

# Record Mirror ▶

Largest selling colour pop weekly newspaper 6d.  
No. 346 Every Thursday. Week ending October 28, 1967

Inside: Ray Davis,  
Julie Felix, Herd  
and John Mayall



ERIC BURDON

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# YOUR PAGE

# LITTLE RICHARD



## THE GIRL WITH A LAUGH IN HER VOICE

WITH the death of Alma Cogan a year ago this week (Oct. 26) went not only one of the brightest and most successful recording stars produced in Britain, but a girl on whom the music industry and overused title "Miss Showbusiness" would have been most applicable.

To many Alma was "The girl with a laugh in her voice" to her fans she was the "Personality Kid", and to her critics the "sizzle" was a deliberate attempt to disguise the fact that her vocal range did not extend to the upper registers. What was not widely known or appreciated was that Alma was a vocalist of exceptional quality who could belt the blues, swing the standards and possessed a voice that was capable of caressing and coaxing every ounce of meaning from a lyric. Not only was Alma such a fine singer but some of her best recorded efforts were songs written by Weston and Forest — pen names of Alma and her musical arranger/pianist, Stan Foster.

When a label such as "Miss Showbusiness" is bestowed upon a performer surely it is not too much to expect of the artist concerned that she should prove herself as versatile as the title suggests?

Alma had the voice, looks, personality and acting and clowning talent to add weight to this claim. Not recognized in that Alma was in fact Britain's first truly international female star. Can any current British girl singer claim to have a gold disc awarded for million plus sales of a Japanese disc? Sung "Mack the Knife" in Swahili? Topped the hit parades in Germany, Sweden, Israel and Britain etc. any number of times in a career spanning over ten years at the peak of her profession?

The girl claiming the honour of being "Miss Showbusiness" must, apart from achievements like these which rank high in the disc world, have a "star" image. Only Alma could walk on stage in an ostrich feather gown, have "an attack of the giggle" and get away with it. "Miss Showbusiness" must also bridge every form of the very profession she so boldly dares to call herself and establish herself as a firm favourite with other members of it from all the spheres of entertainment it encompasses. A random sampling of the names of the Beatles, Noel Coward, Frankie Vaughan and Baker instantly brings to mind. To these world class stars the name Alma was synonymous with "Miss Showbusiness".

But, above all, Alma was everything that was good in showbusiness. The show had to go on, in sickness or in health. Alma was on that stage, never failing to make her audience happy, with the sheer warmth and gaiety she generated. When the first signs of illness started to show, Alma insisted on a Scandinavian tour following her hit parade-topping success with the unreleased-in-Britain "Birds and the Bees". So ill was Alma that she collapsed during her act and had to be flown back to England and admitted to hospital—but not before she had done her utmost to please the fans who had paid to see her. My fondest memory of Alma dates back to 1963. I had rung

her arranging an interview, explaining that I was hoping to establish myself as a freelance pop music reporter. Alma, very naturally, asked me to which paper I planned to submit any possible outcome of such an interview. Having the week before had one with Connie Francis published in the Record Mirror I told her this was the paper of my choice. What I failed to mention was that I had no authority over the interview at her Kensington apartment the following Saturday.

She was out when I called but her mother, Fay, let me in explaining that Alma had told her I was calling and was to make me feel at home. That was at 9.30 a.m. Half an hour later, breathless, but looking radiant, Alma returned, apologising profusely for having kept me waiting so long. She had been tied up with an early morning call at the BBC. Shepherds Bush television studios. She had to get back immediately, but mindfully conducting the interview in the taxicab on the way to the BBC centre and during rehearsals. This we promptly proceeded to do.

What I had thought was to be a quick ten minute question and answer session turned out to be a five-hour "discussion". The actual impression Alma left on me during the interview was that of a sincere, dedicated performer, and one who went through her songs over and over until she felt she had achieved what she was aiming for — pure professionalism. But the professionalism with the hint of spontaneity all too often lacking in others seeking perfection.

The impression which came after was one which no other artiste could equal. Having completed the interview and thanked Alma for the time she had so willingly given, I then asked what I considered to be a good, "different" account of Alma Cogan the artiste. The then editor of the Record Mirror (J. Watson), in no uncertain fashion, told me what I could do with my interview and that at no future time should I dare give the paper's name in vain.

Its last month Columbia EMI released her last recorded items on an album titled simply "Alma". The album representative has informed me that its sales have been staggering. It is fitting. Every aspect of Alma's view is contained on it complete with siglae, personality, pathos, tears and laughter. A worthy candidate for inclusion in the top LPs of the decade by a female vocalist and one that is expected to "Miss Showbusiness".

RON ROBERTS

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

# RECORDED BY LITTLE RICHARD

HERE in Nottingham we have a very large mod element who think that Otis Redding is the greatest "soul" man around. To prove he isn't, I arranged for a deejay friend to play Little Richard's "Hurry Sundown" at a discotheque, but claiming it to be Otis Redding's FIRST record! Result: it was acclaimed as great, fab and so on. Then we talked about soul and soul singers and they claimed it was great when sung by Otis, or Pickett, or Conley. I mentioned Little Richard and they said "Rubbish", or "Who's he?" and so on. Then I showed them the Little Richard disc label. But admit they were wrong? No chance. They said he had stolen Otis's sax and brass style. Stolen? How could they when Richard has been doing soul since twelve years ago. No wonder Richard doesn't make the charts with idiots like that around. — Clive Lynch, 5 Villa Road, Mansfield Road, Nottingham.

## SOUL EXPLOSION

LIGHT the blue paper and stand well back. Yes, double dynamite has exploded in Britain again. The return visit of Sam and Dave, welcomed as they really shook the theatre at Finsbury Park with their greats, including the absolutely unbelievable, incredible "When Something is Wrong With My Baby". They danced, they laughed, they sang and sang and the audience was on its knees, boys were crying, girls were tearing programmes. The roof of the Astoria was last seen flying towards Memphis, Tennessee. — Eric, 2 Davington Road, Dagenham, Essex.

## 'LIVE' JIMI EP

AN appeal to Chas Chandler on behalf of Jimi Hendrix fans. Please release a "live" EP featuring Jimi, Noel and Mitch because with a stage act so unique in its presentation and with such incredible excitement we all should be able to sample the event. If by releasing an EP, this experience could be recaptured, then it must be good. What better to include than "Hound Dog", "Like A Rolling Stone", "Catfish Blues" and their showstopping "Wild The Juniors". Peter Davis, 47 Bracebridge Road, Erdington, Birmingham 24.

## ROCK AGAIN

YOU'VE done what no other pop paper could do — given precious space to rock and roll. Every week we read about groups without talent. Take away a platoon of amplifiers from an army of Vox bores and what have you got? Nothing! Stupid clothes make up for lack of talent. But your recent edition will be stuck all over my bedroom wall with Poll-cell, Danny and The Juniors — takes me back to the rockin' past. Luvverly scrub, More please. And more specially of our friend Merrill Moore. — C. Crawford, 12 Streamham Close, Leigham Court Road, London, S.E.16.

## ART OF GENE

AMONG the love, the flowers and the hippies of California lives a quiet man. Quiet that is until it is time for him to visit Britain a collection of wondrous sounds is thrust upon us in the form of London LP HAH 8333. Dig, dig, dig "Hurling For You Baby". Gene Vincent has once again surpassed his contemporaries by creating a work of art. — Steve Ainsley, 81 Cotswold Gardens, Lobley Hill, Gateshead 11, Co. Durham.

## ELVIS TROUBLES

VERY surprised and shocked at the attack on Record Mirror about Elvis. Most fans realise the great work your paper does in giving Elvis the maximum coverage. Most papers take the view that as Elvis no longer makes the

charts, they needn't print things about him. A vote of thanks was given to Record Mirror's Peter Jones at the recent Elvis convention — by 650 of his most loyal fans. These are troubled Elvis times — a continental fan-club secretary of great importance has resigned because she has lost her faith in Elvis. Drastic changes are needed. — Alan Hirst, 9 Bradford Terrace, Great Horton, Waverley, Yorkshire.

## ROCK STARVED TED

BALD and wizened, as I am a 64-year-old surviving rocker riddled by rheumatism and arthritis, wheezing with hardly sufficient strength to put quill to paper, or button-up a snapper-drape. My feeble letter writing is one-lemth inspiration and nine-tenths perspiration. So with red-rimmed peepers jolting in cadaverous sockets, I croak how pleased I was by the splendid feature on boogie-rock kinsman Merrill Moore. Get some rock-service in, no-noes. — Bill Croaker, 2 Old Bedlam, Elephant and Castle, London, S.E.1.

JUST a note to thank you for publishing my comments about the conditions in some of our dance halls as experienced by Simon Dupree. Though the majority of venues are run by honest, hard working promoters, that minority of "shady places" are giving the business a bad name. Thanks to the vigilance of Arthur Howes — Simon's agent — such dates are now few and far between for the simple reason that the agency never books an act back to a venue where conditions are unreasonable. The result of your article was astonishing: many fans and other artistes have written or phoned thanking us for bringing this particular skeleton in the cupboard out into the open, and pledging their support in making sure that those cunning and unscrupulous promoters are not allowed to get away with things so easily. Before my interview with you I was sure that the pop business was a difficult one to be outspoken in (unless you were The Beatles or Paul Jones) but the overwhelming support we have been given proves that I was wrong. May I thank Record Mirror for giving me the opportunity to "let off steam".

JOHN R. KING

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# Record Mirror

EVERY THURSDAY

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## In brief . . .

Tony Sayers, 22 Wrights Lane, Kensington, London: I wrote you about Elvis's latest single, EP and LP and you never even bothered to print that letter. It was with great difficulty I spared a few minutes to write it. — James Craig: Your letter definitely not received here — that's definite. But we do get a tremendous mail-bag each week, you know.

Phillip Shaw, 23 Firtree Drive, Newton, Hyde, Cheshire: Sorry are we fans to see Florence Ballard had to leave The Supremes. Hope she is soon back with Tamla after her illness. And that the new member, Cindy Birdsong, will carry on where Flo left off.

Peter Robinson, 218 Northstead, Ravenshoepe, Dewsbury, Yorks: I require "When You Walk In The Room" EP, "Western Union", "What Have They Done With The Rain", "Take It Or Leave It", "Have You Ever Loved Somebody", "Popcorn Feature" and the Kinks' records before their hit "Really Got Me". From a list of forty, I'll exchange two for any one and three for the EP. List includes Beatles, Stones, DCS, Pretty Things etc.

Elaine Watson, 7 Cardigan Road, Intake, Doncaster, Yorks: Can anyone help me get the following Small Faces' records: "All Or Nothing", "Whatcha Gonna Do About It", "Here Comes The Nice" and the record after "Patterns"? Also any clippings, posters, or pics of them. It's urgent.

