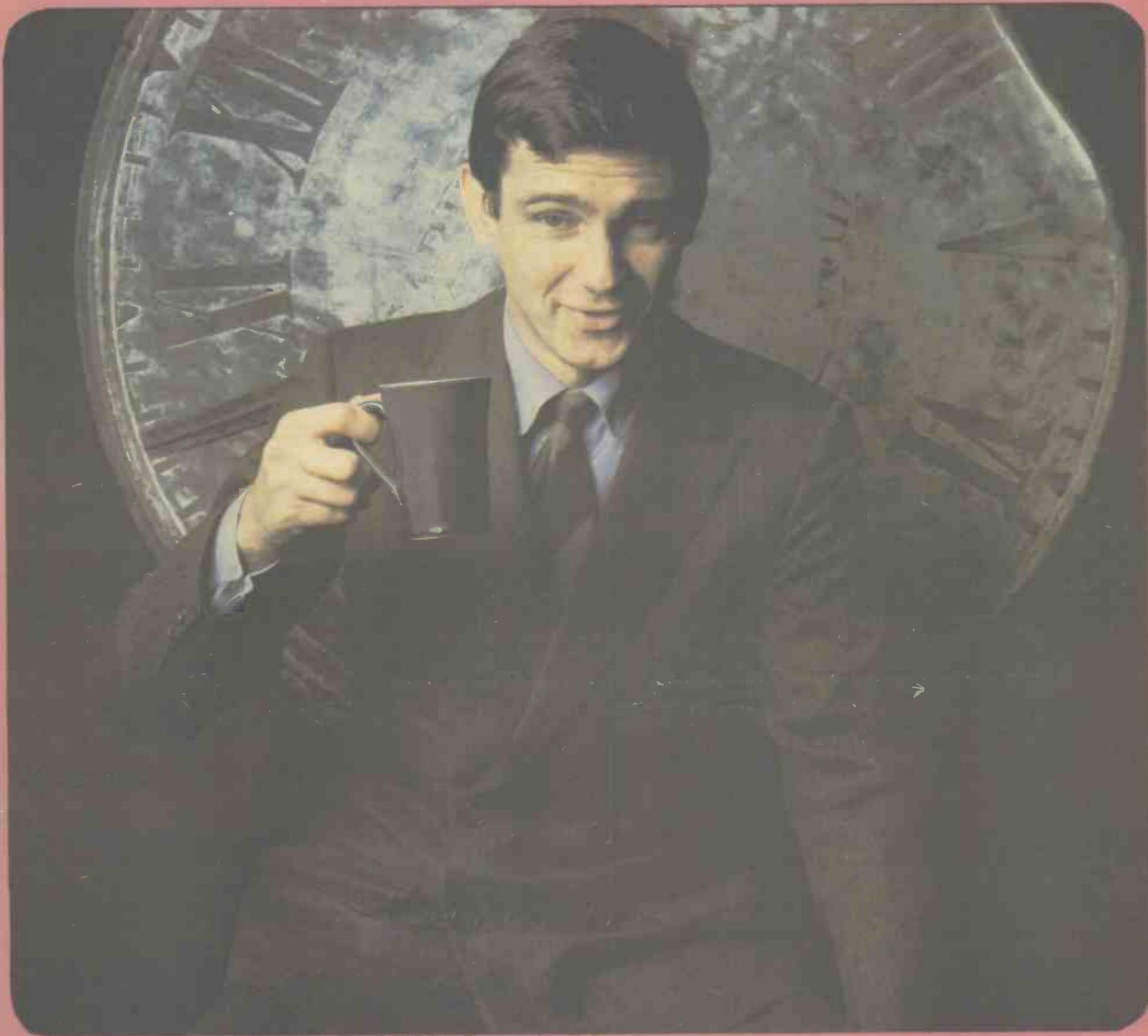


RECORD MIRROR

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No. 348 Every Thursday.
Week ending Nov. 11, 1967



GENE PITNEY

FROM New Zealand to London, in a tremendous hurry—Gene Pitney, here again for TV dates and possibly a concert or so, but also to pose for this special souvenir front-page picture for Record Mirror.

We know that Gene is a world traveller but he's accelerated his progress to breath-taking pace. Let's take that trip back here to pose with that slightly tired-looking expression for our picture. He'd done a ten-day tour in New Zealand, playing all the major cities . . . and playing to standing-room-only audiences. At the end, five days off.

So Gene decided to visit, for the first time, Rotorua one of the key New Zealand beauty-spots . . . with gushing hot-water geysers and plenty of fishing and hunting. He eyed the geysers, was impressed, but spent the whole five days fishing.

The first four days—nothing! Nary a nibble. On the fifth day, the trout rushed to find Gene's hook. He caught six, weighing between three pounds and six pounds. Took them back to his hotel, ordering one to be cooked for his breakfast prior to flying out on his way back. Lovely eating!

But he also asked for the other five to be wrapped up for him, so he could have them cooked here and there on the way to London. He arrived at the next stop. Took the parcel out to the chef. And boasted about his incredible

"catch". What happens? The parcel is opened up and inside is what Gene calls "a mashed up pile of mussels". Five beautiful trout had gone; he'd got the wrong parcel.

The next scene for world-traveller Pitney is that he was very nearly held in quarantine for two weeks—which would have ruined our front cover . . . and his promotional plans too. Said Gene: "There was this little Greek girl, a child, who was crying on the plane. So I nursed her, old uncle Pitney. And when we got to the next stop a doctor looked at her and said she'd got measles and that we all had to be in quarantine for two weeks. This was serious . . ."

But Gene got a reprieve. He was allowed to carry on with his flight. And after 36 hours flying time he arrived in London. "And it took me nearly as long to get from London Airport to the Westbury Hotel in the West End as it did on the flight", he said. Whereupon he posed for the picture you see above.

Which explains why he looks a bit sleepy. P.S., his new single is "Something's Gotten Hold Of My Heart" on Stateside.

P.J.

YOUR PAGE

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

'Let's have more value for money, Beach Boys!' Says an RM reader

IT'S TIME the Beach Boys seriously considered their releases, otherwise they will have no more hits. They can't go on putting out old LP tracks as "B" sides of singles. Almost all their "Summer Days" album has been used on "B" sides — and finally when they release a previously unreleased song as a "B" side we get the joke "You're Welcome". It's irritating. With all their time spent on recording, they can at least have the decency to put out new material. And when they release "Smiley Smile", 15 months after "Pet Sounds", what do we get? Eleven tracks, with three single tracks previously issued. That is, eight new songs. I don't mind them including the singles, because we then get the stereo versions, but why not include the famous six-minute "Heroes And Villains". This policy is doing them nothing but harm. — Dag Robert Svngen, Kierulfsgt 37A, Lillestrom, Norway.

