

# RECORD MIRROR

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



## THE BEE GEES



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







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OF THE EMI GROUP  
E.M.I. Records (The Gramophone Co. Ltd.) E.M.I. House, 20 Manchester Square, London W1A 1ES

the hollies sorry suzanne PARLOPHONE RS705

## THE RASCALS ARE COMING . . . !



THE RASCALS—When they were "Young"

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

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

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

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

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

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

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

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

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

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

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

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

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



ANDY LOW

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

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

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

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

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

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

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

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

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F12893

# NASHVILLE COMES TO LONDON

WHEN CHET ATKINS, one of the most revered and widely-liked of country stars, flies into Britain from Nashville, Tennessee, to open the NASHVILLE ROOM, Cromwell Road, on Wednesday (March 5), it will be an historic moment . . . for the first time country music will have a permanent home in Britain.

The NASHVILLE ROOM, situated in the heart of swinging London in the Cromwell Road, and next door to West Kensington Tube Station, is to be Britain's premier venue for the best in British country music and major Nashville stars who visit Great Britain.

The NASHVILLE ROOM will be presenting country music seven nights a week, with two bands and guest artists appearing each night. It's a pub with a difference, with good acoustics for live performances, all the latest equipment for record shows, facilities for radio and television—only the best of everything is the order of the day.

The NASHVILLE ROOM is the latest venture by the Griffin Catering Company, a subsidiary of Fuller, Smith & Turner, the West London brewers . . . a dynamic company which has done more to put country music on the musical map in Britain than any other single concern.

Already, Griffin Catering has five other public houses in London that supply country music to patrons seven nights a week — but this latest venue will be able to put on a full show of even more varied bands and guest artists.

The link-up of country music and beer was the brainchild of the late Charles Williams Sr., boss of Griffin Catering until his untimely death at the end of last year. His plans and policies are now being executed by his two sons, David and Charles Williams Jr.

Says David: "Our father first realised the potential in country music after a visit to Toronto in 1964 during a working trip to Canada. He thought it could work in this country, and over the past five years country music has been presented in London in a manner not attempted before.

Visiting Nashville artists have appeared at the Clarendon, Hamersmith—artists such as Hank Locklin, Carl Belew, Tammy Wynette, the Blue Boys, George Hamilton IV, and Guy Mitchell. A programme of Nashville artists has been arranged for the NASHVILLE ROOM over the coming months, including Hank Locklin on March 31.



HANK LOCKLIN talking to TONY WINDSOR

"But we are really very honoured that CHET ATKINS has flown over specially to open the NASHVILLE ROOM. A lot of people don't realise that besides being fantastically successful as a record and concert star in his own right, CHET is also a top recording executive for RCA and has many demands upon his time."

As Britain's country scene continues to grow, much of the credit belongs to the pioneering and dynamic techniques of Charles Williams . . . the NASHVILLE ROOM is another venue which will help establish country music and present it in such a manner that full scope will be allowed to the ability of top British bands and artists.

Country music is already beginning to boom in Britain and with the opening of the NASHVILLE ROOM the story reaches a new and exciting chapter of development—March 5 is the day that Nashville comes to London!

FOUR PAGE SUPPLEMENT

**CHET ATKINS**  
opens  
Wednesday March 5th

Something new  
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## E.M.I., DECCA POLYDOR & PHILIPS

### PLAN BIG RELEASES

**THE** latest news on E.M.I. Country scene as presented in the expected arrival of Buck Owens and the Buckaroos on March 8 when they play a concert at Liverpool Road. On March 9 they can be seen at the London Palladium. Their new Capitol single—"We's gonna new year crazy" was released on February 28. This is already A in Billboard's Hot Country Singles chart.

In April, we will be featuring Buck's instrumental album—"The guitar player," which provides an excellent showcase for Buck's talents as a guitarist. This will be followed in May by "I've got you on my mind again," featuring eleven new Buck Owens compositions.

Fans of female C & W artists will be excited in April when Capitol issue the latest Judy Miller album—"Nashville."

Henry's new tracks from the attractive and popular young country heartthrob and the former etc. Buck Owens and Wade Van Dyke are the most successful artists of the November album "The best of Country Music Vol. 2," which has been topped by Capitol followed the success of the first volume.

Little Reddy and The Stud People have a new Capitol album scheduled for April release. The titles will include "White Pecker" (Evergreen Trees), "The Reddy" (which will have an American hit), and "Lonesome Johnny" (with new "Polka Prince Riser").

