

# RECORD MIRROR

Largest selling colour pop  
weekly newspaper. Price 6d.  
Every Thursday. No. 389  
Week ending  
August 24th, 1968

INSIDE: Canned Heat, Grapefruit  
Underground groups, Cass & Anita!



THE KINKS



# WANT TO LET OFF STEAM?

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

RECORD MIRROR-EVERY THURSDAY, 116 SHAFTESBURY AVE, LONDON, W.1. GER 7942 3/4

# AT LAST, IN COLUMN!



### RUBBISH

WHAT are Tyrannosaurs Rex hunting about when they say that John Peel was the only to play "Robbers" (126) on August 10? The disc was played on Alan Freeman's "Rock Of The Town" - and it was also played on Radio Luxembourg. It was a train to bring some million listeners monthly. They also received a copy on ITV's "New Faces" which followed the same, and again therefore had a large audience. The reason why it could make number 10 or so, was that it was a successful kind of rubbish. They must have been in Alan Freeman's "David H. Towers, 71 Clare Road, Lancaster."

### SHOCKING DEATH

I WOULD like to express my most sincere thanks for a really readable Jimi Hendrix article. It was very good and well worth reading. I do feel Jimi would have still been a big success had he lived. Perhaps the Ten times in a year, better death, showed every indication of his genius. Each of the chart positions, so it's very nice of anybody to say Jimi was popular by his shocking death. I'm in more than pleased with the Hendrix article. My sincere thanks once again, Paul Cole, 11 Waverley Street, Aldershot, Surrey.

### ONE OF MANY READERS RESPONSES TO RM'S NEW 'FROM THE UNDERWORLD'

CONGRATULATIONS to Derek Boltwood on the first of the series of columns on the "Underground" groups. This is what we WANT and at last a record paper has woken up to this fact! I am sure all these articles are stimulating, and just waiting for the right time to explode, which I am sure will be very, very soon. Now that Carl Mitchell's is no longer with us on the good ship Caroline, the B.B.C. (with the BIG exception of the fantastic John Peel) failed that we must listen to this or nothing, which is just what they want. I would like to make a special mention of the Family, who I saw live recently at the Toby Jug Blues Club. I do hope you will give them some space in your underground article, as they are terrific. Again, thanks for this article. - Verity-Anne Meldrum, 47 The Roystone, Surbiton, Surrey.



THE FAMILY - Praised by an RM reader

### In Brief...

Boban Graham, 18 East Puddle, Royston, N. Herts., Yorks. I've read your article on the "Rollins Blues" bluesmen last night and would send them to the above address. (b) "Forever Came Today", (c) "Sun, Moon, Sea" and (d) "Dusk". Terry Goldsmith, 33 Devenot Court, Hammersmith, W.6. I would like to hold a poll to find out what the record and the most popular member of the group. I would like to see a record and the above address. (b) "Forever Came Today", (c) "Sun, Moon, Sea" and (d) "Dusk".

### RACIAL PERVERTS

As an American music musician on a boat with his own band, I would like to reply to Mr. Colin Drinnon's letter in R.M. I would want to consider the uniformity of a virtually non-racial society. I venture to suggest that both he and Simon Dee know absolutely nothing about human genetics or anthropology and that the evidence he brings constantly contradicts his generalizations. It is not the answer to the race problem. Separate cultures will achieve a solution. - Bruce, 1000 S. Main, P.O. Box 39712, Los Angeles 40, California.

# REPORT from NEW YORK

IF you consider you get value for money with these singles that last for five to seven minutes, how will you feel about a single by J. & Co. which has just been released in the States? It lasts for 32 seconds! Title is "Sleazeb of Dawn" and it is supposed to create musically the story of a man's life from birth to death. Underground radio stations have picked the track off an LP by the group J&K which, by the way, is the 18-year-old son of cabaret performer Mary Kaye! and White Winds decided to release it.

The charge normal price for the 32 seconds. Gene Pridny gave his first live performance in two years at Cleveland when he headlined a bill consisting of the Box Tops, the 1210 Fruitgum Company and Jay and the Techniques among others. Result for Gene was a standing ovation from the 120,000 audience and now Gene is planning an American tour.

Jim! Hendrix experience is putting the finishing touches to his new Warner Reprise album, "Electric Lady Set" despite the fact that it had already been advertised by the company. With Noel and Mitch he had photographs for the cover taken in New York's Central Park, posing on an altar in Wonderland statue there, surrounded by kids and passers by who were invited to join in.