FLIPSIDE AIRINGS

WITH the introduction of Radio One, and programme after programme being like the one before, I think it would be a good idea for a half-hour programme to be devoted to the 'B' sides of current releases. So often nowadays, the record buyer gets a good "A" side but the flips are utter rubbish. There are exceptions, of course, but when records are expensive we're entitled to value. If the 'B' sides were played on the air, then the record companies might feel obliged to pay more attention to the material chosen for the reverse side of a potential hit. — T. Porteus, 10 South Parade, Northallerton, Yorks.

ACID HUMOUR

CAN'T think of a subtler way of advocating LSD in a song. The song: "A Girl Named Sandoz", which was the flip of Eric Burdon's "When I Was Young". I've just found out that Sandoz was the name of the laboratories in Hanover, Germany, where LSD was first synthesised. — Colin Woodward, 12 Horsted Avenue, Chatham, Kent.

GOSPEL LACK

I MUST protest very strongly about the misrepresentation given to Gospel music in your review of Cliff Richard's LP. To acclaim him a Great Gospel Shouter and his LP "Super" Gospel borders on the ridiculous and shows a

complete lack of knowledge. Too little is known or appreciated about Gospel in this country without your reviewers misleading people into believing this record to be Great Gospel. If Cliff is a great Gospel singer-shouter then artists of the calibre of Archie Brownlee, Bobby Washington, Jethro Bledsoe must be above genius. Cliff may be all right on ballads but please don't praise him for something he isn't. — R. Laughton, 48 Penhurst Avenue, Sidcup, Kent.

GOSPEL GOODIES

YOU will probably consider my taste somewhat dated but I'd like to take this opportunity of mentioning a set of five great Gospel albums shortly to be marketed in Great Britain by President Records. Originally recorded by Nashville Records, Nashville, they include bible-belt artists—Brother Joe May, The Swanee Quintet, The Brooklyn Allstars, Professor Harold Boggs and the Consolers. Definitely not mass-appeal, but nevertheless extremely moving — an emotional experience not to be missed. They certainly deserve a little space in your wonderful publication. — Rev. Curtis Justine, Rectory Gardens, Goldhawk Square, London, W.12.

LOVELY LADS

NOT so long ago, I bored Record Mirror readers with my ideas on "Beautiful Americans". Now I've decided it



THE BEACH BOYS—seen in California with Brian Wilson.

is high time to list some beautiful Englishmen. Here are the cream of the crop: Barry Gibb (surely the most beautiful yet), Stevie Wright, Denny Laine, Peter Frampton, Tony Hicks, Eddie Hardin, Bev Bevan, Ronnie Bond. Do you agree? Or disagree? Might be fun finding out. — Esther L. M. Chamberlaine, 45 Roosevelt Avenue, Leighton Buzzard, Beds.

EL FAN SORRY

I WRITE to apologise for being so hard on you when I wrote concerning Elvis. At the time I was rather angry after reading some degrading articles on Elvis in other books. I hope you do not think badly of Elvis or his fans because of it — some of my fellow fans thought you might. We always try to be polite because this is how Elvis would want us to be. And how he himself is. And we really do appreciate all you do for him. — Pearl Shotbolt, 36 The Ridgeway, Filtwick, Beds.

COCHRAN SIDES

I WROTE to Liberty Records about releasing more of Eddie Cochran's stockpile. I got a very nice reply: "I can assure you that future months will see the release of much more Cochran material and that gradually as many recordings as possible of Eddie will be released. However at the moment I can give you no exact details as to titles. But rest assured we will do our best to provide all his fans with all the recordings which Liberty control." — Pete Bryan, 39 Wellman Croft, Selly Oak, Birmingham, 29.

FLOWER KING ROLF?

WITH so much credit going to the Beatles and the West Coast groups, I think it is about time we realised that it is our own Rolf Harris who sets the trend for these people. It was Rolf who first introduced unusual instruments into records by using a wobble-board. His "Sun Arise" with references to the tricks of light played by the solar body was surely the first psychedelic record. The disc "Spazz" by the Elastik Band was banned because of being sick. Mr. Harris recorded his "Jake The Peg" months earlier — a record very unfair to all three-legged people. And he has been doing psychedelic paintings for years. Is Rolf the REAL king of the flower-children? — Albert Horseposset, 36 Vectis Road, Tooting, London, S.W.17.

HOLLY FILM PLEA

ONCE again another set of fans have been satisfied regarding releases of their idols. I refer to Jim Reeves' fans, receiving from RCA a taped interview of him on his forthcoming LP. And they've seen him in "Kimberley Jim". Ritchie Valens fans, a short while ago, had the chance to import a live performance of him on LP, and he appeared, too, in films. Eddie Cochran fans are trying to persuade Liberty to release a taped interview of him, recorded a few weeks before his death — and he made films, too. But Buddy Holly fans are not so successful. Buddy didn't appear in a film, though film items do exist — but the owners are unwilling to show them. There was to be a film of his life but the parties concerned could not agree. That leaves only his recordings. But what about Norman Petty's BBC recording of a few years back coming out on an LP. It would make interesting listening, by his manager, and containing a lot of facts. — C. Wood, Vice President Holly, Valens and Johnny and Hurricanes Fan Club, 7 Halgh Corner, Greengates, Bradford, 2, Yorks.

DYNAMIC BELL

OF all the girls singing, one is very under-rated but highly talented. Madeline Bell. She has made excellent records but the big hit has always eluded her. She has done some great backings for other top stars and her Gospel-flecked voice has always been supreme. She proves how dynamic she is on her first LP "Bell's A Poppin'". The songs immediately become her personal possessions, as if specially written for her. And come on and buy her "Picture Me Gone" single, it's terrific. — Alan Hodgson, 1 Pikesyde, Dipton, Newcastle-upon-Tyne.

HOW DOES IT FEEL?

IN August, I asked in RM: "How does it feel to be a pirate dee-jay?" Now I ask: "How does it feel to be a Radio One dee-jay?" For in a few weeks, the least successful of them will be kicked out. Who will go? The dee-jays with "live" shows are particularly vulnerable, because no one wants "live" music. To make things worse, the number one dee-jay in a national newspaper survey is not from Radio One! His station has just a handful of dee-jays and yet they sail on triumphantly. — Stephen Roblson, 45 Charnlmerston Road, Worcester Park, Surrey.

