

RECORD MIRROR

Largest selling colour pop weekly newspaper.
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ending September 20, 1969.

INSIDE THIS WEEK:
Jane Birkin hit withdrawn!
Dusty, Marvin Gaye colour
Led Zeppelin. Stuart Henry
Tremeloes' fiancées' colour



'Let it bleed' - yet another Stones LP - follows their 'Big Hits Vol 2' from Decca



HOT on the heels of the latest Rolling Stones disc, "Through The Past, Darkly—Big Hit Vol. 2"—an album containing the current hit, "Honky Tonk Women"—comes the news of a new L.P., currently being compiled for November release.

Title is "Let It Bleed". Stones' drummer Charlie Watts commented: "We finished all the tracks months ago before Mick went off to Australia. As far as I am concerned the whole thing is finished... but there are always hang-ups."

Tracks for the album were recorded by July 5 but final titles are still to be selected for the L.P. which, RM understands, will feature eleven Jagger

Richard compositions, together with one number from the group's TV Spectacular "Rolling Stones Circus". A spokesman for the group said on Monday that the music was a development from the "Beggars' Banquet" album.

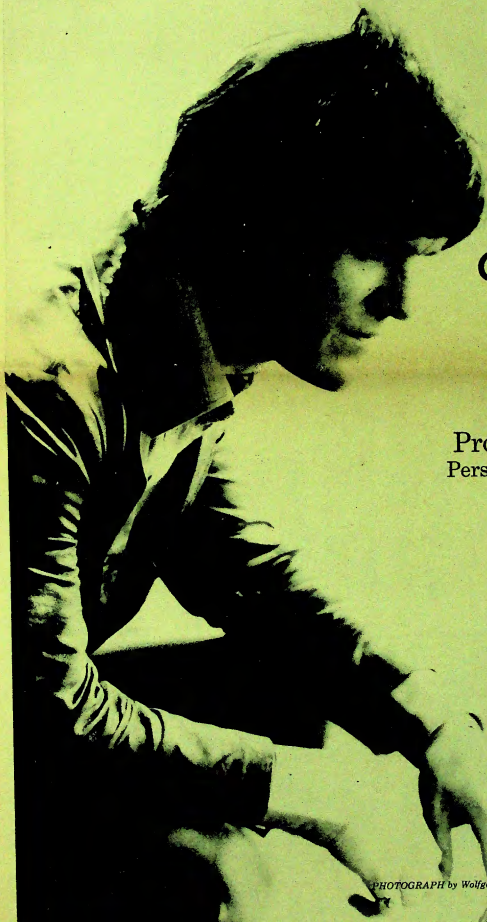
Rumours in the industry suggested that this may be the group's last album with Decca before the expiration of the Stones' current contract in February. Decca issued the "Big Hits Vol. 2" which includes: "Ruby Tuesday", "Dandelion", "We Love You" and "Jumpin' Jack Flash" earlier this month.

The Beatles' album "Abbey Road" has been delayed until September 26, an Apple spokesman explained this was due to production difficulties.

HUMBLE PIE
—'Why we never wanted to hit the top ten . . .'

INSIDE ON
PAGE SIX

DENVER



Jonathan Kelly

Produced by Colin Petersen
Personal Manager—Joanne Petersen

Published by Hercules Music
in conjunction with
Enquiry/Carlin Music Corp.

Parlophone R5805

PHOTOGRAPH by Wolfgang Heilmann



THE GREATEST RECORDING
ORGANISATION IN THE WORLD



MR. and MRS. MCCARTNEY with baby Mary, all of whom are doing very well indeed.

Jane's hit withdrawn!

"I Ain't No Novelist" currently in the British top ten is to be withdrawn from the Philips catalogue with immediate effect.

A spokesman for Philips records said: "Records for the Philips labels are only released if they measure up to our high standard of artistic and technical quality. The record by Jane Birkin and Serge Gainsbourg is no exception to the rule. However, certain sections of the press and public have seen fit to make a controversy of the content of this recording and as Philips does not intend to allow any of its products to become the subject of controversial matters, the record is therefore withdrawn from our catalogues."

CUT PRICE ALBUMS FROM HOLLIES, SINATRA, AND BEATLES(?)

ALBUMS from the Hollies, Matt Monro and Frank Sinatra are among those lined-up for EMI's new line of sales differing for less than £1. And there is a strong possibility that — for the first time — Beatles albums may be available through the World Record Club.

EMI's new label, Regal Starline will be used for the £1.00 and initial release includes "Here And Now" by Matt Monro, "The Hollies", "Frank Sinatra Sings The Cole Porter Songbook" and "Soundcheck Live" which will be launched in November.

A new record deal between the Beatles and EMI could mean that the group's albums — or at least some of their material — may become available through the World Record Club next year.

JOHNNY NASH will present a Gold Disc to Desmond Dekker this weekend, to celebrate a million sales of Dekker's world-wide hit, "The Israelites".

The disc will be presented at the Caribbean Music Festival on September 21st at the Empire Pool, Wembley, when Johnny Nash tops the bill.

In the year 1970

DEBUT release on the new Concord label will be the theme tune from one of TV's most popular commercials — titled "The Singing Shell", the song is heard on the Shell "wax" commercial on 5 by Monika Grimm.