It is Capitol's intention to maintain steady releases of Country music to cater for the ever-increasing demand of the many Country and Western music fans in Great Britain.

E.M.I.'s Country plan to date are completed with the scheduling of a George Jones album for release on the Starline label in the autumn. Although full details are not yet expected to contain sixteen tracks.

**THE** Decca Country and Western material comes mainly from the American Companies like Hickory, Hickory and Monument.

On November, you will find such artists as Red Sovine, Guy Mitchell and the White Brothers. The main attraction on Hickory will, of course, be Ace, Willie Mackintosh—Henson Carroll, Sam Goody, Cristina Jones and Orville Country.

The three American labels are released by Decca on the London label. Here are the releases of "Bill Maury" (E.M.I. 8378), "The Maury" (E.M.I. 8379), "The Maury" (E.M.I. 8380) and "The Maury" (E.M.I. 8381) numbers like the title track solo by "The Maury" (E.M.I. 8382). "Mad Widows" and "Lovers."

Vol. 1 and 2" feature articles by Steve Barlow, Dave Dutler, Lisa Mitchell, Johnny Stone, Larry King, Jimmy Adams, and Arthur

Allen and Arthur "Guitar Hero" Smith. The new album, London HAN 8380, will also be released in March.

**COUNTRY** and Western plans from Polydor include the release in April of "Gambler" by the Blue Boys. The album, Polydor label series at 845, the album "The Blue Boys" and the Eskimo label, two albums will be issued in March. They are "Whispering Shadows" by the Blue Boys and "Mending Blue And Dreams" by Dave Mitchell.

C & W music has always been one of our mainstays—especially on the Mercury label—and our list of features C & W articles includes Beryl Miller, Dave Dudley, Ray Drabek, Jerry Lee Lewis on the American side and "The Maury" on the British side.

In view of the current growth in interest and potential of C & W music, Philips Records have recently launched a month-long series of C & W LP's which will do their utmost to give you the best possible repertoire at an extremely reasonable price.

The new series of 14 number LP's which will be issued in March will be the most extensive in the history of this style of music—a style which we find in some to be the best we sound.

The new series LP's (which has been an outstanding selling in the past) will feature C & W artists—Ray Drabek, Beryl Miller, Young and Platt & Ferguson. Our aim is to expand on each one of these releases with a complete album. And also in concert activity on radio and by recordings.

We will have a new Jerry Lee Lewis single called "The Maury" (Mercury 845) released on March 21, and possibly a new Jerry Lee Lewis album in the same month with a proposed vinyl.

Jerry Lee Lewis is ever here at the moment, and it is hoped to have Beryl Miller follow "Lonesome Johnny" with a new release. We are also extremely hopeful that "The Maury" who we feel has great potential in the C & W field will gain international recognition this year.

PHILIP MASSEY

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# C & W will happen here - says CHET ATKINS

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

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

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

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

## STUDIO'S STAFF GUITARIST

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

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

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

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

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

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

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

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

## IN MY STARVING DAYS

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

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

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

IAN MIDDLETON



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CONWAY TWITTY



LORETTA LYNN



BILL ANDERSON

## M.C.A. C & W DRIVE

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

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

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

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

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



## THE WORLD OF COUNTRY MUSIC

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JOHNNY SEA—World Of A Country Boy  
CONNIE SMITH—Sunshine and Rain  
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# R.C.A. BOOM STARTS!

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

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

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

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

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

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

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



ELVIS PRESLEY

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

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

# RCA



# COUNTRY GOES TO TOWN

## JIM REEVES

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

A Touch of Sadness

JIM REEVES



## JERRY REED

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

## CHET ATKINS

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



## THE HILLSIDERS

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

# HOPY CASH!



JOHNNY CASH

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

In response to the tremendous interest in Country & Western music, there will include a new MARY ROBBINS LP "I Walk Alone", and two "Best of..." albums featuring the work of TAMMY WYNETTE and DAVID HOLSTON, both of whom will be visiting the UK next October. Later in April CBS Records releases a new JOHNNY CASH album "Johnny Cash" which features Johnny's own collection of white southern. A single from the album "Don't Take This Heart" has already been issued at the end of January and is reported to be selling extremely well, another new album from CBS is

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

Guess who this world famous C & W singer is!

