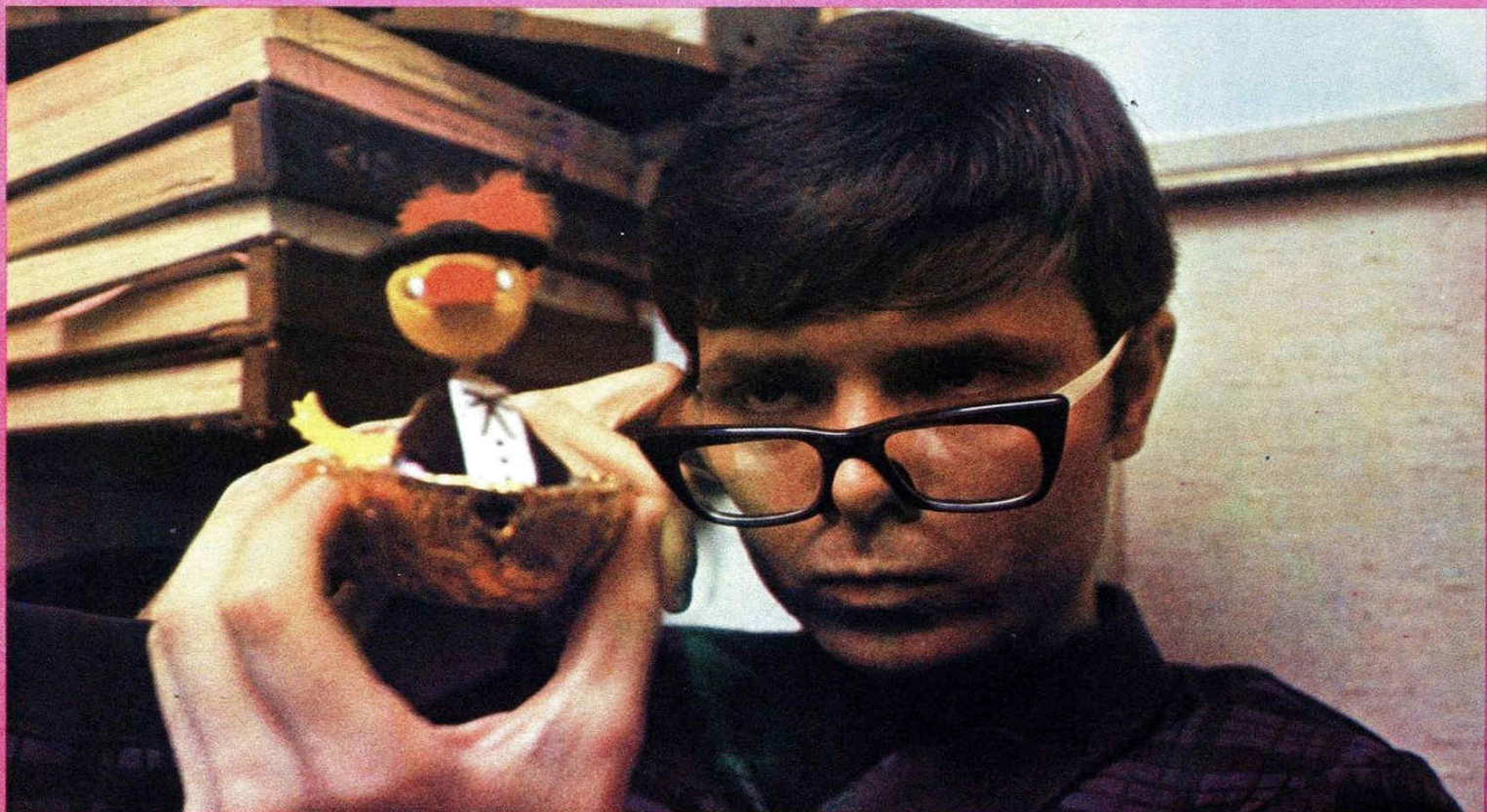


Record Mirror

Largest selling colour pop weekly newspaper. 6d. No. 337. Every Thursday. Week ending August 26, 1967



THE SMALL FACES



CLIFF RICHARD

YOUR PAGE

want to let off steam? Any questions about the scene? Then just drop a line to JAMES CRAIG, LETTERS EDITOR.

The all-time best records



ELVIS PRESLEY in a scene from "Jailhouse Rock" — the song of the same title won the "Best ever pop record" poll conducted by one of our readers.

Record Mirror

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RESULTS coming up of my poll of the best and worst ten records of the past ten years. Ten given for first place and one for tenth place; total of 108 titles voted for, so I've listed the top twenty because of obvious interest. Best records: 1. Jailhouse Rock, Presley, 282; 2. Good Vibrations, Beach Boys, 207; 3. Whiter Shade of Pale, Procol Harum, 205; 4. All Shook Up, Presley, 189; 5. Mr. Tambourine Man, Byrds, 173; 6. Satisfaction, Stones, 154; 7. Peggy Sue, Holly, 148; 8. Hound Dog, Presley, 125; 9. House of Rising Sun, Animals, 118; 10. Whole Lotta Shakin' Goin' On, Lee Lewis, 116; 11. You've Lost That Lovin' Feelin', Righteous Bros., 112; 12. I'm a Believer, The Monkees, 103; 13. Good Golly Miss Molly, Little Richard; 14. California Dreamin', Mamas and Papas; 15. All Or Nothing, Small Faces; 16. Great Balls of Fire, Lee Lewis; 17. Be-Bop-A-Lula, Vincent; 18. Silence is Golden, Tremeloes; 19. Are You Lonesome Tonight, Presley; 20. Paint It Black, Stones. Total of 245 titles voted in the Worst Record section: 1. Tears, Ken Dodd, 483; 2. They're Coming to Take Me Away, Napoleon XIV, 488; 3. Yellow Submarine, Beatles, 463; 4. Release Me, Engelbert Humperdinck, 368; 5. My Mind's Eye, Small Faces, 265; 6. Seven Drunken Knights, Dubliners, 217; 7. Edelweiss, Vince Hill, 186; 8. Get Off My Cloud, Stones, 185; 9. The River, Ken Dodd, 178; 10. Somewhere, Proby, 166; 11. Tell Laura I Love Her, Ricky Valance; 12. I'm a Believer, The Monkees; 13. Surfer Bird, Trashmen; 14. Puppet on a String, Sandie; 15. Cryin' in the Chapel, Elvis; 16. Promises, Ken Dodd; 17. There Goes My Everything, Humperdinck; 18. Hello Dolly, Frankie Vaughan; 19. Wooden Heart, Presley; 20. Little Red Rooster, Stones. — Ian Campbell, Cardonald, Glasgow, S.W.2.

Andy Nickolds, 9 Hilbeck Crescent, Throft Road, Wollaton, Nottingham: I have many locks of hair, shirts, teeth etc. all ripped from Andy Nickolds which I will exchange for anything on Kenny Everett. Don't all write as once.

Eileen and Lynda, 39 Mount Pleasant, Cockfosters, Herts: We're organising a petition to send to the Monkees asking them to return to Britain for a tour and some more concerts. We hope to get ten to twelve thousand signatures. Please send your names as soon as possible.

N. A. Coldan, 10 Oaklands Avenue, Oxley, Watford. Typical of the ignorance and pomposity of the older generation that the BBC in general can provide an equally good pop station to the pirates. As far as they are concerned, any collection of records and their 65-year-old jays will "keep the kids happy." Sack 'em and let the management of London or Caroline take over.

In brief . . .

Sharon Clark, Sharonsway, 4 Manor Road, Buckland, Portsmouth, Hants: Wanted: first five editions Beatles' first monthly book and congratulations to Record Mirror—extremely good value and always bang-up-to-date.

Gillian Oshaldstone, 70 Windmill Street, Macclesfield, Cheshire: Anybody help me get a copy of the Stones' first single "Come On." I'll have my nineteenth nervous breakdown if someone doesn't lend me a hand. Swop or buy, please!

Colin Julian, 30 Nicholas Road, Easton, Bristol, 5: Still no mention in your otherwise excellent paper of the new boys with John Mayall's Bluesbreakers. New drummer Keef Hartley from the Artwoods and lead guitarist Mick Taylor both help a lot in Britain's greatest blues group.

Charles Marlowe, The Cottage, 149 Banks Road, Sandbanks, Poole, Dorset: Calling all Stones' fans. Coming London for the American-issued LP "Got Live If You Want It", found some copies of "Fortune Teller" and "I've Been Loving You Too Long". . . is rather a collectors piece so go to the shop in South Moulton Street and find out for yourself.

Derek Massey, Devonshire Road, Blackpool: Thanks for the piece on Frankie Valli. How about a series on songwriting teams?—could start with the Crewe-Gaudio team, composers of over 30 hits and 100 LP tracks in the last few years. Gaudio is the most under-rated and under-published writer around.

Poul Foked, Raehr Pr., Hansholm, Denmark: A pity about the pirate stations. But I would very much like to hear from people who have Caroline Top Fifties or London's Fab Forties from the start—even if you have only one, or part of one, please write.

David Hatley, 154 Queens Road, Norwich, Norfolk: All Elvis fans should inundate Pyramid Records with requests for the release of a 1955 Elvis recording they hold "Uncle Penn"—this fabulous track is lying around and nobody seems to want to know.

GROUP TROUBLES

DURING a recent visit to London I was pleased to see the fantastic amount of support still existing for the Rolling Stones. All groups seem to have bad spells — last year it was the Beatles who got into trouble over their views and didn't have so much success with records. This year it's the Stones. They haven't had a record higher than number two. Brian was ill, Mick in trouble for arguing with a photographer. Bill and his wife split up. Quiet boy Charlie in trouble in a restaurant, and the court cases, of course. But with a new single and possibly an LP, perhaps the support there will see them through. — Ian Campbell, Cardonald, Glasgow, S.W.2.

in dreams of days gone by, try not to repress the knowledge that everything's got to change. Don't play ostrich any more.—Lars Gullberg, Linnegatan, 7 Gothenburg, S.W., Sweden.