M. Jacky Batigne, 87 Allee Des Bocages, Vaires-sur-Marne 77, France: Van Morrison is a great singer — "Brown-Eyed Girl" is a million-seller in the States — but why is he not so popular in Britain? His oldest like "Baby Please Don't Go", "Don't Start Crying Now", "Here Comes The Night" and the two LPs are fantastic.

Lesley Tracy, 79 Gawsworth Road, Sale Moor, Cheshire: Where are all the Tamla fans? I wrote asking signatures for petitions, one to Rediffusion and one to Bery Gordy, and am disappointed at the response. Come on fans, get writing.

Jeanette Baxter, Elvis Fans For Charity League, 129 Chedston Street, Halesworth, East Suffolk: I collected to buy Elvis and Priscilla a wedding present — I picked out a silver-plated tea set. I'm now collecting to give them a Christmas present and Elvis a birthday gift. . . please send your donation and also a one-page letter to go with each gift, so Elvis can read what you feel.

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# THE PRINCE OF SWEET SOUL MUSIC

ARTHUR CONLEY TALKS TO DEREK BOLTWOOD

**T**HE world of Pop is pretty crazy. And it's pretty crazy when a twenty-one-year-old singer is "discovered" twice in his twenty-one-year-old life by two of America's greatest soul merchants. But that's what happened to Arthur "Prince of Sweet Soul Music" Conley.

Arthur had been singing most of his life, and got to be quite well-known in his own home town of Atlanta, Georgia. One day, a certain Mr. Cooke — the late great Sam Cooke — happened to be in town. And he heard the then sixteen-year-old Arthur. And was impressed. So he asked our young hero to tour with him in the Sam Cooke Revue.

And of course, Arthur said yes — and so off he went to sing soul with the stars. But alas, Arthur was still at school — and rather than wave goodbye to his education, he waved goodbye to the tour, and returned to Atlanta. Goodbye fame and fortune, hello schoolbooks.

That, however, was not the end of the story.

Three years ago, Arthur was again discovered while singing at the Bamboo Club in Atlanta, by Otis Redding. Who took him off to Memphis — to record. First on the Jotis label, then on Fame. And then he cut his first single for A&O "Sweet Soul Music".

Arthur Conley was in London for a short while the other day, along with Percy Sledge and Sam and Dave.

So I took the opportunity to have a little chat with him.

"I suppose I really started off in the business when I was about sixteen-and-a-half," said Arthur. "I used to go from Atlanta to Baltimore, because I thought there was more chance for me over there. But my parents got very worried — they didn't like the idea of me having to go away to become a star. My first big break was when I met Otis, and he took me off to record on his own Jotis label. And then he brought me over here on the Stax/Atlantic tour at the beginning of the year. Man, I was really knocked out. And it's great to be back here again so soon — I love England."

"Otis is like both a brother and father to me. In fact Stax/Atlantic is just like a family, and they're all my brothers, Percy, and Sam and Dave. And even a Carla Thomas is my brother."

"But Carla's something else. Man, she's education crazy. She keeps going back to college — she just won't stop studying. Carla could get a degree in almost anything she wanted to. And Aretha Franklin's another of my brothers — we're making a disc together shortly, but I'm not sure what number we're doing yet."

"And Tamla Motown is like another family, but they're sort of cousins of ours. We've both got our own scenes. But theirs is much tighter and more complex than ours. Our music is more down-to-earth — more soul, man. I think we've influenced a lot of sounds from other people as well. Like the Young Rascals, and the Vanilla Fudge."

Asked about his first English record, "Sweet Soul Music", Arthur said:

"Yeah—the people I named on the disc are among the people I admire in the business. Otis, Lou Rawls, Sam and Dave, Wilson Pickett and James Brown. But they were also in the top Fifty at the time — so if they hadn't been in the charts and others that I rate had, then I'd have used them."

"The intro actually came from a TV advertisement, and it was Otis's idea that we should use it. We wanted a commercial intro for the record — and you can't get more commercial than a commercial! It's also the theme music opening for 'The Magnificent Seven', by the way."

"We were joined at this point by Percy Sledge and Sam and Dave. Percy was complaining about the fact that he hadn't managed to get a bath since he'd arrived in England — they'd just landed in the country."

"Man, I really smell!" confided Percy. "I smell so much that I don't move from this spot, man."

So saying, he sat down in a large leather armchair — and he was still there when I left the soul-brothers talking. Soul-brother talk a short while later.

DEREK BOLTWOOD



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THE TAGES ARE NEWS.

British representation: Arthur Howes Agency Ltd., 29/31 Regent Street, London, S.W.1. (Regent 5202, 9 lines).

# NEXT WEEK'S NEW SINGLES

THERE are new single releases on the week ending November 3rd, from the Alan Price Set, Elvis Presley, Jim Reeves, Billy Joe Royal, Ken Dodd, Judith Durham, Eddie Floyd, Roger Miller, Nancy Sinatra with Lee Hazlewood, and the Everly Brothers. All the singles to be released that week are as follows:

- DECCA Alan Price Set — "Shame" Joan Sutherland — "I'm In Love with Love" DERAM Mike Medway — "Don't Speak of Me" EMERALD Frankie McBride — "Burnin' Bridges" LONDON AMERICAN Neil Diamond — "Kentucky Woman" Jerry — "Karate Boy (a Love)" Margaret Whiting — "I Almost Call Your Name" MONUMENT Joe Simon — "Nine Pound Steel" R.C.A. Elvis Presley — "You Don't Know Me" Jim Reeves — "I Heard A Heart Break Last Night" C.B.S. Mary Lanley — "It Always Rains on Sunday" Ten Feet — "Shoot on Sight" Billy Joe Royal — "Lush" Peter Green's Fleetwood Mac — "I Believe My Time Ain't Long" Chas — "Take Me in Your Garden" PARLOPHONE The Scaffold — "Thank You Very Much" COLUMBIA Cindy Williams — "They Talk About Us" Kim Cordell — "If I Knew Then What I Know Now" Ken Dodd — "The

- "Same Mistake" Jake Thackeray — "Remember Bethlehem" David & Jonathan — "Softly Whispering I Love You" Donald Peers — "I Love You, You Love Me" Judith Durham — "Again and Again" The Staple Singers — "For What It's Worth" CAPITOL Wayne Newton — "Love of the Common People" PATESIDE Oscar Toney Jr. — "You Can Lead Your Woman to the Altar" Mitch Ryder — "What Now My Love" The Date With Soul — "Yes Sir, That's My Baby" TAMLA MOTOWN Barbara Randolph — "I Got a Feeling" PHILIPS Jay & the Techniques — "Keep The Ball Rolling" The Wally Stott Chorale — "I Sing Noel" MERCURY Lesley Dawson — "My Patient Heart" Platt & Scruggs — "Foggy Mountain Breakdown" FONTANA Clare Corri — "Unsure Feelings" PHILIPS "The Ballad of Water Hole" Roger Miller STAX Eddie Floyd — "On a Saturday Night" ELEKTRA Tim Buckley — "Morning Glory" I'VE POPULAR Cyril Stapleton & His Orchestra — "That's Me Over There" Big Johnny "Biddy Reilly" PYE INTERNATIONAL Don Doris — "Indian Reservation" REPRISE Nancy Sinatra with Lee Hazlewood — "Ladies First" WARNER BROTHERS Everly Brothers — "Love of the Common People"

# TWO NEW R&B DISC SHOPS

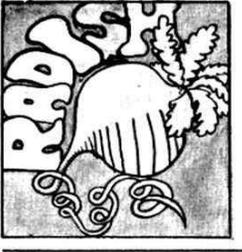
THE next few weeks see the opening of two new shops specialising in Rhythm and Blues records. Opening this Wednesday (25th of October) at 10.30 a.m. is the "Soul City Record Shop", owned by Dave Godin and company. The new premises are in Monmouth Street (see advertisement) — a far cry from their original premises in South London. Dave hopes this will give him and his associates a fresh opportunity to build up business after the tragic robbery they had some months ago, of thousands of pounds worth of R/B gems. Also, the new location should prove more lucrative, trade wise, being in the heart of London's West End where they hope to meet many new customers and friends.

The new shop boasts two listening booths and has a stereo loudspeaker system installed to play in the shop; so customers can have the benefit of an all round stereo effect whilst browsing. Browser bins will be plentiful for customers to sift through the shop's large stock of soul items — both exclusive imports from America, as well as the regular British releases. The shop will be just what the name implies — catering solely for the R/B, soul music lover who can be assured of specialised knowledge and attention to their requirements. Opening a week or so after Soul City (the exact date will be published later), is Paul for Music's new premises in the East End of London (see advertisement). Paul

has had to make way for town planning but the new shop is sure to increase trade via its larger stock space, increased browser units and listening facilities. Three listening booths are available — one stereo — plus another stereo loudspeaker unit to play in the shop, as with Soul City. Paul's business does cater for all tastes including classics — but, it has a good reputation for R/B, particularly through its tremendous stock of "oldies". People from all over Britain visit here to purchase old, deleted Atlantic, Tamla, State-side, Top Rank singles etc., and his current hot item is DORIS TROY's "I'll Do Anything" on Cameo Parkway — fetching a high price on the collectors market. There is, I am told, a plentiful supply.

There is also a substantial Blue Beat/Ska trade, as this caters to a large coloured population. Paul finds this stimulates his business, as the two go together rather well. Customers of this type usually buy their current Ska favourites, and then any new soul item that's recommended. Along with this shop and two other branches, Paul operates stalls at Whitechapel and Bethnal Green markets, on the weekends. He is, to say the least, a very busy man. Customers can again be assured of specialised knowledge at all times and outlets in both cases helpful service can be expected from dedicated assistants. Good luck to both of them.

A RADISH to the Television companies who give new talent so little opportunity. All too often we see the same predictable faces. However, Granada—who were the first station to present The Beatles and other top acts, continues to give new talent a break with "The Firsttimers".



A ROSE to The Bonzo Dog Doo Dah Band, one of the most entertaining, hilarious, inventive, colourful and refreshing acts I have seen in a long, long time. Quite unique, they have a series of home-made "inventions" — including a talking robot face — which also deserve plaudits. Go and see them.

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Some stars at the premiere of Dick Lester's "How I Won The War" Mr. and Mrs. Manfred Mann, Mr. and Mrs. George Harrison, Mr. and Mrs. John Lennon and of course Paul and Jane.

# POP SHORTS

LEADING American Country artist Jim Ed Brown arrived in Britain this week to discuss future recording plans with Tom Springfield. Whilst here he will appear on the David Frost programme. He is also touring lead vocalist with The Communion, leaves for Hollywood in five weeks to appear in a new TV series "Big Boss Man" c/w "You Don't Know Me" next Elvis Presley release on November 7. First Pye single by Lonnie John Baldry "Let The Heartaches Begin" released this week.

