

M. Buckell

RECORD MIRROR

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ELVIS' BACK-WITH SIDEBURNS



VES SUH, he's back with a pair of mutton-chop side whiskers, but the filling-out of the familiar handsome Presley face is a give-away—of the advantages of married life presumably.

I haven't seen his new film "The Trouble With Girls And How To Get Into It" but judging by the film company's stiffs (thanks, MGM) and their synopsis, I don't think E's fans need worry about their idol trying any of that intellectual safari stream of consciousness, psychédelia, drugs, kitchen sink, chopped-on endings or Stanis-lavsky acting techniques.

Mind you, he IS wearing a white suit and hat, he DOES pose with a gun, he IS seen with a twenties-type moll so why, except, he may even turn up in a *grapevine* or *no-no* ball movie.

Anyway, the film has a good plot (really), and although it may be pretty bubblegum, it is all good, clean, fun, wholesome family entertainment. Here's the synopsis, written by MGM, to tell you what it's all about.

To the blaring music of a marching band, the Chautauqua roars into Radford Center, "The Rolling Canvas, College" of the 1920's combines education with entertainment, amidst a holiday atmosphere, and its arrival is one of the year's big events.

The excitement and enthusiasm of the people of Radford Center are also reflected in the chautauqua company, particularly its new manager, Walter Hale (ELVIS PRESLEY), who grew up in the business, first becoming a singer and then a manager. The only dispenser of gloom is the show's business manager, Johnny Anthony (EDWARD ANDREWS), who must always worry about ticket sales.

Beyond his managerial responsibilities, however, the youthful, handsome, Hale has a special problem, almost a delightful one, in the person of a pretty spillfire, Charlene (MARLYN MASON), who is a constant fighter for "union rights" among the chautauqua performers. She and Hale are in constant battle but between them there is also a mutual admiration developing, maybe even more than that.

In spite of the general atmosphere of gaiety, however, there is a romance note reflected by Willy (DABNEY COLEMAN), the town druggist, a chronic malcontent who has been carrying on an illicit affair with a shapely employee, Nita (SHEREE NORTH). His dislike of the chautauqua company is compounded by constant poker losses to one of its members and, finally, knowledge that Nita is going to leave Radford City so that her little daughter, Carol (ANISSA JONES), will have a chance at an entertainment career. This idea developed in Nita's mind after Carol and her playmate, Willy (PEPE BROWN), are signed as local talent for Chastown's Children's Pageant.

Nita, who at one time had dreams of a show business career for herself, becomes convinced that she and Carol must leave Radford Center for their own good after she attends a lecture by Mr. Morality (VINCENT PRICE), a quota of classical homilies.

The chautauqua has little more than raised its tents when romantic complications develop for Hale. He is pursued rather strenuously, "vamped" in the vernacular of the day, by Betty Smith (NICOLE JAFFE), a pretty Radford Center girl who, like Nita, sees the chautauqua as a means of fleeing small town life.

All the pleasure, all the high spirits and all the romantic sideights are suddenly exploded, however, when Willy's body is found floating in the town lake. The gambler, Clarence (ANTHONY TEAGUE), is arrested for murder in spite of all protestations of innocence. It remains for Hale to determine the identity of the real killer, but when he turns this knowledge to financial advantage for the chautauqua company, he incurs the wrath of Clarence.

But Hale puts on a slam-bang final show, even to the public unmaking of the murderer, and by the time the final curtain falls all but his romantic problem has been resolved. That takes just a little longer.

'can't see the group continuing without Robin... but the quarrel is a family matter'

COLIN PETERSON TALKS TO DAVID GRIFFITHS . . .

WHAT was all the internal strife going on among the Gibb Brothers you might imagine that, while Robin is away and incommunicado, the lovable Bee Gees left are resting, relaxing and generally laying about. Not so. Though whittled down to a trio (Maurice and Barry, plus Colin Peterson), they have been working hard on a new album. In addition, Colin has been setting up with wife Joanne—a record company and artistic management agency. Never busier in fact.

"Still, we are in a twilight zone as Bee Gees," Colin told me. "We don't know what to do about the future. Personally I can't see the group continuing without Robin. He's got such a strong voice. But I have nothing to do with the quarrel. It's a family matter to be decided among the brothers."

