

Record Mirror

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THE PINK FLOYD



ANOTHER GREAT SINGLE FROM

Frank Sinatra



The World We Knew

RS 20610

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



The race riots have been the subject of many comments. Here's LON GODDARD's interpretation of one aspect—riot's 'n' hippies. See lead letter which talks about the Detroit rioting, and Tamla Motown.

RIOTS IN SOUL CITY

THERE is very little any of us can say. The shock is still in our minds. That a city which the pop world associates with a love, a sound and a personality of its own should have erupted into such a holocaust of hate, violent death and destruction is beyond comprehension. It is sad to know that long after the smoke has rolled away, most of the world will think of Detroit as no more than the city which had America's worst race riots for many decades. Little can be done about that, except by the people of 2648 West Grand Boulevard, Detroit 8, who will continue through their music to bring joy and happiness and love to the countless fans of the Motown Sound. We love you all. — Adam White, Clifton, Bristol, 8.

ABOUT SPECTOR

JUST a little over two years ago, an American Philly girl group had their "latest" release in this country. The Walker Brothers, Marianne Faithfull, Jackie Trent and Twice as Much are among the artistes who have recorded their material. One of their most beautiful releases was their biggest flop, "Born To Be Together". The group — the Ronettes. The waiting was apparently over in October 1966 when their "I Can Hear Music" was scheduled for release. Then suddenly — nothing. No release; no official reason. Then the Phillies twosome Ike and Tina Turner had their American release "Two To Tango". In Britain, not even a mention of a release. I had both records imported, like many others. True neither was produced by Phil Spector but both are fine accomplishments. Rumours then that Phil had produced a fantastic

record with the Ronettes called "Paradise" but no release either in America or Britain apparently. Now an Ike and Tina disc is due for release. It's by Spector and "I'll Never Need More than This" is the title. A friend with a promotional copy: "It's simply like nothing I've ever heard before." Britain has something to offer that bears strong comparison to Spector. That's Scott Engel. Listen to "Archangel", "Turn Out The Moon" and "Mrs. Murphy". — John Kerruish, 157 Upper Parliament Street Liverpool, 8.

6 MONTH HUMP

I'D like to congratulate Engelbert Humperdinck for what must surely be a rare achievement — twenty-six weeks in the Top Fifty with the same disc. A whole six months. Half a year. I know it has been done before but after reading and hearing so many people knocking him, I think it only fair that some notice is given to the fact that he had something extra, known as talent, to hold his own against current favourites — and to be selling enough to merit a Top Fifty place. People are still buying because it is a record of quality and though I'd be happier listening to the Stones, the record makes me write on the principle that it is unnecessary and childish to run down anybody's success — and to give credit where it is earned. — Well done, Engelbert — and I'm one of the long-haired types. — K. M. Almedal, West Park, Epsom, Surrey.

PIRATE PENALTY

HOW does it feel to be a fugitive? The British pirate dee-jays are going to find out on August 15 because if they come ashore they will risk six months in jail if caught. That's a fine reward for providing harmless entertainment for millions — at no charge. But they will be out at sea breaking the law for us because our depressed pop scene cannot hope to revive without them. For that, surely they deserve something better than being thrown in prison. — Stephen Robinson, 45 Charminster Road, Worcester Park, Surrey.

SESSION MEN

BILL Eyden isn't the only under-complimented session musician. What about all the sessionists who played on such number ones as "You've Got Your Troubles", "Release Me", "Tears" and "Puppet On A String", to name just four. Many other top groups use session musicians and when "their record" gets to number one, no words of praise for the musician is uttered. It's about time that they were given recognition — as where would the groups and their number ones be without them. — Jacqueline Rothstein, 74 Redbridge Lane East, Ilford, Essex.

James Craig: But a lot of session men honestly prefer to remain in the background. They are, in fact, paid a standard fee whether the record sells a million or half-a-dozen copies. But your point is taken. In basis, we do agree.

THE SCEPTICS

WE often hear people today saying they don't like "pop music". They don't seem to realise that "popular music" is any kind of music as long as it is good. Just look at the tremendous variety of records in our charts today. Almost every instrument you could think of has been used to cope with today's demand for better music. If only we could say the same for music before the great pop era arrived. Sceptics would be surprised, I think, at how many of today's songs they would really like if they only took the trouble to listen to them. — Michael McPaul, 41 Dillons Avenue, Newtownabbey, County Antrim.

In brief . . .

HERE are the results of the poll to find the twenty most popular Atlantic-Stax sides. Placings calculated in the usual way. 1, "When A Man Loves A Woman", Percy Sledge, 528; 2, "In The Midnight Hour", Wilson Pickett, 525; 3, "Knock On Wood", Eddie Floyd, 393; 4, "Hold On, I'm Comin'", Sam and Dave, 354; 5,

"I've Been Loving You Too Long", Otis Redding, 315; 6, "I Never Loved A Man", Aretha Franklin, 309; 7, "Hold On To What You've Got", Joe Tex, 234; 8, "Tramp", Otis and Carla, 230; 9, "Respect", Otis Redding, 219; 10, "You Don't Know Like I Know", 210; 11, "Respect", Aretha Franklin, 208; 12, "Warm And Tender Love", Percy Sledge, 198; 13, "My Girl", Otis Redding, 195; 14, "Your Good Thing", Mable John, 183; 15, "Cool Jerk", Three Caps, 180; 16, "B-A-B-Y", Carla Thomas, 177; 17, "You Got Me Hummin'", Sam

And Dave, 174; 18, "See-Saw", Don Covay, 172; 19, "Sock It To 'Em, J.B.", Rex Garvin and the Mighty Avengers and "Satisfaction", Otis Redding, 171. — Michael V. Nutley, 4 Winfield Close, Patcham, Brighton, Sussex.

J. Lazarus, 7 Chaucer Gardens, Gants Hill, Ilford, Essex: A comment about the Association and the Bachelors. I've just bought "Renaissance" by the Association and I find that Russ Giguere of the group sounds just like the lead singer of the Bachelors.



SPENCER IN THE U.S.A.

CONSIDERING he was talking from America (which as you may know is several thousand miles across the sea), Spencer Davis' voice was sounding remarkably clear — in fact as though he was speaking from the Gerrard Street Post Office. He was, as you may have gathered, calling on the transatlantic 'phone to inform you, the Record Mirror reader, of the latest happenings across the waves.

Although Spencer had only played a few dates when he called, he was enthusiastic about the different types of people he was getting in the audience. Not just hippies and teeny boppers (all British pop groups get them) but Mums 'n' Dads, blues and soul fans as well. Which is rather pleasing — obviously.

On stage Spencer is keeping the old numbers which he did with Stevie down to a minimum — although obviously public demand makes him play "Gimme Some Lovin'", "I'm A Man" and their current U.S. hit, the former British number one "Somebody Help Me".

"We want to be known, in future, as a group which plays originals," Spencer explained. "We've written about fifteen numbers which we can perform on stage — and which we are trying out here. On our first

date in Chicago things didn't go too well — fuses blowing, etc. But now, everything is fine. We've played, or we're playing dates in New York, Chicago, Seattle, San Francisco etc. One thing I'm finding is that American audiences are more attentive. I half expected this, but it makes a pleasant change to have the audiences sitting down and listening to what's happening."

You may or may not know that Spencer Davis is changing labels too. From Fontana he's moving on to United Artists. I asked him why.

"Our contract with Philips has nearly run out and I had a lot of confidence in U.A. — partly because they got us off the ground in the States. But I've nothing against Philips — no complaints at all. They plugged our records well, spent a lot of money, and the distribution was fine."

Spencer was pleased when I told him that his latest disc "Time Seller" was being played heavily on the radio. I asked him about the ideas behind this record.

"This is really what I've wanted to do for a long time," he replied. "In fact it was because Stevie and I disagreed on what we should do next that we broke up. What he wanted to do — I didn't. I knew that two separate sounds would emerge from the group, as they have done. I'm pleased for both of us, but I feel much freer now. I doubt if I'll be recording at all in the States this time, because we just haven't enough time. However I suppose I might come back to record."

At that point Spencer realised that he was spending the entire profit on his next hit on this 'phone call, so he decided to hang up, after wishing all the best to his fans here. Anyway he was expecting his wife to arrive.

NORMAN JOPLIN

Record Mirror

EVERY THURSDAY

116 Shaftesbury Avenue, London W.1.
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COUNTRY MUSIC...

AS a songwriter, the name of Carl Belew has become virtually a household word with fans of Country Music all over the world. His compositions include "AM I THAT EASY TO FORGET", which has been recorded 23 times by different artistes. Carl recorded it and also informed us that the 24th version of the song is destined to be the biggest. Another of his songs is "LONELY STREET", recorded on 16 occasions including Andy Williams and Johnny Tillotson. Another of Carl's songs is "WHAT'S HE DOING IN MY WORLD", a big C & W hit for Eddy Arnold. With Van Givens, his regular guitarist, he wrote "TENDER YEARS", Stonewall Jackson's recent "HELP STAMP OUT LONELINESS" and Charlie Walker's current "DON'T SQUEEZE MY SHARMON".

From the above paragraph one would imagine that Carl is only a songwriter. But to add to this talent he is also a very popular vocalist and outstanding guitarist. His own successes include "AM I THAT EASY TO FORGET", "HELLO OUT THERE" which is so far his only release over here, and the beautiful "CRYSTAL CHANDELIER", a Country hit for Mr. Belew long before Vic Dana recorded it.

For the record Carl was born April 21, 1931, in Salina, Oklahoma. He lived in Oklahoma until 1960 and still refers to that State as home. He has lived in Nashville since 1960 because, as a top Country performer, he is compelled to be on the spot at all times.

In 1956, Carl made his first big step in his bid to become a star. He joined the famed Louisiana Hayride in Shreveport, Louisiana. He stayed with the show for well over 3 years until he joined the Grand Ole Opry in 1959. He is still a member of the Opry.

Record-wise, the name of Carl Belew first appeared in 1956 on the West Coast based, 4 Star label. In 1959, he moved to Decca and his first release for the company



CARL BELEW

gave him instant success. The song? "AM I THAT EASY TO FORGET". His Decca sessions were all produced by Owen Bradley. In 1960, Carl moved across the street to RCA Victor and Chet Atkins. Again he struck instant success. This time it was "HELLO OUT THERE" and in his six year run with RCA Victor there have been many big ones including "CRYSTAL CHANDELIER" and his new one, "GIRL CRAZY". A recent album was cut for Victor with 12 original compositions by Carl and Van and is due on next month's U.S. release chart. Carl is happy with the set-up at Victor and has signed a new 5-year contract.

Carl, who rates Don Gibson as his favourite singer, has great hopes for the acceptance of Country music over the whole world. Whereas 5 years back, the market was just for the Southern States of America there are now many radio stations in the North that play Country music only. And Europe is joining the trend along with Canada, Australia and South Africa. The Grand Ole Opry seems to be losing a little ground because of more general acceptance of the music. Artistes can make more money by appearing with their band at a solo date. The pay for a whole evening show is now \$34 for the lead act with \$18.75 for the sidemen. This is about £12 and £7 respectively. Also, members of the Opry are compelled to make 22 appearances in a year which certainly restricts their travelling.

RESPONSIBILITIES

Paul Jones talks about drugs, Journalists, and Vietnam



PAUL JONES — as forthright as ever in this RM interview. (Dezo Hoffman RM pic)

PAUL JONES, out this week with an eagerly-awaited single "Thinkin' Ain't For Me", written for him by a mate, Mike Rooms, who Paul met playing piano with the Ram John Holder outfit. Paul Jones, film-star and singer and outspoken figure.

Paul ruminating about his film "Privilege" and saying that he wasn't entirely happy with some of the interpretations put into the production.

He said: "Journalists get up to all sorts of tricks sometimes. Like repeating things I said in a private conversation about the film and then putting them out as their own points of view. Okay, it can be flattering in the sense that they may not make anything constructive of the film. But it's not really the thing, is it?"