Hal David, the lyric writer half of the Bacharach-David partnership, has had an unusual tribute paid for a writing of contemporary songs—a hardback book of his lyrics is being published in September. Just the lyrics and some comments on them from mild mannered Hal. Hal's writing credits go back a long way: he wrote that Ted Heath hit of the '50s, "Belted Blue Blazes". He also reveals that he and Burt Warden are completely happy with "Alfie" and wouldn't mind if it was the film's producer that it was finished. In fact they were also inclined

to refuse the assignment at first because "writing a song about a man called Alfie didn't seem too exciting."

Bill also says that he was disturbed about one line in "Anyone Who Had a Heart"—a bad accent in the sixth line of the first stanza. "And know I dream of you". The accent fell in the wrong place but Bill couldn't come up with the right rhyme. "This is the only time I deliberately let a lyric slip. My hands with an accent that offended my ear," he says in the book. "What The World Needs Now". Dionne Warwick has written an introduction for his

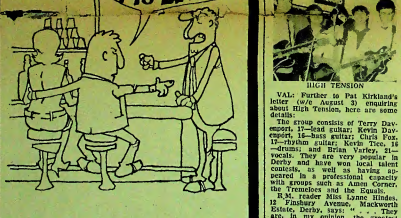
Take warning: the University of Tennessee exposed the ear of a guinea pig to 80 hours of "20-g music" and found cell damage. The other ear which was plugged up was undamaged.

\$25,000 dollars was the estimated take on five concerts that Frank Sinatra did for Vice - President Humphreys's Presidential campaign. "Prin! Lajoy and the Four Seasons did their thing for H.H.H. also, and a further 40,000 dollars was raised at a pre-concert cocktail party hosted by Francis Albert.

Stars going for Eugene McCarthy and his campaign include: Harry Belafonte, Richie Havens, Barbra Streisand, and the Iron Butterfly. So far there is no sign of Screaming Lord Sutch (see our letters in America) declaring his intention to run, or who he is supporting.

Bill Graham, owner of the Fillmore East and West, was praised in Congress for his contribution in "establishing successful entertainment and community-conscious oriented operations." With everybody focusing on hippies and drop outs, says the citation, "we can only hope that your Bill Graham's will come forward to take over the leadership in these troubled times and with the respect of whites and Negroes alike."

He asks if you qualify to Live!!



## Ray Stevens

Mr. Businessman  
MON 1022 Monument



Monument Records, Decca House, Albert Embankment, London SE1

in the R & B chart and breaking national - the ORIGINAL recording  
"It's All Over Now" by the talented soul trio on Soul Train sc 106  
"very, very good" - Record Mirror "frankly glorious" melody maker a hit











# THE STONES CAME IN SOLO

IT'S not every group that can boast a girl trumpeter but Sly and the Family Stone can—and do. An unusual feature in what is an unusual group who are currently doing well in the charts with their wild, wild record "Dance To The Music".

Already having been a hit in the States, "Dance To The Music" was a discotheque favorite for months here before it began to move and it's been said that copies of the record were at one time changing hands for fifteen shillings!

Sly Stone formed his group just over a year ago in San Francisco. He looked around for the type of musicians that would suit what he was aiming at and so, in the basement of his home, Sly brought together his brother Freddie Stone, on guitar and vocals, sister Rosemary on electric piano, organ and vocals, Cynthia "Ecco" Robinson on trumpet, bassist and singer Larry Graham and drummer Greg "Handfield" Ericson.

Recalling that first meeting Sly's brother Freddie says, "We all got together in the basement of Sly's house. It seemed a little miracle the way we all got together; it was as if fate had a hand in the situation."

Indeed it was fateful for the seven members of the group because they have become established as one of America's best selling groups with two singles, "Life" and "Dance To The Music", and three albums "A Whole New Thing", "Dance To The Music" and "Life".

Their music has been called "the first

fusion of psychedelia and rhythm and blues". Sly says, "If it has to be categorized that's as close as it will come. About 95 per cent of our music is our own and the other five per cent is other people's material."

"I usually do all the arranging, writing and producing but the other members of the group are getting into that too."

Sly is certainly qualified to do all these things. He made his first record when he was only four years old. It was a religious song, "On The Battlefield For My Lord", which did well in the locality of his native Bakersfield, California and later, in his last year at high school, as a member of a group called the Viscerans, he had another hit with a song called "Follow Me".

From college, where he studied musical theory and composition, Sly went straight into playing guitar and bass with groups around the San Francisco night clubs. "But the topless dancers took over and nobody was interested in the music," says Sly, "so I quit."