New Herd single another Howard & Blakley composition — released on November 17. Brenda Lee appears on "Pop Inn" and "Outlook" on October 31. She is likely to record some singles in Britain in the near future. New Dusty Springfield album "Where Am I Going" released on November 17. The Cocktails Cabinet have satirised Harold Wilson and George Brown on spoof version of "Puppet On A String".

FERRY OATES hosted RAC American executive Stan Kulin at Speakeasy last week. Sharon Tandy appears on "Top Gear" (Oct. 29) and "Time" (Nov. 11) and at the Saville Theatre (Nov. 12) prior to dates in Holland from December 2. The new album, whose Carter-Lewis penned single "A Walk In The Sky" is released November 10, appears on "Fete's Party" (Nov. 4) and Bremen, Germany (Nov. 6) prior to Irish tour from November 10.

Allan Clarke of The Hollies has produced the debut disc by Glasgow group The Society. Entitled "The Good Day, The Bad Day" record is released by Deram on November 17. Spencer Davis Group appear in Holland from November 13 and then leave immediately for 8-day tour of Yugoslavia. They spend all next week in the studios awaiting their next single. David Garrick in Nigeria this week. Instrumental version of "The Last Waltz" recorded by The Larry Pense Orchestra.

First album from The Piccadilly Line on CBS entitled "The Huge World Of Emily Small". Proposed Pink Floyd tour of the States has been cancelled because the group were unable to obtain visas in time. Their next single will be released to coincide with their major British tour with Jimi Hendrix and The Move. The Creation, currently appearing with Procol Harum in Switzerland, record "Saturday Club" on November 4.

Phil Dave Dee has applied to join the National Air Guard. Scott Walker in Copenhagen. Tomorrow now backs Billy Fury again. Unique Jim Reeves album "Yours Sincerely" released by RAC on November 17. The first side features his love story in his own words and was recorded by a disc jockey when he appeared in Europe in 1964. His next single "I Heard A Heart Break Last Night" is released on November 5. Herd begin 10 day Scandinavian tour on February 5, 1968.

Moody Blues — now financed by a millionaire, have new album released on November 17 — "Time And Future Passed" which cost £9,000 to make. Their new single "Nights In White Satin" is released on November 10. Bee Gee's have several offers to write film-music and visit set of new British film "Wonderwall" to negotiate writing the score next week. The Majority have been added to the "Mini Mob" film and will record The Bee Gee's composition "All My Christmases", which will also be released as their next single. Robert Stigwood leaves for the States on Monday to negotiate next



# MERSEY BEAT DEPT.

PAUL McCartney seeking a new group. Gibson Kemp is playing in Germany with a new German outfit he's just formed. Lee Curtis making films in Germany. Kingstie Taylor a butcher in Liverpool. Liverbirds on vacation. Tom Sheridan shot recently. Out mutual friend Bob Wooler will at last be heard over the airwaves on Radio One. Bob Adcock (former Road Manager with several Mersey groups, including The Roadrunners and The Mercays, is now the roadie with The Cream. One of the original founder members of The Swinging Blue Jeans—Bruce McGaskell, is now Rhythm guitarist with The Roadrunners, who recently returned from Switzerland. Other members include lead guitarist Mike Kontze, drummer Kenny Munde (ex-Fruit Eating Bear) and bass player Paul Crane. Chris Curtis working for Lionel Bart — and he recently recorded a solo disc by Paul Crane. Former lead singer with The Cryin' Shames — for Liberty — Beryl Marsden sings again with The She Trillies. Terry The Pill now a big executive type. The Cavern opening a German Beer Cellar. CLUB DEPT. Ray Martine begins a week of "rasqué ramblings" at the Rhapsody, New Bond Street, from November 5th — he will also be appearing

for a short season at the Bag O' Nails next month. Paul McCartney at the Bag O' Nails last week involved in discussion with D.J.'s Mike Lennox and Willy ("Want to see my L.P.s?") Walker. The Speakeasy to begin a series of Sunday evening movies with Elvis Presley's "Girl Happy". New club in Wardour Street — The Staircase. Louis Brown opening a new club in the West End — Lulu's. It would be appropriate if Lulu appeared on the first night. Dee's Discotheque, new club off Finchley Road — who was the attractive female singer, sang in the Boris Karloff movie "The Sorcerers", set in Blaise Cluff.

# AUNT SALLY

HOW I Lost The War. Robin Britton now managing D. J. Tommy Vance (a likeable guy). Cream return to the States in January. Keith Moon. Mick Jagger. Day (Garrick, Noel Redding, Mitch Mitchell, Francosce Hardy, Julie Driscoll). The Blossomtoes will November 3 release date for Alan Price's "Shame" — written, recorded and produced by the master himself. He follows up with an album called "A Price On His Head". Blossomtoes off to Sweden for a few weeks from November 16. Action announces their change of name at the Saville this Sunday. Next Sam & Dave album "Soul Men" released in January. Roy Orbison single "She" released almost to the day of eighth anniversary of his debut disc. Why don't The Bonzo's invent a relief machine for hard-working journalists — it could include some toilet paper (for emergency notes), some biro's (which we always lose) and a bottle of scotch (for inebriety and inspiration).

"Time" (Nov. 4), "Easybeat" (Nov. 5), "Parade Of The Pops" (Nov. 8), "Pop North" (Nov. 18) and "Saturday Club" (Nov. 18). Following his appearance on "Top Of The Pops" last week he collapsed from nervous exhaustion and has had to cancel all his P.A.'s at record shops this week. Additional date for the Tom Jones tour, which begins at Finsbury Park Astoria on November 25. Keith West will not be on the "B" side of "Sam", the follow-up to "Excerpt From A Teenage

Opera" — the flipside will consist of interviews with children. An Indian singer Biddu organising a charity concert at the Albert Hall on December 11 for the Indian Draught Relief Fund. D.J. Mike Quinn has waxed an album "Live At The Pink Flamingo" — The Mike Quinn Show and will begin his residency at the club on November 5. Percy Sledge was withdrawn from the current Sam & Dave tour because of stomach ulcers and has flown to the States for an immediate operation. He has been replaced by Lee Dorsey.

# THE TREMELOES

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## 'Happening', 'War' reviews

**T**HE 'Happening', a slickly produced all-American movie opened at the Carlton, Haymarket on Thursday, 19th October. The plot of this film is potentially an interesting one: Four bored young people are dissatisfied with life and when they find that they have inadvertently kidnapped a rich businessman, they are naturally eager to satisfy their craving for excitement by exploiting the situation. They maintain a pretence of being violent kidnapers but the tables are turned when they find that nobody is willing to pay ransom money for the safe return of their 'prisoner'. The captive businessman is understandably somewhat offended to find that his 'friends' value his life so little, and is very hard to discover his wife's apparent preference for her jewels. Wounded and angry, the 'prisoner' sets about the effective extortion of his own ransom money. The treatment of this plot was rather disappointing in that it varied from the amusingly farcical to a rather unsuccessful attempt at pathos, which all proved a little confusing. However, it provided light entertainment and a few laughs, even if it was only at the moments of pathos. Taking part in this 'happening' were Anthony Quinn, Faye Dunaway, George Maharis, and Milton Berle. The Supremes provide a nice musical background singing the catchy title tune.

Also opening last week at the London Pavilion, Piccadilly Circus was 'How I Won the War', which has already been reviewed several weeks ago by Peter Jones. This is a striking film which somehow manages to be hilariously tragic. It is a considerable feat to amuse an audience while pressing home a serious message, and one is left feeling choked and silent. It is virtually impossible to describe what this film is about; the only thing I can suggest is that you go and see it.

MOIRA SCOTT

## Who and Fudge at Saville

**O**H my goodness yes, it was definitely an ear-splitting, mind-blowing, super-sonic sounding sensation at the Saville last Sunday. What a fantastic intro for a Saville review.

But do not mock, for it was all the more so.

The magnificent Who were magnificent — they proved to me that they are worth every inch of their reputation, plus a few inches for good measure. And they really sounded as if they were glad to be back in England. They ran through most of their old hits, with the audience going absolutely wild — then they did a couple of rock numbers including Eddie Cochran's 'Summertime Blues', finishing the show with a rather good 'popera' all about a little girl guide (played by Pete 'Lazzy' Townsend) and 'For the Engine Driver' (played by Roger Daltrey). A great performance aided by Keith 'I never seem to be able to catch my drumsticks when I throw them up in the air' Moon, and John 'I'm-so-cool' Entwistle.

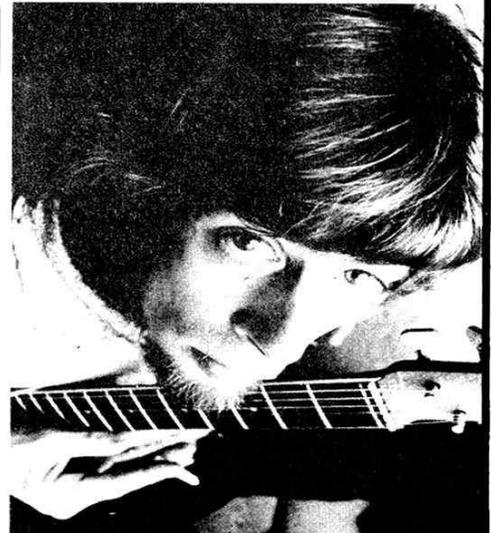
Definitely a knockout.

The Vanilla Fudge made great sounds as well, and gave a really nice performance. Unfortunately, although I really do rate their music, I do not at all like their particular brand of showmanship. Admittedly they knock themselves out making their sounds, but it's a pity they seem to take themselves quite as seriously as they do. After all, the Who make great sounds as well, but they don't treat the whole thing as if it were some sort of religious ceremony. Studio Six from Scotland were very competent and did quite well on the whole. But a wee bit unoriginal.

And lastly, multitudinous congratulations to the compere Peter Strimfellow of the late Mojo Club in Sheffield ('gone but not forgotten'). One of the best and most capable compères the Saville has had in a long time.

DEREK BOLTWOOD

# The interesting story of John Mayall



JOHN MAYALL — formed his group in 1962.

**M**OST blues stars have interesting stories to tell about their life and career — and most of them have the ability to tell it in song. John Mayall is no exception and it was as interesting interviewing him as listening to his music.

He was born in Macclesfield, Cheshire on November 29th, 1933, but didn't come to London until 1962. He became interested in the blues about 1948, and at that time there were very few blues records readily available. But John knew what he liked. From his early beginnings as a record collector — when he bought everything labelled "boogie" he could lay his hands on — he became more discriminating.

He had accumulated a large collection of 78's, most of which he considered rubbish. So he carefully began to concentrate on the best artists — he separated the real thing from the imitation, and found that the real thing was more difficult to obtain. He bought records which were not easily acquired, by Pinetop Smith, Big Maceo and Albert Ammons.

