4 YOU WERE MADE FOR ME
3 Freddie & The Dreamers (Columbia) | 14 KISS ME QUICK
— Elvis Presley (RCA) |
| 5 24 HOURS FROM TULSA
9 Gene Pitney (United Artists) | 15 I WANNA BE YOUR MAN
14 Rolling Stones (Decca) |
| 6 I ONLY WANT TO BE WITH YOU
3 Dusty Springfield (Phillips) | 16 YOU'LL NEVER WALK ALONE
12 Gerry & The Pacemakers (Columbia) |
| 7 DOMINIQUE
7 The Singing Nun (Phillips) | 17 STAY
17 Hollies (Parlophone) |
| 8 MARIA ELENA
10 Los Indios Tabbaros (RCA) | 18 NOT TOO LITTLE, NOT TOO MUCH
18 Chris Sandford (Decca) |
| 9 SECRET LOVE
4 Kathy Kirby (Decca) | 19 MONEY
19 Bern Elliot & The Fenmen (HMV) |
| 10 DON'T TALK TO HIM
3 Cliff Richard & Shadows (Columbia) | 20 WE'RE IN LOVE
— Adam Faith (Parlophone) |



NATIONAL CHART COMPILED BY THE RECORD RETAILER

- | | |
|---|--|
| 1 OB-LA-DI-OB-LA-DA
9 (4) Marmalade (CBS) | 26 HARPER VALLEY P.T.A.
17 (11) Jeannie C. Riley (Polydor) |
| 2 LILY THE PINK
1 (8) Scaffold (Columbia) | 27 QUICK JOEY SMALL
22 (6) Kasenetz Katz (Buddah) |
| 3 BUILD ME UP BUTTERCUP
3 (6) The Foundations (Pye) | 28 ATLANTIS
26 (4) Donovan (Pye) |
| 4 ALBATROSS
13 (4) Fleetwood Mac (Blue Horizon) | 29 THOSE WERE THE DAYS
23 (16) Mary Hopkin (Apple) |
| 5 THE URBAN SPACEMAN
5 (8) Bonzo Dog Doo Dah Band (Liberty) | 30 TOY
35 (4) Casuals (Decca) |
| 6 SABRE DANCE
7 (5) Love Sculpture (Parlophone) | 31 S.O.S.—HEADLINE NEWS
25 (3) Edwin Starr (Polydor) |
| 7 AIN'T GOT NO—I GOT LIFE/DO WHAT YOU GOTTA DO
2 (11) Nina Simone (RCA) | 32 FOX ON THE RUN
44 (2) Manfred Mann (Fontana) |
| 8 ONE TWO THREE O'LEARY
4 (6) Des O'Connor (Columbia) | 33 ON MOTHER KELLY'S DOORSTEP
36 (2) Danny La Rue (Page One) |
| 9 SON OF A PREACHER MAN
20 (4) Dusty Springfield (Phillips) | 34 I'M IN A DIFFERENT WORLD
27 (7) Four Tops (Tamla Motown) |
| 10 SOMETHING'S HAPPENING
33 (2) Herman's Hermits (Columbia) | 35 ELOISE
18 (10) Barry Ryan (MGM) |
| 11 RACE WITH THE DEVIL
8 (6) Gun (CBS) | 36 I SHALL BE RELEASED
29 (3) Tremeloes (CBS) |
| 12 FOR ONCE IN MY LIFE
32 (2) Stevie Wonder (Tamla Motown) | 37 HELP YOURSELF
37 (24) Tom Jones (Decca) |
| 13 I'M A TIGER
12 (7) Lulu (Columbia) | 38 SOUL LIMBO
42 (3) Booker T & M.G.'s (Stax) |
| 14 PRIVATE NUMBER
14 (6) Judy Clay & William Bell (Stax) | 39 I PRETEND
45 (27) Des O'Connor (Columbia) |
| 15 THE GOOD, THE BAD, AND THE UGLY
6 (15) Hugo Montenegro (RCA) | 40 YOU'RE ALL I NEED TO GET BY
41 (13) Marvin Gaye & Tammi Terrell (Tamla Motown) |
| 16 MAY I HAVE THE NEXT DREAM WITH YOU
15 (9) Malcolm Roberts (Major-Minor) | 41 BLUE BIRDS OVER THE MOUNTAIN
— (1) Beach Boys (Capitol) |
| 17 A MINUTE OF YOUR TIME
16 (5) Tom Jones (Decca) | 42 BLACKBERRY WAY
— (1) The Move (Rexal Zonophone) |
| 18 LOVE CHILD
19 (6) Diana Ross & The Supremes (Tamla Motown) | 43 LOVE STORY
— (1) Jethro Tull (Island) |
| 19 BREAKING DOWN THE WALLS OF HEARTACHE
11 (11) Bandwagon (Direction) | 44 LIVE IN THE SKY
39 (11) Dave Clark Five (Columbia) |
| 20 OB-LA-DI OB-LA-DA
34 (2) Bedrocks (Columbia) | 45 GOING UP COUNTRY
— (1) Canned Heat (Liberty) |
| 21 DON'T FORGET TO CATCH ME
28 (5) Cliff Richard (Columbia) | 46 ALL ALONG THE WATCHTOWER
31 (10) Jimi Hendrix (Track) |
| 22 THIS OLD HEART OF MINE
10 (10) Isley Brothers (Tamla Motown) | 47 YOURS UNTIL TOMORROW
38 (5) Gene Pitney (Stateside) |
| 23 IF I KNEW THEN WHAT I KNOW NOW
24 (10) Val Doonican (Pye) | 48 LIGHT MY FIRE
43 (14) Jose Feliciano (RCA) |
| 24 PLEASE DON'T GO
46 (2) Donald Peers (Columbia) | 49 LES BICYCLETTES DE BELSIZE
40 (14) Engelbert Humperdinck (Decca) |
| 25 ELEANORE
21 (9) Turtles (London) | 50 LITTLE ARROWS
49 (19) Leapy Lee (MCA) |