Label tag is "Into the 70s with a new record label" and the initial release is issued this week.

Herman's Hermits to start at 'Talk of the Town'...

HERMAN'S HERMITS are to become the first-ever "sit-pop" group to star at London's Talk of the Town. Group has been engaged for a two-week season beginning on Monday next. The season marks the group's first cabaret appearance in London.

It has taken them five years to reach London's famous nightspot and RM understands that Herman's Hermits have been booked for the West End appearance because of their almost unique ability to appeal to audiences of all ages.

ISLEY CO. ISSUE THREE SINGLES HERE...

ISLEY Brothers will release three singles on Major Minor, produced and written by the group for the "Rock On" label in America. This follows the release of the group's two singles, "It's Your Thing" and "I Turn You On".

"I Turn You On" by the Sweet

Cherries, "Somebody's Been Messin'" by Judy

White and "Tane In Turn" by the Brothers Three.

All three discs will be released at the end of

September or early

October.

Apple sign Doris Troy

Doris Troy has signed with Apple as an artist, writer and producer. She has written the new Jackie Lomax single, which will be out later this year. It was produced by George Harrison.

THEY make a lot of noise, but it is a good noise, a musical noise, a noise with cadences which harmonize with our times.

For I do not believe that church music should be confined to the compositions of the past, and neither do the members of my congregation, especially the younger ones.

That was the Reverend W. J. Scott, referring to the appearance of Brian Keith, ex-lead singer with Plastic Penny, in the Holy Trinity Church in Mile End, just last week. Not quite so hard to stomach as it may sound.

"I'm not religious at all," Brian told me. "I'm like most people now. I feel the Church of England is very stuffy."

Why then did Brian choose to re-arrange and record the old hymn tune "Till We Meet Again", which instigated his appearance in church?

THREE 'A' SIDES

"It's just one of those things," Brian explained. "I'd been looking around for good material to record, and I wanted to have three A sides ready, because you can't just depend on one. My producer, Stephen Koslosky had approached me to do a

single, which is in the can now. It's an old classical thing "What Is Life" which was recorded by Kathleen Ferrier, only I've recorded it as a righteous Brothers, with the Phil Spector bit.

It was going to be the original A side, but I'd had "Till We Meet Again" in mind for some time. It was entirely my idea to do this, though I did say it could turn out to be a whole lot of rubbish."

As it was the number turned out to be a highly impressive, though easy listening, record, and it has the added attractions of Nicky Hopkins on piano, and Sue and Sonny's backing vocals.

For his appearance in church, however, Brian told me, "I used a much larger chorus."

LAI D AN EGGS!

"There were lots of young children from six and seven to twelve years old in the church choir, and they gave the number a really fresh sound," Brian told me. "I used my four-piece band as well, and Mr. Scott nearly had an egg when he saw us unloading our equipment!"

I asked Mr. Scott if he felt he had achieved the desired effect from this venture.

"I was very happy with it and I believe the congregation responded very well. I know Brian had them singing along with the song 'Amen', and I do not apologise for fattening over the song's title, attracted the people into the church and particularly a lot of young people."

"When Dickie Dean (now our manager) came up and said he could help us, with Les Reed eagerly watching."

"Of course I was terribly nervous then," Brian admitted. "I've always wanted it to be better than it is."

But Brian and his group, First Chapter, Paul Robbins on Hammond organ, bass and vocals, Phil Bird (otherwise known as "Dicks") on lead and bass, Malcolm Islay on bass, lead and vocals, and Keith Tully on drums found themselves in the studio together with Les Reed and their first

After audiences in Parks, congregations in the church?

"It was a great coincidence that led me to appear in the first place," Brian told me. "I'd been the Reverend Scott at a cocktail party hosted by a mutual friend. When the record was released we sent copies to various denominations of the church and to the Salvation Army, to get their opinions on it, and it just so happened that John Scott received a copy."

Brian is now planning a performance in a neighbouring church at the request of the vicar, though his success with "Till We Meet Again" is by no means limited to such areas.

Recently the Isle of Man's own radio station, Manx Radio, have adopted Brian's modern version of "Till We Meet Again" as their signature tune, in place of the Jim Reeves' version (taken from his album).

BROKE UP

In fact, although Brian was temporarily disheartened when he left Plastic Penny, who planned to turn "progressive", he has now found a renewed enthusiasm and is busily writing and planning for the future.

Brian still regrets, however, that the remaining members of Plastic Penny didn't uphold the name:

"The bass player, now with the Troops, Brian told me, "which is hardly progressive. The drummer Nigel is with Spencer Davis, which I won't knock, but we should have done as well as his group, and Paul of course, is with Chicken Shack."

"If the group had achieved a hit record I'd be the first to shake the hand of Brian, but admitted sincerely, 'but they broke up a good thing and the name was wasted.' — VALERIE MABBS.



BRIAN KEITH—ex-Plastic Penny, getting some very good and original ideas together for his solo records.

Record Mirror's new address:

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

IS THIS THE OLD TIME SUCCESS STORY?

THERE are always plenty of people around willing to teach star-eyed artists that it doesn't pay to count on offers of help tendered. Perhaps that sounds cynical, but it's really a number one lesson for self-survival.

So, after several such disappointments, Wolverhampton-born Jason Cord didn't take yet another offer too seriously.