FAME THANKS

ID like to pass on a message that I received from Rick Hall, the boss man of Fame records, the company who record Arthur Conley, Aretha Franklin, Irma Thomas and so on. "I would very much like to thank all of Europe's 'Fame-Gold' fans followers" for their support of my acts throughout the year and I'm sure that I speak for all soul fans everywhere when I say that I'm really looking forward to 'Soul Music', your new magazine which will include all the latest information straight from the studios. — Dave McAleer, 13 Milestone Road, Crystal Palace, London, S.E.19.

BING'S DISCS

ON his recent visit to London, I was lucky to meet the "all-time great king" of the disc business, Bing Crosby. During our meeting I showed him a copy of an EP recently out in Australia which features two of his recordings never before released anywhere. He was very interested and accepted my offer to send him the record so he could have one for his own collection. I just wonder if any other RM reader has given their favourite star one of his or her own recordings in similar circumstances.—Leslie Gaylor, 114 Medina Avenue, Newport, Isle of Wight.

ETHOS MINDBLOW

ON a stay in London, I saw a show that was second to none. At the Marquee, the main group was called the Piccadilly Line, and along with the Ethos, I write about the latter. A beautiful sound, best described as electric folk music, and along with the Young Tradition, they are the nicest thing your country has to offer on the folk scene. I want to give recognition to this brilliant young trio—if given the chance to go to the States they would really blow the kids' minds.—Lincoln J. Aspreton, c/o Westbury Hotel, Conduit Street, London, W.1.

BEST IN CHARTS?

RIDICULOUS of David Jacobs "JB!" to contradict Alan Freeman's point that certain artists should not be thought of in terms of the charts. Jacobs seems to think, by his assumption that if a record is good it will be in the charts, that it is a good record. I rather than their favourite group or the latest craze, it's rubbish. How can you sell well, can David explain why the latest from Danny Williams, Brian Poole, Shapiro, Heald and Trent failed to make it? How can anyone say the current chart number 1 is the best in pop? — Harry Mason, 42 Sinclair Road, London, W.14.

PAPAS BACKINGS

WHILE aren't the backings on Mamas and Papas songs the same in the States? On the British version of "Dedicated to the One I Love", a beautiful harpichord passage has been omitted and an underlying guitar riff has been subdued, whereas on "Greenwich Alley", a lot of new sounds have been filled in. The piano-tinkling and dimly-blown horns aren't there on the States' version. Why the changes? Wouldn't these songs have done as well in Britain without the changes? — Lars Gullberg, Linnegatan 7, Gothenburg SW, Sweden.

SOUL & DRIVEL

WHILE always the busy-bodies who make frantic attempts to make all music fit into a format? There will always be different kinds of music, and it's a damn good thing there is no such thing as "realising R and B". The Six-Volt group produces R and B but so does Tamla. Purpose of the R and B scene is to provide a place for the fertile brains and musical imaginations of the coloured artists. No reason why it should remain static. At Tamla, producers and artists make records the Rocker, Take Formulas, but in Memphis the scene hasn't changed over the past three years. Not wishing to put on Ollis and Co., but I fall to see why their unprogressive attitudes should cause a storm against Tamla. Until the differences are accepted, there will be the usual condemnations and deluge of drivel from "soul" fans and those the Rocker, Take Reflections" by Diana and the Supremes. — It makes almost all accepted pop music traditions absolute. And all you frauds who live



KEITH SKUES

CARDBOARD SHOES!

I ASKED Keith Skues what he considered to be the most important asset for a disc jockey and he said: "To be natural. If you make a mess of something you admit to making a mess of it. If you meet a V.I.P., you name-drop. You've got to mix. When I arrived at Liverpool Street station with some other D.J.'s there were thousands of kids waiting for us. We chatted to them and had a drink with some of them. To me, one of the most obvious qualities a D.J. requires is personality — and Keith has a very strong one. He made his BBC debut on the August 26 edition of "Saturday Club" and has quite a few BBC bookings in store. He says: "This is a new challenge for me. I'm now freelance and the outlets I've got include the BBC, Radio Luxembourg and personal appearances."

Keith has a colourful past and in 1962 he made a bet that he would climb Mount Kilimanjaro in Africa — and did. He even made a cinefilm of the adventure and, when talking about the climb, comments: "My ambition was to get to the top in life." He has written a book about off-shore radio which will be published in October. It traces commercial radio from the 1920's to the present day. "The Marine Offences Bill said that anyone who wrote about the ships after a certain date stood to go to prison for one year and receive a £100 fine. So I sent a letter to the Houses of Parliament referring to my book and they said that it would be all right provided it was written in the past tense because it would then be classed as history—and you can't be jailed for writing about history and fact. So I've had to literally re-write the whole book in the past tense. It's factual and has a lot of political stuff involved. "I've also written a history

of our family — the Skues family which goes back to the 15th century. We're a well-known Cornish family and the past Skues' have been terribly religious. "My ambition when I left school was to go into local journalism. . . . Commenting on the BBC's forthcoming Radio One, Keith said: "Presumably they will take a number of expatriate voices. I don't know who, in order to get a pirate image. They'll be playing the pirates at their own game. They'll have music from early morning until late evening. The refer to it as 'all day pop', but the BBC's interpretation of pop is 'popular music' rather than Top 20 or Fab 40. 247 metres will get all the listeners that used to listen to the pirates, because there won't be any pirates to listen to. But there will be a six-week gap between the launching of Radio One and the demise of the pirates, which is a pity because Keith and the Gillbergers will be on their summer holidays. "The last twelve months on the Light have definitely been more exciting. David Symonds is excellent on "Easy Beat", his show has powerful presentation and the current sound, "It's At" is also highly popular programme. "I think I have a good future, although I can't see commercial radio coming in until the Conservative Government come into power. They are committed to it — they believe in free enterprise, this Government doesn't. "I don't think Radio One will be scripted, they will be ad libbing and I think they'll be successful at it." And what of Keith's tastes in music? "On the air I prefer to play the current sounds, anything different that will set a trend. At home I like middle-of-the-road stuff. The Sinatra's, Peggy Lee, Ella." **BILL HARRY**

RADIO One has long been awaited by many pop fans for it shows that at last the BBC has realised that there is a vast audience for her recent Japanese tour. Now she has to have four bodyguards for her personal safety from her enthusiastic fans!

on records to make more work for its members. This has already happened to TV, where "Juke Box Jury" is the last remaining real disc show. But limited needle time and bad live versions of hit numbers do not help to sell records. The pop business is in for a bad time I'm sure.—Stephen Robinson, 45 Charnmerson Road, Worcester Park, Surrey.

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Aftermath

Mick Jagger answers some questions

WHEN I spoke to Mick Jagger everything was "nice" and "groovy" with him, so don't believe everything you read in the papers. And he's happy with the new record "We Love You", which you'll all be hearing a lot of... Here's a question-and-answer interview with Mick.

Do you think that your recent conviction will make any difference to the career of the Rolling Stones?

"No."

Do you think it will make any difference to your own private life?

"Not fundamentally, only superficially. Everything that happened just confirmed beliefs which I had held before it all happened."

How do you feel about the support which you received during the period of the trial—some of it from presumably unexpected quarters?

"Everyone was nice. We had a lot of support from our friends, and they were all very nice. Lots of people were nice, and there certainly was support from people we didn't expect any from."

Do you, or any of your friends and supporters, consider you or Keith to be martyrs to a particular cause?

"No. How can we be martyrs when we're not dead."

How relevant a release in the career of the Rolling Stones is "We Love You"?

"That depends on what you mean by 'relevant'. I think it's a nice direction where the record is going. The structure is more complicated than on most of our other singles, but when it was written—which was about four months ago—it was far simpler. It was originally recorded then, and since that time we have put more voices on, added sounds, changed things around. But you see it's quite an old thing really—I'm very happy with it, but then I'm happy with all the singles, or else they wouldn't BE singles."

What are your recording plans?

"We're recording next week and the week after and the week after and so on. We've loads of work to be done in the studio, and the reason is our new LP. Everything will be out of the ordinary on it, and Bill has written a couple of the songs. They're good. But I don't want to talk about the LP until it's finished."

You still seem to be discriminated against—and the incidents are widely reported in national newspapers. How do you feel about this?

"I don't expect it to keep happening, but I really don't feel it. I'm oblivious to this kind of treatment, and if anything I find it amusing. It's something for the newspapers to write about and they can write about what they like. I don't mind what they write."

Why are the "gaol" noises on "We Love You"?

"I just thought it'd be nice. I mentioned it and the next day someone brought them along, so we used them."

Do you think those noises put down the record to a certain phase in your career, to put a date on the record?

"All our records are dated anyway, like that at least. This



MICK JAGGER—no films yet.

one is just Summer 1967. There's a date written on the record I think, anyway, it doesn't matter whether the sound puts a date on the record."

What's happening about your "live" appearances, and will you be able, if you ever appear on stage, to perform "We Love You"?

"Well, if we did go on stage, we'd find a way to do it. But as there are no plans for a tour or anything why worry? About a tour, well, we've done a tour already this year. I feel that everybody who wants or wanted to see the Rolling Stones has seen us already. They've had ample chance because we've done an awful lot of touring and shows. But we can't go on doing it forever, we've done it all before. And there are lots of other groovy people for the kids to watch. You see, we have a lot of other groovy things going for us, and not just concerning music."

Any chance of any films, ever—and what about the scheduled film?

"I don't know anything about that. I've been offered an awful lot of nice films but I haven't found a script I like yet."

