

# RECORD MIRROR

Largest selling colour pop weekly newspaper. Price: 6d. No. 444. Every Thursday. Week ending September 13, 1969.

# Drastic changes on Radio One!

Autumn switch-around includes more Savile and Travis, less Peel and Symonds—

Rodney Collins reports . . .

Radio 1 takes on a new look for the autumn, with major switch-arounds on daily and weekend programmes. The BBC has strengthened its Saturday shows in an attempt to win larger audiences.

Some programmes—such as the Tony Blackburn Show, Jimmy Young's Programme, "What's New", "Radio 1 Club", and the Kenny Everett Show remain unchanged in the mini revolution at Broadcasting House.

Mark White, chief assistant of Radio 1 told me this week: "We will have much stronger programmes at the weekends now, with some new shows coming in as well."

"In these changes Jimmy Savile gets a new Saturday afternoon show at 5 p.m. called "Speak-Easy" and there will be another programme to launch new Disc Jockey talents".

The changes mean . . . out goes David Symonds in favour of Dave Lee Travis, who will comper the Sunday morning show. Terry Wogan steps into the Monday to Friday 2 p.m. - 4.15 p.m. spot, with Dave Cash moving to the early evening commuter show, replacing Tony Brandon.

Brandon now gets one show a week—Saturday evenings at 10 p.m. - midnight, taking over from Pete Murray who has captured his own daily programme "Open House" which replaces "Family Choice" between 9 - 10 in the morning.

David Symonds will still be featured in "What's New" and "Radio One Club" from time to time.

Johnny Walker's Saturday afternoon pop show moves to an earlier time (1-2.55) with John Peel's "Top Gear" following from 3 until 5. Peel however loses his Wednesday evening show.

Replacing "Top Gear" on Sunday evenings is a series of Peter Sarstedt Shows.

"Country Meets Folk" moves to a later placing at 7.35 on Saturdays.

"Scene And Heard", the weekly pop magazine programme remains, although the show loses its weekly repeat on Tuesday evenings and Stuart Henry's Sunday evening show moves to an afternoon spot.

Former Caroline D.J. Stevie Merike, journalist Anne Nightingale and ex-Luxembourg man Noel Edmonds will be featured in one of the new programmes which begin at the end of this month, replacing "Stage One" on Sunday afternoons and Jimmy Savile gets a new Saturday show which will include discussions of topics concerning young people—drugs, sex, race, religion. "I am certain these programmes will satisfy the majority audiences, while continuing to please the minority audiences as well" said White.

RODNEY COLLINS



## CONGRATULATIONS!

As you may have heard, Mr. & Mrs. Paul McCartney proudly presented their latest production to the world-recently.

Just for the record: she was named Mary, after Paul's mother, she weighed 6 lb. 8 oz., and she was born at 1.30 a.m. on the 28th of August. But, seriously, Paul and Linda . . .

CONGRATULATIONS!

# BEE GEES LATEST . . .

by David Scan



HUGH GIBB

THE Robin Gibb affair took a new turn this week when writs were issued against the NEMS Organisation and impresario Vic Lewis.

They were taken out by The Robert Stigwood Organisation less than a week after Robin—aged 19—was reported to have signed a new management deal.

In the writ—which was served on Monday, the Stigwood Organisation claimed damage resulting from the new deal.

In a statement a spokesman for the Stigwood Organisation said: "The claim arises out of certain contracts alleged to have been made by Vic Lewis and NEMS with Robin Gibb."

### New deal

It is understood that the writs are intended to stop Robin's new deal getting off the ground.

Last week Robin's father, Mr. Hugh Gibb said he intended making Robin a ward of court, "for his own safety".

In an exclusive interview in the R.M. three weeks ago,

Mr. Gibb claimed that he had only seen his son once in the 14 weeks, since he left the Bee Gees. He said this week: "I will only make him a ward of court as a last resort. I will only do it if there is no other way out."

### New arrangement

The writs were drawn up over the weekend when it became clear that Robin intended to effect his new management arrangement.

He first became famous in Australia when he joined his brothers Maurice and Barry to form a singing group. They achieved world-wide recognition soon after they arrived in Britain three years ago.

Since then two other members of the group, Vince Melouney and Colin Peterson have left . . . the Bee Gees current single "Don't Forget To Remember" has been in the R.M. charts for four weeks . . . Robin's first solo record "Saved By The Bell" entered the R.M. Top 5 three weeks ago.

# YOUR PAGE

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

... want to let off steam?  
Any questions on the scene?  
Any problems? Then drop a  
line to VAL or JAMES,  
letters dept.

## Robin - the REAL Bee Gee sound?

**F**IVE minus three. That means there are just two Bee Gees remaining with "Don't Forget To Remember" climbing the top ten just as Robin's poignant "Saved By The Bell" is beginning its sad descent. I don't see how Barry and Maurice Gibb can truthfully call themselves the Bee Gees when it was the beautiful, aching voice of their brother which made "Massachusetts" and "Gotta Get A Message To You" number-one successes.

If the progression of the group—as Barry Gibb described the exit of Collin Petersen—means losing over half the members, then it follows that the solo, immense talent of Robin should be, and is, the stronger remnant from the stormy trials and tribulations of the Gibb brothers.—DEREK HARVEY, 8 RAMSAY ROAD, HEADINGTON, OXFORD.



BARRY GIBB, haunted by the ghosts of Bee Gees' past. A reader makes some comments on the group—what do our other readers think?

### 'B'/SIDE BONUS?

**A**BOUT a week ago I bought "Cloud Nine" by the Temptations, but although the B side is marked "Why Did She Have To Leave Me" it plays "My Cherie Amour" by Stevie Wonder.

Is this record unique? — Tim Pearson, 37 Sunningdale, Round Green, Luton, Beds.

VAL — I don't know about unique, Tim, but certainly a lucky buy I'd say!

### ORBISONGS . . .

**A** FEW years ago Roy Orbison released an album of Don Gibson compositions ("Roy Orbison Sings Don Gibson").

Both artists have a large following throughout the world and for Don Gibson to return the compliment by recording a dozen Roy Orbison songs would be of interest not only to C & W enthusiasts but also fans of the Big "O".

So how about "Don Gibson Sings Roy Orbison". — J. Frapwell, 5 Rossiters Road, Frome, Somerset.

would be the ideal time to re-release some of the old ska records, which missed chart success last time round.

I'm sure the old favourites like "Phoenix City", "The Ten Commandments" and "Train To Rainbow City" would be gigantic hits. — Collin Fenn, 35 Bradgate, Cuffley, Herts.

### NOT IN STOCK

**I**NOW know why the great record from Cupid's Inspiration has not made the charts — it is practically unobtainable in record shops.

I have tried at least seven shops, but without success, these shops not all in Birmingham. In the end I had to order the record. I think that the unavailability of the record is the reason for its "flopping", and I am disgusted as it is a fantastic record from a fabulous group. — Paul Scott, 47 Woodbridge Road, Moseley, Birmingham 13.

### FLOOR SHOW

**A**FTER travelling to the Isle of Wight on Saturday straight from work we finally arrived at 11 p.m. Although the show went on for another three hours we were not allowed in to watch the groups.

We found the prices charged for hot dogs, fish and chips and drinks were exorbitant, and of course there were very long queues —

including a two hour wait for the toilet!

After paying two pounds we got into the arena, though we couldn't see the stage. When Tom Paxton came on we could hardly hear him for helicopters playing games over the top of us. This continued through the Pentangle. Before Julie Felix came on we had to ask for the noise to be kept down. Julie was very good, and in spite of a cold sang several extra songs. Ritchie Havens was fantastic, but we had to sit shivering waiting for the promised three hours of Dylan and the Band.

When at last Dylan did appear all the old magic had disappeared. A few people started to trickle away after the first song. His faithful fans would have forgiven his appearing as an average country and western singer with the group, but in less than an hour we were told "Dylan has disappeared and so can you". Most people were so tired, disappointed and disgusted they just walked out. Had it been a football crowd there would surely have been riots.

But despite these and many other sufferings the crowd was marvellous. If anyone started trouble they were shouted down. I honestly don't know how everyone kept their head. — Mrs. G. Brennan, 68 Courtland Avenue, Ilford, Essex.

sufferings the crowd was marvellous. If anyone started trouble they were shouted down. I honestly don't know how everyone kept their head. — Mrs. G. Brennan, 68 Courtland Avenue, Ilford, Essex.

### In Brief

Josef Levy, Dobrans, Hornicka 748, Plzen-JIH, Czechoslovakia. — I would like to write to an English girl, as I particularly love young English people. I think that by writing to each other young people can know the other countries much better, and have understanding.

Gwyn Lanham, 13 Pant Glas, Pencoed, Nr. Bridgend, Glamorgan. — I have "Green Grass of Home" — Tom Jones, in good condition to swap for any of Cliff's records except for "In the Country" and "I Can Easily Fall in Love With You". Must be in perfect condition.

Carolyn Stier, 608 West Prescott Avenue, Salina, Kansas, 67401, U.S.A. — Wanted to complete my collection "By The Time You Get To Phoenix" (the answer to the riant hit) by Wanda ("Let's Have a Party") Jackson. I would like to get more of her foreign recordings. Will pay top prices.

Tony Stones, 5 Grenada Place, Whitley Bay, Northumberland. — Will swap "Something Else" by the Kinks; "Pisces, Aquarius, Capricorn and Jones Ltd." and Jonathan King, or Them Again, (all unplayed) for any Moody Blues LP since and including "Days of Future Passed", or an LP by Family. Must be in good condition.

John Smith, 49B High Street, Romford, Essex. — Will pay 6s. each for the following singles: "Good Times" — Easybeats; "The Worst That Could Happen" — Brooklyn Bridge; "Tracks of my Tears" — Miracles and "Do I Love You" — Ronettes.

Kathy Stephens, 20 Bank Gardens, Ryde, Isle of Wight. — Would like back numbers of RM with pictures of Lionel Morton and the Four Pennies.

P. Rodgers, 27 Clemens Street, Leamington Spa, Warwickshire. — There is a new Byrds British Chapter starting at the above address. Would all Byrdwatchers who wish to join the fan club please forward their names and addresses to me, and I will forward memberships as soon as possible. Please send s.a.e.

Miss B. Toghill, 47 Briar Close, West Winch, Kings Lynn, Norfolk. — I have pics. of Love Affair, Marmalade, Tremeloes, Peter Sarstedt and many others I would like to swap for pics. of Thunderclap Newman. I would appreciate any articles on them as well.

Ulf Dalheim, Postbox 177, 6401 Molde, Norway. — Can any of the Record Mirror's readers please help me to obtain a newly issued Apple EP with these four artists: Mary Hopkin, Jackie Lomax, The Iveys and James Taylor. Will pay a good price. Also wanted: Any Beatles' Christmas record.

### TAKING SIDES

**I** WOULD just like to say that I agree with Jim Ellis (South East London Branch leader for the Elvis FC) that "Clean Up Your Own Back Yard" (released August 29th) is by far the best side to be promoted by RCA.

Elvis fans in Gloucestershire, and in fact all over the world, seem to prefer "Clean Up Your Own Back Yard" to "The Fair's Moving On". — Rex Martin, 105 St. Georges Rd., Cheltenham, Glos., GL50 3ED.

Janet Boggiss, 4 Forest Glade, Leytonstone, London, E.11. — Has anyone got any records by the Who for sale?

Alan Fisher, 160 Grange Road, Southill, Batley, Yorks. — Could any reader help me to get any information and photos on Don Gibson. Also any records of his. Please write to address above.

Ina Henseler, 5025 Stommel/Cologne, Berlin 7, W. Germany. — Wanted: Stones, especially Brian Jones photos and cuttings in swap for anything of your choice.

George Creswick, 280 Vauxhall Bridge Road, London, S.W.1. — I will pay fifteen shillings for "Feeling Fine", Columbia DB 4263, recorded when the Shadows were known as the Drifters, and "Jet Black" DB 4325 also by Shadows. I will pay 10s. for.

Derek Eaton, 54 St. Paul's Ave., Worsley Hesnes, Wigan, Lancs. — I will swap Beatles double, or two of the following LPs "Help", "Rubber Soul" by the Beatles, or Monkees LP, for any one underground LP, Cream, Traffic, Spooky Tooth etc.

Matthew Skilbeck, 7 Clent Way, Longbenton Estate, Newcastle-upon-Tyne, 12. — Have rare "Hilly Billy Rock" EP by Roy Orbison, excellent condition. Will sell or swap for any EP, or early Sun tracks by Jerry Lee Lewis.

### ROCK RHYME

One big wish I have tonight,  
Mods please stay on the Isle of Wight,  
Then Record Mirror dig in your lockers,  
And give us more of the fabulous rockers.  
Show pictures of the King Mr. D.,  
And all the greats like Jerry Lee.  
Forget the mods and sink the ferry,  
Give us lots of crazylegs Berry. — B. Draper, 8 Aldworth Crescent, Basingstoke, Hants.

