

Record Mirror



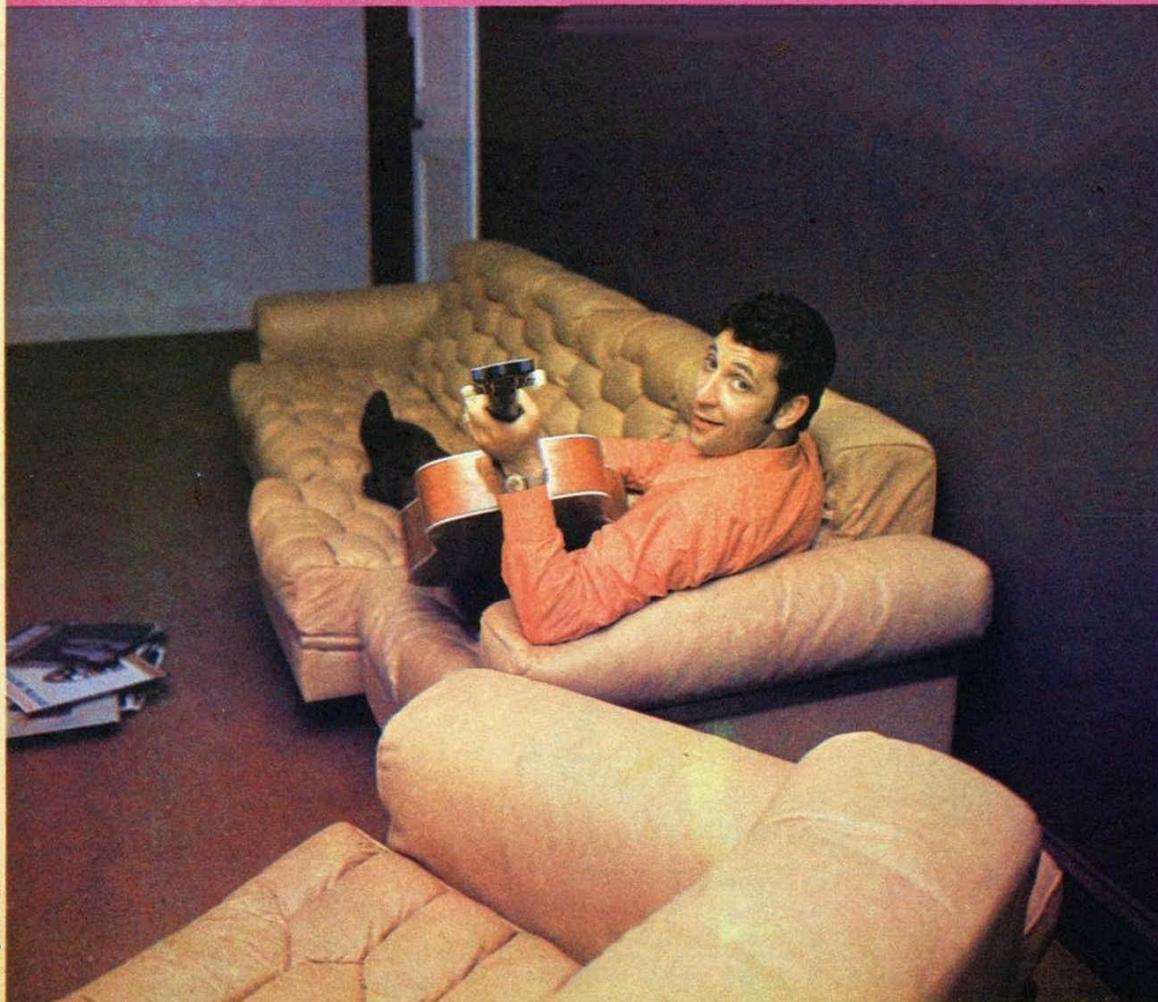
INSIDE

PROBY, NANCY SINATRA,

PLUS COLOUR
PIX OF
MOVE AND
KEITH WEST



THE TRAFFIC



TOM JONES

Largest selling colour pop weekly newspaper. 6d. No. 338. Every Thursday. Week ending September 2, 1967

Record Mirror

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

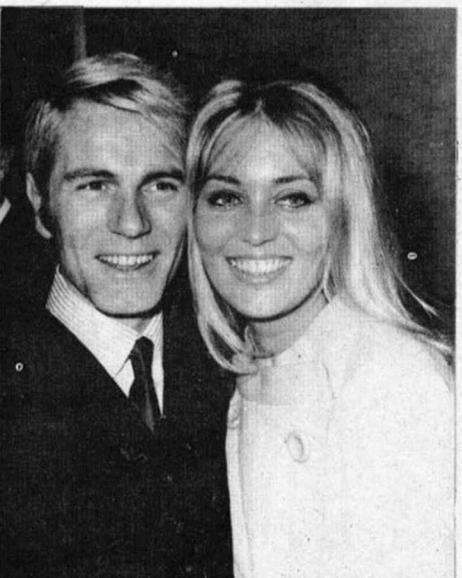
West Coast—what it sounds REALLY are...

Record Mirror

EVERY THURSDAY
116 Shaftesbury Avenue, London W.1.
Telephones GERrard 7942/3/4



THE JEFFERSON AIRPLANE — vocalist Grace Slick is pretty easy to spot. See lead letter for opinions on the Airplane and other West Coast rock units.



ADAM FAITH with the wife — lovely Jackie Irving.

THEY GET MARRIED . . .

SO one by one top pop favourites get married—and it's obvious that the fans don't care a hoot. In the old days, people kept their wives and girl-friends in the background but now, as with Elvis Presley, the fans rush to give their congratulations. And when the stars become fathers—the fans rush to send presents for the children. Adam Faith has not done very well in the charts recently, but he is still one of the great figures of British pop. He deserves congratulations for all that he has done to establish British music. So to him, and his new bride Jackie—our very best wishes.—Maureen Charter, 17 Woodrow Villas, Dulwich, London, S.E.

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CULT SEARCH

AS a poor, under-educated, non-psychedelic rocker, might I humbly crave your flower-powered attention for a few moments. Could you, or one of your hippie minions, spare a beat-encrusted moment to explain to me the rules and regulations of the cult of the beautiful people? To join all the fun, do I really have to grow a scruffy beard and wear my mother's cast-off night-dresses? Is it necessary for me to purloin the bell of some poor innocent sheep or cow? Can I possibly avoid bedecking myself with dandelions and pansies, because weed-killer and fertiliser bring me out in a rash? Thoned sandals tend to irritate my hammer-toes so could I wear gum-boots? Where does one obtain a shark's-tooth necklace while retaining all one's finers? If a passing policeman books me for obstruction and refuses the bunch of daises I give him, is it in order for me to give him a bunch of fives? Where can I obtain a kaftan and when I've got it what do I do with it? What is the traditional hippie mode of transport — will I have to sell my donkey? How does one remove "love" transfers from the tender parts of one's person — turps and a scrubbing brush seem to have little effect. — Old Dan! Higginbottom, Sunnyside, Old People's Home, Much-Snogging-In-The-Ooze, Grunchy, Essex.

RONNIE AGAIN

ABOUT Ronnie Hawkins' ability as a rock artist. He is far from being original. In the past he has copied many artists such as Bo Diddley, Gene Vincent, Domino, Frankie Laine and Chuck Berry. "Forty Days" is, in fact, Chuck's "Thirty Days", despite the fact that label composer credits go to Hawkins. "Clara" is very similar to Bo's "Diana" and "Odezza" is similar to a Fats tune. Hawkins has no set style. Except as a comedy singer doing such stuff as "Horace" and if you call that rock . . . well — Howlin' Eddie Stephenson, 48 Faggs Road, Feltham, Middlesex.

JUST obtained the Jefferson Airplane's "Surrealistic Pillow" album, not yet officially out in Britain. I commend it. It helps an opinion I've always had—that the good new-wave American groups are trying only to attain a musical peak regarding their songs and vocal/instrumental dexterity. The Airplane's music, like that of other West Coast groups like Love, the Doors, Country Joe and the Fish, Big Brother and the Holding Company and the Grateful Dead, is not really psychedelic or flower-power but exciting, fascinating folk-based electric music. Grace Slick's musical ability matches her talent. The U.S. group movement, particularly on the West Coast, is the most exciting event in popular music so far. It's forcing Britain to answer back. We're trying hard but we'll have to go some.—Christopher D. Brown, 39 Lumley Road, Redcar, Yorks.

THE RAMRODS . . .

DAVID GOOCH has a hard job trying to keep up with the American scene and obviously he can't deal with every new and exciting group, especially if they are on the north-east coast. I'll tell you about the Ramrods. There are four: Ronn Campisi, his younger brother Vinnie, organist Lenney Grell and drummer Bobby Henderson. Their music is wild, untamed and hard to capture. You must be near them to feel their music, which is like magic and weaves a spell over you. One show they do lasts 30 minutes. Sometimes they turn all the lights out except for a few coloured ones flashing on stage and tape runs in the background with all kinds of weird sounds. They had a record "Bright Light Blue Skies" but it only hit in the Boston area. Rumour has it they are about to sign a big recording contract. — Chrissie Brewer, 19 Ravenscourt Road, Patchway, near Bristol.

DISGUST AT ERIC

I AM writing in disgust at the photograph of Eric Burdon recently in Record Mirror. The sight of Burdon disgracing one of Her Majesty's uniforms is wild. We soldiers of the British Army are proud of the uniform we wear and it is most distressing to see long-haired, unkempt and unshaven person wearing it. If Burdon is so interested in the uniforms and weapons of the British Army, why doesn't he enlist? Please don't think I am one of those neurotics who write anonymous letters — the reason I don't give my name is that I would undoubtedly get into trouble with my superiors. — Driver, Royal Corps of Transport.

JONES FOR U.K.

WHY can't American artists realise that to become popular in Britain, they must show some part of their anatomy positively in this country. The main irritant to whom I refer is Jack Jones, who appeals not only to older people but to younger folk like me. I get so cross at times that if I had the money and the wit, I'd go over to America and put a collar and lead on him and drag him back here. — Maureen Bennett, 31 Carlton Crescent, Southampton.

STONES LET-DOWN

TO the Rolling Stones: As a fan, I'm on the verge of a 19th nervous breakdown over "We Love You." I can get no satisfaction whatsoever from this disc—it's a let-down from such a talented group. There was a time when they recorded really groovy R and B numbers but it's all over now. I hope it's the last time they record this type of rubbish or they can get off my cloud. Not fade away? Come on, Stones, let's hear some of the good sounds. — Maureen Hodson, 11 Wanncliffe Square, Beeston, Leeds, 11.

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Brian Fidler, 5 Main Road, Appleford, Berks: I'd like to conduct a poll to find out the most popular Supremes track single and LP. Send your votes to me: I'll work out the results.
Denise Langley, 96 Ranelagh Crescent, Leicester: Anyone with pics of the Small Faces or LP records by the group? I'll be glad to swap for pics of your fave star and the records for reasonable money.
Sue, Jean, Crumble, 2 Davington Road, Dagenham, Essex: Just learned that Sam and Dave have signed their contracts to appear here on tour with Arthur Conley and Percy Sledge. What's happening over in Memphis? We know they belong there but can't we have them for just a fortnight?

In brief . . .

Ken Cholerton, 956 London Road, Alveston, Derby: Thanks for printing my letter in Record Mirror. I used to think all letters were fixed and not genuine. Could you tell people that I'm having a go at songwriting and am looking for a suitable rave-up type group to work with.
Sue and Janet, 33 Wixford Grove, Shirley, Solihull, Warks: As Scott Walker isn't releasing a single until there is enough public demand, we're collecting signatures to send him. Anyone interested please write to us.

disc info. USA.

WELL, it seems you've all been going through your record collections sorting out all the queries you could find! Great—that's the way we want it! Let's get as many of these straight-talking letters as we can—right now! We'll have a catalogue, files, backnumbers, thinking caps, etc., out again for this lot—and let's go!

30 (refers No. 16/Aug. 5 '67) One pseudonym Jesse Belvin used was Curtis Williams, under which name he wrote the Penguins' "Earth Angel" in 1954, writes David Harley (Notwich). He thinks also that Jesse may have sung with the Penguins. The original label of this single was Dooto Records.

31 (refers No. 16/Aug. 5 '67) I would be interested to know if James Ray, who did the original of "If You Gotta Make A Fool Of Somebody" is still recording. I believe the Caprice label for which he originally recorded is defunct now, but I may be wrong here.

32 Can anyone give any information on an R&B/Gospel group called The Nightingales? J. K. Haddock (Hathersage, Sheffield) wants it, and states he has heard their discs on the Dutch radio station, Radio Veronica. He especially would like to be sure that they have had no releases in this country.

33 Eric Wenink (Voorschoten, Holland) has a very interesting record by Niki Sullivan on Dot 1575—"It's All Over Now"/"The Steps To Heaven". Neither of these being the well-known tunes for the same titles. They are in fact his own compositions. Niki of course was the rhythm guitarist with Buddy Holly and the Crickets in 1958 (e.g. "Chirping Crickets" LP), and since the sound on this disc is much like Buddy's early discs, Eric asks if anyone has any concrete evidence on the personnel of this disc. He suggests that perhaps Holly is playing lead guitar?

