

RECORD MIRROR

Largest selling colour pop weekly newspaper. 6d. No. 417 Every Thursday. Week ending March 8, 1969



THE BEE GEES



INSIDE: PETER SARSTEDT TALKS OF HIS LOVE...
WIN ANDY FAIRWEATHER-LOW'S SWEATY SWEATER...!
MONKEES TALK OF THEIR COMEBACK...
BIRD'S EYE VIEW OF THE JIMI HENDRIX EXPERIENCE...
BEAUTIFUL COLOUR OF GENE PITNEY...
NEW CREAM & SARSTEDT LP'S IN DEEP REVIEWS...
& COUNTRY & WESTERN 4 PAGE SUPPLEMENT!!





THE EMI GROUP
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THE RASCALS ARE COMING . . . !



THE RASCALS—When they were "Young"

ARRIVING next Wednesday, The Rascals from America—on a five-day quick-cash visit. Bringing them over is Sid Herstein, the group's manager and promoter, the man who presented the Beatles in their historic Statewide Shea Stadium concerts of 1963 and 1966.

Back in 1965, they were the Young Rascals. They are not exactly decrepit right now, but the "young" has been finally dropped. In 1967, their "Greatest" became a Gold Disc, with certified sales of more than a million. The album of the same name also became a "goldie".

And the boys struck gold the following year with million-plus singles like "People Got to Be Free" and "Beautiful Morning", plus further Gold Award albums like "Coll-ectible", "The Young Rascals" and "The Rascals' Greatest Hits".

In Britain, they are doing "Top Of The Pops" (Thursday, March 13), "Happening For Lulu" (Saturday)—and it is expected they will make a single London concert appearance on the Sunday evening.

To co-incide with their visit, Atlantic is bringing out their latest American chart-buster, their self-penned, self-produced "Heaven", which has fairly whistled up the American charts.

The Rascals line up as Eddie Brigati (lead singer), Gene Cornish (guitar), Felix Cavaliere (organ) and drummer Dino Danelli. Felix is the group's main composer with Eddie joining with him as lyric writer on many occasions.

And the basic reason for the visit here. . . . To help transfer from one side of the Atlantic to the other a thoroughly established top pop status. In the minds of

many millions of Americans, the Rascals rank second only to the Beatles.

And boy, have the Rascals changed. They undergo new experiences. . . feature-length movies, books of poetry, book about art and their own lives, new production companies, European tours, merchandising, more work with kids. Their music goes deeper now. It speaks about revolutions and hopefulness. It's music that brings together quite a few different styles. . . .

They got together in a hurry. Gene joined the Rascals and his own group, Dingo after playing drums with jazzmen in New Orleans and New York; Felix, came from a premed course in Syracuse and worked as organist for Sammi Scott and her Scotties; Eddie, a singer in New Jersey clubs and percussionist with Joey Dee's band.

It happened fast for them on a professional level. They sold out in Hawaii in seven hours. . . turned away crowds elsewhere. They played, Madison Square Garden in front of 16,000. . . then Hollywood Bowl.

And to quiet their publicity hand-out—'Last summer, the Rascals performed at a housing project in Harlem. . . "Street soul", someone said while they played. The kids bounced and the older people just stared and wondered through the concert without moving or making a sound. The Rascals realised: The job is harder now, the search deeper. Changes. It's life beginning all over again."

A bit pretentious. But the Rascals, for all that, are making a very big effort to come through strongly in Britain. Just watch out, that's all. J.P.



ANDY LOW

HERE'S YOUR CHANCE TO WIN ANDY'S SWEATER . . . !

EVERYTHING, it seemed, was quite in order. There was Andy Fairweather-Low on stage fronting the Amen Corner, while eager fans reached out to grab him! Then, after vowing 'em out front Andy went a hasty retreat backstage, to safety.

But. . . even in the inner sanctum Andy was knocked to the ground and his very own "sweaty" sweater dragged from his back. Well, we hate to disappoint our readers, and so many people had been writing to us trying to get hold of that jumper, desperate measures were called for.

But Andy took it all in good part and resigned himself to bidding a final farewell to his well loved jumper. (pictured on RM's front cover w/e 15th February).

Now comes the chance for one lucky (and enterprising) RM reader to win Andy Fairweather-Low's sweater.

All you have to do is answer the following questions about Amen Corner, then state in not more than thirty words why you want to be proud owner of the sweater. To be eligible all entries must be received not later than March 15, 1969. Send them to: Andy Fairweather-Low, Campitello, c/o Val Record Mirror, 116 Shaftesbury Avenue, London W.1.

The Editor's decision is FINAL, and the winner will be notified by post. And here are the questions, so pick up pens and away. . . .

- 1 What kind of car does Andy Fairweather Low own?
 - 2 Who was the only member of Amen Corner not born a Welshman?
 - 3 What is organist Derek Weaver's nickname?
 - 4 Which was the Amen Corner's highest chart entry prior to "If Paradise Is Half as Nice"?
 - 5 Who is the youngest member of Amen Corner?
 - 6 Which was the only Amen Corner single to make the Top Thirty, but not the Top Twenty?
 - 7 What is the name of the English composer of "Half as Nice"?
 - 8 Which record company does the Amen Corner record for now?
 - 9 Which track on the Amen Corner's album was also recorded as a single by Eric Burdon and the Animals?
 - 10 Which musical instrument does Andy accompany himself with to Elvis Presley's "Love Me Tender"?
- (Don't forget your statement, and your full name and address.)