Paul elaborating on the theme of being rather misconstrued. "You get the slightly distorted views of mine expressed. Like me supposed to say that the director was bad and that I'd be a lot better with another director. I didn't say that. It's sort of like making up little quotations from me. Someone asked me if I like Sonny Terry and Brownie McGhee and I said not very much. So it was written that Sonny and Brownie were heroes of mine.

"And I was asked about my days at Oxford and I said I met a lot of nice people but it didn't help much. So it was reported that the best thing about being at Oxford was that I met my wife there . . ."

Paul thinking deep about this well-publicised thing about pop artistes having a responsibility to their fans in terms of what they do and what they say. "I think basically Mick Jagger agrees with the High Court judges that there is this responsibility. But for me the responsibility I have is entirely different.

"I don't see my responsibility as being to warn fans about the so-called dangers of drugs. I mean, you get a QC in Birmingham talking about the fact that of seventy confirmed drug addicts in the City, sixty-nine started by smoking pot. Well, anyone who reads the first two pages of a book on logic must know that that proves nothing. I could find 690 people who did start with smoking pot and certainly didn't go on to hard drugs.

"I could find seventy meths drinkers and prove that they started their drinking on their mother's milk — and therefore say that statistically breast-feeding is bad. And there is the MP, Alice Bacon, who bases her attitudes against drugs on something she read in a magazine under a hair-dryer. I'd have expected rather more research.

"No I feel that my responsibility to the fans are on a different level. If people take my money, and other people's money, to provide hospitals and medical care under the National Liberation Front in Vietnam, then I feel that I should send a similar amount to help the Vietnamese who are the victims of American bombing. That's what I feel I should get across to the kids, the fans.

"But I don't see my responsibility as being that of warning people against things that are logically not proved. As for Mick, well the scene of there being four against the one of him on television didn't help. But I'd like to have seen him more angry and more rebellious . . . though I own up I probably would have been far worse than him."

Paul, one of the pleasure-to-talk-to minority of the business, has very strong views, tempered with logic and sheer intelligence. His new record will be a hit . . . and that's a view tempered with logic and intelligence.

PETER JONES



GENE CORNISH — guitarist with the Young Rascals whose current disc is "A Girl Like You".

'Now I can take my parents to Hawaii' says Rascal Gene

NEEDLESS to say, the Young Rascals were delighted with the success that "Groovin'" had both in the States and in Britain. Now their follow-up "With A Girl Like You" could easily be a repeat both-sides-of-the-Atlantic biggie.

Commented guitarist Gene Cornish over the Transatlantic phone: "The way it happened meant so much to us all.

"For me it means that I can start to repay my parents. They are great people — they helped and supported me when I wanted to go into the music business. Not when I came to New York, though. That was about three years ago and for the first year I was starving . . . but whenever I wrote home I told them I was doing great. If they'd known how bad things really were, they'd have worried themselves sick.

"We're just off to Hawaii for a week and I'm taking my parents with me. It'll be their first time far away from home — it's really like taking them out on a second honeymoon! I guess that's the big thing I'm splurging out on . . . my parents.

"I'm buying them a house in the fall. At the moment they are still living in Rochester, New York, which is about 350 miles from New York City. It's very nice up there, right on the edge of Lake Ontario and very quiet but I don't get much opportunity to go home. I only see them about once in three or four months. So, being an only child, I'd rather have my parents nearer. We're a very close family."

Apart from his parents, the only extravagance that Gene indulges in is his new car.

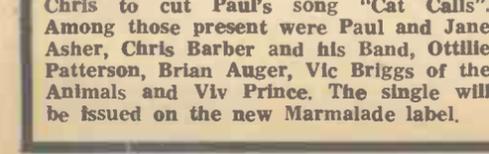
"When it all started happening, I went out and bought it. A sort of celebration. It's a Toronado. It's big, like a Cadillac, but with front wheel drive instead of the regular rear wheel drive. It's a very elaborate car. I wish I didn't have it really — as it's much too big for me, but when I saw it I just went overboard on it. I bought it just like that."

He added that he hopes to buy a motor-cycle, too. "I'm not sure just what type yet . . . but it'll have to be powerful."

For the group as a whole, the success has meant that they can cut down slightly on the time spent gigging around. "Up until recently we've been spending at least 25 days a month out on one-nighters. Now we can reduce it to about fifteen days a month and have the rest of the time for writing and producing.

"It's such a hang-up when you only have a limited time in the studios — you can't experiment at all with new ideas unless they have a very good chance of coming off. Now we'll be able to record in less of a hustle and, I hope, come up with lots of surprises."

CARMEN WARD



A strange meeting of the giants. Chris Barber, million-selling trad man was in the recording studios (Chappells fabulous new studio in Bond Street to be precise) and so was Paul McCartney. The reason? Well, if you haven't read it before, it was for Chris to cut Paul's song "Cat Calls". Among those present were Paul and Jane Asher, Chris Barber and his Band, Otille Patterson, Brian Auger, Vic Briggs of the Animals and Viv Prince. The single will be issued on the new Marmalade label.



Iron Curtain Festivals for Georgie Fame

GEORGIE FAME has been booked to appear at the International Jazz Festival this October in Prague. The promoters have sent train tickets for Georgie and the musicians who will back him — it takes two days to get there by train! A request for Georgie to appear at the International Jazz Festival in Warsaw, also in October, is being considered. Georgie's next release on CBS "Try My World" c/w "No Thank You", released on August 25 features two Georgie Fame tunes with lyrics by Fran Landesman and Tony Colton.

New Jimmy James single!

JIMMY JAMES & The Vagabonds new single "Caught" is released here on September 8. The groups "Hi Diddle Dum" is released in America on the 18th August. Organist Tom Parker has left the group due to ill health. Incidentally, Jimmy recently bought a £10,000 house in Cricklewood.

New Beach Boys, Doddy, Aretha, Ruffin and Barbra

THERE are new singles for release on the week ending 1 August 18th from Ken Dodd, the Beach Boys, Scott McKenzie, Eric Burdon, Barbra Streisand, Aretha Franklin and Jimmy Ruffin.

All the singles for release that week are as follows: DERAM. The Cuppa T — Miss Pinkerton; DECCA. Thora Balderson — Arlene Chatreux; COLUMBIA. Glenn Weston — Pattern People; Ken Dodd — Mine; The Smoke — If The Weather's Sunny; The Orange Bicycle — Hyacinth Threads; Jon — Is It Love; John Williams — Flowers In Your Hair; CAPITOL. The Beach Boys — Heroes And Villains; Scott McKenzie — Look In Your Eyes.

STATESIDE. Blades Of Grass — Happy; TAMLA MOTOWN — Jimmy Ruffin — Don't You Miss Me Just A Little Bit Baby; MGM — Eric Burdon — Good Times; CBS — Chances 'R' — Turn A New Leaf Over; Barbra Streisand — Stout Hearted Men; Marty Robbins — Tonight Carmen; Loot — Whenever You're Ready.

ATLANTIC. Aretha Franklin — Baby I Love You; POLYDOR. Bert Kaempfert — Night Dream; Roy Black — Counting The Days; The Monopoly — We're All Going To The Seaside; PHILIPS — Vicky — Sunshine Bay; FONTANA. Friday Brown — Ask Any Woman; Dankworth Big Band — Love Clownesse; Too Much — Wonderland Of Love; PICCADILLY — Bystanders — Pattern People.

Saville names

SEVERAL new Sunday evening pop sessions have been confirmed for the West End's Saville Theatre. They include: August 27 — Jimi Hendrix Experience, The Crazy World Of Arthur Brown, Tomorrow; September 3 — Georgie Fame and the Harry South Big Band and September 10 — Eric Burdon and The Animals and Denny Laine.

Amen Corner package tour

THE Amen Corner, currently hurtling up our charts with their debut disc "Ginhouse" commence a three week package tour of the British Isles in October, promoted by Capable Management. It is understood that this tour is one of the reasons why they cancelled their college tour of America. However, they are likely to make a short promotional tour of the U.S. in late November to promote their follow-up disc. The group appear on television in Amsterdam on August 30 and appear on radio in Rotterdam the following day. During the first three days of September they appear on Belgium radio and television in Brussels and then go to Paris to appear at the Olympia on September 12 and 13.

Jackie Edwards in Lyceum Charity Show

TONIGHT (Thursday) Jackie Edwards appears at the Lyceum Ballroom in the Strand W.I. at a Charity Pop Night, which is compered by dee Jay Mike Raven. Jackie, who has written such pop classics as "Keep On Running", "Come On Home" and "Somebody Help Me", is backed by the Sound Syndicate — other artistes appearing include Sweet And Sour and the Madisons. Admission for the show, which is from 7.30 until midnight, is 10s. 6d. at the door and should be well worth going to. All profits from the show are in aid of funds for the National Kidney Machine Centre and the Mayor of Haverling's Trust Fund.

Dusty guests

GUESTS on the forthcoming Dusty Springfield BBC television series "The Dusty Springfield Show" include: Warren Mitchell (August 15); Mel Torme (22); Jose Feliciano (29); Tom Jones (September 5); Los Muchachos (12) and Scott Walker (19).

LIBERTY SUCCESS—AND BONZO DOG BAND SIGNED UP . . . DOO DAH

ALVIN S. BENNETT, President of Liberty Records, hosted a party in London and said his 12-year-old company were in the middle of an "exhaustive search for British artistes which has so far realised the Bonzo Dog Doo-Dah Band and a Birmingham group, The Idle Race — and we are interested in acquiring composers for our Metric Music Publishing Group."

The celebration party was for the two hits Liberty have already, via Vikki Carr and Johnny Mann Singers . . . "We understand that it is a unique achievement to have placed two records in the Top Ten in the very first month of business here."

Liberty Records started in 1955 in Los Angeles, California, and it really started with an idea for a record . . . Julie London and "Cry Me A River". Other milestones includes Ross Bagdasarian's "Witch Doctor" and the prolific Chipmunks which began as a single and wound up as an institution.

There was Martin Denny and Bobby Vee, first excursion into the teen rock field. Now Liberty own many different labels in the States. They are also involved in the tape cassette field, supplying radio programmes on tape, education tapes, commercial music tapes, and Metric Music now handles and controls over 15,000 musical compositions through 42 catalogues.—P.J.

IN THE SHOPS
AUG. 2 "WHENEVER YOU'RE READY"
LOT

Country Music Chart

COUNTRY SINGLES

- 1 **THERE GOES MY EVERYTHING**
1 Engelbert Humperdinck (Decca)
- 2 **TRYING TO FORGET**
2 Jim Reeves (RCA)
- 3 **HAFTA LUEGO**
3 Hank Locklin (RCA)
- 4 **JUST BETWEEN YOU AND ME**
6 Charlie Pride (RCA)
- 5 **LITTLE OLD WINE DRINKER ME**
5 Robert Mitchum (Monument)
- 6 **FUNNY, FAMILIAR FORGOTTEN FEELINGS**
4 Tom Jones (Decca)
- 7 **YOU'VE STILL GOT A PLACE IN MY HEART**
9 Jamle, Jon & Jerry (Decca)
- 8 **MISTY BLUE**
8 Eddle Arnold (RCA)
- 9 **SAM'S PLACE**
7 Buck Owens (Capitol)
- 10 **CHARLESTON RAILROAD TAVERN**
10 Bobby Bare (RCA)

COUNTRY ALBUMS

- 1 **MY KIND OF COUNTRY**
4 Marty Robbins (CBS)
- 2 **GREEN, GREEN GRASS OF HOME**
1 Tom Jones (Decca)
- 3 **THE STREETS OF BALTIMORE**
2 Bobby Bare (RCA)
- 4 **COUNTRY MUSIC HALL OF FAME VOL. 9**
5 Various (London)
- 5 **COUNTRY MUSIC HALL OF FAME VOL. 10**
6 Various (London)
- 6 **DOWN HOME**
3 Merle Travis (MFP)
- 7 **THE BEST OF JEAN SHEPARD**
8 Jean Shepard (Capitol)
- 8 **BUCK OWENS AT CARNEGIE HALL**
7 Buck Owens (Capitol)
- 9 **WELCOME TO MUSIC CITY USA**
9 Various Artistes (CBS)
- 10 **ROY ORBISON SINGS DON GIBSON**
10 Roy Orbison (London)

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IN



'THE PLAYGROUND'

AND

Bee Lynch



'I'LL HOLD YOU IN MY HEART'

K.P.M. MUSIC . 21 DENMARK ST. LONDON WC2.