### HOLLY MIX-UP

**W**ITH ref to Brian Shepherd's details on Buddy Holly's records in the article "Texan Buddies" on August 18. He states that "He's The One" on MCA 315 was not previously available. After sending away for a copy, as I have every other Buddy Holly record, I find it is the same as Buddy Holly "Showcase" album on Coral LAV 9222.

So I have a copy of "He's The One" for sale (brand new). — G. Atkinson, 88 Babbacombe Close, Leigham Estate, Crownhill, Plymouth, Devon.

### REVIVED REGGAE?

**C**ONSIDERING the tremendous success enjoyed by the Tamlia re-releases and the recent Desmond Dekker hits, surely now

from NEW YORK

## REPORT

## The great film gap in the history of rock . . .

**V**ICKI Wickham is at it again — the young lady who was for a long time producer of "Ready Steady Go" (aaah! remember "RSG" that paradise of mime, dancers, mobile cameras, and a halfway decent attempt to extend pop TV past the frigid Top 10 format) is readying herself to produce some pop TV programmes in Los Angeles.

Vicki wants it to be a six part series of hour long shows, describing the history of rock and roll.

However, there is a problem.

Rock 'n' roll, according to Vicki, has a blind spot. Around the time of the Coasters, Buddy Holly, Eddie Cochran, Sam Cooke, Drifters and so on, the film world (either Hollywood or TV) wasn't really concerned with getting it all down like they do today. Apart from the Bill Haley academy award attempts, and material like "Teenage Disc Jockey Meet the Monster from the Bikini Beach Party WITH Annette Funicello", rock and rollers did their thing on those mammoth tours of one-nighters.

So . . . Vicki would like to hear from people who have stills, old tapes, home movies of these goodoldgreatones. Offbeat groups interest the lady also — B Bumble and the Stingers, Hollywood Argyles, Rosie and the Originals and so on. Personally I'm donating my home movie reel of a Screaming Lord Sutch open air concerts!

**L**AATEST news from the Woodstock Festival is that over 300 police from New York City, employed to act as crowd handlers walked off the job because of a rule against spare time jobs.

**A**S open air Festivals get bigger and bigger — over 100,000 expected at Woodstock, 50,000 at the recent Atlantic City affair, the problems of hearing, seeing, relating, digging, and getting it together with the group on stage multiply. And 50,000 people not being able to hear or just not listening can be frightening to a per-

former — folk singer Joni Mitchell had to get off the stage at Atlantic City because so few paid attention.

**A** YOUNG singer appeared in New York last week. Thelma Houston. Nice style, good original approach. And Jim Webb. Miss Houston was singing around clubs in Los Angeles a couple of years ago doing what people wanted to hear — imitation of Aretha Franklin doing the current Franklin chart hit. Ditto Dionne Warwick. However then came Jim Webb, very hot with "Phoenix", "MacArthur Park" and so on and decides that Thelma has the voice for him. Together they work for five months on an album for which Webb wrote the whole thing, including seven new songs for Thelma to premiere.

Result is that Thelma is getting highly rated as a good individual stylist with a fine choice of material.

Rather the same way that Bacharach and David use Dionne Warwick as their showcase.

**J**EFFERSON Airplane, with B. B. King and Who played an open air festival that was better than most at Tanglewood which is in the woods and hills of Massachusetts. Ordinarily Tanglewood is the home and host of a summer long classical music binge that draws around 8,000 people to a concert. Up until the Who-Airplane-King concert the audience record was 16,000.

The triple headed bill, presented by Bill Graham the Fillmore King dragged 22,000 fans to dig the sounds with no trouble.

Graham intends to book the Who into New York's Fillmore for around four of five consecutive nights. He wants them to get full exposure so they can perform the complete "Tommy" opera every night. The Who are, with Ten Years After, the strongest pulling British group on the American scene.

# LOOK!

Record Mirror's new address:

7, CARNABY ST,  
LONDON. W.1.  
GER. 8090



**T**HIS week sees a renaissance for the Kinks. It's five years since they first topped the charts with "You Really Got Me." Part of their onslaught is the release of "Shangri-La" from Ray Davies' pop opera, "Arthur — Or The Rise And Fall Of The British

Empire".

"We're really a rhythm and blues outfit, but we want to do a little bit more than that," Ray said. "We've changed somewhat over the last year and I've been working on 'Arthur' since I got the idea of a pop opera early in '68. It took three months to record and we finished it about three weeks ago.

"Our new single, 'Shangri-La' comes from the album and although it lasts for five and a half minutes I'm not going to cut it at all. The way I see it, we won't get that many plays on radio and probably no television because of its length but there's nothing that can be cut out of it. Although it starts gently and quiet, it builds up.

"I'm very happy with the music for 'Arthur' and the script for a Granada TV spectacular has been done. I co-wrote it with Julian Mitchell, and Jo-Bergman Smith of Granada is setting the wheels in motion for the TV production. It will probably be shown in late October. And I believe Granada are thinking of putting out a souvenir book to coincide with the screening.

"On the show, actual actors will be used and the music will be in the background. The album should have been out at the end of the month, but Granada want it held back to coincide with their production.

But the album will be issued in America in a few weeks time to pave the way for the Kinks first tour there for three years.

"We're off to the States because there's a renewed interest in us," Ray stated. "I don't know for how long we'll be there though. The last tour we did there was fine as far as the audiences were concerned, but there was a mix-up backstage and with the organisation."

**MARIJUANA AND PATERNITY STUNTS**

According to a publicity hand out from Warner Brothers in America, there are going to be some pretty way out promotional happenings for the Kinks. For example, a series of arrests for the possession of marijuana and paternity suits are lined up for Dave Davies. The legal difficulties will be sorted out in advance of course. This is all supposed "to stimulate interest in the group during the tour" according to Stan Cornyn who's planning the promotional tactics!

But that's not all. There's supposed to be a series of minor arrests for such things as loitering, impersonating an officer and income tax evasion will be arranged in all the cities the group play.

Another jape, (if it can be arranged), will be the closing down of the Fillmore East halfway through the Kinks first set under the pretext that they are destroying the hearing of the nation's youth. If this happened, an exclusive piece will appear in an American magazine endorsing fluoridation and calling for the abolition of the statutory rape laws.

Asked about this, Ray said: "It must be some mad publicity stunt. I've met the people at Warner Brothers and they're not like that."

There's a big interest in the Kinks in America and a big following due to such albums as "The Village Green Preservation Society". So it seems uncalled for to indulge in such stunts.

Some groups have changed their musical style over the years, but the Kinks have remained much the same.

"We do what we like," Ray said. "I saw the Stones at Hyde Park and they haven't really changed over six years. We had a hard sound to begin with and it's stuck with us.

"We're past the stage of having to force ourselves on the public. People know what they're going to get when they come to see us. There is a difference in our stage and recording work though. On stage we like to thump things out but when we're in the studio the music is much more delicate.



**P'OPERA!**  
**The Kinks explain**  
**about 'ARTHUR'...**

"One of the main things which I think is important is picking the excitement in a number at the right time. What I mean is like the Stones in the Park film when they had hundreds of drummers. If you could get a three piece group that can do that it's so much better."

What did Ray think would happen next on the pop scene? "I don't really know which way things are going," he replied. "I don't know what the Kinks want. What I think will happen is you'll get less new groups. If they're not good musically then they will be sex-wise.

"I don't think you can progress musically if you're in a pop group. But I think our group is becoming more interesting. You get people like me who get their projects together. But I can't see oscillators taking over the scene."

IAN MIDDLETON

**NEW JAMES BROWN**

**P**OLYDOR has begun a major drive to promote James Brown in Britain and from September 19 will issue one single each month by the artiste.

Title of the initial release is "World", Brown's newest U.S. disc, an R and B number with full orchestral backing. A new album—"Say It Out Loud"—is also issued this month.

**RYAN DATES**

**B**ARRY RYAN will promote his new single — his first for Polydor — on London Weekend TV's "David Jacobs Show", before leaving for a European tour next month.

Song, a Paul Ryan composition is titled "The Hunt", and Barry Ryan will appear on the late night Sunday programme on September 14.

Ryan begins his tour on October 15 at Hamburg and will include appearances at Frankfurt, Hanover, Zurich, Munich and Vienna. Barry Ryan will fly back to Britain on October 24 to celebrate his 21st birthday with his brother Paul.

**DRINK BATTLE!**

**F**OLLOWING Chicken Shack's Stan Webb's lager drinking challenge in the Face the other week, Graham Bond has picked up the gauntlet. The battle commences next Tuesday (September 16), in De Hems at 5.30. Any monies on side bets will be donated to Charity.

**P**ENTANGLE'S new single, "Theme From Take Three Girls" will spearhead a campaign from the group's disc company to co-incide with their 14-city British tour which opens at the Royal Albert Hall on October 4. Group's next album "Hunting Song" will also be released at that time.



**Love at first sight? 'Sounds Nice' — said MR. PAUL McCARTNEY ...**

**T**HE music started. Demo disc, played via the EMI studio's loudspeakers. "Mmmm — sounds nice," said Paul. Mr. McCartney had spoken. And inadvertently provided the name for a group — if two musicians can legitimately be called a group.

So enter Sounds Nice in the charts. They hit the best-sellers at the first time of asking. It's an unusual record, too. Called "Love At First Sight", it's an instrumental version of the Jane Birkin-Serge Gainsbourg controversy-special "Je T'aime Moi Non Plus".

Which, of course, cocks a snoot at those who said the number had no memorable melody but which sold purely on the heavy breathing and the ecstatic groaning of 'im and 'er

It's the Sounds Nice version which has had the radio plays. While Jane and Serge have been shunned by deejays and producers, Sounds Nice have sort of crept in through the back door.

**TONY'S IDEA**

Sounds Nice is the inspiration of that man-about-music Tony Hall. He knew two young men working separately in the music business, shrewdly summed up their potential, and got them together in a working unit. His idea: to fill a gap in today's scene by creating musical instrumental albums with a difference. Like having only two men in an instrumental team.

The men are Tim Mycroft and Paul Buckmaster. Tim, featured organist, was formerly a member of the Gun. He's a Jimmy Smith fanatic, a singer of considerable talent and writes songs at frenzied speed.

Paul did the arrangement for the single, but that's only one side of his talents. He is a classical composer, a pop composer, cello player — and it was his arrangement which helped David Bowie and "Space Oddity" into the Top Fifty.

Actually, there is a third man. Producer Gus Dudgeon, who made the record and has had previous success with the Bonzo Dog Band, the Locomotive and the aforementioned David Bowie.

Gus and Paul combined to re-build "Je T'aime" into a haunting and easy-listening instrumental. Mostly it was based on the organ work of Tim.

The record is now being rush-released round the world. And will be out on Tamla Motown in the States.

"Sounds nice," said Paul McCartney. And he wasn't a bad judge.

**BATTLE OF BRITAIN**

**Give for those who Gave**



Thousands of our finest men and women in the Royal Air Forces have given their service, their health, and in many cases, their lives for their Country and in defence of Freedom. Today many of them and their dependants are in urgent need of the R.A.F. Association's Welfare Service. Please give all you can for the emblem on Wings Day or send a donation direct to Headquarters.



WEAR THIS EMBLEM ON SATURDAY

**Wings Appeal**

SEPTEMBER 15th — 20th 1969

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 43 GROVE PARK ROAD, LONDON, W.4  
 (INCORPORATED BY ROYAL CHARTER)  
 REGISTERED UNDER THE WAR CHARITIES ACT, 1940  
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PROCEEDS TO BE DEVOTED TO CHARITABLE & WELFARE PURPOSES

**DATES FOR THE 'BEST JAZZ' FESTIVAL EVER!**

**D**ATES for "Jazz Expo '69" (The Newport Jazz Festival in London), presented by Harold Davison, George Wein and Jack Higgins, are as follows:

Saturday, October 25: Royal Festival Hall, London, 6.15 and 9 p.m.: Sarah Vaughan and her trio; Maynard Ferguson and his Roarin' Big Band.

Sunday, October 26: Odeon, Hammersmith, 6 p.m. and 8.45 p.m.: The Gary Burton Quartet; Kenny Clarke-Francy Boland Big Band; Salena Jones and accompanying group; Charlie Shavers Quartet.

Monday, October 27: Odeon, Hammersmith, 8 p.m.: "Guitar Workshop" featuring Barney Kessel, Tal Farlow, Kenny Burrell, etc.; The Newport All-Stars featuring Ruby Braff, Red Norvo, George Wein, Joe Venuti, etc.; Dakota Staton and the Pete King Quartet.

Tuesday, October 28: Odeon, Hammersmith, 8 p.m.: "Jazz From A Swinging Era"—Part 1, featuring Louis Jordan's Tympany Five; Alex Welsh and his Band; Bill Coleman, Albert Nicholas, Charlie Shavers, Jay McShann.

Wednesday, October 29: Odeon, Hammersmith, 8 p.m.: "Jazz From A Swinging Era"—Part 2, featuring Lionel Hampton and his Band; Teddy Wilson, Ben Webster, Jay McShann; Humphrey Lyttelton and his Band; Dave Shepherd Quintet; Elkie Brooks.