See page 4 of Supplement







# THOSE MONKEES ARE COMING BACK VIA 'TEAR DROP CITY'!

**T**HE Monkees—finished? Washed up? Hit records virtually non-existent? Don't you believe it. 'Cross the Trans-Atlantic telephone, all three boys stressed that there was more, much more, of the Monkees to come. "We're gonna cause a few heads to turn," said the boys...

But the plain fact is that their fans here WERE rather disturbed. Long time no single. Long time no fixed information about the upcoming tour of Britain. Long time no coverage in the papers which not so long ago boosted circulations on tidal waves of Monkee-mania.

Now we have concrete news of a new single, now we have concrete news of a new single, now we have concrete news of a new single. Up there, though, is that it was recorded ages ago on the same session, in fact, as "Last Train To Clarksville". So it features Peter Tork, no longer with the team.

Now we have concrete news of a tour of the major cities in Britain and the Continent. No concrete dates, but it should all get under way in mid-May.

And, in America, the whole of the first television series is being re-shown, which should re-create Monkees' interest for a further couple of years or so.

Said Davy Jones: "We've been quiet for a while, sure. Don't forget we had a lot of the action for quite a long time. No, there is no problem over Peter having less. He wanted to do his own thing and we can't blame him for that. The Monkees, however, remain the same, except for having one instrument left. We know there are people who stopped writing about us, but let's be fair — they react to only whether somebody has a current hit record."

"We believe we have just the same impact as before. And one thing — we're all known as individuals to the fans. That doesn't happen all the time, you know. People know Dave Clark but do they know the rest of the Five? And there is Mick Jagger, but how many anybody's fans know for sure who the others are?"

And Mike came on to say that he felt the Monkees were not rejecting their old values or image, but were now calling more of the shots over their career development. He said there were plans to start a member club where they develop along his own individual lines, but always reverting to the Monkees as a group.

Davy's way of putting it was that the group was "evolving" as a trio than before. Ideas could more readily be accepted by them all.

There is, of course, the rather thorny subject of the Monkees movie "Head", which was not unanimously praised by the critics. This should be out on release at least to tie in with the Monkees' forthcoming visit to Britain. When coaxed, Davy admitted that the boys probably wouldn't make the same type of movie nowadays, but stressed that they were delighted with it, "thrilled" even, when it was originally made. He felt it was just a phase of their development and that it was an experiment which had to be tried but probably wouldn't be repeated.

And Davy hinted at what would be happening on



MONKEE MIKE

DANCER DAVY

DRUMMER DOLENZ

stage during the upcoming tour. "We do an act of some hour and twenty minutes," he said. "We have our own little orchestra and the idea is to create a self-contained show. A sort of revue, built round our own personalities. We've shot quite a lot of film to go with it and there are musical items staged by Mike, who enjoys pottering around in the studios."

Said Mike: "We think we are going to give more and more on our appearances. It's annoying to have people keep writing us off as finished, or nonexistent, and the best way we can show the fans that we're very much still around is to give the fullest value in entertainment we possibly can."

And a final word from the exuberant Davy. "We like to get off and do our own things, like I enjoyed very much doing the Tom Jones spectacular in London, but once that's over I can't wait to get back to being a Monkee."

Only one strangeness remains. The boys so often said their earlier records were not fully representative of what they could really do. Yet, right now, they are coming out on single with something from that earliest of sessions.

But I've heard it — and it is a fine song and production. Hey, hey... those Monkees are coming. Back.

P.J.

## STAR STUDED L.P.!!

**H**OW'S this for a star-studded line-up? Herb Albert, Julie Andrews, Shirley Bassey, the Bee Gees, Ray Charles, Sammy Davis Jr., Tom Jones, Paul Mauriat, Diana Ross and the Supremes, Simon and Garfunkel, Frank Sinatra, Sonny and Cher, Dusty Springfield, Barbara Streisand, Dionne Warwick and Andy Williams...

Bretzly dubbed star-studded, eh? Well, they all appear on "World Star Festival" album, launched at a party in the House of Commons — and the LP costs only a measly pound note, all artists and publishers having waived all their fees and copyright dues to produce the value-for-money album.

It's been launched through the United Nations, via the U.N. High Commissioner for Refugees, Prince Sadruddin Aga Khan. And helping are half-a-dozen

language refugees from countries like Tibet and Lithuania, who are valuing lower and cities here to stimulate sales.