34 (refers No. 8/July 8 '67) Pete Coffin (Winchester) tells me that his resident DJ Carl McVoy single on TMI has others are the Sun one, "What Am I Living For?/It's A Game", and one more on Phillips International, "Tootsie"/"You Are My Sunshine".

35 Can anyone help out Lars Stromberg (Gothenburg, Sweden) by giving the original American labels that the following tracks were made for: "Tonight's The Night" and "Let Me Know" by The Chiffons; "While I Dream", "Taste Of A Tear", "Come Back Joe", "Never Will I Surrender" by The Chiffons; by Nell Sedaka with The Tokens; "The Room" and "Pretty Girl" by Tommy Roe. Also was "Baby Just Because" by Ral Donner made for Gone, or some other label. On the subject of Donny Donner, List of tracks on the LP by Ral, "Taking Care Of Business" on Gone, if anyone can help.

36 (refers No. 22/Aug. 5 '67) John Holliday (Bishop Auckland) has supplied me with titles and artists on the Hollywood LP "Merry Christmas Baby" but he has others as well. The artists are Lowell Fulson, Lloyd Glenn, Charles Brown, Mabel Scott, Johnny Moore's Blazers, and Jimmy Witherspoon. The titles are "Merry Christmas Baby", "Lonestome Christmas", "Part 1", "Sleighs and Christmas Eve Baby", "Boogie Woogie Santa Claus", "Christmas Everyday", "Christmas Blues", "Love For Christmas", "Christmas Letter", "Jingle Bell Hop", "Christmas Dreams". (This is as listed in the Starday catalogue).

37 R. E. Hoult (Ramsgate) would like to know the tracks on the following albums, if anybody has the information: "Kings Of The Twelve String"—Piedmont 13159 (artists here too please); "Here Are The Fireballs"—Warwick 2042; "Pick-A-Hit" by the Stringalongs—Warwick 2036.

38 (refers No. 27/Aug. 5 '67) Dave McAleer, organising secretary of "Soul Survey" mag. (Crystal Palace SE19) writes to tell me of another Arthur Conley single on Fame—Love Can't Stop (No No No). Incidentally both this and the other Fame single are included on Arthur's "Sweet Soul Music" album. Thanks anyway Dave.

39 (refers No. 28/Aug. 5 '67) David Harley (Norwich) states that according to the "Daily Mail Book Of Golden Records" James Brown was discovered by King Records, which would presumably rule out the possibility of earlier recordings. This is borne out by the sleeve notes on his LP "Unbeatable 16 Hits", which say the quartet he had formed made a demo disc of "Please Please Please", which after being played on the air was picked up by King Records president Syd Nathan.

40 (refers No. 28/Aug. 5 '67) The Corsairs who had a hit with "Smokee Places" on Tuff in 1961, asks Eric Wenink (Voorschoten, Holland). I read about six months ago that they might be recording again, but I haven't seen any reviews of new releases.

41 Lars Stromberg (Gothenburg, Sweden) has a record called "Guided Missiles" by the Cufflinks on Dooto 409. He asks if anyone knows anything at all about the group or the record. Incidentally if Sun do have any records, I would be interested to see if they have any of the most fantastic oldies ever recorded!

42 (refers No. 29/Aug. 5 '67) Dave McAleer (Crystal Palace, SE19) weighs in with the info that Jo Ann and Troy consist of Jo-Ann Campbell and her husband Troy Sears—which is a surprise to say the least—you never can tell with Atlantic though!

43 Has anyone got any information regarding unreleased Sun recordings by Elvis Presley, asks David Harley (Norwich). Incidentally if Sun do have any records, I would be interested to see since when RCA bought Presley's contract I was under the impression that it included all recordings made for Sun by him?

44 Finally, for this time, does anyone know the real name of Mighty Sam who made "Sweet Dreams"? Eric Wenink (Voorschoten, Holland) asks if it is possible that he is one half of Sam and Bill!

ROY SIMONDS

"I WAS WRONG"

SAYS 'HONEST-CAT' JIM

A PONY tall hangs in a house in America. Once it was attached to P. J. Proby's scalp, now it's attached to a wall in his home. A souvenir of his days in Britain as a big, big, big big idol.

And now he's back — close cropped hair, smart suit — new image, maybe, but it suits him. There are new idols now — Jones, Jones, Engelbert . . . but somehow Proby retains a magic they don't possess and "he's the best singer in the World, far better than Tom Jones" someone says, standing next to me at Proby's reception.

Somebody else says: "How can people say Proby's finished when the Press fuss around him so much" — and I turn around and the Press are there, three deep around Proby and I wonder if I'll ever get around to doing my interview that night.

And Proby is calm and smiling and very witty and quick with it and verbose — and handling the National Press like The Beatles do. And they love him.

"If you owe all this money in British tax Mr. Proby, why doesn't your father help you out? He's a millionaire isn't he?"

"I don't ask my father for a thing. My father and I are buddies."

But the National Press have been quoted figures — he owes £52,000, he owes £15,000, he owes something, he owes a LOT of money to somebody or something or to the Government — so they want FACTS.

But how can he work in this country if he owes so much money and it wouldn't mean a thing to the Press . . . but I could go out and stab that old lady and set headlines in Britain since '64."

Jim says: "I'm giving 25 per cent of my tour money to help pay the tax."

Someone expostulates: "25 per cent? If you paid them £1,000 a week it would take you a year to pay it back."

Jim is still speaking. "I'm actually an honest cat. I don't need to come back over here at all."

"You've had a rotten Press over here," someone says, "I'm talking with him and holding a notebook in the air."

There's no such thing as rotten Press, only NO Press.

References come in thick and fast about the split-pants incident. The 15-year-old fans who used to



P. J. PROBY — he still wants to live in England.

crowd around his flat, the outrageous Barnum & Bailey type publicity.

"Nobody's interested in Daddy Gum Shoes," he says, in true Barnum and Bailey style. "I could go out and give an old lady £500 and it wouldn't mean a thing to the Press . . . but I could go out and stab that old lady and set headlines in Britain since '64."

He's still talking . . . "In the early days? I got exactly what was coming to me — five bucks a week" and to questions about people he hates or people who hate him in show biz. "If there ever has been any animosity in me towards other people it has only been in my private life and has nothing to do with show business."

Right now I'm being edged out of hearing distance by three notebooks, two elbows, a camera, someone's shin and a buttock. So I talk to his brave, new manager Michael Jeffers, who is also his attorney.

He loves Proby. "I think that he

has upgraded," says Mike. "In his act and his image. He appeals to the 15-year-olds, the 35, 40 year olds. He has a new act, great songs, great arrangements."

"He's a singer in a class of his own. He's a great visual entertainer, a great singer entertainer. He has a better show, his show is now geared for a night club audience."

Michael is 35 and started with Proby a year ago as his attorney. "But I knew him from before, knew his reputation. People said he was hard to get on with, unreliable. I've never found this."

"One night only 40 people came to one of his shows one Saturday night. He sang for one hour to those people. The next night there were 1,000 people. He gave the same performance. A lot of entertainers in this world, like, wouldn't go on before 40 people and do a whole show."

"Since he's been with me, and I'm not responsible for it, he has done everything that a promoter has asked him to do — except

once, when he was given a sub-standard group to back him . . . and any entertainer would be reluctant to appear with a band who weren't quite right."

I ask how long Proby will be here and Mike says "Until October 31 — and then we're applying for an extension."

But all the time we're speaking Mike's ear is stretching out to listen to the questions being hammered at Proby — and when something pertinent comes up he excuses himself and moves into the Maelstrom.

Liberty songwriter Sharon Sheeley came over for a chat and between tipped cigarettes and Scotch and dry ginger, Sharon told me that Proby was very honest and admitted that she considered him the best singer in the world. The crowd around him had thinned out a bit so we went over to talk.

I wondered why he hadn't continued to sustain his once fantastic popularity in Britain.

"I was wrong by exposing promoters in this country, I was wrong by exposing the powers that be. I was wrong by underestimating people in what they read. I was wrong in thinking that England was American-minded."

He wants to stay in Britain because . . . "I love England," and explains that it's not the show business side of things that particularly interests him over here so much as the country itself. And as to why he didn't build his career in the States — he didn't bother.

"I didn't want to do it, really, in the States — I didn't have the vehicle, also — they'd stripped me of my pride when they kicked me out."

He had got self-confidence, ego and self-respect in Britain and when he had to return to America

he was depressed and returned to his ranch.

But now he's back — so I wondered if he believed he could become as much a major star here as he used to be.

"I don't think I can achieve it, there's no more hysteria. If an article is fed on hysteria he expects no more than that. If he's brought up on public adulation and a person who is weaned on that is a spoiled brat."

"Things are a lot harder to take when you've been rushed and the rush has stopped."

"I'm very mixed up now. There are so many things to believe in. I don't know what I believe in — I was more stable before than I am now."

"I'm not running myself down, I'm being honest. I'm looking at things as they are instead of looking through Donovan's glasses."

BILL HARRY

HEY THERE!
CRASH IN ON THE
HIDDIEST SCENES
EVER

SEE ADVERT ON PAGE 8

POP AND THE POPE

THIS is the story of a group led by 21-year-old Robert Spitari, who is Maltese, and how the boys have managed to reconcile their religious beliefs with their personal ambitions.

Group was originally called the Shamed but to avoid confusion with other groups of a similar title, their manager decided to call them the Scarlet Religion. But Robert and his 17-year-old brother Ray are Roman Catholics and they felt worried about using religion as part of the group name.

So they wrote, for clarification, to the Pope in Rome. They said: "We don't intend to be irreverent and do not intend to offend anybody."

The letter was passed to Archbishop Dwyer of Birmingham. He wrote the boys: "I don't think there is anything disrespectful calling yourselves the Scarlet Religion. If you explain it as you do in the Sunday Mercury. The difficulty is that you won't usually get a chance to explain and there may be some people who would think you were jeering at all religion. Some of the well-known pop figures do that."

"If you want some suggestions for a change: I suppose the Scarlet Runners is too obvious. But what about the Cardinals, which would intrigue people even more when you explained that the Cardinal is a scarlet bird in the U.S.A. There's a baseball team of that name, too. Or the Maltese Falcons? But then you might be called the Maltesers or even the Ovaltines."

"But now I must pack my bag for the Pilgrimage to Lourdes, I'll say a prayer for your success when I'm there . . ."

Now, having been assured that the original title is NOT disrespectful, the boys will carry on as the Scarlet Religion. Incidentally the group also comprises Nick Cox, 20, and Roy Haines, 22. They're handled by Ray Ford of the Nita Anderson Agency in Sedgely, Worcestershire.

And on a similar side of the subject of religion and pop, a young parish priest, the Reverend Hurry Miller, aged 25, who sometimes plays a pop record as a text for his sermons, says some pop stars are Twentieth Century prophets.

Mr. Miller, American curate at Crawbrook, Ryton-on-Tyne, County Durham, says no longer do the prophets wander in desert places but the prophetic message is on plastic discs.



The Beatles, the Seekers, the Monkees, Dave Dee, etc., are all on his list of pop prophets. He says there is a constant seeking after the good things like truth, peace, happiness and freedom. This is one of the roles of the prophet pop scene . . . a presentation of society to society.

There is a score of really worthwhile material which is equal to much of the prophecy of the Bible and sometimes uses the same imagery as the old Testament prophets. There ARE Twentieth Century prophets and their voice is heard daily on radio and television.

His advice to his parishioners is not to switch off the radio when a pop record comes on because it may, like the prophets of old, say: "Thus Says The Lord."

Mr. Miller added: "I do really believe pop stars have a message to give. I have played pop records as a text before some of my sermons and the idea goes down well, even with the older members of the congregation."

P.J.

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NEW releases last week included "Pretty Flowers" and "Flowers in The Rain", this week we have "Flower Man" and in the past month we've had so many flower discs that some kids haven't known whether they've been walking into a record shop or a florist's. Last weekend a quarter of a million flowers were dropped over Woburn Abbey — much to the delight of the flower children and the dismay of the hay fever sufferers. It still continues, this flower thing — however, some good fringe benefits have included Scott McKenzie's hit and the current single from The Flowerpot Men.

Although the group will not be making their debut in public until mid-September, two of the members — Robin Small and Gary Bruce — have already left the outfit to go and live in San Francisco. Which leaves Robin Shaw, Peter Nelson, Tony Burroughs and Neil Landon to handle the vocals and carry the cash when it starts to pour in.

Robin and I got off to a good start with some Red Barrel — we weren't in the Brewmaster, so we couldn't have a pint of 'Flowers', but I always feel that sharing a drink cements friendly relationships.

Robin, whose a songwriter who has done quite a bit of session work in the past, told me "John Carter wrote the number because of the flower movement and Ken

Lewis thought up the name — and we had the record in the can before the Scott McKenzie disc was released in Britain. John and Ken are now writing more material for us and because of the success of the record we've had lots of offers of work — but we are setting off a very good show and are taking our time before we accept any of them.

"We are all interested in the flower movement and we know that people will associate us with it now — but it IS a very good movement and we want to be part of it. We also think that it will last for a long time."

Conservatively dressed, Robin looked more like an office clerk than a flower child — and he commented "you don't have to wear their kind of clothing to believe in flower power, it's all how you feel." However, he did wear a small plastic daisy in his lapel.