"When Dickie Dean (now our manager) came up and said he could help us, with Les Reed eagerly watching."

"Of course I was terribly nervous then," Brian admitted. "I've always wanted it to be better than it is."

But Brian and his group, First Chapter, Paul Robbins on Hammond organ, bass and vocals, Phil Bird (otherwise known as "Dicks") on lead and bass, Malcolm Islay on bass, lead and vocals, and Keith Tully on drums found themselves in the studio together with Les Reed and their first

single "I've Got My Eyes On You" was released on the new Chapter One label.

Chart success evaded them, but after careful consideration over a twelve month period, Jason Cord and the First Chapter's follow up single "Why Shouldn't I?" is due for release on September 15.

"Just nothing's come up to the kind of song I really feel," Jason told me, explaining why he had waited so long before releasing this single. "The first one came near to what I really like, but it's so hard to get material."

To help solve this problem Jason has now begun composing with another group member Phil Bird, and they, in fact, wrote the B side of the single, "Spring Never Came Twice".

"Les liked the number very much," added Jason, while downing his favourite drink — whisky and America's very ginger. "And we weren't sure whether to make it the A side of the record."

Now, as Jason Cord says, having found someone whose "Golden" promises were sold through "His given me more confidence, and now we can take it all seriously." — VALERIE MABBS

LONDON ROCK



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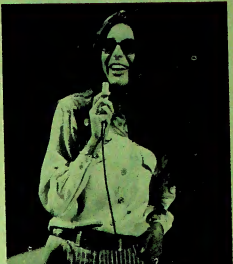


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Evergreen
of
Blueshoes
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BOBBIE — thrilled at new chart success

FILMS: 'This is one facet of the business that hasn't attracted me'—Bobbie Gentry

"I'm so thrilled with the success of 'I'll Never Fall In Love Again' and to have another hit in Britain," said an elated Bobbie Gentry to me on the transatlantic phone.

It's now two years to the month that Bobbie scored with her hit "On a Blue-Joe" which was covered by Lee Hazlewood but she left off the last verse. There have been other singles since, but they all bombed out until this Bacharach/David song.

Did Bobbie know the song had been covered by our own Anita Harris?

"I didn't really know until last week," Bobbie admitted. "I'm not upset about it because in the past quite a few of my songs have been covered by other people. 'On a Blue-Joe' was covered by Lee Hazlewood but she left off the last verse. It was also done by Cher Atkins as an instrumental."

"This is the first time I've recorded one of Burt Bacharach's songs. I haven't actually seen the show Promises, Promises which its from, but I've got the soundtrack album of it. Glen Campbell thought of doing it and I could name about ten other recordings of this number in America. For example, Johnny Mathis, Anita Kerr and Sergio Mendes have all done it."

Bobbie Gentry is yet another artiste who's recorded material from the current Blood, Sweat and Tears album. Like so many other people, she rates this group very, very highly.

POP AND BRASS

"I would say Blood, Sweat and Tears is the strongest thing on the musical scene today," Bobbie affirmed. "What they are doing musically is really great. I've broadcast all over Europe and the world and the record industry reflects what they are doing. There are now so many groups who have heard what they're doing and have now added brass to their line-up. This is the great thing about Blood, Sweat and Tears: the fact that at one time what they are playing was considered jazz they have made quite palatable to the public at large. And if anyone wanted to know where pop music was going, I'd say a fragment of pop will go in the direction they're playing."

Did Bobbie think her record success had been influenced by her popular series on BBC2?

"Yes, I think the TV in Britain has been a great help, but it's almost impossible to judge the reaction," she said. "I like working on TV and enjoyed doing the series very much. In fact after singing, I best enjoy working on television."

"I've written a one hour Christmas musical which will be animated and I'd like to produce it very much indeed. The production side of both records and television is something I want to get into."

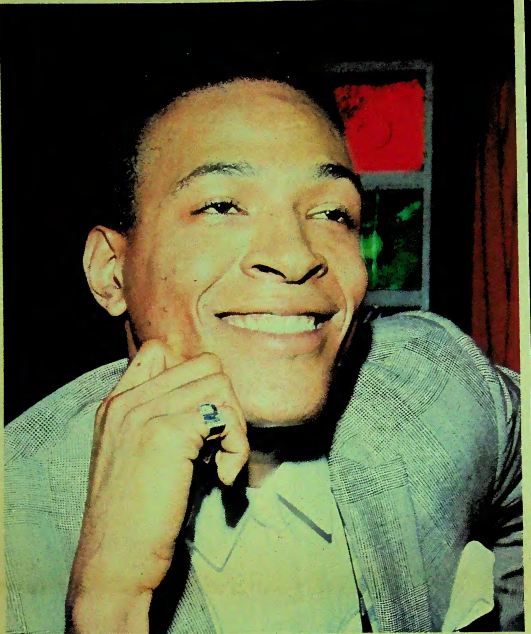
Apart from being a composer extraordinaire and a lovely singer, Bobbie has a keen business sense. She's got two music publishing companies and is looking after the future.

With her looks, did she have aspirations of getting into films on a full-time basis?

"No, this is one facet of the business which really attracted me so far," said she. "I'm not really worried about being a film actress. And so far I've not seen a part which would interest me."