NORMAN JOPLIN

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THE LOOT WHENEVER YOU'RE READY



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DAVID GARRICK seems to have become the leading British artist on the Continent, having massive hits in several countries. From September onwards he has three solid months of work in Europe. He'll be joining Dave Davies on September 3rd to appear at the National Youth Festival in Bergen, Norway. On September 23rd he'll be appearing on television and on concert dates in Holland. On October 21st and 22nd he'll be appearing on television in Belgium and will be making T.V. appearances in Germany on November 23rd and 24th. His tour of Sweden will occupy most of his time in October and during all three months he'll be promoting different singles releases in several countries.



DAVID GARRICK

Few people in Britain are aware of his vast popularity on the Continent — which is why David is keen to plug his new rush-release "Don't Go Out Into The Rain Sugar" — it's aimed at the British market and he'd like to retain as much popularity over here as he has over there. The same number has been covered by fellow Liverpudlians The Swinvine Blue Jeans.

DAVE BERRY

Another popular Briton on the Continent is Dave Berry, currently doing a short vacation in Spain. Dave and I went out for a sandwich last week at the Lancaster Grill in Charing Cross Road — and found out what a small world it is! The first person we met there was Mike Smith, who produced Dave's current release "Forever". Whilst we were chatting Mike said: "The bloke who wrote the B side has just walked past — discussing the record, a Bee Gee's number. Mike commented: "On the session, Dave's voice was down straight — but as I wanted to come up with something just that little bit different I decided to make it one of a feature of Dave's voice that we've ever done before. So I used two studios and five tape machines and got two voices out of phase with each other."



DAVE BERRY

The result is quite distinctive — and looks like being one of Dave's biggest hits for some time. Around the West End of London Dave's garb had attracted a great deal of attention although dressed in colourful shirt, trousers and beads, he didn't look like a "flower child". He told me: "This shirt is American-Indian styled and was made for me by Gerry Carr. He made it over 14 months ago, together with a lot of other gear he designed specially for me — which is perfect as far as the current trend is concerned."

Whilst Dave is in Spain, his road manager Sam is holidaying in Yugoslavia.

REFLECTIONS OF RUPERT'S PEOPLE

"Reflections Of Charles Brown" has been "dubbing under" in the RM chart for some weeks — and Rupert's People still have some hope that the disc will be a hit, although they are more optimistic about its chances in other countries. Drummer Johnny Banks—a former member of The Merseybeats, commented: "If it doesn't go in the charts next week we'll rush-release another record."

But lead guitarist Adrian Curtis pointed out that the disc had been released in 13 countries and, because of its promotion, had managed to establish the group name here. "Our follow-up has already been recorded," continued Adrian, "and we can afford to wait a few months until it's released. After all, it's bloody marvellous and it'll be a big hit. It's far more commercial

than "Reflections". You could whistle it a day long — it's not so sad as the other record."

The other members of the group are: Tom Dabfield on bass, an artist who is reputed to have had a solo disc in the charts; John Tate on organ, who's formerly backed the As Much and Paul Curtis, who is lead vocalist. "Paul is my brother," said Adrian, "and he's just joined us. Chris Andrews was the vocalist on "Reflections" — but we think that Paul is a much better singer as far as we're concerned."

Said Johnny: "We did our first booking last week at the Clay Pigeon, Eastcote. It took us so long to appear in public because we were trying to get the right musicians and we also wanted to spend a great deal of time getting our own sound. We've got good musicians all round and we think we can hold our own weight."

"As far as our own new record is concerned, it's called "Weird And Wonderful" and it was written by Ron Lynton who wrote "Reflections". This song, as it happens, I think it's not full of chances and I've never thought this way about any record I've done in the past. I think the future's very bright for us."

POP SHORTS

FONTANA are to begin a year-long major promotional campaign in the UK with their group Kaleidoscope next month. The first 10,000 copies of their debut single "Flight From Ashiya" will be in a full-colour sleeve, an unprecedented move for a first release. The single will be swiftly followed by an album of the group's original material, which includes numbers of 5-minute and 8-minute duration. Their first single, "So Long Dad" will now be released on September 1st — other discs out on that date are "Don't Go Out Into The Rain Sugar" by Joan Baez, a Donovan/Christopher Logue composition, and "The Impossible Years" by Wayne Fontana & P.J. Proby, who arrived in Britain early this week, will be remaining here until October 18th. His new single "I'm Twenty-eight" will be released on September 1st, together with a new album "Phenomenon". Del Shannon arrives here on October 5th and will be returning to the States on November 12th.

U.S. D.J. FAVES

FOUR thousand American disc jockeys were asked to name their favourite British record artists by the trade magazine Record World.

Here, just released by the magazine's European director, A. Fraser, are the results. Top male vocalist: Tom Jones (Runner up: Donovan). Most promising male vocalist: Engelbert Humperdinck (Runner up: Vince Hill).

Top female vocalist: Petula Clark (Runner up: Dusty Springfield). Close third: Cilla Black.

Most promising female vocalist: Lulu. Top vocal group: The Beatles (Runners up: The Rolling Stones, The Herby Hinton's, also prominently placed were the Dave Clark Five and The Seekers).

Most promising instrumental: Spencer Davis Group (Runners up: Bee Gees. Also prominently placed were the New Vaudeville Band and The Tremeloes).

Top song: Winchester Cathedral (New Vaudeville Band).



JACKIE TRENT AND TONY HATCH—or Mr. and Mrs. Hatch as they are now, seen at their wedding last week. Their new record is "The Two Of Us", penned by themselves of course.

SAVILLE NAMES

AN August bank holiday attraction at the Saville Theatre in London's West End takes place this Sunday (27th) when Jimmy Hendrix tops the bill. Also appearing will be The Crazy World Of Arthur Brown and Keith West & The Tomorrow.

Fortcoming attractions include: September 3: Gertrude Lane, September 10: Denny Lane, Dantalion's Chariot, Sam & Bill, September 17: John Magall's Blues Breakers, The Long John Baldry Show, Pete Leone's Fleetwood Mack, September 24: U.K. appearance of The Traffic, October 13: Junior Walker's All Stars, October 22nd: Jefferson Airplane, October 29: The Cream, December 3: The Joe Tex Band, December 10: Gno Washington & The Ram Jam Band.

Some of the artistes appearing over the Bank Holiday period include: Friday, 25th August: Manfred Mann — Queen's Hall, Barnstable; Amen Corner — Graham Pavilion, Portcawl; Alan Bown: Central Pier, Morecambe.

Saturday, 26th August: The Bee Gees, Uppercut Club, Forrest Gate, Keith West & The Tomorrow, Woburn Abbey, Manfred Mann, Carlavan Bay, Cornwall; Dave Dee & Co, Ritz Ballroom, Skewan; Denny Laine, New Century, Manchester; Amen Corner, Wykeham Hall, Romford.

Sunday, 27th August: The Mind-benders, Aquarium, Great Yarmouth; Whistling Jack Smith, Greasebrough Social Club; Amen Corner, Herring's, Great Yarmouth; Alan Bown, Co-operative Hall, Orpington.

Monday, 28th August: Dave Dee & Co, United Football Club, Hastings; Amen Corner, Caesar's Palace, Bedford; Ten Years After, Marquee Club; Crazy World Of Arthur Brown, United Football Club, Hastings.

CAT TOUR

CAT STEVENS begins a jet-stop tour of seven European countries on March 24th, 1968 to coincide with the release of both a new single and album in seven different Continental countries. The tour will take 14 days and will consist mainly of Television and radio dates. He begins with 2 days in Milan, 2 days in Frankfurt, 3 days in Paris, 2 days in Stockholm, 1 day in Oslo, 2 days in Brussels and 2 days in Amsterdam. Whilst in Paris he will make his one concert appearance of the tour at the Olympia — and he will be re-appearing at the Olympia for a three-week concert in mid-May. Two record companies are competing for the first disc production, A & R'd by Cat himself, from his new disc production company — a number called "Emperors And Armies" by Peter Jones.

MANN PROMOS

MANFRED MANN will be promoting "So Long Dad" on "Saturday Club" (September 2nd) and "Dee Time" (September 12th).

THIS WEEK'S NEW SINGLES

THERE are new singles to be released on September 1, from Micky Dolenz — Gladys Knight and the Pips, The Temptations, The Byrds, Wilson Pickett, James Brown, and Joan Baez. R.C.A. Malcom Roberts — Yours Until Tomorrow; Don Gibson and the Jordanaires; All My Love, BRUNSWICK; Bill Anderson — No-one's Going To Hurt You Any More; CORAL: Jackie Wilson — Higher And Higher; DECCA: Arthur Tracy — Marta; The Nashville Teens — The Biggest Night Of Her Life; R.C.A. Malcom Roberts — Yours Until Tomorrow; Don Gibson and the Jordanaires; All My Love, BRUNSWICK; Bill Anderson — No-one's Going To Hurt You Any More; CORAL: Jackie Wilson — Higher And Higher; DECCA: Arthur Tracy — Marta; The Nashville Teens — The Biggest Night Of Her Life; R.C.A. 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"I DON'T SUPPOSE I'LL GET MARRIED— ALL I WANT IS MY MUSIC" SAYS

JEFF BECK

WHAT are the rewards of two years as one of the top guitarists in the pop business?

Materially they are good. Jeff Beck has a penthouse flat out in the country, a large hunk of sports car (a Stingray, in fact), and a knockout Afghan Hound called Kem. That's apart from the hordes of young girls who always seem to cluster around him.

So one might think that Jeff has no reason for complaint—especially seeing that both the records released since he formed his own group have done very nicely thank you in the charts. But you'd be very wrong, dear reader, if you thought this.

"When I first started in pop two years ago," explained Jeff, "everything was rosy. The Yardbirds were very big at that time, and it really was the golden sleighride. But in the last six months the scene has changed so much as to be almost unrecognizable—and I think it's a change for the worse. The only great thing is that now there is much more freedom than there ever was. Previously if an artiste wanted to bring out a new record he'd have to look through the charts and decide from that what was the most commercial sound to produce. Now he can bring out anything, and providing it's good, it'll sell. The trouble is though that there are so many groups around that England can hardly support them—it seems now that nobody just listens to pop any more, they all form groups and things!