DECCA

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A sensational new single from Frank Ifield Let me into your life

F12893

C & W will happen here - says CHET ATKINS

It had not been for a stroke of fate, Chet Atkins might today still be playing a fiddle instead of a guitar.

"When I was young," Chet recalls, "I read a book about Kreisler and other violinists and discovered they were about five years old when they started playing. I decided I was too old to really be any good and started on a fretted instrument."

Chet got his first paying job at the age of 16. But not as a guitarist—as a fiddler, on radio WNOX, Knoxville.

"I was pretty bad on the fiddle," he admits, "and would have preferred to play the guitar. But they didn't need guitar players." The act he played with broke up with the advent of World War II, but Chet stayed at the station... playing fiddle with various groups.

STUDIO'S STAFF GUITARIST

"One Saturday night after we had played a personal appearance," Chet remembers, "we were riding back to the station in a car and I picked up somebody's guitar and began picking. The late Lowell Blanchard—the station's programme director—who was driving, turned to me and said, 'You go to work Monday as the studio's staff guitarist. Unknown to me, he had been listening. I was so nervous and scared in that first appearance as a guitarist, but managed to get through and I've been at it ever since.'"

Chet is over in England specifically for the opening of The Nashville Room, his visit is a rare one indeed, for Chet is a very busy man. He is head of AAR for RCA in Nashville.

"RCA thought it very important for me to come over," Chet confided. "I think Country and Western will happen in England if it's given enough exposure. In fact, it might come back to the States in the same way as the Beatles'

music did! When I open The Nashville Room, I will play a couple of tunes. I'm giving them one of my guitars.

"I have between 25 and 30 guitars at home and the one I'm giving to The Nashville Room belonged to a country musician in Chicago. It's a Spanish guitar and is over a hundred years old."

Why did Chet think Country and Western music was so popular?

"It's always been around and has been popular," Chet maintained. "Probably the main reason for its popularity is the realism of the songs. I think C & W will continue to grow."

"At one time I used to record about 40 articles, but now I'm too busy and only record a few, like Eddy Arnold and Hank Snow. I'm still doing concerts, some with a symphony orchestra, but playing pop music with them. Then, of course, I enjoy the Masters Festival of Music, which I do with Floyd Cramer and Boots Randolph."

IN MY STARVING DAYS

"We play two concerts a month. Not long ago we played Knoxville to a 22,000-dollar house for a single performance. I could not help recall it was in Knoxville where I worked during my starving days for three dollars a night for almost a year."

In 1968, Chet won the Grammy Award. And for the three years from 1966, he has won the Playboy Jazz Poll Award.

Certainly a very successful man is Chet—but full of modesty. We finished talking with him saying: "I've done much better than I thought I would. I didn't expect to be known outside my home town."

IAN MIDDLETON



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CONWAY TWITTY



LORETTA LYNN



BILL ANDERSON

M.C.A. C & W DRIVE

MCA Records feel there is a great future for Country & Western Music in this country. In an effort to promote active interest in this type of music, they have started a mailing list for country fans which goes out once a month. They call it "The MCA Country and Western Drive". It contains information on forthcoming releases and activities of their Country stars. So far there is a mailing list of over two thousand.

To date, thirteen albums have been released by such artists as: Patsy Cline,

Bill Anderson, Loretta Lynn, Ernest Tubbs, Jack Greene, Conway Twitty and Kitty Wells.

MCA plan to release two more albums in April: Conway Twitty "Next in Line" NUP'S 263 and Webb Pierce "In the Jailhouse Now" NUP'S 264.

Conway Twitty is one of MCA's artists who will be appearing at Wembley in April. The others are: Bill Anderson, Loretta Lynn and Jan Howard. The MCA stand and Wembley will be hosted by Dave Allan and Steve West.



THE WORLD OF COUNTRY MUSIC

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R.C.A. BOOM STARTS!

RCA's declared policy is to do everything possible to popularize country music in Britain, and towards this end a tremendous effort is being made to promote both RCA's country artists and records during this year.

Already CHET ATKINS has arranged to specially visit Britain to open the MASHVILLE ROOM, and he will also be guesting on Tom Jones's TV show.

JERRY REED, who wrote ELVIS PRESLEY's hit "Guitar Man" and is a top country name in his own right, arrives towards the middle of March for television appearances and record promotion.

MRS. MARY REEVES, widow of JIM REEVES, is also due in Britain this month and she will be guest of honour at a concert for JIM REEVES fans.

GEORGE HAMILTON IV, in London only a few weeks ago, is due back in April to take part in the Wembley country music convention and for other appearances.

RCA is also introducing a far greater volume of country music into its record roster — the whole of the singles release for the week of February 28 is devoted to country music, and consists of three first-class singles. "Law-Dee" by Charley Pride, "Zorba The Greek" by Chet Atkins and "Oh, What A Woman!" by Jerry Reed.