Colin has known the Gibb brothers—and their sister Lesley who appeared in most of Robin on the "Talk of the Town" TV show (which, according to Colin, worked out rather well—for years. In the days before they had a quarrel, Colin used to sit in on drums with them—though it seems they never knew Colin in the days when he regarded himself as at his drumming peak. That was when he was nine.

"Yes. My father bought me my first kit when I was four. Not sure why, I think I was annoying him banging kites and forks on a plate so he thought he'd get me some drums to take it out on. He also tried to get me to learn piano but I didn't like it. I took drum lessons for three years and I could read drum music and play pretty technical stuff when I was nine.

"Then I became a film actor and threw my drumming technique away. I couldn't possibly play as well now as I did at nine. But in those days I was on jazz drumming and fortunately pop drummers play heavier than jazz drummers and a good technique isn't all that necessary in a commercial pop group."

All the same, Colin, good technique is becoming increasingly important in pop music.

"Oh certainly. When the skiffle thing happened everyone in a group—all of a sudden music was filled with mistakes. If you knew three chords and you had a few you owned an instrument you were a musician. We're getting away from that now. Even five years ago there were plenty of pop stars who could hardly play any instruments. It's getting narrowed down more and more, and really excellent players, such as Eric Clapton, are emerging from pop, not just jazz.

"Well, pop couldn't go on playing Bill Haley forever. In the search for new forms it is taking from every sphere of music—from classical, jazz and folk."

Suddenly, aspects of the jazz approach are back in favour and gaining poppers' respectful attention. We've been through the John Lennon bit (the said something to the effect that jazz musicians keep on endlessly repeating the same old things; true enough, but in order to survive at all with young people jazz is broadening and assimilating).



THE BEE GEES — minus Robin, plus Lesley

ing pop values; a two-way process) and there's a need to feel music properly, to love your instrument, to FEEL the blues.

"The jam session idea is around," Colin pointed out. "This is often very difficult for contractual reasons but a lot of pop musicians are sitting in with each other for reasons and concerts. The trouble is, there's always a possibility of quarrels over acetates tied to certain groups and record labels. There's row over royalties on records."

Yes, but obviously the richer popper doesn't need to bother about petty matters do they. A Beatle can play on a blues session like he feels like it without wanting any money.

"Sure. And they can say to each other 'I will sit in on your session and be quiet about it, then you can sit in on mine.' But it is said that it is necessary to be quiet, for contractual reasons, so the record buyers don't know what they're hearing. For instance, The Beatles were unable to credit Eric Clapton's playing with George on 'While My Guitar Gently Weeps' on their last album. So people are misled into thinking that it's all George's groovy guitar."

Now Colin is—besides his recordings with The Bee Gees—supervising record sessions himself. "I've got an article but until we've decided which to release as his first single, and set a firm date, I'd rather not talk about him—the publicity would be premature. Tell you all about it in a few weeks."

DAVID GRIFFITHS

into

ON TONY JOE WHITE

Tony Joe White has a single that's been out some time, called 'Polk Salad Annie'—very down-home, backed with 'Aspen Colorado' which is highly emotive. It's hardly been played on the radio at all; been talked about and written about a lot. Just look at the quotes below. It's obvious to those people whose souls are in the right places that Tony Joe is one of the most exciting new talents in years, who writes, plays and sings real live natural funky music. He hasn't stolen anything from anybody, he does his own thing.

There's an album on the way called 'Black and White' which is one of the most beautiful things I've ever heard. This guy doesn't have to sock anything to anybody, soul isn't always a scream, and who really cares what colour a man's face is?

SO. Don't bother listening to your radio. Go to your most favoured record shop and tell them "Polk Salad Annie" MON 1031 and LISTEN TO THE THING. Listen to each side three times. If you're still not turned on, you'd better put your name down for a soul transplant right now.

You may have to make a special order if your record shop for 'Polk Salad Annie', but the wait's worth it, the counter, which is one reason why it turns up so often among the hard-to-get in the record sections. Another reason is it sounds good years after it was made.