ROCK MAIL BAG

WHOA there! Steady, boy! Critique, what happened? You excel yourself in this page. . . . FIVE bloodcurdling rock letters, lining up. Moondog O'Toole, that's me, the heavy-muscled, hot-blooded, rock-ravenous Ted (all hair and shoulderpads). As I read that classic Letters Page, my veins (varicose) seemed filled with rock fire, my senses reeled. Jamming my eyelids tight shut. I threw myself on the wet pavement outside RM offices in Shaftesbury Avenue. Bless you, doughnut-eyed James Craig. — Moondog O'Toole, The Madhouse, 70 Salehurst Road, London, S.E.4.

CHIN UP ELVIS...

ELVIS has come in for a lot of criticism of late. May I give him a few words of encouragement. There are many of us who, though we don't like everything he does ALL the time (all opinions differ) do respect his decision to do it. Chin up Elvis. Keep smiling. Any mistakes you feel you have made you will have learned by. Just keep doing the best you can, and put it all down to experience. I want to see everyone's faces when you finally walk off with the Oscar. — Nora Harwood, Worcester Branch Leader, Elvis Fan Club, Odeon House, High Street, Stourbridge, Wores.

LIGHTSHOW

PLEASE, all those who dislike the effects they make with spotlights at pop shows, do some complaining with me. It was exasperating in Bristol when the group Tomorrow were completely hidden in darkness while one spotlight followed Keith West, so that we only got a glimpse of that fabulous guitarist, not to mention that way-out drummer, if Keith went somewhere near them. I also object to the colour effects which make them look so unnatural and unclear. I got to a pop show to see the groups in action, not to see what can be done with spotlights. — Marianne George, 18 Victoria Square, Clifton, Bristol 8.

Record Mirror

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In brief . . .

Neil E. Gribby, 17 Staverton Road, Bilborough, Nottingham: Once again Duane Eddy has slipped in, and out, of this country without press coverage. Why weren't we informed? — James Craig: VERY hard to get information, alas!

Hazel Stones, Hall Farm Cottages, Car Colston, Notts: Thanks to Peter Jones for the faith he shows in Dave Clark Five and their ability to get into the Fifty. In fact, the lead singer on the new disc "Everybody Knows" is Lenny Davidson. A great original disc.

W. A. Smith; 2 Homefield Close, Creech of Michael, Taunton, Somerset: I'd like to buy any of the Bee Gees' Australian releases not out here, including "Three Kisses of Love", "Timber", "Claus-trophobia", "Coal Mann". — LP's as well.

Alan Purnell, 49 North Street, Maldon, Essex: How do you mean? Felice Taylor sounds like no other singer. Her sound is highly individual, unlike the Supremes — the can't be mentioned in the same breath as such contrived sounds. She's the greatest.

Bo Johansson, Oscarskatan 32b, Sundsvall, Sweden: Anybody tell me what happened to the Friends of American Rhythm and Blues Society? In January I joined what I thought was a fab club with lots of advantages but since then . . . nothing! Hope I can get an explanation.

Miss Valerie Berry, Hillside House, Upper Lydbrook, Glos: Urgently required: pictures of Elvis' wedding to Priscilla — I'll buy or swap. I'd also like to start a fan-club for Priscilla-Presley — anybody interested please write me.

Angle Ward, 6 Edward Road, New Barnet, Herts: Thank you Dave, Mike, Rick, Lenny, Denis of the Dave Clark Five for being so kind to us recently. It was good of you to give us the LP's which we'll always treasure. Take it from us — we know how nice the Five are to their fans.

R. A. Pearce, 7 Cowleas Close, Abridge, near Romsey, Hants: Isn't Ian McEnery like a young Jimmy Saville? I'd also like a pen pal who likes pop music — a girl, around 21, in Sweden or Norway.

Miss G. Carter, 14 Harcourt Road, Buckland, Portsmouth, Hants: Can anyone help me get the Walker Brothers' first record "Pretty Girls Everywhere" — pay or swap for good condition record.

Christine Campey, 41 Charlton House, Brentford, Middlesex: Anyone got a copy of "Love Her" and "The Sun Ain't Gonna Shine Anymore" by the Walkers — they're the only one I haven't got of the boys.

FAMILY DOGG



THE FAMILY DOGG—left to right: Lazlo, Zooley, Steve, Zak and Sue.

ABOUT two years ago, American singer-actor Steve Rowland came to London to try and make a name for himself. Work permit troubles prevented him from making records as himself, but he sang in clubs with a girl called Zooley.

Then the act split up. Steve was involved in producing records for Dave Dee and company and, later, the Herd. Zooley went out with an art student named Steve Thomas. She and Steve Rowland didn't meet for about a year, when she introduced the two Steves. S. Thomas became S. Rowland's assistant on the disc production side.

Then they teamed up with accountant Ronnie Oppenheimer. They formed their own record company, Double-R Productions, and acquired their own label, Camp Records, plus publishing deals with Campbell Connolly. A big, complete set-up.

But Steve went on fighting to get a permit to make his own records in this country. And succeeded. Under Double-R, he formed a new group, the Family Dogg, with himself, Lazlo, Sue Avory, Vacharia March (known simply as Zak) and the girl who started the whole, Zooley. First discs is the Bee Gees number "The Storm", out now on MGM.

Steve Rowland's plan all the way was to form a new-style group, with five solo voices, each with a particular character of its own—but which blended together could produce a new and versatile sound.

In fact, Steve met Lazlo in Spain two years ago, when both were fronting various groups. Back in London, Lazlo looked up Steve and worked a few sessions as backing voice. On one session, a tall sombre man walked into the control room—and he ended up sinking bass voice on the session. So came Zak into the picture.

Zooley we know about. The remaining girl had to be quiet, fair-haired and have a lower-pitched voice. Steve met Sue Avory through the Herd's fan-club secretary . . . she auditioned and joined the Family Dogg.

PETER JONES

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'Before this record, we were just what you'd call 'bums'' say the Foundations

IT'S enough to make psychedelia and Flower Power turn in its grave.

I mean, how dare a group like the Foundations have the effrontery to go to the top of the hit parade with their very first record when they're not all particularly young, pretty, or even hippy.

Surprise, surprise. In fact surprise all round. Not only a first time hit for the Foundations, who still can't believe that it actually happened, but also for Tony Macaulay, who wrote their song, "Baby, Now That I've Found You"—the first song he's ever written!

To say that they were pleased with their success when I met the group down at Top of the Pops would be an understatement. To say that they were bubbling over with happiness and incredulous joy—and a little bit dazed as well, would be nearer the mark.

"We've always been happy—our motto as a group could really be 'Even the bad times are good,'" said Clem Curtis, the Foundations' lead singer. "But now—it's just too much."

"We just can't believe the last few days," agreed Peter Macbeth. "You wouldn't have recognised us a short while ago—we weren't exactly in rags, but on the other hand, we weren't nearly as sartorial as we are now. We only survived because we used to share everything—and now it all seems to have paid off. It makes the days of struggling for a living seem worthwhile."