San Francisco is the centre of the whole movement and we'd love to go out there, we probably will as soon as we can find the time. I haven't heard a lot about San Francisco myself, but I think it would be a really beautiful place because of the people. I feel I share their views. I believe in the 'love thy neighbour' attitude. The thing is, you've got to try and love everybody and not get annoyed with people. If something makes you angry you must think before you act and put yourself in the other person's shoes. San Francisco has brought this attitude to light.

"Obviously, there are still people who use violence, but they'll learn. If I saw a fight I would try to break it up by talking to the people.

"I realise that there is a great deal of violence going on in the world — and I think it owes a lot to the older generation, they probably think violently. But it is up to the young people to set an example.

And it was Robin who gave me a few examples of kind, loving people. "I know so many people in this business who are wonderfully kind and have gentle natures." I asked him to name half a dozen. "Mickie Keen, who writes for Carter-Lewis publishing company, Leslie Duncan the singer, Wayne Bardell of Southern Music, Danny Wall, Juns Corrigan, Peggy Carroll."

I pointed out that four of the six were females and wondered whether he thought that females generally were more gentle than males.

"Yes — but it's changing, more and more males are becoming less violent."

This week "Let's Go To San Francisco" has no doubt leaped higher in the charts, but I personally think its success owes more

to fine harmonies and melody than to "flower power."

NEW COMPANY

Bill Shepherd and Stan Beiderbecke have now taken over a new management and agency department at Spot Productions in South Molton Street, London. The company has a recording studio and has started a new record label "Spot Records", which will be distributed by Kinz Records.

First act to get the treatment from Bill and Stan will be The Scots Of St. James, whose debut release on September 15th is entitled "Timothy". Other artists who have now signed with the company include Lunar Two and Max Baer & The Chicago Syndicate.

AUNT SALLY

Manchester singer Charles Stuart has been signed to appear in "Private", a forthcoming BBC-TV Wednesday night play. He will take the part of a leader of a pop group called "The Majors" and sings several numbers in the play. Mersey group The 23rd Turnoff were in the studios last week recording their original number "Michaelangelo" with Noel Walker at Decca. Lucky Neil Christian had dinner with Ava Gardner last week. Great deal of television promotion for The Peddlers — wonder if it will help to boost their latest release "Irresistible You".

EX-PROCOLS FORM GROUP

NEWS of the breakout group formed by two original members of Procol Harum, Drummer-singer Bobby Harrison (24) and 21-year-old Ray Royer (lead guitarist, violin, vocals), formerly with the Harum, have combined with Tony Marsh (20), on organ, piano, harpsichord and vocals, and Steve Shirley (20), bass and lead singer, to form Freedom.

Group hope to feature one hundred per cent original material, much of which is being written by Steve Shirley.

They are also doing a "Traffic" in that they are going to a "country retreat" in Herefordshire this week to rehearse and plan their act away from the usual pop activities.

In three or four weeks, they hope to make their stage debut at a major London venue. They will feature organ and tympani in their presentation. Agency representation is being negotiated now and they plan to release their first single in the Autumn.

BAD LUCK FOR LOOT

INTO my office walks this striking blond-haired character with a colourful jacket and a colourful parrot on his arm. The parrot is called Peter Green and the character is called Chris Bates. You see, Chris is lead vocalist with a group called The Loot — who are exceptionally talented, but who are always bogged down by bad luck.

It happened this way. Dave Wright was a member of The Troggs, but decided to leave them prior to "Wild Thing". Despite his missing out on world-wide fame as a Trogg, he smiled, remained in Andover and gathered about him a new outfit — and they called themselves The Loot.

At the time they had confidence in their own talent and thought if The Troggs can make it, so can we. But they reckoned without the amazing power of "bad luck" which was soon to bound them at every turnpoint.

For one thing, their first record "Baby Come Closer" entered the RM Top 50 and they thought "this is it" — but then complications arose in their professional career and they changed their management, agency and record company and weren't able to follow-up their hit as swiftly as they wanted too. In fact, it took over eight months for them to come up with a follow-up.

Why? For one thing three of the boys happened to be in the group van travelling home to Andover from Glasgow when, at fifty-miles-per-hour they crashed. Dave was completely crushed into the van by the engine. Chris had his leg slashed to the bone and collapsed in the road from loss of blood — and lead guitarist Bruce Turner had his head smashed in.

On to North Staffs Infirmary where the boys spent many weeks — and despite the gardens of flowers that fans sent them, they were despondent because they wanted a new record out.

So the day they were released from hospital, accompanied by two nurses, they hobbled to Olympia studios and recorded "Whenever You're Ready" — one of the five dozen original numbers they'd written.

This is it, they thought, now we can get ahead with promotion. But, of course, contracts had to be negotiated — time passed and their manager Stan Phillips fixed them up with CBS Records and the Harold Davidson Agency and sent them on a tour of Sweden to promote their disc in Scandinavia, prior to its release here.

They toured — with one of Sweden's top groups, The Hounds — the major Swedish folk parks



LOOT — at the crossroads?

and when they arrived at Kristianstad, it happened.

Coming out of a hotel, Chris was insulted by a band of Swedish youths — and the tallest offered him "around the corner for a fight. Waving the flag, Chris went into the fray — and the other guy ended up with a broken nose. The next day Chris was asked to drop into the local police station to fill in a few forms — and they kept him there.

The other members of the group had to continue the tour without him — and as there is no bail in Sweden, Chris had to remain in jail whilst the other boys flew back to England.

Five days in jail and the reporter came in and the first thing they said was "is this a publicity stunt?" After 12 days in jail, Chris was brought to trial and was released on payment of a fine.

To show "no hard feelings", he got the rest of the group to fly back to Sweden and they played at a Charity concert for the Spastic and Mentally Handicapped Children

of Kristianstad. Then handed a £100 cheque to the cause.

Back in England they thought the run of bad luck MUST be over and arranged photo sessions and promotions to plug their record.

But, because of their delay in Sweden they missed a major T.V. programme they had been booked for; because the panelists talked too long they missed their plus on "Juke Box Jury"; because Jeff Glover collapsed on stage in Prestatyn because of ulcers in his mouth they had to cancel their photography sessions — and when Jeff recovered, Roger Pope was ill with quinsy and all their interviews had to be postponed.

So here they are at the crossroads — with their new disc finally on release — and the thought at the back of their minds "will all this bad luck ever end?"

Of course, they could rest back with a sigh of relief if "Whenever You're Ready" entered the charts, and never worry about bad luck again. DONALD BERGLAS

Due to holiday printing arrangements, the Record Mirror is unable to publish its tribute to the late Brian Epstein in this issue. We can only add our condolences to his family and associates — and provide a full picture and story tribute to Eppie in our next issue.

from
ARTHUR TRACY
THE STREET SINGER
A new recording of his greatest hit
MARTA

F 12656
45 rpm record



The Decca Record Co Ltd Decca House, Albert Embankment, London SE1



Frank Zappa of the Mothers of Invention — the Hard Guy who doesn't radiate love . . .

AN American copy of the Mothers Of Invention LP "Freak Out" was the first example I ever saw of the influence of psychedelia on pop music. But any notion that the Mothers would be exponents of the now-fashionable Flower Power was quickly dispelled by a meeting with Frank Zappa, in London to promote the group and set up an Albert Hall concert next month.

For Frank — chief singer, talker and composer of the Mothers — does not radiate Love. He does not gladly tolerate fools (i.e. people who disagree with him) and is very likely to tell them to fool off. He writes Hard Guy songs ("Shut your fooling mouth about the length of my hair" is, more or less, a line from one of them) making fun of San Francisco's would-be-hippies, cabaret club singers, middle class values — just about anything. Frank is an aginner.

Francisco, which they wanted to turn into a centre of music for commercial purposes. They wanted to make it the Liverpool of the West Coast! No, I haven't seen Liverpool and I don't want to."

The Mothers don't get their product played on American radio and most of the teenage magazines ignore the group. "In London, a girl reporter told me that her editor didn't want any mention of us, or the Fuggs, in his paper. Our fans, if you can call them that, range from six to 80 years old, with the majority in the 17 to 28 bracket. We're not jazz, or pop, or R & B. But in every town there's one screwball, a bit of an outcast who is ridiculed but also perhaps slightly revered because he dares to think differently. He may like our music. So may his screwball girl friend. Others on the fringe of his social circle get to hear about us and form a central clique. We sold 170,000 "Freak Out" albums without any airplay.

"Most of the young kids who come to hear us and whom I meet are short-haired, clean-cut kids from the suburbs. I meet more of them than the long-haired, bearded love-in kind . . ."

"The social values in American towns are ridiculous. Everybody wants to be thought a Good Guy. The last thing they want said about them is that they think a lot." Doesn't Frank want to be thought a Good Guy? "Well, I won't come to blows with anyone who calls me that but it's not what I'd value most."

PLAY A LOSER

"I hate to think we are American," was one of his observations to me. Asked to elaborate he said: "Nobody likes to play a loser — in the Vietnam situation and every other way. I think the American social system is inequitable."

He described his visit as promotional. "We want to gear our product to the local market. We do this in the States too — I find there are regional variations in taste and we try to cater for them." At this point our conversation was interrupted by a phone call from Paul McCartney who wanted to arrange a meeting. After Frank had spoken with Paul he said: "Paul McCartney was disturbed that I could refer to what we do as a product but I'm dealing with businessmen who care nothing about music, or art, or me personally. They want to make money and I relate to them on that level or they'd regard me as just another rock 'n' roll fool."

He said he hated the whole phoney San Francisco drug-rock scene. "Most of the people there are vegetables. Over a year ago I was approached by a group of San Francisco lawyers and businessmen who wanted the Mothers to move from New York to San

COURTEOUS

Still, I mustn't give the impression that Frank Zappa likes going around being impolite. He was perfectly courteous to me and even gushed to a lady journalist that he thought London wonderful, a pretty city. "And so clean. Compared with New York I'd be prepared to eat off the sidewalk here."

How very charming. But, of course, I couldn't help wondering if this was part of the process of gearing the product to suit the local market! DAVID GRIFFITHS

THE MOTHERS OF INVENTION — Mr. Zappa is the gentleman on the floor.



THE MARSHAL!

TALL, tanned, hair cropped in 'Greek God' style, Mike Lennox is a visually striking person. Up until recently his appeal lay in the deep transatlantic voice of his that spoke, laughed, joked from the ex-plate Radio London. Tens of thousands of girls had a crush on a guy just because of his voice and they didn't even know whether he was tall and handsome or short, squat and ugly. To them he had a voice that radiated warmth, charm, humour—and when he hit the headlines in the National press the other week—the girls went berserk! At Liverpool Street Station, on his return from the ship he was pushed, shoved, trampled, hugged, kissed by the huge hordes of fans who came along to see "their D.J.s."

Mike was born in Winnipeg, Canada and first started his career on the airwaves there. Then he left for Bermuda where he spent two years appearing on radio and television shows. Then—an offer from Australia. A good job—and decent booked. All set to go, he went on a three week holiday to Ireland with The Clancy Brothers and then found that he didn't have enough money to last in Australia. So he cashed in his travel ticket and came to England. "I couldn't find any work on radio as there was only the BBC and Radio Luxembourg at the time and I didn't have any luck. So I worked as an actor doing television commercials, appearing in small parts in feature films and documentaries."

"After eighteen months in that line I decided to try my luck in Germany. I couldn't get work over there so I came back and applied for a job on Radio London—and was hired the same day!"

As far as tastes in music are concerned, Mike likes anything that is good. "That may sound corny, but I like jazz, country and Western, anything at all that is 'good'. I like so many different forms of music that I can't name one particular favourite. For instance, my favourite female vocalist is Nancy Wilson—but only singing ballads. If I had to name one favourite record I would say 'Yesterday', sung by Paul McCartney. I like Count Basie very much and I'm wild about Flaminio. I also like psychedelic music by groups like Love, they've done a beautiful instrumental called 'The Castle'."

"Tom Jones—I think he's the best entertainer and



MIKE LENNOX — lots of fans.

vocalist we've got in Britain, and not very far from being the best in the world.

"Basically" melody is more important to me than anything."

The future shines like a beacon for Mike. It's all happening. He will have his own show on BBC's new Radio one five nights a week and other offers are pouring in. His new record "Images Of Love" will be released soon and a major agent wants him to sign his name on a dotted line.

"Basically I'm hoping to establish a name for myself as a disc jockey and a personality. I hope when I achieve this that I'll be able to do some more film work. Film work is the thing I really want to get. I've already made an appearance as a D.J. with Lynn Redgrave and Rita Tushingham in 'A Smashing Time', which should be released at the end of the year."

"I have a 'Juke Box Jury' coming up and I'd like to do some more television work."

As far as his views on the current state of the pop scene are concerned, he comments: "Well, I think that something is needed and people feel that something will emerge. The Beatles were the last big thing to happen and the pop industry needs something to happen. There are so many forms of music being played—rock and roll is coming back, but I don't think that's the solution . . . and the flower power thing is going to kill itself. For the past two years there hasn't been one thing that's really happened."

He reflected that there was one person who he believed could have been a boost in the arm to the industry — "P. J. Proby. In one sense he had the right idea, although I'm not sure whether he handled it right. But there are not enough people who live like stars, feel like stars and perform like stars."