£3,000 OF CAR . . .

"But there are a lot of little things that irritate me in this business. For example I can be sitting in my car at the traffic lights, and some middle-aged savy will draw up next to me in his motor. Then he'll notice this long-haired poster driving three thousand quids worth of car, and the expression on his face will change to one of envy, anger and regret, all mixed together. What he doesn't seem to realize is that I spend most of my money on that car—and I love cars, so why shouldn't I have it?"

"Then again, I can go into a record shop to buy a disc. But I just can't buy it and come out. I have to stay and chat with the shop assistant who says things like 'Well I wouldn't have thought you would have had to buy records—I'd have thought you'd have got yours free. I mean, you're a pop star, aren't you?'"

"They're just little things but they annoy me—and there are so many

of them. And of course, all the hangers-on in the business annoy me as well—but then no group likes them.

"There are so many groups now, and one tends to lose one's individuality. People will point you out in the street and say 'Oh look, there's that guy in that group', not 'There's Jeff Beck'."

"But the way to beat the congestion is to make only the necessary moves in the business. You know, rather than do a lot of gigs and things, just do one good concert every so often, and go all out to give a really great performance—and spend the rest of the time in the studios recording—you know, given the time and the facilities one can produce better stuff than one could if a session had to be fitted in between gigs and tours and things.

NO PRODUCER

"People don't realize how easy it is to produce records. Anyone with just a modicum of talent could do it. Ninety per cent of the work in the studios is done by the recording engineer, and he's really the kingpin of the whole operation. We didn't have a producer at all when I did 'Shapes of Things' with the Yardbirds, and that, in my opinion was one of the best pop records ever. But everyone's forgotten it now—you know, we only used three instruments on that. On 'I'm a Man', again with the Yardbirds, the producer, Sam Phillips, was in fact an engineer.

"I prefer recording in America—especially with coloured producers and engineers. The sound made by most white guys—and this is especially in England—is so manufactured. It's just a pretty noise. I'm not knocking anyone, that's just how it is. When coloured guys go into a studio, they get a really good atmosphere going. Their sole purpose is to get a great sound out of the session. Hendrix must be really shattered after a session—he really feels his sounds, and if the engineer doesn't pick them up as they come across, it's just too bad.

"What I want to do—what I'm trying to do—is to produce the white equivalent of coloured music. I really hate white music. A lot of it is pleasing, and easy to listen to, but that's all. But it just isn't GOOD music, on the whole. When you take good white records, and there are some, for example 'Whiter Shade of Pale', and 'Groovin'', the reason they're good is because they sound coloured. The Righteous Brothers at one time were the only white artistes to have their records played on a Negro Radio Station in the States. And even they were banned when it was discovered that they were white."

"I'd like to play to negro audiences, but I don't think they'd accept me. Not because of my music, but because of the colour of my skin. Though once I was playing at a negro club in the States, and I really managed to get the music across. I really feel more warmth playing to coloured audiences than any others—they have a natural love of music, which most white people just haven't got.

"People will just say when they read this that it's impossible to get an equivalent sound, and that I'll just end up by copying negro music. But that's not true. I know what knocks me out, and if I can get the same feeling when I'm playing—out of the music, well, that's it.



JEFF BECK with a model girl.

"I've studied negro music—by listening to it a lot. And I have records of coloured musicians dating from the nineteen-twenties right up to the present time. And the same element runs through all of them. People don't seem to realize—they accept Tamla Motown as a new sound. They forget the history behind it—and how much this history has influenced all music.

"What I try to do is get the same feeling in my playing—not just an imitation of the coloured sound—but real soul. On 'Bolero', I was really feeling that guitar. The idea of the record was to get a basic thudding rhythm, with a sad bit on top, suddenly breaking into anger. And the engineers were really trying to pick out the sad sounds, but I don't think they quite made it. If I'd recorded 'Bolero' in the States with coloured guys producing, it would have been so much better.

A TERRIBLE RECORD

"But I'm a bit hung up now, because I've worked hard at trying to get the sound I want, and now I'm almost there. I feel as if I've been dropped. Hendrix and Clapton have reached the same point as I have—and they've been accepted. But so many things went wrong at the beginning of my solo career—including the release of 'Hi Ho Silver Lining'. That was a terrible record, and it only came out because it was commercial—not my decision to record that song, by the way.

"For the future, I just want to make music and listen to it. Music is the equivalent of marriage to me. Like there's give and take in marriage, my giving is playing, and my taking is listening. And like marriage is almost the ultimate to most men, music is my ultimate. It's not that I'm queer or anything, but I don't suppose I'll get married. All I want is my music."

DEREK BOLTWOOD



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deliver

Dedicated to the one I love, My girl, Creeque Alley, Sing for your supper, Twist and shout, Free advice, Boys and girls together, String man, Frustration, Did you ever want to cry, John's music box, and Look through my window

© SF 7880 © RD 7880 12" stereo or mono LP record



The different Dave Davies



DAVE DAVIES — he tells Richard Green about his home-made beer.

GONE is the rampaging looner of old, the very sight of whom would strike fear into the hearts of publicans and club owners throughout the land.

In his place is a quiet, soft-spoken, much more sensible and almost gentle being.

This is Dave Davies '67. Really.

Dave and I met 'neath the shade of a chestnut tree in serene Highgate and sat on wooden benches and sipped ale.

"I'm more nervous now," he began. "I've been straightening myself out and I've got nervous. I had a period of about six months when there was nothing. None of the people meant anything and all the clubs were getting me down. There was just air."

"I've got a couple of friends who helped me and I've been doing a lot of writing. I wrote the first chapter of a book, then I found I couldn't phrase things, so I gave it up."

"I've written a lot of songs. That's really all I'm good at," I suppose. I sussed the saxophone out. It's only there now to bring me down. I got it to broaden my musical knowledge, then I realised my musical knowledge didn't need broadening."

Despite the fact that he'd only had five hours' sleep, Dave didn't look too bad. The reason for his lack of rest didn't actually please him.

"We had to go to Cornwall," he sneered. "We thought we'd do a few dates, but it's not worth it. All that way. God!"

"We're not doing any more for a few months. I want to go to America for a week. I haven't been for about 18 months and I want to go to L.A. So we'll record and have a holiday."

I asked Dave if it was true that he'd turned down "Dee Time".

"I wasn't keen on doing it, there's no audience, is there?" he replied. "The last time we did it, it was an insert. I like

playing to audiences. But one-nighters are different, aren't they? You make more mistakes and you've got to do more."

Our glasses were re-charged and Dave told me: "I'm making my own beer. I was walking down the road and I saw a sign 'Do It Yourself Beer', so I got some. It's twelve and six and you get a packet of hops and things."

"It takes about four days and it tastes like Cornish beer. I almost killed myself when I was bottling it. It started to froth up and by the time it went down, I was high on the fumes."

Dave has also taken to table tennis and visits a local youth club with friends when it is closed to other people. That, and a number of other things, are part of his "getting myself together" process.

Dave admitted that he was surprised when "Death Of A Clown" reached No. 3.

"I was surprised when it reached 23," he laughed. "It's not all that good, is it? We're certainly not going to rush and do a follow-up, that'd be ridiculous. Singles are murder."

"I'm doing an EP this weekend, though. It'll probably be two of my songs and two that I've written with Ray. If an LP comes out of it, I'll do

one. It depends on whether we get the right theme."

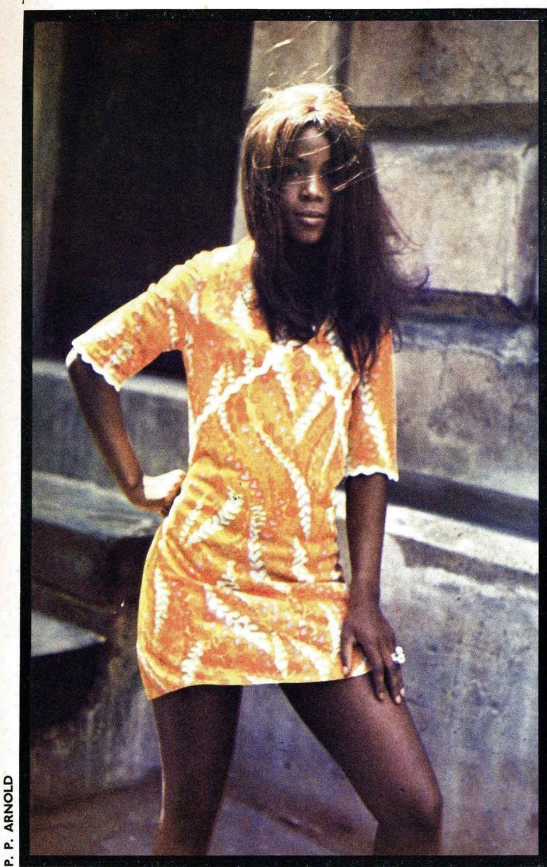
The Kinks' next single will be "Mr. Pleasant", which has been released in other countries already. Dave described it as "an Edith Piaf sort of thing"—and that must be worth listening to coming from the Kinks.

Just because it was a warm day, it began to rain, so we went inside where a strange lady wearing a white overall

thrust a piece of paper at Dave and said: "I want your autograph, 'cause you're one of the Kinks, aren't you? Did you have some of my soup? If you did, I'll give you some more."

"What was she on about," Dave asked as we reached the comparative safety of my car. "Is it alright if I look in here, I like looking through glove boxes."