Thursday, October 30: Odeon, Hammersmith, 6.45 and 9.10 p.m.: "American Folk, Blues and Gospel Festival '69", featuring Albert King and his Blues Band; The Stars Of Faith from "Black Nativity"; Otis Span; John Lee Hooker; Champion Jack Dupree; The Robert Patterson Singers.

Friday, October 31: Odeon, Hammersmith, 6.45 and 9.10 p.m.: Thelonius Monk Quartet; Cecil Taylor Quartet; Cleo Laine and the Laurie Holloway Trio.

Saturday, November 1: Odeon, Hammersmith, 6.45 and 9.10 p.m.: Miles Davis Quintet; Mary Lou Williams Trio; Jon Hendricks and the Reg Powell Quartet.

This promises to be the best Jazz Festival seen ANYWHERE. It lasts twice as long as the famous American Newport Jazz Festival and it is all jazz!

"HEY, I hope the British fans don't think we have deserted them," said Sonny Bono during rehearsals for CBS-TV's New York chat programme, "The Merv Griffin Show". "It seems such a long time since we toured there."

"Still we are thinking about them," he added, with that broad Sonny Bono grin. "When the fans hear Cher's new album I think they will agree that it is really great. The last LP we did was for Imperial Records and titled 'Backstage'. It was a bad LP and we felt awful about it."

"Another thing is that I noticed that Cher's version of 'Walk On Gilded Splinters' was released in Britain as a single. We did not want that record issued there to compete with the Marsha Hunt version. It was originally intended to be an LP track, and it is on the new album."

The new LP is called "3614 Jackson Highway". Why the title?—"It's quite simple really," said Cher. "Lots of people have asked us about the title, but it is just the address of the recording studios."

Cher's albums are now being produced by Jerry Wexler, who was responsible for Aretha Franklin's hits and who produced the "Dusty In Memphis" album last year.

"He's great to work with," continued Cher enthusiastically. "We've got a fantastic sound on that album, really great."

So what did Sonny do production-wise on the LP? "I was there in spirit," he laughed.

"Many of the songs on the album are Bob Dylan compositions — like 'Lay Baby Lay' and 'I Threw It All Away'. Also there's 'Sitting On The Dock Of The Bay' and 'For What It's Worth' which is Cher's new single in America," said Sonny. "I did not write any of the material on the album."

**HARD WORK!**

This set is actually a complete departure for Cher, away from the heavy backings and involved productions. Will she eventually become a cabaret artist?

"I don't think that's very likely," smiled Sonny. "She has not got the right sort of voice and anyway that would be too much like hard work!"

"By that he means that I don't like working the clubs and concerts," said Cher. "That's true really, it can become a bit of a drag after a while."

"Trouble is, it is difficult for us to know exactly what our audience is, in terms of age groups."

"I mean, we've moved out of the teenybopper stage now and we have not quite progressed to anything else. Anyway, concert appearances must be a challenge and entertainment must be a total thing. Every artiste

learns by his mistakes and we must get away from the old Phil Spector wave now."

"I don't really want to be an artiste as such," said Sonny, "and it is now my main ambition to mould Cher into one of this country's top female artistes. She can make it, too, the new album proves that, I think."

**NEW SINGLE**

"That doesn't mean that I will stop recording with her. We will do another joint album as soon as we get the time, but it must be good. You cannot get away with production tricks nowadays — we'll do a really good LP for the next one. Also we have a new joint single here ('You're A Friend Of Mine') which is being promoted."

Sonny and Cher don't intend to give up touring. "You cannot afford to. People want to see you make these appearances and the artiste has a duty to the public in this way." Then back to the disc releases — "What's our current disc in Britain? It's funny I can't explain it, but our releases don't go out onto the international market as they should. It's a shame."

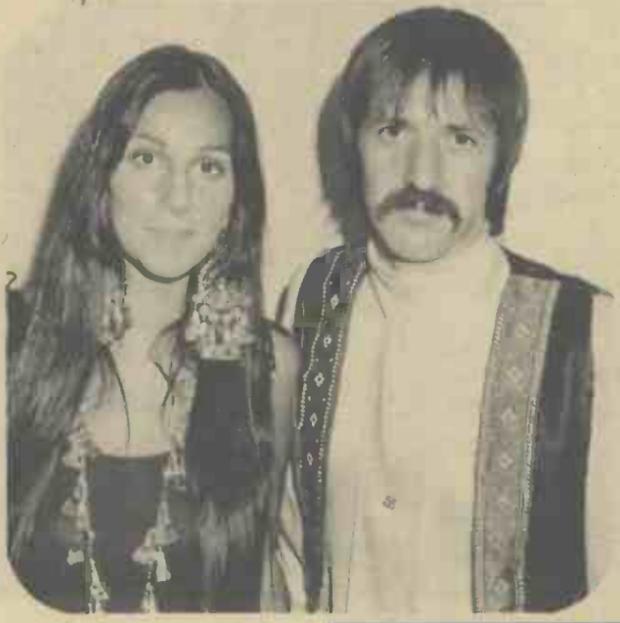
**CONCLUSIONS**

"The British fans will see our movie though," said Sonny. "I was really proud of Cher in the film, she did her best and it was great."

"Film's called 'Chastity' and it is all about a young girl going through life and the day to day problems she meets. Actually, I don't like telling people about the picture because I would much rather let them draw their own conclusions."

"Young people are accepted in the music business but that still is not the case in the film industry. I produced the film, but ended

**How Sonny made Cher give Chastity a new meaning!**



up financing it myself. That's quite a frightening experience, by the way. But I think the film has turned out well.

"Trouble is with the film industry, there are too many people spending too much money without realising what the public wants," added Sonny.

So, one way and another, Sonny and Cher have a lot going for them at the moment. The big Bono-type production bubble has burst and they must now look in a new direction and create a new sound for the albums. "3614 Jackson Highway" is a big leap in the right direction for Cher, who is developing into a fine entertainer. And if her performance on the American TV show is anything to go by, Sonny and Cher are really fighting back.

RODNEY COLLINS

**H**AVING a famous brother can of course have obvious advantages. As with twenty-two-year-old Keith Meehan, whose brother Tony, famous drummer of the Shadows, arranged and produced Keith's latest and first single "Darkness Of My Life".

But there were times when Tony's fame bothered his younger brother.

"It did bother me a long time ago," Keith admitted. "But it doesn't so much anymore, mainly because Tony's not in the public eye so much. What he did is past, it was at least four years ago."

Now Keith is beginning to find his own footing. "I began work as a drummer with an unknown group," he told me. "I took up drumming not really because of Tony, but because I was attracted to the idea of making your own music and maybe it was channelling some aggression."

Then a seemingly unfortunate incident encouraged Keith to concentrate more on vocals.

"One day my drums were stolen from the van," Keith explained. "Grech drums cost a lot to replace, so it kept me away from drumming, and has done ever since. It really brought me down. After six months though I joined some friends as a vocalist. I'd been singing vocal harmonies before, and as the microphones

**A stolen set of drums leads Keith Meehan to songwriting**

were all I had left I made use of them."

Keith became interested in songwriting, and earlier this year, while with the group, Direct Approach, he made a demo of his own number "Darkness Of My Life".

Brother Tony, who now works as an A&R man for Paragon, heard the demo and was so impressed that the single was finally released on Polydor's Marmalade label.

"I'd like to try again," Keith told me. "So there will be a follow-up record no matter what happens. I'd also like to get back into drumming. It's two years since I've played, so it would take at least six months to get back into it. Anyway I'd like to form my own band, perhaps with an electric violin as that's not a static instrument, it can create terrific atmospheres, and with brass."

"As soon as something definite happens I can begin to work out a future."

VALERIE MABBS

**SAMANTHA SANG:**

*The singer who was influenced by her mother!*



SAMANTHA Sang's record "The Love Of A Woman", is getting a lot of air-play. Yet should it be a hit (and it's strong enough to be one), 18-year-old Australian Samantha isn't around to promote it. She had to go, because of a visa problem.

"So I'm off to the States for cabaret and TV work," she said. "In February, I'm going into the Sands Hotel for four weeks' work with Sammy Davis Jnr."

Samantha was the top female vocalist in Australia and cleaned up on all the poll results. Because she had reached the top down under, she decided to try it in England which she looks on as being THE pop place.

Samantha is no newcomer to the pop business. She started radio and TV work at the age of eight. Two years later she was performing on Australia's top TV show "In Melbourne Tonight" which she did regularly until she left for England.

You might have heard Samantha singing under the name of Cheryl Gray. When she came to England thirteen months ago, she re-did her Australian hit "You Made Me What I Am" released via EMI. This number really established her in Australia.

"My main ambition is to do musical comedies or stage and film work. I was going to play the female lead in "Bye Bye Birdie" in Australia, but things were called off. I learnt jazz ballet for two years — the sort of thing that Pans People do on TV here. So I could move about on stage!"

Quite an accomplished young lady. But she admits that her first love is singing. We'll see more of her when the visa trouble is sorted out.

IAN MIDDLETON

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(Big Hits Vol. 2)



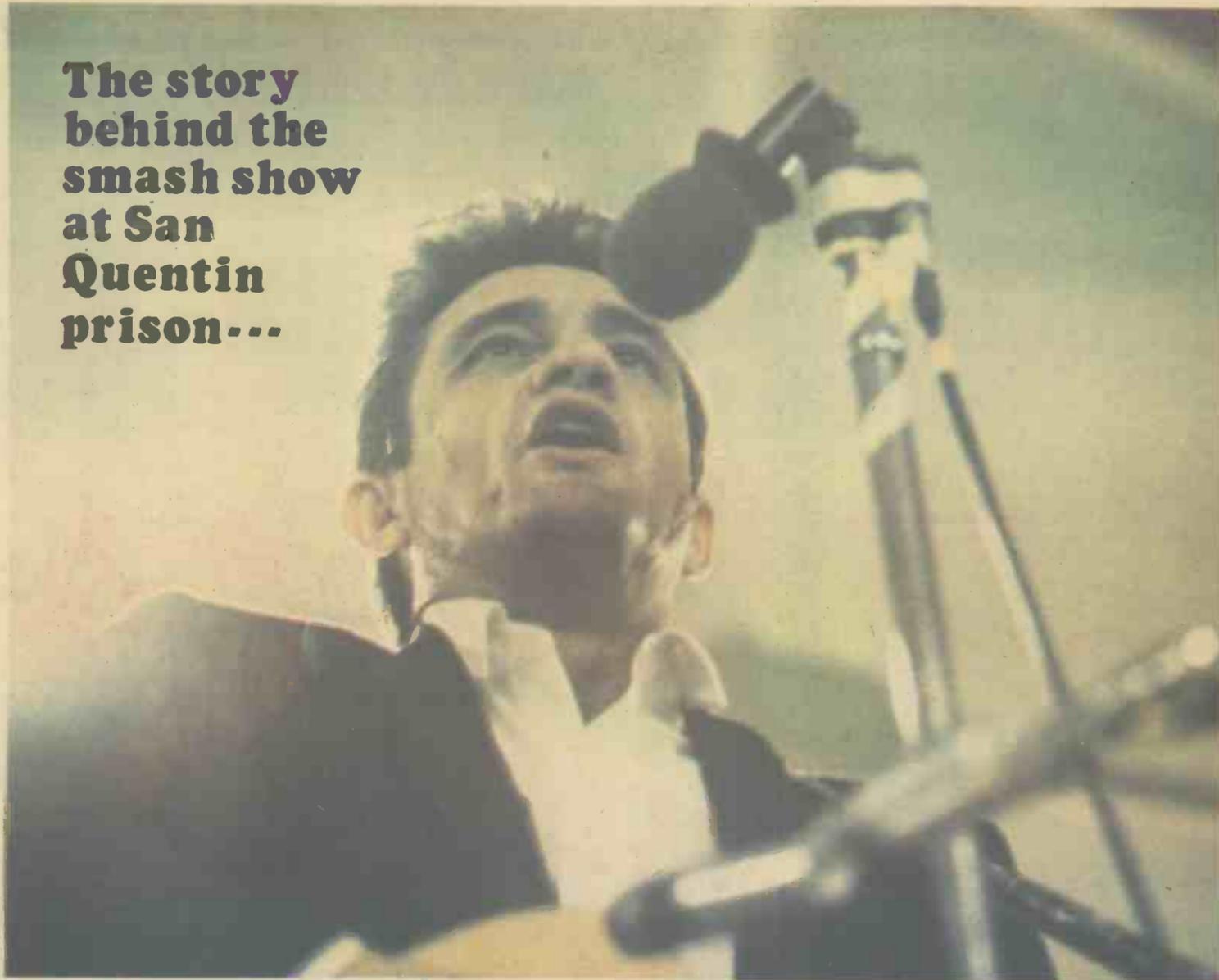
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**DECCA**

**The story  
behind the  
smash show  
at San  
Quentin  
prison...**



# JAILHOUSE ROCK

by **PETER JONES**

WE'VE seen the television show, via Granada earlier this week.