Polk Salad Annie: Aspen Colorado (Monument MON 1031). Record Mirror

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'WE'RE NOT PART OF THE TAMLA SOUND'

says Junior Walker

OKAY, the story has been told before. But here, once again... was his guy Andy detail was a schokball and he walked extra... Every one else at the school... train... but there was this guy who walked, and walked and walked... as Andy detail on himself... The Walker. There are no pictures being awarded for the right eyes that is in New... as "Head Hunter" high in the charts right now.

... would you believe for more than two years now... few things... the reports have been that Willie... was rejected by Andy Freeman... Now Colin is—besides his recordings with The Bee Gees—supervising record sessions himself. "I've got an article but until we've decided which to release as his first single, and set a firm date, I'd rather not talk about him—the publicity would be premature. Tell you all about it in a few weeks."



JUNIOR WALKER — his second hit here . . .

... then, an introduction to "a girl that made me an alligator look lame" and out of it all comes a picture of the poor South (it doesn't matter in this story whether the singer is black or white). The same South that Otis Redding left to go to the "Frisco Bay dock, decorated with an eye for detail and a testing for people which shows Tony Joe White to be a major songwriter and singer.

... Tell you this, though, if they do come back in this country, don't miss out on a thing. They are very good value for money as minstrelers and as musicians. That's for sure.

Monument Records is a division of The Decca Record Company Limited
Decca House, Abingdon, London, S.E.1.

Joe South in respect: A FARM AND BUNCH OF PEOPLE AND A GOOD GOD

"JOE SOUTH is a boy from the roots of this country (U.S.A.), a whole bed of human suffering throughout the history of this fire and blood known as the United States of America. The human mind does not belong to the individual alone. It is part of the world that... hears... feels... and sees around itself. The environment is the first part of the Joe South story—no, not story, they always have an ending and Joe South has just begun to affect the world and its conscience."

Quoting famous Los Angeles D.J. Lord Tim Hudson on the phenomenon of Joe South. For a period of 10 years, Joe excluded himself from the world around him and created his own small secluded spire of existence. But he knew it couldn't last and he knew he would emerge from his hidden retreat somewhere in the middle of teeming Atlanta, Georgia, forced by his own being to say what he had to say. What he said and how he said it carried the long suppressed thoughts of Joe South rambling right up the music charts on both sides of the Atlantic. The man who for so long avoided any contact with the outside world now found his name on the tongues of millions.

"The difficult thing in this business is that when you suddenly become successful you find so many people telling you this and that. Whom does one trust? Do not care when people really like me and I like people to like me—of course, I worry about them very much, especially my friends. We have only scratched the surface of how much music can really do for people. There is so much it could do to bring people together, I used to be lonely, but now believe so much in the thing inside me that it stops me from it."

Joe has always concerned himself with mental outlook of himself and those around him. It is these frames of mind in revolving conflicts and harmonies that Joe feels have a large effect on the designs of people's lives.

I look for warmth and vibrations in people and I look

for God. I write to give him a chance to listen to my hostilities so that they can deal with their own. For success everything has to be right at exactly the same moment. All the vibs must be going on the mental planes of life.

There are many well known artists who went up in success and suddenly came down. There is always a reason for such a fall. When the Beatles started to roll they had so much momentum that they and Epstein and EMI must have had something wrong to them on the mental planes of life.

"There is one particular person whom I worked with during his rise and fall. At his height and on his way down I felt that his mind—even when he was on top—was on a low sensory level. It was not on the right wave length with anything, especially not with his audience. From the beginning there was no success pattern. It is easy to have success for a while without being on a success pattern. It is easy to have success for a while without being on a success path, but you won't stay up there if that is the case.

"All the time I worked with such people I was observing so I would be in a good position when the success which I knew—not wished, but knew—would come for me. Every time I knew about his one shot in life and he must be prepared for it otherwise he will blow it. The commandments are universal laws. One of them is Thou shalt not steal. An equivalent of this is that you should not rush out and do something before you are ready for it or you will fail. If you haven't earned it on the mental planes you will never hold on to anything in life."