ERIC BURDON — in military uniform (not the pretty variety). (Dezo Hoffman RM pic)

'The whole scene in San Francisco—it's all down to one thing—LSD' said Eric Burdon

A SMALL empty club in Great Portland Street one afternoon. Outside, a road manager unloading equipment. I go down the stairs, sit down and, one by one The Animals arrive, ready for their first rehearsal in a long, long time.

Vic Briggs joins me and talks about the San Francisco scene. "Nobody over here realises that groups like the Jefferson Airplane and The Grateful Dead play around Frisco for nothing. When they need money they do a tour or something." Why do they play for nothing? "Because they feel happy about it. We love the scene over there — there's a lot of bitchiness over here in the pop world but over there they're all digging each other."

I comment about the growing influence Flower Power and the San Francisco scene has in Britain — and particularly how the London clubgoers are copying the style of dress.

"Well, I think the way people dress here is a lot different from San Francisco. Everyone is so stylistically conscious, but in Frisco everyone wears what they want. Although people wear way-out things here they're very well groomed, dressed in silk and satin. In Frisco a lot of people are dressing like the Red Indians or cowboys."

Vic talks of the many influences the group have had. "We're influenced all the time and we've had so many different influences over the last six months. — John Handy, The Mothers Of Invention, Stockhausen . . ."

Eric Burdon came in and added to the list: "Ritchie Havens who is like a Negro Bob Dylan with the strongest voice I've ever heard, Country Joe & The Fish, electronic music, Big Brother & The Holding Company."

Eric and the boys are in love with San Francisco "When we were at the Monterey Festival people came up to us and said 'You did a groovy thing.' That meant a lot to us. The musicians in Frisco work so hard. Everybody works all the time, they blow all day long. Another thing, the authorities are with them now, they get things organised. They let the groups play in the parks — but when I asked to play in the London parks for nothing I was refused permission."

"The intellectuals in Frisco are on the side of the Hippies. When the police used their strength a few months ago — five lawyers jumped up to defend the Hippies. Even the housewives are on the side of the Hippies."

"Did you know that the Haigh Ashbury district where the Hippies are, used to be a negro district where there were stabbings

every night?" Now the violence is almost non-existent and the police are beginning to realise what is happening. In fact, what is happening in Frisco is happening everywhere in the States, but not on such a big scale. Did you know that the greatest intellectuals in the world all seem to end up in San Francisco? It'll be the cultural centre of the world in a couple of years.

"Liverpool was a fallacy — there was only one group, one centre of energy. What Frisco is doing where Liverpool failed is making the scene come to them. They won't go to New York or Los Angeles. They're saying 'you come here' — and recording studios and everything are being built there now. The Liverpool scene should have stayed in Liverpool and maybe things wouldn't have died there. It's not snobbery, but the San Franciscans have the feeling 'we know what we've got is good and we want it to spread to the rest of the world.'"

"There's a ridiculous rebellion going on in the States amongst the kids which is not happening here. But Britain is not as extreme and violent as the States. Somebody's even started a pirate radio ship over there, although they don't really need it!"

"The whole scene in San Francisco — it's all down to one thing, LSD 25. There was a hippy movement in Frisco years ago but it died because they all drank and got violent". He was referring to the Beat Generation of the Fifties and mentioned that the 'Dean Moriarty' of Jack Kerouac's "On The Road" was still in San Francisco driving a psychedelic bus.

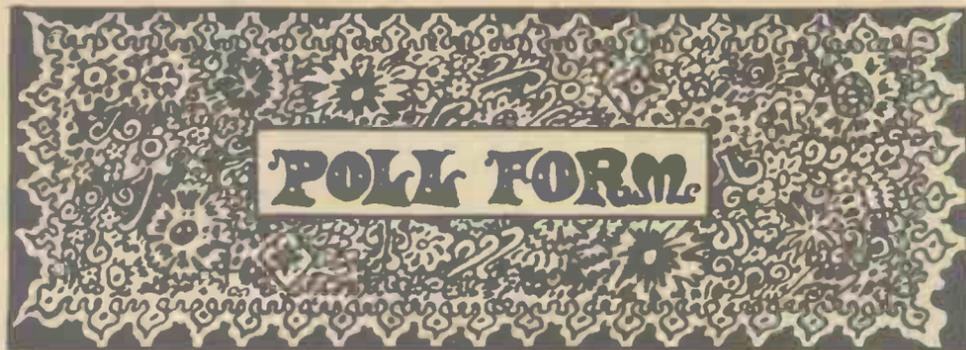
"I'm becoming a complete self-anarchist, I believe there shouldn't be any laws whatsoever. The law today is a business based on a material thing like money. In the States you can kill somebody and pay 10,000 dollars and get away with it — but the kids who protest about Viet Nam get busted. Look at Mick Jagger, the indignities he has suffered because of injustice."

Eric is particularly interested in the power of the mind — extra sensory perception, astral travelling . . . he is also interested in the philosophy of peace. "You know, we're all conditioned to think that some people are ugly — but there is beauty in everything. A mother has a baby who is 'retarded' — but the mother can't see that, she has such deep feeling and deep love that there is no such thing as retarded."

"There is no such thing as madness, no such thing as beauty, no such thing as ugliness."

Title of Eric Burdon & The Animals' latest American hit — "San Franciscan Nights."

BILL HARRY



POLL FORM

HERE is the poll form for this year's Record Mirror Pop Poll. We at the Record Mirror would like every reader, every single reader, to fill in this form and send it to us — even if you've never written to a newspaper before, do it right now!

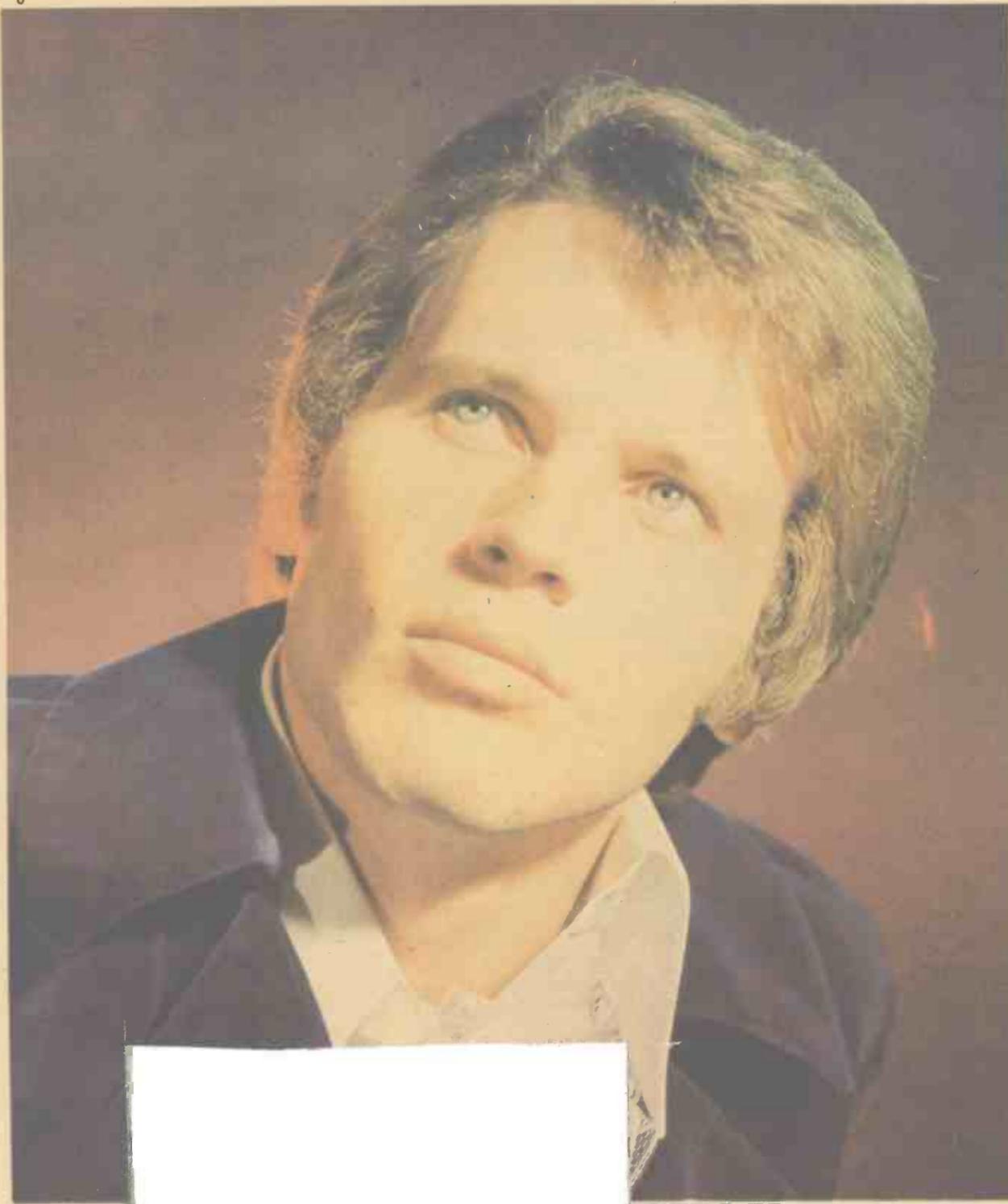
This is your paper and your poll and we want it to be a sensational, devastating, shattering poll with astounding results. Here are a few voting hints. Please write legibly and note that the lower section of the poll deals with British-only names. In the international section you may of course vote for anyone of any nationality, British or otherwise.

It is vital to your favourite performers that YOU vote for them, because they will receive lots of publicity from this poll — and only one entry from each reader please. There are quite a lot of sections here, including a couple of fun categories like 'Best Dressed' and 'Most Disliked Record' so give them all some thought.

Remember—this poll will reflect CURRENT popularity and this is your own personal chance to express your appreciation or otherwise of the pop industry for the whole year. Closing date for entries is Tuesday August 22 and we will publish the results as soon as possible.

Address your entries to Record Mirror Pop Poll, Record Mirror, 116 Shaftesbury Avenue, London, W.1.





ALAN PRICE—a very interesting talk with RM's David Griffiths.

'I realise that people are interested in the way a recording artiste thinks' — Alan

ALAN PRICE laid it on the line: "I don't really think I am qualified to hold forth on a vast variety of subjects just on the virtue of making pop records. On the other hand, I realise that people are interested in the way a recording artiste thinks. But I don't want to get hung up on any big causes because I don't think I have anything special to contribute there. Music is my main concern."

So I asked him to describe his attitude to the current pop scene and he replied: "I'm happy with what's happening to me. Today's scene is very forward-thinking. You can throw yourself into your work one hundred per cent, do what you like, and the public will listen to it and, if they like it, accept it. I don't mean that the kids will put up with anything, far from it, but I do believe there's much more freedom to create than when we started with the Animals four years ago."

"Without wanting to go into the rights and wrongs of it, I do think everybody owes a lot to pirate radio. It's had a really big impact, bringing the American approach over here. Apart from the really big British names, such as the Beatles and Stones, pop music has always been dominated by the Americans, and we didn't hear a great deal of them until the arrival of the pirates who exposed the public to the whole gamut of the pop scene — which has resulted in higher standards."

"True enough," I murmured, "but the only serious reason for the pre-pirate state of affairs was the protection of home industries. The BBC played up British material as a result of pressure from British composers, and the BBC has always been forced to cut down on gramophone programmes as a result of pressure from the Musicians' Union which wants all possible airtime to be allotted to its members."

"Competition is essential," replied Alan. "Several years ago, around the time of Billy J. Kramer and the Dakotas and Gerry and the Pacemakers, we'd got complacent. British artistes shouldn't fear competition—we've always got the advantage of being here and therefore able to promote our records."

is the pop scene contracting or is there still plenty of good work to be had? "I can only speak from personal experience but when I was with the Animals there was always plenty of work and now with my own group there's plenty of work."