RICHARD GREEN



P. P. ARNOLD

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new DECCA group records this week

ED AMES
Two for the road RCA 1624

JIMMY MCGARR & THE GALLOWGLASS
The boys from the County Cork MD 1083

45 rpm records

THE CHANTS
Lovers' story F 12650

JIMMY MCGARR & THE GALLOWGLASS
The boys from the County Cork MD 1083

NEXT WEEK
Nancy Elvis Mothers of Invention

HAROLD BARRIS
BIG 100

British
winners in
RECORD
WORLD'S
American
DJ poll



CONGRATULATIONS

TOM JONES

TOP
MALE
VOCALIST

riding high in the charts with

I'LL NEVER FALL IN LOVE AGAIN

DECCA F12639 45 rpm record

ENGELBERT HUMPERDINCK

MOST
PROMISING
MALE
VOCALIST

his latest

THE LAST WALTZ

DECCA F12655 45 rpm record

THE ROLLING STONES

No. 2
VOCAL
GROUP

their latest

WE LOVE YOU DANDELION

c/w

DECCA F12654 45 rpm record

DECCA

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

YOUR GUIDE TO THIS WEEK'S NEW SINGLES



Some of this week's single biggies. They include discs from the Swinging Blue Jeans, The Traffic, Georgie Fame, Vikki Carr and the Supremes.

THE SWINGING BLUE JEANS:

Don't Go Out Into The Rain; One Woman Man (HMV Pop 1665) I'm sure this is a hit song. David Garrock has been out a week and must stand chances— but this quantity-phased treatment could restore the Liverpudlians to the charts. Nice arrangement; reasonably simple, but with banks of harmonies helping out. Liked the use of organ. Flip: One of those most-wanted items, which occasionally drags.

TOP FIFTY TIP

VIKKI CARR:

There I Go; One More Mountain (Liberty 15022) Dead class, this. Piano in a doomy sort of opening atmosphere — but it picks up beautifully. This is emotional singing, sure. It's bang in tune and technically outstanding. I just have the faintest doubts about whether this is really a hit song. Nice arrangement. Flip: Lighter touch here and really I think I preferred it.

TOP FIFTY TIP

TRAFFIC:

Hole In My Shoe; Smiling Phases (Island 6017) Obviously a very big hit. For a start, the lyrics are unusual and clearly projected. Instrumentally there's a whole lot going, off-beat phrases, touches of the Eastern magic, and you really have to listen closely to pick up all the nuances. Song is rather repetitive and certainly compelling. Flip: Showcase for Stevie's busy talents. Strong.

TOP FIFTY TIP

SIMON AND GARFUNKEL:

You Don't Know Where Your Interest Lies; Fakin' It (CBS 2845) A harp, yet — and a very good song, too. Georgie sounds a bit remote, vocally, but it's a good thing because it adds to the atmosphere of the production. A melodic little tune, cleverly presented and actually a complete change of style again for the most excellent Mr. Fame. And full credit to the harpist. Flip: A bouncy, more open-sounded thing and a good contrast as well as being good.

TOP FIFTY TIP

GEORGIE FAME:

Try My World; No Thanks (CBS 2845) A harp, yet — and a very good song, too. Georgie sounds a bit remote, vocally, but it's a good thing because it adds to the atmosphere of the production. A melodic little tune, cleverly presented and actually a complete change of style again for the most excellent Mr. Fame. And full credit to the harpist. Flip: A bouncy, more open-sounded thing and a good contrast as well as being good.

TOP FIFTY TIP

rapid singles

MANFRED MANN:

So Long Dad; Funniest Gig (Fontana TF 862) A sort of rag-time piano intro here, then a group vocal moment or two which I thought sounded like a pub sing-song. But then Mike P'abo takes over and the full meaning of some good lyrics (Randy Newman) comes through; odd instrumental bits and a sort of good-time approach to it all. It'll be a hit, but it will also surprise and disappoint some Manfred followers. Dead catchy, though. Flip: Rather airy but certainly original and interesting.

TOP FIFTY TIP

DIANA ROSS AND THE SUPREMES:

Reflections; Going Down For The Third Time (Tamla Motown TMG 516). Despite the controversial new billing, this record isn't as strong, commercially speaking, as their previous three items. But it's a gem of a sound, a progressive slab of poignant R & B with Diana and the other two in top vocal form. Interesting background noises too. The song hasn't yet reached the upper heights in the States, but this is more of a grow-on-you type of performance, in contrast to their "You Keep Me Hanging On" kind of thing.

TOP FIFTY TIP

EYDIE GORME: If He Walked Into My Life; Tell Him I Said Hello (CBS 2847). Tremendous. Show song in "Mame", a bad starter, but later on Eydie sings magnificently. Great. ★ ★ ★

THE CHANTS: A Lover's Story; Wearing A Smile (Decca F 12650). As a fan of this group, I commend it. Fine lead voice, with strong lyrics, and a suitably bluesy. Organ added. Certainly good enough to click big. ★ ★ ★

DEAD SEA FRUIT: Love At The Hippodrome; My Naughty Bluebell (Camp 602804). Sort of misdirected poker-faced vocal treatment which is subdued and interesting. An off-beat scene all round. ★ ★ ★

BILL FAY: Some Good Advice; Screams In The Ears (Deram DM 143). Slow-moving but compelling. . . piano intro, simple lyrics but philosophical and strong. An outsider but well worth a spin. ★ ★ ★

THE DUBLINERS: Black Velvet Band; Maloney Wants A Drink (Major Minor MM 358). Typical material from this hard-hitting outfit—must collect fair sales for the spirit and the atmosphere. ★ ★ ★

ROGER WHITTAKER: Handful Of Dreams; Don't Make Promises (Columbia DB 8258). Piano-backed, count-downed, simple and with tremendous sincerity. Deep-pitched and darned melodic. ★ ★ ★

HELEN SHAPIRO: She Need Company; Stop (Columbia DB 8256). A Paul Jones song, and a good one, too, for Helen who still has a fanatical fan following. Double-tracked and echoed, really rather effective. ★ ★ ★

SVENSK: Dream Magazine; Getting Old (Pace One POP 036). Actual church organ for two boys from Bournemouth. Rather lower-key but quite well done. ★ ★ ★

RAMSEY LEWIS: Saturday Night After The Movies; China Gate (Chess CBS 8060). Good, for dancing, etc., and good from the piano explosion in front of staccato brass. ★ ★ ★

THE SILVER EAGLES; Theodore; True As A Brand New Lie (MGM 1345). Brisk, business-like but doesn't sound too commercial to me. A clinky sort of production. ★ ★ ★

extended play

RAY CONNIF "Movie Themes" — Wednesday's Child; The World Will Smile Again; Somewhere My Love; Better Than Your Dog (CBS EP 6361). Like the title says — for all you avid moviegoers (like I am) — but why does no-one ever record the great scores for some of those Hammer films?

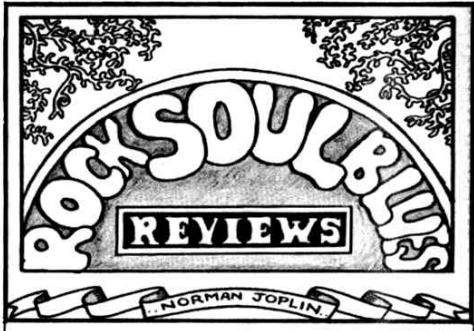
TOM PAXTON The Marvellous Toy; Beau John; Deep Fork River; My Gutter Than Your Dog (Elektra EPK 802). Tom Paxton sings everything from protest to children's songs. He has a deep and varied appeal and for a basic folk performer he is quite commercial.

SIMON AND GARFUNKEL "Feelin' Groovy" — The 59th Street Bridge Song; The Big Bright Green Pleasure Machine; Home-ward Bound; A Hazy Shade Of Winter (CBS EP 6360). A varied

assortment of S & G — ranging from the light "Feelin' Groovy", through to the trippy "Pleasure Machine", the plaintive but "Home-ward Bound" and their frantic electronic "A Hazy Shade Of Winter".

ANITA HARRIS "Nursery Rhymes For Our Times" — Queenie Cole; Eleanor Rigby; Bang Bang; B-A-D For Me (CBS EP 6359). An obvious hit EP — well produced, and of course beautifully performed by Miss H who looks delightful on the cover "B-A-D" is great.

JULIE FELIX "Songs From The Frost Report Part 2" — Early Morning Rain; Who Will Buy; I'm Just A Country Girl; 100 Men (Fontana TE17450). The atmospheric voice of Miss Felix and four good songs and true on this second, bound-to-be-successful EP.



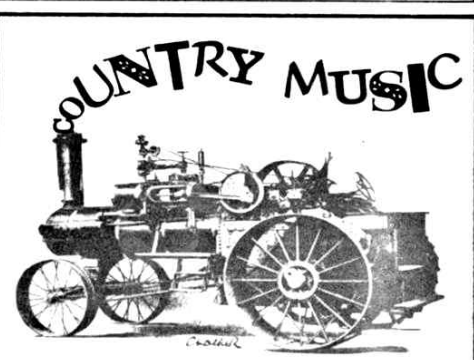
ROLANDO AL AND THE BEVERLY'S ALL STARS/DEREK MORGAN AND THE ACES: Song For My Father; Tougher Than Tough (Pyramid PYR 6018). It's been decided to revitalise the former flip of this ska hit—a sax-led jazz-fused ska item with a crude appeal — but not as commercial as "The Guns Of Navarone". ★ ★ ★

THE PLATTERS: Washed Ashore; What Name Shall I Give You My Love (Stateside SS 2042). Tamla-styled mid-pace beater here from the one time original sounding group. Catchy song, but I can't help thinking how great this group once were. ★ ★ ★

MARVIN GAYE: Your Unchanging Love; I'll Take Care Of You (Tamla Motown TMG 618). A kind of immediate flashback to an older style of Tamla sound. An H-D-H song which doesn't have very much original to offer—only Marvin's sophisticated controlled voice saves this. ★ ★ ★

JOYCE BOND: This Train; Not So With Me (Island WIP 6918). A good dance beat on this gospel item (which was the original tune for "My Babe" etc.) and a good girlie vocal. Could click. ★ ★ ★

JIMMY JONES: 29-146 Shape; Personal Property (Stateside SS 2941). The handy man himself and a plaintive tune, a bit dated and some lyrics which have previously only applied to Jesus Christ. I think this is a showmen number. ★ ★ ★



Progressive country music, by the group who toured here with Jim Reeves

Jamie, Jon & Jerry are one of the few British groups who have entered the RM Country Music charts and are pretty proud of the achievement. Although they have only been using their current name for six months, they have been part of the British Country scene since 1959. They toured Britain with Jim Reeves three weeks before his tragic death and they have travelled to the States to record in Nashville.