"But even when times were bad," said Clem, "we'd never have split up as a group or anything. We'd have just gone on and on waiting for a break. We never even saw ourselves as a hit parade group—our idea was to establish ourselves on the Geno Washington sort of scene. As a good club group earning regular money. But to suddenly get into the hit parade like this with our first record—well, it's just too incredible."

"It wasn't too long ago that Allan had to make his guitars out of old beds, because he couldn't afford to buy one (a guitar, that is, not a new bed). It's that sort of attitude—not wanting to give up—that kept us going."

I turned to Allan Warner, the lead guitarist, with a look of astonishment on my face, for confirmation of this incredible story. But he explained that he didn't actually use the bedsprings or the mattress—just the headboards. "Ideal for the job," he said. "I can't understand why I hadn't thought of it before."

"When you don't know where your next meal is coming from, you have to improvise like that," said Clem. "Before this record we were just what you'd call 'bums'. But we had great times, and the strangest things seemed to happen to us because of this. For example, Mike Elliot, our tenor-sax man, had a flat in a house which was condemned. The place was due to be pulled down at any minute, and he was still living there."

"Well, one morning I went round to see him, and when I arrived at his house it was roofless. The roof had been taken off, and as Mike's flat was on the top floor, there was nothing above him but blue sky. I knocked on his door, and when he'd climbed out of bed and let me in, I said: 'Hey, Mike, where's your roof gone?' and he just said: 'I don't know, man, they just came and knocked it off.' And he was still paying rent at the time!"

"But now we don't have to worry about where the next meal's coming from—it's always there. And the thing is that everything happened so quickly that we're not quite sure about anything—except that we are very happy about it all."

"We'd really like to thank everyone for helping us get to the number one position in the charts. I know this sounds a bit corny, but it's absolutely true. And we're very proud that we've done it with our first record too."

"But success hasn't changed us at all," continued Clem, taking out a packet of Polo mints. "We still share everything between us, like we did in the old days."

"Hey, Clem, can I have one of your Polos?" asked Tim Harris, the drummer.

"No, man, these are mine. You go get your own," was the curt reply.

I might add that the sweets were duly handed round, and I eventually departed with a Polo in my mouth, and one for later.

DEREK BOLTWOOD



THE FOUNDATIONS — one of the few groups to get a number one hit with their first record.

THE BONZO'S HUMANOID MACHINES

THE huge starship from Alpha Centuri entered the Solar System and Computer XII directed it to the third planet from the sun. The expedition scanned the surface and were horrified by the destruction that had been wrought. Bleep 41 said: "Atomics. Wiped themselves out. We were too late."

They circled the planet for three days and Computer XII finally located vibrations. They landed and discovered the cave. There was a little creature, obviously dead, which they attached the Vibrator-Activator to. "It's a black Scottie," said Bleep 41, "and it belonged to something called The Bonzo Dog Doo Dah Band." An alien voice came from the Vibrator-Activator: "We originally had a Bonzo spotty pup, but some rotter pinched it in Wakefield."

"The voice belonged to a humanoid called Vivian Stanshall and there were six other humanoids with him who owned these objects," said Bleep 41, "they called themselves The Bonzo's."

He looked at the several machines gathered about and applied the V-A to them. "This is our expectant-mother," said the alien voice "and I suppose that cost 15/- to make. As a work of art it might be worth 200 guineas. Personally, I'd only give ten bob for it."

"We make all our machines ourselves. Roger Spear made the publicity machine and it cost about a fiver. We've got a Laughing Boy who talks and answers questions we can't answer ourselves and we've got dummies of the Queen which blow a smile. We've got some automatic boys, just boyish creatures... and a three-dimensional Mona Lisa."

"We all have our workshops at home and we're sympathetic to what each other's doing. We make things for the act and bring out what we feel like using that night."

"What does all that mean?" Bleep 29 asked and 41 replied: "Perhaps they are scientists, obviously they invent and make some wonderful machines." "But what are they for?" queried 29 and then shrieked with fright as he came across a hideous creature. They applied the A-V to it. "It's just a woman that Larry likes — he whips her at home, you know, and throws jam at her."

The expedition members were completely perplexed: "We never had this trouble in Arcturus," someone said.

"I will try to draw out some vibrations of conversations this Vivian creature made," said 41 and applied the A-V. to a Laughing Boy: "We've got a following in the London student fraternity and at art schools and Universities. They're our kind of people — and we'd like to do more shows for them. We've been performing on and off for a couple of years and have been professional about a year. We mainly do Cabaret in the North and North East. In fact, we're pretty well established in the North. We could go on in Cabaret for a very long time and not have to worry."

The Bleeps were still puzzled, but they tuned in again. "We rehearse all the time and keep on introducing new ideas into the act — people just bring them in every week. We do comments about show-business things and quite a lot of ad libbing." "They came from the main city on this island," said Bleep 62, "a place called London. And they used to appear there at things called Speakeasy, Blaizes, Marquee and 100 Club."

"These creatures must have been remarkably advanced," said 24, "because one of them called Rodney wore several spare heads depending on his mood. The Viv said it depends on what sort of lipstick he's using — he's got a sort of negroid head, asiatic. I don't quite understand what that meant, but Sam Spoons wore a bandaged head."

He was interrupted by 48 who said, "We must feed all the vibrations into Computer XII and send the facts to Alpha Centuri." They attached the vibrations to the Computer and it punched out the following message to its home system:

"Bonzo Dog Doo Dah Band. Complete entertainers. Congenital comics. The group is four years old, but only two members remain from that first line-up. They are Vivian Stanshall and Rodney Slater. The remainder of the present cast: Sam Spoons (percussion, rhythm pole, string bass, drums etc), Vernon Dudley Bohay-Nowell (bass guitar, banjo, baritone saxophone, bass saxophone), Neil Innes (piano, harpsichord, guitar), Larry Smith (drums, tuba) and Roger Ruskin Spear (tenor saxophone, clarinet) have all been preceded by at least twenty others — the ex-members of the Bonzo Dog Doo Dah Band now outnumber current members almost 3 to 1. Their new album on Liberty is called 'Gorilla'."

"I doubt if anyone on the home system will be able to make any sense out of that — apparently even the people on this World couldn't," said Bleep 41, before they jumped into hyperspace and headed deeper into the Milky Way.

BILL HARRY



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MY FOUR SONS

ONE of the few Atlantic artistes to remain almost completely unknown in Britain will be appearing here early next year. She is Mabel John, who I managed to see when she made a 48-hour trip here recently.