Sly then joined Autumn Records as a producer and songwriter, turning out American hits such as "The Swin" and "Mojo Man" and producing hit records for the Beau Brummels, Bobby Freeman and the Mojo Men.

"After that I went to a radio announcer's seminar," says Sly. A week after he had finished the course, Sly found himself in the chair on a major deejay spot on a 150-watt radio station.

But Sly felt he was happier making records than playing them and so formed the Family Stone.



SLY AND THE FAMILY STONE—all related.

On stage they are all action and use choreography in their act, although much of it is spontaneous reaction to their music. "We don't rehearse any dance steps," says Sly. "What happens when we're dancing is spontaneous—it just happens."

"Arranged steps and routines become too show-biz and the music becomes forgotten if you do too much of it. We just have to get up and do something if we feel like doing it."

Speaking of the hit that "Dance To The Music" has made in Britain, Sly comments, "Well, we always wanted a British hit. We've never been to Europe but we've heard a lot about it. We know of so many great acts, we just can't wait to get there."

"It would be nice to have four or five hits there," he added. And the Sly and the Family Stone have set people dancing to their music with "Dance To The Music," that could just happen.

## is the word for CANNED HEAT

AND suddenly Canned Heat are in the charts. "On The Beach" is on the way up. And equally suddenly folk are requiring information about the five lads who make up this Los Angeles-based group.

Well, they reckon their music deals with honest, powerful and sometimes stark human relations. They got together purely by chance, during the course of a series of improvised jam sessions in LA clubs, the sort of place where musicians with similar interests meet, chat and learn.

"And we're still learning," says Canned Heat. "We're still improvising, musically, so that we stretch right through blues, folk, right up to the hardest kind of rock."

Blues vocalist Bob Hite: "Tradition is a great thing in music, but it is the roots of the plant... to maintain its position in the world that must grow and progress. Therefore, we study all the new material around and sometimes we change it and sometimes we reject it but at least we have to CONSIDER everything."

Bob is an ebullient California nicknamed The Bear... which isn't surprising as he weighs over twenty-one stone. A huge man who belts out a song without any electrical amplification. As a kid, he wanted to be a disc jockey but that didn't go because he started singing for the occasional sapper with various blues and blues groups until he met and stayed with the other four members of Canned Heat.

At Wilson also comes from California. His nickname is Blind Owl, because he is almost laughably short-sighted. At fourteen, he was playing

New Orleans style trombone but later switched to guitar and is now often featured as a session musician on this instrument. But even now his main interest lies in traditional jazz and he owns a tremendous library of historic recordings on this subject.

Then comes Henry Vestry, generally reckoned to be one of the finest blues guitarists in the States. His style virtually defies description but roughly speaking it sounds like two fine pianos and two superb guitarists all going at the same time. He's played every sort of engagement from a two-man blues session to five-band college dates. He thinks a lot. And he says: "I find myself all caught up in the emotional and social implications of music... and keep telling people how badly I AM caught up."

At the age of fourteen, Larry Taylor was playing blues guitar with Jerry Lee Lewis, no less. This is the right sort of background for this Brooklyn-born perfectionist, now resident in California, who has picked up a wide knowledge of music through...

And the latest addition is Adolfo de la Parra. He's the drummer and comes from Mexico City and is reckoned to be absolute master of any instrument that can be classified with percussion. Though now to the group, he appears on the second Canned Heat album, "Boogie With Canned Heat," on Liberty.

SONNIE BELL—and new image for promotion of "Canned Heat". Ronnie is Liberty Record's ace promotion man... combination of power and strength into this small, concentrated nucleus. With me on that last bit. Anyway what emerges is the



**TREMELOES**  
PETER WALSH, manager of the Tremeloes, says he discovered them first while he was doing a two-week tour for the Tremeloes in the Bermuda Islands starting on October 22. They will be the first British pop artists to visit Israel since Cliff Richard four years ago.

The groups are to appear in a television spectacle while there.

**TIMEBOX**  
NEGOTIATIONS are at present underway for Alan Parker and Peter Hall of the Timebox to write the screenplay for a feature film called "Nightclub". A semi-documentary, which will film to be set on location in New York City, the work will be produced by Stanley Kubrick. As well as writing the music, it is also likely that Timebox will appear in the film in prominent parts in a London club.