"Also, I have great faith in Tom Jones. He has sexual potency that means more than just good looks."

BILL HARRIS

MORE LETTERS

TIME MACHINE

ALLAN CLARKE said he wished he could go back ten years and relive all the great times he had when he was 17. Me too. I remember the early days of rock and roll. Time marches on and the heroes of our youth are approaching 30, or more. Today the world is filled with flowers and dreams and the money merchants are fertilising for all they're worth . . . but it's a pity the "old uns" aren't as popular as they were. I'm not saying that in those far-off days of 1957 people didn't jump on a particular band wagon to make themselves a bit extra but it seems that now the pop business is a ghost of itself. Some say it's never been more active or progressive true. But it's also so predictable. Count the number of albums in the past year that have featured "Born Free" and "Georgy Girl." How many singles in the past month have tied in with this hippie flower movement? It's odd that as soon as the flowers die and let's pray there's another San Francisco earthquake, something like the Twist will be revived as the greatest and the whole rickmario will start again. If Allan Clarke ever gets his time machine, ask him to make room for another. I'd give anything to go back. — Morris Rowland, 32 Trebovir Road, London, S.W.5.

GET BACK, DIANA!

DIANA Ross may have the best voice but has no right to take all the credit in the re-named group. Florence and Mary helped achieve their position as the world number one girl group. Ringo, for example, has proved that he has a great voice like the other Beatles. So get back in here, Diana, and let the other Supremes take the lead for a change. Diana Ross and the Supremes . . . never! What next? — John Lennon and the Beatles? — Doreen S. Hyde, 39 Baird House, White City Estate, London, W.12.

NEW ROCK KINGS

ELEVEN new district organisers have been elected to the 1967-1968 Board of Governors of the British Rock and Roll Restoration Union for one year terms. They include: Earl Sheridan ("Shindig"), Martin Affleck (Jerry Lee Lewis Fan Club), Harry Lamb (Friends

of Chuck Berry Society), Harry Dodds (Gene Vincent F.C.), John Seelye ("Memphis" — Call Stothard, 77 Byron Road, Westcliff, Essex), Blood Red (Merrell's Marauders), Gus Chapman ("Sun" Artists), Wild Little Willie (Ronnie Hawkins' Rompers), Paul de Bruscker (Search For Eddie Bondi), Paul Robertson (Carl Mann Association). Each of six Union Branches is represented on the board by two Branch Administrators. Elected last year to terms until May 1968: P. Sandford (J. Cash League), Veronica Day (Little Richard Fan Club), Bob Howlett (Larry Williams Fan Club), Razz Sluttie (Willie Ekans) — Shakini Paul Sandford, A. Bowes Road, Palmers Green, N.13.

MARIANNE HITS . . .

IT'S exactly two years since Marianne Faithfull was in the charts with "Summer Nights." So what has gone wrong? "Yesterday" should have made the Twenty, though I realise that perhaps "Tomorrow's Calling" and "Counting" were not hit material. But what happened to "Is This What I Get For Whoever You"? As she seems to be more than friends with Mick Jagger, why can't he produce a hit disc as he did, with Keith Richards, for her first disc "As Tears Go By." Even if recording doesn't work out, Marianne could concentrate on acting and become an international star. — Gail Stothard, 77 Byron Road, Westcliff, Middlesex.

KWELA-POWER

ANYONE ever heard of Kwela music? If not, then ask the powers that be why they are so slow in releasing records of this brilliant music by the South African group the Bats. I heard examples of this music performed by the Web at Southampton and was knocked out by it. This is the new progressive sound the pop world has waited for. Whoever said the Beatles' music can't be beaten has obviously not heard Kwela. It is the most pulsating, feverish, zipping, rhythmic, off-beat music the world has known. — Ray Fryer, 34 Arthur Road, Winchester, Hants.

THE FEVO . . .

IM sick of the Monkees versus Beatles. How petty can people be? First thing — the Beatles come top for talent and the Monkees are tops for personality. The Monkees can play their instruments and have not let their fans down. And when people say that the

Monkees are copying the Beatles they are sort of insulting the Beatles because the Beatles are so progressive nowadays. The Monkees are new and won their Battle of the Giants contest with the Beatles by over 4,000 votes on Luxembourg. People have had their say — it's not worth carrying on with two groups that are so opposite. Please knockers, knock it off. — Marlene Corke, 77 Keyes Road, Dartford, Kent.

CHERISH BOYS

ARE the Association too polished they are sort of professional for the British record buying public? Perhaps if they cultivated their locks to shoulder-length, smoked pot, wore tiny bells and flowers and stated publicly that they were the new six disciples, maybe, just maybe, people would sit up and take notice. Why can't they be accepted for what they are—six excellent musicians who are really adding something worthwhile to today's music scene, ignore the reviewers who always save them bad reviews, hear them in depth and absorb the magic that is the Association. — Harold F. McMonagle, 7 Christopher Way, Childwall, Liverpool, 16, Lancs.

IN BRIEF

Ernest Fullman, 673 Sewall Highway, Courthouse Green, Coventry, Warwickshire. Memo to Brenda Lee fans. Visiting here in October. November. New single out shortly. She's great and she's groovy. — support her.

J. K. Turner, 187 Datria Park, Stoke Newington, London, N.16: I'd like pictures of Hayley Mills and any of her old records — and of course I'll pay.

Trevor North, 122 Radway Road, Longview, Huxton, Liverpool: I'm willing to swap Little Richard's "Biggest Hits" LP for a copy of Dylan's "Mixed Up Confusion" which is not released in Britain — and any information and pics of other groups for material on Dylan.

Richard Goodall, 1 St. Mary's Road, Prestwich, Lancs: Will the Heroes and Villains have a 19th Nervous Breakdown if they don't reach the top?

Nank, 53 St. Thomas Road, Finsbury Park, London, N.4: I've seen Elvis HMV records since — anybody interested drop me a line and I'll tell you the titles.

Miss S. Neale, 5 Bramford Avenue, Clifton, Notts: I'd like to hear from fellow members of the Dusty Springfield fan club, especially those in the Nottingham area.

NANCY AND ELVIS, DAD HIPPIES, DRUGS FILMS & BABIES

NANCY SINATRA lay stretched out on her bed in her Los Angeles home as she talked to me. Hope you liked that ace-show-biz-reporter opening but unfortunately I can't carry through, for honesty compels me to reveal that I was in a very unglamorous London office and our only means of contact was the telephone.

Still, it was nevertheless a rewarding experience because Miss Sinatra has a clear and quoteworthy way of expressing her thoughts. I have never encountered a lady vocalist whose ability to think and talk seriously (though not solemnly) is anything like as impressive as Nancy's. My incompetently scribbled notes won't do her justice but here goes anyway: "I've been working so hard that I've been away from home most of the time. Now I get to spend a few days at home and I find a few things have been going wrong. I've had a man round this morning to try to fix the pump that's supposed to heat the swimming pool. It should also filter the water but it's broken down. It's difficult for me to try to cope with these things because I don't have a housekeeper."

So what impels you, a rich girl to work so much? "Most people if you ask them will, I think, tell you that they couldn't survive without working. I have no children, and bringing up children is the work I really want, so until it is time for me to have them, I work. I've always studied music — took every class I could. Had a vocal coach and enjoyed the training."

Was your father a big influence in encouraging you to become a professional singer?

BOOK-KEEPING

"He encouraged musical study but other than that he left it to me to decide. Of course, we always had music at home as an important part of our lives. But I've been to secretarial school, I've learnt book-keeping and filing, but they weren't for me. By a process of elimination I found I was happiest with music. And my need for it is getting worse. I have music playing all the time."

Do you enjoy acting in films?

"Er, well, I like films but it's a different way of living when you're making a picture and I've been in six or seven. You have to get up at five-thirty in the morning and work through till six or six-thirty at night. Being made up takes forever. It can be very tiring. I've just finished the film with Elvis and during it I was recording at weekends. At night I was trying to meet my social obligations. I've had hardly any time to myself. That's what I'm so short of — time."

"Still, I'm in the fortunate position, when not doing a film, of being able to choose personal appearances to fit in with where I feel like going. For instance, I'm feeling like a trip to New York. I'm contracted to do three appearances a year on the Ed Sullivan Show in New York so I've arranged to be on the October 1 show."

"I couldn't handle a nine-to-five

job. I'm not a career girl to begin with. But right now I'm making money, saving it, putting it away. I can buy presents for my mother, such as pieces of jewellery. I'd like to have a lovely home and do a lot of entertaining. Meanwhile, I find my job interesting. The only thing I don't like in my dealings with people is when they have a job to do and don't do it and I suffer from it. I feel that you should always try to do your work in the best possible way. Maybe, but not everybody has the luck or the ability to have such attractive work as yours."

CHANGE JOBS

"People can always change jobs. We all have a choice, particularly in your country and mine where we don't have a class dictating to us. Still, I know there is a lot of envy and jealousy and sometimes I feel guilty. I don't need fame. I can take it or leave it, yet I know there are girls who'd give ten years of their lives to have a piece of what I've got, such as a hit record. Although I can do nothing to help I still feel guilty. Yes, including guiltily about poverty and famine. It's very depressing but I do believe that such thoughts help you to become a better human being . . ."

Your father is on at my local cinema this week in "The Naked Runner". Do you recommend this film?

"Um, well, he's really marvellous in it but I'm not quite sure why they changed the story around. Have you read the book? Oh, you should. It's very good." (Hook duly purchased next morning.) "Daddy has just finished another film, Tony Rome, and I've recorded the title song for it."

Has your father made any comment about you appearing in a Presley film? I ask because he used to make such scathing remarks about rockers like Elvis.

ELVIS TALENT

"Don't think he's ever knocked Elvis. Daddy has always admired his talent. Elvis has tremendous depth as a person. You should hear him just sitting around playing funky, gut-bucket guitar, imagine every corny movie about working in the cotton fields and jazz coming up the river and all that stuff. Well, you really get some of that feeling listening to Elvis. I've cried listening to Elvis. He is also very funny. And sensitive and sad. One of the greatest people you can imagine — I do hope you get to meet him. I've known him a long time but over the last couple of months I've seen a lot of him and his wife and I know him better. He's basically a sad man. He has absolutely no privacy."

"I've figured out one thing and that's why show business people (and politicians and others in public life) have to be paid such a lot of money. It's because they have to be able to afford a house on a hill where they can get away and be by themselves. Elvis has to have a house on a hill. He needs it just about more than anybody."



NANCY SINATRA — she talks about a variety of subjects to RM's own David Griffiths — this is a Dexo Hoffman RM pic . . .

"What about yourself? I imagine you too have all the problems of recognisable celebrity."

"You're very kind and flattering, but no. Anyway, it's mostly men artists who are most besetted by fans. I have a little trouble in New York but not here. California kids really don't care."

Yes, Davy Jones told me they were too preoccupied with LSD and marijuana.

CALIF JUNK

"There's an old saying that if you turn USA on its side all the junk will fall into California. Sometimes it does look that way. What I dislike about the hippies is their suggestion that you don't know about love until you've turned on. I'm not against sensible experimentation — I certainly don't believe pot is all terrible and evil — but I wouldn't want to use a drug as a crutch. I don't believe in alcoholism or chain smoking either. And I recognise that what's right for me isn't necessarily right for everyone else. But I do want to have healthy children and bring them up right. A certain amount of discipline, self-discipline, is essential. You have to live by some kind of morals though I believe that — outside of murder and one or two comparable acts — nothing is evil. Only thinking makes it so."

By this point I was beginning to be tormented by fears of Frank having to dip into his pocket to help his daughter out with her phone bill. So I said a reluctant goodbye, for the time being.

DAVID GRIFFITHS



ELVIS — a Lon Goddard special interpretation of the King.

READERS always write, especially about Elvis Presley. But they're not always RIGHT. Our recently-posed question "Is Elvis Still The King?" pulled in massive mail. There were the fans who think all is absolutely right for Elvis; those who idolise him but suggest changes of "image"; those who can't stand him anyway.

Let's, just this once, cut the purely-praising post.

Let's hear Peter Kibble, a fan, of 46 Africa Gardens, Cardiff. He writes: "Answer why Elvis is not top of the charts can and must be split into three parts. Production (record and films); management; fan-club."

"Production of records needs to be improved by a change of the people who write his songs (only retaining Glenn and West), getting rid of the Jordanaire (good singers but not for the songs El must sing). His films are good for the fans, who already like Elvis—but the general public don't want films centred round Elvis, they want a good story."

"Management to fans means Colonel Parker. If he wanted, Elvis would make good films of interest to everyone; he can also get good songs such as those done by Tom Jones—they could then be plugged as a good record by a great singer, not a second-class record by a singer not allowed to give of his best."

"The fan-club . . . some of the leaders are in fact half-asleep. This has led to the formation of the New Elvis Fan Club which sets out to project Elvis as a great singer, with something new to offer—and realise that they can't expect Elvis to stay at the top without them having to do anything to help."

Then comes Brian J. Murrell, of 9 Pound Road, Walberton, near Arundel, Sussex, a Presley-fanatic but who does prescribe changes . . .