As is very apparent, Joe is a steadfast man in his beliefs. His faith means a lot to him, and any falsities thrust on those around him pose a direct threat to him as well as the ones being taken for a ride.

"There is this certain minister I know of who has a television show every Sunday. He has the tallest office building

JOE SOUTH—his new disc is issued this weekend . . .

in the city, with conveyor belts to sort out the 10's from the ones; the finest equipment in the world to sort money. He has built an empire by sucking it to them on T.V., saying 'fidel, brother, heal!' They clip out the portions of his programs where the healing doesn't work or they say the 'subjects' have no faith. They are really raking in the money with this faith healing."

The same method he applies to the myth of the love for country music in the famed Southern United States.

Joe admits that the legends do not all hold true. "Do they love country music in the south? They really hate it down there. They all sit around in the recording studios cutting out bits to assure each other 'Man, I don't play that country stuff. I just do it for a living.' Then when the tape comes up, like 14—they go real 'country' and western. They all hate it."

Observing and living low for so long, Joe has had a long time to study the various facets of life around him. This has resulted in exactly what he described earlier—a man prepared to meet his success with knowledge enough to make it last. One never need to be questions, he simply turns to his other pet personality, lovingly known as "Zapp". This the portion of Joe's mental plane that stays within him and sees all.

"He's the one that watches 'The Games People Play,' says Joe with a knowing smile."

LON GODDARD

C. & W. Giant Hank Locklin talks to R.M.'s Rex Gomes about:

WHY I AND MY PEOPLE

"I DON'T write as many songs as I used to, in fact you could just call this a quiet time of thing, for the moment, anyway! I feel when one writes a song there is a certain amount of experience needed with your subject. You then divide them in three parts and let them together again in the added. I usually write love songs, and I always write with the intention of teaching someone—moving them, as there are a lot of little things that revolve around the word love and some people are only aware of this when it's in song formula."

"That was country giant, Hank Locklin talking (in a very corny way some of our 'hip crowd' of today may put it) in his hotel room, well-equipped with guitar, wine and song. The "bird", it seems, didn't show up, he told me, jokingly. Still, the man with a lot of best selling records to his name was in a happy mood, as he talked of Nashville and its people. "It's a very busy place to be in—as the whole world is. People are always rushing here and there trying to get somewhere, and as for the music side of it, I don't do, coming in to see you. They just come in the studio, play a few songs, and that's it. You gotta go, you gotta go."

Hank continued: "We have three streets out there, each called 'Music Street' with recording studios in each one, and there are a lot of old names still around. To watch or record something, 24 hours—always. Also we have a lot of radio stations which play only country music, day and night."

Can you visualize a country boom here in England, I asked. "No, I feel it will always be in the place, as it is today. It will never leave England by storm, but that I mean country stars like Johnny Cash, Edy Arnold and a lot more—they will never have number one records in your national charts as you know, and that's not what I understand would, and believe it or not England does sing country numbers. Release Me! and "The Goodbye" are two of them. Among his many records, he added, "The whole Country and Western soap is so badly organized over here. The Nashville Room is fine, know, but you need many more places like that all over the place. The Country show at Wembley wasn't too good, I heard. It really is a pity that the music is good." I hastily agreed with the gentleman over, with what he added, "You know, there is more soul in country music than there is in other music today."

It was interruption time as the phone rang for Hank, saying: "Hey, man, I've been listening to your radio show all day, and not once have I heard my records played. I want you to write to those kind people and ask them to play it," he said laughingly.

The record, by the way, is "Where The Blue Of The Night Meets The Gold Of The Day" (the old Bing Crosby number). Hank's version has a tempo of 85 BPM, common in America—as he puts it "old songs sell well over there."

One of the most interesting questions had to be brought up. Have you met Presley? "Yes, I have. I met him while stop before he ever made it big and as you all know he's a real gentleman, always. I met him at a party where he was talking about his career, though," he explained. "Do you know about every two years Elvis just fades away completely from the scene altogether. They can find his records, but he's records away, and then suddenly, boom, there he is again!" He



HANK LOCKLIN—his top ten hit here was "Flexie He, I'm Falling"

added: "People like Presley and the Beatles are very clever; each time they find their record sales dropping, all they do is record a song very much on country lines and, bang, there it is. I wonder how it is that they never say: 'Yes, I recorded a country and western number!'"