Musically, John had begun playing the guitar at the age of 12—influenced by his father who was and is a jazz guitarist. He also attempted piano, but as he did not have one of his own, tended to play on any piano he could get near—often with results which made him think he was socially undesirable!

John practised on a four-string guitar, and it was not until he was in the Army, which interrupted his art school career, that he had the spare time to really get to play the guitar well.

After demob he returned to art college in Manchester and formed his first little blues band, the Powerhouse Four, in 1956, which wasn't at all successful. Later in 1961 he joined the Blues Syndicate and visited London where he saw Alexis Korner who was then starting to introduce blues to a specialist public. John was so pleased that he moved to London in 1962 and formed the Bluesbreakers.

Why does John keep so rigidly to the Blues?

"There's nothing else I can play," he said. "It's all I can do, and of course all I want to do. But I haven't always been playing real blues. Our first LP for instance — when I listen to it now I realise that it just isn't blues. It's an enthusiastic attempt but doesn't come off."

Just what does the blues mean to John now?

"It means expressing what I feel, expressing life and what's happening now, at the present moment. That's why Blues changes — it soaks up influences of current types of music, but it's always a form of self-expression. That's why when I pick members for the band, I concentrate on their attitude more than on their technique. If someone has the right attitude then he can be moulded properly."

"I can usually tell when someone — the lead guitarist especially — is unhappy with the group and wants to leave. You see guitarists reach a peak within the group, and then they start to slacken off, become discontent and generally want to do their own individual things. I've never been unhappy about anyone leaving though — but it is a task to find new members."

John's new single is "Suspicions" and it is as uncompromising as one would expect — but it IS very commercial and powerful, as one would expect John a single hit, making him one of the few artists to have had three hit LP's before getting a big hit single.

WESLEY LAINE

## Foundations film for U.S.

**T**HE Foundations begin filming four pilot shows for a Monkeetype TV series this week. Scripted by U.S. writer Bob Owens, the scripts revolve around the group's real life career and is set in the Baywater district of London. The series is to be initially shown in America and it is hoped

that it will be screened early next year by BBC2 in colour.

Next week the group record their next single — which has been penned by Tony McAuley, who also wrote "Baby Now That I've Found You" and begin work on their first album.

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# JULIE—HER NEW LP, DYLAN SONGS, AND THE FLOWER SCENE

**JULIE FELIX** looks good in pictures and looks fantastic on television. In person, she looks even better. She is also an extremely charming, fun, and likeable person. Julie Felix, one of the latest big stars to hit Peter Jones' label, has a new LP, "Flowers," which she wrote herself. "Not a folk record," she says, "but a collection of songs that she found interesting and then she wrote them. It's a collection of songs that she found interesting and then she wrote them. It's a collection of songs that she found interesting and then she wrote them."

Julie Felix is a singer and songwriter. She has written and recorded several songs, including "Flowers," "The Flower Scene," and "The Flower Power." She is also a member of the band "The Flower Power." She has been featured on several television shows, including "The Tonight Show" and "The Ed Sullivan Show."

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# The unseen side of Ray Davies



RAY DAVIES—self of his songwriting, his brother, and the Kinks' troubles.

IT'S at least three years since I last talked to the Kinks and in those days they were a wild young group, high spirited to the point of being disorderly. They had no special distinction except that their leader, Ray Davies, was beginning to write songs. Since then, Ray has emerged as one of the pop industry's most talented and prolific songwriters—and the group has miraculously survived a whole series of problems and legal disputes—more than their share of trouble, as Ray now describes the past.

So a meeting with Mr. Davies, a few days ago was something to look forward to with more than usual interest. Would he turn out to be a breaking outlaw who just happened to have the knack of writing poetic numbers? Or would he have become a much-matured and much-maligned artist?

The encounter was no disappointment. Within minutes it was apparent that the popular image built up by the kind of publicity he's had is very wide of the mark. Ray shows clearly care about people and does his best to be considerate and helpful. Why then the quarrels?

"We came up on the crest of a wave," he pointed out. "We enjoyed fantastic success very quickly. My brother Dave was in what they called the 'beat'—especially Dave and Mick. And now we're still bothered by people who think it's fun to get things with us. They think there is hate and looking for a fight that is not, we're quite a different, and sensitive person. They think I'm a narcissistic person—possibly because of songs like 'Well Respected Man'."

"In fact, I go out of my way to like ordinary things. I cling on to the simple values," that surely, I queried, you must feel very different now that you have made a lot of money and achieved success?

"No, I still feel basically the same. And I still think twice about buying a new shirt. I certainly don't feel better than anybody else. I tend to be interested in the same things that ordinary people—and I think 'ordinary' people are quite common enough without looking for greater sophistication. I don't like it when people are out of work and hungry, obviously. That's why I wrote 'Dead End Street'." I even made a film to go with that song on 'Top Of The Pops' that it showed slums and poverty and as they wouldn't run it, I guess they prefer films about slums. We were talking while he was waiting to go on 'Top Of The Pops' to perform 'The Kinks' latest hit, 'Autumn Almanac', which has an unusual, three-thousand-and-some construction as well as lyrics that are both emotional and thought-provoking. Suddenly, Ray volunteered: "I feel a bit out of place on this show, I don't think 'Autumn Almanac' fits in with the



THE FOUNDATIONS



THE ORIGINAL MARK TAPERS (who made 'Luv Night'), they changed considerably, as you can read in this article, and the other part of Booker T and the M.G.'s as they are now.

# The Stax backboys—all the names!

NO doubt Record Mirror readers will recognize the names James Cropper, Booker T and the M.G.'s, and the Memphis Soul Trio. They have all been on the charts many times... the latest is "Sister Susie's" from the new instrumental group, the Stax backboys.

Yet little is known about them. We know that they are all studio musicians who make the fantastic funkies to Booker T and the M.G.'s, and the Memphis Soul Trio. They have all been on the charts many times... the latest is "Sister Susie's" from the new instrumental group, the Stax backboys.

On stage, they are augmented to form the Mark Tapers. And this backing group have also made a number of great instrumental hits. The last being "Pilly Bagg" last year. Their first hit was "Pilly Bagg" last year. Their first hit was "Pilly Bagg" last year.

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<b>THE LEMON LINE</b> For your precious love F 12088 DECCA	<b>THE QUIK</b> I can't sleep DM 155 DERAM	<b>JOSE FELICIANO</b> Adios amor (Goodbye love) RCA 1640 RCA	<b>HANK LOCKLIN</b> The country hall of fame RCA 1641 RCA

45 RPM RECORDS new from DECCA group records this week 45 RPM RECORDS

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

# A great LP of our time from the Bonzo Dog Doo Dah band plus a super gospel Cliff, and the Byrds greatest hits

**THE BONZO DOG DOO DAH BAND** "Gorilla" — Cool Britannia; The Equestrian Statue; Jolly Farm; I Left My Heart In San Francisco; Look Out There's A Monster Coming; Jazz, Delicious Hot, Disgusting Cold; Death-Cab For Cutie; Narcissus; The Intro And Outro; Mickey's Son And Daughter; Bik Shot; Music For The Head Ballet; "Play Bank Love; I'm Bored"; The Sound Of Music (Liberty LBL 83956).

ONLY the Bonzo Dogs could have thought of something as ridiculous as a man in a gorilla suit — and named their LP after it. I never thought their record (when it was issued) would be very funny, especially after seeing their very visual act many times at the Durston. But this well-recorded album really IS funny, hilarious and ably represents the Band, isn't just the soundtrack to their act but a fantastic send-up of just about everything which the Bonzo Dog Generation like to send up. Gee, my fave LP spin of the month!

★★★★★

**THE SEEDS** "Future" (Vocalion VAN 8070). **A**LTHOUGH the Seeds aren't too well known here, they were the originators of "flower power" in the States, and this LP is doing well out there. It's lively but lacks the subtlety of most of the successful records of this type — the poetry-rock lyrics are set to a usual beat pattern, instead of something more subtle and insidious. But if you dig this kind of music, give this a few spins because you may well like it.

★★★★

**CLIFF RICHARD** "Good News" — Good News; It Is No Secret; We Shall Be Changed; 23rd Psalm; Go Where I Send Thee; What A Friend We Have In Jesus; All Glory Laud And Honour; Just A Closer Walk With Thee; The King Of Love My Shepherd Is; Mary What You Gonna Name That Pretty Little Baby; When I Survey The Wondrous Cross; Take My Hand Precious Lord; Get On Board Little Children; May The Good Lord Bless And Keep You (Columbia SX 6187).

**SOME** of most rocking tracks Cliff has made for years appear on this religious album. Cliff's talent as a gospel singer — or shouter — plus Mike Leander's arrangements on the faster songs, is an irrefutable combination. This is a thoroughly enjoyable LP, and it has its gentler, more poignant moments. Certainly, this LP is much better and more enjoyable than I expected it to be.

★★★★★

**JANIS IAN** "Janis Ian" — Society's Child; Go "Way Little Girl; Hair Of Spun Gold; Then Tangles Of My Mind; I'll Give You A Stone If You Throw It; Pro-Girl; Younger Generation Blues; New Christ Cardiac Hero; Lover Be Kindly; Mrs. McKennie; Janey's Blue; (Verve Forecast VLP 4001).

**JANIS** is fifteen and has great talent for the folk song. An obviously intelligent and perceptive girl she has the gift to put her thoughts and ideas into poetry and then sing them in her haunting, young-girl voice. Whether her thoughts and ideas appeal to you is something purely personal. As a fifteen-year-old prodigy she is fine — as a timeless folk singer well, only time will tell.

★★★★★

**THE BYRDS** "The Byrds Greatest Hits" — This; Tambourine Man; I'll Feel A Whole Lot Better; The Bell's Of Rhyme; Turn! Turn! Turn!; All I Really Want To Do; Chimes Of Freedom; Eight Miles High; Mr. Spaceman; 50; So You Want To Be A Rock 'n' Roll Star; My Back Pages (CBS 63187).

**THE** Byrds are so under-rated here, really ignored. This is a chronological collection of their singles and is really something. Their sound has progressed from the Dylanesque to the sound which is really, really something. Clever, controlled, gentle, yet so penetrating. But if you buy this, then you'll have to buy their other albums, so watch it!

★★★★★

**JIMMY CLIFF** "Hard Road To Travel" (Island LIP 962).

**THE** funky sound of Jimmy Cliff comes across on this well-recorded album, which is good slab of R & B. Jimmy is competing in a hard field here against some of the best of the U.S. coloured artists, but if he keeps on making records like this, he'll come out on top.

★★★★★

**JOHN WILLIAMS** "John Williams" (Columbia SX 6189).

**FOLK** albums are difficult to review, because unlike most other forms of pop, you have to listen very closely indeed to them, and give the lyrics a great deal of thought. John is no exception — this LP sounds pleasant and easy-on-the-ear, and folk fans should listen to this one because John has obvious talent which should grow and grow.