"On the LP front, RCA is aiming to please every kind of country fan. Recent releases have included two LPs by Don Gibson, Jim Reeves' "A Touch of Sadness", the marvellous "Best of the Country & Western Vol 2", plus albums by Jerry Reed, Waylon Jennings, Norma Jean, Floyd Cramer, Chet Atkins fantastic "Hometowns Guitar", Hank Locklin's "My Love Song For You."



ELVIS PRESLEY

"A special mention should be reserved for Britain's own fantastic HILLSIDERS, equal to the best of America's country artists. The Liverpool group is hailed by Chet Atkins as the No. 1 exports of country music in England" and prove it with their brand new LP "The Leaving Of Liverpool". A single release is also planned for the group within the next few weeks.

In short, RCA sees a tremendous potential for country music in Britain and will continue to do everything possible to publicise its own tremendous country catalogue and roster of recording artists."

RCA



COUNTRY GOES TO TOWN

JIM REEVES

"A Touch of Sadness"
(S)SF7978 (M)RD7978

A Touch of Sadness

JIM REEVES



JERRY REED

"Alabama Wild Man" SF8006 and, his great single: "Oh, What A Woman!" c/w "The Claw" RCA1798

CHET ATKINS

"Hometown Guitar" (S)SF7986 (M)RD7986 and, the fabulous single: "Zorba The Greek" (Theme) c/w "Those Were The Days" RCA1797



THE HILLSIDERS

"The Leaving Of Liverpool" (S)SF8002 (M)RD8002 and, their forthcoming single (28th March): Kentucky Woman" c/w "Days" RCA1804

HOLBY CASH!



JOHNNY CASH

CBS Records already boasts an impressive collection of major C & W artists so its roster includes JOHNNY CASH, MARY ROBBINS, LESTER FLATT and EARL SCHEGGE, TAMMY WYNETTE and DAVID HOLSTON, and many other artists. They have albums and singles by these artists.

In response to the tremendous interest in Country & Western music, there will include a new MARY ROBBINS LP "I Walk Alone", and two "Best of..." albums featuring the work of TAMMY WYNETTE and DAVID HOLSTON, both of whom will be visiting the UK next October. Later in April CBS Records releases a new JOHNNY CASH album "Johnny Cash" a collection of white southern. A single from the album "Sunday Afternoon" has already been issued at the end of January and is reported to be selling extremely well. Another new album from CBS is

SCHEGGE's "Maverick Album" will appear at the end of March. WES BURMAN, another top country C & W artist is currently visiting the country to promote his single "Marking My Way" through A Heartbeat", released this week, and which was recorded in Nashville under Mary Robbin's direction.

Guess who this world famous C & W singer is!

See page 4 of Supplement



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

news from FOUNDATIONS & AREAS



THE WHO

Phil Spector: Does part 2 (Track 4) about the exact of the initial album and a very fast, exciting sort of production. The sound of the album and the subject of the lyrics are very different. Great initial album. The Who did not have a hit with it. Should be a reissue hit. Flip. All rubber stamps, but a genuine effort after a few years. **★ ★ ★ ★**

HEATH HAMPSTEAD

The Repeat Day Of My Life: Where Love Has Gone (Polygram 5511). Heath has actually come very close to some of his earlier material, but in this the ballad style which does so well. The album starts in relaxed, romantic mood and then moves to a very perfectly a stone ballad. The arrangement is full and pleasing. And he sings as well. Could make it. Flip. Not such strong material, but another good performance. **★ ★ ★ ★**

THE EQUALS

Michael and the Spinger Trio: Hey! Hey! Hey! (Prestige 1719). One of the most simply catchy little singles since, done at a group and vocalists who are the same. A very good and well arranged album. The group has a lot of pop feeling and generally has a lot of fun. The album is short, but first it's very good. The album is very good. **★ ★ ★ ★**

THE FOUNDATION

In The Bad Old Days: Dave Krieger (A&M 1717). This has such enormous following. The album is very good. The album is very good. The album is very good. **★ ★ ★ ★**

THE TREMOLES

He'll Walk Up Down All Around (CBS 484). The boys bring a hit over "I Don't See Released," which is a good, catchy, dance of 1960s. The album is very good. The album is very good. **★ ★ ★ ★**

THE PEDDLARS

They Laid Wasting My Time (CBS 484). We all know, don't we, that the Peddlars are not actually the best, at least not yet. This is their strength and they've got a very nice album. The album is very good. **★ ★ ★ ★**

WILLIAM BELL & JUDY CLAY

My Baby Specialties: Let's Over Love (Mercury 1717). The success of "Private Number" has made it as big a hit. Father and mother, although it may not be as big a hit. Father and mother, although it may not be as big a hit. **★ ★ ★ ★**

ARETHA FRANKLIN

The Weight: Tracks of My Tears (Atlantic 3212). Most people must have heard at least one of the many versions already released. The album is very good. **★ ★ ★ ★**

FRANK IFER

Let Me Into Your Life: Here In The Morning (Mercury 1719). A very good album. The album is very good. **★ ★ ★ ★**