"You say Elvis makes a lot of fans happy with his films, but you didn't mention the ones, like myself, who are unhappy. I still go to see his films over and over again but that's because they are Elvis films, not necessarily good ones. Go on box-office receipts and you'd assume I am happy but I'm not."

"What disappoints me is the number of

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DON GIBSON

with the Jordanaire

All my love RCA 1626



Elvis—and the fans who want changes

reports I've read that Elvis 'hates making his present films and discs'. Elvis isn't just some lucky chap who has a fantastic voice, he has talent . . . yet isn't allowed to use it. It's an insult. Why should the world's greatest pop singer and a potentially fine actor have to use the same material all the time. How would the Beatles feel if Brian Epstein had insisted they kept making records like 'She Loves You'. They experiment and their records are the most eagerly awaited in the pop field. Cliff's new one is something completely different . . . yet El's latest could have been made ten years ago.

"If I was just starting with an interest in pop music, nothing could convince me that Elvis is the greatest pop singer. Several years ago, the most important new release would be an Elvis one. Now many national dailies don't bother to review El's films . . . some pop papers don't either. On records, if just a few short sessions can produce a gem like 'Tomorrow Is A Long Time', which he made last year, then think what great stuff we could have if he spent a reasonable amount of time in the Nashville studios and could record exactly what he wanted. It's because he makes all these films and therefore has enough records for release each year that he doesn't spend much time in the Nashville studios.

"To say he shouldn't make A-certificate films is ridiculous. He had more under-16 fans ten years ago than now, yet 'Jailhouse Rock' and 'King Creole' were both A-certificates. I have every faith in El's ability and think he could be as revolutionary as the Beatles if he was allowed to be. And I have faith in him outlasting Sinatra and Crosby. Yes, he is still the King, but it's been known for a king to be killed by his right-hand man."

Alan Smith, of 3 Bissett House, Bliss Crescent, Lewisham, S.E.13: "No, somebody else should be called King. The Beatles have had more hits in their four years than El has had in eight. They write and play their own music. How come El still has the title?"

Mrs. Taylor and daughter: El's films are not all the same—they have different stories and plots and he acts gentle one minute and tough the next. He's a gentleman with his girls, not like Bond or Dean Martin. His films are good clean entertainment . . . pleasing millions all over the world.

Pat Collier, 122 Gilmerton Dykes Road, Edinburgh 9: Sure he could make better films, but there are very few actors of whom that could not be said. He wouldn't get away with 25 films if he had no acting ability. And nobody can take his crown away.

Mrs. Vera Nicholls, 48 Queens Road, Burnham-on-Crouch, Essex: Reading Peter Jones' views was like seeing my own thoughts in print. No one pretends that every Freddy picture is a classic, but some are extremely good. Certainly he has produced so many successful pop films that nobody, British or American, is likely to come within a mile of his achievement. El once said: "You can't knock success". But boy don't they try!

Mrs. Joan Gibson, 32 Green Lane, Clifton, Nottingham: Each time I go to see an Elvis film I come out feeling on top of the world—a good tonic.

Jackie Adams, 13 Hampden Court, Brades Rise, Oldbury, Birmingham: People say we fans have sick minds. Many of us ARE dissatisfied with El film-wise. Our complaints are rebuffed and the crazy situation continues. We want El to act in drama which he can do as per his magnificent portrayal of Glen Tyler in "Wild In The Country".

JAMES CRAIG



THE MOVE

The Doors



THE DOORS — they had an LP issued here quite a while before their single.

The something special West Coast Group

the night. He agrees that the youngest drummers are the one's who make the scene tick these days. As someone wrote: "They are hip to the multi-rhythmic trend and can change the beat faster than the older, more experienced guys".

As for organist Ray Manzarek . . . well, he's regarded as being right there in the Jimmy Smith class. He's very quiet and sensitive. On "Light My Fire", he's the centre-pin, leading the group into a fiery finale . . . building slowly but surely right to the point where Jim comes back and roars: "Try to set the night on fire".

Of course there is the shorter version and the longer version. Ray is the reason that most radio listeners request the long version. He's the mood-builder, instrumentally speaking. On "This Is The End", he's the one who builds an eerily electronic powering sound. He's specially fond of the group's version, ever-changing though it is, of "Back Door Man".

I remember a quote from Jim Morrison which went like this: "I am interested in everything about revolt, disorder and chaos. Especially in activity that seems to have no meaning. What we try to do is take ordinary language and give it a sort of re-birth."

Doors regard themselves as four separate entities who are as one only when they're actually playing and singing. While they exude little in the way of on-stage personality, because they feel this distracts from their actual sound, there is always James Douglas Morrison, of Melbourne, Florida, a 24-year-old moving between the two ends of expression. Total indifference or showing wild-snarling rage.

All the class writers in America go to see this group. They see Doors as something really special. And their performances give them a chance to dig out some of the more flowery adjectives in the dictionary.

Doors, for sure, are wide open to international fame. If they sneer a little at it, well . . . that's the way they are.

PETER JONES

IGNIFICANT things are happening around the Doors. "Light My Fire" hovered for consecutive weeks at number one in the States and made the important breakthrough here. It is also American Elektra's first-ever top ten entry after eighteen years of successful record production.

So let's look at the Doors, all closely like. They've been packin' them in in U.S. clubs in the Los Angeles area. The Kaleidoscope, Cheetah, Whiskey a Go Go are just some to shove out the house-full signs.

And the locals regard them as a true phenomenon. Jim Morrison, usually cupping the microphone gently in his hands, is the one who attracts the attention. He's a poet-singer personified: lean, sad-eyed, soulful, magnetic in his approach. He seems not to care about his audience, apparently not seeing the bobbing heads . . . but he is aware of every movement. He knows how to hard-sell a line of lyrics — and how to cool it.

He's a guv'nor of improvisation. In a sense, he's a jazzman, through using his voice. Take "The End", as on record. On live shows, he does it a hundred-and-one different ways, adapting it to each different audience.

And there is lead guitarist Robby. He says he didn't plan on rock and roll. He wanted to play jazz. But when Paul Butterfield Blues Band went electric, he himself switched. He thinks most groups aren't really GROUPS . . . in a true group, he says, the members create all the arrangements among themselves. Even Doors, he says, use a bit of everybody else's ideas.

Drummer of the group is John Densmore who, like Robby (alias Robert Krieger) was brought up in a jazz atmosphere. He also improvises his breaks as he feels them on

from group records
week records
ROBERTS
V RCA 1625
N es
PLATE FOR 99

MICKY DOLENZ
Huff puff c/w
THE OBVIOUS
Fate HLH 10152



BILL ANDERSON
No one's gonna hurt you
any more 05974



JACKIE WILSON
Higher and higher
Q 72493



new albums reviewed by Norman Joplin and Peter Jones new albums reviewed by Norman Joplin and

Scott LP in depth



SCOTT — a fine first album, solo-wise (Dezo Hoffman RM pic).

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More and more Clubs and Boutiques are joining Carnaby Card every day

BE A CARNABY CARD

At last it's here. While John, of the late-lamented Walker Brothers, has notched up his first single hit, the finely-talented Scott has been spending ages on what he calls "my obsession" . . . and the object of his obsession is an LP called simply "Scott", with a moody, black-and-white darkly-hespectacled picture of him hunched on the front.

Actually it is a moody, black-and-white sort of record. Scott really shows that "loneliness is not just a cloak he wears". Let's view it track by track. Kindly wait until I've finished before roaring off to buy it . . .

"Mathilde" is, as a kick-off, a song of optimism, at hurry-along tempo and building beautifully as Scott fairly hollers his delight at the girl who finally came back to him. It's sung, but it's also somehow talked. Strings work like the very devil behind, chattering wildly.

"Montague Terrace (In Blue)" slows it. Scott wrote this one. Where, on the first track, he had his cabaret-type cap on, this is much more typical Scott. Those low-range notes, throbbingly clear, through an introductory verse, then an explosion of orchestral dynamics. This comes from within . . . direction of the heart.

"Angelica", by the Mann-Weil team, has a sepulchral organ intro, and piano, also at slow-burning tempo. He sings extremely well but it's not my personal-taste song.

TIM HARDIN NUMBER

"The Lady Comes From Baltimore" is all sadness and Tim Hardin. Lesser backing, but it fits well, and Scott injects this short track with the appropriate feeling . . . almost on a country-folk level. Good lyrics.

"When Joanna Loved Me" has been sung umpteen times by Tony Bennett. When I tell you that Scott actually adds to it, well . . . further explanations are unnecessary. He caresses the lyrics; the strings and horns caress the melody. If you happen to be a lady fan, you'll simply purr.

"My Death", the side one closer, is pretty well as you'd guess. It's also a long track, a complete entity, with changes of mood varying from the pessimistic to the optimistic. Off-beat jangling sounds behind, just right. This, I suspect, is the best bet to show what the Solo Scott is all about.

"The Big Hurt", (who else DID sing this?) is a melodic dose of mental anguish and it's not only familiar it's incisive and complete. Another top-class demonstration of Scott's range and expressive way with a good song. Really distinctive.

"Such A Small Love" is another Scott composition. Slow, haunting both vocally and instrumentally . . . an atmospheric analysis of what loneliness and sadness is all about. Delicate to the point of wispieness . . . such a small love, such a little tear . . . but building to one of those typically fiery finishes.

"You're Gonna Hear From Me", by Andre Previn, is one of my personal favourites. Fine lyrics, controlled melody, and Scott singing. I honestly aver, as well as anyone in the world it's mood singing; intelligent and interpretative. His phrasing is matched by the orchestra, which swirls as he sways.

"Through A Long And Sleepless Night", similarly tempoed, and if it didn't click so strongly with me — well, it's all personal taste, isn't it? It's a tortured sort of ballad, slightly draggy melodically, but fault ye not the singing.

"Always Coming Back To You" is the third by Scott himself. It's a song about forgotten things, questioning and reminiscent, slow in pace, with a clicking sort of sound in the backing. Scott has an intuitive "feel" for writing lyrics. Speak them and they might just sound corny; sing them well and they burst into life.

"Amsterdam", the curtain-closer, melody by Jacques Brel, lyrics from Mort Schuman, has an accordion opening, with a shanty-type feel . . . sung with vibrancy and virility. Deep and thoughtful but exciting also. This is a complete change of mood. If there's just one criticism it is that there isn't enough mood-switching.

Won't keep you more than a few seconds — just want to compliment producer John Franz, engineer Peter Olliff and the three musical directors involved . . . the Messrs. Wally Stott, Peter Knight and Reg Guest.

Class dismissed. NOW you can go out and buy a remarkable demonstration of vocal artistry.

PETER JONES



THE PINK FLOYD — their LP is already high in the charts (Dezo Hoffman RM pic).

New albums from the Pink Floyd and the Supremes . . .

THE PINK FLOYD "The Piper At The Gates Of Dawn" — Astronomy Domine; Lucifer Sam; Matilda Mother; Flamingo; pow H. Tee H.; Take Up Thy Stethoscope And Walk; Interstellar Overdrive; The Gnome; Chapter 24; The Scarecrow; Bike (Columbia SX 6157).

SYD Barrett penned all of the songs on this album with little help from the rest of the group. The psychedelic image of the group really comes to life, record-wise on this LP which is a fine showcase for both their talent and the recording technique. Plenty of mind-blowing sound, both blatant and subtle here, and the whole thing is extremely well performed.

★ ★ ★ ★
VARIOUS ARTISTES "Super Blues" — Long Distance Call; Who Do You Love; I'm A Man; Bo Diddley; You Can't Judge A Book By The Cover; I Just Want To Make Love To You; My Baby; You Don't Love Me (Chess CRL 4520).

THIS is an attempt (I presume) to make the blues into a more commercially acceptable package. I'm not sure whether it comes off, but it would have done three years ago. The improvisations on the already familiar songs come off well, and the three stars concerned, Muddy Waters, Little Walter and Bo Diddley, seem to be having a good time.

★ ★ ★ ★
RAY CHARLES "Listen" — She's Funny That Way; How Deep Is The Ocean; You Made Me Love You; Yesterday; I'll Be Seeing You; Here We Go Again; All For You; Love Walked In; Gee Baby, Ain't I Good To You; People (HMV CLP 3639).

THIS ten-track LP is a showcase for Ray singing some standard, one of which ("Here We Go Again") has already seen chart light. If anyone else tried some of these much-recorded items so well, but Ray comes through strong and this moody album will sell well.

★ ★ ★ ★
THE SINGING POSTMAN "Sound Barrier" — Sound Barrier; Devil's Hoof Prints; Dew Yer Father Keep A Dickie; 1776; First World War; Old Tom Tidd; Labour On Principle; Poachers Lament; Wrexham Broad; Tommy Dack; What Yew A Llian (Parlophone TMC 7031).

ALLAN Smethurst makes difficult records to review. Because one doesn't want to write, only to listen to this fantastic man. His song, still incredibly perceptive, seem to be getting more commercial if anything, and his voice (once you get used to it) is compelling and very pleasing. Every track is good.

★ ★ ★ ★
RAMSEY LEWIS "The Movie Album" — Theme From The Pawn Brokers; Saturday Night After The Movies; The Gentle Rain; China Gate; Emily Galt; Hollywood; From Russia With Love; The Shadow Of Your Smile; Girl Talk; Matchmaker; Return To Paradise (Chess CRL 4531).