We've heard the album. The memories linger on about "Johnny Cash In San Quentin", when the folk-singer took his guitar and his talent "inside" for one thousand convicts.

That song "San Quentin" was written by Johnny only the day before. He told the cons: "I think I understand a little bit how you feel about some things . . ."

And: "I tried to put myself in your place and this is the way that I feel about San Quentin."

"San Quentin, may you rot 'n burn in hell . . . San Quentin, you bin livin' hell to me . . ." The prisoners packed in the dining hall. Maximum-security men held in their cells, but with the music piped through. "San Quentin, you bin livin' hell to me . . ."

As one American reporter reported: "He finished his song of San Quentin. There was a moment's pause. Then the inmates stood on their chairs and tables and benches and screamed their applause."

"Hunched forward on the benches and leaning on the dining tables which had been set up to make an auditorium of the grim, grey high-ceilinged room that looks like a giant garage, the men listened."

## WIRE MESH PROTECTION

"Overhead on the catwalk protected by wire mesh, the camera crew from Granada television shot down on the stage where Cash, in an open collar blue shirt, his traditional long black coat and dark grey slacks and black high-button shoes, stood before a huge sign painted on the tomato-soup coloured wall. 'San Quentin Welcomes Johnny Cash', it said."

"Over on the side above the small loudspeakers a fork, thrown in some mess-hall demonstration, was embedded in the stucco block fifteen feet above the floor."

And said a Granada man: "The striking difference between San Quentin and a British prison is the

seeming lack of overt discipline in the American jail. The prisoners lounge around the yards and corridors. Everybody is on first-name terms. Everybody seems so cool and relaxed."

"But you can sense the tension underneath. You are very aware of the guns on the walls."

Granada was the first television company to get permission to shoot inside the jail.

"San Quentin, what good do you think you do. Do you think I'll be different when you're through . . ."

Johnny Cash recalled the time he was picked up by the Starkville City cops in Mississippi for picking flowers at the roadside. He spent the night in jail and was fined 36 dollars. "I'd sure like to meet the guy who's got my 36 dollars," he told the convicts.

Johnny Cash in San Quentin. "San Quentin may you rot 'n burn in hell, May your walls fall and may I live to tell, May all the world forget you ever stood, And may all the world regret you did no good."

# World with

**JAMIE** Robbie Robertson, Levon Helm, Richard Manuel, Garth Hudson and Rick Danko are privileged to be five of the closest people to Bob Dylan. They and a very few others know what it's like to work with Dylan the man. As they were preparing to leave the Isle of Wight, I talked to lead guitarist Jamie Robertson.

Exactly what was their official relationship to the legendary folk singer? "We just fell in with the man. There were never any hassles or strict schedules, simply a series of get-togethers. All our sessions, whether we were record-

## Lon Goddard talks to THE BAND

ing or not, were more or less just for fun. I don't even remember that phone call we were supposed to have received from Dylan in the beginning. We just got together somehow now and then. We aren't even designated as his backing group. When we do play, all six of us get along fine, because we play when we want to and there is no pressure. Bob is basically quiet, but has a lot to say about his songs."

The band recorded a series of demonstration records with Dylan, but never a disc for public sale. Since they are so closely associated with Dylan, I asked why this was so and when it would be remedied.

"Those demos were recorded in the basement of Big Pink (their previous abode complete with pink roof), but we moved out of there. After that, we released 'Music From Big Pink' and Dylan did 'John Wesley Harding', so the obvious thing we could have done to follow up was an album with Dylan. For that reason, we didn't do it—not the reason given at the press conference. Besides, there is all the time in the world to do it. We have until we are 45 or 50 and even then it may not be done. Nobody knows. "It was all for fun. This festival is all for fun."

When the Band's LP hit the stands, it was revolutionary in its effect on the pop field. There had been the occasional country flavoured disc to make an impact, but never such a loosely styled form of music as demonstrated in 'The Weight'.

# info from Decca



**THE BACHELORS**, current "Punky's dilemma", this week much acclaimed film "Midnight" is the title, and with everybody office success looking certain boys a well-deserved chart entry.

**J. A. FREEDMAN** is about to debut single. With certain performance. This is one. Just However, the self-penned "V" is in a mood reminiscent of "A" biggest hits ever, and contains makes the difference between performed by this new artist student, the sincerity of the lyric delivery hit you immediately. equal impact. Ask for Decca F

**THE CLIQUE** are an American charts over there with their new

# king Bob



JAMIE ROBBIE ROBERTSON — he's been with the Band since 1960 when he was 16 (RM pic by John McKenzie)

Like Dylan's own unrestrained method of delivery, here was something similar and just as strong in western influence. Canada the group's home, had never been the centre of C&W cults and the Band had been known formerly as Levon and the Hawks, a rock and roll ensemble, so the question was how this change in style came about and why.

"This style that has been credited to us," said Jamie, "is not that much different to the one we always had. Even when it was more in the rock vein, there was still a strong country sound within. For as long as we've been going, it's been virtually the same."

There was a rumour that the Band weren't too well known in their own country. "That's not true. We make frequent trips back to Canada and we are pretty well received. We all live in New York, though, so we spend the majority of our time in the States. We also do most of our recording in New York and Dylan most of his in Nashville, so that is another reason why we don't get together all that much."

Apparently then, when Dylan and the Band combine, it is rarely decided long in advance. Rather it is a spontaneous thing and may or may not happen to be recorded. As for the "all for fun" live dates, I can believe that, since they are hardly overworked by Dylan's heavy backing schedule. When they do appear, they are one of the best natural talents to spring from the west and obviously the group to back Bobby.



## 'Viva Bobby Moore'

**B**obby Moore, OBE, footballer—captain of World Cup-winning England and of West Ham, former Footballer of the Year, star of soccer and of telly commercials. And a fanatical pop fan.

His latest representative "match": as honorary member of the chart-happy Equals. What's more, the group presented him with a guitar to mark the occasion.

The link between soccer star and pop group? Simply that "Viva Bobby Joe" has been adapted down West Ham way to "Viva Bobby Moore" and a choir of thousands, based on the terraces at Upton Park, rings out with the changed lyrics.

Bobby was going to appear on Radio One with the Equals but was held up by training. However he did turn up and join them at their own "training", alias rehearsals.

Said Bobby: "Of course I'm aware that they're singing this song about me at West Ham, but once the game starts I've got too much on my mind to stand about and listen to it. But pop music generally is one of my great off-duty interests. When I get into my car, it's the radio on first and the ignition second."

"I certainly like the Equals — can't understand why 'Michael and the Slipper Tree' wasn't a big hit. But then I'm a fan of pure pop, starting with the Beatles, but I'm not so keen on the clever-clever scientific underground stuff."

"All I really want is something that takes my ear—something I can sing or whistle along to, in tune or out of tune."

With which Bobby picked up his guitar, earning Equal approval for the way it appeared to fall into the right position. "I'd like to learn guitar one day," said Bobby. "But then I'd also like to have a bash at drums."

Conversation then switched to soccer — Equals John and Eddie and Pat are keen supporters.

Said Eddie: "I should think one of the problems of being a footballer is all that travelling."

Said Bobby: "Well, we do travel in comfort with everything laid on. I should think the problems are greater for you people in pop, with all that mad rushing around."

They got on well, did the Equals and the England soccer captain.

Viva Bobby Joe. And Bobby Moore, come to that. PETER JONES



THE FAMILY DOGG—with Zoey, who has now left the group, of course.

## PLASTIC? PHONIES?



'I know what people are saying' says Steve . . .

"I KNOW people are saying we're plastic and we're phonies," Steve Rowland told me, while lounging comfortably in his dimly lit office, and reflecting on the Family Dogg's decision not to make a live appearance until they have another hit.

"I like the underground scene and I respect the musicianship of groups like Jethro Tull and Ten Years After," Steve explained. "But we want to sing important songs. It's very hard to make people accept you for yourselves, but we have got to make a commitment to do this. A lot of people are just afraid to commit themselves to what they believe."

At thirty, and after working in the business for eighteen years, Steve believes he is doing the wisest thing, though he accepts that he could be proved wrong.

"This will be the first time since I've worked in a group that I haven't gone out on gigs. It may be the best thing for most people, but it depends on what you're looking for. I want to see the Family Dogg as a concert act, something in the vein of Herb Alpert and Simon and Garfunkel. We want to be respected

as such." I asked Steve what had made him decide that Family Dogg should now wait for a second hit record before appearing in front of the public. "We're preparing to do a two hour concert, so we've got to have a good act worked out in advance," Steve told me. "The act that we had already worked out became outdated, and I think it's best for us to plan another one. Another top twenty success would give us a valid reason to work."

That top twenty (or rather top ten) success it seems is not far away. The day following our meeting the Family Dogg were going into the studios to cut a beautiful Kenny Young composition "Arizona."

"I believe this is a top ten hit at least," Steve said while putting the demo on the player. A minute later Family Dogg girl Christine Holmes arrived and gave an impromptu performance along with the disc.

But Steve is keeping quiet about the new female member of the Family Dogg. "I was very sorry to see

Zoey leave," Steve told me, "She was a very nice girl and I'd do anything I could to help her get launched now. She really has got a beautiful voice. I'll play you her track from the album." ("The Family Dogg," due for release about September 19th with the added bonus of an attractively designed open out cover).

The track, the sad and haunting "Moonshine Mary" was introduced by a poem from Steve.

"The album includes about five poems by me," Steve explained. "They're all very personal, about a girl I once knew, but I found they fitted the mood of the album."

As, therefore, might be expected, the album is mostly easy, though wistful, listening, and includes versions of "Love Minus Zero," and "Reflections" and one happier bubble-gum sound "Run Run Run, Fly Fly Fly," and of course "Pattern People."

Certainly an album that more than hints at good things to come, and let's hope the Family Dogg don't remain "phony" or "plastic" too long!

VALERIE MABBS.

ly doing well with the excellent k rush release a number from the nt Cowboy". "Everybody's talkin'" talkin' about the film, and its box-; this great song should give the ntry. It's on Decca F 22965.

is a medium-tempo stomper complete with bass line that you feel a mile off. The arrangement includes the clever use of accented 4 to the bar harpsichord and a heavy off-beat which, coupled with a good vocal treatment and strong melody, could easily give the group a hit in this country. On London, the number is HLU 10286.

With the present trend in gospel choirs, the EVELYN FREEMAN EXCITING VOICES should score with "I heard The Voice." This is an extremely well constructed number with some minor chords in the verse, and a rich chorus, enhanced by a piano, bass and drums backing which perfectly blends the choral intensity with the beauty of the melody-line. This is on London HLU 10287.

Watch this space again next week.

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an group currently climbing the w single "Sugar on Sunday". This

12963.

# Doors' 'Soft Parade'

leads US underground LP releases

**THE DOORS:** "The Soft Parade" — Tell All The People; Touch Me; Shaman's Blues; Do It; Easy Ride; Wild Child; Runnin' Blue; Wishful Sinful; The Soft Parade (Elektra EKS 75005 stereo).

**D**ESPITE their lack of any real commercial success here, the Doors image continues to grow bigger and more powerful. This LP starts off with their mediocre single "Tell All The People" and progresses in quality throughout, until the final track "Soft Parade" is reached, and one understands what a mastery the group have over the more subtle and intuitive methods of pop communication. Basically on stage they're a sex-rock act, and this image is hard to get on record. The Doors need to try — their music speaks for itself. Morrison's dead-pan voice, unstrained and often off-hand, the well co-ordinated backings, the guts inside the music, and the power that lies behind, rather than directly in the songs, all add up to a fine underground (for Britain at least) album.

★ ★ ★ ★

**GENE PITNEY:** "The Best Of" — Town Without Pity; The Man Who Shot Liberty Valence; 24 Hours From Tulsa; Mecca; I'm Gonna Be Strong; It Hurts To Be In Love; I Must Be Seeing Things; Looking Thru' The Eyes Of Love; Just One Smile; Nobody Needs Your Love; Backstage; Something's Gotten Hold Of My Heart; Somewhere In The Country; The Cold Light Of Day; Yours Until Tomorrow; Maria Elena (Stateside SSL 10286 stereo).

**L**IKE the sleeve note says, this LP must have been hard to compile. Without wishing to gripe at an obviously magnificent album, there are several songs I would have included instead of the last few tracks. Like "Only Love Can Break A Heart", "Every Breath I Take" and his very first single, the title of which eludes me. But, this is a superb piece of pure pop history. Gene's vocalists wrap themselves around some magnificent and mediocre songs.

★ ★ ★ ★

**THE STOOGES** "The Stooges" (Elektra EKS 74051 stereo).

**I** was looking forward to hearing this album after seeing Elektra's advertisement picture for this group — surely one of the

lowdest and most suggestive photographs of all time. Anyway, the record is what you might expect. The group are basically very LOUD. They are blatantly noisy, sexual, horrible, and constitute what must be a frustrated groupies' dream. Lead singer Iggy (ughh!) is alternatively coaxing, whining, shouting, blubbering, anything but singing. But, this is where it's at, somewhere at least. Not a bad record, not a good one, but certainly, where something or other is at.