She has had several hits in the States including "Same Time, Same Place" and "Your Good Thing is About To End" — and initially made her recording debut with Tamla Motown.

Primarily a Blues artiste, Mabel has fond memories of Billie Holliday. "I worked for Billie Holliday on her last engagement before she died. Mainly she talked to me about herself, compared my career with hers and pointed out the mistakes she'd made."

"She told me not to work overtime — and said I wasn't to use anything to make me sleep — that's what started her on narcotics. She said 'Don't satisfy the public completely, keep them wanting you, there'll always be another time. Look at me, look what I've done to myself. There's still time for you.'"

"She taught me how to breathe properly — and to sing from my stomach. Don't meet the public on an empty stomach, she warned, you will need strength to fight."

"I've treasured the things she told me, they've proved helpful even 'til now. When I'm tired I get into bed with nothing on and lay still a few minutes — its acts as a sedative. It works. I won't take anything to help me, not even an Aspirin."

Show-business certainly runs in her family for not only is her brother Little Willie John a top entertainer, but her four sons are also anxious to join the business.

"My sons have the intention of forming a group, but I have to hold them down, I want them to get an education. It's such a never-ending job that if you get in it so young, you don't have a complete childhood. That happened to my brother Little Willie John. He's 29 now and he's a little boy doing all the things that kids do."

"My sons sometimes work with me on stage and they steal the show every time. But I don't allow anyone to book them outright."

"A Columbia Records man came to the house because he wanted to record them and had to have my permission. I knew they wanted to record so badly — so I took a headache and said I'd discuss it another time. My little son, he's only 13, came and said 'Mum, I want you to tell me the truth, you didn't really have a headache, you didn't want us to record.'"

"But show business is for the strong and young people are weak."

DEE JAY DEPT.

VINCE HILL turns Dee Jay when he takes over "Family Choice" for a week from Monday, November 27. Big Pete Duker is to make an attempt on the world cycle speed record between London and Newcastle this Thursday — and begins his journey from Radio One's "Late Night Extra" studio.

Stuart Henry would like to thank Alan Freeman for being so nice to him when he guested on "Top Of The Pops" recently.

Burma — Billy Smart's No. 1 elephant "walked on" six Radio One D.J.'s last Sunday at Clapham Common. The sequence is for a television production and will be screened shortly. All disc jockeys (Jimmy Young, Tony Blackburn, Keith Skues, Kenny Everett, Mike Lennox and Chris Denning) have been insured for a lump sum of £100,000.

Duncan Johnson likely to work for Radio One again sometime in the future and at the moment can concentrate on his photographic studio.

POP SHORTS

THE HERD begin eight day tour of Denmark and Sweden on February 3. Their first album "Flight" will be released in December and their next single will now be released on December 1.

Brenda Lee continuing with British appearances, despite having "Au" Steve Rowland off to Sydney, Australia, on January 1 to work on score and title song of Ty Hardin's television series "Spinacore".

Ten Years After appear at Saville Theatre this Sunday (12th). Currently in America, Dusty Springfield appearing on "The Smothers' Brothers Show".

"The Dean Martin Show" and "The Jerry Bishop Show". Dave Berry off to the Montevideo Song Festival in February.

Next Truly Smith single "The Girl From Chelsea", released on November 24, a Goffin/King number.

Simon Dupree & The Big Sound booked for the Lord Mayor's Show this Saturday (11th) and appear on "Top Gear" the following day.

Hollies leave for U.S. tour this Friday. The Mindbenders, off to Sweden from November 9-12, concerned that their new single "Schoolgirl" has been banned by the BBC.

Rocking Berries deputised for Englebert Humperdinck on two Concerts last week. Vic Lewis in New York discussing various deals — including The Electric Prunes' British tour which begins on November 24.

Donovan to tour Austria, Belgium and Italy next spring, appears at the Hollywood Bowl on November 17 — the following day he appears in San Francisco and has a concert in Honolulu on November 19. He will appear in Canada from November 24 prior to returning to Britain in mid-December.

Cilla Black promoting her November 17 release "I Only Live To Love You" on "Top Of The Pops" (Nov. 16), "The David Frost Show" (Nov. 22) and "Dee Time" (Nov. 25). She appears on Festival '67 in Belfast on December 1st and her 3rd album "Shero-oo!" will be released on January 1.

Nems signing Gary Hamilton debuts on Decca on November 17 with the Mike D'Arbo composition "Let The Music Play". For the 3rd year running, Billy J. Kramer will appear on Cabaret at the Fiesta, Stockton, over Christmas week. His new backing group is The Remo Four who appear at Hatchetts, Piccadilly, for a week from November 20.

The Trogs make their first-ever working visit to the States in mid-February when they have a six-week one-nighter tour, which includes college dates and appearances on television and radio.

Prior to their Stateside visit they will tour the Continent and will also make their Cabaret debut on North-Eastern clubs. Their new album "Cellophane" will be released on December 8. Procol Harum breakaway group The Freedom have been signed to the Harold Davison Agency and are lined up for a Continental tour in the near future. Several Continental dates had to be cancelled when The Pink Floyd flew off to the States for a short tour last week.

Bee Gees appear at the new Forum Stadium, Los Angeles, which holds 20,000 people, on January 27th. Their fee for two shows there — 30,000 dollars.

NEW BEATLES TITLES...

A NEW Beatles' single will be released on November 24th. Paul takes lead on the "A" side "Hello, Goodbye" — a number which John and Paul wrote specifically for single release and not for "The Magical Mystery Tour". However, the flipside "I Am The Walrus", on which John takes the lead, will be prominently featured in the show when it is screened in December.

The single was completed last weekend at EMI studios.

Newies from Keith West, Beach Boys, Bee Gees, Box Tops

ON the week ending November 17 there are new singles being released from Danny Williams, Keith West, Cilla Black, The Pink Floyd, Paul Jones, Kathy Kirby, Topol, The Beach Boys, The Bee Gees, The Box Tops, The Mindbenders, The Herd, Petula Clark, The Rockin' Berries, The Searchers, and Noel Harrison.