With her untroubled talent, it seems strange Bobbie Gentry has had to wait for a song which isn't self-penned before she got into the charts again. Now she's there, there's a hope she'll return quicker in the future.

IAN MIDDLETON



MARVIN GAYE—Tamiia's top solo singer . . .

'We have to prove ourselves'

Steve Marriott talks to RM



"We made the mistake of topping the bill too early once already," said an exuberant Steve Marriott during a recording break. "We have to prove to ourselves that we're ready to take on important positions before we accept them. For the time being, I wouldn't mind opening the bill just for experience."

Since their inception, Humble Pie have had to battle with all the managerial and publicity elements that are necessary to groups, because the faces of Steve and Peter Frampton carried nascent teen-boy overtones now contradictory to the idea of the new lineup. Caution has now gone to the wind and Steve introduces the policy of Humble Pie—which may or may not have been slightly altered by their first single.

DISASTER EXPERIMENTS

"In Belgium we did our first gig and we topped the bill — it was a disaster. We went in too fast and weren't ready for it at all. I don't want to rush right in as the biggest name on the list, I'd rather play with some other more experienced groups and let it rub off for awhile. This isn't going to be an immediate top ten group — if it happens, it happens, but we won't go to a studio to make an A side, we'll go in and

make an LP, concentrating equally on each number and let the managers decide which they want to release."

"This single, 'Natural Born Bugle,' isn't even going to be recorded. It started as just an after-dinner jam—one of those sounds you just groove to when everything else is finished. It was just a riff I'd nicked from rock and roll. It was 'let's all play Chuck Berry tunes' at the cottage. Some have said it sounds like the Beatles' 'Get Back' and that's right. It involves the same chords as that number, but in a different sequence. I'm sorry if we offended anyone, but I think about everyone uses those chords in different ways. We hadn't even thought of releasing it when it was recorded, but Andrew Oldham heard it and like us, dug the simplicity of the content and put it out. We were freaked when it got to number thirty in the charts. As a first release, it would have been great. If it had dropped out from there, we didn't really want to hit the top ten with the first record for fear we'd get into that category again."

The fact that 'Natural Born Bugle' isn't typical of Humble Pie's music (although it is typical of their freedom of expression), could conceivably cause problems with their

follow-up, but Steve doesn't think so. . .

"This type of record leaves our positions completely open for the future. We didn't plan to do it and we won't be doing it again, but because it is so simple, it leaves us free for the next one. As far as getting us into another category, I don't think that could happen. We don't expect anything from anyone and we expect the same in return. What we do best is a kind of free verse—musical experiments around a backbone theme. It's an age-old style, most groups do that in one form or another. The Faces had it, but they lost it. We want to improve it and make it better than it has ever been. In The Faces, we played purely what was wanted; what would sell. We knew each record would sell before it was released. In Humble Pie, I don't give a shit if it sells or not—we'll leave that all up to the management side."

"We're not ego freaks and all that — I just hope listeners will come to see us with open minds, not having already prejudged us on old standards. We'll be heading for the States in October and doing a British tour at the end of it. By then, we hope to be ready to top a bill."

LON GONNARD

WAYS

If it were a love-making scene, tells Peter Jones, and talks about her career, her image and her

DUSTY SPRINGFIELD sits, relaxed, answering questions. Saying how she'd like to go into films, as an actress. And how difficult it is to find just the right script.

An age-old problem for the singer wanting to develop in the acting business. But, as Equity and sundry people point out, there's another problem. Sometimes your actual actress is required to take off . . . her clothes . . . completely. Down, as they say, to bare principles.

So, Dusty, suppose the script was dead right but it included a nude scene—how would you accept it?

"Dusty is still relaxed. "If it were a love-making scene, I might get by—it's possible. If it's highly relevant to the story then maybe, yes. But I'd be reluctant to strip off completely. To be intertwined with another body would be all right—two bodies together can be very beautiful."

Hmm. While we're on a controversial kick: Would Dusty have a child if she were unmarried? Another fashionable scene?

Said Dusty: "It's possible." But how does she feel about people constantly asking her when she'll marry? Does she still get bored with the subject?

Said Dusty: "Yes. It's none of their bloody business."

And what about the people who attack her in print—without reason? Does it hurt her? Or then again, can she accept reasonable criticism?

Said Dusty: "With few exceptions, the British Press have been very kind to me. The Press has a right to think what they do but no right to print things that are not true. There is a small circle of bitchy and, surprisingly, mostly male writers who make it their business to stir up as much muck as they can about anybody they can't actually grope. Still, if it's a valid criticism, then it's acceptable."

But people are sometimes scared of Dusty—why does she think this is so?

"I don't like to see people lose their self-respect. I know the answer, I could touch it and solve it."

Now it's been suggested that a legend in the making she feels this is an overblasted by it? Said Dusty: "I did have a bit of a problem. I've been left all over the place. I've been happy. I feel that the press has attached a certain quality to me which is able. If it should grow I'd be very happy to live it. Has she, perhaps, ever? Only once—and that particular. I have no doubt. Would she, possibly, etc? If so, who? Why?"

THE SUCCESS
"I've no particular pe to be, but on occasions WHERE else they been and this anyway is a ra I wouldn't like to be. And her view of her money, tops. The opposite. "I view it with amination. My total ac a feeling is not tily re relevant to what's cu ular time."