SOME people go to discotheques, some people go horse riding, some people go to boozers, and some people go to the pictures. For those (like me), here's a selection of tunes associated with the silver screen, played by jazz pianist Ramsey (with the trio) in a quasi-jazz manner. This LP can be purchased for the price of five ABC suburban cinema circle seats.

THE SUPREMES "Sing Rodgers And Hart" — The Lady Is A Tramp; Mountain Greenery; This Can't Be Love; Where Or When; Lover; My Funny Valentine; My Romance; My Heart Stood Still; Falling In Love With Love; Thou Swell; Dancing On The Ceiling; Blue Moon (Tama Motown TML 11054).

THE problem here is that most of these songs have been recorded so many times, and recorded so well too. Therefore comparisons creep in, and let's face it, the Supremes aren't on home ground (Holland-Dozier-Holland). I keep hearing Sinatra's version of this, or Mel Tormé's version of that. The Supremes CAN sing these songs well, and they DO sing them well, but don't think they sing them well enough. But anyone who hasn't heard Sinatra, Tormé, Peggy

Lee, then you might really take to these atrocity.

★ ★ ★ ★
ALMA COGAN "Alma" — Let Her Go; Trains And Boats And Planes; Ticket To Ride; I Get A Kick Out Of You; There's A Time And Place; Eight Days A Week; Yesterday; I Feel Fine; Jolly Good Company; More; Don't You Know Yockomo?; Now That I've Found You (Columbia SX 6130).

THE ultimate musical tragedy of Alma Cogan is that this is perhaps the best album she made. Really unusual, winning arrangements of popular songs, which range from ex-Beatle chart toppers to little-known R & B items. A fabulous voice and record.

rapid reviews

TO have a collection of jazz records without any by King Oliver is like boasting of a good library without any Shakespeare! — so say the sleeve notes on "KING OLIVER'S Jazz Hand" (Parlophone PMC 7032), which is a collection of the complete historical disks in chronological order. A much more recent jazz album is "Standard Eyes" from pianist AHMAD JAMAL (Chess CRL 4530), which is a weird, but interesting selection of tunes, most of which are quite familiar. His version of Arthur Lyman's "Taboo" is great. On to the blues — JIMMY RUSHING has his "Everyday I Have The Blues" LP issued on HMV CLP 3632, and this features some kospel-tinged numbers, as well as the fine blues treatments you come to expect. The new MAHALIA JACKSON album is "My Faith" (CBS 62944) and it's every bit as good as her other LP's. But SHIRLEY ELLIS' LP "Soul Time" is disappointing, which is a shame considering what a good voice Shirley has got. If she could have stronger material there is no reason why she shouldn't have much more single and album success (CBS 62944).

RAY CONNIFF's new album is "This Is My Song" (CBS 63037) and this is another goodie from Ray who isn't in the habit of making let-down LP's. If you like that sort of thing, of course. Many years ago (about eight in fact) THE MORNING TABERNACLE CHORUS had an immense U.S. hit with "Battle Hymn of the Republic". Now, you can buy the LP to tie up with the single! It's got the same title, features the biggest singles of the Choir's throughout the years, and is on CBS 63026. There's another LP from JIMMY SHAND and his band on Waverley ZLP 2096, so if any of you North of the Border think you won't have any cash at Hogmanay, buy this one now for the celebrations. In contrast, the new organ sound of MELOW FRUITFULNESS and "A Whiter Shade Of Pale" LP (Columbia SX 6164) is a different sounding, but equally enjoyable album, which contains good versions of recent hits. And if you set your kick through ballroom dances, then wait out and purchase "World Championship Ballroom Dances" from JOE LOSS on HMV CLP 3633 — makes a change from the "Margaret Theme".

EDMUNDO ROS owns up to "Latin Hits I Missed" (Decca Stereo PFS 4119) and includes "Tico Tico", "La Bamba" and "Spanish Fica". In contrast, there's some Hawaiian music from THE ALOHA HAWAIIANS on Columbia SX 6160 called "Hawaiian Sunset" — and very pretty too. A good orchestral LP of CHIFF's hits is played by NORRIE PARAMOR on Columbia Studio Two Stereo Two 172 and this includes CHIFF's own compositions, "Don't Talk To Him" and "Bachelor Boy". Very nice. And for devotees of the box, BRIAN FAHEY comes up with "Time For TV", another well-recorded Studio Two Stereo item (TWO 175) which makes the themes sound better than they ever did when they were connected with the programmes.



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

YOUR GUIDE TO THIS WEEK'S NEW SINGLES



This week's top singles names — a good outside chance from the Bee Gee song). Micky Dolenz has an old solo quasi-rock item issued, and there's a goodie from Kenny Lynch.

MICKY DOLENZ:

Huff Puff: Fate (London HLH 10152). Rather strangely an earlier "revived" Dolenz single didn't make it, but this is him on his old style rock and roll kick again and it's a fair old novelty. Big personality performance based on a nursery rhyme theme, with one of those over-contrived backings. However, one can't argue with a Monkee in full flight. Flip: Piano-based boogie-rock piece by a group called, appropriately, the Obvious.
TOP FIFTY TIP.

DANTALIAN'S CHARIOT:

The Madman Running Through The Fields: Sun Came Bursting Through My Cloud (Columbia DB 8260). This group cloaks, to some extent, the old Zoot Money Big Roll Band — they've already got a following and this new-style sound could click first time out. Strong guitar and a bit of messiness in other places, but it builds well and with ingenuity. Original to say the least. Flip: More relaxed and sort of beautiful.
TOP FIFTY TIP.

JACKIE TRENT AND TONY HATCH:

The Two Of Us: I'll Be With You (Pye 17300). Be a nice wedding present for the couple if this one made it. No reason why it shouldn't, especially as a long-time seller, because it has that romantic touch beloved of so many. A straight-forward, but catchy, sort of melody line. Joking tempo. Sort of pleasant, well-arranged, brash, swinging. Could very much be. Flip: A Trent-Hatch composition for ballad fans.
TOP FIFTY TIP.

KENNY LYNCH:

Movin' Away: Could I Count On You (HMV Pop 1604). The super Jean Lincoln told me about this in advance and I must say it's Ken's best bet in a long time. Actually he always makes good records and not always the very best get into the charts. But this has a great backing from Johnny Harris, with girly chorus and some excellent and distinctive Lynch king-pin styling. Most catchy and attractive. Flip: A smooth and patner sort of ballad, charming.
TOP FIFTY TIP.

FRANCOISE HARDY is always likely to break into the charts and her "Voilà" (Vogue 7025), in French, summons up her usual reserves of emotion. With plenty of fan support, **BUTCH MOORE** could register with "Till Then My Love" (Pye 17368), a super-smooth ballad of considerable charm. Worth a spin: "Flowerman" by **THE SYN** (Deram), a reminiscent melody but rather well produced — la-la-lah treatment of the title word. The street singer of days gone by, **ARTHUR TRACY** revises his old theme "Marta" (Decca F 12656) and this could easily be a housewife's choice all over again.

From **VALERIE MITCHELL**: "Sunshine" (Columbia DB 8265), a rather doomy song initially, then brightening up. The **TRETOPS** tackle "Don't Worry Baby" (Parlophone R 5628) with brisk enthusiasm and a stack of falsetto. Beach boy song. Group called **STATE OF MICKY AND TOMMY** come up with "With Love From 1 to Five" (Mercury MF 896), plenty of spirit but rather routine.

THE EVERLY BROTHERS:

Mary Jane: Talking To The Flowers (Warner Brothers 7062). Most unpredictable, these famed ones, for the charts these days. The old familiar harmonies are there as ever, and production-wise this is very strong. It's just that the song sounds rather forced in parts and this could just hold it back. But it's excitingly beaty. Flip: Gentle item, with strong lyrics and little else.
TOP FIFTY TIP.

GERRY MARSDEN:

Gilbert Green: What Makes Me Love You (CBS 3946). As a dancer of Gerry, vocally speaking, I tip this with hope as well as conviction. In fact, it's very strong musically, the story of an old composer, long dead, who becomes famous through the discovery of an old manuscript. Marvelous symphonic sort of finale. A fine production, Flip: Gerry in his old routine and that means a lot personally.
TOP FIFTY TIP.

LEE HAZELWOOD: Ode To Billie Joe: Charlie Bill Nelson (Reprise 26613). Song is a big hit in the States and Lee does it well in a Hoagy Carmichael style. But it really suits a girl better so it just misses a tip ★ ★ ★ ★

BARBARA WINDSOR: Don't Dig Twiggys: Swinging London (Parlophone R 5629). Curvaceous musical star directs her digs at Twiggys—good Cockney novelty which might draw a lot of attention. It swings, backing-wise. ★ ★ ★ ★

VIC FLICK SOUND: Sexton Blake: West Of Windward (Rim 1A). The excellent Frank Chacksfield composition for the new telly series—bixily orchestrated and dramatic. ★ ★ ★ ★

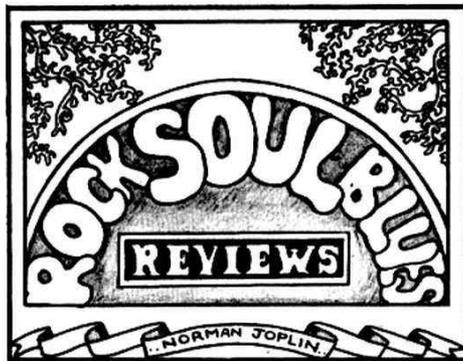
PETER PAUL AND MARY: I Dig Rock And Roll Music: The Great Mendella (Warner Bros. 7067). Bouncier than usual, this one—with names of the group greets thrown in as extra commercial appeal. Could easily make it. ★ ★ ★ ★

ANNI ANDERSON: Ma Vie: If He Walked Into My Life (Mercury MF 928). Tremendous voice from a tremendous girl — hard to predict as an instant hit, but it's a Continental-English sort of song which is treated with rare attack. ★ ★ ★ ★

THE NASHVILLE TEENS: The Biggest Night Of Her Life: Last Minute (Decca F 11637). This is really very good indeed. Just missed a tip, but no matter. Repetitive and catchy theme, well performed and strong in all ways. Hope it smashes through. ★ ★ ★ ★

THE VIRGIN SLEEP: Love: Halford House (Deram DM 146). Dreamy sort of drawled treatment here. Something compelling about it but the actual number is a big draggy. ★ ★ ★ ★

KALIDOSCOPE: Flight From Asmiya: Holidaymaker (Fontana TF 863). Strong debut performance from a group with something different to say. sound-wise. May not make it this time, but they've got a strong approach. ★ ★ ★ ★



THE TEMPTATIONS You're My Everything: I've Been Good To You (Tamla Motown TMG 620) Big string opening for this one, which has a falsetto vocal lead, and an incredibly complex backing. A very nice record, and more like the pre "Beg" Temptations — when the vocal duet bit comes in, this reaches its height. No let down. Flip is their version of yet another Tamla "standard". Slow, soulful and bluesy.
TOP FIFTY TIP.

GENO WASHINGTON Tell It Like It Is: Girl I Want To Marry You (Piccadilly 7N 35402) Because this is Geno, who is consistent, and because I like this song, then I'll tip this. But the song and the singer don't go together. Or perhaps I've listened too often to the Aaron Neville record. It's a slow ballad with a grow-on-you appeal which Geno handles quite well — but you'd have to hear it several times before you decide to go out and buy it. Flip is a vaguely ska-beat item.
TOP FIFTY TIP.

GLADYS KNIGHT AND THE PIPS Everybody Needs Love: Stepping Closer To Your Heart (Tamla Motown TMG 619) A relaxing rhythm on this one, which isn't as immediately distinctive as Gladys's other records—Tamla or otherwise. But it's a beautiful production and performance which builds up to a fine finish. The song would have suited the Marvelettes. Flip is slightly jerky and is one of those Tamla "standards" — nicely performed though.
TOP FIFTY TIP.

JACK WILSON Higher And Higher: I'm The One To Do It (Coral Q 72492) An exciting beater from Jackie, which will delight all the old soul addicts. Femme chorus backs up his unmistakable voice. ★ ★ ★ ★

BETTYE SWANN Make Me Yours: I Will Not Cry (CBS 2942) A beautiful song from Bettye who has a clear vocal style and injects loads of soul into this early Miracles type of number which she wrote herself. ★ ★ ★ ★

WILLIAM BELL Eloise (Hang On In There): One Plus One (Stax 601019) The typical discotheque sounds from Stax — this is produced by Booker T, and apart from some good vocal work — it's just repetitive. ★ ★ ★ ★

WILSON PICKETT Funky Broadway: I'm Sorry About That (Atlantic 884120) Quite an insistent riff running through this one, a revival of the Dyke and the Blazers original. But it drags and is incredibly repetitive. Only a good sax solo saves the side. ★ ★

BROOK BENTON Laura (What's He Got That I Ain't Got): You're The Reason I'm Living (Reprise RS 20611) A relaxed sound from Brook on this pleasant non-soul ballad. Good performance but not too commercial. ★ ★ ★

BYRON LEE AND THE DRAGONAIRES Sloopy: Goldfinger (Pyramid 6015) A sort of calypso-y version of the McCoy's Vibrations biggie. Polished, and quite relaxed but perhaps the song is just that much too familiar to click in a big way. ★ ★ ★



Only the lonely
Evergreen
Cryin'
Uptown
Running scared
Love star

Dream baby
The crowd
Blue angel
Candy man
I'm hurtin'
Mama

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Joe Falzon, 18, 251 Msida Street, B'kara, Malta. Stars - Pat Boone, Roy Orbison, Chuck Berry, Fats Domino, Little Richard, Jim Reeves. Hobby and interests - Collecting and spinning records, wish to meet many American negro singers.