There are two camps of thought in the Country scene in Britain — those who wish to stick by the traditional image and those who wish Country Music to have a more contemporary image. Jamie, Jon & Jerry are in the latter camp.

They say: "We believe Country Music will become more and more popular — but it needs the right backing. We don't think it's being put over on the radio, for instance — and now that 35% of the air, there's no Country show at all. The BBC are still presenting the old image of cowboy hats and holsters — which we think is putting people off. Over in the States they're selling the records to the farmers and the cowboys, so it's okay over there — but here we've got to dress like normal human beings."

"We think there will eventually be a Country show on television, but it needs somebody who has the right idea to present it — and we don't think the BBC has anybody at the moment. The nearest thing to it has been 'The Frank Ifield Show' and 'The Tom Jones Show' — but they still had the empty saddles bit. Even Tom Jones had to wear cowboy boots and a hat! The George Mitchell singers sang Country songs on TV. — but they were sitting round a corral."

"We're sure that if it were given the right air-play, lots of people would like Country Music. Everyone's got a streak of sentimentality—and when they've had a few drinks inside them they like things like "Release Me." The scene for Country has never been so good as it is today and the Federation has done a lot to help."

President of the group's fan club is top Country Music DJ Murray Cash — and Jamie, Jon & Jerry have a regular spot on the BBC's "Country Meets Folk", although they think that the content of the programme leans more towards the Folk side at the moment.

Later in the year the group will be touring Germany and Sweden.

BILL HARRY

VIKKI CARR

SMASH FOLLOW-UP! THERE I GO

LBF15022

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NAME _____
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Carina Jardestan, 14, Haggvagen 10, Barkarby, Sweden. Stars — Joan Baez, Bob Dylan, Donovan, Peter, Paul & Mary, The Coaches, Manfred Mann, the Animals. Hobby and interests — clothes, listening to folk and pop music.



Richard Oughton, 17, 106 The Avenue, Wembley Park, Middx. Stars — Walker Brothers, Tom Jones, Animals, Dusty, Beach Boys, Kinks. Hobby and interests — Pop music, sport, Travelling, would like girl pen-pal.

READERS' CLUB



Jan S. Tulp, 19 Prins Willem de Zwygerlaan 2, Franeker, Holland. Stars — Frank Ifield, Buddy Holly, Maskers, Dusty, Shadows, Animals. Hobby and interests — politics, dancing, classical music, editing a youth paper.



Betty Evans, 17, 82 Williton Road, Stopley, Luton, Beds. Stars — Tom Jones, Paul Jones, Elvis and Animals. Hobby and interests — writing, reading dancing and listening to records.



Morag Soutter Oxley, 15, 31 Melbourn Road, Sheffield 10. Stars — Herman, Walkers, Los Bravos, Stones, Kinks, Trogs, Cliff. Hobby and interests — tennis, dancing, writing, swimming, childcare.



Terry Coltman, 18, 32 Hinemoo Ave., Devonport, Auckland, N.Z. New Zealand. Stars — Beatles, Stones, Yardbirds, Animals, Dylan, Supremes, Sandie Edmonds (N.Z.). Hobby and interests — Pop music, cars, girls, Rugby Union Football, snooker.



Morten Stiris, 16, Holtvelen 25, Bekkedagsboada, Oslo, Norway. Stars — Animals, Kinks, Beatles, Donovan, Spencer Davis Group, Who, Hollies, Yardbirds, Stones. Hobbies and interests — listening to records, dancing, and girls. I just want girl pen-friends! Send picture in the first letter.



Eva Spisarova, 19, RA 963 Holesov, okr. Kromeriz, Czechoslovakia. Stars — Bob Dylan, Beach Boys, Dusty, Frank Sinatra, Sandie. Hobby and interests — I study Psychology. I like to travel, politics.



Donna Overholt, 17, 1112 E. Thacker, West Covina, California, U.S.A. Stars — Beatles, Stones, Righteous Brothers, Gerry and the Pacemakers. Hobby and interests — Show skiing, writing letters, record discs. Performances. Dave Davies.



Peter Morgan, 18, 85, Kingsway, Kinswood, Bristol. Stars — Buddy Holly, Eddie Cochran, Little Richard, Elvis Presley. Hobby and interests — football, swimming, reading and playing records.



Tony Wilkinson, 21, 37 Northumberland Crescent, Southend on Sea, Essex. Stars — J. L. Lewis, Sonny Burgess, Ronnie Hawkins, Bobby Freeman, Carl Perkins. Hobby and interests — "Birds and Boozie".



Miss Rose Austin, 22, 358 Barking Road, East Ham E.6. Stars — Walkers Bros, Tony Bennett, Cilla Black. Interests — records, clothes, magazines and Richard Burton.

Owing to the fantastic success of Readers' Club and the rate at which your photos have been pouring in, it would have been impossible to keep pace with them in the paper. Therefore, we are not printing the coupon anymore, until we rid ourselves of the enormous backlog which has accumulated. So, hard luck anyone who hasn't yet written—but in a couple of months (we hope) the coupon will be back again. Until then, we'll print as many photos as we can...

I PRESENT the luscious, gorgeous Anni Anderson for no other reason than that I'd rather present her than, say, Arthur Smith and the Pimples. Anni's first British single is out now on Mercury... "Ma Vie" is the title. She's already a star in her native Belgium, not to mention France, Germany and Las Vegas. Currently she is working on the cabaret scene in London, along with television appearances and so on. Those eyes are blue, that hair is dark, that shape is of the hourglass variety. Anni sings in English, Flemish, French, German and Spanish. Her record, by the way, has knocked-out the Phillips' group folk — a strongly sung job, with a fine Peter Knight backing finishing things off neatly. Meanwhile, I'll just present... Anni Anderson.



THOUGH he doesn't look particularly wounded, 21-year-old Bill Kenwright is involved in a hectic disc battle with Truly Smith and the New Formula over the Berry Gordy song "I Want To Go Back There Again". Though this EMI release is Bill's first, he's been involved in pop music for quite a while. At Liver, pool institute he had his first link with a youngster destined to go far... Bill and the slightly older Paul McCartney both had minor roles in the annual school play, "St. Joan". Later Bill formed a Mersey group, the Chevrolet. Next he turned to acting, appearing in TV's "The Villains", "Z-Cars", "King Of The River", "Softly Softly"... and he also has the lead in "Strike Pay", one of the D. H. Lawrence stories. And right now he is in the new West End musical "Amie" at the Westminster Theatre.



ONE of the best groups in Scotland is Studio Six, who came within a sparrow's breadth of having a hit record not so long ago. Now, as from August 31, they move from Scotland to London and have been signed to a five-year agency contract by Nems Enterprises, no less. Their avowed aim is to bring Tartanmania and Scottish Flower Power to the south. They've already made a start with performances at the Marquee club. Line-up of the outfit: lead vocalist Colin McHure, 17, member of a well-known showbiz family and good on the "soul" angle; lead guitarist Neil Grimshaw, 19, song-writer, a bit like Paul McCartney and designer of the group's stage gear; bassist Gerry Tedeschi, 19, former hair-dresser; organist Ricky Kerr, 19, also a fine pianist; and drummer Jim Brakey, 18, formerly with the Poets.



ONE of South Africa's leading acts, the Dream Merchants, have achieved some interesting things in their career—like keeping the Beatles and the Beach Boys at bay from the number one spot in the S.A. charts on several different occasions. Now one of the boys, as pictured here, has his first British solo release. He is Billy Forrester and his record is "Hello Lover". Billy, 6 ft. 5 in. tall and a former racing driver, also is recording the theme for the new Stanley Baker film "Robbery", due out next month... song is "Born To Lose" and it'll be promoted at the same time as the film. Which can't, as they say, be bad for Billy's chances.



POP singers from Liverpool, London and Louisiana... yes! Pop singers from Iceland? Not very often. But here is Thor Baldursson who bows in this week with a Decca release of "Arlene Chateaux". What's more, he has more than his fair share of musical talents. At the age of seven he started on accordion and since then has mastered, and can do mean "mastered", piano, organ, guitar and French horn. He's a regular on television and radio in Iceland, both as solo performer and leader of a group called the Savanna Trio. If that isn't enough to show his versatility, he also earns plaudits for conducting and arranging music for sixty strong choirs.

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RECORD MIRROR CHARTS PAGE



AIR MAILED FROM NEW YORK

- 1 ODE TO BILLIE JOE
4 (3) Bobby Gentry (Capitol)
- 2 ALL YOU NEED IS LOVE*
1 (5) Beatles (Capitol)
- 3 BABY I LOVE YOU*
4 (3) Aretha Franklin (Atlantic)
- 4 LIGHT MY FIRE*
2 (18) Doors (Elektra)
- 5 WORDS*
3 (5) Monkees (Colgems)
- 6 PLEASANT VALLEY SUNDAY*
3 (5) Monkees (Colgems)
- 7 MERCY, MERCY, MERCY*
5 (18) Buckingham (Atlantic)
- 8 REFLECTIONS
15 (2) Diana Ross and the Supremes (Motown)
- 9 HEROES AND VILLAINS*
15 (4) Beach Boys (Brother)
- 10 A GIRL LIKE YOU*
8 (7) Young Rascals (Atlantic)
- 11 SILENCE IS GOLDEN*
11 (8) Tremeloes (Epic)
- 12 A WHITER SHADE OF PALMS*
19 (3) Procol Harum (Deram)
- 13 APPLES, PEACHES AND AND PUMPKIN PIE
26 (2) Jay & Techniques (Smash)
- 14 COLD SWEAT
19 (5) James Brown (Skins)
- 15 I WAS MADE TO LOVE HER*
18 (11) Stevie Wonder (Tamla)
- 16 THANK THE LORD FOR THE NIGHT-TIME*
18 (5) Neil Diamond (Bang)
- 17 YOU'RE MY EVERYTHING
21 (2) Temptations (Gordy)
- 18 CARRIE ANNE*
14 (9) Hollies (Epic)
- 19 COME BACK WHEN YOU GROW UP
34 (2) Bobby Vee (Liberty)
- 20 FAKIN' IT
28 (2) Simon and Garfunkel (Columbia)
- 21 LET THE GOOD TIMES ROLL & FEEL SO GOOD*
24 (6) Bunny Sieler (Parkway)
- 22 WHITE RABBIT
7 (2) Jefferson Airplane (RCA)
- 23 TESTIFY
28 (6) Parliament (Revlon)
- 24 THE WORLD WE KNEW*
28 (4) Frank Sinatra (Reprise)

*An asterisk denotes record released in Britain.