A blue dot denotes new entry.

Since Record Mirror was not published last week, numbers referring to the preceding week's chart positions will not correspond with our Christmas issue. They are, however, accurate and are taken from the chart of the week not published.

BRITAIN'S TOP R & B SINGLES

- | | |
|--|---|
| 1 LOVE CHILD
1 Diana Ross & Supremes (Tamla 677) | 12 YOU GOT SOUL
15 Johnny Nash (Major Minor 586) |
| 2 I GOT LIFE
4 Nina Simone (RCA 1743) | 13 UP HARD
10 Willie Mitchell (London HL 10224) |
| 3 BREAKING DOWN THE WALLS OF HEARTACHE
1 Bandwagon (Direction) | 14 CHAMPAGNE & WINE
8 Otis Redding (Stax 584-220) |
| 4 THIS OLD HEART OF MINE
2 Isley Bros. (Tamla Motown TMG 555) | 15 BABY I NEED YOUR LOVE
11 Bobby Williams (Action ACT 4509) |
| 5 I FOUND A TRUE LOVE
9 Wilson Pickett (Atlantic 584271) | 16 TIME HAS COME TODAY
13 Chamber Bros. (CBS 58-3760) |
| 6 WITH A LITTLE HELP FROM MY FRIENDS
7 Joe Cocker (Rexal Zonophone RZ 3013) | 17 SWEET YOUNG THING LIKE YOU
17 Ray Charles (Stateside SS 2132) |
| 7 I'M IN A DIFFERENT WORLD
5 Four Tops (Tamla Motown 675) | 18 PRIVATE NUMBER
20 Judy Clay and William Bell (Stax 101) |
| 8 ALL ALONG THE WATCHTOWER
6 Jimi Hendrix (Track 604075) | 19 JUDGE, BABY, I'M BACK
18 Cliff Nobles (Capitol CL 15560) |
| 9 SAY IT LOUD (I'M BLACK AND I'M PROUD)
12 James Brown (Polydor 58732) | |
| 10 FOR ONCE IN MY LIFE
19 Stevie Wonder (Tamla 679) | |

Due to the Christmas holidays, no new R & B chart was compiled by retail dealers, so we have re-printed the survey from our Christmas issue.