Alan left the Animals because they had several tours lined up that involved flying to such faraway places as Australia and USA. Alan hated flying so much that he quit. It sounds like a rather feeble publicity story but it is quite true. At the time, he had no intention of forming his own group. He just lay around at home (Newcastle) for five months getting his health together. Boredom led him to form a group on a semi-pro basis but the sound worked so well that he came to the conclusion that there might be a commercial potential for The Alan Price Set. At first, the band's professional career was dodgy — fans expected it to be something like the Animals. Eventually, after many months, the customers began to judge Alan's band on its own, different, merits.

Now he works steadily, but he still won't fly. "I have been to Denmark, Holland, Germany, and Sweden but I didn't fly to any of them — it's a psychological problem, nothing I can do about it. If I did fly to engagements I wouldn't enjoy my work, and that's the main consideration. Yes, I could still play in USA — it only takes four days by boat. But, though I'd like to go, with the band, if the deal was good, I'm happiest playing here. I wouldn't want to be a prophet without honour in my own country."

With "The House That Jack Built" Alan has taken a big stride forward: it's the first time he's risked a composition of his own as an A side, backing his own judgement all the way from inside his head to finished disc. "Yes, it's always a risk to feature your own material rather than someone else's you like. But I figured that if I was going to do it at all, now's the time. I've had a big hit with "Simon Smith" so some of the goodwill his dancing about created ought to stick with me. I wrote "Jack" in two hours and modified it over two or three months — only some of the song is used on the disc. I aimed at a nonsense song with a memorable melody. None of the band heard it until we were in the studio. I'd booked six hours but we finished it in two. I produced it myself. It exceeded my expectations. The finished record sounded better than my original concept — which had sounded rather maudlin when I'd played it on the piano in the parlour. It seems to have been a successful session."

DAVID GRIFFITHS

After Symbols

AT LAST it's for the blokes from E but in the act there's quite start: their re "Baby", a sv arrangement started its sho Fifty last week

But then we interesting tie- Symbols and a group, The T opened this way, bassist, left th searched for He ended up Tremeloes wh pressed with musician and fact that he ob stood the so harmonies wh Poole-less Tre get. So happen had long-time by other gro fresh Americ monies.

So somewi Mick passes o He helped th "Silence Is G vocal arrangem recordings. W to number one Mick had a h his old mates months he re Symbols, who had previously as Johnny M Condors.

Now at long, bols are getti taste of the L

hit for



resemblance rem's "Silence low.

Mick, the group ter Johnny Milton Sean Corrigan and Clive Graham. every day that the charts last week. e collapsed from and was ordered days in bed. He's now, though, and s are fairly food-

en a group, well- the scene, finally in the big-time. heart to other siml-

were picked out of s at an audition by general manager of B. He said at the "They are possibly most experienced er seen. I believe different enough to hit successes." ey it's their four- which is the big Somewhere in the tegory; somewhere ur Season-al scene. try for this sort of down because of nonising. The Sym- ized it. And they'll g the ears of the t. —

PETER JONES.

JOHN WALKER was the daring one of the Walker Brothers who ventured forth with a solo effort. And, as none but the brave deserve the fair, he's having considerable chart success with his beautiful version of "Annabella", the point is proved. Here's a good colour portrait of him by RM's Dezo Hoffmann.

DAVE BERRY Forever F 12651

DENNY D'ELL
A woman called sorrow F 12647

CASEY ALLEN My thanks to you F 12648

THE CHOCOLATE WATCH BAND
The sound of the summer
F 12649

DECCA

new

THE
Pleasa
RCA 1620

SKIN
On lov
RCA 162

The Dec

Bruce helps to solve the Beach Boys disc mysteries

BRUCE JOHNSTON is the youngest Beach Boy—meaning that he was the last of the Beach Boys to join the group. He joined in 1965 when Brian Wilson was ill and has stayed with the group ever since. He has no wish to do anything but be a Beach Boy. And his enthusiasm is shown in the fact that he has now visited Britain by himself to do what he can to plug the new Beach Boys' single, "Heroes and Villains". I talked to him at the Waldorf Hotel in the Aldwych, where he is staying for the few weeks he is here.

The first thing I asked him was about the Beach Boys' records—the new single and the anticipated new LP.

Why the nine-month wait for a single?

"I guess it's the combination of the legal tangles with Capitol about one thing and another, and the fact that Brian wasn't quite satisfied with it. He was worried about the legal thing hanging over his head—therefore he couldn't work properly on the record. Now it's finished and we're pleased with it. But of course it is different from the original idea because so much has had to be cut away, trimmed down. There is so much happening but it isn't a dance record—still, there are plenty of Beach Boy LP's about with danceable tracks on them.

NO INNER SIGNIFICANCE

"Brian wrote the song with a friend of his. The flip-side? Yes, it's different. But I hope no one tries to look for any kind of significance in it. It's just a pleasant nothing. You know, the kind of song we would sing when the audience is coming to see us.

"The LP is finished—at least I've heard it on acetate, so presumably it just needs mastering. I like it—it's different to 'Pet Sounds', gentler, quieter. But there's just as much happening."

No release date yet for the album, but Bruce was confident that there would be no more long gaps between Beach Boy releases. About "Good Vibrations", Bruce said that when he first joined the Beach Boys, Brian had explained to him that he wanted to do a song made up of many different sounds and styles. That was two years ago.

Brian Wilson, guiding light behind the Beach Boys, no longer plays on stage with the group as most people

know—but Bruce said that if Carl had gone into the U.S. Army, then in all probability Brian would have returned.

"It takes a long time for Brian to accept you," said Bruce. "He distrusts you, then likes you, he's suspicious of you, until you finally become accepted by him."

Brian works out every part of every Beach Boys' number beforehand, and then tells the boys what he wants. Bruce said that communication between the group and Brian was perfect, but only because the group was musical. Ideas bounce back and forth between Brian and the boys, and things are improved, and polished. The reason why so many old rock and roll techniques (bass voices, falsetto, etc.) are employed by Brian was explained by Bruce.

SINATRA THE FAVOURITE

"Brian grew up with Elvis Presley, the Drifters, Gene Vincent. He was influenced by all this—and of course the Four Freshmen. In the Beach Boys you hear the finished product. When I joined the group I found that Brian and I both had the same favourite album. It was Sinatra's "Only For The Lonely". And we both admired immensely Nelson Riddle, who arranged it."

If the Beach Boys admired Sinatra, then could Sinatra fans dig the Beach Boys? And what kind of fans were the newer, more sophisticated Beach, Boy sounds getting?

"Oh yes, I see no reason why Sinatra fans couldn't dig the Beach Boys. And our fans are growing up with us, and of course younger kids are becoming much more aware than they used to be when we were their age. People are becoming more enlightened, but we have to keep on changing our records. We couldn't ever record 'Heroes And Villains' again and again. That is why the new LP is different from the others. But doubtless people will criticise it on the grounds that it is different."

On stage the Beach Boys put over a very happy image. Bruce explained that as such the Beach Boys have no real act—perhaps it would be better if they did, he said, but a lot of amusement was created by Mike. And although Brian sings on every Beach Boys' record, the harmony system which the Beach Boys employ sees to it that on stage the vocals are not far different to the record. They also use a small four-piece outfit to augment the group on the more complex numbers—"Good Vibrations" especially—but they



BRUCE JOHNSTON — "I go surfing a lot," he said, "but the Beach Boys have completely outgrown the surfing image." (RM pic Dezo Hoffmann).

haven't been allowed to bring them into Britain yet because of union restrictions.

What do the Beach Boys think of the other top groups around the world?

"This may sound surprising coming from a Beach Boy," said Bruce, "but I always thought the Byrds could be America's equivalent to the Beatles. I dig the Byrds, and although I'm glad that it seems that it's us in America and the Beatles in Britain, the Byrds could have been there. I've seen the Byrds several times on stage, and they're not consistent. Sometimes they're really great, other times they're not. The other top groups, the ones that will last, are the Lovin' Spoonful, the Stones, and, of course, the Beatles. But I don't think we compete with the Beatles in any way whatsoever. I've met the Beatles, but I don't know any of them."

CLEAN-CUT

And finally, how does Bruce, from the inside, see the Beach Boys?

"I see them as a group of young men who have made a lot of money, but who have had to earn that money, who have had to work hard and have known hardships. I don't know if we'll keep the money, you just don't know what's going to happen. I see them as a sensibly, efficiently clean-cut group, without being male equivalents of Doris Day, if you see what I mean—no offence to Doris Day."

"I don't think you'll get anywhere in this business if you only think about the money." But you won't get anywhere if you don't think about it at all.

NORMAN JOPLIN



Talking over the score—Engelbert's producer and MD get together to sort out a few points.

The new Engelbert session

... and the completed single is "The Last Waltz" backed with "That Promise". It'll be rush released by Decca by next week.

Exclusive RM pix by Peter Chesworth.



Waiting for the musicians to strike up—and ready to take yet another international top twenty hit.

With the session musicians during the recording—and it's a sound-proof booth that Engelbert's singing in, like the one on the quiz programmes!



Relaxing between takes—the time when innumerable cups of coffee, cigarettes, and bottles of Fanta and Coke are consumed.



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... Valley Sunday

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GROUP RECORDS

ROBERT KNIGHT
Everlasting love

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monument

45 rpm records

"WHENEVER
YOU'RE READY"
AUG. 18th.

loot

new albums reviewed by Norman

Joplin and Peter Jones

Vintage Beatle L.P.

Kicks off great new Polydor cheap-label album series

REMEMBER the great BEATLE triumphs in the early days? Well, you may also remember some Polydor records which were issued at the time, which were by the Beatles before they joined EMI, all recorded in Germany. Now, Polydor have re-issued them all in cheap, well-packaged LP form entitled "The Beatles' First". For Beatle fanatics this is a must — especially the Lennon vocal job "Ain't She Sweet" — a bit different to "A Day In The Life". The Harrison-Lennon instrumental a la Shadows "Cry For A Shadow" is also here, plus several old Tony Sheridan vocals. Tony has written some good sleeve notes incidentally. But this is strictly for collectors. (Polydor 236.201).

More Polydor goodies on the cut-price label include "Tokyo Melody" from HELMUT ZACHARIAS and his Orchestra and this collection of well-played oriental tunes makes good background music when you read your "You Only Live Twice". If you don't know what the lekkerkerker is, then you'll be amazed to know it's the champion Dutch barrel organ — and it plays a suitable selection of barrel-organy tunes on Polydor Special 236.209. Fans of Spanish music will dig "Ole Pasodoble" by CORRIDA which features many familiar items, all hot and latiny on Polydor Special 236.208.

The unmistakable sound of BERT KAEMPFERT is also represented with "Bert Kaempfert Special" (Polydor Special 236.207) and this one features (believe it or not) a couple of Duane Eddy tunes. On the subject of rock, there's also a LITTLE RICHARD album called "The Incredible Little Richard" (Polydor Special 236.202), it's recorded 'live' and although the vocals are OK, the backing is too thin. JAMES LAST, who you may not associate with the big beat, comes up with plenty of rock tunes on his "Non-Stop Dancing" album (Polydor Special 236.203) which features good brass-sounds on recent tuneful pop and rock hits. If you remember BENT FABRIC'S million-selling cool piano item "Alley Cat", then you'll dig his "Operation Lovebirds" LP, which is a beautifully recorded piece of cut-price instrumental wax (Polydor Special 236.204). "ALEXIS KORNER'S Blues Inc" on Polydor Special 236.206 is funky and worth listening to, but he's done better.

BOB MOORE ORCHESTRA: "Viva" (London HAE 8321)

BOB is Nashville's boss bass man — his hits stem from "Mexico" back in 1961. This is anyway a Mexican flavoured album, features such as "Amigo No 1", "Oh Lonesome Me", "Can't Stop Loving You", "Spanish Eyes". Not for all tastes, but vibrant in its own way — and at times downright exciting.