Says Mr. J. D. R. Kelly, the Prince's U.N. representative in Britain: "An earlier record promoted by the High Commissioner raised nearly £600,000. With the number of refugees now greater than at almost any other time, this need for more money to meet emergencies in Europe, Africa and Asia must be a vital task for 1969. The stars have given their support. We hope the public will also be generous."

It is hoped that governments throughout the world will match the contributions of the stars and the record industry by agreeing to waive any taxes or import duties that would normally be paid on commercial records. Last time the U.N.

issued a record for international sale, 40 nations agreed to allow it to be sold without extra duties.

At the special launching party, attended by disc jockeys, journalists and UN representatives, the Speaker of the House (Dr. Horace King) spelled out the distress expressed by people forced to leave their home countries by matters of political or religious interference.

At only a quid a time, this album is not so much a matter of helping charity — it's more a matter of being able to enjoy a tremendous bargain.

### FAITH CONCERT

And on the same subject, except that this is for "Save The Children's Funds" on Saturday this week, at the Royal Festival Hall, London Youth Symphony Orchestra and Adam Faith

team up in one of a series of events planned to commemorate the Jubilee year — one of the world's largest international children's organisations.

The orchestra, under conductor Peter Fitcher, will play material from Bizet, Bachmanow, Messiaen and Elgar. On the Rachmaninoff piano concerto, John Lill, a brilliant young artist, has taken over at late notice from the laidposse Julius Katchen.

Adam Faith will make a guest appearance and give an address on the world of S.C.F. — the world of hungry and needy children. The idea of the concert was conceived by Sir Robert and Lady Mayer, who have supported the fund for many years, and is being sponsored by Sir Robert's organisation Youth and Music.

The concert starts at 8.15 p.m. This SATURDAY (March 1).

P.J.

## ... on this week's new releases from Decca

ng news this week is the new single from **RANK FIELD**, who has just joined Decca. His first release with the label is a big ballad titled "Let me into your life" — a beautiful song with loads of emotion, but this is Frank at his best. The number is 12939 — watch out for it in the charts!

I believe sasperella is a cool drink — nyhow, **SASPERELLA** is a pretty cool thing. Their Decca output is a number you buy number from a while back, titled "Spooky", up-dated and given a brand new treatment. Some great things on the uitar and a very strong lead vocal with owwhs in the background, this is on Decca number F 12892.

**BILLY ADAMS** sings "Need you

love" like he really means it. This is delicious sentimental stuff, very Driftery and great for dancing to, on London, HL 10258.

The music of **TOUCH** is positively mind-blasting. They are an American group with an album just out that has a track "Miss Teach" is a single taken from this impossible to categorise, you really must listen to them — but be careful, the lyrics bite. This is on Deram number DM 243.

Many moons ago a group of African musicians went into a studio in South Africa, put down a few tracks, and left never to be seen again. We don't know what write "Salt and pepper", and we don't know the names of the guys who made up **SONNY'S REVELLERS**, but we love the

sound they made. This is why we're putting the single out, sizzle and all. You can't help loving it — it's the craziest, bounciest happiest sound you could imagine! On London, HLU 10257.

You don't have to go far to listen to some amazing music with influences from past, present and future. Just as far as **EAST OF EDEN**, whose brilliant first single, "Northern Hemisphere" is an experience not to be missed by anybody with a mind in the right place. It's on Deram, and the number is DM 242.

You might expect a very boy next-door sound from someone called

**JOHN BRYANT**. You're wrong. "Believe I love you" is all very clever stuff. He's not singing in front of a backing,

he's right in there with it, part of a very beautiful arrangement. You can hear every single word, and the melody is really memorable. This is on Decca F 12894.

**LES REED** sings even I 'Not to mention co-writing, arranging and producing a very catchy song "Don't linger with your fingers on the trigger", he sings with a gorgeous, deep country sort of voice — how talented can you get!

Keep informed!

**DECCA** group records

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

# news from FOUNDATIONS & AREA



## THE WHO

Phil Spector: Does part 2 (Track 4) about the exact of the initial album and a very fast, exciting sort of production. The sound is the same and the subject matter is the same. Great vocal range. Spector's production is a definite bonus from the magnificent Mr. Spector. The Who did not hurt and will not. Should be a reliable hit. Flip. All rubber stamps, but a genuine effort after a few years. **★ ★ ★ ★**

## HEATH HAMPSTEAD

The Repeat Day Of My Life: Where Love Has Gone (Dixie 5511). Heath has actually come very close to some of his earlier material, but in this the ballad style which does so well. The arrangement is in fact perfect: a strong ballad. The arrangement is in fact perfect: a strong ballad. The arrangement is in fact perfect: a strong ballad. **★ ★ ★ ★**