★ ★ ★

**LORETTA LYNN** "Greatest Hits" (MCA MUPS 385 stereo)

**T**HIS features my favourite C & W song—"Don't Come Home A'Drinkin' (With Lovin' On Your Mind)". Plenty of clear-as-a-bell vocals and corny songs. Arrangements are predictable — that's half of the appeal of country music. They may have the concession on banality, but Loretta COULD sing better stuff, even if she couldn't write it.

★ ★ ★

**GORDON LIGHTFOOT** "Early Lightfoot" (United Artists UAS 29012 stereo).

**A** FOURTEEN track goodie from the lazy-voiced Canadian, all of which was cut back in 1966. His beautiful acoustic accompaniment set to his own potent material makes this a must for folk addicts. It contains the original version of his famous "Early Morning Rain" and other songs which demonstrate an individuality in a crowded field.

★ ★ ★ ★

**THE GROUNDHOGS** "Blues Obituary" (Liberty 83253 stereo)

**T**HE record itself is pretty good — the cover design and the title isn't — corny in fact. The Hogs, led by Tony (T.S.) McPhee have developed a lot in the past few years, and although shades of Canned Heat are not absent in their work, they have one of the most powerful, authentic and musically inventive sounds that is currently coming from Britain. Vocals are played-down in contrast with the shrieking that's usually done. British bluesmen will dix this LP.

★ ★ ★ ★

**JUNIOR'S EYES:** "Junior's Eyes" (Regal Zonophone SLRZ 1008 stereo).

**A**N ambitious and well-produced album using some original techniques combined with interesting material. Basically a progressive rock sound, but it IS a progressive LP and it is on good stereo and interesting to listen to. Try this one.

★ ★ ★ ★

**LIGHTNIN' HOPKINS** "King Of Dowling Street" (Liberty LBL 83254)

**T**RACKS recorded from 1946-48 collected together to make a brilliant blues album from one of the most extrovert of all the bluesmen, Sam Hopkins not only ploughs through the standard blues, but handles faster stuff with confidence and heavy swing — listen to "Little Mama Boogie" — and of course he excels on the "mistreatin'" items.

★ ★ ★ ★

**FLOATING BRIDGE** "Floating Bridge" (LBS 83271 stereo)

**C**ONTAINING an instrumental version "Hey Jude", this extremely well recorded album has a clean quality that is somehow at variance with current techniques. Guitar work is hard and clear, vocals are powerful without being too destructive. It's also an incredibly noisy album. Underground/progressive fans should try it.

★ ★ ★ ★

**VARIOUS ARTISTES** — "The World Of Hits Vol 2" — I Can Hear The Grass Grow — Move; All Or Nothing — Small Faces; Shout — Lulu; Telstar — Tornados; I Can't Let Maggie Go — Honeybus; It's Good News Week — Hedgehoppers Anonymous; I Put A Spell On You — Alan Price Set; Bend Me Shape Me — Amen Corner; Pled Piper — Crispian St Peter; Tobacco Road — Nashville Teens; I Was Kaiser Bill's Batman — Whistling Jack Smith; Ho Ho — Silver Lining — Attack; Here Comes The Night — Them; I Love My Dog — Cat Stevens (Decca SPA 35 stereo)

**A** COLLECTION of fourteen Decca hits — D-E-C-C-A which include some good tracks — "I Love My Dog", "Here Comes The Night" and some not so good. But it's a nice cheap party record.

★ ★ ★ ★



THE DOORS

**HIGH TIDE** "Sea Shanties" (Liberty LBS 83264 stereo).

**F**OR those that dig noise, this is ideal. Great crashing guitar, lots of bended freaky sounds everywhere. Nice cover and inside picture, but the music isn't too original.

★ ★ ★

**VELVET OPERA:** "Ride A Hustler's Dream" (CBS 63692 stereo).

**G**ALLANT sleeve notes from Chris Welsh, justifying the album which is a powerful piece of English pseudo-blues. Well performed, nicely packaged, unoriginal, somehow appealing.

★ ★ ★

**SIR DOUGLAS QUINTET** "Mendocino" (Mercury 20160 SMCL stereo).

**A**T the beginning of the British '64 this U.S. team hit the heights with their "She's About A Mover", one of the most powerful sides ever to be made by a white group recently. It's included here — re-done, but still with that vril R & B excitement. The rest of the album is atmospheric America — whiffs of folk influence pervade throughout, the melodies are often haunting and the lyrics show intelligence. Certainly, one of the best U.S. group LP's this month.

★ ★ ★ ★

**THE FUGS** "First Album" (ESP-Disk STL 5513 888 814 TY stereo)

**T**HE interesting ESP label is now issuing some classic underground sounds through the good graces of Phillips. This LP, recorded over four years ago, gives a good idea of where pop music was to go. In retrospect, everything is quite accurate—from the drug spoof "I Couldn't Get High", through the C & W send-up "My Baby Done Left Me" to "Boobs A Lot", which is virtually identical to the present David Peel style. Obviously not as grotesque or utterly to the winds as their latest stuff, but still indicative of current directions.

★ ★ ★ ★

# BARRY RYAN

IS ON  
**THE HUNT**  
IS  
WRITTEN BY PAUL RYAN

IS ON  
56348

**NEW ALBUMS REVIEWED BY R.M. REVIEWING PAN**

**BRIAN BENNETT** "The Illustrated London Noise"—Love And Occasional Rain, I Heard It Through The Grapevine; Chameleon; Wichita Lineman; Just Lookin'; General Mojo's Well-laid Plan; In The Heat Of The Night; Soul Mission; Take Me In Your Arms; Rocky Raccoon; Air; Ticket To Ride (Columbia Studio Two Stereo TWO 268).

**POWERFUL** instrumental arrangements of the above tunes—Brian utilises all the instruments in the book and puts them together originally and with inspiration. It's a fine LP—listen to the progressions on "Grapevine", or his "Ticket To Ride".

★ ★ ★ ★

**THE SERFS** "The Early Bird Cafe" (Capitol E-ST 207 Stereo).

**PLENTY** of variety on this LP—tracks range from a soulful "Like A Rolling Stone" through some country and jazz inspired tunes. The boys are good musicians in the semi Under-ground Tradition—LP will probably get lost, but it's not bad.

★ ★ ★

**FOR** latin fans who want a bargain price LP—"The Best Of TRIO LOS PARAGUAYOS" (Fontana Special SFL 13101 stereo)—features some of their best-loved items. Theme music from "Alfred The Great" by RAY LEPPARD (MGM C 8112) is a fourteen track

soodie, with the scenes from the film related to the songs in the liner notes—a good idea, and a fine record. **JIMMY SMITH's** new album—"The Boss" (Verve SVLP 9247 stereo) has a fantastic ten-minute track "Fingers", but the rest of the LP is worth a spin. **XAVIER CUGAT** latinises twelve familiar tunes on "Cugat Caricatures" (Fontana Special SFL 13156 stereo)—nicely done. Recorded live in Copenhagen in 1965—"Eloquence"—by **THE OSCAR PETERSON TRIO** (Mercury Int. SMWL 21045 stereo)—Ray Brown (bass) and Ed Thigpen (drums) were of course on this great LP. **DICKIE VALENTINE's** "Hearful Of Song" (Fontana Special SFL 13132 stereo) is a pleasing record with relaxing, yet appealing vocal work.

**SOLOMON BURKE** "Proud Mary"—Proud Mary; These Arms Of Mine; I'll Be Doggone; How Big A Fool; Don't Wait Too Long; That Lucky Old Sun; Uptight Good Woman; I Can't Stop; Please Send Me Someone To Love; What Am I Living For (Bell SBLL 118 Stereo).

**ONCE**, Solomon was renowned as the King Of Rock And Soul. He was, however, not given the best material by Atlantic (his former record company) who also neglected him album-wise. Luckily Bell haven't. This superb album follows his blues-tinged version of the Clearwater hit (whose leader the songwriter John Fogerty writes these sleeve notes!) and contains beautiful gospel versions of the above songs. A breath of fresh soul air.

★ ★ ★ ★

**CANNED HEAT** "Hellelujah" (Liberty LBS 83239 stereo).

**GLOBE Propaganda** have done it again! After a number one hit with the cover of "Happy Trails", they come up with another 'too much' design for Canned Heat's latest slab of very down home white blues. The group get their teeth into some meat—listen to "Canned Heat" or "Big Fat"—and they lay a tremendous sound down. No disappointment, just the right amount of excitement and freaky guitar. Nothing overdone, everything OK.

★ ★ ★ ★

**CHILD** "Child" (Jubilee JGS 8029 stereo).

**AN** American import, kindly sent to us from the old fifties hit stable of Jubilee. Group are heavy, wild, noisy, quite good, not particularly original. But they do have some inventive touches here and there, and their treatment of such varying songs as "Old Man River", "Hold On I'm Comin'" are worth noting.

★ ★ ★

**BAKERLOO** "Bakerloo" (Harvest SHVL 762 stereo).

**IN** the nouveau manner of jazz-rock fusions, Bakerloo are yet another group more musically competent than most. They tend to use attractive jazz percussion work combined with mediocre material—but basically they are a quality outfit. Musically, this LP is worth listening to—they are good. Interesting to hear further records.

★ ★ ★ ★

**New singles by PETER JONES**

**BARRY RYAN**

**The Hunt; Oh, For The Love Of Me** (Polydor 65 348). Though there are signs of yet another massive production, in fact this is a much simpler sort of sound—and for me, it has hit written all over it. Barry is sometimes much-maligned, but fact is that Paul writes good stuff for him, and no expense is spared in making his singles "complete" productions. Once this gets over the first over-done bit, it's a jogging impacty piece. A hit, say I. Flip: Slower, more romantic. **CHART CERTAINTY**

**LOUISA JANE WHITE**

**When The Battle Is Over; Blue Ribbons** (Phillips BF 1810). This is my outsider of the week, but I'm absolutely sold on Louisa Jane's sixteen-year-old talent. This is a bluesy, rhythmic piece, sung with astonishing power—and she phrases like a dream. For my money, the most promising girl in a long time. And the arrangement is splendid. Flip: Sentimental David Ackles song. **CHART POSSIBILITY**

**THE KINKS**

**Shangri La; Last Of The Steam Powered Trains** (Pye 17812). Very gentle Kinks here. All very straightforward and melodic and gentle. Guitar gradually builds with horns and a full orchestra. Lyrics are somewhat different, homely and poignant. The odd change of mood helps a lot—vocal harmonies carefully stressed. Must be big, could be very big. Splendid production. Flip: Ugh, more like the Kinks of yore. **CHART CERTAINTY**

**SANDIE SHAW**

**Heaven Knows I'm Missing Him; So Many Things To Do** (Pye 17821). Super-smooth Sandle at first, then gradually building up to her vocal norm. Say what you will, this girl is completely distinctive and also does us the favour of constantly switching her style on singles. This has chorus, orchestra, and a strong melodic hook. A charter for sure. Flip: Strings, chattering brass, slower, romantic. **CHART PROBABILITY**

CBS issues its first stereo single on September 12. Disc is "Dark Eyed Woman" by American group Spirit and the song is taken from their forthcoming album "Clear". Barbra Streisand has recorded the Lennon-McCartney composition "Honey Pie" (from the Beatles double-album) for CBS release the previous week.



Members of the RADHA KRISHNA sect with **GEORGE HARRISON**, who produced their "Hare Krishna Mantra," reviewed below.

**JOE COCKER**

**Delta Lady; She's So Good To Me** (Regal Zonophone RZ 3024). Amazing, really, Joe gets a number one hit, then waits a whole year for the follow-up. This isn't so instantly commercial but he doesn't half sell hard as it builds. The backing is economical and gradually builds to give him a real chance to sell soulfully. Lyrics are okay. But as I say, not so instantly aimed at the big-time. Flip: Good performance here. **CHART CERTAINTY**

**RADHA KRISHNA TEMPLE (London)**

**Hare Krishna Mantra** (Apple 15). What with all the publicity and the G. Harrison assistance and all, this could easily make it big. At first, it sounds miles away from a pop-potential sort of thing, but there's something darned compelling and atmospheric about it. No reason why, given plus, this Indian-voice and instrumental shouldn't do it. Takes some getting used to, that's all. **CHART PROBABILITY**

**LITTLE Louise** by a group called **SHERE KHAN** (Tepee 1007) is quite wistful and nice and momentarily exciting. Big in France, "Oh Lady Mary" (Major Minor MM 634) is a sing-along playground song by big-voiced **DAVID ALEXANDER WHITE**—quite catchy. From **THE QUIET WORLD OF LEA AND JOHN**: "Miss Whittington" (Dawn 1001) is a promising first release from the label, relaxed pop, cleverly arranged. **PETER CARR** has a useful self-penned song in "Angel And The Woman" (DJM 213). From **CLAGUE**: "I Wonder Where" (Dandelion 4494), advanced-type pop, with a haunting appeal. **THE MAX GROUP** show promise on "Abraham Vision" (Fab 100), almost a calypso in terms of rhythm. Telly theme from "Who Dun It" from **THE TONY HATCH ORCH**

(Pye 17814), a typically splendid arrangement. Rather an unusual voice: That of **EARL OKIN** on "Stop And You Will Become Aware" (CBS 4495), but it doesn't sound a hit. Interesting blend of two songs. "Classical Gass" and "Scarborough Fair" (A and M 759), from the **ALAN COPELAND SINGERS**—rather nice. Rather struck with the personality and voice of **SUE LYNNE** on "Baby, Baby, Baby" (RCA Victor 1874)—good song, too. Competent balladeer **MIKE REDWAY** comes up with "Through The Eyes Of Love" (RCA 1873). And one of the most ambitious productions of the week: "Tahiti Farewell" by **THE HAYSTACK** (United Artists UP 35035), a personal tribute to the production abilities of Ken Lewis and John Carter.