★★★★★



THE BONZO DOG DOO DAH BAND—Presley fans will dig their "Death-Cab for Cutie" . . . their fabulous LP is reviewed on this page.

**PETER KNIGHT AND HIS ORCHESTRA** "St. Pepper's Lonely Hearts Club Band" (MCL20188).

**ORCHESTRAL** versions of the Beatles LP here and all the songs are included. The arrangements are good, and very clever. I don't think this will appeal much to anybody who knows what the Beatles were doing in that album. Of course, for Mums and Dads who just like the tunes this is ideal.

★★★★

**JOHNNY RIVERS** "Rewind" — The Tracks Of My Tears; Carpet Man; Tunesmith; Sidewalk Song/ 21st Street; I'll Never Happen Again; Do What You Gonna Do; Baby I Need Your Lovin'; For Emily Whenever I May Find Her; Howcans Birds; The Eleventh Song; Sweet Smiling Children (Liberty LBL 83940).

**JOHNNY'S** distinctive voice has never really made it here, even though he is in the same vocal groove as people like Proby, who have been successful. This collection is more gentle and thoughtful than his "live" albums, but I can't see it being a major LP hit, which is perhaps a pity.

★★★★

**SANDY NELSON** "The Beat Goes On" (Liberty LBL 83943).

**TWELVE** percussion-filled tracks, with rock and blues sounds galore, and some pretty funky instrumental work all round. Try "Ruby Tuesday", the title track or "Laudy Miss Clawdy" kind of juke-box background music, kids over their pin-ball tables, Dixon Of Dock Green walking in.

★★★★

**HAPHASH AND THE COLOURED COAT FEATURING THE HUMAN HOST AND THE HEAVY METAL KIDS** H.O.P.P. Why? A Mind Blown Is A Mind Shown; The New Messiah Coming; 1985; The Emeralds Of The Sun (Mint MLL 4000).

**PRESSED** on bright red plastic. I observed, and with a great enclosed pic of Guy Stevens (looking like something from King Solomon's Mines). An LP to be reckoned with. Especially as the sound consisted of rockabilly, R & B, sex, rolled into one with more than a touch of the Mothers Of Invention. I bet this sounds great under the influence of illegal chemical matter — good for your freak outs. But maybe not terribly commercial, even though the conception is immaculate.

★★★★

**PETE SEEGER** "Waist Deep In Muddy Water And Other Love Songs" (CBS 63001).

**SOME** old and some new songs here, and Pete's very familiar voice handles these items confidently and well. Quite interesting and arresting songs, like the title track, but this is still specialist.

★★★★

**CHRIS FARLOWE** "Stormy Monday" — Stormy Monday Blues Pt. One; Reelin' & Rockin'; Just A Dream; Coy, Hey Hey; Round Dax; Stormy Monday Blue Pt. Two; What You Gonna Do; I Remember; Hilly Bitty Pieces; Girl Trouble; Push-Push; Voodoo (Music For Pleasure MFP 1186).

**THESE** tracks have been issued in one form or another several times previously, but together they represent some of Chris' best work. The heavy blues influence dominates, and his distinctive voice sings good soul without straining. A good cover design and sleeve notes — good tracks are the title, "Just A Dream" and "What You Gonna Do", but there are no bad sides here.

★★★★

**MARGARET WHITING** "Margie Isn't Margaret Anymore" (London IAU 832).

**SOME** nice pleasant singing here, with some familiar tunes. More for a specific age group than general appeal, but this is good enough to sell quite well if it sets the poles.

★★★★

**JOHN MARTYN** "London Conversation" (Island LIP 953).

**THE** success of folk singers depends ALWAYS on their talent — any amount of publicity will not force the public to accept a folk poet who does not get through to them, and no amount of in-crowd appeal either. John has a distinctive voice and light, airy guitar style — he is very British, and his thoughtful lyrics will garner a lot of interest in him.

★★★★

**AL MARTINO** "Daddy's Little Girl" (Capitol T 3733).

**THE** ever-popular Al Martino and his nostalgic voice and style greatly appeals to the Mum-and-Dad generation, or at least my Mum and Dad — actually this is very easy on the ear, from the sugary title track, the folksy "Mary In The Morning" and of course the inevitable "Born Free".

★★★★

**TOMMY BOYCE AND BOBBY HART** "Test Patterns" (A & M AML 807).

**THESE** two gentlemen have written several songs for the Monkees, including "Last Train To Clarksville" and "Monkees Theme". The style is familiar beat with touches of modern group sophistication. "Out And About" is good, but whether or not this is distinctive enough to click, I don't know.

★★★★

**GENE PITNEY** "Just One Smile" — Just One Smile; Where Did The Magic Go; Leave My Laurie Alone; Loving Control; (in The) Cold Light Of Day; Lonely Drifter; The Comedian; Twenty Four Scamers; Another Place; In Love Again; She Believes In Me; Ask Me How Much I Love You (Stateside SL 1012).

**EVERYONE** has certain songs which cut them up, due to certain associations. I'm sure that many people, for this way about, Gene Pitney's "Just One Smile" — the rest of this LP is equally well-performed, but the title track is so good. This should be a big hit LP — the arrangements are superb, and Gene's vocalists are really up to standard. The only thing I don't like about it was the cover.

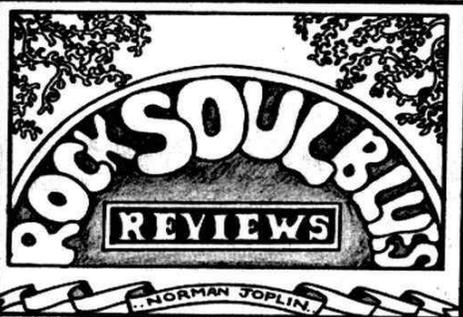
★★★★

## rapid reviews

**I**M sure that the version of "A Whiter Shade Of Pale" on "Smash Hits" (Music For Pleasure MFP 1184) is Procul Harum making a bit more money—it is incredibly similar to the original. There are eleven more VERY good versions of big hits in this bargain. **JERRY VALE** is a class singer who has made too much of a mark here — but his clean vocals and pleasant songs could make it with "Time Alone Will Tell" (CBS 63114) which is one that Jack Jones' fans should give a spin to. Two classical releases from MFP — "London Symphony No. 9" by Haydn and Mozart respectively — and **RUDOLPH KEMPE** conducts the Philharmonia Orchestra (MFP 2002). The other is a fabulous "Chopin Preludes" from **MOLRA LYMPANY** (MFP 2081). Those "Guantanamera" boys **THE SANDPIPER** come up with another collection of gentle melodic items on "The Sandpipers" (A & M AML 90) which is pleasant listening — could be used as background music. If you dig the big hearted Arthur, then try "ARTHUR ASKEY and His Sully Little Songs" (MFP 1177) — from "The Bee Song" to "The Ant", all past and present favourites. Some pop, some jazz, some soul on "Presenting JOE WILLIAMS and THAD JONES, MEL LEWIS — the Jazz Orchestra", some interesting jazz slabs on United Artists ULP 1178. Two original film soundtracks — one is "Robbery" on Decca LK 4892, and very dramatic too, while the other is "Triple Cross" (United Artists ULP 1176), which has Tony Allen singing the title song. Both will get big sales after some showing of the films, but "Triple Cross" has been out some time already. As usual there are a great deal of Hi-Fi and mood orchestral LP's this month. **RAY MERRELL** sings on "My Fair Ladies" which is a collection of songs dedicated to pretty Christian names, and is (Columbia SX 6922) from **WOLF HILLERS** — some old familiar tunes, but very nicely arranged and performed. **ANDRE BRASSEUR** has been a favourite of mine since his fabulous "Hollywood" (CBS SS 63022) — an album of exciting gypsy music, try "Gypsy Fire" by **RON GODWIN** and his orchestra — some familiar, some original tunes, but all sound great on your Hi-Fi. And there's "Shades Of Hawaii" from Basil Henriques and **THE WAIKIKI ISLANDERS** — an album of familiar tunes like "Somewhere My Love", "Moon River", "The Breeze And I" seven South Sea treatments. If you come up with some more of their excellent Super-Stereo series, most of which always seem to feature some delicious bird (always with a faultless complexion) on the cover. 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Peter Jones new singles reviewed by Peter Jones new singles reviewed by Peter Jones new

# YOUR GUIDE TO THIS WEEK'S NEW SINGLES



## ARTHUR CONLEY

Whole Lotta Woman; Love Comes And Goes (Atlantic 584143). Again in the Sam Cooke has, Arthur comes across with this funky, loud, hard-hitting slab of R & B. A tremendous loud backing with Arthur striving to keep his voice above the driving

beat — but he comes through fine. Good for discotheques, parties and for the soul set. Should be a top fifty hit, but maybe not another "Sweet Soul Music". Flip is toruous beat ballad with some emotional vocalising from Arthur.

TOP FIFTY TIP

RAMSEY LEWIS Girl Talk; Dancing In The Street (Chess CRS 8841). A bluesy workout from pianist Ramsey here with vocal beginnings and piano joins in strongly later. Not too commercial.

SLIM HARPO I'm Gonna Keep What I've Got; I've Got To Be With You Tonight (President PT 164). Quite an R & B catch for President—this is bubbling under in the States—it's a harmonica-filled slab of pacy R & B with that familiar cool vocal and typical blues tune.

MOSES AND JOSHUA DILLARD My Elusive Dreams; What's Better Than Love (Stateside SS 2959). Duo item a la Sam and Dave, etc., on the familiar song, and there's a strong beat running throughout. But specialist I think.

KIP ANDERSON You'll Lose A Good Thing; I'm Out Of Love (President PT 183). Another Exello release from President, with soulful vocals, brass backing and a lyric theme which has been heard before by Barbara Lynn. But the soul comes through and this could do very well with the soul set.

THE DETROIT SPINNERS For All We Know; I'll Always Love You (Tama Motown TMG 627). A rather corny ballad here, but with typical Tama beat and some relaxed and very efficient vocalising.

LINDA CARR Everytime; Trying To Be Good For You (Stateside SS 2658). Currently here touring, the delectable Miss Carr should notch up sales with this Supremes-styled beater—it's OK for dancing and nice listening too.

JERRY LEE LEWIS: Turn On Your Love Light; Shotgun Man (Philips BF 1615). The umpteenth time this Bobby Bland song has been revived, Frantic rock beat, strong brass work and distinctive vocal. But for me, it lacks the Lewis magic.

PERCY SLEDGE: Pledging My Love; You Don't Miss Your Water (Atlantic 584149). Percy reverts to his original style, moody ballad, bluesy guitar and feminine backdrop for this familiar oldie. His voice is superbly expressive, but the song lacks some magic.