AMERICA AWAKES

James Hamilton: The album is very good. The album is very good. **★ ★ ★ ★**

BUCK OWENS AND THE BUCKARLOS

Who's Gonna Save Your Grass (Mercury 1717). The album is very good. **★ ★ ★ ★**

BOBBY BRINK

Who's Gonna Save Your Grass (Mercury 1717). The album is very good. **★ ★ ★ ★**

CLARENCE CARTER

Heathin' He! (A&M 1717). The album is very good. **★ ★ ★ ★**

THE MARMON

The album is very good. The album is very good. **★ ★ ★ ★**

ARETHA FOUNDATION'S COLIN CLIVE SANDS GRAPEFRUIT Round Globe Round. This Little Star of African Bill. Very different sound from his own. Sing really as if he were directly, with a beautiful sound. The album is very good. **★ ★ ★ ★**

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SHAKY VICK

This is Blues recorded live at Mothers', reads the LP sleeve. And this is the sound of Shaky Vick, on their first LP "Little Woman You're So Sweet" (Dyn). The LP features lots of hard driving blues sounds; the music currently hailed as "the new sound."

When we met, Shaky Vick informed me that their group lineup had changed slightly since the "Little Woman" LP was made. "I wasn't entirely satisfied with the line up of the group," explained "Bushman" Elwood. "It was recorded, but he's a tickler was with us with the LP." The LP was replaced by 22-year-old Dave Hutchins on bass.

The rest of the group line up is Graham on harmonica and vocals, 20-year-old Ned Beales on drums, and Bruce Langman, also 20, on lead and bottleneck guitars. "We've had a few other changes recently within the group. Ned has only been with us since September" continued Graham.

Despite this fact Ned was keen to put forward his ideas on the organization of the group, and caused the chorus comment, "Here, he's good isn't he?" "I think it's important to work as a unit, rather than to have four guys clumping their guts out," said Ned. "They're not saying anything. With good guys in the band you can improvise, and really get across to the audience."

"I've always had a good reputation in Scotland," said Graham. "I think they appreciate the fact that you go so far. They listen to you, and they know what they like without reservations."

"It's common to hear bluesmen talk of sincerity and their desire to 'reach' the audience. I asked Shaky Vick what message they felt they were conveying. "We want to be involved with audiences that will listen," began Ned. "I feel we do have particularly emotions and ideas to convey, and that we can project them through our music."

"If we weren't sincere" related Graham, "we would have

given up long ago wouldn't we? We could make a comfort for their first single."

"The blues has been around for a long time," said Bruce. "It's not a synthetic thing like flower power. At this point we launched into a long discussion on the merits and demerits of trends such as flower and underground. But, particularly in the case of 'underground', these phrases can bring worthy groups to the fore—though there are always the inevitable people who "jump on the bandwagon," and add nothing worthwhile."

"Lots of people join in the underground scene" said Ned. "They go on to the blue boom, because they know it's Shaky Vick's. Shaky Vick are currently looking for suitable material for their first single. "We don't want to change our style for the single," said Bruce. "But I think you can develop the commercial side of it."

I asked Shaky Vick if they felt the way into the charts had been paved for blues groups by such musicians as Jethro Tull and Fleetwood Mac.

"It's all stemmed from the big jamming, instrumental thing," said Ned. "People have taken interest in it, and they're willing to listen to more involved sounds."

"The fact that these types of music are getting in the charts must be good," added Graham. "I still don't think jazz will get anywhere near blues, in some pop, though," reflected Ned. "People are accepting more varied forms of music and they're not being narrow minded. It's just a general development."

"I think the way forward to becoming successful is to get a good type of development."

VALERIE MABLES

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ARETHA FOUNDATION'S COLIN CLIVE SANDS GRAPEFRUIT Round Globe Round. This Little Star of African Bill. Very different sound from his own. Sing really as if he were directly, with a beautiful sound. The album is very good. **★ ★ ★ ★**

RE-RELEASES IN BRIEF:

Now on Soul City (SP 114), a reissue for THE PACKERS' "Manna" and "The Way of Life." The album is very good. **★ ★ ★ ★**

SAM & DAVE -

"SOUL Sister, Brown Sugar" isn't just a hit single by the soul stirring, songandance pair, Sam and Dave. It is part of a new trend in black music today — the growing awareness, and pride, in their race.

It shows up in James Brown's "I'm Black, I'm Proud". In "Don't Put Me on the Back and Call Me Brother" by Cassandra. Both were hits in America.

Except that the Sam and Dave hit has nothing to do with militancy, the Black Power thing. This is some joyful song, about a real soul sister, says David Porter, who wrote the song with partner Isaac Hayes down in the converted cinema that is the Stax/Volt studio in Memphis. "Or rather a whole lot of sisters," added David. "I think it must be one of the first songs about a black sister to really make it big, even on the pop charts in the States. It somehow feel that most of the songs about chicks, apart from the old blues songs, are about white chicks. Shouldn't always be".

So it looks as if Sam and Dave have got themselves an anthem in praise of Black Womanhood. Which is as it should be because Sam and Dave already have themselves an anthem shouting about Black Manhood—"I'm a Soul Man". Dig what poet and critic Larry Neal says about "Soul Man", one of the duo's big hits and a certain show stopper everywhere they perform.