**GARY FARR**: Hey Daddy; The Vicar And The Pope (Marmalade 598017). Very catchy rhythm here and after a couple of plays, it takes on a hit-potential sort of feel. Hefty voice over that rumbling rhythm. ★ ★ ★ ★

**MIKE QUINN**: Apple Pie; There's A Time (CBS 4506). This is a very simple, sing-along piece which suits the dee-jay's voice well enough. The way it builds suggests at least an outside chance of breaking through. ★ ★ ★ ★

**JULIE DRISCOLL, BRIAN AUGER AND THE TRINITY**: Take Me To The Water; Indian Rope Man (Marmalade 59018). A Record of the Week, albeit an album track. The slow-moving arrangement, with organ and backing voices, and the most earnest Miss Driscoll. Love it. ★ ★ ★ ★

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★ ★ ★ ★ ★

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# When did you last laugh?

THERE are some people who haven't cracked a smile at anything they have heard on the radio since "Poison Ivy", the Coasters' last big hit in '59. Times are hard, and getting tougher. It seems, and everybody's too sad and hung up to make funny records anymore. Too bad, except for the people who've got "The Coasters' All-Time Great Hits", which must have more great rock and roll tracks than any other bargain-price L.P. except a couple of Marble Arch Chuck Berry L.P.'s.

The Coasters are one of those groups whose history gets more complicated the more you try to find out. Bill Millar more or less unravelled their story in "Soul Music Monthly, 2": a group called the Robins, featuring lead singer Bobby Nunn, was part of the Johnny Otis Show in the early 'fifties, and recorded with Otis, Little Esther, and others for Savoy; Nunn and the Robins also recorded for Modern and Crown, and then in '54 began recording for Spark Records, of Los Angeles, a label owned by their manager, Lester Sill, who employed Jerry Leiber and Mike Stoller as staff writers and producers.

Leiber and Stoller wrote one of the first jail-rock songs, "Riot In Cell Block Number Nine", and a regional hit in '55, "Smokey Joe's Cafe", whose success encouraged Atlantic to buy up the label, re-issue the song on Atco, and then, changing the group's name to the Coasters, have them record a very similar song, "Down In Mexico".

## YOUNG WHITE AUDIENCES

At this time, the group comprised Billy Guy, Carl Gardner, Dub Jones and Cornelius Gunter (according to Gunter, who was Bill Millar's source of information); and this was the line-up for the group during its most successful period, 1957-59.

The humour of the Coasters' records was peculiar to rock and roll; previously, in rhythm and blues, singers and writers had been able to exploit "suggestive" lyrics, alluding to sex with intricate descriptions of eating food, driving cars, travelling on trains, or, in records like those of Hank Ballard and the Midnighters, dealing more directly with the subject in "Work With Me Annie" and "Sexy Ways". But as Leiber and Stoller well knew, radio stations with audiences of young white kids wouldn't play that kind of thing, so they came up with more innocent alternatives, in arrangements which still had much of the strength of rhythm and blues.

Lead singer Carl Gardner was one of the relatively few rock and roll singers who could

take a very fast tempo and push the rhythm himself, not depending on the instruments to carry him along. Leiber and Stoller's material often emphasised the sad edge in Gardner's voice which made him seem constantly beset by problems, put upon, ignored, derided. But whereas other producers would have been glad of one distinctive feature to work on, Leiber and Stoller developed other qualities, often breaking the song for spoken bass lines, and regularly having the group come in with rough-and-ready chants which paid little attention to the kind of harmonies other groups had been concentrating on for the past few years.

"Searchin'"/"Young Blood" was the group's first national hit, in '57, presenting the two kinds of song Leiber and Stoller liked to write for them. "Searchin'" (which had Billy Guy singing lead) was entertaining rock and roll dance music at its best, driving rhythm, original words, and raw vocal; "Young Blood" was the comedy piece, kids on a street corner watching the girls go by.

## SPEEDED-UP TAPES

The group's next hit, "Yakety Yak" ('58) was the finest of the many songs which tried to express resentment against parents, undoubtedly overstating the list of chores which had to be done before freedom was granted by parents, but still easy to identify with as well as laugh at. And it had one of the greatest sax breaks King Curtis ever made, so much energy and excitement, so tightly controlled.

"Charlie Brown", with speeded-up tapes and a lot of slow-talking "fool" stuff, was contrived and tasteless — and more successful. "Along Came Jones", a parody of T.V. shoot-'em-ups which didn't need to exaggerate, and "Poison Ivy", a clever play on words, with a strong beat for '59, were the group's other big hits; in '60 the formation began to fall apart, and the new men couldn't keep up the inspired timing and urgent rhythm. There was a temporary revival of quality in '62-63 when Earl Carroll joined the group as lead singer. Carroll had been with the Cadillacs, whose "Speedo" was one of the first fast harmony novelty hits in '56, and one of the best. Carroll may have been a member of the Coasters — although he certainly wasn't singing lead — when they recorded "Little Egypt", which was as good as their previous hits, one of the best songs Leiber and Stoller ever wrote, describing the antics and eventual fate of a stripper.

The combination of Leiber and Stoller and the Coasters was curious in that the writers never came up with such funny material for anybody else, and the Coasters weren't much good except with Leiber and Stoller material. When Leiber and Stoller wrote "Alligator Wine" for Screamin' Jay Hawkins, they seemed content just to list a few phrases for him to grunt. But Hawkins, the only rock and roll singer who could rival the Coasters as a comedy act, was a hard man to write for. Potentially a good rhythm and blues shouter, he saw the potential in rock and roll for something wild and weird — with a beat. Equipping himself with a cloak, a skull and a blood-curdling scream, Hawkins did all right for himself. But he found it difficult to get an impression of his act across on record, apart from one infamous recording session at which he is reputed to have



ARLO GUTHRIE

disposed of a crate of whisky — with the help of his musicians — before recording "I Put A Spell On You" (Epic, '58). The result defies description — but should be heard! CBS have put an L.P. of his material out here, but the other tracks inevitably fail to rest comfortably beside "Spell", comprising a few attempts to conjure up the impression of his stage act, several massacres of revered show-tunes (parodies which don't have much point if you don't care one way or the other about "I Love Paris" in the first place), and two tracks which are good rock and roll, "Little Demon" and "Yellow Coat".

## RECENT 'SOPHISTICATION'

The recent sophistication in "Rock" music has meant fewer records which simply present a funny situation with witty words and a strong musical arrangement; most "funny" records now are either satires or parodies, which depend, like Hawkins' massacres, on the listeners having some feelings about their subjects. When Frank Zappa's Mothers dig their twisted daggers into the vulnerable parts of American society — liberals, hippies, self-analytical drop-outs — they assume we're interested. The same is true of most of the stuff by the Fugs. One of the few songs which bothers to set out the background before introducing the humour is Arlo Guthrie's "Alice's Restaurant", which is charming, witty, funny and musical, and has a nice moral, too. But he takes nearly twenty minutes to get to the end, which he could have cut down with less repetition. The Coasters could have taught him a thing or two about brevity.

Most of the best records by the Coasters are on the "All Time Greats Hits" (Atlantic Special); so are a couple of tracks which don't belong there, the group's own massacres of "Zing, Went The Strings Of My Heart" and "Sweet Georgia Brown". A second L.P. by the group, "Coast Along With The Coasters" (Atlantic) has their later material, including "Girls Girls Girls" and a version of "Little Egypt" which isn't as good as the version that was on the single. Screamin' Jay Hawkins' L.P. is called "I Put A Spell On You", but the best two tracks, the title and "Little Demon" are on a 45. "Soul Music Monthly, 2" with Bill Millar's story of the Coasters, can be obtained from the offices of "Shout", 46 Slades Drive, Chislehurst, Kent BR7 6JX. CHARLIE GILLET

'We've always felt a certain coldness from Britain'



FELIX

THE RASCALS talk to RM's Rodney Collins

ONE disc currently getting plenty of airplay on New York's commercial radio stations is the Rascals' "Carry Me Back", the group's latest hit over there. But you will have to go back quite a way to find the Rascals' last British hit.

"I know 'Groovin' was big there, wasn't it?" said Felix. "It's funny, but we have always felt a certain coldness from Britain. When we did go there to work we had problems with permits."

"I think the group appreciates that British record buyers might want to see us perform before buying our discs, though."

"But we do hope to get to England for a couple of days later this year," remarked Gene. "I think a group needs to make appearances at least twice a year in a country in order to get hits there. We certainly do this in America, anyway. We spend most of our week-ends touring and about seven or eight days each month recording."

The Rascals are remarkably well organised — they've been playing together for four-and-a-half years and, in their own words, "we will sink or swim together."

For the Rascals are one of those "do-it-yourself" groups. "We manage ourselves," continued Gene, "we don't want an outside manager and we don't really want to do anything through other people."

"We like to follow our discs all the way through from the time we record onwards. Do you know, one of the group even took the photograph for the sleeve on our new single!"

"The group is constantly striving for better quality and we would like to see all singles issued in stereo — that would really be great."

Where are the Rascals going, musically? "I don't feel that we are going in any particular direction," answered Gene. "I say that because we try to find something new for all our releases."

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# RECORD MIRROR CHARTS PAGE



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- 1 HONKY TONK WOMEN\*  
1 (8) Rolling Stones (London)
- 2 SUGAR SUGAR  
3 (6) Archies (Calendar)
- 3 A BOY NAMED SUE\*  
2 (8) Johnny Cash (Columbia)
- 4 GREEN RIVER  
4 (6) Creedence Clearwater Revival (Fantasy)
- 5 GET TOGETHER\*  
5 (8) Youngbloods (RCA)
- 6 I'LL NEVER FALL IN LOVE AGAIN\*  
10 (6) Tom Jones (Parrot)
- 7 LAY LADY LAY\*  
7 (7) Bob Dylan (Columbia)
- 8 EASY TO BE HARD\*  
8 (5) Three Dog Night (Dunhill)
- 9 PUT A LITTLE LOVIN' IN YOUR HEART\*  
6 (9) Jackie De Shannon (Imperial)
- 10 I CAN'T GET NEXT TO YOU  
11 (4) Temptations (Gordy)
- 11 OH WHAT A NIGHT  
27 (4) Dells (Cadet)
- 12 SWEET CAROLINE  
9 (11) Neil Diamond (UNI)
- 13 SHARE YOUR LOVE WITH ME\*  
20 (6) Aretha Franklin (Atlantic)
- 14 HURT SO BAD\*  
15 (7) The Lettermen (Capitol)
- 15 I'D WAIT A MILLION YEARS\*  
16 (9) Grass Roots (Dunhill)
- 16 LITTLE WOMEN  
34 (2) Bobby Cherman (Metro Medra)
- 17 THIS GIRL IS A WOMAN NOW  
38 (3) Gary Pluckett and the Union Gap
- 18 JEAN  
21 (4) Oliver (Crewe)
- 19 NITTY GRITTY  
23 (6) Gladys Knight & The Pips (Soul)
- 20 YOUR GOOD THING\*  
30 (5) Lou Rawls (Capitol)
- 21 CRYSTAL BLUE PERSUASION  
17 (13) Tommy James & Shondells (Roulette)
- 22 KEEM-O-SABE  
22 (4) Electric Indian (United Artists)
- 23 EVERYBODY'S TALKIN'\*  
28 (4) Nilsson (RCA)
- 24 LAUGHING\*  
12 (8) Guess Who (RCA)
- 25 SOUL DEEP\*  
18 (7) Box Tops (Mala)
- 26 HOT SUN IN THE SUMMERTIME\*  
29 (4) Sly & The Family Stone (Epic)
- 27 WORKIN' ON A GROOVY THING\*  
24 (8) Fifth Dimension (Soul City)
- 28 POLK SALAD ANNIE\*  
13 (8) Tony Joe White (Monument)
- 29 GIVE PEACE A CHANCE\*  
14 (7) Plastic Ono Band (Apple)
- 30 COMMOTION  
35 (6) Creedence Clearwater Revival (Fantasy)
- 31 THAT'S THE WAY LOVE IS  
41 (3) Marvin Gaye (Tamla)
- 32 WHEN I DIE  
32 (3) Motherlode (Buddah)
- 33 DID YOU SEE HER EYES  
32 (6) Illusion (Steak)
- 34 BIRTHDAY\*  
26 (5) Underground Sunshine (Intrepid)
- 35 I'M GONNA MAKE YOU MINE\*  
47 (2) Lou Christie (Buddah)
- 36 WHAT KIND OF FOOL DO YOU THINK I AM  
44 (2) Bill Deal and The Rhondells (Heritage)
- 37 MOVE OVER  
37 (3) Steppenwolf (Dunhill)
- 38 WHAT'S THE USE OF BREAKING UP  
39 (2) Jerry Butler (Mercury)
- 39 IN THE YEAR 2525\*  
19 (12) Zager & Evans (RCA)
- 40 NOBODY BUT YOU BABE  
45 (4) Clarence Reid (Alston)
- 41 DADDY'S LITTLE MAN  
— (1) O. C. Smith (Columbia)
- 42 IT'S GETTING BETTER\*  
40 (8) Mama Cass (Dunhill)
- 43 BY THE TIME I GET TO PHOENIX  
— (1) Isaac Hayes (Enterprise)
- 44 SUGAR ON SUNDAY  
46 (2) Clique (White Whale)
- 45 LOW DOWN POPCORN  
— (1) James Brown (King)
- 46 YOU, I  
— (1) Rugby's (Amazon)
- 47 CARRY ME BACK  
— (1) The Rascals (Atlantic)
- 48 I COULD NEVER BE PRESIDENT  
48 (2) Johnny Taylor (Stax)
- 49 I'M A BETTER MAN  
— (1) Engelbert Humperdinck (Parrot)
- 50 IN A MOMENT  
— (1) Intrigues (Yew)



Charlie Watts of the Rolling Stones.