## WORLD OF OZ

### KING CROESUS

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DAVE DEE, DOZY, BEAKY, MICK & TICH

## Johnny's latest: BIGGEST SINCE "AL CAPONE"

**N**OT since "Al Capone" has a sea record caused such a stir as "Hold Me Tonight", the title of the latest offering by Johnny Nash. Johnny is probably better known to most readers as the R/B star who hit the charts with "Let's Move and Groove Together", "Understanding" and whose record label was responsible for producing some great soul songs including "For Your Love" by Sam and Bill.

### NATIONAL CHARTS

"Hold Me Tonight" is the first of the "Rocksteady" songs to break the National charts, though some others, including "Train To Skaville", "Feel Like Jumping" and "Hide Your Donkey" have all sold well in their own market.

Johnny Nash was born in Houston, Texas, on August 19, 1940, and was brought up like most of the negro recording stars, by singing gospel in the local church following in his parents' footsteps.

### BUSINESSMAN

A prominent businessman called Frank Stockton discovered Johnny singing at his local golf club one night, and arranged a recording session with a TV station in the area. Following a successful audition Johnny became a regular on one of the shows, and from that managed to get parts in movies,

including "Take A Giant Step" and "Key Witness".

Of late Johnny has been living in Jamaica and was so impressed with the Rock-Steady and Ska beats that he decided to record some songs in that vein. From some sessions in Jamaica came "Cupid" and the latest composition of his called "Hold Me Tonight", which looks like being a massive national hit, and could pave the way for other songs of this type to break through.

On the flip side of "Hold Me Tonight" by the way, is a new recording of Johnny's classic item "Let's Move And Groove Together".

KETH YERSON

**NEXT  
WEEK:  
BEE GEES, ELVIS,  
THE WHO,  
BEN E. KING.**



JOHNNY NASH

## "WE WERE SCARED OF THE BEEBLES!" SAY GRAPEFRUIT . . .

**A**T FIRST we were nervous—in fact scared to death and killing ourselves to impress the Beatles. We felt very small beside such experience. But before long, ice was broken and now it's much more informal and personal.

They help us out a little, but don't run our recording sessions. They want to aid us in developing ourselves as musicians and as a workable productive combination. They are the only ones who tend to give constructive criticism. We felt perhaps they would be observing our every move, but instead they gave us the run of the place and simply commented and suggested. We appreciate that a lot because most people either say your song stinks or it's groovy. No one seems to take time to say why.

"By publicity we were linked hand in hand with the Beatles—which is a very high position to be in—however if our first record had been a top ten hit, it would have been faced with the monumental task of doing a brilliant follow-up single.

"If "Dear Delilah" and "Elevator" didn't make the twenty perhaps it is because we're just not quite on our feet yet as a group. We have high hopes for our new release "Marionette". It is a bit of a change from the last two and I think our sound is getting stronger and more professional."

In general, I said, it follows that groups which concentrate entirely on producing sounds that satisfy them as an unit, attract a very select but loyal following and therefore remain for quite some time in the realms of that intangible fringe known as the underground. You're obviously a very above ground group and I think what separates you from the underground label is the fact you want to please all audiences—from the Cream's following to Bobby Goldsboro—by doing the type of music which you feel is suited to you, but will have wide public appeal.

The question is, after two records which failed to make the Top Twenty, are you satisfied with Apple, your benefactor? John Perry speaks:

"We're very pleased with the support Apple have given us. They've done all that is possible to help us and given a free hand to us in recording. When we first formed there was some amount of confusion because we had been booked for several promotional debuts and had to whip out several numbers at a moment's notice. Now we're beginning to reach solid ground.

"At the time, besides doing the new intro music for Tony Blackburn's TV show, we were also working very hard on our stage act. At our first two or three performances we were forced to play for some of the biggest names in the business. We had just learned the songs and felt had never even sung before. As a result, we came over like scared rabbits. Now we're spending some time getting the essentials of an act down to the point where we can laugh about or tell a joke and be at home on stage. Previously we've been too busy with interviews, pictures and recordings, so our act was very much cut and dried. We hope now to become entertainers in every sense of the word."

"We're trying to concentrate on all of our individual directions and tendencies to draw them together into a compact instrument. By constantly striving for perfection but never reaching it, I'll never become stagnant."

Judging from the last releases, I'd say Grapefruit are getting pretty near perfection already. And as they say, it is best to rely on what they feel is a good sound rather than striving for a commercial tune, because sometimes it takes the public a little longer to catch on to a good thing.