"Sam and Dave sing 'I'm a Soul Man' make... necessary assertion of masculinity in an emasculating world." Wow! And it comes on like that, not only when Sam and Dave (plus their incredible dancing-singing-marching 13 piece band, two drummers and a couple of go go dancers) do it at Harlem's soul capital, the Apollo, but also when they play the Fillmore, down in New York's hippie haven, the East Village.

Sam and Dave were the first people to take a real, live, jumping soul show into the Fillmore, better known as a haunt of hard-rockers (mainly white) or straightforward blues players (B. B. King, Albert King). Result was a standing ovation and plenty of two-fingered peace-soul signs!

"I'm a Soul Man" was also written by the Hayes and Porter team, as was "Hold On I'm Coming", another biggie for Sam Moore (he has the higher voice and has been called the "finest living singer of soul music" by a couple of critics) and Dave Prater.

Says Porter, "Sam and Dave are a couple of singers that really get into a writer's music — I mean they really tear it apart and then put it back again. It's something to see those guys operate, they explore everything, every phrase, really sweat it out. Sam is there and then Dave backs him up. Beautiful, like church. There's a lot of church in Sam and Dave."

Maybe, but there's also a lot more. Perhaps you could call it the undeveloped side of Sam and Dave—**as yet!**



THE PRIDE IN BLACK MUSIC!

Travelling with their Revue, two shows nightly, and really working, doesn't leave them time to experiment with new material and because they are an in-demand act they don't get as much time in the recording studio as a one-gig-a-week act.

But there are signs, noticeably on their latest album that there is another side to Sam and Dave. They do several ballads with strings. And do them well. "We'd like to do more and we will," says Dave. "Strings are a new groove".

Meanwhile the Sam and Dave show rolls on. Famed... and feared. Even the late Otis Redding used to curse at following the duo—he really had to work them from the first note. And the queen of soul, Aretha Franklin, appearing at the huge 25,000 seater Madison Square Garden, had to contend with a full house rooting for the act that preceded her. It took her several numbers before she got into her own thing... The act? Sam and Dave—a hard act to follow.

WILLIE MITCHELL SOLD SOUL

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GENE PINNEY

Sings **Maria Elena**

Stateside SS2142



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'FALLING IN LOVE CHANGED ME' - SAYS CHART TOPPER PETER SARSTEDT

EARLY in the morning before lunch, the worst time of day when all is half-awake and I am three-quarters asleep. Last week the phone rang very loud and I picked it up with effort: "Hello."
"Goodmorning goodmorning, United Artists here. We're having a little celebration this afternoon. Would you like to come along and sup champagne with us?"
I awoke immediately.

"Yes, yes, yes. What are we celebrating?"
"Peter Sarstedt's record is number one in the charts. That's what."
Now that's worth celebrating.
Peter Sarstedt wrote "Where Do You Go To My Lovely" three years ago during his long and now-well-publicised touring tour of Europe, and this week it has taken him to the dizzy heights at the top of the pops. A new anti-pop pop star.

As one would expect, life has been a bit hectic for him in the past couple of weeks, and even the celebration party didn't give him a chance to relax. Photographers and reporters surrounded him shouting out things like "say cheese" and "what's your favourite colour/food/sport/song/etc.," But, as calm and sophisticated as his own songs, Mr. Sarstedt coped with all the new found fame admirably.

He's seen the hustle of pop success before. "I toured around all over the place with my older brother Eden Kane a few years ago," he said, "so it's not all completely new. But having seen it before it makes it easier for me to accept everything that goes with this sudden sort of fame without taking it all that seriously. I suppose it could be a reaction to having been with my brother at the height of his success that's made me and the whole pop thing."

How did it all start?
"I was wandering around Europe, and writing songs—doing a bit of busking, for

a while I was busking with Don Partridge in Paris. I suppose really all my inspiration has stemmed from Dylan—it was after listening to him that I started to write about what was going on around me. His, instead of just pretty but meaningless songs. By now I have about three hundred songs all filed away in my head—when I first started writing I didn't want anyone else to hear my songs. They were very personal, and just for me.

"By my attitude changed. Probably the first song I wrote that I was happy to let other people hear was "Where Do You Go To"—the song isn't too personal, in fact it's probably more me than many of them—but I'd reached a stage when I wasn't embarrassed any more about what other people thought."

What brought about this change of attitude?

"Love. During my wanderings about the Continent I landed up in Copenhagen—there I met a girl and fell in love. And, really, it changed my whole outlook. For the first time I wanted people to listen to what I had to say. I didn't want to keep it all to myself. Now I don't write any songs that are so personal that they're just for me. It's difficult to say exactly why—I isn't just a romantic thing—but it has changed my outlook."

"I'll be going over to Copenhagen to see her and celebrate a little this week—but then I'll have to start rushing around again making appearances in Europe and then Scotland next week."

This time Peter won't be able to wander minstrel-like through the countries. He'll be touring limousine-and-piano-like from studio to studio, concert to concert. The anti-pop star involved in the whole pop thing... but with the whole pop thing in perspective.

D.B.



PETER SARSTEDT—in love.