But what about being about the people who life as they themselves? "People change. I me to live my life their years ago, but I've gro never any real priva irritable when the o people tend to distract mind. Some people hav of how to take care of by a vast entourage, but anything."

So what about that ing—Dusty proved her of songs, then stepped the arse or that I have. And on recent recor close to jam—does sh interest in jazz? Said Dusty: "Some veer a song about me. Dusty Springfield, for her splendid 'As I T tearing 'em up via the BBC. I'm not in a class of her own."



JASON CORD has charts with a very called 'Why do you don't I see any re shouldn't have a en It's a snappy, energetic good arrangement— it's in the backing. This one, CH 110.

There's a London week titled 'Curly' fuse, with any other come name. It's CLANTON, and it's soft ballad with a and tingly played. We easy on the ear. If you haven't heard

DUSTY?

'ng scene' she
s about films,
her life . . .

been suggested that Dusty is some-
thing in her own lifetime. Does
it is an overstatement—or is she
it?
"If I died with one-tenth of
been felt about Dietrich I'd be
all that the press and the public
a certain aloof and hell-raising
ne which isn't altogether accept-
should grow into a legend, then
happy to live with it."
Perhaps, ever wanted to die?
—and that was over nothing in
have no desire to die."
e, possibly, like to be somebody
who? Why?

THE SUCCESS...

particular person in mind I'd like
on occasions I'd like to be SOME-
one. Only because I lack privacy
away is a rare feeling, in general
like to be anybody else."

Views of her own success—for MY
view of her own success—
"The legend."
ew it with a sort of dated defini-
total acceptance of success as
not fully realised. Success is only
what one is doing at that particu-

about being in the public eye—
people who want her to live, her
themselves think she should?
change. I thought people wanted
my life their own way about three
but I've grown out of it. There's
real privacy. Occasionally I get
when I'm out shopping because
to distract me, but I don't really
e people have pre-conceived ideas
ve, tending to think I'm surrounded
encouragement, but I don't have a maid

—
about that creative urge on writ-
proved her worth with a couple
when stopped. Simple. "I don't feel
or that I have the talent to write."
recent recordings she has veered
jazz—does she have any genuine
jazz?"

sty: "Some Blossom Dearie once
ng about me."
friendly folk. Dusty the Great
sined to be back in the charts with
did "Am I The Same Girl". Dusty
to up via her television series of
he . . . fill in your own gaps! She's
of her own.

CORD has his eyes on the
with a very powerful song
Why shouldn't I' and I
e any reason why he
have a huge hit with this
ppy, energetic number with
rangement— plenty of brass
acking but Jason's voice is
cking. This is on Chapter
110.

a London single out to con-
d 'Curly' not to be con-
with any other song of the
me. This is sung by JIMMY
ON, and it's a gentler, rather
nd with a smooth backing
y piano. Very pleasant and
the ear. It's on HLP 10289.
haven't heard much about



RUSSELL MORRIS yet, you soon
will. His single is 'The real thing'.
It proves that there is just as much
progress going on the other side of
the world, because it's about as
progressive as a single can get and
it comes from Australia. It's on
Decca number F 22946.

Until I heard a record by HONEE
WELCH I assumed it would be by a
girl. My mistake. Honee is all man,
of the tall Texan variety, and 'I'm
gonna try' is a rocking country
sound. He wrote both sides of his
record, so obviously has Texan
sized talent as well. On London, the
number of this is HLU 10288.

Next week is for city people.



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TASTE—they tell about being a new group on tour in the States . . .

Honor in the US with Blind Faith

TASTE have just returned from a tour across the United States
with our friends Blind Faith. From an exposure point of view,
it was a great opportunity, but this was also their first time in
America and to 'do your thing' in the shadows of Clapton and
his clan can't be too wonderful.

"The tour went well enough, even though we shared it with
such a big name group. Receptions were good, steady plane
throughout the dates. Blind Faith themselves seemed to improve
with each venue, as I thought they were a little too well arranged
when they played Hyde Park. That being their first performance,
they had just the construction of the songs but opened and
loosened a lot by the end of the tour," said lead guitarist Rory
Gallagher.

"People were willing
to accept us right away
in America. They didn't
treat us as strangers at
all. Their judgement is
far different to con-
servative methods that
British audiences use.
You have about one
number before they
decide whether or not
they like you and if they
do, they show it. If they
don't, you can feel the
sections of the crowd
that aren't digging it. In
Britain, most people are
too polite to let you
know if they don't
appreciate you."

The criticisms are
more general than those
admitted for Britain as
well. In America, they
simply refer to most electric groups as rock groups, whereas
here, they are split into blues, progressive, country rock, space
age and more. We're classified here as a blues group and there
are no sense denying or trying to avoid what people are going
to label you, although the music we do has roots in many other
forms as well as blues. It's none of the twelve bar stuff and
often ranges into country and classical influences."



HEAVEN—a good sound

UNDERGROUND

We, like a lot of groups, are trying to find a totally new
form; a new concept in music. Everyone feels there is something
just out of reach, but most pop people lack the technical
knowledge to find it and interpret it. They have the mental
capacity and a vague picture of it, but can't quite get it. It
isn't any good depending on the newest electronic gadget, when
it is found, it will be done simply on an acoustic guitar or
something basic."