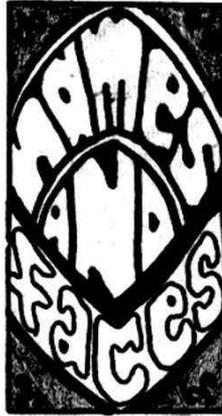


Barry Driscoll, 14, 64 Cunningham Cres., Sholing, Southampton, Hants. Stars - Searchers, Stones, Beatles, Cliff, P.J., Sandie Shaw, Julie Rogers, Ronettes. Hobby and interests - Playing football and listening to records.

HEREWITH The Marmalade, who have of late been spreading their lively stage act in many interesting places. Like the Marquee in London; and like the Windsor Jazz Festival. As the Gaylords, the boys were voted Scotland's number one kroup from 1964 to 1966. Their name was changed in the autumn of 1966, they became based in London and they came near to a hit here with "Can't Stop Now" . . . a disc which broke out in a number of State top twenties in America. New disc, out this week: "I See The Rain", written for this CBS release by group members Dean and Junior. Group members by name: drummer Alan Whitehead; bassist Graham Knight; six-string bassist and rhythm guitarist Patrick Fairley; singer Dean Ford; lead guitarist Junior Campbell. The toast is: The Marmalade.



BILL FAY, he of the tousled hair, is a singer-composer-arranger with a past as colourful as any in the business . . . so much so that he seems to have done just about everything. Potato-picking, fish-portering, park labouring, school-teaching. He's just 24 and has a university degree but chucked the aforementioned careers to concentrate on the deadly serious business of singing of the material he's consistently written between jobs. "Some Good Advice" is his first to be released on the Deram label and the powers-that-be at Deram are convinced it could open show-business doors for this Bill-of-all-trades.



PETER JONES



THIS is the story as it reached me. Two people called Steve and Andrea, brother and sister, used to sing for all their friends in Edgware, Middlesex. And then somebody suggested they made a record and afterwards they said it was "too much" and so Steve and Andrea now appear on Fontana with "Wonderland of Love" and it's under their new name Two Much. In fact Steve Gerome is 15 and Andrea Gerome is 14. They've recently left Spurge Secondary School and are now managed by their father. Their record was produced by Tony Methan, who knows what it is all about and thinks it stands real chances. Steve, incidentally, plays guitar and works out the harmonies for his sister and self.



THIS is a face which is obviously very confident indeed. It belongs to Steve Flynn, who has recorded "Mr. Rainbows" for Parlophone. The confidence shows through in this way. Normally it's a lonx job getting a recording contract . . . demo discs, tapes, tests and all that. But Steve, hanging around Knightsbridge underground station, picked up the phone and asked for EMI producer Mark Kirtz. He chatted for half-an-hour. Got an interview the same day, played his demo disc and had a contract inside ten minutes. Says Steve: "I said I was off to New York, which I wasn't, so didn't have much time. I didn't even know Mark. Luckily I had enough change in my pocket to keep talking to him. Steve, Chelsea-born, is 21 on October 31. A six-footer hazel-eyed.



GENT with the beard, the solemn expression and the beads is Robert Stanton, recently out with a CBS release "Long Time Coming". So happens I specially liked this record and checked into his background. He's 18, Birmingham-born, grammar-school educated, with 'A' levels in English, history, civics and maths. Started singing two years ago with a group called Listen. First disc solo was "Our Song", recognised by Robert as a gigantic flop. He plays violin, piano, organ and guitar. Now he works, all over the country, with his backing group "The Band of Joy". Already his disc has hit the Birmingham Top Twenty which is at least planting the seeds of his talent.

READERS' CLUB



Eva Kuligowska, 20, Otwock/Warsaw, ul. Wesota 3/4, Poland. Hobby and interests - Shorthand, stamps, view cards, pop music, records, magazines, can write any letters in Polish, Russian or English.



Barry Driscoll, 14, 64 Cunningham Cres., Sholing, Southampton, Hants. Stars - Searchers, Stones, Beatles, Cliff, P.J., Sandie Shaw, Julie Rogers, Ronettes. Hobby and interests - Playing football and listening to records.



Gerard Moore, 16, 33 Brawne House, Brandon Est., Walworth, London S.E.17. Stars - Animals, Beatles, Yardbirds, Cliff Richard, Small Faces, Walkers. Hobby and interests - Letter writing, girls, records and pictures of D. McCullum.



Geoffrey Hurlie, 26, 8 Padfield Green, Douling, Shepton Mallet, Somerset. Stars - Jim Reeves, Elvis, Stones, Beatles, etc. Hobby and interests - Pop records, reading, writing, travelling, horror films.



Inezise Mriksen, 16, Bakkelundsvet 37, Hisskov, Denmark. Stars - Walker Brothers. Hobby and interests - Films, dancing, pop music, pen pals.



Mrs. Margaret Reynolds, 24, 10 Sandfield Road, Thorpe Edge, Bradford 2. Stars - Len Barry, Gene Pitney, Beatles, Trogs. Hobby and interests - Reading, records, knitting, pen pals (girls, boys).



Lisa Hudnut, 13, 17387 San Rosa, Lathrup Villaze, Michigan, U.S.A. Stars - Stones, Marianne, Hermits, Sandie, Yardbirds, Pattie Boyd, Cilla, Dylan. Hobby and interests - Boys with long hair, clothes, British records.



Deborah Vyse, 16, 104 Perth Road, Wood Green, N.22. Stars - Elvis Presley, Beatles, Roy Orbison, Gene Pitney, Righteous Bros. Hobby and interests - Dancing, records, Mod and Rocker boys, beat groups and R & B groups.

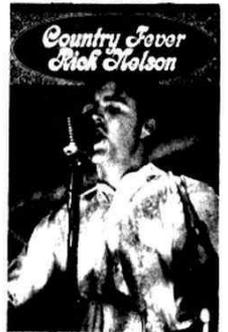


Margaret Glynn, 15, 9 Marlborough Road, Chiswick W.4, London. Stars - Small Faces, Walker Brothers, Spencer Davis, The Who, Mindbenders. Hobby and interests - Autograph collecting, going to pop shows, collecting pop pictures.



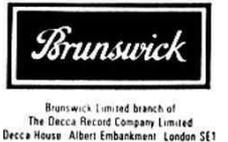
Tony Santos, 19, 35 Caminho Velho Da Ajuda, Funchal - Madeira, Portugal. Stars - Dusty, Lulu, Animals, Billy Fury and the greatest and fab Cliff Richard. Hobby and interests - Singing, records, girls and meet Cliff.

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- Alone;
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- Take these chains from my heart;
- Lonesome whistle blow;
- Walkin' down the line;
- You win again; Sally dog

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RECORD MIRROR CHARTS PAGE

CASHBOX TOP 50

AIR MAILED FROM NEW YORK

- 1 ODE TO BILLIE JOE
1 (6) Bobbie Gentry (Capitol)
- 2 ALL YOU NEED IS LOVE
1 (6) Beatles (Capitol)
- 3 BABY I LOVE YOU*
1 (5) Aretha Franklin (Atlantic)
- 4 REFLECTIONS
5 (4) Diana Ross and the Supremes (Motown)
- 5 PLEASANT VALLEY SUNDAY*
6 (4) Monkees (Colgems)
- 6 LIGHT MY FIRE*
4 (1) Doors (Elektra)
- 7 WORDS*
1 (3) Monkees (Colgems)
- 8 HEROES AND VILLAINS*
10 (4) Beach Boys (Brother)
- 9 COME BACK WHEN YOU GROW UP
19 (4) Bobby Vee (Liberty)
- 10 APPLES, PEACHES AND AND PUMPKIN PIE
12 (3) Jay & The Techsawes (Snaab)
- 11 YOU'RE MY EVERYTHING
17 (4) Temptations (Gordy)
- 12 COLD SWEAT
14 (4) James Brown (King)
- 13 THANK THE LORD FOR THE NIGHT-TIME*
16 (4) Neil Diamond (Sire)
- 14 MERCY, MERCY, MERCY*
7 (1) Buckingham (Columbia)
- 15 THE LETTER
16 (3) Box Tops (Mala)
- 16 FAKIN' IT
26 (4) Simon and Garfunkel (Columbia)
- 17 SILENCE IS GOLDEN*
11 (3) Tremeloes (Epic)
- 18 A WHITER SHADE OF PALE*
15 (18) Procol Harum (Deram)
- 19 SAN FRANCISCAN NIGHTS
24 (4) Eric Burdon & Animals (MGM)
- 20 TESTIFY
22 (7) Parliament (Revlon)
- 21 YOU KNOW WHAT I MEAN
23 (3) Turtles (White Whale)
- 22 THE WORLD WE KNEW*
24 (4) Frank Sinatra (Reprise)
- 23 FUNKY BROADWAY
25 (3) Wilson Pickett (Atlantic)
- 24 TO LOVE SOMEBODY*
25 (4) Bee Gees (Aton)
- 25 THERE IS A MOUNTAIN
29 (3) Donovan (Epic)

*An asterisk denotes record released in Britain.

BUBBLING UNDER

A Little Bit Now—Dave Clark Five (Epic)
 He Has Said The Clown—Yardbirds (Epic)
 Everybody Needs Love—Gladys Knight & Pips (Soul)
 Laura (What's He Got)—Frankie Laine (ABC)
 A Woman's Hands—Joe Tex (Dial)
 Little Ole Wine Drinker Me—Dean Martin (Reprise)

TOP LP'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 BEST OF THE BEACH BOYS
4 Beach Boys (Capitol)
- 5 ARE YOU EXPERIENCED
4 Jimi Hendrix (Track)
- 6 MAMAS & PAPAS
5 Mamas & Papas (RCA Victor)
- 7 DOCTOR ZHIVAGO
9 Soundtrack (MGM)
- 8 PIPER AT THE GATES OF DAWN
13 Pink Floyd (Columbia)
- 9 JIGSAW
5 Shadows (Columbia)
- 10 TOM JONES LIVE AT THE TALK OF THE TOWN
11 Tom Jones (Decca)
- 11 FIDDLER ON THE ROOF
11 London Cast (CBS)
- 12 BUDDY HOLLY'S GREATEST HITS
12 Buddy Holly (Decca)
- 13 A DROP OF HARD STUFF
14 The Duhsters (Major Minor)
- 14 GOING PLACES
17 Herb Alpert (A&O International)
- 15 MORE OF THE MONKEES
15 Monkees (RCA)
- 16 GREEN, GREEN GRASS OF HOME
15 Tom Jones (Decca)
- 17 IT MUST BE HIM
15 Vikki Carr (Liberty)
- 18 RELEASE ME
16 Engelbert Humperdinck (Decca)
- 19 SMALL FACES
19 Small Faces (Immediate)