## THE EQUALS

Michael and the Singer: Two Hearts (Prestige 179). The sound is a little more catchy than the previous album, done at a very high level. The sound is a little more catchy than the previous album, done at a very high level. **★ ★ ★ ★**

## THE FOUNDATION

In the Bad Old Days: Five (A&M 177). The sound is a little more catchy than the previous album, done at a very high level. The sound is a little more catchy than the previous album, done at a very high level. **★ ★ ★ ★**

## CLEO LAINÉ

Don't Ask Me: Come Back or Come Back (Fantasy 1740). An ever-so-slightly overdone performance on a very strong record. **★ ★ ★ ★**

## JOHN BARRY

Believe I Love You: She's Not In Love (Decca 1740). A very strong record. **★ ★ ★ ★**

## THE TONY MARTINEZ

The Cowboy Song: The Cowboy Song (World 1740). A very strong record. **★ ★ ★ ★**

## THE RINGO MOUNTAIN KARNIVAL

Don't You For Love (Mercury 1740). A very strong record. **★ ★ ★ ★**

## FRANK IFORD

Let Me Into Your Life: Here I Am (Mercury 1740). A very strong record. **★ ★ ★ ★**

## BOBBY BAKER

Don't Ask Me: Come Back or Come Back (Fantasy 1740). A very strong record. **★ ★ ★ ★**

## THE MACKENZIE

Don't Ask Me: Come Back or Come Back (Fantasy 1740). A very strong record. **★ ★ ★ ★**

## BIENDELA LEE

Don't Ask Me: Come Back or Come Back (Fantasy 1740). A very strong record. **★ ★ ★ ★**

## WILLIAM BELL & JUDY CALY

My Baby Specialties: Let's Get Love (Decca 1740). A very strong record. **★ ★ ★ ★**

## ARETHA FRANKLIN

The Weight: Tracks of My Tears (Atlantic 1740). A very strong record. **★ ★ ★ ★**

## THE MARYSEY

Don't Ask Me: Come Back or Come Back (Fantasy 1740). A very strong record. **★ ★ ★ ★**

## THE MARYSEY

Don't Ask Me: Come Back or Come Back (Fantasy 1740). A very strong record. **★ ★ ★ ★**

## CLIVE SANDS

Worked On A Fiddle: Here I Am (Mercury 1740). A very strong record. **★ ★ ★ ★**

## GRAPEFRUIT

Round Dances Round: This Little Seed of Obedience (Bill 1740). A very strong record. **★ ★ ★ ★**

## THE PEDDLARS

Here's Love: Waiting For The Time (CBS 445). We all know, don't we, that the Peddlars are actually the same as the Beatles. **★ ★ ★ ★**

## THE TREMELES

Here's Love: Waiting For The Time (CBS 445). We all know, don't we, that the Tremeles are actually the same as the Beatles. **★ ★ ★ ★**



# SHACKLES

"This is Blues recorded live at Mothers," reads the LP sleeve. And this is the sound of Shackley Vic, on their first LP "Little Woman You're So Sweet" (Dya). The LP features lots of hard driving blues sounds; the music currently hailed as "the new sound." When we met, Shackley Vic informed me that their group lineup had changed slightly since the "Little Woman LP" was made. "I wasn't entirely satisfied with the line up of the group," explained "Bossman" Elwood. "It was recorded, but he's a Ticker was with us with the LP." The rest of the group line up is Graham on harmonica and vocals, 20-year-old Ned Beales on drums, and Bruce Langman, also 20, on lead and bottleneck guitars. "We've had a few other changes recently within the group. Ned has only been with us since September" continued Graham. "Then they go on to the blues boom, because they know it's Shackley Vic." "We don't want to change our style for the single," said Bruce. "But I think you can develop the commercial side of it." I asked Shackley Vic if they felt the way into the charts had been paved for blues groups by such musicians as Jethro Tull and Fleetwood Mac. "It's all stemmed from the big jamming, instrumental thing," said Ned. "People have taken interest in it, and they're willing to listen to more involved sounds." "The fact that these types of music are getting in the charts must be good," added Graham. "I still don't think jazz will get anywhere near blues, or blues near pop, though," reflected Ned. "People are accepting more varied forms of music and they're not being narrow minded. It's just a general development." "I think the music is moving forward to becoming more accepted part of that development."