All the new singles to be released that week are as follows: DECCA Billie Davis — "Angel Of The Morning"; Gray Hamilton — "Let The Music Play"; Winifred Atwell — "Winifred Atwell Party 68"; R.C.A. The Rokes — "Hold My Hand"; DERAM Danny Williams — "Love Me"; The Societe — "Bird Has Flown"; LONDON Kenny O'Dell — "Beautiful People"; Gene & Debbie — "Go With Me"; The Fallen Angels — "I Don't Want To Fall"; C.B.S. Topol — "Shoshana"; Tony Del Monaco — "Some May Live"; The Executives — "Ginza Strip"; PARLOPHONE Myvanny Jemm & Bill Wallis — "Harold And Me"; Keith West — "Sam"; Cilla Black — "I Only Live To Love You"; COLUMBIA Barry Lee Show — "I Don't Want To Love You"; The Pink Floyd — "Apples And Oranges"; Tony Steven — "No Love Like Your Love"; Paul Jones — "Sons And Lovers"; Kathy Kirby — "Turn Around"; Mood Of Hamilton — "Why Can't There Be More Love"; Solomon King — "She Wears My Ring"; CAPITOL The Beach Boys — "Wild Honey"; STATESIDE Bruce Channel — "Mr. Bus Driver"; The Platters — "Sweet, Sweet Lovin'"; The Fifth Estate — "Helsh Ho"; Lyn Roman — "The Penthouse"; Box Tops — "Neon Rainbow"; TAMLA MOTOWN Edwin Starr — "I Want My Baby Back"; POLYDOR Steven Lancaster — "San Francisco Street"; Constant Penelope — "The Gentle Power Of Song"; London Jazz Four — "It Strikes A Chord"; Gentle People — "The Violent Thimble"; Mickey Murray — "Shout Bama Lama"; The Bee Gees — "World"; ATLANTIC Joe Tex — "Skinny Legs And All"; TRACK The Precisions — "If This Is Love (I'd Rather Be Lonely)"; PHILIPS H. P. Lovcroft — "Wayfaring Stranger"; B. Hamilton — "Try To Remember"; FONTANA The Mindbenders — "Schoolgirl"; Country Joe & Fish — "Not So Sweet Martha Lorraine"; Nite People — "Summertime Blues"; The Herd — "Paradise Lost"; PYE POPULAR Petula Clark — "The Other Man's Grass (Is Always Greener)"; Margo & The Marvettes — "When Loves Slips Away"; Rockin' Berries — "Dawn (Go Away)"; The Searchers — "A Second-Hand Dealer"; PYE INTERNATIONAL Chuck Jackson — "Shame On Me"; REPRISÉ Noel Harrison — "Suzanne".

British stars in Paris

TWO all-nighters in Paris, from 9 p.m. to 9 a.m. on Friday and Saturday (November 17 and 18) — with an expected attendance of 7,500 fans each night to see a long list of British stars. The line-up features:

Cat Stevens, Keith West and Tomorrow, the Spencer Davis group, the Soft Machine, Zoot Money with Dantalion's Chariot, the Dreamland Express, Katich 22, the Exploding Galaxy Ballet, Geoffrey Shaw and the Plastic Circus, the Kaleidoscope Light Show, plus the Malcolm Tillis break-the-rules fashion collection.

But there's a shortage of time if YOU want to go. A special party is being organised from London. Details: cable Image, 20 Gerrard Street, London W1 — or, better still, phone London GER 0281.



COLIN NICOL

THE thing that strikes you about Colin Nicol, ace deejay with Radio Luxembourg, is his earnestness, his helpfulness — and the dedicated way he deals with what is a surprisingly hectic life over there in the Grand Duchy.

So happens I raised a query over who first released a version of a particular song. Colin took the trouble to write me, tell me a whole chapter of information about the history of the song — and played me the original on one of his early hours shows.

We met for lunch in the middle of one of his rare spells in London. Tying with the cold roast beef, he outlined a background which seems to involve a lot of "doing things on spec" like when he originally felt he ought to leave his native Australia (he was born in Perth) and try his hand in London. He knew nobody — except two musicians he travelled over with and with whom he sang in London clubs.

A chance meeting got him a Radio Caroline job as deejay — but in the end his health suffered and he changed again. For a while he was with Radio England — the only outsider on an otherwise all-American deejay team.

Next came Luxembourg. Now the point about Colin is that he does have this wealth of experience. Back home in Australia, he compered concerts with Cliff Richard, Pat Boone, Bobby Rydell and the Everly Brothers. He handled fashion shows, fetes, open-air concerts. He made guest appearances on top radio stations. But you reach "saturation point" in Aussie-land and he staggered aboard the M/V Australia, for England, after what is best described as a monumental farewell party.

The future? Well, Colin is very ambitious and would like to make progress. While a lot of other deejays have got in on Radio One, changes will obviously be made. Could be that Colin can step in, once the mistakes and the plan-changes have been made. Certainly he collects a colossal fan-mail for his Luxembourg work. This is essentially a pen-portrait of Nicol, the man. He has a load of interesting views on the music scene; admits he likes the class

material for his personal listening. A bit later on, we'll go into that side of Colin at greater length. Colin is a popular figure already. My personal memo to the powers-that-be: Consider his appearance, know-how and ability. He's what you call one of your thorough-going through-and-through professionals in the radio world.

P. J.

WARREN DAVIS FOR MOVIE

BRITISH group The Warren Davis Monday Band have signed a major film contract with 20th Century Fox. The group — who already record for the 20th Century Fox record label, fly to Hollywood on January 10th. They return on January 20th with a film unit to begin six months of filming around the London area for a 26-episode-series in colour entitled "The No. 54 Putney Bus". Their current release is entitled "Love Is A Hurting Thing".

Dylan poems

NO more entries can be accepted for the 'Dylan Poem Competition'. As the number of poems sent in was far greater than expected or anticipated, judging is taking place over the next three weeks. The winner will then be notified, and the results published together with the winning poem. All poems will be returned wherever possible.

N. J.

Herd pray Townshend will spare his guitar!



ANDREW STEELE

ANOTHER week of fun and hard work, but at long last, we're beginning to get the hang of this touring business. By that, I mean that we're getting used to the unexpected being commonplace, if you get my meaning. Anyway, let's have a look at what's been going on.

We had great audiences for the show up in Newcastle, where both The Traffic and ourselves suffered equipment failure. Once again, we were showered with sweets — we made a small fortune after the show selling them off at one-and-a-half a quarter! Still on the "sweets" topic — our organist, Andy Bown, was officially awarded the C.D.M. for bravery and fortitude in the face of overpowering odds — he had a cold!

During the Who's act, their road manager stood behind Pete Townshend's equipment trying to stop the speakers toppling over when ever Pete lashed out. But without warning, Pete suddenly started pulling instead of pushing. Everything fell forward with a mighty crash — revealing one mystified road manager to an equally mystified audience.

All was reasonably quiet at Liverpool — until Pete Townshend broke a string during the second bar of The Who's first number. His guitar started spluttering, the rest of the group were taking side bets on when it would actually blow up, but Pete soldiered on to the last number before smashing the guitar over the speakers. One of my prize possessions now is a piece of wood 6 ins. by one inch — all I could find of the ill-fated instrument!