## TOP 20 LP's

- 1 STAND-UP  
2 Jethro Tull (Island)
- 2 FROM ELVIS IN MEMPHIS  
1 Elvis Presley (RCA)
- 3 ACCORDING TO MY HEART  
3 Jim Reeves (RCA International)
- 4 HIS ORCHESTRA, HIS CHORUS, HIS SINGERS, HIS SOUND  
5 Ray Conniff (CBS)
- 5 JOHNNY CASH AT SAN QUENTIN  
— Johnny Cash (CBS)
- 6 WORLD OF MANTOVANI  
7 Mantovani (Decca)
- 7 WORLD OF VAL DOONICAN  
4 Val Doonican (Decca)
- 8 OLIVER  
9 Soundtrack (RCA)
- 9 FLAMING STAR  
6 Elvis Presley (RCA International)
- 10 BEST OF THE SEEKERS  
13 The Seekers (Columbia)
- 11 WORLD OF THE BACHELORS (Vol. II)  
17 Bachelors (Decca)
- 12 SOUND OF MUSIC  
12 Soundtrack (RCA Victor)
- 13 UNHALFBRICKING  
— Fairport Convention (Island)
- 14 WORLD OF BACHELORS  
16 The Bachelors (Decca)
- 15 NASHVILLE SKYLINE  
— Bob Dylan (CBS)
- 16 WORLD OF HITS VOL. II  
— Various Artists (Decca)
- 17 THIS IS TOM JONES  
10 Tom Jones (Decca)
- 18 HAIR  
8 London Cast (Polydor)
- 19 2001  
15 Soundtrack (MGM)
- 20 LOOKING BACK  
14 John Mayall (Decca)

## 5 YEARS AGO

- 1 YOU'VE REALLY GOT ME  
2 Kinks (Pye)
- 2 HAVE I THE RIGHT  
1 The Honeycombs (Pye)
- 3 I WON'T FORGET YOU  
3 Jim Reeves (RCA Victor)
- 4 I WOULDN'T TRADE YOU FOR THE WORLD  
8 Bachelors (Decca)
- 5 THE CRYING GAME  
5 Dave Berry (Decca)
- 6 DO WAH DIDDY DIDDY  
4 Manfred Mann (HMV)
- 7 I'M INTO SOMETHING GOOD  
18 Herman's Hermits (Columbia)
- 8 RAG DOLL  
17 Four Seasons (Phillips)
- 9 AS TEARS GO BY  
15 Marianne Faithfull (Decca)
- 10 A HARD DAY'S NIGHT  
6 Beatles (Parlophone)
- 11 IT'S FOR YOU  
7 Cilla Black (Parlophone)
- 12 SHE'S NOT THERE  
16 Zombies (Decca)
- 13 SUCH A NIGHT  
13 Elvis Presley (RCA)
- 14 I LOVE YOU BECAUSE  
12 Jim Reeves (RCA Victor)
- 15 I GET AROUND  
9 Beach Boys (Capitol)
- 16 THE WEDDING  
19 Julie Rogers (Mercury)
- 17 IT'S ALL OVER NOW  
10 Rolling Stones (Decca)
- 18 WHERE DID OUR LOVE GO?  
— The Supremes (Stateside)
- 19 CALL UP THE GROUPS  
11 Barron Knights (Columbia)
- 20 TOBACCO ROAD  
14 Nashville Teens (Decca)

## R & B SINGLES

- 1 CLOUD NINE  
1 Temptations (Tamla Motown TMG 701)
- 2 TOO BUSY THINKING ABOUT MY BABY  
3 Marvin Gaye (Tamla Motown TMG 705)
- 3 MY CHERIE AMOUR  
2 Stevie Wonder (Tamla Motown TMG 690)
- 4 SOUL CLAP '69  
4 Booker T. & M.G.'s (Stax 127)
- 5 SHARE YOUR LOVE WITH ME  
9 Aretha Franklin (Atlantic 584 285)
- 6 WET DREAM  
5 Max Romeo (Unity UN 503)
- 7 RED RED WINE  
6 Tony Tribe (Down Town DT 419)
- 8 DON'T TELL YOUR MAMA  
7 Eddie Floyd (Stax 125)
- 9 PUT YOURSELF IN MY PLACE  
14 Isley Brothers (Tamla Motown TMG 708)
- 10 FREE ME  
15 Otis Redding (Atco 226002)
- 11 LOVE IS BLUE (I CAN SING A RAINBOW)  
8 Dells (Chess CRS 8099)
- 12 IT MEK  
10 Desmond Dekker (Pyramid PYR 6068)
- 13 NO MATTER WHAT SIGN YOU ARE  
11 Diana Ross & The Supremes (Tamla Motown TMG 704)
- 14 WAKE UP!  
12 Chambers Brothers (Direction 58 4367)
- 15 I'VE PASSED THIS WAY BEFORE  
16 Jimmy Ruffin (Tamla Motown TMG 703)
- 16 HOW LONG WILL IT TAKE  
17 Pat Kelly (GAS 115)
- 17 AIN'T IT LIKE HIM  
19 Edwin Hawkins Singers (Buddah 201059)
- 18 KIND WOMAN  
13 Percy Sledge (Atlantic 584 286)
- 19 MOODY WOMAN  
18 Jerry Butler (Mercury MF 1122)
- 20 I TURNED YOU ON  
— The Isley Brothers (Major Minor MM 631)

## U.S. ALBUMS

- 1 AT SAN QUENTIN\*  
1 Johnny Cash (Columbia)
- 2 BLIND FAITH\*  
3 Blind Faith (Atlantic)
- 3 BEST OF  
4 Cream (Atco)
- 4 BLOOD, SWEAT AND TEARS\*  
2 Blood Sweat and Tears (Columbia)
- 5 ROMEO AND JULIET  
7 Original Soundtrack (Capitol)
- 6 SMASH HITS\*  
11 Jimi Hendrix Experience (Reprise)
- 7 SOFT PARADE\*  
6 Doors (Elektra)
- 8 HAIR\*  
5 Original Cast (RCA)
- 9 IN-A-GADDA-DA-VIDA\*  
9 Iron Butterfly (Acto)
- 10 BEST OF  
10 Bee Gees (Acto)
- 11 THIS IS TOM JONES\*  
8 Tom Jones (Parrot)
- 12 CROSBY—STILLS—NASH\*  
12 Crosby—Stills—Nash (Atlantic)
- 13 NASHVILLE SKYLINE\*  
15 Bob Dylan (Columbia)
- 14 BAYOU COUNTRY\*  
13 Creedence Clearwater Revival (Fantasy)
- 15 LED ZEPPELIN\*  
14 Led Zeppelin (Atlantic)
- 16 SUITABLE FOR FRAMING  
16 Three Dog Night (Dunhill)
- 17 HOT BUTTERED SOUL  
— Isaac Hayes (Enterprise)
- 18 DARK SHADOWS  
— T.B. Soundtrack (Phillips)
- 19 THE AGE OF AQUARIUS\*  
17 Fifth Dimension (Soul City)
- 20 TOMMY\*  
20 Who (Decca)

## 10 YEARS AGO

- 1 ONLY SIXTEEN  
1 Craig Douglas (Rank)
- 2 LIVIN' DOLL  
2 Cliff Richard (Columbia)
- 3 LONELY BOY  
3 Paul Anka (Columbia)
- 4 LIPSTICK ON YOUR COLLAR  
4 Connie Francis (MGM)
- 5 CHINA TEA  
8 Russ Conway (Columbia)
- 6 HEART OF A MAN  
7 Frankie Vaughan (Phillips)
- 7 BATTLE OF NEW ORLEANS  
5 Lonnie Donegan (Pye)
- 8 SOMEONE  
10 Johnny Mathis (Fontana)
- 9 HERE COMES SUMMER  
12 Jerry Keller (London)
- 10 DREAM LOVER  
6 Bobby Darin (London)
- 11 MONA LISA  
16 Conway Twitty (MGM)
- 12 FORTY MILES OF BAD ROAD  
— Duane Eddy (London)
- 13 BIG HUNK OF LOVE  
9 Elvis Presley (RCA)
- 14 SWEETER THAN YOU  
— Rick Nelson (London)
- 15 ROULETTE  
14 Russ Conway (Columbia)
- 16 I KNOW  
— Perry Como (RCA)
- 17 A TEENAGER IN LOVE  
11 Marty Wilde (Phillips)
- 18 RAGTIME COWBOY JOE  
— Chipmunks (London)
- 19 PLENTY GOOD LOVING  
— Connie Francis (MGM)
- 20 ONLY SIXTEEN  
13 Sam Cooke (HMV)

## R & B LP's

- 1 IN EUROPE  
1 Otis Redding (Atco 228 017)
- 2 TCB  
2 Diana Ross & The Supremes and The Temptations (Tamla Motown STML 11110)
- 3 GREATEST HITS  
3 Stevie Wonder (Tamla Motown STML 11075)
- 4 THIS IS SOUL  
5 Various Artists (Atlantic 643301)
- 5 THAT'S THE WAY GOD PLANNED IT  
4 Billy Preston (Apple SAP COR 9)
- 6 THIS IS... DESMOND DEKKER  
8 Desmond Dekker (Trojan TTL 4)
- 7 THE ISRAELITES  
6 Desmond Dekker (Pyramid DLN 5013)
- 8 TIGHTEN UP  
7 Various Artists (Trojan TTL 1)
- 9 LOVE MAN  
10 Otis Redding (Atco 228 025)
- 10 LIVE AT THE APOLLO, VOL. ONE  
9 James Brove (Polydor 583 729 30)