America Awakes presents JAMES HAMILTON. BUCK OWENS AND THE BUCKARONS: Who's Gonna Show Your Grass? (Mercury 1740). A very strong record. **★ ★ ★ ★** ELODIE LAWE: I'm In It All (A&M). To Know Mine Is To Love Mine (Mercury 1740). A very strong record. **★ ★ ★ ★** THE MACKENZIE: Don't Ask Me: Come Back or Come Back (Fantasy 1740). A very strong record. **★ ★ ★ ★** BIENDELA LEE: Don't Ask Me: Come Back or Come Back (Fantasy 1740). A very strong record. **★ ★ ★ ★** COUNTRY FEVER: The Man of No Mind: Tracks of My Tears (Atlantic 1740). A very strong record. **★ ★ ★ ★**

## RE-RELEASES IN BRIEF:

Now on Soul City (SP 11), a reissue for THE PACKERS' Man... Country Fever: The Man of No Mind: Tracks of My Tears (Atlantic 1740). A very strong record. **★ ★ ★ ★**

# SAM & DAVE -

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

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

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

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

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

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

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

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

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



## THE PRIDE IN BLACK MUSIC!

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

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

Meanwhile the Sam and Dave show rolls on. Famed... and feared. Even the late Otis Redding used to curse at following the duo—he really had to work them from the first note. And the queen of soul, Aretha Franklin, appearing at the huge 26,000 seater Madison Square Garden, had to contend with a full house rooting for the act that preceded her. It took her several numbers before she got into her own thing... The act? Sam and Dave—a hard act to follow.

**WILLIE MITCHELL SOLD SOUL**

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Sings **Maria Elena**  
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# RECORD MIRROR



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the BBC by  
The British  
Market  
Research  
Bureau.

## TOP 30 ALBUMS

- 1 GODDYBEE CREAM  
— The Cream (Polygram)
- 2 DIANA ROSS & SUPREMES JOIN THE TEMPTATIONS  
— Diana Ross & Supremes (A&M)
- 3 THE BRITISH  
— The Beatles (Capitol)
- 4 THE BRITISH  
— The Beatles (Capitol)
- 5 TOM JONES LIVE AT THE TALK OF THE TOWN  
— Tom Jones (Decca)
- 6 PETER SARITRETT  
— Peter Saritrett (Polygram Artists)
- 7 THE BRITISH  
— The Beatles (Capitol)
- 8 10th YEARS AFTER (Decca)
- 9 THE BRITISH  
— The Beatles (Capitol)
- 10 THE GRADUATES  
— Simon & Garfunkel (CBS)
- 11 JANE FONDA  
— Jane Fonda (Polygram)
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## AIR MAILED FROM NEW YORK

- 1 BUILD ME UP BUTTERCUP\*  
— The Foundations (Polygram)
- 2 EVERYDAY PEOPLE  
— The Impressions (A&M)
- 3 THE BRITISH  
— The Beatles (Capitol)
- 4 THE BRITISH  
— The Beatles (Capitol)
- 5 TOM JONES LIVE AT THE TALK OF THE TOWN  
— Tom Jones (Decca)
- 6 PETER SARITRETT  
— Peter Saritrett (Polygram Artists)
- 7 THE BRITISH  
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- 1 WHERE DO YOU GO TO MY LOVELY  
— The Four Seasons (United Artists)
- 2 HALF AS NICE  
— The Four Seasons (United Artists)
- 3 PLEASE DON'T GO  
— The Four Seasons (United Artists)
- 4 SURROUND YOURSELF WITH SORROW  
— The Four Seasons (United Artists)
- 5 I BECAME IT THRU' THE GRAPE VINE  
— The Four Seasons (United Artists)
- 6 I'M GONNA MAKE YOU LOVE ME  
— The Four Seasons (United Artists)
- 7 WICHTIA LINENMAN  
— Wichtia Linenman (Eterna)
- 8 MONSIEUR DUPONT  
— Monsieur Dupont (Eterna)
- 9 THE WAY IT USED TO BE  
— The Four Seasons (United Artists)
- 10 GENTLE ON MY MIND  
— The Four Seasons (United Artists)
- 11 FIRST OF MAY  
— The Four Seasons (United Artists)
- 12 ILL PICK A ROSE  
— The Four Seasons (United Artists)
- 13 YOU LEFT ME FEELING  
— The Four Seasons (United Artists)
- 14 DANCING IN THE STREET  
— The Four Seasons (United Artists)
- 15 I'M GONNA MAKE YOU LOVE ME  
— The Four Seasons (United Artists)
- 16 GOOD TIMES  
— The Four Seasons (United Artists)
- 17 I CAN DREAM  
— The Four Seasons (United Artists)
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— The Four Seasons (United Artists)