UP AND COMING

- BURNING OF THE MIDNIGHT LAMP—Jimmi Hendrix Experience (Track)
- DON'T YOU MISS ME A LITTLE BIT BABY—Jimmy Kufin (Tamla-Motown)
- BLACK VELVET BAND—Dubliners (Major Minor)
- TOUGHER THAN TOUGH—Derek Morgan (Pyramid)
- MINE—Ken Dodd (Columbia)
- GOOD TIMES—Eric Burdon and Animals (MGM)
- NOBODY'S CHILD—Witnesses Showband (Emerald)
- SHAKE RATTLE AND ROLL—Arthur Conley (Atlantic)
- SMILE—Rockin' Berries (Piccadilly)

TOP L.P.'s

- 1 SGT. PEPPER'S LONELY HEARTS CLUB BAND 1 Beatles (Parlophone)
- 2 HEADQUARTERS 2 The Monkees (RCA Victor)
- 3 SOUND OF MUSIC Soundtrack (RCA)
- 4 BEST OF THE BEACH BOYS 6 Beach Boys & Capals (RCA Victor)
- 5 MAMAS & PAPAS DELIVER 4 Mamas & Papas (RCA Victor)
- 6 ARE YOU EXPERIENCED 5 Jimi Hendrix (Track)
- 7 FIDDLER ON THE ROOF 7 London Cast (CBS)
- 8 JIGSAW 2 Sanderson (Columbia)
- 9 DOCTOR ZHIVAGO 9 Soundtrack (MGM)
- 10 MORE OF THE MONKEES 13 Monkees (RCA)
- 11 TOM JONES LIVE AT THE TALK OF THE TOWN 19 Tom Jones (Decca)
- 12 BUDY HOLLY'S GREATEST HITS 13 Buddy Holly (A&M)
- 13 PIPER AT THE GATES OF DAWN 14 Funk Fleet (Columbia)
- 14 A DROP OF HARD STUFF 22 The Dubblers (Vikki Carr (Liberty))
- 15 IT MUST BE HIM 15 Vikki Carr (Liberty)
- 16 RELEASE ME 19 Engelbert Humperdinck (Decca)
- 17 GOING PLACES 11 Herb Alpert (A&M)
- 18 FOUR TOPS (LIVE) 22 Four Tops (Tamla Motown)
- 19 GREEN, GREEN GRASS OF HOME 17 Tom Jones (Decca)

- 20 SMALL FACES 18 Small Faces (Immediate)
- 21 MONKEES 16 The Monkees (RCA)
- 22 BORN FREE 2 Andy Williams (CBS)
- 23 HAPPY TOGETHER 28 Turtles (London)
- 24 BOB DYLAN'S GREATEST HITS 28 Bob Dylan (CBS)
- 25 SOUNDS LIKE THIS IS JAMES LAST 15 James Last (Polydor)
- 26 HAMMOND A GO-GO VO! 2 — James Last (Polydor)
- 27 KAEMPERT SPECIAL 27 Bert Kaempfert (Polydor)
- 28 TONY'S GREATEST HITS 27 Tony Bennett (CBS)
- 29 INVITATION TO THE MOVIES — Matt Monro (Capitol)

TOP E.P.'s

- 1 BEACH BOYS HITS 1 Beach Boys (Capitol)
- 2 FOUR TOP HITS 1 Four Tops (Tamla Motown)
- 3 EASY COME, EASY GO 3 Elvis Presley (RCA)
- 4 FOUR TOPS 6 Four Tops (Tamla Motown)
- 5 HITS FROM THE SEEKERS 4 The Seekers (Columbia)
- 6 GEORGIE FAME 4 Georgie Fame (CBS)
- 7 BEST OF BENNETT 8 Tony Bennett (CBS)
- 8 PRIVILEGE 7 Paul Jones (HMV)
- 9 MORNINGTOWN RIDE 9 The Seekers (Columbia)
- 10 MIRRELE MATHIEU 16 Mirrele Mathieu (Fontana)

5 YEARS AGO

- 1 I REMEMBER YOU 2 Frank Field (Columbia)
- 2 SPEEDY GONZALES 2 Pat Boone (London)
- 3 THINGS 9 Bobby Darin (London)
- 4 GUITAR TANGO 8 Shadows (Columbia)
- 5 SEALED WITH A KISS 12 Brian Hyland (HMV)
- 6 ROSES ARE RED 2 Ronnie Carroll (Phillips)
- 7 ONCE UPON A DREAM 11 Billy Fury (Decca)
- 8 BREAKING UP IS HARD TO DO 18 Neil Sedaka (RCA)
- 9 I CAN'T STOP LOVING YOU 4 Ray Charles (HMV)
- 10 VACATION — Connie Francis (MGM)
- 11 LITTLE MISS LONELY 11 Helen Shapiro (Columbia)
- 12 LET THERE BE LOVE 12 King Cole and George Shearing (Capitol)
- 13 I'M JUST A BABY 17 Lou Costello (Decca)
- 14 SO DO I 12 King Cole (Pye)
- 15 PICK A BALE OF COTTON — Lonnie Donegan (Pye)
- 16 A PICTURE OF YOU 5 Jay Brown (Piccadilly)
- 17 BALLAD OF PALADIN — Duane Eddy (RCA)
- 18 DON'T EVER CHANGE 6 The Crickets (Liberty)
- 19 DANCIN' PARTY — Chubby Checker (Columbia)
- 20 THEME FROM "MAN WITH GOLDEN ARM" — Jet Harris (Decca)



NATIONAL CHART COMPILED BY THE RECORD RETAILER

- 1 SAN FRANCISCO (FLOWERS IN YOUR HAIR)
1 (7) Scott McKenzie (CBS)
- 2 I'LL NEVER FALL IN LOVE AGAIN
3 (5) Tom Jones (Decca)
- 3 ALL YOU NEED IS LOVE
2 (18) Tremeloes (CBS)
- 4 EVEN THE BAD TIMES ARE GOOD
2 (4) Beatles (Parlophone)
- 5 THE HOUSE THAT JACK BUILT
9 (4) Alan Price Set (Decca)
- 6 JUST LOVING YOU
7 (9) Anita Harris (CBS)
- 7 DEATH OF A CLOWN
4 (6) Dave Davies (Pye)
- 8 I WAS MADE TO LOVE HER
2 (4) Stevie Wonder (Tamla Motown)
- 9 CREEQUE ALLEY
12 (5) Mamas and Papas (RCA)
- 10 UP, UP AND AWAY
21 (2) Johnnie Mann Singers (Liberty)
- 11 PLEASANT VALLEY SUNDAY
23 (2) Monkees (RCA)
- 12 GIN HOUSE
16 (5) Amen Corner (Deram)
- 13 I MUST BE HIM
18 (15) Vikki Carr (Liberty)
- 14 ITCHYWOOD PARK
28 (4) Small Faces (Polyphone)
- 15 SHED RATHER BE WITH ME
11 (11) Turtles (London)
- 16 EVERYTHING
21 (4) Engelbert Humperdinck (Decca)
- 17 WE LOVE YOU/ DANDELION
12 (5) Rolling Stones (Decca)
- 18 EXCERPT FROM A TEENAGE OPERA
25 (4) Keith West (Polyphone)
- 19 LAST WALTZ
17 (11) Engelbert Humperdinck (Decca)
- 20 A BAD NIGHT
24 (4) Cat Stevens (Deram)
- 21 TRAMP
18 (5) Odis Redding and Carl Thomas (Stax)
- 22 ALTERNATE TITLE
14 (18) Monkees (RCA)
- 23 YOU ONLY LIVE TWICE
15 (8) Nancy Sinatra (Reprise)
- 24 THE DAY I MET MARIE
27 (2) Cliff Richard (Columbia)
- 25 007
19 (7) Desmond Dekker (Pyramid)

A blue dot denotes new entry.