LON GODDARD

### UNDE

If of and shar count

It and explained our very own distri flying— Years After, and other gr

But there a group that can't expect be thankful. Heed, the Mo's to lose here the Mothers other groupa bear them in (cloes, check the)

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**Two fantastic New Releases**

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SAUNDERS & BRIDGES

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# THE UNDERGROUND GROUPS

## BY DEREK BOLTWOOD

the trade gap, as they say in the houses of government, is getting larger. More and more of our talented groups are sharing their loveliness with our colonial

Goody, goody. I'm all for British groups being lauded and applauded in the States. It's nice to know that our very own musical talent is keeping the aspirant Americans on their toes. The names of Ten Years After, the Pink Floyd, Jeff Beck, the Who, and other groups of the red, white and blue.

But there are also a lot of never-so-good American groups that you never see or hear—obviously we can't expect visits from them all. In fact, we can be thankful that three tasty U.S. groups, Cannon Heat, the Doors, and the Jefferson Airplane, are to tour here in the near future. Not to mention the Mothers of Invention, etc., etc. And there are other groups worth listening to—and as we can't hear them live, we have to rely on their albums (check, check for Boltwood's intelligent observation).

For example, there's a group that more people in Britain have heard of than actually heard. The Velvet Underground. Born in 1964, it wasn't until a year later when pop-music extraordinaire Andy Warhol invited the group to take part in "The Exploding Plastic Inevitable" (his original "total predilection" show), that they started to attract a bit of attention. The show itself came to an end—the group didn't. They'd been around before, and they're still around now. They have an album out at the moment on the Verve label, called "White Light/White Heat". Very difficult to say anything about it—it's a strange record, but not for the sake of being strange. Definitely worth listening to, as you'll either love it or hate it.

An album has appeared from an American group called The Wind In The Willows. They are a really lyrical group—in that they try to make pretty, lyrical music. But they don't really succeed—the songs are nice but not particularly well done. Apparently there are a great many groups singing and writing in this vein in the States—a folk-pop sound, with a girl vocalist, and plenty of harmonies. We have two such groups here, Election and Fairport Convention. And both of them are much better than anything America has come up with recently in this (very American) field.

Albums are becoming increasingly important now—following the transatlantic trend—and it stands to reason, because a group can put more of itself across in 40 minutes than in three minutes. Album sales are going up and up as the single sales are going down and down. But there are still many more records released than we ever hear.

We have to rely on the radio to hear new groups and new sounds—and especially those from America. And at the moment Radio One will not devote the extra airtime needed for those extra sounds. As Virginia Ironside said in the Daily Mail last week: "Until the Musicians' Union relents and gives the B.B.C. more time to play records, even Robbie Scott can't make Radio One into the substitute for the pirates that we were promised."

A lot of groups feature their best work on albums. But air-space is limited, and the records played on the whole tend to be singles of the charity type. In America a lot of groups are knocking themselves out making great LPs—and a lot

of radio stations there devote a lot of playing time to them. But when those records are released over here, they're completely wasted. There are some nice tracks on the Ultimate Spinach LP—but how often do we hear them on the air?

So it was extra nice to receive a phone call from a guy by the name of Marc Jeffrey the other day, telling me about the plans for the new private, Radio Marina, starting on September 1. There'll be—apart from Admiral Robbie Dale—two things, one on 250 metres and one on 333 metres. And 259 will devote itself to 24 hours of pop a day, every day.

Said Marc: "We'll be anchored four miles off the coast of Priton—but our transmitters are more powerful than Carolina's were. People will be able to receive our broadcasts everywhere except the extreme North and parts of Wales and the West. £350,000 has been invested in this venture—so if it means a fight to the death to keep going, we'll do it."

One of Marina's plans is for three hours of soul music a day, featuring a lot of material not released in this country. I hope they'll also devote a fair amount of their time to other U.S. goods—like one of my favourite LPs for the past couple of months, Nilsson's "Pandemonium Shadow Show" (just an example of many, all reflecting Boltwood's extreme good taste).



JEFFERSON AIRPLANE — Coming soon

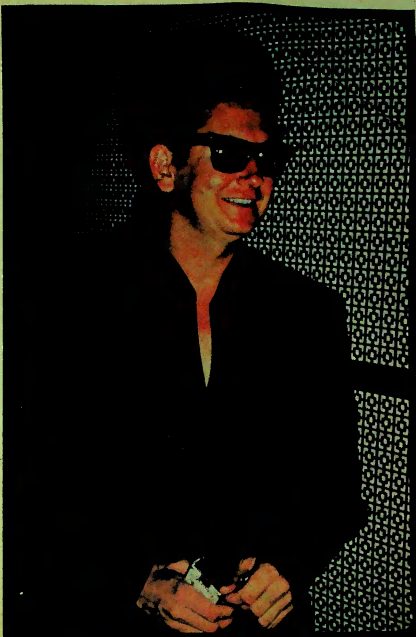
There's a quite nice album out at the moment from the Boston-born blues group, Beacon Street Union. Discovered at Steve Paul's "The Scene" in New York, the group are now, apparently, beginning to make their presence felt about the ground. If anything, the record, "Days Of The Spinach Street Union" is an indication of good things still to come from them.