★ ★ ★

DANNY WILLIAMS "Romance With Danny Williams" — Autumn Leaves; How Soon; Time After Time; Now; It's Raining For Me; How Little We Know; Nice To Know You Care; Pepelina; Wait And See; The Street Of Goodbyes; Charade; More Wonderful Than You (Music For Pleasure MFP 1155).

DANNY Williams' haunting voice comes back again — this LP which I presume consists of not-so-new material is a delight on the ear. Relaxed late-night romantic music, yet there's no ineffectuality. You hear and you listen. His voice has that Mathis-like quality (which is enhanced by the use of echo) and is still one of the best around.

★ ★ ★

THE GEORGE BASSMAN ORCHESTRA: "The Gershwin Years" (Volumes One, Two And Three) (Ace of Hearts AH 149, 150, 151)

GERSHWIN died on July 11, 1937, so this commemorates the thirtieth anniversary. And this choral and orchestral selection features all his really great works — and if you play the lot through in one day you just about start to appreciate the tremendous output and success of the man. Sample titles: "Funny Face", "Strike Up The Band", "Porgy and Bess", "Shall We Dance", "Lady Be Good" etc. etc. Excellent value.

★ ★ ★

HERB ALPERT AND THE TIJUANA BRASS: "Sounds Like . . . Gotta Lotta Livin' To Do; Lady Godiva; Bo-Bo; Shades of Blue; In A Little Spanish Town; Wade In The Water; Town Without Pity; The Charmer; Treasure of San Miguel; Miss Frenchy Brown; Casino Royale (A and M 900)

It's the sheer vitality and verve of the Alpert sound that clicks. Nothing terribly ambitious in the musical sense, just a close adherence to the melody and a semi-stomping beat. It's very fresh and vital — and here the outfit tackle some hits associated with other artists. All very good indeed.

★ ★ ★

VARIOUS ARTISTES "Club Ska '67 Vol. 2" (WIRL LP 956).

DOUBTLESS this'll be another big LP hit. All the danceable sounds are here which will greatly please any mods left, and of course the Jamaicans who form the bulk of the ska market. Best tracks are "Rudie Bam Bam" and "Dr. Kildare."

★ ★ ★

JIMMY HUGHES "Why Not Tonight?" — Why Not Tonight; I'm A Man Of Action; I Worship The Ground You Walk On; Neighbour, Neighbour; It Was Nice; Slippin' Around With You; Midnight Affair; It's A Good Thing; I'm The Loving Physician; I Stand Accused (Atlantic 587068).

JIMMY has proved himself to be a most excellent soul and R & B singer — on this LP the James "Little Band Of Gold" Gilreath-penned title track is great soul, in the Solomon Burke vein, while "It Was Nice" swings. And there are enough Penn-Oldham compositions to keep the Fame-Gold-wax brigade happy. A good, varied R & B LP.

★ ★ ★

THE INCREDIBLE STRING BAND "The 5,000 Spirits Or The Layers Of The Onion" (Elektra EUK 257).

PERCEPTIVE folk music from this British Elektra group — I think there are three of them, although when I saw them perform once there were only two, and only two are pictured on the psychedelic sleeve. They are talented musicians, and their vocals are different enough to accentuate the type of songs they sing. All their own compositions and although they haven't captured the poignancy and humanity of the REALLY successful commercial folk composers (Dylan especially), they are individual enough to succeed in their own unusual style.

★ ★ ★

EDDIE BOYD AND HIS BLUES BAND Too Bad (Part 1); Dust My Broom; Unfair Lovers; Key To The Highway; Vacation From The Blues; Steak House Rock; Letter Missin' Blues; Ain't Doin' Too Bad; Blue Coat Man; The Train Is Coming; Save Her Doctor; Rack 'Em Back; Too Bad (Part 2); The Big Bell; Pinetops Boogie Woogie; Night Time Is The Right Time (Decca SKL 4872).

EDDIE Boyd is a fine Blues singer and pianist — on this set recorded in England, he is accompanied by some of the (then) John Mayall's Blues Band, and Peter Green is featured heavily on guitar. The set is quite sophisticated but still raw and gutsy. An interesting record, with good sleeve notes from Mike Vernon.

★ ★ ★

CHAMPION JACK DUPREE "Champion Jack Dupree And His Blues Band Featuring Mickey Baker" (Decca SKL 4871).

AN EXCITING blues LP, with a happy sound on several of the tracks, especially the riotous "Barrelhouse Woman". "Louise" is a superb slow blues with feeling, and Mickey Baker (remember his "Love Is Strange"?) handles arrangements and guitar. A really worthwhile album.

★ ★ ★

FRANKIE LAINE "I'll Take Care Of Your Cares" — I'll Take Care Of Your Cares; I'm Free; Maybe; You're Breaking My Heart; Heartless One; What Do You Do With An Old Song; Making Memories; Somewhere There's Someone; The Moment Of Truth; If I Don't Care; I Wish You Were Jealous Of Me; Ev'ry Street's A Boulevard (HMV CLP 362)

FRANKIE LAINE appeals to the nostalgia set on this album. You won't hear "Rawhide", "Jezebel", or . . . "The Kid's Last Fight". Some of the songs are beautiful especially the tear-jerking "I'm Free". Still, he's having big disc success in the States with these tunes, so doubtless this'll do OK with the Mums-and-Dads here. It's certainly very well performed and recorded, but less gutsy than the Frankie of old.

★ ★ ★

NAT "KING" COLE "Sincerely", Sweethearts On Parade; You Are Mine; Let Me Tell You Babe; No Other Heart; Because You Love Me; Cappuccina; Let True Love Begin; Baby Blue; Silver Bird; Nothing In The World; Take A Fool's Advice (Capitol T 2680).

THE spine-tingling voice of the late Nat Cole on a collection of his songs, some of which have been issued before but not on an LP I think. The stand-out tracks are the unforgettable "Let Me Tell You Babe" and "Nothing In The World". This is one of the great voices of all time.

★ ★ ★

Herb Alpert & the Tijuana Brass and Dusty Springfield team up with Burt Bacharach to create the year's most exciting Original Soundtrack Album!



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These are the original soundtrack performances of Herb Alpert & the Tijuana Brass playing the title theme 'Casino Royale' and Dusty Springfield singing 'The look of love' from the James Bond film seen by millions of people in cinemas everywhere. Accept no substitute!

RCA VICTOR



12" stereo or mono LP record

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 the big disc names this week for new releases—the Monkees, plus a goodie from Frank, a great new Cliff and one from Paul Jones.

THE MONKEES: Pleasant Valley Sunday; Words (RCA Victor 1620) Sounds like Micky on this one, on lead. Right? But as an overall sound I rate it higher than their last. A cheerful song, with cheerful beat and lyrics, and the group harmonies are much clearer than usual. Guitar figures come through well. Depending on the opposition, should be a number one. Flip: Counter-part stuff here, rather cleverly done, and the song builds tremendously. Excellent flip material. Worthy on its own.

TOP FIFTY TIP

THE FORTUNES: The Idol; His Smile Was A Lie (United Artists UP 1188). New label for the erstwhile hit-makers. Didn't really like the way this starts off, but as it develops it is probably hit material. They do get some splendid vocal sounds going, this group can't understand why they didn't go on and on making hits. Should restore them. Good song. Flip: A bouncer of a beater.

TOP FIFTY TIP

THE WONDER WHO: Lonesome Road; Around and Around (Philips BF 1600) The oldie revived by the Four Seasons (really?) with Frankie Valli doing his Rose Murphy voice bit. A blatant gimmick, but the odd thing is that it comes off rather well — well enough to make the charts. Nice jogging tempo. Flip: this is by the Seasons' proper; Valli switches style and does his stratospheric bit. Either side could click.

TOP FIFTY TIP

FRANK SINATRA: The World We Knew (Over And Over); You Are There (Reprise RS 20610). Colleagues like this better than I do. I worry when Frank gets into the very low notes. But that apart, it's a tremendous production and song and bit of styling, with oohing little chorus behind. Yes, tremendous, now I've heard it a few times. And a hit. Flip: Piano-introed then strings, then... oh, just say Sinatra.

TOP FIFTY TIP

PAUL JONES: Thinkin' Ain't For Me; Softly (HMV Pop 1602). Tremendous song, highly commercial — it starts off a mite cornily, really, but then it does a mood-switching bit, following a very long note. Soft bits set the scene as Paul sings gently... wants to find out about himself. Then it explodes into a power of sound. Could be his biggest yet. In my earnest submission. Flip: A big ballad, soaring and with unsuspected power in parts.

TOP FIFTY TIP

SONNY AND CHER: It's The Little Things; Plastic Man (Atlantic 584129) Atmospheric and jangling and very typical of the duo. While no great singer, there's something very distinctive about Cher. This is a deliberate-tempoed ballad of love, with Cher doing the lioness's share of it all. Should make the charts but there's nothing different here. Flip: Brass-introed, brisk, but definitely a 'B' side.

TOP FIFTY TIP

CLIFF RICHARD: The Day I Met Marie; Our Story Book (Columbia DB 8245) Hank Marvin song, a natural. Soft-voiced Cliff with gentle guitar, and then it builds. Sympathetic and warm, this one. A story of romance, in the nicest way. The chorus builds most fiercely. Must be a big hit — nice oom-pah-pah brass, too. Flip: Faster on a story-line bit about boy meets girl and then what happens? Good value, this.

TOP FIFTY TIP

FRANKIE VAUGHAN: There Must Be A Way; You're Nobody Till Somebody Loves You (Columbia DB 8248) Frankie, on a new label, does this sort of song very well. Yep, it's the oldie and Frankie pours everything into it — sentimental, strong. Should certainly hit the Fifty with a smile and a high kick. Chorus added — straight arrangement. Flip: song from the same sort of background. Again, beautifully sold.

TOP FIFTY TIP

DAVE BARRY: Forever; And I Have Learned To Dream (Decca F 12651) Dave really is so good. Yet somehow he misses out these days. I still think this'll get him back handsomely, that rather moody voice, jerking to some extent, early on. Compulsive sort of thing. The arrangement is full, yet he comes through clearly over the lot. A clever song, construction-wise. Like it. Flip: Pacey ballad, with instrumental accessories.

TOP FIFTY TIP

TOPOL: Jerusalem, Jerusalem; Sallah (CBS 2944) From "If I Were A Rich Man" into the war song of Israel in the recent conflict. Not obvious hit parade material, but it's a good song by Naomi Shemer and it is backed by a male chorus, with Topol doing his usual clear-cut job. Good translation job on the song. Must sell. Flip: A happy drinking song, with grunts and tinkles.

TOP FIFTY TIP



THE SUNSHINE COMPANY (Liberty 15008) tackle "Happy" in appropriate style—i.e. with pleasant harmonies, chunky beat and bells etc. Always a chance that the **NEW CHRISTY MIN-STRELS** might break through and their "I'll Coat Your Mind With Honey" (CBS 2952) tinkles and booms and swings gently—though it's a so-so number. **OUR PLASTIC DREAM**, on "A Little Bit Of Shangri-La" (Go 11411) shimmer, sound-wise, then power and grunt through a commended bit of originality. From the LP "An Evening In Dublin", **MIL O'SHEA** does "Jarvein" (CBS 2939), very Orlish and very catchy in music-hall style. **KAREN YOUNG** sings "The Hurt Won't Go Away" (Philips BF 1598) with a mixture of urgency and unusual phrasings — here is a fine voice.

Group called **DARLINGS**, who are blokes, turn up with finely harmonised "Saturday Town" (CBS 2932) — could go places. **ROBERT KNIGHT** on "Everlasting Love" (Monument 1008) produces a light tenor-ish and rather staccato reading. Revival of the oldie "My Thanks To You" by **CASEY ALLEN** (Decca F 12648) could easily pick up stacks of family sales — a swirling and most pleasant treatment, well-sung. "When The World Is Ready" (Polydor 56184) features the **JOHN SCOTT ORCH.**, and some unusual sounds. "Hypnotized", by **LINDA JONES** (Warner Brothers 2070) somehow drags a bit, despite a spirited vocal line.