RED NUMBERS DENOTE NEW ENTRY

\*AN ASTERISK DENOTES RECORD RELEASED IN BRITAIN

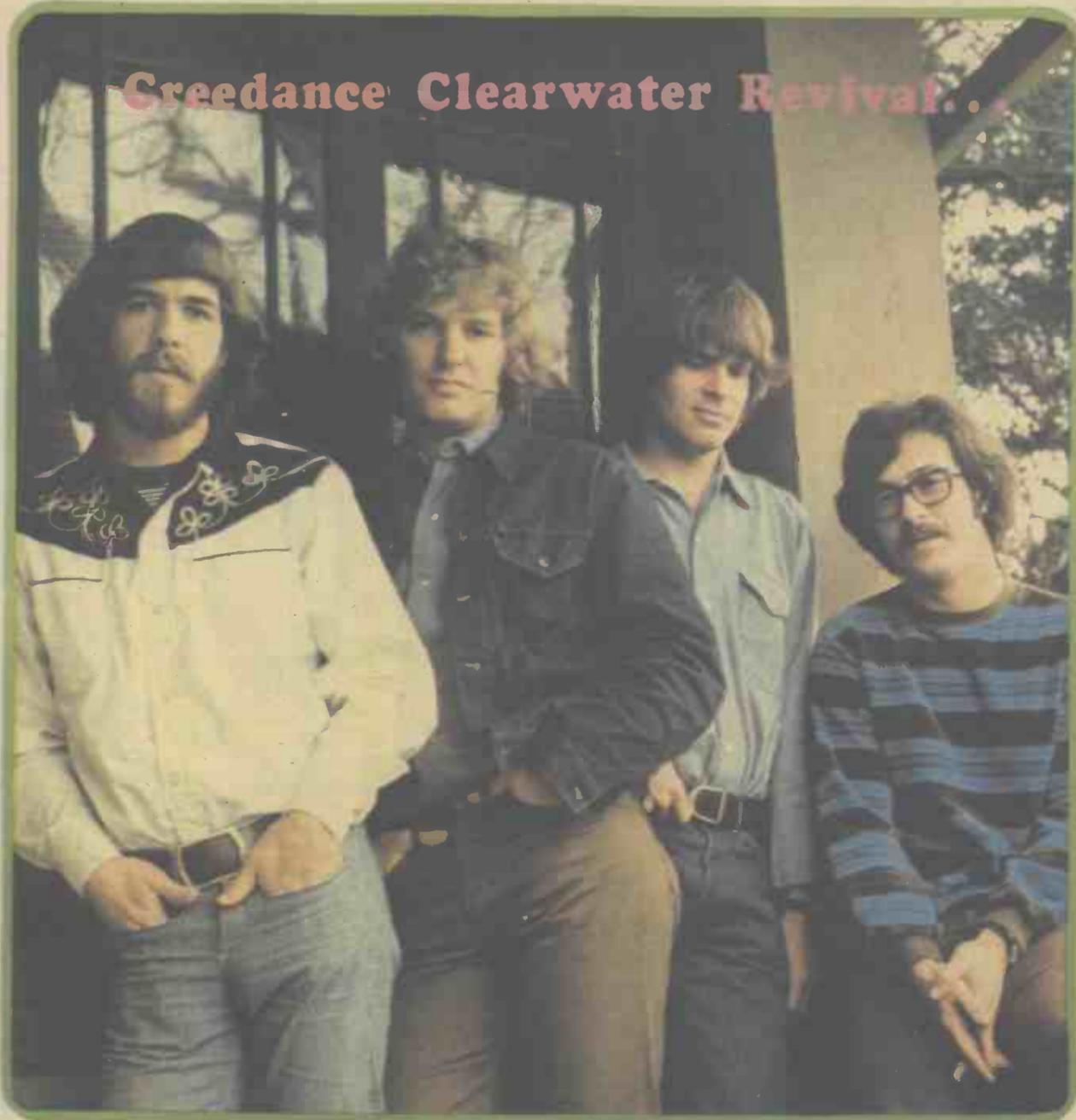


Compiled for Record Retailer and the BBC by The British Market Research Bureau.

- 1 IN THE YEAR 2525  
1 (5) Zager & Evans (RCA)
- 2 BAD MOON RISING  
8 (4) Creedence Clearwater Revival (Liberty)
- 3 DON'T FORGET TO REMEMBER  
9 (4) Bee Gees (Polydor)
- 4 NATURAL BORN BUGIE  
11 (3) Humble Pie (Immediate)
- 5 TOO BUSY THINKING ABOUT MY BABY  
7 (7) Marvin Gaye (Tamla Motown)
- 6 JE T'AIME, MOI NON PLUS  
17 (6) Jane Birkin & Serge Gainsbourg (Fontana)
- 7 VIVA BOBBIE JOE  
6 (6) Equals (President)
- 8 MY CHERIE AMOUR  
4 (9) Stevie Wonder (Tamla Motown)
- 9 HONKY TONK WOMEN  
2 (9) Rolling Stones (Decca)
- 10 SAVED BY THE BELL  
3 (9) Robin Gibb (Polydor)
- 11 GOOD MORNING STARSHINE  
19 (5) Oliver (CBS)
- 12 MAKE ME AN ISLAND  
5 (11) Joe Dolan (Pye)
- 13 CURLY  
14 (7) The Move (Regal Zonophone)
- 14 EARLY IN THE MORNING  
10 (7) Vanity Fare (Page One)
- 15 I'M A BETTER MAN  
22 (5) Engelbert Humperdinck (Decca)
- 16 CLOUD NINE  
24 (3) Temptations (Tamla Motown)
- 17 MARRAKESH EXPRESS  
30 (4) Crosby, Stills, & Nash (Atlantic)
- 18 WET DREAM  
18 (14) Max Romeo (Unity)
- 19 I'LL NEVER FALL IN LOVE AGAIN  
37 (2) Bobby Gentry (Capitol)
- 20 GOODNIGHT, MIDNIGHT  
16 (9) Clodagh Rodgers (RCA)
- 21 CONVERSATIONS  
13 (9) Cilla Black (Parlophone)
- 22 GIVE PEACE A CHANCE  
15 (9) The Plastic Ono Band (Apple)
- 23 PUT YOURSELF IN MY PLACE  
50 (2) Isley Brothers (Tamla Motown)
- 24 SOUL DEEP  
29 (3) Box Tops (Bell)
- 25 TEARS WON'T WASH AWAY MY HEARTACHE  
26 (6) Ken Dodd (Columbia)
- 26 IT'S GETTING BETTER  
34 (4) Mama Cass (Stateside)
- 27 BIRTHS  
44 (3) Peddlars (CBS)
- 28 IN THE GHETTO  
20 (13) Elvis Presley (RCA)
- 29 HEATHER HONEY  
27 (7) Tommy Roe (Stateside)
- 30 LAY LADY LAY  
— (1) Bob Dylan (CBS)
- 31 WHEN TWO WORLDS COLLIDE  
23 (11) Jim Reeves (RCA)
- 32 BRINGING ON BACK THE GOOD TIMES  
12 (8) Love Affair (CBS)
- 33 MY WAY  
33 (12) Frank Sinatra (Reprise)
- 34 THROW DOWN A LINE  
— (1) Cliff & Hank (Columbia)
- 35 NOBODY'S CHILD  
— (1) Karen Young (Major Minor)
- 36 CLEAN UP YOUR OWN BACK YARD  
— (1) Elvis Presley (RCA)
- 37 SI TU DOIS PARTIR  
21 (7) Fairport Convention (Island)
- 38 TEARS IN THE WIND  
— (1) Chicken Shack (Blue Horizon)
- 39 I'VE PASSED THIS WAY BEFORE  
45 (5) Jimmy Ruffin (Tamla Motown)
- 40 SOUL CLAP '69  
35 (2) Booker T. & M.G.'s (Stax)
- 41 A BOY NAMED SUE  
— (1) Johnny Cash (CBS)
- 42 NEED YOUR LOVE SO BAD  
— (1) Fleetwood Mac (Blue Horizon)
- 43 TRUS SPAKE ZARATHUSTRA  
42 (6) Maazel & New Philharmonic Orchestra (Columbia)
- 44 HARE KRISHNA MANTRA  
— (1) Radha Krishna Temple (Apple)
- 45 I CAN SING A RAINBOW/LOVE IS BLUE  
25 (8) The Dells (Chess)
- 46 BORN TO LIVE, BORN TO DIE  
— (1) Foundations (Pye)
- 47 PENNY ARCADE  
— (1) Roy Orbison (London)
- 48 25 MILES  
— (1) Edwin Starr (Tamla Motown)
- 49 I'M GONNA MAKE YOU MINE  
— (1) Lou Christie (Buddah)
- 50 LOVE AT FIRST SIGHT  
— (1) Sounds Nice (Parlophone)



Barry Gibb of the Bee Gees.



Creedance Clearwater Revival...



**S**ELWYN TURNBULL of Decca and publicist David Reay spent an unenjoyable 30 minutes stranded at Coventry Station while football supporters debagged one of their colleagues and threw his Levis out of the window . . . Mike Leander writing film score for "Run A Crooked Mile" starring Mary Tyler Moore and Louis Jordan. Most of it written in Peter Cook's farm house in Majorca . . . A 34: a) Tony Brandon; b) David Symonds; c) Stuart Henry; d) Tony Blackburn . . . how does Harold Wilson, Prime Minister of Soul, grab you? . . . Irish journalist B. P. Fallon replacing Vivien Holdgate as Press Officer for Island Records next month . . . who's John Davidson?—he's the guy who covered Herman's "A Kind Of Hush" for the US market, that's who . . . Casual's manager David Pardo had a rotten start to his holiday as a passenger on plane hijacked from Madrid Airport last week . . . Q35: which fellow songwriter pre-dated Les Reed a year or so ago by recording a song about "Rain"? . . . it seems Anita Harris is fated to enjoy only one kind of "cover girl" success . . . Martin Kitcat of Gracious an experienced player of Chinese Elbow Chords . . . New Vaudeville Band went down a storm in Vancouver, Canada . . . "IF . . . No. 14": if Windmill joined the cast of "Hair", would they adopt the motto: "We never clothed"? is Noel ("Outsiders") Edmonds the poor man's Ken Dodd? . . . very commendable idea: Decca's attractively styled give-away disco-graphical pamphlets such as those currently featuring Tom Jones and Engelbert Humperdinck . . .

Vince Hill to have a Majorcan holiday before his six-week club tour when his Yarmouth season finishes on September 27 . . . Mick Wayne of Juniors Eyes has his own one man art gallery in Westbourne Grove . . . Wilson Pickett to make first live appearance in England for three years at the Royal Albert Hall, London, Friday, September 19 at 8 p.m. He'll play the entire second set, with the show compered by Emperor Rosko . . . so many plain, clothes fuzz going to Country Club in Hampstead, London on strip nights, it's actually making a profit! . . . we received a cable to our erstwhile Peter Jones from Apple saying: "We haven't wanted to be over confident so we made no predictions. We can stay silent no longer with the news that one thousand two hundred and twenty five copies of the Hare Krishna record were sold in England yesterday (that's in one day alone) and we know we have a hit and we thank you for your help"—but Peter always has been on the ball . . . Frankie Vaughan has bought his second racehorse "King Past Time" . . .

Barbara Scott denies her alleged comments in this week's "News of the World" . . . Magnet, whose first disc is "Let Me Stay", are looking for suitable agency representation . . . Sam Gopal back from Italy with a new line-up including guitarist Mickey Finn—they'll be at the Speakeasy on September 11th.

*Evergreen*  
**Blueshoes**

*The Ballad of*  
**EVERGREEN  
BLUESHOES**

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12" Stereo or Mono LP

**LONDON**

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Decca House Albert Embankment London S.E.1

# Love Affair to do a Led Zeppelin!?!?

**"W**ERE PLANNING two new albums now. One will feature all Phillip Goodhand-Tait numbers. We'll be using the usual bass guitar, drums and piano, but we're deciding whether to use a melotron. Morgan is good on melotron, he's played a few sessions for the Gun. We want to get away from the tag of using session men."

Steve Ellis talking about the musical plans for Love Affair. Thinking it might be a change, I approached Steve on this subject, and he welcomed the opportunity to talk . . .

"The second album will consist more of heavy numbers." Steve continued. "It sounds pathetic when you think of Love Affair, but we're going to do something like Led Zeppelin. It will be us: what we really are."

Does this mean Steve is unhappy working with Love Affair as they are at the moment?

"No, we're not unhappy on stage at all," Steve replied. "There are two sides to us. The one when we are all smiling at each other on telly, and the other side when we are on stage. I like to let myself go. Recently we did cabaret for a week at the Dolce Vita, Newcastle, and Titos, Stockton. The people were really nice to us, but we got so bored being in the same places every night. Straight after that we did a gig at Preston Top Rank. We were so pleased to get back to a ballroom we over-ran and played for an hour-and-a-half!

## CHOSE IT FOR OURSELVES

"We'll probably go into cabaret every six months," Steve added. "I don't think we really need to do it, but our manager thinks it's best, and I trust his judgement."

Steve is also perfectly happy to leave the choice of single releases to his manager, John Cokell.

"Our manager usually picks our records," Steve explained. "but we wanted to choose for ourselves. When it came to 'One Road' we wanted to put that out, but John said we shouldn't. Anyway, he let us have our way just that once, though he warned us. All our other singles have reached the top five, but 'One Road' only got to number sixteen!"

Although Love Affair's next single is expected to be a Phillip Goodhand-Tait number, Steve himself has recently been composing along with the 16-year-old wonder from Thunderclap Newman, Jimmy McCullough.

"I started writing with Jimmy a few weeks ago," Steve told me. "We've finished a couple of numbers and they are

"It sounds pathetic when you think of Love Affair, but we're going to do something like Led Zeppelin . . . we want to get away from the tag of using session men."

STEVE ELLIS.



both completely different. One is kind of Trafficky, and the other is rather like Fairport Convention. I think they're great. I'd like to do some of that kind of harmony. The thing about this band, though, is from the beginning we were thrown in the deep end, but everybody plays much better now and we're capable of better things.

"Thunderclap Newman might be using some of the things that Jimmy and I write, but it depends on whether Pete Townshend likes them," Steve added, looking slightly unsure of his own suggestion. "He's so talented, I feel embarrassed even to give him the tapes. For me he's the ace pop writer, he does more for me than Paul McCartney."

"Do you know," Steve added. "I've got two weeks holiday coming up, and that will be the first holiday for four years. I'm going to stay at Roger Daltrey's cottage in Berkshire, it's great to relax down there."

VALERIE MABBS