Some of the music made by Ultimate Spinach, another Boston group, is nice too. In spite of the name, they have a great instrumental track called "Mind Of The Moon (in four parts)"—and contrast this with "Plastic Balloon/Ring Up" number 1 could imagine being done by the Mamas and Papas.

So perhaps when the pirates return to the waves of the air, setting sail, we hope, with a vengeance, they will be given to the groups being grown on both sides of the Atlantic puddle. (It took months for Cannon Heat to take off, and they're just one of many U.S. groups of talent). Or perhaps Radio One will soon become enlightened. Despite Bernard Herrmann's obvious talent, I defy the M.D.O. to play "ballad of the Hip Death Goddess" as well as the original.

And as the sun sinks slowly behind my battered record player I leave you with but one thought—what about "Ptoof", then?

DEREK BOLTWOOD



ROY ORBISON

## A NEW IMAGE? SOMETHING DIFFERENT FOR DANNY!



DANNY WILLIAMS

DANNY WILLIAMS is one of those quiet, friendly chaps who just don't seem to change. He was quiet and friendly back in the days of "Moon River" in number one position—which is quite a way back—and he's quiet and friendly now he's a comparative stranger to the charts.

But he HAS changed in his vocal style. At least as a temporary measure. After a succession of ballads, each hopefully intended to repeat the success of the Mancini masterpiece, young Danny suddenly erupts on the Decca label with an R & B-styled bender "Everybody Needs Somebody I Need You."

### STUCK

A new image Danny? "Well, we tried something different just to see. You get a label like 'Moon River' round your neck, and you get stuck with it. I'm not complaining, but even after all these years I don't leave myself out of my career act. But I do these up-

tempo swingers, too, so folks who've seen me work won't be all that surprised at the new record.

"If this disc doesn't make it, we'll probably try another in the same idiom. Then may be back to ballads again..."

### SOUTH AFRICA

It's been ten years since Danny arrived in Britain from his native South Africa. Where before he'd earned a living collecting beer bottles round sports stadiums and then fighting them, he became something of an instant celebrity. The first song at the right time equals success. But he's back in South Africa now for a while. First he went to Paris for dates, including a live show called "C'est Mag!" Then he went to Swaziland, where he was the star of a National Independence Day concert being presented by the government there. And then to Cape Town where he's been meeting up with his family and mates.

Later this year, it's planned for him to appear in a new West End musical—and

there's talk, too, of a new film. Danny with the Pure Voice remains a very busy performer. And he's so quiet and friendly with it!

P.J.



For the latest selection of American R&B and soul music it's Europe that's only about 10 Europe that sells nothing else but music in the R&B and Soul shows.

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**Amen Corner**  
High in the sky DM 197

**Danny Williams**  
Everybody needs somebody DM 139

**Clyde McPhatter**  
Only a fool DM 202



new albums reviewed by RM reviewing panel new albums reviewed by RM reviewing panel new albums reviewed by RM reviewing panel new albums

# TWO BIGGIES: CREAM & ARETHA FRANKLIN

**THE VENTURES**, "The handy man."—Foliar, Larré, Bill Nelson, California. Archer, Neer, Owsensky, Thomas, Green, Burt. There is a lot of good music here. The Ventures are a band that has been around for a long time. They've been a staple of the rock and roll scene since the late 1950s. This album is a collection of their best work, and it's a real treat for fans of the band. It's a solid, well-crafted album that shows why the Ventures have been so successful for so long.

**JACKIE DE SHANNON**, "Crazy Performances."—Liberty, LBL. In days gone by I poured this into my record player and I was amazed at the writing and vocal talents of your lady that not only could hit on make her own music but she knew how to write it. It's a real gem of an album. Jackie De Shannon is a true talent, and this album is a testament to her skill as a songwriter and performer. The songs are catchy and the delivery is top-notch. It's a must-listen for anyone who loves classic rock and roll.