"In the mean time, we try to play as naturally as we eat or
sleep. There are many things other articles use that can be
copied, but they never come off—they are unnatural. Music is
an expression of your own character through another medium.
If you put that aside and rely on foreign techniques, you lose
everything."

'SON OF ZEN'

So now, as I relax my battered fingers and set my typewriter
aside, I turn to chapter thirteen in Maharishi Mahesh Smith's
great new novel, 'Son of Zen'. Since the Maharishi forsook the
great rock novel, Transcendental Weekly, Hish
has become a semi-successful religious crime reporter, authoring
several boring volumes—which leads me to put the thing down
a ride back to London. The boys from Heaven, a supporting
group, then had the privilege of putting us up for the night.
Aside from that, the Maharishi's Velvet Opera (when they were
one) got them off the ground and they haven't been doing too
badly since. Purely 'progressive' stuff and therefore unhip to
describe. Seven pieces and a good full sound. See them when
they're in town.

It's like Walt Disney's One Hundred and One Mutations'
around here. Obey. Till next week . . .

LON GODDARD

NOT ONLY, BUT ALSO DEPT. . .

Stuart, the accomplished actor!

YOU know Stuart Henry from his radio programmes. But did you know that Stuart was an accomplished actor as well as being one of Radio 1's most popular DJ's? Well it's true, it's true. (Although Stuart would never say it himself).

"I worked in the theatre, repertory etc, for three years before I was a DJ", Stuart told me. "I also did TV with thinks like 'Doctor Finlay's Caskob' and I was a feed for comedians as well. One of the guys I used to feed was Jimmy Logan. Although I was never out of work for more than two weeks at a time."

The same thing happened when I went to work for Radio Scotland. Six months before they closed, I got for again because it got to be like an office job. It was like working from 9-5. So I went off and ran discotheques in Scotland. I had the first portable discotheque there."

Apart from having acted before in Scotland, Stuart does a thing in the past in a programme called "Whatever Next" in which he did Richard II. Stuart now has two acting parts in films lined up.

'YOU DON'T ACTUALLY SEE ME!'

"The first one is in a Val Guest film called 'Tomorrow', Stuart directed. "Val is engaging me to play myself and I introduce a pop concert at the Roundhouse in London.

"The second one I'm doing is a thriller. You don't actually see me though. It's called 'I Start Counting' and has Jenny Agutter in it. She was Julia Andrews' daughter in 'Star' and is 18 years old. It's just a speaking part and there's four scenes where the family staggers around in the morning and I'm the voice they hear on the radio.

It's me instead of Tony Blackburn!"

"I really want to get back to acting again but the trouble is anything I REALLY want to do usually collapses. If I try hard for something it doesn't usually happen. If I sit around, things start to happen for me."

In the next few weeks, Stuart starts doing in Scotland with Robin Hall and Jimmy Macgregor in their show.

SPEAKERS CORNER

"I'll be doing a film report on anything I want to look into," Stuart said. "I've always been fascinated with the people who go to Speakers Corner in London's Hyde Park and speak and the same with the folk who go to the Mound in Edinburgh to preach. I really wonder what they do during the week. Another thing I want to do is something on the Glasgow gangs. I think I'll go and sit in Casualty in one of the hospitals on a Friday or Saturday night and find out what it's all about."

There are many things Stuart would like to do, but he keeps on thinking about that pile of dust!

"I'm very impatient and always want things to happen at the present moment," Stuart admitted. "But things don't happen when you want them to. It's easy to become obsessed with things which might happen instead of enjoying what is already going for me."

With a few things going for him, Stuart's ambitions are relatively simple.

"I want to do things I enjoy and not get bored by them," he said. "If I also get money for it, then it's O.K."

JAN MIDDLETON



New LP's with old material from Stones and Donovan

SANDIE SHAW "The Sandie Shaw Supremacy" - Double CD. Shows what she can do. The same things: "Right To Cry", "The Same Thing", "I'm Not A Love", "Satisfaction", "Woman's World", "Chase of Stars", "Another Man, Another What Now My Love" (Merble Arch 154).

BARCLAY price Sandie - bits of each makes a good, especially on the more powerful side "Honey Bee" (the which she sounds rather like Helen Shapiro) and "Satisfaction". She handles the Simon and Garfunkel songs quite well - but on those two the backing is her down somewhat, although Kenny Workman does a good job of the arrangements. Attractive overall. *******

DEEP PURPLE "Deep Purple" (Harvest MF 159 stereo). **O**ne of those British groups who make it in the States but never seem to do much here. Deep Purple are yet another "progressive" group, with a complex sound. The album has a couple of songs which are Donovan's "Lalena" included here, and there are a certain amount of vocal sensitivity. Instrumental work is powerful and there is a nice tracky sound on "Freaky Lady". Much very effective, and a good album, even though it may not do too much in Britain. Cover, by Bosch, should have been a colour. *******

THE ROLLING STONES "Through The Past, Jacky" (Decca HMA 154) - 1967. The Rolling Stones' 1967 album. It's a good one. "You Better Move On", "Decca have produced a really nice package here, and the LP is designed to fit in." *******

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DONOVAN "The World of Donovan" (Mercury MF 154 stereo). **D**onovan's new album. It's a good one. "You Better Move On", "Decca have produced a really nice package here, and the LP is designed to fit in." *******