## R & B SINGLES

- 1 I HEARD IT THRU' THE GRAPEVINE  
— Martha Reeves & The Vandellas (Tamla Motown 684)
- 2 I'M GONNA MAKE YOU LOVE ME  
— Diana Ross & Supremes (A&M)
- 3 GAMES PEOPLE PLAY  
— The Soul Children (Capitol)
- 4 I'LL PICK A ROSE  
— The Four Seasons (United Artists)
- 5 YOU LEFT ME FEELING  
— The Four Seasons (United Artists)
- 6 BARBIEE SUFFLE  
— The Four Seasons (United Artists)
- 7 YOU GOT SOUL  
— The Four Seasons (United Artists)
- 8 I'VE GOT TO LIVE  
— The Four Seasons (United Artists)
- 9 DANCING IN THE STREET  
— Martha Reeves & The Vandellas (Tamla Motown 684)
- 10 GET READY  
— The Temptations (Tamla-Motown T.M.G. 628)
- 11 MOKING BIRD  
— The Four Seasons (United Artists)
- 12 I GUESS I'LL ALWAYS LOVE YOU  
— The Four Seasons (United Artists)
- 13 THE BRITISH  
— The Beatles (Capitol)
- 14 YOU GOT SOUL  
— The Four Seasons (United Artists)
- 15 I'VE GOT TO LIVE  
— The Four Seasons (United Artists)
- 16 PEOPLE  
— The Four Seasons (United Artists)
- 17 SWAN LAKE  
— The Four Seasons (United Artists)
- 18 EVERYDAY PEOPLE  
— The Four Seasons (United Artists)
- 19 TO LOVE SOMEBODY  
— The Four Seasons (United Artists)
- 20 RIVER DEEP, MOUNTAIN HIGH  
— The Four Seasons (United Artists)

- 1 BUILD ME UP BUTTERCUP\*  
— The Foundations (Polygram)
- 2 EVERYDAY PEOPLE  
— The Impressions (A&M)
- 3 THE BRITISH  
— The Beatles (Capitol)
- 4 THE BRITISH  
— The Beatles (Capitol)
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- 1 ANYONE WHO RUD A HEART  
— The Four Seasons (United Artists)
- 2 HITS AND RHYTHMS  
— The Four Seasons (United Artists)
- 3 I'VE GOT TO LIVE  
— The Four Seasons (United Artists)
- 4 THE BRITISH  
— The Beatles (Capitol)
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— The Beatles (Capitol)

## 10 YEARS AGO

- 1 SMOKER GETS IN YOUR EYES  
— The Four Seasons (United Artists)
- 2 I'VE GOT TO LIVE  
— The Four Seasons (United Artists)
- 3 DOES YOUR CHEWING GUN LOSE ITS FLAVOUR?  
— The Four Seasons (United Artists)
- 4 I GOT TUNG-ONE NIGHT  
— The Four Seasons (United Artists)
- 5 I'VE GOT TO LIVE  
— The Four Seasons (United Artists)
- 6 I'VE GOT TO LIVE  
— The Four Seasons (United Artists)
- 7 I'VE GOT TO LIVE  
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— The Four Seasons (United Artists)
- 20 I'VE GOT TO LIVE  
— The Four Seasons (United Artists)

## R & B ALBUMS

- 1 DIANA ROSS & SUPREMES MEET TEMPTATIONS  
— Diana Ross & Supremes (A&M)
- 2 GREATERT HITS  
— The Impressions (A&M)
- 3 THIS IS SOUL  
— The Impressions (A&M)
- 4 GREATERT HITS  
— The Impressions (A&M)
- 5 NUFF SAID  
— The Impressions (A&M)
- 6 FOR ONCE IN MY LIFE  
— The Impressions (A&M)
- 7 I'VE GOT TO LIVE  
— The Impressions (A&M)
- 8 I'VE GOT TO LIVE  
— The Impressions (A&M)
- 9 I'VE GOT TO LIVE  
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- 19 I'VE GOT TO LIVE  
— The Impressions (A&M)
- 20 I'VE GOT TO LIVE  
— The Impressions (A&M)