## JULIE FELIX

The Magic Of The Playground; Somewhere There's Gotta Be Me (Fontana TF 875). This is a tremendous song and, naturally enough, Julie invests it with the highest qualities of vocal sympathy. Simple guitar backing early on, then it builds into a mass of fine sounds. It may not be a massive success but if there be justice it'll register. Hear it. Flip: A faster time, but also well worked.

TOP FIFTY TIP

## THE BUCKINGHAMS

Hey Baby (They're Playing Our Song); And Our Love (CBS 2993). There are those who think this successful American group will never make it. I am less faithless. This is a massive seller in the States—a pacy sort of beat-ballad, with full backing and highly commercial lyrics. It judged sensibly, it should make it. So there. Flip: Must admit this isn't very distinguished.

TOP FIFTY TIP

## LULU

Love Loves To Love Love; You And I (Columbia DB 8295). An immediately catchy beater from Lulu — a harsh-sounding item with solid beat and R & B undertones. She sings excellently, and the song is slightly Dylanesque — everything thrown in and this could do for her here what "To Sir With Love" has done in the U.S. The backing is exceptionally good. Flip: a more conventional beat ballad, with an airy flavour and thoughtful lyrics.

TOP FIFTY TIP

MIRIAM MAKEBA song, "Pata Pata, Rock Steady", by Patsy (MILLICENT TODD) and the COUNT OSSIE BAND on Doctor Bird DJ 1086—West Indian rhythms and catchy. Husband-and-wife team BOB AND CAROL do well on an off-beat "Cat Named Jim" (CBS 3019) — most pleasant. A vibrant revival of "Happy Days and Lonely Nights" from MARY MCCARTHY (CBS 2987) — lots of promising power here. Guitar-led and swinging group: SOUNDS BOB ROGERS, with another revival "Among My Souvenirs" (CBS 3018). Still not kay-o-ed by ASTHUR GILBERTO's cool talents but fans will dig "Stay" (Merve VS 559). THE LEMON LINE (Decca F 12688) turn up with a

## LONG JOHN BALDRY

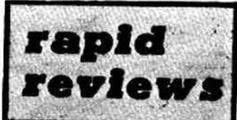
Let The Heartaches Begin; Anna-bella (Pye 17385). I really did like this one. How it deserves to make big chart progress — so does the tall one, anyway! Lovely intro, bluesy and meaningful. Then it picks up into a chorus which is easy on the ear, chorally backed, and very satisfying. I insist you try it for size. Flip: A slow ballad, again very well performed to strings.

TOP FIFTY TIP

## THE TREMEOLES

Be Mine; Suddenly Winter (CBS 3043). These amiable gents come in a high-flying set of harmonies here. Gone the party spirit—this is a musically sort of soft-edged ballad, very romantic, and with a melodic chorus that really makes progress. One commends them for another obvious hit and for ringing the changes regardless. Nice arrangement. Flip: whimsically laid on, good percussion, much tougher sounds all round.

TOP FIFTY TIP



bluesy-spoken treatment of a sentimental oldie "For Your Precious Love".

Interesting new character on the scene: SASHA CARO, whose debut is "Grade 3, Section 2" (Decca F 12687) — capably produced by Cat Stevens. There's a attack of commercial power in THE QUIK's pummeling of "I Can't Sleep" (Decca DM 1551), which swings more than most. Talented ROLLETTES might pick up good sales with "Help Me To Help Myself" (Fontana TF 876) — some very pleasant sounds. From THE GREMLINS: "You Gotta Believe It" (Mercury MF 1004), which goes along nicely in a sharp-cut style, but will probably miss "Banks Of The Ohio", by THE REAPERS (Pye 17404), is gentle, sympathetic, folksy, charming. THE WEST INDIANS, with "Don't Say Good-bye" (President PT 162), feature high-pitched calypso-ska sounds.

## THE BACHELORS

3 O'Clock Flamingo Street; Learn To Live Without You (Decca F 12289). Much more complex than their usual; and without all that massive harmonising. But the changing face of Bachelordom should still register big. Excellent and poetic lyrics and a nice full sound from the orchestral depot. But you do have to listen that bit closer to this one. Flip: This sounds more like the old Bachelors . . .

TOP FIFTY TIP

THE ALAN BOWN: Tostand; Technicolor Dream (MGM 1355). Just missed a tip but this fast-rising group are on a high commercial kick here — and this class job must stand big chances. Fantasy. Almost fantastic.

THE RAISINS: Ain't That Lovin' You; Stranger Things Have Happened (Major Minor MM 540). West Indian soul job — in exactly the right mood for today's sell-in-lists. Nice arrangement.

THE CREATION: Life Is Just Beginning; Through My Eyes (Polydor 58297). Big string arrangement, classical style, and a fair old sound all the way. Very off beat, philosophical. Watchable.

MADLEINE BELL: Picture Me Gone; Go Ahead On (Philips BG 1661). Great LP track and I'd love to see this one in the charts. Mad is a startlingly good song-seller and this packs a whole lotta punch.

JOANN BON AND THE COQUETTES: I'll Release You; You're Getting Restless (CBS 3017). A straight answer to Encebelt — same tune, altered words. Sort of thing that usually fails.

THE FERBIS WHEEL: I Can't Break The Habit; Number One Guy (Pye 17387). New-formed group on ambitiously harmonised number — another one with chances. Good song.

THE HAPPENINGS: Why Do Fools Fall In Love; When The Summer Is Through (BT Puppy BTS 45332). Slow-down version of the oldie, very tuneful, almost unrecognisable — and with fair hopes.

KIPPINGTON LODGE: Shy Boy; Lady On A Bicycle (Parlophone R 5645). Unusual sort of song, this. A bit repetitive, but the group turns in a class job.

JACKIE LOMAX: Genuine Imitation Life; One Minute Woman (CBS 2554). Listen to this more than once. It's actually great; song-wise and performance-wise. Lovely arrangement, too, and a lovely feel all the way. Do try it.

MILLIE SMALL: You Better Forget; I Am In Love (Island 6021). That piping little voice again. This is a nice little song — most catchy. Could do very well.

SHADOWS OF KNIGHT: Someone Like Me; Three For Love (Atlantic 584158). Rather nosy, uncontrolled American group scene; not very distinctive, despite repetitive power.

MARIAN MONTGOMERY: Love Makes Two People Swing; Monday Thru Sunday (Reaction 591018). Lovely performance from lovely lady — a bouncy swinger, jazz-influenced.

JONNY ROSS: Push A Button; Along The Way (Columbia DB 8282). Not for the charts yet, Jonny, but this is a fine song and well sung. The boy's a talent.

THE LEFT BANKE: Destree; I've Got Something On My Mind (Philips BF 1614). Complex American item, high-harmonised but somehow missing out.

ANTHONY NEWLEY: Something In Your Smile; I Think I Like You (RCA Victor 1637). Nice warm ballad from the great man. From his film "Doolittle". Very nice.



arriving in England November 1st

# GENE PITNEY

## Something's Gotten Hold of My Heart

Stateside SS2060





THE IVY LEAGUE — left to right, Bobby Carter, Perry Ford and Shedell.

# The big Ivy League and Flowerpot Men mix-up

IT'S all a bit unfortunate, really. I mean, when the Flowerpot Men's first record came out. Everyone said, "Well, it's only your actual Ivy League, innit."

But they were only wrong, weren't they? But wrong or not, it certainly effected the Ivy League — so I spoke to Perry Ford to try to find out what it was all about.

"When the Flowerpot Men first appeared on the scene, most people seemed to think that it was in fact the Ivy League with a new name — the general opinion was that there was no more Ivy League. Two or three club-owners in places we'd been booked rang up to cancel our dates.

"At one place we went to — right out in the jungles of England — we went onstage, and three little dollies came rushing over and said: 'Where are they?' I asked them what they were on about, and they said: 'The Flowerpot Men — where are they?' Apparently they thought that the Flowerpot Men were our backing group!

"I don't really know whether it did us harm or good — perhaps the only bad thing about it was that people thought the group had disbanded. We certainly got a lot of publicity out of it though.

"Anyway, we're still very much alive — we've been doing cabaret for about a year, and we're fully booked up until next March. But we want to get back onto the pop scene, and that's why the publicity we've been getting, on the whole, has been quite useful.

"I'm not knocking cabaret though—it's nice and steady, not as hectic as pop. But the pop scene is the most interesting thing in the world. It's really exciting and we'd like to get back into it — we've been working like mad, writing and rehearsing. And I think we'll get there soon — the two new guys in the group are great. Just what we needed in fact. It's like the early days of the Ivy League all over again.

"I'm pleased that Tony and Neil left us to form the Flowerpot Men. I'm not being nasty or anything — we're still the best of mates, and I'm glad they're doing so well. It was a good break for all of us — and the two new guys fit in very well. They both write, they've both got great ideas, and now, for the first time since John Carter and Ken Lewis left, we've got a fantastic harmony thing going.

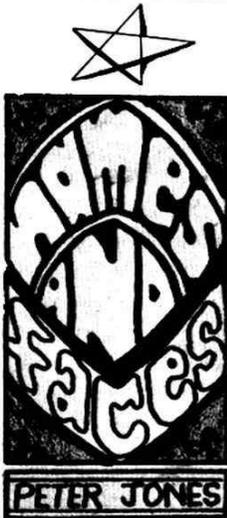
"In fact the Flowerpot Men's record reminds me very much of early Ivy League stuff. I can imagine things with them now as they were in the early days with us — when John and Ken were still with us. The record has that same sort of feel about it.

"A lot of people have said that they can recognise me singing on 'Let's Go To San Francisco'. Well, they're wrong. The first I knew about any of this was when we were playing at the Shakespeare Club in Liverpool, and Tony and Neil gave ten days' notice, and said they were quitting the Ivy League. The next thing was that they appeared as the Flowerpot Men with a record and that had nothing whatsoever to do with me.

"Anyway, I wish them the best of luck, and I hope they manage to stay successful.

"And as for us — well we're working harder and earning more bread than ever before. And the way things are going, I don't think it'll be too long before we're back on the scene again. I'm hoping our new record does the trick — if not, perhaps the next one will. Recording-wise and career-wise, it's a very exciting time for the Ivy League."

DEREK BOLTWOOD



JACKIE LOMAX has had a strong fan following throughout Britain, the Continent — and even the States, although his first solo record "Genuine Imitation Life" has only been released by CBS this month. Reason is that Jackie was the lead vocalist of top Liverpool outfit The Undertakers who, having achieved a modest success in Britain, went on to become a top name outfit in Germany. Changes in the group produced The Lomax Alliance and the outfit became based in the States where they caught the eye of the late Brian Epstein. Jackie has now signed with Nems Enterprises as a solo artist and his debut disc was produced by Robert Stileswood (who has had some success with The Bee Gees and The Cream).