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DIANA ROSS AND THE SUPREMACIES "Let The Sunshine In" - The Supremes' greatest hits. No matter what you say, you can't deny that the Supremes are one of the most successful groups in the world. "You Better Move On", "Decca have produced a really nice package here, and the LP is designed to fit in." *******

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LINDA HONSTADT "Head Over Heels" (Capitol SF 378 stereo). **L**inda has a vibrant appeal. "You Better Move On", "Decca have produced a really nice package here, and the LP is designed to fit in." *******

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ADAMO "Adam" (Mercury MF 154 stereo). **A**damo's greatest recording since "Adam" has a distinctive voice and broke through in Britain and then in France. His songs in French were very successful. "You Better Move On", "Decca have produced a really nice package here, and the LP is designed to fit in." *******

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IAN CAMPBELL "Ian Campbell and the Ian Campbell Folk Group with Dale Swarbrick" (Mercury MF 154 stereo). **R**ecorded on February 25, 1963, in New York, this is a very good album. "You Better Move On", "Decca have produced a really nice package here, and the LP is designed to fit in." *******

IAN CAMPBELL "Ian Campbell and the Ian Campbell Folk Group with Dale Swarbrick" (Mercury MF 154 stereo). **R**ecorded on February 25, 1963, in New York, this is a very good album. "You Better Move On", "Decca have produced a really nice package here, and the LP is designed to fit in." *******

ROLAND KIRK "Honey and Deeds" (Mercury Int. SMW 1523 stereo). **R**ecorded on February 25, 1963, in New York, this is a very good album. "You Better Move On", "Decca have produced a really nice package here, and the LP is designed to fit in." *******

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CLIFFORD CURRY
Action ACT 4549

Denver

Clyde McPhatter
(CB 106)

Tell It Like It Is

AARON NEVILLE
(CB 107)

Country Joe and the Fish
(Mercury MF 154 stereo)

For's Fourth LP has produced by Bryan Ferry and the Small Faces and is a real gem. It's a very good album. "You Better Move On", "Decca have produced a really nice package here, and the LP is designed to fit in." *******

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BBC RECORDS LTD 375/60 SQUARE, LONDON, W1

New singles reviewed by Peter Jones, new singles reviewed by Peter Jones, new singles reviewed by

Rock!

P. J. PROBY
 "Honey" From Your Love
 (Mercury) 45-10000
 P. J. Proby's "Honey" is a
 classic soul ballad. The
 melody is simple but
 effective, and Proby's
 vocal performance is
 superb. This is a must-
 have single for anyone
 who loves soul music.

MIKE DAVONE: Don't Let Me Go (For Once In My Life) (Mercury 45 10000)
 Could be the start of something big for Mike Davone on a tremendously successful recording. The song is a classic soul ballad with a strong melody and a powerful vocal performance. Davone's performance is both soulful and energetic, making this a single that should not be overlooked.

FRANK FIELD
 "I'm My Time" Love You Because
 (Mercury) 45-10000
 Frank Field's "I'm My Time" is a soulful ballad with a strong melody and a powerful vocal performance. Field's performance is both soulful and energetic, making this a single that should not be overlooked.

THE BACHELORS
 "Everybody's Talking" (Mercury) 45-10000
 The Bachelors' "Everybody's Talking" is a soulful ballad with a strong melody and a powerful vocal performance. The group's performance is both soulful and energetic, making this a single that should not be overlooked.

RUSSELL MORRIS: The Real Thing (Parto One) (Mercury 45 10000)
 Russell Morris' "The Real Thing" is a soulful ballad with a strong melody and a powerful vocal performance. Morris's performance is both soulful and energetic, making this a single that should not be overlooked.

FRANK FIELD: I'm My Time (Mercury 45-10000)
 Frank Field's "I'm My Time" is a soulful ballad with a strong melody and a powerful vocal performance. Field's performance is both soulful and energetic, making this a single that should not be overlooked.

BLOWN BY WIND
 "I'm My Time" (Mercury) 45-10000
 Blown By Wind's "I'm My Time" is a soulful ballad with a strong melody and a powerful vocal performance. The group's performance is both soulful and energetic, making this a single that should not be overlooked.

THE VALIANT BROTHERS: River of My Mind (Mercury 45 10000)
 The Valiant Brothers' "River of My Mind" is a soulful ballad with a strong melody and a powerful vocal performance. The group's performance is both soulful and energetic, making this a single that should not be overlooked.

FRANK FIELD: I'm My Time (Mercury 45-10000)
 Frank Field's "I'm My Time" is a soulful ballad with a strong melody and a powerful vocal performance. Field's performance is both soulful and energetic, making this a single that should not be overlooked.

DO YOU DIG SOUL MUSIC?



REVIEWS BY JAMES HAMILTON

THE FOUR TOPS
 "I'm My Time" (Mercury) 45-10000
 The Four Tops' "I'm My Time" is a soulful ballad with a strong melody and a powerful vocal performance. The group's performance is both soulful and energetic, making this a single that should not be overlooked.

DIANA ROSS AND THE SUPREMACIES
 "I'm My Time" (Mercury) 45-10000
 Diana Ross and The Supremacies' "I'm My Time" is a soulful ballad with a strong melody and a powerful vocal performance. The group's performance is both soulful and energetic, making this a single that should not be overlooked.