**JOHNNY RIVERS**, "Realization."—Mercury, MCA. This is a very good album. It's a collection of some of his best work, and it's a real gem. Johnny Rivers is a true talent, and this album is a testament to his skill as a songwriter and performer. The songs are catchy and the delivery is top-notch. It's a must-listen for anyone who loves classic rock and roll.

**PREVIOUSLY UNISSUED** on Mercurys, which really were sold in Britain, the other side of the album that were in his latest New York pressed collection. The arrangements are excellent, and the music is very good. It's a real gem of an album. The songs are catchy and the delivery is top-notch. It's a must-listen for anyone who loves classic rock and roll.

**LEMA THOMAS**, "Have a Look."—TAM, L. This is a very good album. It's a collection of some of his best work, and it's a real gem. Lema Thomas is a true talent, and this album is a testament to his skill as a songwriter and performer. The songs are catchy and the delivery is top-notch. It's a must-listen for anyone who loves classic rock and roll.

**JACKY**, "White Heron."—White Heron. "Can she take a Raincoat? Don't You Want to Play in Your Yard? Last Night? What's About the Day? What's About the Night? What's About the Day? What's About the Night?" This is a very good album. It's a collection of some of his best work, and it's a real gem. Jacky is a true talent, and this album is a testament to his skill as a songwriter and performer. The songs are catchy and the delivery is top-notch. It's a must-listen for anyone who loves classic rock and roll.

**INEZ AND CHARLIE FOX**, "Come by Here."—Mercury, MCA. This is a very good album. It's a collection of some of their best work, and it's a real gem. Inez and Charlie Fox are true talents, and this album is a testament to their skill as songwriters and performers. The songs are catchy and the delivery is top-notch. It's a must-listen for anyone who loves classic rock and roll.

**ELECTION**, "Election."—Victory, V. This is a very good album. It's a collection of some of their best work, and it's a real gem. Election is a true talent, and this album is a testament to his skill as a songwriter and performer. The songs are catchy and the delivery is top-notch. It's a must-listen for anyone who loves classic rock and roll.

**It is seldom enough that DEKRA** gives us a new album and then tells us that it's the best of the best. This album is a testament to their skill as songwriters and performers. The songs are catchy and the delivery is top-notch. It's a must-listen for anyone who loves classic rock and roll.

**NEW YEARS AFTER "INDRAG"**—I May Be Wrong, But I Won't Be The First. This is a very good album. It's a collection of some of their best work, and it's a real gem. New Years After "Indrag" is a true talent, and this album is a testament to their skill as songwriters and performers. The songs are catchy and the delivery is top-notch. It's a must-listen for anyone who loves classic rock and roll.

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**SMI, 3823**, with special and unusual arrangements of the orchestra on the original cooking music. "Perfidia" arranged by DAVID CROSBY and the OCEANIC STRINGS. "Puffe Puffe" "Absolote" and "Perfidia" arranged by DAVID CROSBY and the OCEANIC STRINGS. "Puffe Puffe" "Absolote" and "Perfidia" arranged by DAVID CROSBY and the OCEANIC STRINGS.

**VALERIE VALDES**, by SHELBY LONG. "Valerietime."—Mercury, MCA. This is a very good album. It's a collection of some of her best work, and it's a real gem. Valerie Valdes is a true talent, and this album is a testament to her skill as a songwriter and performer. The songs are catchy and the delivery is top-notch. It's a must-listen for anyone who loves classic rock and roll.

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**WHEELS OF FIRE** AND now the Cream prepare to disappear at the height of their fame and creativity. "Wheels of Fire" is a double album that is a testament to their skill as songwriters and performers. The songs are catchy and the delivery is top-notch. It's a must-listen for anyone who loves classic rock and roll.

**ARETHA FRANKLIN**, "Aethra Now."—Mercury, MCA. This is a very good album. It's a collection of some of her best work, and it's a real gem. Aretha Franklin is a true talent, and this album is a testament to her skill as a songwriter and performer. The songs are catchy and the delivery is top-notch. It's a must-listen for anyone who loves classic rock and roll.

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## LP BRIEFS

**SUPER STEREO SOUND!** is the title of a double new arrival from Mercury Records. It's a collection of some of their best work, and it's a real gem. Super Stereo Sound is a true talent, and this album is a testament to their skill as songwriters and performers. The songs are catchy and the delivery is top-notch. It's a must-listen for anyone who loves classic rock and roll.