RAYMOND LEFEVRE AND HIS ORCHESTRA do well on "A Whiter Shade Of Pale" (Major Minor 525), complete with organ etc., and it comes out well minus lyrics. **JERRY LANGLEY** (his sister had a solo disc out recently) debuts on "Joanna Jones" (CBS 2935), a mid-tempo beat-ballad, double-tracked, quite nice. **SANDRA BRYANT**, tackling "Grl With Money" (Major Minor 523), really sings out with personality though the material may not be strong enough. **THE RAINY DAZE**, on "Blood Of Oblivion" (Polydor 56737) do a fee-fi-fum sort of thing, quite good. From **LEON ASHLEY**: "Laura" (Fontana TF 860), a country-styled item, with useful guitar — and it's not the old Laura. I rate highly: **KENNY BARNARD** (CBS 2936) but I feel his "Somebody" is a bit too disjointed to click right now. From the **ROLL MOVEMENT**: "Just One Thing" (Go 11410), a good bass-y direct sound with a powerful lead voice. And the **TOKENS**, always good for me, have a strong Mann-Well song in "It's A Happening World" (Warner Brothers 7056) but probably not a bizzkie.

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THE FIFTH DIMENSION Up-Up And Away; The Pattern People (Liberty LBF 15014) Whatever interpretation you may care to read into the lyric, this is certainly a very pretty song. This is the original American hit by the Fifth Dimension, whose version is a bit more gutsy, but very similar to the Johnny Mann hit. Flip is a good example of value-for-money superbly produced coloured-aed sounding item. For the group that made "Rosecrans Blvd" I can refuse nothing. So here's a top fifty tip.

TOP FIFTY TIP

BUNNY SIGLER: Let The Good Times Roll and Feel So Good; There's No Love Left (In This Old Heart Of Mine) Cameo Parkway P 153). Raunchy thumping sax-filled intro on this Shirley and Lee item, which develops into the Johnny Preston item "Feel So Fine" (despite the title). An OK discotheque song. ★ ★ ★

ESTHER PHILLIPS: I'm Sorry; Cheater Man (Atlantic 584126). I find it hard to review this, because the Brenda Lee original was so good. Esther's exaggerated soulful vocal work is effective but somehow I'm left with a feeling of disappointment. When I heard Esther was to record this, I imagined it would be different to this, somehow. But it's very commercial. ★ ★ ★

THE IKETTES: I'm So Thankful; Don't Feel Sorry For Me (Polydor 56533). Beautiful intro on this swinging hand-clapper, taken at a relaxing tempo. Good vocal (is it P.P.?) and although this has been issued before it still stands a good chart chance.

TOP FIFTY TIP

WILLIE AMOS HUNT: Would You Believe; My Baby Wants To Dance (Camp 602003). Nice deep vocal work on this gutsy soul item taken at a middle of the road tempo. It builds up nicely and although the song isn't ultra-commercial, with enough plugs it could click. ★ ★ ★

CHRIS MONTEZ: Foolin' Around; Dindi (A and M 707). This really isn't his best form, alas. Gently-sung, reasonably catchy, but unambitious. Certainly not a bizzkie. ★ ★ ★

THE TECHNIQUES: You Don't Care; Down On Bond Street (Treasure Isle 7001). Point about singling this out is that it has similar trends as "007", but with an American-sounding group approach, too. An outsider but fair enough. ★ ★ ★

MR. ACKER BILK: Tarzan's March; Acker's Personal Jungle (Columbia DB 8241). Yet another version of this but Ack's traddy approach comes off well after a gimmicky opening. Warm clarinet. ★ ★ ★

THE UGLYS: And The Squire Blew His Horn; Real Good Girl (CBS 2933). I like this a lot. A sort of cod send-up of the hunting scene by an obviously talented group. Needs only a nudge to mickey-take into the charts. Fine. ★ ★ ★

DENNY D'ELL: A Woman Called Sorrow; The Night Has A Thousand Eyes (Decca F 12647). This bloke has a very good, expressive voice, as I've said before. This is a moody, atmospheric song, building well but perhaps not a chart-er. ★ ★ ★

LYNN HOLLAND: May God Help You And Protect You; Come And Love (Polydor 56187). For a start, Lynn is a marvellous-voiced singer. Secondly, this may seem unlikely chart material but it could actually surprise us all. Most emotional. ★ ★ ★

DAVID HOUSTON AND TAMMY WYNETTE: My Elusive Dreams; Marriage On The Rocks (Columbia DB 8246). Country-styled duo... doing well in the States. Maybe not typical British material but it's sure charming. ★ ★ ★

BRIAN HYLAND: Get The Message; Kinda Groovy (Philips BF 1601). From our letters, Brian still has fans. But there's something a big nothing-y about his current records. A miss. ★ ★ ★

SKIP BIFFERTY: On Love; Cover Girl (RCA Victor 1621). Group create quite a big sound, either in the falsetto range or lower down. A strong, above-average beater. Plenty Guitar. ★ ★ ★

THE HERD: From The Underworld; Sweet Williams (Fontana TF 856). Big Ben, or a near relation, opens this moody bit of writing — this is well-conceived but just misses out. Most promising, however. ★ ★ ★

DANNY STREET: My Love Of A Lifetime; Till You're In My Arms (CBS 2937). Fine singer, radio favourite, here on his big ballad kick. Commended — the bloke is a real professional. ★ ★ ★

MOBY GRAPE: Hey Grandma; Omaha (CBS 2953). A double-A job — showing two aspects of the fast-rising group's talent. Liked "Grandma" best for its power and fire; "Omaha" is more way-out and moody. Just missed a tip but given support this could make it, either way. ★ ★ ★

SCOTT PETERS: Go Tell The World; More and More (Columbia DB 8244). Mike D'Abo song for one of the best singers in the business. A fine ballad, lyric-wise and melody-wise, and the deep and intuitively phrased Peters' voice handles it well. Love to see it do well. ★ ★ ★

THE CHOCOLATE WATCH BAND: The Sound Of The Summer; The Only One In Sight (Decca F 12649). Insistent backdrop on this catchy summery item from the duo. It grows on you and could be a minor hit. Nicely performed too. ★ ★ ★



A RADISH to the organisers of the "love-in" at Alexandra Palace which really turned into a "hate-in". Of course, a considerable amount of profit was made — many thousands of pounds, in fact — but many people suffered from punch-ups and lack of organisation. Even inoffensive Kit Lambert, manager of The Who, a really nice guy — was set upon and beat up. Disgusting. Let's hope any such further promotions will be handled with a bit more tact and a bit less greed.

A ROSE to Mark Wirtz for writing, arranging and producing "Except From A Teenage Opera", one of the most unusual, progressive, interesting and outstanding singles this year — although it is not necessarily a hit, and probably not a Top 20 entry. People may not realise that only three years ago Mark was a member of a beat group in Germany, couldn't speak English — and didn't know too much about music. For him to overcome all these difficulties in such a short time to completely create an Opera on this scale is tremendous. On the single alone he handles an orchestra of 80 five-year-old girls and a Beat group led by Tomorrow singer Keith West. "Opera" really is just an excerpt from a full-scale opera he has written.

"Whenever You're Ready" Out on Aug. 8th. on CBS

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WHEN Pantiles, the new club in Bagshot, screened "The Hill", they were visited by two Army recruiting Sergeants from Aldershot. They sat by the door and tried to recruit people as they went in! The picture shows a prospective recruit reading a form with Georgie Fame and Zoot Money (who just wanted to see the film looking over his shoulder U.F.O., and Electric Garden becoming the 'in' places for the flower children and are subjects of TV programmes and countless press stories . . . Tiles Club, Oxford Street is the location of "A Day In The Life Of Mike Quinn" which is in the Redifusion TV series "Come Here Often" and will be screened on August 15. The Tiles Big Band make their disc debut on Pye in September and their recording manager is John Schroeder . . . Appearing regularly at the Marquee are Manchester outfit Ten Years After who appear on the Windsor Jazz Festival on August 12 . . . The Cream are appearing at The Speakeasy on August 17. The group's first E.P. will be released simultaneously with their next album and will contain "Train Time", "Stepping Out" and a Ginger Baker drum solo . . . This Monday The Rasputin club held a special "Star Night" attended by many celebrities . . . Incidentally, what happened when John Gunnell poured a jug of water over Jim Ramble's head when he was with Samantha Juste at the Rasputin? . . . Has Joe Van Duyts ever recovered his decorum after appearing in a mini-skirt at the Bag O'Nails? . . . The Move return to The Marquee on September 12.

DEE JAY TIME

TWO more BBC programmes for former Radio London dee-jay Keith Skues. For week of September 4 he hosts "Roundabout" daily and from September 25 he is in charge of "Swing-along" for a week . . . Robbie Dale and Joan? Just what is he up to? . . . Tony Windsor has waxed disc to be aired on Radio London's last day on the air — also being played that day, farewell greetings from hosts of stars including Frank Sinatra . . . David Symonds introduces The Fortunes and The New Christy Minstrels on "Easy Beat" this Sunday (13th) . . . Ed "Stewpot" Stewart had a fan club formed three weeks ago and already has a few thousand members. He hopes to be working for Radio One when it commences broadcasting and in the meantime is doing personal appearances prior to having a holiday in Italy . . . Former Radio London disc jockey Duncan Johnson is now modelling and appearing on television commercials . . . Mike Lennox is likely to have his own thirteen week show from 10 p.m.-midnight on Radio One commencing October 6.

COUNTRY MUSIC

THE Hillsiders left for Nashville on August 6 to cut an album with Bobby Bare. Whilst there they will also cut a single to be released by RCA Victor over here in September. On Saturday (12th) the group will appear on the Grand Ole Opry . . . Early this week America's NBC TV camera

team were in Liverpool filming the Country scene there in colour for screening in America in February. They are introducing five Mersey outfits playing two numbers each. On August 9 they film "The David Huston Show" at the Grafton Ballroom — and The Millers, The Western Union and The Silhouettes are also on the bill. This appearance will be David Huston's only show in Britain prior to his leaving for a tour of Germany . . . Liverpool Country artistes booked for Saturday's BBC programme "Country Meets Folk" include: The Country Five (August 26), The Hillsiders (September 2), The Millers (9), Tammy Wynette & The Country Five (15) and The San Antonios (23) . . . Jamie Jon & Jerry, who entered our Country charts last week appeared on the "Country Meets Folk" show on Saturday. The outfit leave for a short tour of Germany on September 9 . . .



AUNT SALLY

THE Spectrum flew to New York last weekend for three days of talks with American impresarios, accompanied by Danny Betesh with whom they have signed a long-term world-wide agency contract. The groups current release is "Portobello Road" and their TV series "Captain Scarlet & The Spectrum" is due to be screened in the Autumn . . . Wallasey folk trio The Crabtrees sing their self-penned composition "Birmingham on Granada's 'Firstimers'" this Friday (11) . . . RCB Consultants now handle public relations for The Hollies . . . The Gnomes Of Zurich have disbanded after having 4 records and no less than 26 broadcasts in the past 6 months. Says drummer Dick Allix: "Unless you get a hit record you cannot make much money and the strain of travelling has made two of the boys ill. Our view is that if we can't get a hit in four releases then we're not never going to get one." . . . Germany's leading singer Marion, top artiste with the Hansa label there, is in Britain to record for Page One Records. She is likely to record a Ray Davis composition . . . Joe Brown promises his wife Vicki of The Breakaways an E Type Jag if their "Sacred Heart" disc enters charts . . . Ruperts People have signed a 3-year agency contract with Spencer Davis Management Limited for a £60,000 guarantee. The group now have an organist — John Tout . . . Guy Stephens has recorded an album for September 1 release which he describes as "musical insanity". It is by Hapshas And The Coloured Coat Featuring The Human Host And The Heavy Metal Kid . . . Sleeve for The Traffic's forthcoming British single will have a coloured photograph on it. The group's "Paper Sun" entered the U.S. charts last week at 87 . . . Wynder K. Frog disbanding . . .