DIONNE WARWICK: Odds and Ends as Long as There's an Amen (Mercury) 45-10000
 Dionne Warwick's "Odds and Ends as Long as There's an Amen" is a soulful ballad with a strong melody and a powerful vocal performance. Warwick's performance is both soulful and energetic, making this a single that should not be overlooked.

CANNED HEAT
 "I'm My Time" (Mercury) 45-10000
 Canned Heat's "I'm My Time" is a soulful ballad with a strong melody and a powerful vocal performance. The group's performance is both soulful and energetic, making this a single that should not be overlooked.

LEE DORSEY
 "I'm My Time" (Mercury) 45-10000
 Lee Dorsey's "I'm My Time" is a soulful ballad with a strong melody and a powerful vocal performance. Dorsey's performance is both soulful and energetic, making this a single that should not be overlooked.

ARTHUR CONLEY: Star Wreck (Mercury) 45-10000
 Arthur Conley's "Star Wreck" is a soulful ballad with a strong melody and a powerful vocal performance. Conley's performance is both soulful and energetic, making this a single that should not be overlooked.

LEE DORSEY: Everything I Do (Mercury) 45-10000
 Lee Dorsey's "Everything I Do" is a soulful ballad with a strong melody and a powerful vocal performance. Dorsey's performance is both soulful and energetic, making this a single that should not be overlooked.

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- 1** SUGAR TONG
2 HONKY TONK
3 GREEN RIVER
4 A HOY NAMED SUE
5 EASY TO BE HARD
6 I'LL NEVER FALL IN LOVE AGAIN
7 I'VE GOT A FEELING
8 LET'S GET TOGETHER
9 LITTLE WIND
10 I CAN'T GET NEXT TO YOU
11 ON WHAT A NIGHT
12 BURN TO BURN
13 I'VE GOT A FEELING
14 I'VE GOT A FEELING
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TOP 20 LP's

- 1 BLIND FAITH
- 2 HISSING HIS
- 3 NICE
- 4 STANDALONE
- 5 JOHNNY CASH AT SAN QUENTIN
- 6 OLIVRY
- 7 WORLD OF VAL DOMICIAN
- 8 BEST OF GENE PITNEY
- 9 THE BEST OF THE BEATLES
- 10 HIS SECRETLY... HIS PUBLICLY
- 11 ACCORDING TO MY HEART
- 12 WORLD OF BOB DYLAN
- 13 THE BEST OF THE BEATLES
- 14 I'VE GOT A FEELING
- 15 MONTEY
- 16 WORLD OF PROGRESSIVE MUSIC
- 17 THE SOUND OF GOOD OWMEN
- 18 IMPACT
- 19 THE NEW YORK PHOENIX
- 20 SOUNDTRACK (MGM)

U.S. ALBUMS

- 1 BLIND FAITH
- 2 HISSING HIS
- 3 NICE
- 4 STANDALONE
- 5 JOHNNY CASH AT SAN QUENTIN
- 6 OLIVRY
- 7 WORLD OF VAL DOMICIAN
- 8 BEST OF GENE PITNEY
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- 17 THE SOUND OF GOOD OWMEN
- 18 IMPACT
- 19 THE NEW YORK PHOENIX
- 20 SOUNDTRACK (MGM)



- 1 IAD MOON RISING
- 2 DON'T FORGET TO REMEMBER
- 3 IN THE YEAR SIX
- 4 JET-AIME MOI NON PLEUR
- 5 NATURAL BORN BOONIE
- 6 YOU BEY THINKING ABOUT MY BABY
- 7 I'VE GOT A FEELING
- 8 GOOD MORNING STARSHINE
- 9 I'LL NEVER FALL IN LOVE AGAIN
- 10 I'VE GOT A FEELING
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- 20 I'VE GOT A FEELING

5 YEARS AGO

- 1 I'M INTO SOMETHING GOOD
- 2 HERMAN'S HERMITS (Columbia)
- 3 FOUR SEASONS (Philips)
- 4 THE HONOLULU BOYS
- 5 THE SUCCESSORS (Polygram)
- 6 I KIDS (Polygram)
- 7 I WONT FORGET YOU
- 8 ON PARTNY WOMAN
- 9 AS TEARS GO BY
- 10 THE CRVING GUY
- 11 THE WEDDING
- 12 I'VE GOT A FEELING
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- 20 I'VE GOT A FEELING

10 YEARS AGO

- 1 ONLY SIXTEEN
- 2 I'VE GOT A FEELING
- 3 JERRY MELLER
- 4 I'VE GOT A FEELING
- 5 I'VE GOT A FEELING
- 6 I'VE GOT A FEELING
- 7 I'VE GOT A FEELING
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R & B SINGLES

- 1 YOU BEY THINKING ABOUT MY BABY
- 2 I'VE GOT A FEELING
- 3 I'VE GOT A FEELING
- 4 I'VE GOT A FEELING
- 5 I'VE GOT A FEELING
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R & B LP's

- 1 CLAUDI NINE
- 2 I'VE GOT A FEELING
- 3 I'VE GOT A FEELING
- 4 I'VE GOT A FEELING
- 5 I'VE GOT A FEELING
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● Jimmi Hendrix Experience still in the U.S. albums with "Smash Hits"...



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