"Almost 30 years in the business, how does Hank take it, I wondered. "Well, I have enjoyed every part of my career—going on stage is one thing I love doing, even if it's a sudden death. I like playing; I know out there someone is enjoying it all, and that's what makes me happy. I will never quit stage appearances, why should I? And if I may say so, I think I am doing a heck of a lot better than I used to!"

For proof, I suggest you hear his new album: "My Love For You"—it's what music is all about, believe it or not!

New books on music: NOSTALGIA FOLK, BERNSTEIN

THIS month marks another release in Panther Book's fine and very thorough series on the arts. In the triple package are three volumes that, though unrelated, manage to span quite a sizeable area in music—it's technical side and its history.

The first offering comes from famous Australian journalist Colin MacInnes. Author of many a celebrated book, MacInnes' latest covers the history of the pop song, circa 1940-1970. It is a close study in which he scrutinizes the personalities and the tunes that have now slipped quietly into the national heritage. "Sweet Saturday Night" is a nostalgic but nevertheless impressively factual account of the age dominated by the musical stage, graced by the likes of Ella Retford, Gertie Gilana and Vesta Tilley. The days when Covent Garden was the spice of London's stage life.

"Folk Song In England" comes from ex-writer, journalist and now specialist in the field of folklore, A. L. Lloyd. It traces carefully the transition of the English folk song in English society from the hard task workman's lyrics to the development of the large scale ballad. International relationships between songs and their structures are also discussed by Lloyd who writes with the ease of a lifetime's experience of the subject. Over a hundred written examples make this collection a must for all lovers of folk music.

The move to modern times comes with the legendary conductor-composer Leonard Bernstein's "The Joy Of Music". Assistant conductor of the New York Philharmonic Orchestra at age twenty-five, Bernstein retires this year to be succeeded by his Laureate conductor. Among his many credits are the "Jeremiah" Symphony, his musicals "On The Town" and "Wonderful Town" plus his special stage musical and even bigger film, "West Side Story". "The Joy Of Music" is aimed at those who have a genuine love for the art. He ranges over all forms—classical, jazz, to modern jazz. Each to Bernstein and Geršwin to pop. His wide knowledge of musical patterns and inclinations is fully substantiated by countless examples and other written illustrations. At times highly technical, but always easily readable for the amateur, this is one of the most explicit manuscripts ever written by the most renowned master of the age.

LON GODDARD

GET THE SOUND OF THE INTERNATIONAL STARS

**The true story
behind 'Passing
Strangers'—the
wierdest re-issue
of them all . . .**

SURPRISING things happen in the pop music business — some of them very pleasant indeed. One which comes to mind is the chart success once again of "Passing Strangers" by Billy Eckstine and Sarah Vaughan. Of the many re-issues from the past, "Passing Strangers" is perhaps the strangest revived 45 to reach the charts. Strange because the majority of re-issues currently in the charts are either R & B or soul numbers, whereas "Passing Strangers" is a beautiful slow ballad sung by two singers who originally made their names in the jazz world.

The song first came out in 1937 and soon became a hit. It was later deleted, but even so it was a popular number on BBC request programmes — particularly Family Favourites. "Passing Strangers" got to be so popular that people constantly asked their local record dealers for the disc. The salesagent dealers then harassed the Record Company. When Mercury re-released the record, their initial pressings were sold out on the first day of issue since the demand, and they had to press a lot more in a hurry.

But what of the two singers? They are two of the best entertainers in the world and since the 1940's have delighted many people with their work. Billy Eckstine was born in Pittsburgh in 1914 and made his singing debut at a church bazaar at the age of fourteen. When he was seventeen, Billy (or Mr. B. as he is affectionately known) won an amateur talent contest by impersonating Cab Calloway. He then took first place in a string of amateur shows but Billy admits he had a bit of help: "Half the high school loaded the audience every time I completed, and they cheered themselves silly when I sang." Band leader Tommy Miles hired him as a featured vocalist which lasted through the summer. But Billy's really big break came when he was singing in a small club in Chicago in 1939. Flanigan-band leader Earl Hines heard him and invited Billy to be his regular vocalist.