NIRVANA is rather a nice name don't you think? Obviously, so do Ray Singer, Alex Spyropoulos, Pat Cambell-Lyons, Sylvy, Brian Henderson and Pete Kester who form the group called Nirvana who record for the Island label. An unusual looking group don't you think? The leader is Ray Singer who has made several very good records and he formed the group using only very good musicians. Pat is an Irish folksinger, Brian is a beat bass player, Sylvy a classical cellist and Pete a blues drummer. As the handout says, Nirvana are Muff Winwood's sculpture in sound, but whatever you make of that, their first record together "Tiny Goddess" could well be a nice big hit.



TWO young blonde girls, aged 15, tried to get into a Stockholm club without paying. They were told they could — if they got up and sang. They did a couple of Everly Brother songs . . . and were invited back to sing every week. So started the career of the extremely shapely and lavishly outlined Bella and Me, now out on Columbia with "Whatever Happened To The Seven-Day Week". Bella is Anna-Bella Britt-Marie Hunter; Me is Gunnel Ellsabeth Sandgren. They're in Britain now — originally they came as au pair girls. Previously they sang with Scandinavian groups like the Sleep Stones and the Beat Men. Just wondering if we need a couple of au pair girls in the Record Mirror offices . . .



HUBERT Pattison is a song-writer — recent much-plugged items of his are "Created By Clive" by the Attack and the Syn, and "The Hand Don't Fit The Glove" by Terry Reid and the Jaywalkers. Anyway, Hubert turned up at the Fontana offices and made a test recording. Manager Jack Baverstock said: "If you were trying to sing, all I can say is that I could have called in anybody from the street and he could have done better." So back to the studios went Hubert, this time trying deliberately NOT to sing. Result is a rather dravly, casual, throw-away treatment of "My Home's In My Pocket", which is certainly different in style. Encouraged by Mickie Most, Hubert arrived in Britain some four years ago from his home in Johannesburg, South Africa.



LED by 22-year-old Jimmy Winston, who is on the left of our picture, Winston's Fumbs are doing rather well, judging by the amount of protesting cards we receive complaining that we don't write about them. By writing here and now we are putting right that wrong. Their disc is "Real Crazy Apartment", on RCA, and former Small Face Jimmy wrote it. He actually writes about ninety per cent of the group's stage material. Taking the scene Fumb by Fumb there is Alex Paris (20), bass guitarist, who was born in Jerusalem; Tony Kay, 21-year-old organist, born in Leicester; and drummer Ray Stock, 22, who was born in Stepney, which is roughly speaking from whence hails Jimmy Winston. Jimmy used to teach at the Theatre Workshop Drama School. Says: "We'll try anything and if the sound pleases the audience, we'll keep it in."



TRULY I tell you that it can be only a matter of time before Truly Smith truly becomes one of the true greats in the business. At eighteen, she is possessed of a fine voice, incredibly mature sense of showmanship (or possibly showwomanship) and anyway she proved her worth at the Knokke Song Contest of 1966. Her current record is "I Wanna Go Back There Again", on Decca — one bird among male covers. Hope it does well. Truly was born in Warrington, Lancs, on September 16, 1949, and won her first talent contest at the age of eleven. Ted Ross, a highly enthusiastic management gent, signed her after seeing her work in a Manchester club. Recently, Ted, Truly and I joined over a glass of that which cheers. Things are happening fast, no kid, for Truly. Truly!

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RECORD MIRROR CHARTS PAGE

CASHBOX TOP 50



AIR MAILED FROM NEW YORK

- 1 ALL YOU NEED IS LOVE*
3 (3) Beatles (Capitol)
- 2 LIGHT MY FIRE*
1 (8) Doors (Elektra)
- 3 I WAS MADE TO LOVE HER*
1 (9) Stevie Wonder (Tamla)
- 4 PLEASANT VALLEY SUNDAY
15 (3) Monkees (Colgems)
- 5 A WHITER SHADE OF PALE*
4 (7) Procul Harum (Deram)
- 6 WHITE RABBIT
8 (7) Jefferson Airplane (RCA)
- 7 MERCY, MERCY, MERCY*
9 (8) Buckingham (Columbia)
- 8 A GIRL LIKE YOU YOU
13 (5) Young Rascals (Atlantic)
- 9 SILENCE IS GOLDEN*
11 (6) Tremeloes (Epic)
- 10 CARRIE ANNE*
16 (7) Hollies (Epic)
- 11 BABY I LOVE YOU
18 (3) Aretha Franklin (Atlantic)
- 12 CAN'T TAKE MY EYES OFF YOU*
4 (13) Frankie Valli (Phillips)
- 13 WINDY*
5 (11) The Association (Warner Bros.)
- 14 JACKSON*
13 (6) Nancy Sinatra and Lee Hazlewood (Reprise)
- 15 WORDS
21 (3) Monkees (Colgems)
- 16 MAMMY*
20 (4) Happenings (B.T. Puppy)
- 17 SOUL FINGER*
19 (8) Bar-Kays (Vot)
- 18 HEROES AND VILLAINS
41 (3) Beach Boys (Brother)
- 19 MORE LOVE*
23 (8) Smokey Robinson & Miracles (Tamla)
- 20 I TAKE IT BACK*
17 (7) Sandy Posey (MGM)
- 21 COLD SWEAT
27 (3) James Brown (King)
- 22 THANK THE LORD FOR THE NIGHT-TIME
32 (3) Neil Diamond (Bang)
- 23 SOCIETY'S CHILD*
14 (9) Janis Ian (Verve)
- 24 COME ON DOWN TO MY BOAT*
7 (11) Every Mother's Son (MGM)
- 25 TESTIFY
28 (4) Parliaments (Revilot)
- 26 LET THE GOOD TIMES ROLL & FEEL SO GOOD
37 (4) Bunny Sigler (Parkway)
- 27 TO LOVE SOMEBODY*
15 (3) Bee Gees (Atco)
- 28 A LITTLE BIT OF SOUL*
25 (11) Music Explosion (Laurie)
- 29 YOU'RE MY EVERYTHING
— (1) Temptations (Gordy)
- 30 I LIKE THE WAY
31 (4) Tommy James & Shondells (Roulette)
- 31 SAN FRANCISCO—FLOWERS IN YOUR HAIR*
24 (18) Scott McKenzie (Ode)
- 32 MAKE ME YOURS
22 (8) Betty Swann Money
- 33 FAKIN' IT
— (1) Simon and Garfunkel (Columbia)
- 34 HYPNOTIZED
29 (4) Linda Jones (Loma)
- 35 UP, UP AND AWAY
16 (19) 5th Dimension (Soul City)
- 36 CHAPEL IN THE MOONLIGHT*
20 (5) Dean Martin (Reprise)
- 37 REFLECTIONS
— (1) Diana Ross and the Supremes (Motown)
- 38 THE WORLD WE KNEW
50 (3) Frank Sinatra (Reprise)
- 39 ODE TO BILLIE JOE
— (1) Bobbie Gentry (Capitol)
- 40 OUT AND ABOUT
49 (3) Tommy Boyce and Bobby Hart (A & M)
- 41 SWEETEST THING THIS SIDE OF HEAVEN
— (1) Chris Barley (Vando)
- 42 YOUR UNCHANGING LOVE
34 (5) Marvin Gaye (Tamla)
- 43 FOR YOUR LOVE*
33 (8) Peaches and Herb (Date)
- 44 GLORY OF LOVE
46 (3) Otis Redding (Vot)
- 45 C'MON MARIANNE*
29 (9) Four Seasons (Phillips)
- 46 SAN FRANCISCAN NIGHTS
— (1) Eric Burdon & Animals (MGM)
- 47 BLUES THEME
— (1) Arrows (Tower)
- 48 COME BACK WHEN YOU GROW UP
— (1) Bobby Vee (Liberty)
- 49 THE HAPPENING*
34 (4) Herb Alpert and the Tijuana Brass (A & M)
- 50 DON'T SLEEP IN THE SUBWAY*
42 (19) Pebbles Clark (Warner Bros.)

*An asterisk denotes record released in Britain.

BUBBLING UNDER

- Shoot Your Shot—Jr. Walker & All Stars (Soul)
 Don't Let the Rain Fall Down On Me—Critters (Kapp)
 Washed Ashore—Platters (Musicor)
 Don't You Miss Me A Little Bit Baby—Jimmy Ruffin (Soul)
- Brown Eyed Girl—Van Morrison (Bang)
 Apples, Peaches & Pumpkin Pie—Jay & Techniques (Smash)
- Jill—Gary Lewis (Liberty)
 Cry Softly Little One—Roy Orbison (MGM)
 Ha Ha Said The Clown—Yardbirds (Epic)

TOP L.P.'s

- 1 SGT. PEPPER'S LONELY HEARTS CLUB BAND
1 Beatles (Parlophone)
- 2 SOUND OF MUSIC
3 Soundtrack (RCA)
- 3 HEADQUARTERS
2 The Monkees (RCA Victor)
- 4 ARE YOU EXPERIENCED
5 Jimi Hendrix (Track)
- 5 BEST OF THE BEACH BOYS
7 Beach Boys (Capitol)
- 6 MAMAS & PAPAS DELIVER
6 Mamas & Papas (RCA Victor)
- 7 MORE OF THE MONKEES
8 Monkees (RCA)
- 8 FIDDLER ON THE ROOF
4 London Cast (CBS)
- 9 TOM JONES LIVE AT THE TALK OF THE TOWN
15 Tom Jones (Decca)
- 10 A DROP OF HARD STUFF
18 The Dubliners (Major Minor)
- 11 BUDDY HOLLY'S GREATEST HITS
16 Buddy Holly (Ace of Hearts)
- 12 JIGSAW
14 Shadows (Columbia)
- 13 SMALL FACES
13 Small Faces (Immediate)
- 14 MONKEES
9 The Monkees (RCA)
- 15 DOCTOR ZHIVAGO
13 Soundtrack (MGM)
- 16 RELEASE ME
10 Engelbert Humperdinck (Decca)
- 17 GOING PLACES
17 Herb Alpert (Pye)
- 18 HAPPY TOGETHER
23 Turtles (London)
- 19 GOLDEN ALL TIME HITS
27 Bachelors (Decca)
- 20 TEMPTATIONS LIVE
— Temptations (Tamla Motown)
- 21 FOUR TOPS (LIVE)
19 Four Tops (Tamla Motown)
- 22 SOUNDS LIKE
25 Herb Alpert and the Tijuana Brass (A&M)
- 23 BOB DYLAN'S GREATEST HITS
21 Bob Dylan (CBS)
- 24 GREEN, GREEN GRASS OF HOME
20 Tom Jones (Decca)
- 25 THIS IS JAMES LAST
11 Various Artists (Stax)
- 26 SUNSHINE SUPERMAN
28 Donovan (Pye)
- 27 TONY'S GREATEST HITS
26 Tony Bennett (CBS)
- 28 EVOLUTION
23 The Hollies (Parlophone)
- 29 THRILL TO SENSATIONAL
24 Super Stereo SUPREMES SING MOTOWN
— Supremes (Tamla Motown)

TOP E.P.'s

- 1 BEACH BOYS HITS
5 Beach Boys (Capitol)
- 2 FOUR TOPS HITS
3 Four Tops (Tamla Motown)
- 3 EASY COME, EASY GO
1 Elvis Presley (RCA)
- 4 GEORGIE FAME
2 Georgie Fame (CBS)
- 5 HITS FROM THE SEPKERS
8 The Seekers (Columbia)
- 6 FOUR TOPS
7 Four Tops (Tamla Motown)
- 7 PRIVILEGE
4 Paul Jones (BMV)
- 8 BEST OF BENNETT
6 Tony Bennett (CBS)
- 9 MORNINGTOWN RIDE
19 Seekers (Columbia)
- 10 MIRIELLE MATHIEM
— Mirelle Mathiem (Fontana)