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# THE TOPP

**ELVIS PRESLEY** recently finished taping his first TV show for ten years—to be screened in US early December... incredible cartoon cover on new US album "Cheap Thrills" by Big Brother and the Holding Company... the Staple Singers now signed with Stax... Buddy Gay turned down offer to take Mike Bloomfield's place in US group the Electric Flag... The Face doesn't even know how to spell chart-toppers (see Sunday Times a couple of weeks ago)... Aretha Franklin banned from soul radio in Denver following her refusal to appear in a concert there... All: "HELP Yourself", "Sunshine GIRL", "YESTERDAY Has Gone"...

"Soul Music" reveals that O. C. Smith's first British release was "Lighthouse" issued here on London more than ten years ago... will the BBC ever rumble Kenny Everett?... there's even a song called "Down in Hank's Clothing"... useless info dept. Lee Dorsey once boxed professionally under the name of Kid Chocolate... what was David Frost doing in the vicinity of RM's breakers party the other day?... quote from someone who once booked P. J. Proby and wishes to remain anonymous—"We'd have done better business charging people for getting out of the place that night"... doesn't Herb Alpert's voice remind you of Chris Montez?

Q12: What was the title of the Supreme's first British hit? (answers please to Johnny Moran, c/o "Scene And Heard").

Paul Simon's brother, Eddie Simon, has joined American Decca as a record producer... Monkee Peter Tork recently threw a party in the States for the Incredible Leaping Gordons... Mick, of Dave Dee, is negotiating to buy a £20,000 riding stable... the lead singer with the Mike Morison Sound at Purley's Orchard Ballroom is a good (info courtesy Golden Publishers of the Year)... it seems that... is getting more publicity than anyone else at the moment... Tommy Steele, Jimmy Tarbuck and the Rockin' Berries plus DJ/songwriter Barry Mason harmonised on the Pudding Chart sometime number "I Pretend" (also recorded by Des O'Connor) at a Great Yarmouth restaurant recently... who says Maurice Gibb of the Bee Gees looks like Tiny Tim every day?... Helms appeared to sensational standing-room only charact at Balley this week.

Doors' Jim Morrison has had his haircut — from shoulder length to "Early American Roman Emperor"... Sonny Bone currently producing his film "Charity" starring Cher... the Underground Agent now changing his image to the Tasteful Agent... songwriter Nicky James being tipped as "rad" singer... Pudding Chart Sometime to do their first continental gig at the Isle of Wight Pop Festival... ten gal hats are one thing, thinks the Face, but "The Ellis Wright Agency and Rasch" is plain ridiculous...

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## THE WHO



# BATTLE OF THE CHART(S)

"DREAM A Little Dream of Me" was composed back in 1931. Various artists have recorded it in the past, mainly on LP. But now 37 years later, two versions are making the charts. Mama Cass' record is still storming up the American Top 100, and in England Anita Harris has a slight edge over Mama (at the time of writing).

Many pop pundits are saying that Anita has covered Mama Cass' version. But is this really so? How can you cover a song that's been around for yonks? Obviously some people are going to have their mouth because it's become a habit with them, although the knockers have not really got much of a case.

Anita, currently in a Summer Season at the A.B.C. Theatre, Yarmouth threw in some words of enlightenment.

"I was given an American copy of a Mamas and Papas' album about three months ago. Listening to it one of the tracks which really stood out was "Dream a Little Dream of Me". I remember rightly this was the only song on the album that wasn't an original. I had a recording session booked very soon afterwards and this was one of the songs I did. Normally when I record I don't just do one number — I usually do about three, so I really I made the record before Mama Cass' single came out in the States."

"Many people will be in complete agreement with Anita's co-manager Brian Laine, who said: "The song is false-made for Anita's voice. We think it is the greatest record she has ever made."

It's strange that after all these years there should suddenly be two versions of the song in the charts. Tommy Sanderson of Francis and Taylor, the publishers, told me: "The song was written back in 1931 with lyrics by Gus Khan. As you know he wrote so many wonderful songs. The music was by Schwandt and Andree. The first printed music we have on the song had Dinah Shore on the front." At this point Bert Corri came into the room and joined in the comment. He said: "Nothing was previously done on "Dream a Little Dream of Me" in this country until Anita Harris recorded it. It was never a really big song and nothing much happened until this revival." It is interesting to note that it is now Anita's face which graces the music.

Back to Anita who said: "Mama Cass has maybe a groovier feel to her version. And I'd hate to think that if I record a chart position as I love them so much."

Whichever version of the song you favour, there is room for both Mama Cass and Anita Harris in the charts.

IAN MIDDLETON



THE BATTLE CONTINUES—Mama Cass now has the edge in charts with "Dream A Little Dream of Me"

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