BRITAIN'S TOP R & B ALBUMS

- | |
|--|
| 1 SOUL DIRECTION
2 Arthur Conley (Atlantic 588-128) |
| 2 ELECTRIC LADYLAND
1 Jimi Hendrix (Track) |
| 3 OTIS REDDING IN PERSON AT THE WHISKY AGO GO
— Otis Redding (Atlantic) |
| 4 THIS IS SOUL
5 Various Artists (Atlantic 643301) |
| 5 THE IMMORTAL...
3 Otis Redding (Atlantic 588113) |
| 6 QUEEN OF SOUL
4 Aretha Franklin (Hallmark SHM 591) |
| 7 GREATEST HITS
7 Stevie Wonder (Tamla Motown STML 11075) |
| 8 WILLIE MITCHELL LIVE
6 Willie Mitchell (London 8365) |
| 9 SOUL SERENADE
10 Willie Mitchell |

CLASSIFIEDS

Continued from page 2

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discotheques

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FACE'S PREDICTIONS FOR '69

JANUARY: Inspired by New Year being '69, certain members of pop business form new swinging "in" discotheque called "The Soixante Neuf Club" . . . respectability returns to pop with entry of Danny la Rue in Top Twenty . . . the Oxford English Dictionary considers the phrase "ob-la-di ob-la-da" for inclusion in its New Revised Vocabulary . . . Jimmy Scott considers the Oxford English Dictionary for inclusion in his new revised vocabulary . . . Pudding Chair Sometime make pop history by being the first group to play "Auld Lang Syne" under a 23 foot psychedelic snowdrift and the Cairngorms . . . membership of the Soixante Neuf Club is closed.

FEBRUARY: Rumours of a Rock'n'Roll Revival Revival begin to circulate . . . Apple plans sell-out Beatles' concert on the Moon for autumn . . .

MARCH: Underground moves overground . . . Britain's first National Blues Orchestra is formed and recorded live in Hyde Park . . . Apple makes a takeover bid for England . . . Pudding Chair Sometime makes a takeover bid for Apple . . . John Lennon and Yoko Ono appear in public — fully clothed.

APRIL: National Nudity Week is established by a well-known Sunday paper . . . the Face receives his first Christmas card — from Double R Productions . . . Bernard Braden, Eamonn Andrews and Dave Allen appear on the David Frost Show . . . an unknown pop group appears on television without ever having had a record in the charts.

MAY: Tiny Tim admits a secret desire to appear in concert with Pudding Chair Sometime . . . a 52-year-old drop-out refuse collector from Grimsby reaches the top of the charts with a 45 minute single of poetry readings, and buys his father a fall-out shelter with the profits . . .

JUNE: Big bands are rumoured to be returning . . . Paul McCartney admits he may have been influenced by his old schoolteacher Cyril Plith in his formative years . . . Cyril Plith is very happy . . . for the first time in Britain a series of open-air pop concerts are held in the Albert Hall.

JULY: Violence and destruction the theme of this year's Love-In at Woburn Abbey . . . seventy-three aircraft ferry the National Blues Orchestra across to the States for their two-day concert tour there . . . Frank Zappa buys the Isle of Wight.

AUGUST: The Face's birthday is on August 14 . . . Frank Zappa attempts to cross the Atlantic on the Isle of Wight . . . Beach Boys bring out new single called "Do It Yet Again" . . . the 9th National Jazz and Blues Festival, it is announced, will not be held in the garden at Buckingham Palace.

SEPTEMBER: Apple advance parties land on the Moon and prepare for the Beatles sell-out concert there . . . three out-of-work American astronauts form a pop group . . .

OCTOBER: Unknown British pop group go to America.

NOVEMBER: Unknown British pop group in America become millionaires overnight.