5 YEARS AGO

- 11 REMEMBER YOU
1 Frank Ifield (Columbia)
- 2 SPEEDY GONZALES
2 Pat Boone (London)
- 3 I CAN'T STOP LOVING YOU
3 Ray Charles (HMV)
- 4 GUITAR TANGO
7 Shadows (Columbia)
- 5 THINGS
8 Bobby Darin (London)
- 6 A PICTURE OF YOU
4 Joe Brown (Piccadilly)
- 7 ONCE UPON A DREAM
11 Billy Fury (Decca)
- 8 ROSES ARE RED
— Ronnie Carroll (Phillips)
- 9 DON'T EVER CHANGE
5 The Crickets (Liberty)
- 10 LITTLE MISS LONELY
16 Helen Shapiro (Columbia)
- 11 LET THERE BE LOVE
12 Nat King Cole and George Shearing (Capitol)
- 12 HERE COMES THAT FEELING
6 Brenda Lee (Brunswick)
- 13 BREAKING UP IS HARD TO DO
17 Neil Sedaka (RCA)
- 14 VACATION
— Connie Francis (MGM)
- 15 I'M JUST A BABY
16 Louis Cordet (Decca)
- 16 SEALED WITH A KISS
— Brian Hyland (HMV)
- 17 COME OUTSIDE
9 Mike Sarne
- 18 STRANGER ON THE MOORE
19 Acker Bilk
- 19 ENGLISH COUNTRY GARDEN
14 Jimmy Rodgers (Columbia)
- 20 ROSES ARE RED
— Bobby Vinton (Columbia)

BRITAIN'S TOP 50

NATIONAL CHART COMPILED BY THE RECORD RETAILER

- 1 SAN FRANCISCO (FLOWERS IN YOUR HAIR)
2 (5) Scott McKenzie (CBS)
- 2 ALL YOU NEED IS LOVE
1 (4) Beatles (Parlophone)
- 3 DEATH OF A CLOWN
3 (4) Dave Davies (Pye)
- 4 I'LL NEVER FALL IN LOVE AGAIN
6 (3) Tom Jones (Decca)
- 5 IT MUST BE HIM
4 (11) Vikki Carr (Liberty)
- 6 SHE'D RATHER BE WITH ME
7 (9) Turtles (London)
- 7 I WAS MADE TO LOVE HER
4 (3) Stevie Wonder (Tamla Motown)
- 8 UP, UP AND AWAY
11 (5) Johnnie Mann Singers (Liberty)
- 9 ALTERNATE TITLE
5 (8) Monkees (RCA)
- 10 SEE EMILY PLAY
9 (8) Pink Floyd (Columbia)
- 11 JUST LOVING YOU
14 (7) Anita Harris (CBS)
- 12 CREEQUE ALLEY
17 (3) Mamas and Papas
- 13 THERE GOES MY EVERYTHING
12 (12) Engelbert Humperdinck (Decca)
- 14 LET'S PRETEND
13 (7) Lulu (Columbia)
- 15 EVEN THE BAD TIMES ARE GOOD
38 (2) Tremeloes (CBS)
- 16 YOU ONLY LIVE TWICE
16 (4) Nancy Sinatra (Reprise)
- 17 A WHITER SHADE OF PALE
19 (13) Procul Harum (Deram)
- 18 GIN HOUSE
27 (3) Amen Corner (Deram)
- 19 007
19 (5) Desmond Dekker (Pyramid)
- 20 THE HOUSE THAT JACK BUILT
27 (3) Alan Price Set (Decca)
- 21 TAKE ME IN YOUR ARMS AND LOVE ME
10 (18) Gladys Knight and the Pips (Tamla Motown)
- 22 TRAMP
21 (4) Otis Redding and Carla Thomas (Stax)
- 23 RESPECT
15 (18) Aretha Franklin (Atlantic)
- 24 MARTA
22 (6) Bachelors (Decca)
- 25 ANNABELLA
24 (4) John Walker (Phillips)
- 26 A BAD NIGHT
49 (3) Cat Stevens (Deram)
- 27 IF I WERE A RICH MAN
25 (17) Topol (CBS)
- 28 TONIGHT IN TOKYO
23 (5) Sandy Shaw (Pye)
- 29 GROOVIN'
18 (13) Young Rascals (Atlantic)
- 30 TALLY MAN
43 (2) Jeff Beck (Columbia)
- 31 THINGS GET BETTER
— (1) Eddie Floyd (Stax)
- 32 YOU KEEP ME HANGING ON
— (1) Vanilla Fudge (Atlantic)
- 33 CARRIE ANNE
28 (11) The Hollies (Parlophone)
- 34 SEVEN ROOMS OF GLOOM
28 (13) Four Tops (Tamla Motown)
- 35 HERE COMES THE NICE
29 (13) Small Faces (Immediate)
- 36 SHAKE
33 (8) Otis Redding (Stax)
- 37 TIME SELLER
— (1) Spencer Davis (Fontana)
- 38 RELEASE ME
34 (28) Engelbert Humperdinck (Decca)
- 39 TRYING TO FORGET
34 (5) Jim Reeves (RCA)
- 40 EXCERPT FROM A TEENAGE OPERA
— (1) Keith West (Columbia)
- 41 SOMEWHERE MY LOVE
21 (5) Mike Sammes Singers (Stax)
- 42 GREEN STREET GREEN
48 (3) New Vaudeville Band (Fontana)
- 43 ITCHYCOO PARK
— (1) Small Faces (Immediate)
- 44 BYE BYE BABY
50 (3) Symbols (President)
- 45 THE LAST TIME
45 (3) Who (Immediate)
- 46 FIVE LITTLE FINGERS
— (1) Frankie McBride (Pye)
- 47 HI HI HAZEL
42 (3) Trogs (Pare One)
- 48 TO LOVE SOMEBODY
46 (3) Bee Gees (Polydor)
- 49 WHEN YOU'RE YOUNG AND IN LOVE
32 (8) Marvelettes (Tamla Motown)
- 50 THE TIME HAS COME
47 (2) P. P. Arnold (Immediate)

A blue dot denotes new entry.

BUBBLING UNDER

- My Mammy—The Happenings (Pye)
 Reflections Of Charles Brown—Rupert's People (Columbia)
- Dr. Klitch—Lord Kitchener (Jump-Up)
 Long-Legged Girl—Elvis Presley (RCA)
 Shake Rattle And Roll—Arthur Conley (Atlantic)
 Soul Finger—Bar Keys (Stax)
 Morning Dew—Tim Rose (CBS)
 A Girl Like You—Young Rascals (Atlantic)
 Stay With Me Baby—Sharon Tandy (Atlantic)
 Great Banana Hoax—Electric Prunes (Reprise)

BRITAIN'S TOP R & B SINGLES

- 1 I WAS MADE TO LOVE HER
4 Stevie Wonder (Tamla Motown TMG 612)
- 2 TRAMP
1 Otis Redding and Carla Thomas (Stax 601812)
- 3 007 SHANTY TOWN
3 Desmond Dekker (Pyramid PYR 0044)
- 4 THINGS GET BETTER
5 Eddie Floyd (Stax 601816)
- 5 RESPECT
2 Aretha Franklin (Atlantic 584815)
- 6 TAKE ME IN YOUR ARMS AND LOVE ME
6 Gladys Knight and the Pips (Tamla Motown TMG 6047)
- 7 SOUL FINGER
16 The BarKeys (Stax 601814)
- 8 FOR YOUR PRECIOUS LOVE
8 Oscar Toney Jr. (Slackside SS 2852)
- 9 RUDIE TAKE A MESSAGE
16 Dandy (Ska Beat JB 273)
- 10 TOUGHER THAN TOUGH
13 Derrick Morgan (Pyramid PYR6016)
- 11 GROOVIN'
9 Young Rascals (Atlantic 584111)
- 12 WHEN YOU'RE YOUNG AND IN LOVE
12 Marvelettes (Tamla Motown TMG 600)
- 13 BORN UNDER A BAD SIGN
— Albert King (Stax 601815)
- 14 SHAKE RATTLE AND ROLL
11 Arthur Conley (Atlantic 584131)
- 15 SWEET SOUL MUSIC
7 Arthur Conley (Atlantic 584063)
- 16 SEVEN ROOMS OF GLOOM
10 The Four Tops (Tamla Motown TMG 612)
- 17 TAKE ME (JUST AS I AM)
— Solomon Burke (Atlantic 584122)
- 18 I FEEL LIKE CRYING
16 Sam and Bill (Brunswick B 5872)
- 19 BACK TO MEMPHIS
— Chuck Berry (Mercury MF294)
- 20 GREASY SPOON
— Rufus Thomas (Stax 601815)

BRITAIN'S TOP R & B ALBUMS

- 1 KING AND QUEEN
1 Otis & Carla (Stax 589007)
- 2 NEVER LOVED A MAN (THE WAY I LOVE YOU)
4 Aretha Franklin (Atlantic 587044)
- 3 CLUB SKA '67
3 Various Artists (Island WIRL LP948)
- 4 CLUB SKA '67 Vol. 2
5 Various Artists (Island WIRL LP 954)
- 5 SWEET SOUL MUSIC
2 Arthur Conley (Atlantic 587069)
- 6 LIVE
8 The Temptations (Tamla Motown TML11053)
- 7 DOUBLE DYNAMITE
6 Sam and Dave (Stax 589083)
- 8 ARE YOU EXPERIENCED
7 Jimi Hendrix (Track 513001)
- 9 KING OF ROCK AND SOUL
— Solomon Burke (Atlantic Special 590.004)
- 10 WANTED... ONE SOUL SINGER
— Johnny Taylor (Stax 589097)

PRESIDENT RECORDS CONGRATULATE
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 ON THEIR FIRST CHART ENTRY—
 BYE BYE BABY

PT144

NEXT Rolling Stones Decca single will be "We Love You" / "Dandelions" . . . original version of much-recorded "Pattern People" is on the flip of the Fifth Dimension's original version of "Up-Up And Away" on Liberty . . . next by the Statler Bros (remember their "Flowers On The Wall"?) will be "You Can't Have Your Kate And Edith Too" . . .

Chris Bates, guitarist with the Loot acquitted in Sweden and released after twelve days in gaol . . . Face slip — there are actually THREE Al Bowly LP's available on Decca's Ace Of Clubs label, plus one of Al with Ray Noble on RCA Camden and a Jack Buchanan on Ace Of Clubs . . . latest revival of C. C. Rider is by Chuck Jackson and Maxine Brown . . . ghastly puns dept: How about the Boston Pops Orchestra doing a selection from "Fiedler On The Roof"?

T-M fact — in addition to giving the Supremes their fifth consecutive British Top Twenty smash, "Reflections" could also complete their second set of five straight U.S. chart-topping singles . . . girl fans sent Dave Berry a letter pleading with him to tour with the



Settlers — they wrote the word 'please' fifty thousand times . . . according to 'Billboard', Monkees last hit given the grammatically correct substitute title for Irish release — "Alternative Title" . . . Kinks hitherto unreleased worldwide hit "Mr. Pleasant" will probably be on the flip of their next single . . . three record companies negotiating for Troggs . . . next Skeeter Davis album "Sings Buddy Holly" . . . A31 — "Softly Softly" . . . on her newie, Madeline Bell sounds like Julie Rogers . . . why so few EP releases recently? . . . Temptations have recorded former Doris Troy and Hollies hit "Just One Look" . . . thrills — Monkees fan club competition offers the drumsticks used by Mickie Dolenz at the Albert Hall as first prize . . . the Stax (UK) label's first R & B chart-topping single ("Tramp") caps a fabulous five months of operations which has yielded fourteen R & B singles chart entries (from sixteen discs), ten (out of ten) R & B LP chart hits and four R & B chart toppers (three LP's, one single) . . . the Hollies have appointed Ron Richards and Robln Britten as their manager and public relations consultant respectively . . . since "Only The Lonely" Roy Orbison has sold twenty four million singles next Bobby Goldsboro LP titled "The Romantic, Soulful, Wacky, Country, Rockin' Bobby Goldsboro" Q23 — Who provided the way out piano backings for the Dixiebells 1963/4 US hits?

avg 18 LOOT

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ARETHA FRANKLIN—her follow-up to "Respect," titled "Baby I Love you," is issued next week.

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