READING from left to right, Ladies and Gents: The Box Tops, comprising Bill Cunningham, Danny Smythe, Gary Talley, John Evans, Alex Chilton. Five young men from Memphis who've been together for more than two years... like playing all kinds of music but specially go for "soul", rating Otis Redding as their favourite performer in this field. Their version of "The Letter" held off tough British competition to become a smash. Alex sings lead, Danny drums, Bill is on bass, Gary on lead guitar and John sits sedately behind the organ.

THERE are a whole lot of good folk rooting for Barbara Ruskin, just 21 and a song-writing slinger of uncommon ability. She's already had thirty of her original compositions recorded in the last two years — by herself and others. She plays piano, organ, guitar, banjo and 12-string. Her "Fulton Station" single earlier this year seemed to do better than it did. I feel that her latest "Come In To My Arms Again" will make it. Barbara writes class songs... quality gear. And I only hope that observation doesn't put anybody off. And she also writes in umpteen different styles. She gave us a sample of her vocal abilities at a little get-together to celebrate her 21st birthday. Helping celebrate: The ubiquitous Alan Freeman, as ever in the picture.



COLOURFUL clothes apart, the Accent can claim a versatility that stretches from playing as a backing group for a stripper to becoming one of the most talked-about blues outfits in the North. They've been around for five years and worked under the name The Blue Blood Group until patrons at London's Upper Cut Club became so fascinated by their Yorkshire dialect... so hence the name that launches them on Decca with "Red Sky At Night".



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# RECORD MIRROR CHARTS PAGE



## AIR MAILED FROM NEW YORK

- 1 TO SIR WITH LOVE  
16 (4) Lulu (Epic)
- 2 HOW CAN I BE SURE\*  
4 (7) Young Bascals (Atlantic)
- 3 THE LETTER\*  
2 (10) Box Tops (Mala)
- 4 SOUL MAN\*  
7 (4) Sam and Dave (Stax)
- 5 HEY BABY  
6 (6) Buckinham (Columbia)
- 6 NEVER MY LOVE\*  
2 (8) Association (W.B.)
- 7 GIMME LITTLE SIGN\*  
4 (8) Bension Wood (Double Shot)
- 8 YOUR PRECIOUS LOVE  
18 (6) Marvin Gaye & Tammi Terrell (Tamla)
- 9 IT MUST BE HIM\*  
14 (6) Vidal Carr (Liberty)
- 10 EXPRESSWAY TO YOUR HEART\*  
12 (6) Soul Survivors (Crusade)
- 11 PEOPLE ARE STRANGE\*  
11 (5) Doors (Elektra)
- 12 A NATURAL WOMAN\*  
13 (5) Aretha Franklin (Atlantic)
- 13 INCENSE & PEPPERMINTS  
13 (5) Strawberry Alarm (Scepter)
- 14 PLEASE LOVE ME FOREVER  
26 (4) Bobby Vinton (Epic)
- 15 THE RAIN, THE PARK, & OTHER THINGS  
21 (2) Cousins (MGM)
- 16 LITTLE OLE MAN\*  
5 (7) Bill Cosby (Warner Brothers)
- 17 I'M WONDERING\*  
28 (3) Stevie Wonder (Tamla)
- 18 LOVE IS STRANGE  
22 (3) Peaches and Herb (Dade)
- 19 HOLIDAY\*  
31 (2) Bee Gees (A&M)
- 20 GET ON UP  
25 (6) Dionne Warwick (Bunky)
- 21 LET IT OUT  
25 (2) Hombres (Verve/Fantasy)
- 22 THE LAST WALTZ\*  
24 (4) Engelbert Humperdinck (Parrot)
- 23 LIGHTNING'S GIRL\*  
19 (5) Nancy Sinatra (Reprise)
- 24 I HAD A DREAM\*  
27 (8) Paul Revere & Raiders (Columbia)
- 25 YOU KEEP RUNNING AWAY\*  
15 (6) Four Tops (Motown)

\*An asterisk denotes record reissued in Britain.

### U.S. BUBBLING UNDER

Big Boss Man—Elvis Presley (RCA)  
 Rock & Roll Woman—Buffalo Springfield (A&M)  
 I Say a Little Prayer—Dionne Warwick (Scepter)  
 King Midas in Reverse—Hollies (Epic)  
 Dirty Man—Laura Lee (Chess)  
 Keep the Ball Rolling—Jay & Techniques (Smash)  
 Get It Together—James Brown (King)  
 Lady Bird—Nancy Sinatra & Lee Hazlewood (Reprise)  
 Karate Boo-Ga-Lo—Jerry O. (Shout)  
 Watch The Flowers Grow—Four Seasons (Philips)

## TOP L.P.'s

- 1 SGT. PEPPER'S LONELY HEARTS CLUB BAND  
1 Beatles (Parlophone)
- 2 SOUND OF MUSIC  
2 Soundtrack (RCA)
- 3 BREAKTHROUGH  
21 Van Morrison (Mercury)
- 4 BEST OF THE BEACH BOYS  
22 Beach Boys (Capitol)
- 5 DOCTOR ZHIVAGO  
21 James & Bobby Purify (Bell)
- 6 SCOTT  
3 Scott Walker (Philips)
- 7 RELEASE ME  
8 Engelbert Humperdinck (Decca)
- 8 A DROP OF THE HARD STUFF  
6 The Dubliners (Major Minor)
- 9 UNIVERSAL SOLDIER  
7 Donovan (Mercury)
- 10 BRITISH MOTOWN  
18 Various Artists (Tamla Motown)
- 11 ARE YOU EXPERIENCED  
12 Jimi Hendrix (Track)
- 12 13 ALMIE  
9 John Mayall's Bluesbreakers (Decca)
- 13 BEE GEES FLES  
15 Bee Gees (Polydor)
- 14 MORE OF THE HARD STUFF  
14 The Dubliners (Major Minor)
- 15 RAYMOND LE FEVRE  
16 Raymond Le Fevre (Major Minor)
- 17 WALKER BROTHERS STORY  
13 Walker Brothers (Philips)
- 18 HIPSTERS, FLIPSTERS, ETC.  
17 Geno Washington Ram Jam Band (Pye)
- 19 AT THE GATES OF DAWN  
11 Pink Floyd (Columbia)
- 20 THIS IS JAZZ (Columbia)  
27 James Last (Polydor)

## TOP E.P.'s

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

## BRITAIN'S TOP R&B SINGLES

- 1 REFLECTIONS  
1 Diana Ross and The Supremes (Tamla Motown TMG 615)
- 2 SOUL MAN  
3 Sam and Dave (Stax 90123)
- 3 YOU'RE MY EVERYTHING  
The Temptations (Tamla Motown TMG 620)
- 4 FUNKY BROADWAY  
3 Wilson Pickett (Atlantic 86439)
- 5 YOU KEEP RUNNING AWAY  
10 Four Tops (Tamla Motown TMG 625)
- 6 TRAIN TO SKAVILLE  
4 Ethiopians (Rio R139)
- 7 THE LETTER  
7 Rex 1099 (Stateside SS 2844)
- 8 HIGHER AND HIGHER  
10 Jackie Wilson (Coral Q7428)
- 9 MEMPHIS SOUL STEW  
4 K.C. Curtis (Atlantic 58415)
- 10 KNOCK ON WOOD  
8 Otis Redding and Carla Thomas (Stax 69193)
- 11 COLD SWEAT  
20 James Brown and The Famous Flames (Pye Int. NY 25438)
- 12 I'M WONDERING  
— Stevie Wonder (Tamla Motown TMG 626)
- 13 SLEAZE JENKINS' PLACE  
12 Booker T. & The M.G.'s (Mercury 64018)
- 14 ELOISE (HANG ON IN THERE)  
12 William Bell (Stax 69191)
- 15 GET READY—ROCK STEADY  
12 Soul Brothers (Cosmo CS789)
- 16 I WAS MEANT TO LOVE HER  
12 Stevie Wonder (Tamla Motown TMG 612)
- 17 I FEEL LOVE COMING ON  
7 Felix Taylor (President FT153)
- 18 SEVEN DAYS TOO LONG  
— Chuck Woods (Riv' T Ric 164)
- 19 BABY NOW THAT I'VE FOUND YOU  
— Foundations (Pye 7N17948)
- 20 A NATURAL WOMAN  
— Aretha Franklin (Atlantic 58414)

## 5 YEARS AGO

- 1 TELSTAR  
1 Tornados (Decca)
- 2 THE LOCOMOTION  
2 Little Eva (London)
- 3 SHEILA  
4 Tommy Roe (HMV)
- 4 IT MIGHT AS WELL RAIN UNTIL SEPTEMBER  
3 Carole King (London)
- 5 RAMBLIN' ROSE  
7 Nat King Cole (Capitol)
- 6 VENUS IN BLUE JEANS  
11 Mark Wynter (Pye)
- 7 LET'S DANCE  
13 Chris Montez (London)
- 8 WHAT NOW MY LOVE  
8 Shirley Bassey (Columbia)
- 9 SHE'S NOT YOU  
6 Elvis Presley (RCA Victor)
- 10 SWISS MAID  
19 Del Shannon (London)
- 11 IT'LL BE ME  
9 Cliff Richard (Columbia)
- 12 YOU DON'T KNOW ME  
12 Cliff Richard (Columbia)
- 13 DEVIL WOMAN  
— Marty Robbins (CBS)
- 14 I REMEMBER YOU  
8 Frank Ifield (Columbia)
- 15 SHERRY  
15 Four Seasons (Stateside)
- 16 LOVESICK BLUES  
— Frank Ifield (Columbia)
- 17 LONELY  
14 Acker Bilk (Columbia)
- 18 IT STARTED ALL OVER AGAIN  
17 Brenda Lee (Brunswick)
- 19 ROSES ARE RED  
16 Ronnie Carroll (Philips)
- 20 DON'T THAT BEAT ALL  
12 Adam Faith (Parlophone)