It was whilst with Hines, that he came across Sarah Vaughan singing at the Apollo Theatre in New York on an amateur night. He took her to see Hines who immediately signed her to sing with the band. During the four years with Hines, Billy matured both as a singer and a showman. When he left the band in 1943, he went solo. "Most of what I know about singing today I learned from Earl," Billy says. "He was easily the most important influence in my life." In 1944, he formed the Billy Eckstine Big Band, the personnel reading like a "who's who" in jazz. Charlie Parker, Dizzy Gillespie, Fats Navarro, Miles Davis, Howard McGhee, Lucky Thompson, Gene Ammons, Dexter Gordon and Art Blakey were all members. Vocals were looked after by Billy and of course Sarah Vaughan. The band played modern jazz and their recordings are still much sought after.

Billy had his first two vocal million sellers in 1945 with "Cottage For Sale" and "Prisoner's Love". But in spite of this record successes few clubs would book the band so it was down to touring. In 1947, Billy disbanded the group because of the fatigue of doing one-nighters and again went solo. This was the beginning of his popularity with non-jazz orientated audiences. His first record "Everything I Have In Yours" was a million seller and he followed this with "Caravan", "My Foolish Heart", "Blue Moon" and "I Apologise" which were all Gold Discs.

Sarah "Sassy" Vaughan was born in New Jersey in 1924. Both her parents were singers — her mother sang in the choir and sang Negro folk songs and her mother sang in the choir at the Mount Zion Baptist Church in Newark. In the 1940's she was completely immersed in jazz, singing not only with the Billy Eckstine Big Band but with Charlie Parker and Dizzy Gillespie. It was with Gillespie that she recorded "Lover Man" in 1945. This really put her name on the map so that by the early 50's she was well established as one of the top jazz singers. But she also appeared on the best pop market around the world.

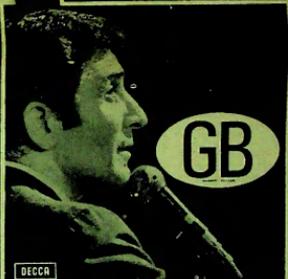
The pairing of these two great artists resulted in some beautiful recordings and it's not really so surprising that "Passing Strangers" has happened again. IAN MIDDLETON



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Hildegard Knef

Hildegard Knef
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THE CHICKEN SHACK—A BIG UNDERGROUND BREAKTHROUGH?



THE Chicken Shack have broken through the underground barrier. They are the first pure specialised blues group to make a noticeable attempt on the heretofore pop enclosed charts.

The Shack arrived with their teeth bared at number thirty-nine in *RM's* top fifty, and moved on with force in this week's tally. Their entry marks the first real sign from the depths of Britain's vast underground network and it will mean quite a lot to lead guitarist Stan Webb and the others in the band. It solidly confirms that their audience is far wider than they ever dreamed.

The untimely aspect of the triumph was the recent session of lead vocalist Christine Perfect. When she married John McVie and her domestic inclinations were aroused, she naturally wanted to spend more time at home rather than long periods in remote places. The unexpected chart success of their last single together, "To Rather Go Blind", might have an effect on the split arrangement. Mr. Stanley Webb comments:

"Christine wasn't featured throughout the act anyway. Obviously, when she got married, she thought the best way to have some time to herself was to leave the group and concentrate more on a solo recording career. The main thing that would have interrupted her home life was likely to be our upcoming trip to the States. Now that we are in the fifty, that may well be delayed, and Christine will be doing all television appearances with us, but no concert dates. Our voices are said to be very similar, so I will be singing the lead on the single when we do the live dates.

"Audiences change all the time," Stan went on, "bleaks like to see girls on stage as a novelty, but not as musicians or in groups. Girls don't like to watch girls on stage at all. In place of Christine we've added Paul Raymonds, who's a very fine organist. Our sound has improved a lot now."

With the blessing of a chart hit, come many opportunities that have been shared by the myriad of groups that have gone the route before.