DECEMBER: The British pop industry moves to America.



ALL right. So what is all this underground talk about? What is supposed to be underground anyway?

To some people it is pop music which has a certain amount of popularity, but appreciated by the 'in' few. If a so called underground reaches the charts, does it cease to be an underground group?

To be fair, some of the new acts have instilled a certain amount of creativity into pop music. But are not some putting a lot of people on?

There seems to be a crowd of fans who think it is in vogue to listen to weird sounds and say it is great and not really understand what is happening. You can ask a fan to describe the music of a progressive group and the usual answer is "it's great" and that is all you will get out of them. Granted there a few who know the score: but they are a very small percentage.

It is good to have experimentation in all types of music. Without it, music would become very stale and mundane. Pop music has become more interesting simply because of experimentation by some in this field of music.

But own up fans.

What is happening on the underground scene today has been going on for yonks in other forms of music; Classical, Jazz, Indian, Chinese, Spanish, etc.

JAZZ & POP

One of the biggest influences on contemporary pop is Jazz. True, Jazz has also absorbed many styles and influences — but many moons ago. Nowadays, pop has realised what the higher forms of music are about and is assimilating them. One finds people in the pop business resorting to what has gone before. So what you get is fans of underground groups applaud the watered-down versions of the real thing.

Groups like the Nice (although they might not be considered underground any more by some people), utilise a semi-classical approach. Jethro Tull, mainly a blues group, have a great deal of Jazz feeling for example.

But what about the current popularity of blues bands? Bands like: Aynsley Dunbar Retaliation, Savoy Brown Blues Band, Peter Green's Fleetwood Mac, John Mayall, Chicken Shack and so on. Do the fans regard them as underground groups or simply as blues bands?

We've been through a period of psychedelia with the

WHAT IS UNDERGROUND?

R.M.'S, IAN MIDDLETON EXPLAINS. . .



JOHN MAYALL



NICE'S LEE JACKSON

whole light show bit — lending an aural and visual depth to the whole conception. Now it is the turn of the poetical and Jazz influenced pop musicians. People like Tyrannosaurus Rex, Clouds and Family. With some other groups it is a question of other well established forms of music being an influence. Ten Years After is a fine band. Some people might say they are underground because they have got away from the stylised format of pop music. The point is they have good ears—they can incorporate what has

gone before in their playing. This in itself makes their music more interesting. But are they really underground?

Modern Classical and Jazz musicians have really opened new frontiers in music. People like John Cage who has incorporated 'sounds' into his music. Likewise Roland Kirk. At one time dismissed as a phoney by many critics. Kirk has utilised sound effects in his music. Apart from his playing occasionally three instruments at once, Kirk through his horns, uses the sounds of everyday life.

In his playing you hear sounds from the street, the home — in fact wherever you might be. Kirk has the complete emotional thing going — cries, shouts, moans, groans and laughter are all depicted.

'STABBINGS'

Classical and Jazz musicians were involved with 'happenings' long before Keith Emerson of the Nice started stabbing his organ. It is a case of pop musicians taking some time to catch up with what has already been done in other spheres of music.

Pop lovers not knowing what has gone before therefore herald their favourite group as the originators: If they listened to a wider field of music they would realise that this is not so. Their favourite groups are seldom completely original.

You might say . . . "what about the Beatles then?" True they have done a fantastic amount for pop music, but originally they were just a rock group. It is possible that if they had not appeared on the scene until now and played the music they are doing today, the Beatles too would be termed underground.

The Mothers Of Invention, possibly the first of the underground groups, used a great deal of Jazz in their music and owned up to being influenced by many Jazz musicians — in particular Roland Kirk.

Groups who use electronic effects in their playing are not doing anything really new. It has been done in the past by people who experimented with 'music concrete'.

To a certain extent, underground groups have become aware of improvisation (one of the basic principles in Jazz) and it is this quality that makes the music interesting. But the thing to remember fans is because a group does something you have not heard before it does not necessarily mean it is original.

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