## NATIONAL CHART COMPILY BY THE RECORD RETAILER

- 1 MASSACHUSETTS  
14 Bee Gees (Polydor)
- 2 LAST WALTZ  
10 Engelbert Humperdinck (Decca)
- 3 HOLE IN MY SHOES  
10 Traffic (Island)
- 4 BABY NOW THAT I'VE FOUND YOU  
13 Foundations (Pye)
- 5 FLOWERS IN THE RAIN  
4 Move (Real Zonophone)
- 6 THE LETTER  
10 Box Tops (Stateside)
- 7 ZABADAK  
14 (2) Dave Dee, Dozy, Beaky, Mick & Tich (Fontana)
- 8 FROM THE UNDERWORLD  
12 (7) Herd (Fontana)
- 9 HOMBURG  
10 Fred Hartum (Real Zonophone)
- 10 THERE MUST BE A WAY TO PACO PARK  
7 (10) Frankie Vaughan (Cape)
- 11 REFLECTIONS  
19 (9) Diana Ross & The Supremes (Tamla Motown)
- 12 WHEN WILL THE GOOD APPLA FLY  
11 (6) Seekers (Columbia)
- 13 EXCEPT FROM A TEENAGE OPERA  
9 (12) Keith West (Parlophone)
- 14 ODE TO BILLY JOE  
10 (7) Bobby Gentry (Capitol)
- 15 AUTUMN ALMANAC  
42 (2) Kinca (Pye)
- 16 EVEN THE DEAD TIMES ARE GOOD  
31 (13) Small Faces (Immediate)
- 17 JUST LOVING YOU  
21 (15) Anita Harris (CBS)
- 18 THE DAY I MET MARIE  
11 (11) Cliff Richard (Columbia)
- 19 KING MIDAS IN SHIRAZ  
20 (2) Hollies (Parlophone)
- 20 YOU'RE NOT CHANGED  
16 (9) Duubblers (Atlantic WFL LP 856)
- 22 LET'S GO TO SAN FRANCISCO  
12 (16) Flowerpot Men (Grecan)
- 23 SAN FRANCISCAN NIGHTS  
27 (2) Eric Burdon & Animals' (MGM)
- 24 WORLD OF BROKEN HEARTS  
30 (3) Amen Corner (Deram)
- 25 LOVE LETTERS IN THE SAND  
22 (6) Vince Hill (Columbia)
- 26 YOU KEEP RUNNING AWAY  
25 (16) Four Tops (Tamla Motown)
- 27 IF THE WHOLE WORLD STOPPED LOVING  
43 (2) Val Doonican (Pye)
- 28 LOVE IS ALL AROUND  
50 (2) Tressie (Pye One)
- 29 BIG SPENDER  
23 (3) Shirley Bassey (Columbia)
- 30 YOU'RE MY EVERYTHING  
26 (8) Temptations (Tamla Motown)
- 31 FIVE LITTLE FINGERS  
24 (12) Frankie McBride (Grecan)
- 32 I CAN SEE FOR MILES  
41 (1) Who (Track)
- 33 I'LL NEVER FALL IN LOVE AGAIN  
22 (10) Tom Jones (Decca)
- 34 SAN FRANCISCO (FLOWERS IN YOUR HAIR)  
25 (16) Scott McKenzie (CBS)
- 35 GOOD TIMES  
27 (8) Eric Burdon & The Animals (MGM)
- 36 THERE GOES MY EVERYTHING  
32 (25) Engelbert Humperdinck (Decca)
- 37 RELEASE ME  
32 (35) Engelbert Humperdinck (Decca)
- 38 ANYTHING GOES  
40 (4) Harper's Bizarre (Reprise)
- 39 YOU ONLY LIVE TWICE  
38 (17) Nancy Sinatra (Reprise)
- 40 EVEN THE DEAD TIMES ARE GOOD  
31 (13) Tremeloes (CBS)
- 41 THERE IS A MOUNTAIN  
19 (16) Donovan (Pye)
- 42 I'M WONDERING  
— (1) Stevie Wonder (Tamla Motown)
- 43 KNOCK ON WOOD  
44 (5) Otis Redding & Carla Thomas (Stax)
- 44 SOMEBODY MY  
25 (16) Sammie Stegers (HMV)
- 45 THE WORLD WE KNEW  
— (1) Frank Sinatra (Reprise)
- 46 PLAYGROUND  
29 (16) Anita Harris (Pye)
- 47 I WAS MADE TO LOVE HER  
29 (14) Stevie Wonder (Tamla Motown)
- 48 I FEEL LOVE COMING ON  
— (1) Felice Taylor (President)
- 49 THINKIN' AIN'T FOR ME  
44 (7) Paul Jones (HMV)
- 50 BURNING OF THE NIGHT LIGHT  
47 (9) Jimi Hendrix Experience (Track)

A blue dot denotes new entry.

### BRITISH BUBBLING UNDER

Harlem Lady—David McWilliams (Major Minor)  
 She—Roy Orbison (London)  
 Like An Old Time Movie—Scott McKenzie (CBS)  
 Lightning's Girl—Nancy Sinatra (Reprise)  
 12-30—Mamas & Pappas (RCA Victor)  
 Soul Man—Sam and Dave (Stax)  
 Memphis Soul Steew—King Curtis (Atlantic)  
 Suspicious—John Mayall (Decca)  
 Eleanor Rigby—Vanilla Fudge (Atlantic)

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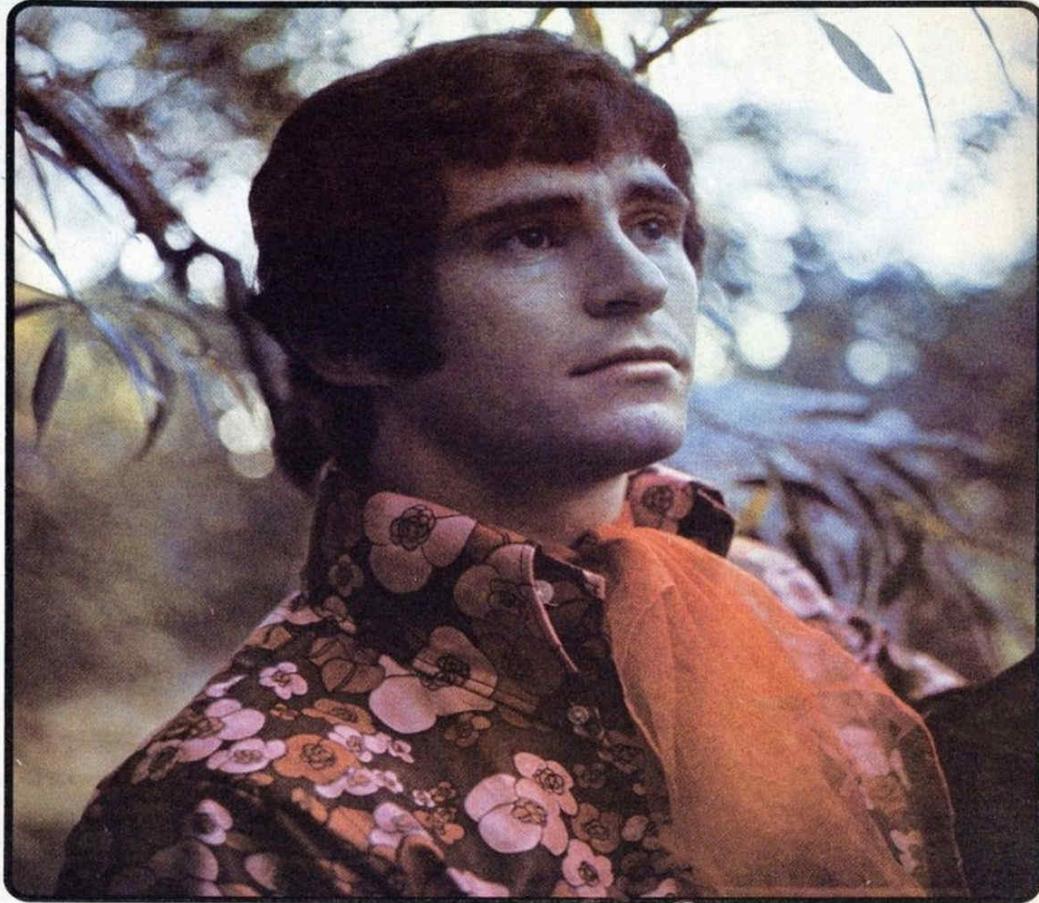


**BEATLES** still undecided about million-dollar Shea stadium offer for next summer . . . **Ray Charles'** next single likely to be "Yesterday" . . . **Andy Bown** of the **Herd** destined to become one of pop music's biggest ravers . . . rock and country singer **Jack Scott** signed by Jubilee records . . . **David McWilliams'** publicity campaign rivalling that of **Simon Scott** and **Darryl Quist** . . . **Bobbie Gentry's** "Ode To Billy Joe" still climbing in the U.S. R & B charts . . . after **Alan Freeman** cracked a joke at the Bee Gee Party which fell flat, **Collin Peterson** yelled, "You Silly Billy" . . . despite tremendous sales, **Incredible String Band LP** "5000 Spirits Or The Layers Of The Onion" only entered the LP top 40 last week . . . when **WILL Simon Dee** stop referring to **Dusty's** "What's It Gonna Be" as a cert. Number One?

**Chris Clark's** "From Head To Toe" VERY reminiscent of the **Miracles'** "You're So Fine And Sweet" . . . **Derek Boltwood** hereby states that he is never again to be referred to as **Psychederek** . . . R & B fans will find new Soul City shop a treat . . . next **Box Tops'** single likely to be "Neon Rainbow" . . . **Bee Gees** supplied all their guests with their own personal breathalysers at their party last week — without exception, everyone classed as incapable of driving . . . **Alvin of Ten Years After** a FANTASTIC guitarist . . . TM fact — **Marvin Gaye's** latest "shared" hit his fourth U.S. Top 20 entry in three years — and yet none of his three partners to date has been from the same US label . . . does the non-flower power song "Like An Old Time Movie" feature the reel **Scott McKenzie**?

At **Kloooks Kleeek Jimi Hendrix** and brilliant newcomer **Al Sykes** sat in with **John Mayall** . . . in answer to Q.41 in last week's **Face**, **Dick Tatham** replied "Harry Secombe and **Davy Jones** are both little fat men from Wales with tenor voices, except for **Davy Jones**" . . . the real answer to Q.41 is back in 1958, **Harry** starred in the title role of the film "Davy" . . . commendable production job by **Gerry Bron** and **Lyn Birkbeck** on **Bonzo Dog Doo Dah Band's** fantastic L.P. "Gorilla" . . . heading in 'Variety' reads 'Britain bans 'Trip', 'Love-Ins' in Drug Pix Crackdown: Italy in Re 'Blow-Up' . . . if "Homburg" does not get as high as **Procol Harum** anticipate, will they try reviving a **Coasters'** oldie?

At the last minute **Barry Gibb** of **Bee Gees** raced to London Airport, bought a ticket for Rome and caught a plane for Athens for the weekend — the other **Bee Gees** went to Paris . . . **Brenda Lee's** "Where's The Melody" would have been a top five hit in 1962 . . . **Peep Show's** "Your Servant Stephen" covered by groups in Italy and Germany and by the **Blues Magoos** in the States . . . what did **Viv Prince** have in his little brown paper bag at the Saville on Sunday? . . . Q.42: Who, in September 1964 reached the No. 35 spot in RM's Top Fifty with a disc called "The Letter"? . . . **Noel Redding** of the **Jimi Hendrix Experience** seen harmonising with the choirboys at **Lydd Parish Church** in Kent the other day, when his road manager's sister got married.



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