We celebrated our first date in the south — at Kingston — by turning up for the show with diarrhoea, streaming colds — courtesy of our beloved organist, Keith Moon, impressed everyone with a startling demonstration of drum annihilation. I managed to nip out front during the show, and was knocked out by The Marmalade — they really blow up a storm.

The Tremeloes were tremendous — a really polished act. Their voices are great, especially Dave Munden. It's hard enough to play drums well, but to sing brilliantly at the same time is really going some. Mr. Munden has my greatest admiration.

At Walthamstow, all the drummers decided to use their own kits, so the stage looked reminiscent of a drum convention. There was some trouble with the P.A. during the second house, and The Dream

had to play about 80 bars of music before their voices could be heard at all. I thought they stuck to their guns very bravely, and won out in the end.

The Traffic's percussion number was an absolute gas. This group is very fresh in its approach, and their success is well deserved. Steve Winwood impressed every time. If you think I'm very pro-Traffic, you're dead right — that's why I wore a Traffic fan club badge during The Herd's stage act!

Townshend kicked up a storm on stage yet again, and when he looked like smashing his great Les Paul guitar, Peter Frampton was seen in the wings saying prayers that it would be spared. It seems his prayers were answered, since the guitar was still intact at the end of the evening.

At Nottingham, the Marmalade, the Tremeloes, Roger Daltry and our Gary Taylor gathered in a dressing room for an impromptu session of old and nauseous numbers. On stage, Dave Munden was badly hampered by a broken bass drum skin, but he played masterfully just the same. Townshend arrived on stage playing a guitar bound together with string and tape, but still sounded great.

The Herd were affected by Mike failure at one point, and Andy Bown — who was singing at the time — ended up giving a very passable imitation of an enraged gorilla with fleas! Later, in an Indian restaurant, Alan Whitehead (drummer with the Marmalade) admirably demonstrated that he should read up on exotic foods before trying to order. What a mixture!

And that's my lot. Next week, a final round-up on the tour from the ubiquitous Gary Taylor — freelance Journalist extraordinaire!

ANDREW STEELE

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SOUL REVIEWS NORMAN JOPLIN

THE DATE WITH SOUL, Yes Sir, That's My Baby; PRISCILLA He Noticed Me (Stateside SS 2062). For an odious comparison — try the Crystals. This is similar to "There's No Other Like My Baby" — a fabulous BIG arrangement via Jack Neitszche. Spector fans'll dig strong, and despite the gimmicks, this powerful slow-moving item HAS soul, is musically and could easily make the fifty. Flip is a gentler item, still Spector-influenced — you can sing "Then He Kissed Me" to it almost. TOP FIFTY TIP

DIONNE WARWICK I Say A Little Prayer (Pye Int. 7N 25435). This is Dionne's biggest in the States for ages—and the Bacharach-David penned ballad must be a hit here too. It's got an immensely appealing lyric and has that "Walk On By" feel in parts—a nice bubbly record over all which could do a lot for her. What a great voice she has. Flip: no information available at press time. TOP FIFTY TIP

GLADYS KNIGHT AND THE PIPS I Heard It Through The Grapevine; It's Time To Go Now (Tamla Motown TMG 629). A shrill beater from this team — but there's not the commercial chances of "Take Me In Your Arms" here, despite a good solid performance. ★★ ★★

ARETHA FRANKLIN Take A Look; Lee Cross (CBS 3059). Soul ballad, with big voiced emotion from Aretha on this old pre-Atlantic waxing. The gentle strings sound strange. ★★ ★★

LAURA LEE Dirty Man; It's Mighty Hard (Chess CRS 8062). A slab of bluesy soul from Laura — and this'll be an R & B favourite. It's the real thing and is very old-time, but good nevertheless. ★★ ★★

JOE SIMON Nine Pound Steel; The Girl's Alright With Me (Monument MON 1010). A big-sounding Jerry Butler tinged song from the Sound Stage artiste. A good slab of soul, but I don't know about sales. ★★ ★★

THE CONSOLERS Someone Must Answer; Lord Bring Me Down (President PT 165). From their LP coming out on President, this is a vitally performed record, sincere and with a true hot gospel spirit. Slow, powerful, male and female duo work. Fantastic. ★★ ★★

VIOLA WILLS I've Got To Have All Of You; Night Scene (President PT 152). Breathily, powerful soul ballad here, with an appealing plaintive tune and some good crashing percussion sounds going on. Could do well. ★★ ★★

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the JOHN WALKER career

From his days singing with his sister, then Scott, to the present day...

I STIFLED a yawn. Not that I was bored, tired or uninterested in what John Walker had to say—in fact, he was quite a fascinating conversationalist. Frankly, it was somewhat like listening to Stan Freeberg singing that infectious "Yawning Song" from "Tom Thumb"—John was SO tired. He'd been awake for two days and fatigue crawled all over him, wrapping itself around his eyes, cloaking his body, muffling his voice. In fact, the energy to shave hadn't been with him that morning.

Despite it all—with the added inconvenience of being shuttled out of the BBC that morning by an official who couldn't quite comprehend that he'd gone along to appear on 'Breakfast Special' at the invitation of Tony Blackburn—he even felt like discussing extra sensory perception and the other goodies of the brain that lie dormant in our present state of evolution.

As for his career: "I'm going to Australia in January with The Who and The Small Faces, it'll be a three-way-top, very interesting. I've got my own group together again with a couple of girl singers—Sue and Sunny. We've done two weeks in cabaret and it was very good and have just returned from Scotland. We were doing one-nighters and things were a bit of a rough drag. But I've got to get around to every place that I can plug. I've got to prove that I can do something. People said that I was riding on my friend Engel's back—ask either of us, it's not true. I've got to destroy that myth."

John first started as a solo singer in the States. He had one solo release, which wasn't a hit and spent his time playing in night clubs. Then he teamed up with his sister and the act became a trio when Scott joined them. His sister left and they became a duo—and after having several drummers they kept Gary and became The Walker Brothers. "I just wanted to play my guitar in a club and be left alone—we'd probably still be playing in night clubs, Scott and I, if we hadn't come to England. We weren't interested in records."

"We're a different breed than record artistes. Some people are best on records, other people are best 'live' on clubs. Fortunately, we were pretty good in the recording studio. But we are better 'live'—with our stage act we brought in new ideas and things. Even today a lot



JOHN WALKER—he says some interesting things about the songs he writes and the way he writes them. (Dezo Hoffmann RM pic).

of groups copy the things we introduced—even our lighting plots."

Returning to the subject of his Scottish one-nighters, John commented on the promoter who frankly expressed his belief that John wouldn't be a draw. "After a couple of halls were destroyed by the fans he said 'I see.'"