BRITAIN'S TOP R & B SINGLES

- 1 TRAMP
2 Odis Redding and Carl Thomas (Stax 60182)
- 2 I WAS MADE TO LOVE HER
1 Stevie Wonder (Atlantic 58412)
- 3 LAST TRAIN TO SKAVILLE
17 Rufus Thomas (Stax 60183)
- 4 SOUL FINGER
4 The Bar-Kays (Stax 60184)
- 5 007 SHANTY TOWN
4 Desmond Dekker (Pyramid FVR 6004)
- 6 RESPECT
4 Aretha Franklin (Atlantic 584015)
- 7 THINGS GET BETTER
4 Eddie Floyd (Stax 601816)
- 8 YOU KEEP ME HANGING ON
18 Vanilla Fudge (Atlantic 58412)
- 9 TAKE ME IN YOUR ARMS AND LOVE ME
9 Gladys Knight and the Pips (Tamla Motown TMG 604)
- 10 FOR YOUR PRECIOUS LOVE
7 Oscar Toney Jr. (Stateside SS 2523)
- 11 TAKE ME (JUST AS I AM)
18 Solomon Burke (Atlantic 58412)
- 12 SHAKE RATTLE AND ROLL
4 Arthur Conley (Atlantic 58412)
- 13 GREASY SPOON
17 Rufus Thomas (Stax 60183)
- 14 BORN UNDER A BAD SIGN
16 Albert King (Stax 60185)
- 15 WHEN YOU'RE YOUNG AND IN LOVE
14 Marvelettes (Atlantic 58411)
- 16 GROOVIN'
13 Young Rascals (Atlantic 584015)
- 17 STAY WITH ME BABY
11 Sharon Tandy (Atlantic 58412)
- 18 SEVEN ROOMS OF GLOOM
12 The Four Tops (Tamla Motown TMG 613)
- 19 RUBIE TAKE A MESSAGE
18 Dandy (Stax BRY 272)
- 20 I FEEL LIKE CRYING
28 Sam and Bill (Brunswick O 5873)

BRITAIN'S TOP R & B ALBUMS

- 1 KING AND QUEEN
— Odis Redding and Carl Thomas (Stax)
- 2 CLUB SKA '67 Vol. 2
2 Various Artists (Island WLLP LP 954)
- 3 CLUB SKA '67
3 Various Artists (Island WLLP LP 954)
- 4 SWEET SOUL MUSIC
— Arthur Conley (Atlantic 58706)
- 5 NEVER LOVED A MAN (THE WAY I LOVE YOU)
4 Aretha Franklin (Atlantic 58706)
- 6 DOUBLE DYNAMITE
6 Sam and Dave (Stax 58965)
- 7 LIVE
8 Garret Mimmis (United Artists ULP 1174)
- 8 LIVE
— The Temptations (Tamla Motown TML1653)
- 9 FUNKY BUTT... LIVE
10 Gene Washington & the Rm Jam Band (Piccadilly NPL 3688)
- 10 SOUL CONNECTIONS
— The Wallace Bros. (See L.P. 94)

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special notices
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MICKEY GILLEY. From my recent visit to him, I now offer — Lynn, Sabra, Sam, Supreme, Princess discs (expected 2-3 weeks) and in stock Rex (his 2nd disc) Eric, Astro — all at 10s. Incl. post etc. Piers Chalmers, Dorkens, Holmbury St. Mary, Nr. Dorkens, Surrey.

OFFICIAL MONKEES CLUB
It is regretted that due to Fantastic Demand and heavy commitments by the printers, publication of THE SOUVENIR BOOK is subject to a short delay.

THE FACE

DESPITE its British success, the Vanilla Fudge hit is still hanging on at No. 124 in the States... next artiste to release "What Now My Love" will be Mitch Ryder... Radio London's jingle bought by Coventry City Football Club... A.33—Ted Lurch Cassidy... Samantha Juste has formed a new company "Carnaby Card", membership of which gives discount in boutiques and membership of certain clubs... Platters have re-recorded their old hits for new Musicor label... incredible — hardly anyone turned up to see new "rave" duo the Incredible String Band at the Speakeasy on Sunday... will MGM take over Cameo-Parkway here?

Next Mamas and Papas single likely to be "Twelve Thirty"... nothing short of brilliant — Peggy Lee's take-off of Mae West in last week's "Girl From U.N.C.L.E." — the only thing missing was "Twist And Shout"... Neil Diamond's next LP "Just For You" includes his version of "I'm A Believer"... a million seller — Simon & Garfunkel's "Parsly, Sage, Rosemary And Thyme" LP... Alvin Cash arrested by the FBI for posing as James Brown... E!'s single sales seem to be considerably down since his marriage... despite the side being a flop here, Herman's "Museum" being issued as a single in the States... why doesn't Radio Caroline change its name to Radio Major Minor?

Next Elvis single could be the ballad "There's Always Me"... British discs bubbling under the U.S. top hundred include "Substitute" — The Who; "Purple Haze" — Jimi Hendrix and "On The Other Side" — Seekers... T.M fact; Tamla Motown's roster of British Top Ten busters now reads — Supremes (6 strikes), Four Tops — (3), Jimmy Ruffin and Stevie Wonder (1 each) — not to be forgotten however: ex-Motown Miss Mary Wells who started it all just three years ago with "My Guy"... Jon Pertwee burned up over hammy Dave's mishandling last Sunday?... with that moustache and all, Stevie Wonder now looking incredibly like a young Ben E. King... Q.34: Who, in the year which saw the release of the Impressions "Amen" and Ben E. King's "Around The Corner" (1964) brought out a Mickey Most produced version of "Gin House"?

Amen Winners

AMEN CORNER, prior to their current massive hit "Gin House", entered Granada TV's "Fratimers", a series of programmes, the aim of which was to discover new talent. The group appeared in the series on July 26, July 28 and August 11th and have now been announced as all winners. They will appear on the programme for the last time this Wednesday (22nd) to receive a trophy presented by Engelbert Humperdinck together with a cash prize. The group's next single will be released to coincide with their debut album in early October.

Dave Dee Panto

NEGOTIATIONS are currently near completion for Dave Dee, Dozy Beaky, Mick & Tich to headline a major tour in the autumn, to be followed by a season in Pantomime. The group are likely to appear at the Golden Rose Festival in Italy early in October. Ken Howard & Alan Blaikley have penned the group's next single, due for release on September 11th. "Golden Hits Of Dave Dee" will be the title of their new September album — and a Christmas album is also being planned.



Eric's apologies

IT seems to me that an unusual note has been struck by Eric Burdon — not musically, but in advertisements for his new record. Was there, I asked him, an element of apology and regret about them? If so, this was certainly an unusual way for a pop star to promote himself! Here's what Eric replied:

"Yes, I do feel a bit regretful. I don't think I was wasting time in the past because I think that every statement is valuable, a statement of its time. The Animals in the past have made statements — but I wasn't myself. I was trying to be an American Negro, which I'm not. I'm white, English. I have my own brand of feeling and soul — as the people in India have, and Africa, and Israel — every country has its own soul and there's a terribly wrong conception of what soul means. As soon as you mention the word soul, everybody thinks of American Negroes and it's entirely wrong. Even the Germans have got their own brand of Nordic soulfulness."

Now that he has become the white man's Burdon and has more peace of mind and understanding, Eric says he is working harder than he's ever worked before in his life. "Holidays don't mean anything to me anymore. I just don't get any satisfaction unless I am working. I'm about ten times more attentive and have much more perception than I had before and I can accept everything. Not one or two things or three things but everything. This means that I am ready for anything and nothing and nobody can hurt me, really. And I don't want to hurt anyone else."

"Where I used to get violent and uptight, it doesn't bother me anymore... Things like racial

prejudice, for instance. For three years I was going into the subject — its reasons and causes. I kept scrapbooks on it and wrote things about it. My songs were very influenced by it. And I realise now that that is just a small part of life, it's just human beings being egotistical and playing ridiculous games with one another and it's about time they stopped. And if they can't stop the best thing to do is just ignore them. Forget the fact that they're there. If everybody felt the same way as I did there wouldn't be race riots in Detroit because nobody could be bothered. They'd only take care of their own minds. And when you take care of your own mind the rest of the world can take care of itself."

The perceptive, aware, etc. RM reader will doubtless have a shrewd suspicion by now that something very powerful must be responsible for Eric's new, revitalised mental processes. His case is perhaps a little more extreme, and he is a great deal more frank and open than quite a few other celebrated performers. But whatever some moralists, judges and politicians might wish and might recommend and might fear — there's no point in writing articles about the personality of such as Eric unless you're prepared at least to take note of the tremendous effect of drugs on the pop scene.

For, far from facing any shame or embarrassment over his dabbling, Eric admits he's grateful for what LSD has done to him. He names experimentation with psychedelic drugs as responsible for his new (and, he believes, improved) outlook.

"I was searching for religious meaning and I've found it. I'm glad to say. That's where it's at. My music is going in the same direction. Everybody in the group except one has had the same experience. The New Animals all laugh at the same things, we realise the same things, we want to do the same things so the group is a unit. It doesn't go in all directions at once — which the old Animals did and that's why they broke up."



ERIC BURDON — he talks about his former attitudes, drugs, and his music to RM's David Griffiths.

time as a result of following his example. Did he, Eric, suffer any qualms of conscience over expressing views in conflict with orthodox morality, views that could be interpreted as encouraging the spread of drug-taking?

"I think a lot of people could benefit from LSD. And I think a lot of people don't need it. But they are the ones that are already where I've got to through LSD. If it's misused it could be very dangerous. It should never be given to anyone except in the right surroundings, the right time and the right place and with the right people. Everybody who goes through an LSD experience must have a guide who has already had experience of LSD. It's really criminal to give it to anybody if they don't know what they're doing, if they're not aware of what will happen to them or if they're not with someone who is capable of guiding them. It's like giving a child a loaded gun... Are drugs such an important influence on the pop scene as both advocates and alarmists seem to think? Isn't it possible to create, and appreciate, without taking anything? "I can only speak for myself and the people who are close to me and the people who've had the same experiences as I have and I know what helped them.

But I know some people can obtain greater perception by just reading. I met a friend of mine the other day whom I hadn't seen for two years and he's been studying Indian teachings. He obtained the same thing through reading. He doesn't put me down for the way I obtained it and I don't put him down for the way he obtained it. But we both understand each other and we're both on exactly the same level. He didn't use drugs. I used drugs. But the most important thing is to understand each other. It doesn't matter how you get there so long as you get there."

Well, where, musically, is Eric Burdon going? "We've just completed an album in which every track is a personal experience. The album is a dedication to people in the music business from 1960 onwards. The album's called 'Winds Of Change' and the dedications run from King Oliver to Bob Dylan and Jimi Hendrix. I'm proud of it — took six months of hard work. We did the arrangements and everything ourselves. That's really WORKING. Before, I just recorded when I had time between gigs. That was wrong."

DAVID GRIFFITHS