## 5 YEARS AGO

- 1 ANYONE WHO RUD A HEART  
— The Four Seasons (United Artists)
- 2 HITS AND RHYTHMS  
— The Four Seasons (United Artists)
- 3 I'VE GOT TO LIVE  
— The Four Seasons (United Artists)
- 4 THE BRITISH  
— The Beatles (Capitol)
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BLUE NUMBERS DENOTE NEW ENTRY

AN ASTERISK DENOTES RECORD RELEASED IN BRITAIN

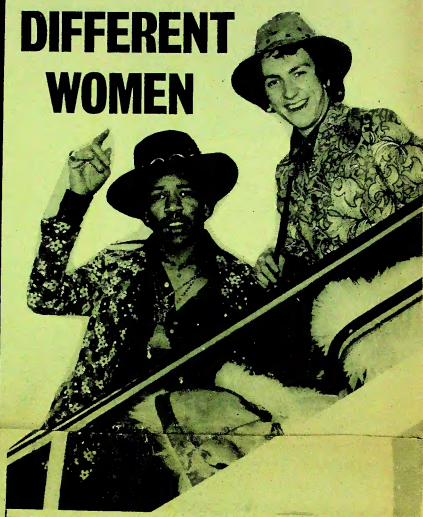
## GENE PITNEY

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

regional chart activity suggest a certain Top Five entry for the new Presley single... Of what world famous girl group once had two lead singers with the same christian name?... strange that while most pop people get their discs plugged into as a result of frenzied effort, Tony Blackburn simply takes a holiday... their agent denies that he is trying to sell the Brooklyn Bridge... Mare Bolan's soon-to-be-published book of poetry should be a big seller... New York's Fillmore East now presenting classical music concerts... in his London flat Richard Harris' backyard is so large it seems to go on forever... new Ray Charles single "I'll Be Your Servant" / I Didn't Know "What Time It Was"...

Keep Hartley to record a live album during his first concert tour of Switzerland starting April 6... Country Joe and the Fish arrive in England on March 21... Paul Jones currently appearing in the off-beat play "Moose" at London's Open Space Theatre... Neil MacArthur not only upped at fade-out of record—an LP should be "getting together" soon... Tamla's Mavis Johnson arrives for a series of one-nighters and TV spots on March 11... Young Blood find, try Brandon and Radio One Club shows... Could Richard Harris be pop's new guru?... quote from Mandrake Padde Steamer:

"Marquee is a square Roundhouse" Bobby Gentry arrives in London on April 13 for two months for a second BBC 2 television series... excellent lineup of American soul and R & B artists at the Playmago Club over the next few months... Tyrannosaurus Rex records to be released on the Blue Thumb label in America... expensive-looking velvet cover on "Odesa"... the Move's "blackberry way" reported to be making regional breakout in the States... Erna Franklin must be THE girl their name, Mandrake Padde Steamer re-subsidiarise qualities... John LP as more blues than Otis Redding but less than Fleetwood Mac with gospel influences... Led Zeppelin's Robert Plant has such a powerful voice that when he records, screens have to be put round him... Kim Fowley returns to the scene with a new album, "Outraguous", in America... Jeanne C. Riley being feted with her home town of Anson, Texas... funny how the songs that Britain chooses to represent our music in the Eurovision Song Contest always sound the same—and about ten years out of date... who said the Cream were being whipped... excellent Champion Jack Dupree single, "Ba La Pouche", to be released March 29... Jim Hendrix' girl friend Kathy suffering from a broken leg after meeting up with some fans... Amen Corner often to be found baby-sitting for manager Terry "The Phil" Slatyer

MITCH: DIFFERENT  
ONE-UPS ARE LIKE  
DIFFERENT  
WOMEN

JIMI and MITCH

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

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

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

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

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

## MR PHENOMENAL!

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

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

## MITCH'S OWN GROUP

After several grueling hours rehearsal and posing for photographs Jimi left, leaving all anticipating his return in the evening. Before the concert I joined Mitch in his dressing room to discuss the new developments among the Experience. Most people will now be aware of the new group, Fat Mattress, formed by Noel Redding, but few people are aware that Mitch also plans to form his own group.

## MITCH'S OUTLET

As he explained: "Getting this group together is an outlet for me. It certainly doesn't mean the Experience is going to the group."

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

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

## HARSH &amp; BRUTAL JIMI

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

## WILD AUDIENCE

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

VALERIE MABES