5 YEARS AGO

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

TOP E.P.'s

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

BRITAIN'S TOP 50

NATIONAL CHART COMPILED BY THE RECORD RETAILER

- 1 SAN FRANCISCO (FLOWERS IN YOUR HAIR)
1 (3) Scott McKenzie (CBS)
- 2 I'LL NEVER FALL IN LOVE AGAIN
2 (4) Tom Jones (Decca)
- 3 LAST WALITY
3 (1) Engelbert Humperdinck (Decca)
- 4 THE HOUSE THAT JACK BUILT
5 (1) Alan Price Set (Decca)
- 5 EVEN THE BAD TIMES ARE GOOD
4 (10) Animals (CBS)
- 6 ALL YOU NEED IS LOVE
3 (7) The Beatles (Parlophone)
- 7 JUST LOVING YOU
4 (10) Anita Harris (CBS)
- 8 I WAS MADE TO LOVE HER
8 (4) Stevie Wonder (Tami Motown)
- 9 DEATH OF A CLOWN
7 (7) Dave Davies (Pye)
- 10 WE LOVE YOU, DANDELION
17 (6) Rolling Stones (Decca)
- 11 PLEASANT VALLEY SUNDAY
11 (3) Monkees (RCA)
- 12 EXCEPT FROM A TEENAGE OPERA
12 (10) Anita Harris (CBS)
- 13 HEROES AND VILLAINS
25 (4) Beach Boys (Capitol)
- 14 UP, UP AND AWAY
16 (6) Johnnie Mann Singers (Liberty)
- 15 CREQUE ALLEY
15 (10) Mamas & Papas (RCA)
- 16 GIN HOUSE
16 (4) Anne Corcor (Deram)
- 17 IT MUST BE HIM
13 (4) Vikki Carr (Liberty)
- 18 ITCHYCOO PARK
14 (4) Small Faces (Immediate)
- 19 EVERYTHING
15 (15) Engelbert Humperdinck (Decca)
- 20 YOU ONLY LIVE TWICE
21 (8) Nancy Sinatra (Reprise)
- 21 SHED RATHER
15 (12) Turtles (London)
- 22 YOU, KEEP ME HANGING ON
25 (4) Vanilla Fudge (Atlantic)
- 23 THE DAY I MET MARIE
16 (10) Cliff Richard (Columbia)
- 24 TRAMP
21 (7) Otis Redding and The Bar-Kays (Stax)
- 25 LET'S GO TO SAN FRANCISCO
25 (3) Flowerpot Men (Deram)
- 26 A BAD NIGHT
26 (3) Cat Stevens (Deram)
- 27 ALTERNATE TITLE
27 (11) Monkees (RCA)
- 28 SEE EMILY PLAY
27 (11) Pink Floyd (Columbia)
- 29 007
29 (15) Desmond Dekker (Pyramid)
- 30 TIME SELLER
30 (14) Spencer Davis (Fontana)
- 31 LET'S PRETEND
31 (19) Lulu (Columbia)
- 32 BURNING WITH THE MIDNIGHT LAMB
32 (10) Jimmy Hendrix Experience (Track)
- 33 THERE MUST BE A WAY
33 (11) Frankie Vaughan (Columbia)
- 34 MY MAMMY
34 (10) The Happenings (Pye International)
- 35 A WHITER SHADE OF PALE
35 (15) Procol Harum (Deram)
- 36 FIVE LITTLE FINGERS
36 (10) Frankie McBride (Emerald)
- 37 SOUL FINGER
37 (4) Ben Kays (Stax)
- 38 SOMEWHERE MY LOVE
38 (10) Mike Sammes Singers (Decca)
- 39 THINGS GET BETTER
39 (10) The Young Rascals (Atlantic)
- 40 THE WORLD WE KNEW
40 (11) Frank Sinatra (RCA)
- 41 BLACK VELVET BAND
41 (10) Duhsters (Major Minor)
- 42 RELEASE ME
42 (10) Engelbert Humperdinck (Decca)
- 43 REFLECTIONS
43 (11) Diana Ross & The Supremes (Motown)
- 44 IF I WERE A RICH MAN
44 (10) The Young Rascals (Atlantic)
- 45 A GIRL LIKE YOU
45 (10) The Young Rascals (Atlantic)
- 46 TAKE ME IN YOUR ARMS AND LOVE ME
46 (11) Gladys Knight and the Pips (Tami Motown)
- 47 MARTA
47 (9) Bachellers (Decca)
- 48 RESPECT
48 (11) Aretha Franklin (Atlantic)
- 49 BABY I LOVE YOU
49 (11) Aretha Franklin (Atlantic)
- 50 THERIE I GO
50 (11) Vikki Carr (Liberty)

A blue dot denotes new entry.

BRITAIN'S TOP R & B SINGLES

- 1 TRAMP
1 Otis Redding and Carla Thomas (Stax 801915)
- 2 I WAS MADE TO LOVE HER
12 Steve Wonder (Tami Motown TMG 612)
- 3 LAST TRAIN TO SKAVILLE
10 Oscar Toney Jr. (Stateside 88 202)
- 4 SOUL FINGER
4 The Bar-Kays (Stax 801914)
- 5 THINGS GET BETTER
7 Eddie Floyd (Stax 801914)
- 6 BABY I LOVE YOU
10 Aretha Franklin (Atlantic 354-137)
- 7 YOU KEEP ME HANGING ON
8 Vanilla Fudge (Atlantic 541183)
- 8 DON'T YOU MISS ME JUST A LITTLE BIT
10 Jimmy Ruffin (Tami Motown TMG 617)
- 9 RESPECT
4 Aretha Franklin (Atlantic 354-137)
- 10 007 SHANTY TOWN
5 Desmond Dekker (Pyramid PYR 4646)
- 11 GREEDY GIRL
11 Derrick Morgan (Pyramid PYR 6013)
- 12 RUDE TAKE A MESSAGE
19 Dandy (Ska Beat JB 873)
- 13 FOR YOUR PRECIOUS LOVE
10 Oscar Toney Jr. (Stateside 88 202)
- 14 REFLECTIONS
10 Diana Ross and the Supremes (Tami Motown TMG 618)
- 15 YOUR UNCHANGING LOVE
10 Marvin Gaye (Tami Motown TMG 618)
- 16 SIGN
14 Albert King (Stax 801915)
- 17 I'M SO THANKFUL
17 Herbie Holley (Polydor 5523)
- 18 RUFUS SPOON
13 Rufus Thomas (Stax 801914)
- 19 TAKE ME IN YOUR ARMS AND LOVE ME
9 Gladys Knight and the Pips (Tami Motown TMG 604)
- 20 LET THE GOOD TIMES ROLL AND FEEL SO GOOD
10 Bummy Sigler (Parkway P181)

BRITAIN'S TOP R & B ALBUMS

- 1 KING AND QUEEN
1 Otis & Carla (Stax 80907)
- 2 THE SUPREME SOUL MUSIC
2 Various Artists (Atlantic 377956)
- 3 CLUB SUSA '67
3 Various Artists (Atlantic 377956)
- 4 NEVER LOVED A MAN (THE WAY I LOVE YOU)
5 Aretha Franklin (Atlantic 377956)
- 5 DOUBLE DYNAMITE
6 Sam & Dave (Stax 80906)
- 6 LIVE
7 United Artists (United Artists ULP 1174)
- 7 GREATEST HITS
4 Arthur Conley (Atlantic 377956)
- 8 THE R & B SOUL OF...
10 Otis Redding (Atlantic 377956)
- 9 THE R & B SOUL OF...
10 Ernie & B (Stax 80907)
- 10 GREATEST HITS
10 The Temptations (Tami Motown TML 11042)

UP AND COMING

DON'T YOU MISS ME A LITTLE BIT—Jimmy Ruffin (Tami Motown)
 TOUGHER THAN TOUGH—Derek Morgan (Pyramid)
 MINE-KEEN DUST—Columbia
 GOOD TIMES—Eric Burdon and Animals (MGM)
 NOBODY'S CHILD—Witneses Showband (Emerald)
 SHAKE RATTLE AND ROLL—Arthur Conley (Atlantic)
 SMILE—Rockin' Berries (Piccadilly)

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GEORGIE FAME fan club. Secretary: 47 Gerrard St., W.1. 1029

CAT STEVENS fan club. Helen, 245 Shaftesbury Avenue, London, W.C.2.

BEACH BOYS Fan Club. S.a.e. 61, Marine Parade, Whitstable, Kent.

THE SUPREMES FAN CLUB: Send s.a.e. — Jim, 22 Kelmiscott Crescent, Watford, Herts.

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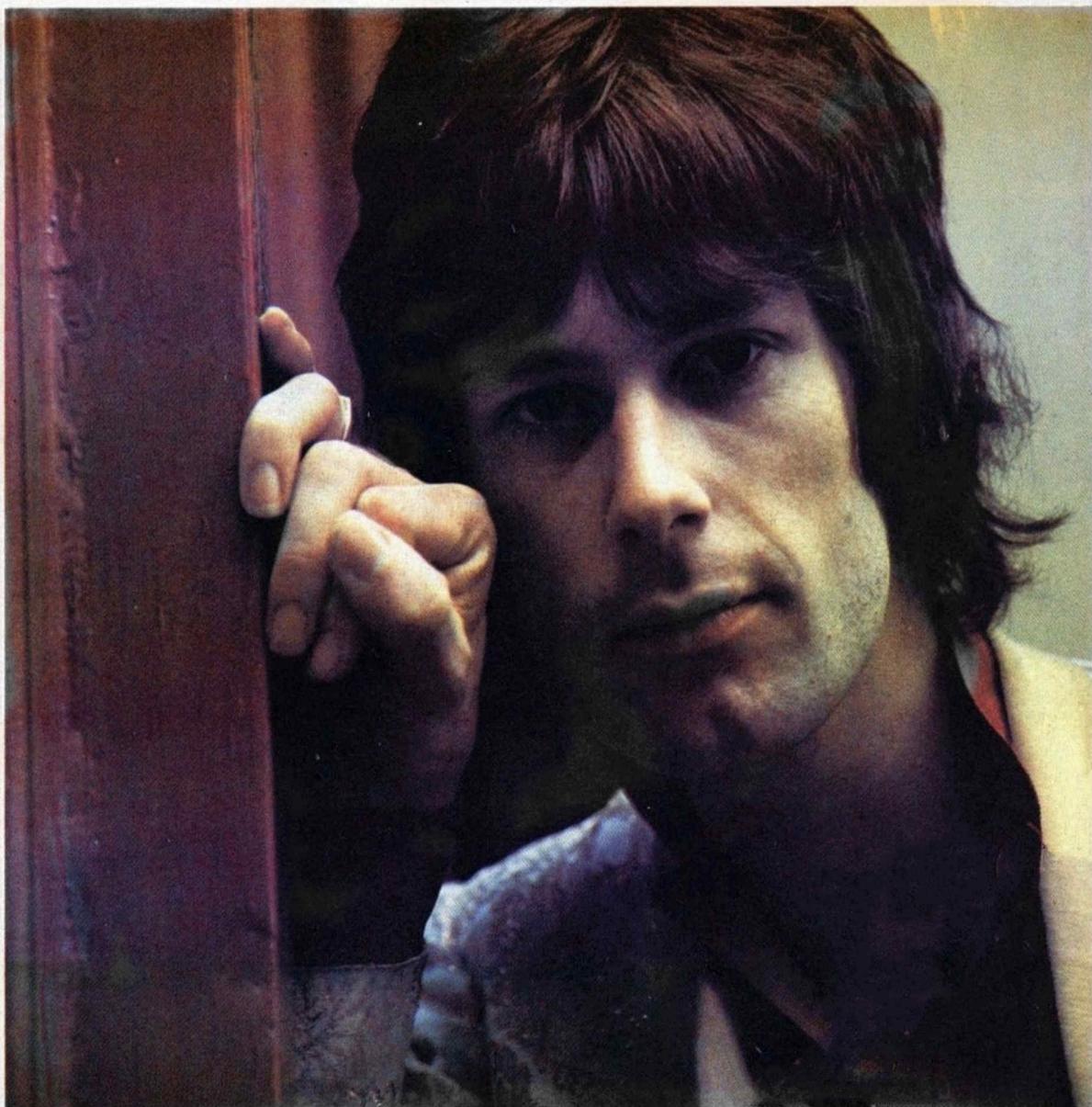
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KEITH WEST

RM pic

All about a group called the Vanilla Fudge, who specialise in re-moulding other people's hit songs . . .

THE Vanilla Fudge is one of those groups who have managed (quite incredibly) to build up a reputation on the strength of one single record. The record, a revival of the Supremes' "You Keep Me Hanging On" is in the lower reaches of the British top fifty and hasn't even made the American top hundred where it has been on release considerably longer than here.

The speciality of this group is to re-hash other people's songs, and on their first LP (which is being issued very soon) there are versions of hits by the Beatles, Sonny and Cher, the Supremes and Donovan.

In fact there are some interesting quotes from an American Atco handout on the Fudge. Read on . . . "The Vanilla Fudge is a group unlike any other. Defying comparison as well as description, the

Vanilla Fudge on stage are almost too powerful for the average concert fan".

Like that? Well, apparently the Fudge's first New York concert was with the Byrds and the Seeds, and the Fudge stole the show (that's according to their record company handout). And on stage the group use special lighting effects "which brought a crowd of 2,000 to their feet".

So far so good. But the success of the Fudge here is undoubtedly due to the heavy exposure the song has received in discotheques and on Radio Caroline, who have been very good to the Vanilla Fudge. Plus of course the fact that it was given a Top Fifty Tip in RM . . . (joke).

It's a good record and has an original sound, very exciting and compelling for the benefit of anyone who hasn't yet heard it. And the odds are that it'll do no much



THE VANILLA FUDGE—looking happy!

higher in the charts than its present position. Who are the Vanilla Fudge anyway? Here they are, one by one.

Drummer is Carmine Appici, and he wants to see how much they can get out of a four-piece group without any overdubbing or false sound effects. He's six-foot tall and 20 years old.

Bass is Tim Bogert, age 22, and he can also play sax. "Music speaks for what we feel" he says. "I can express myself much better through music . . . that's our whole thing after all, it's our mode of expression."

Vince Martell is lead guitarist, and says: "I want to get some place in music no matter how long

it takes." He started playing guitar when he was 13—he's now 21.

Mark Stein is the organist of the group, and he's also the lead vocalist on "You Keep Me Hanging On". He's a founder member of the Fudge, is 20 years old — musically he wants to try producing, arranging and engineering. Their records are produced by George Shadow Morton, who used to do a lot of work with the Red Bird label (Dixie Cups, Shammi-Las etc.). And it would be nice to hear what the Vanilla Fudge would do to Beatles, Donovan, Sonny and Cher hits. And even more interesting to know what those artists think of them.

WESLEY LAINE

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Printed by Papers and Publications (Printers) Ltd., Swan Close, Banbury, Oxon, for Cardfont Publishers Ltd., 116 Shaftesbury Avenue, London, W.1. (Telephone: Gerrard 7942/3/4) Sole Distributing Agents for Great Britain, Surridge, Dawson & Co. Ltd., 136-142 New Kent Road, London, S.E.1.