REVIEW OF HIS LP...

PETER SARSTEDT: Peter Sarstedt—I Am A Cathedral; Sons Of Cain; Abel; No More Lollipop; Stay Within Myself; You Are My Life; Sayonara; Where Did You Go To (My Lovely); Hallelujah; My Daddy Is A Millionaire; Once Upon An Everyday; Mary Jane; This Was Leading Us Home; Many Coloured Sent Time; Precious Plastic Easter Eggs; Time, Love, Hope, Life (United Artists STEREO SULP 1219).

YOU get a lyric sheet enclosed in this album, which is nice, but not really necessary since Peter's diction is very clear, and he maintains a steady amount of character and accent. The LP begins with what I should probably say is an undisciplined LP track called "I Am A Cathedral." This is an extremely cleverly written piece of writing—the metre and the rhyme schemes are carefully inscribed in perfection, coupled with the learned melody that can stand easily on its feet even after hours of production and orchestration. "Sons Of Cain Are About As Good As Dead" contains clever touches to the Bible, Cain, it would be good to have more directness to the Bible, Cain, in particular, the music of an all-sorts of Cain—carry on bravely, name with the occasional real thing and the abundance of somewhat flimsy touches.

A heavy handed plea dominates another stand-out track, "Stay Within Myself." This is a song of the style found in the music of individuality, "Sayonara" is a lovely duet with a persona of individuality. A check-out rhythm and melody words that demand love. A check-out rhythm and melody words that demand love. Some seriously make close listening mandatory here.

We all know our number one hit Peter has, don't we? It's a marvellous hitball wherever it appears—duff said.
Peter shows us the value of sexual overtones on "Blissed." Not only is it a fair comment on the "what if" justification in most intimate yet still superficial relationships. Exceptional piano and drum combination intro to "Once Upon An Everyday" by actually sliding in and harmonising with it—a case getting over by the hour. "Time, Love, Hope, Life" becomes an alphabet of the letters involved in the title. The best come on in "Home," there it right beside you as he sings this. Pleasant observations on the four very last words. The best of a beautiful collection—and many more to come.

L.G.

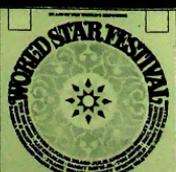
NEXT WEEK • Jerry Lee Lewis • Bee Gees, Love Affair

- SIMON & GARFUNKEL • THE BEE GEES
 NNDY WILLIAMS • BARBRA STREISAND
 FRANK SINATRA • DIONNE WARWICK
 HERB ALPERT • SONNY & CHER • TOM JONES
 SHIRLEY BASSEY • RAY CHARLES
 DUSTY SPRINGFIELD • PAUL MAURIAT
 SAMMY DAVIS JR. • JULIE ANDREWS
 DIANA ROSS & THE SUPREMES**

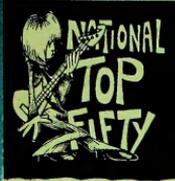
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RECORD MIRROR



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

TOP 30 ALBUMS

- 1 GOODYBYE CREAM
— The Cream (Polygram)
- 2 DIANA ROSS & SUPREMES JOIN THE TEMPTATIONS
— Diana Ross & Supremes (A&M)
- 3 THE BEATLES
— The Beatles (Capitol)
- 4 THE BEATLES
— The Beatles (Capitol)
- 5 TOM JONES LIVE AT THE TALK OF THE TOWN
— Tom Jones (Decca)
- 6 PETER SARITRETT
— Peter Saritrett (Polygram Artists)
- 7 THE BEATLES
— The Beatles (Capitol)
- 8 TOM JONES: AFTER (Drama)
- 9 THE BEATLES
— The Beatles (Capitol)
- 10 THE GRAYLATS
— The Graylats (CBS)
- 11 JIM SPENCER & GARDEN OF EDELWEISS
— Jim Spencer (CBS)
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AIR MAILED FROM NEW YORK

- 1 BUILD ME UP BUTTERCUP!
— The Foundations (Mercury)
- 2 EVERYDAY PEOPLE
— The Impressions (Mercury)
- 3 I'VE GOT A FEELING
— The Family Stone (Capitol)
- 4 PROUD MARY
— The Isley Brothers (Polygram)
- 5 YOU SHOULD ME
— The Turtles (Warner Bros)
- 6 THIS MAGIC MOBERK
— The Jaz & Americans (CBS)
- 7 DIZZY
— The Jaz & Americans (CBS)
- 8 YOU'VE GOT TO BE
— The Jaz & Americans (CBS)
- 9 INDIAN GIVER
— The Jaz & Americans (CBS)
- 10 GAMES THAT I WANT TO PLAY
— The Jaz & Americans (CBS)
- 11 I'M LIVING IN SIN
— The Jaz & Americans (CBS)
- 12 I'VE GOT A FEELING
— The Foundations (Mercury)
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— The Foundations (Mercury)