"A few of my friends nudge me in the ribs and say it's Top Of The Pops for the Chicken Shack now. Personally, I don't think there is anything at all wrong with the programme. Any promotion is good for the group. The only thing that annoys me about the TV presentation is that often the camera technique lends a different atmosphere to a record. If I wanted all those rooms and psychedelics, I'd go and see a surrealist art exhibition somewhere. The other thing is the dancers twisting and grinding when they play the record because the group can't be there. I don't care for what that does to the idea of the song, but I guess they can't very well twirl to songs since it's pretty slow."

"I don't know if our entry marks a change in public views or not. Perhaps other groups will follow and perhaps not. There is a massive market for people like Tom Jones, who make good pop records, but there is also room for just about everybody in the revolving top fifty. A lot of musicians who have been working hard for a long time may now get the break they've been waiting for. They may receive wider recognition and the charts may be that much easier to get into. Then again, maybe nothing will happen and no doors will be opened at all — but this looks a good start."

However Stan, well known for his wild guitar, tuneful tones and impeccable impressions, is currently focusing something around in his mind which may well be put to use in the near future... Brian Aldis, the science fiction writer, is writing some lyrics that when put to music could become quite a unique thing. The novel and lyrics are concerned with music of the future. The finished product could well be a film score or an LP. I think it would be great to write music for a thing like that. It is a ways off though, so right now, I'm just speculating on the idea. At the moment, we have an LP coming out called 'The 100 Ton Chicken'. It will be released about the end of June. LON GODDARD



STANLEY WEBB

"radiant" came into our charts and the script began again, it often seems that products are some time in coming, but when they arrive, they're better than ever. So with S & G, we must wait a time in records. Good times are here again, for, with the advent of "The Boxer", produced the record himself and it culled from sixteen tracks, taking over twelve hours to record. There are counter-indications throughout the five minutes of music. It is definitely one of the best of writing, arranging and singing to charts in a long while.

On reports C.B.S. Record's Keith is currently at his home in New York writing away. Art Garfunkel is basking the Mexican sun while in the midst of a Lieutenant in the filmed version of Healer's grand novel, "Catch 22".

LON GODDARD

ARE YOU AFRAID OF—



Sound Demand Performance

Year's best did for most—more onto that singing HLU to top had out The fine which you've ndon- bble-

dum music. **GOLDIE AND THE GINGERBREADS** had it all wrapped up. "Can't you hear my heartbeat" and "That's why I love you" are pure fun. Bouncy, happy and cute on Decca F 12931.

"Black is black" by **LOS BRAVOS** was an unforgettable hit, but how did you manage to miss out on "Bring a Little Love" which was even better. Now they're both out together on Decca F 22930—so let's have some action!

"THE MUSIC EXPLOSION" had a massive hit in the States a while back. **Everybody** proves they live up to their name — this is dynamite! London HLP 10272.

THE NASHVILLE TEENS were ahead of their time — listen again to "Tobacco

Road/All along the watchtower". Heavy, powerful and bang up-to-date on Decca F 12929.

Verve and vitality was the speciality of **THE NEWBEATS**, with "Bread and butter/Pink Daily Rue" — great car-banishing heart-lightening sounds on London HLE 10270.

Finally, **KARL DENVER** is in great voice and great demand with "Wimoweh/ Never goodbye" on Decca F 12928.

Kick out the what?

If you want a complete list, or have any suggestions for D.P. M's 11, write with S.A.E. to Info. Dept R The Decca Record Company Limited Decca House, Albert Embankment, London SE1