- 1 WHERE DO YOU GO TO MY LOVELY
— The Four Seasons (United Artists)
- 2 HALF AS NICE
— The Four Seasons (United Artists)
- 3 PLEASE DON'T GO
— The Four Seasons (United Artists)
- 4 SURROUND YOURSELF WITH SORROW
— The Four Seasons (United Artists)
- 5 I BECAME IT THRU' THE GRAPE VINE
— The Four Seasons (United Artists)
- 6 I'M GONNA MAKE YOU LOVE ME
— The Four Seasons (United Artists)
- 7 WICHTIA LINENMAN
— Wichtia Linenman (Mercury)
- 8 MONSIEUR DUPONT
— Wichtia Linenman (Mercury)
- 9 THE WAY IT USED TO BE
— The Four Seasons (United Artists)
- 10 GENTLE ON MY MIND
— The Four Seasons (United Artists)
- 11 FIRST OF MAY
— The Four Seasons (United Artists)
- 12 I'LL PICK A ROSE
— The Four Seasons (United Artists)
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- 30 I CAN DREAM
— The Four Seasons (United Artists)

R & B SINGLES

- 1 I HEARD IT THRU' THE GRAPEVINE
— Martha Reeves & The Vandellas (Tama Motown 684)
- 2 I'M GONNA MAKE YOU LOVE ME
— The Four Seasons (United Artists)
- 3 GAMES PEOPLE PLAY
— The Four Seasons (United Artists)
- 4 I'VE GOT A FEELING
— The Foundations (Mercury)
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- 1 BUILD ME UP BUTTERCUP!
— The Foundations (Mercury)
- 2 EVERYDAY PEOPLE
— The Impressions (Mercury)
- 3 I'VE GOT A FEELING
— The Foundations (Mercury)
- 4 PROUD MARY
— The Isley Brothers (Polygram)
- 5 YOU SHOULD ME
— The Turtles (Warner Bros)
- 6 THIS MAGIC MOBERK
— The Jaz & Americans (CBS)
- 7 DIZZY
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— The Foundations (Mercury)

10 YEARS AGO

- 1 SMOKE GETS IN YOUR EYES
— The Four Seasons (United Artists)
- 2 I'M GONNA MAKE YOU LOVE ME
— The Four Seasons (United Artists)
- 3 GAMES PEOPLE PLAY
— The Four Seasons (United Artists)
- 4 I'VE GOT A FEELING
— The Foundations (Mercury)
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— The Foundations (Mercury)

R & B ALBUMS

- 1 DIANA ROSS & SUPREMES MEET TEMPTATIONS
— Diana Ross & Supremes (A&M)
- 2 THE BEATLES
— The Beatles (Capitol)
- 3 THE BEATLES
— The Beatles (Capitol)
- 4 THE BEATLES
— The Beatles (Capitol)
- 5 THE BEATLES
— The Beatles (Capitol)
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— The Beatles (Capitol)
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— The Beatles (Capitol)
- 10 THE BEATLES
— The Beatles (Capitol)

5 YEARS AGO

- 1 ANYONE WHO RUD A HEART
— The Four Seasons (United Artists)
- 2 HALF AS NICE
— The Four Seasons (United Artists)
- 3 PLEASE DON'T GO
— The Four Seasons (United Artists)
- 4 SURROUND YOURSELF WITH SORROW
— The Four Seasons (United Artists)
- 5 I BECAME IT THRU' THE GRAPE VINE
— The Four Seasons (United Artists)
- 6 I'M GONNA MAKE YOU LOVE ME
— The Four Seasons (United Artists)
- 7 WICHTIA LINENMAN
— Wichtia Linenman (Mercury)
- 8 MONSIEUR DUPONT
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- 9 THE WAY IT USED TO BE
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— The Four Seasons (United Artists)
- 20 I CAN DREAM
— The Four Seasons (United Artists)

BLUE NUMBERS DENOTE NEW ENTRY

AN ASTERISK DENOTES RECORD RELEASED IN BRITAIN

GENE PITNEY

THE Sockers... the number of soul-type discs appearing in the pop fifty so far this year is already more than double the total for the first two months of 1968.

regional chart activity suggest a certain Top Five entry for the new Presley single... Of what world famous girl group once had two lead singers with the same christian name? ... strange that while most pop people get their discs plugged into as a result of frenzied effort, Tony Blackburn simply takes a holiday... their agent denies that he is trying to sell the Brooklyn Bridge... Mare Bolan's soon-to-be-published book of poetry should be a big seller... New York's Fillmore East now presenting classical music concerts... in his London flat Richard Harris' backyard is so large it seems to go on forever... new Ray Charles single "I'll Be Your Servant" / I Didn't Know "What Time It Was" ... Ed Sauter to host starting television show "Anything You Can Do" a Junior talent competition on ITV daily April 30... Keef Hartley to record a live album during his first concert tour of Switzerland starting April 6... Country Joe and the Fish arrive in England on March 21... Paul Jones currently appearing in the off-beat play "Moose" at London's Open Space Theatre... Neil MacArthur not only useful at fade-out of record—an LP should be "getting together" soon... Tamla's Mavis Johnson arrives for a series of one-nighters and TV spots on March 11... Young Blood going, Tony Brandon and Radio One Club shows... Could Richard Harris be pop's new guru?... quote from Mandrake Padde Steamer:

"Marquee is a square Roundhouse"

Bobby Gentry arrives in London on April 13 for two months for a second BBC 2 television series... excellent lineup of

American soul and it and B artists at the

Tyrannosaurus Rex records to be released on the Blue Thumb label in America

expensive-looking velvet cover on

excellent new Ike Blue double album,

the States... Erna Franklin must be reported to be making regional breakout in

the States... Erna Franklin must be got their name, Mandrake Padde Steamer

re-synthesised qualities... The Mandrake is a mythical plant with narcotic, neophrasial

—schrodinger qualities... John Schreder describes next Gene Washington

LP as more blues than Otis Redding but less than Fleetwood Mac with gospel influences... Led Zeppelin's Robert Plant

has such a powerful voice that when he records, screens have to be put round him

... Kim Fowley returns to the scene with a new album, "Outraguous", in America

... Jeanne C. Riley being feted with her home town of Anson, Texas... funny how

the songs that Britain chooses to represent our music in the Eurovision Song Contest

always sound the same—and about ten years out of date... excellent Champion

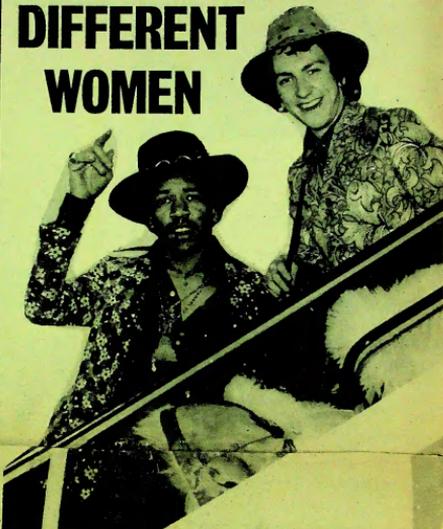
has been whipped... who said the Cream

friend Kapky suffering from a broken leg

released March 29... Jimi Hendrix' girl

Ames Corser often to be found baby-sitting for manager Terry "The Phil" Slaters

MITCH: DIFFERENT ONE-UPS ARE LIKE DIFFERENT WOMEN



JIMI and MITCH

THE afternoon before the second Albert Hall concert for Jimi Hendrix and the Experience, The seats is set with amps piled high and roadies bustling efficiently around the stage. The amiable Mitch Mitchell is being set up his drums, while Noel Redding wanders round trying to recuperate in the lull before the storm.

Derek Watworth (trombone) and Graham Bond (organ). Mitch has played with both Eddie and Derek during his time as a Blue Flame and a certain house down Kensington way could be heard jumping and shaking together again last week.

"Lots of people are doing this sort of thing now," continued Mitch. "Like Georgie Fame and Alan Price with his 'floating' band. It's a good thing. Nobody's gonna find out what they want to do if they sit around on their backsides all day!"

Mitch certainly doesn't have time to sit around, and while Noel displayed his talents fronting his group Fal Mattress, Mitch busied himself entertaining his parents and uncle, while preparing to go onstage.

People may now hint that the Experience have gone as far as they can go together, and are preparing their own outlets in case of a "rainy day". But the concert dispelled any such fears.

MR PHENOMENAL!

Then we wait, and fidget around anticipating the arrival of the phenomenal Mr. Hendrix—who finally bursts on the scene sporting the inevitable fed hat with gaily coloured scarf band.

Then a run through of the evening's programme. Great promise of what was to come, with the added irritations of Jimi's mile pitched "scream", and interference from a recorder being used by a "representative of the press".

MITCH'S OWN GROUP

After several grueling hours rehearsal and posing for photographs Jimi left, leaving all anticipating his return in the evening.

Before the concert I joined Mitch in his dressing room to discuss the new developments among the Experience. Most people will now be aware of the new group, Fal Mattress, formed by Noel Redding, but few people are aware that Mitch also plans to form his own group.

MITCH'S OUTLET

As he explained: "Getting this group together is an outlet for me. It certainly doesn't mean the Experience is going to split. If anything, it will be a way of saving the group."

"There are lots of guitarists—maybe not as good as Jimi—but I can get up and play because one thing satisfies you and you're happy. It doesn't mean others can't produce the same effect. It's rather like women—added Mitch with a smile.

Among the musicians Mitch has considered for his group are Eddie Thornton (trumpet),

HARSH & BRUTAL JIMI

Jimi's opening numbers were harsh and brutal, but mellowed and progressed into some blues started tunes during his over six minute appearance. There were the usual "wah chug" and driving guitar punts, and the ever popular "Foxy Lady", it seems no audience would consider a Hendrix set complete without this number.

WILD AUDIENCE

Audience go wild, and on this occasion one brave chap danced high up over the stage to show his appreciation — and an attendant who removed him was heartily booed! But it's not just the fanatical audience who remain faithful to the Experience, many musicians still flock to hear and appreciate the Hendrix magic. Among the audience on this occasion were Denny Laine, Cat Stevens, Eddie Thornton, Danny Lane, Chris Wood and Dave Spoon, Stannah, Chris Wood and Dave Spoon. Surely proof enough that the Experience still have a lot of solid down-to-earth appeal for many people—even though Mr. Hendrix himself is rather elusive!

VALERIE MABES