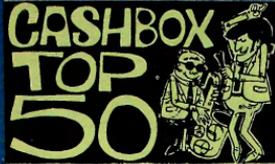
DECCA group records

MARSHALL HUNT

PHOTO REPRODUCED BY KIND PERMISSION OF SKR PHOTOS

BACK TO 604030

RECORD MIRROR TOP ARTS

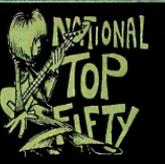


AIR MAILED FROM NEW YORK

- 1 HAIR (2) Combs (MCA)
- 2 AGUILAR/LET THE SUNSHINE IN MEDLEY* (3) Dimensional Pool City
- 3 GET BACK (3) The Beatles (Capitol)
- 4 THE BOXERS* (3) Simon & Garfunkel (Columbia)
- 5 LOVE CAN MAKE YOU HAPPY (1) Otis Redding (Mercury)
- 6 THESE EYES (1) Gene Chandler (RCA)
- 7 IT'S YOUR THING* (1) The Jackson 5 (A&M)
- 8 (1) The Spinners (T-Neck)
- 9 (1) Booker T. & M.G.'s (Stax)
- 10 (1) Ray Stevens (Monument)
- 11 (1) Edwin Hawkins Singers (Pavane)
- 12 (1) Ventures (Liberty)
- 13 (1) Fromkin, DiTullio (RCA)
- 14 (1) Mavis Cheal (Polygram)
- 15 (1) The Chordettes (Mercury)
- 16 (1) Sweet Charity Wine (1) Tommy James & The Shondells (Real Gone)
- 17 (1) The Who (Decca)
- 18 (1) Don Williams (Columbia)
- 19 (1) The Spinners (Mercury)
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- 50 (1) The Spinners (Mercury)

TOP 15 ALBUMS

- 1 MARSHVILLE DELVINE (1) Bob Dylan (CBS)
- 2 (1) The Beatles (Capitol)
- 3 (1) Moody Blues (Dorsey)
- 4 (1) The Beatles (Capitol)
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- 15 (1) The Beatles (Capitol)



AIR MAILED FROM NEW YORK

- 1 GET BACK (1) The Beatles (Capitol)
- 2 MY BENTHONICAL FRIEND (1) Herman's Hermits (Columbia)
- 3 MAN OF THE WOODS (Mercury)
- 4 COME BACK AND MAKE ME (1) Otis Redding (Mercury)
- 5 GOODBYE (1) Otis Redding (Mercury)
- 6 MY WAY (1) Frank Sinatra (Reprise)
- 7 BEHIND THE PAINTED SMILE (1) The Easy Riders (Tama Motown)
- 8 THE LIBRARIAN (1) The Spinners (Mercury)
- 9 (1) The Spinners (Mercury)
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Compiled for Record and the BBC by The British Market Research Bureau.

R & B SINGLES

- 1 SHOTGUN/ROAD RUNNER (1) Jimi Hendrix & The Jimi Stars (Tama Motown TMG 611)
- 2 CUPID (1) Diana Ross & The Supremes (Tama Motown)
- 3 BEHIND A PAINTED SMILE (1) Otis Redding (Mercury)
- 4 HALEM SUPPER (1) The Spinners (Mercury)
- 5 THE ISKAPILLI (1) The Spinners (Mercury)
- 6 (1) The Spinners (Mercury)
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- 20 (1) The Spinners (Mercury)

10 YEARS AGO

- 1 I'VE BEEN HERE (1) The Beatles (Capitol)
- 2 IT DOESN'T MATTER ANY MORE (1) The Beatles (Capitol)
- 3 IT'S LATE, THERE'S NOTHING EVER ELSE (1) The Beatles (Capitol)
- 4 (1) The Beatles (Capitol)
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- 19 (1) The Beatles (Capitol)
- 20 (1) The Beatles (Capitol)

5 YEARS AGO

- 1 DON'T THROW YOUR LOVE AWAY (1) The Spinners (Mercury)
- 2 JULIET (1) The Spinners (Mercury)
- 3 MY HOT LOLLAPOP (1) The Spinners (Mercury)
- 4 I BELIEVE (1) The Spinners (Mercury)
- 5 (1) The Spinners (Mercury)
- 6 (1) The Spinners (Mercury)
- 7 (1) The Spinners (Mercury)
- 8 (1) The Spinners (Mercury)
- 9 (1) The Spinners (Mercury)
- 10 (1) The Spinners (Mercury)

R & B ALBUMS

- 1 THIS IS... (1) The Spinners (Mercury)
- 2 (1) The Spinners (Mercury)
- 3 (1) The Spinners (Mercury)
- 4 (1) The Spinners (Mercury)
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BLUE NUMBERS DENOTE NEW ENTRY

AN ASTERISK DENOTES RECORD RELEASED IN BRITAIN