More forthcoming work: "I'm going over to do about four TV shows in Germany, France, Sweden and Denmark—it'll be pretty good, I like to work to Continentals. '68 better be a good year—I'm doing a couple of way-out things to get things going. I'm going to have

one hell of a go in '68—everywhere, all around the world. I'm going to Japan in February and I might do a tour here in March. But I do play England a lot, so I'd like a Continental tour. I like to go see different kinds of people. I look at the Swedish people for a while, then look at the Germans. I get a big kick out of going over there."

Then came the reason for his tiredness. "I don't write songs, as it were, like other people. I get ideas and have to carry on 'til it's finished. I've started 18 songs, then can't finish them." So in order to complete a song, John must work on it from start to finish—any break, and the song is never completed. "The day before yesterday I got an idea (I always get ideas in the night-time), so I got in a couple of bottles of champagne, eighteen cigars, a crate of coke, bottle of Brandy, a tape recorder — and locked the door! This song I've been fighting with for two days is all sorted out in my mind now."

John has only recorded three of his songs so far — two were "B" sides and one was on a Walker Brothers album.

"The material I've written on my next album isn't anything spectacular—but the stuff I've been writing lately will be spectacular. I'm going to continue writing and writing and writing. I want to write 20 songs and put the best of the 20 on the album — THE album, which will come out after my next one. This future album I want to do to see if people will buy it. You never know whether your songs are good or bad — that's why I won't put my material on a single — it's hard enough finding material for singles anyway."

"I sometimes write just about things I see. One I wrote about a woman who walks her poodle down Regent's Park Row — because I used to live by there and saw her. I've also written about people who work in factories."

"The song I've just been fighting with is about a model called Sybilla. That is a fantastic name. But it's really nothing to do with her at all. She came over to the house with Gordon Waller and I just had to write a song about her, even though I don't really know her."

"But anything I do write I write much better when I'm very tired or very depressed. I have to be tired or depressed to be in a writing mood. When I'm very tired, irritable, sad or miserable my emotional state becomes enlarged, I have more capacity to understand things and feelings."

"Take the "B" side of my latest record. If you just play it it's 12 bar blues. But if you listen to it it becomes a song about my sort of feeling about a person. Then the song comes together, it means something."

John particularly wants to write his own material. "Artistes who record numbers by other people do have hits — but they don't sustain them. There are few artistes who have hit after hit with other people's material. But the artistes with consistent hits like The Kinks and The Beatles, all write for themselves."

The effects of his lack of sleep eventually overcame him and John had to rush away — quick — to taste the delights of peaceful slumber.

BILL HARRY



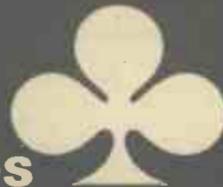
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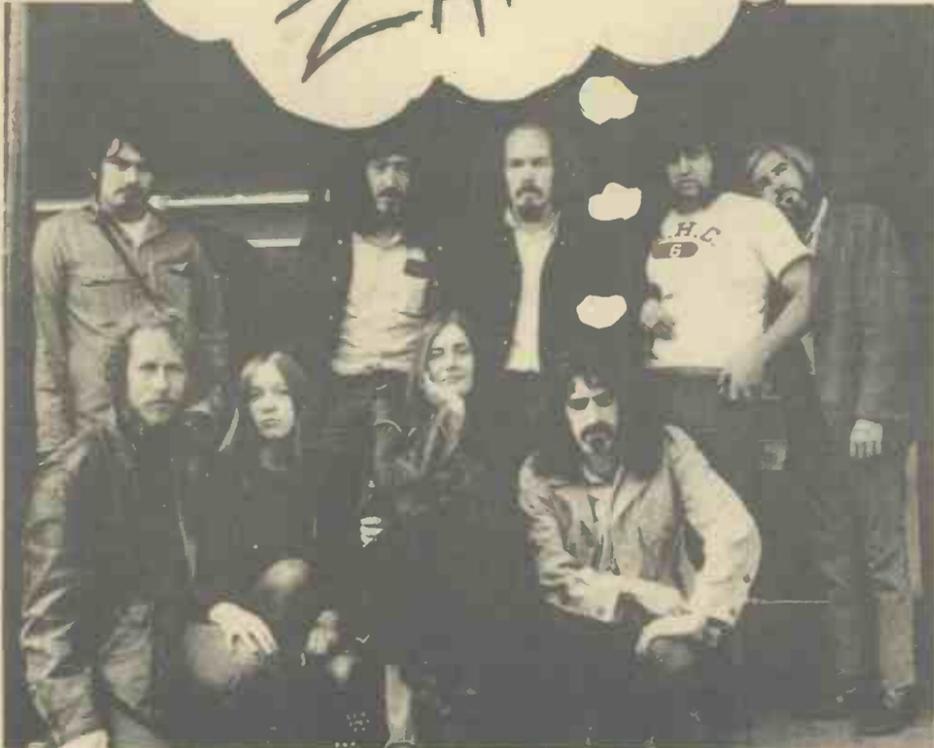
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'The biggest talent I have ever come across' says ex Dylan producer Tom Wilson of



THE MOTHERS OF INVENTION with Frank Zappa. The group's two LP's "Freak Out" and "Absolutely Free" have been moderately successful here.

OVER the past few years the record producer—formerly back-room boy of the pop world—has come into his own. George Martin garnered almost as much publicity as the Beatles when the Liverpool foursome first made the charts. Andrew Oldham followed the pattern with the Stones, and, more recently, Denny Cordell—A and R man for the Procol Harum and Georgie Fame, among others—has had his share of the limelight.

Tom Wilson, head of MGM's pop team, is a different kettle of fish entirely. He almost shuns publicity—almost, because it's hard for a six-foot-six bearded New Yorker to pass unnoticed anywhere. This week, however, during a two-day stay in London, he broke his anti-publicity rule and talked. I first met Tom two years ago, when, as a New York based CBS producer, he was responsible for the recording careers of such artistes as Peter, Paul and Mary and Bob Dylan. A brilliant recording engineer and musician in his own right, Tom nursed Dylan from his beginnings as a talented but obscure folk singer to his present position as head of a cult.

Currently, Tom is involved in the creation of another cult—revolving around the controversial "Mother of Invention", Frank Zappa.

SLOW START IN BRITAIN

"Zappa, without exception, is the biggest talent I have ever come across," said Tom. "Despite his slow start in Britain, he is going to be enormously big—mark my words. I've just flown back from Copenhagen, where the 'Mothers' have been appearing—and already they are causing a sensation over there."

So far Zappa and his colleagues have met with only limited success in Britain. By many people they are regarded as a colossal joke. Are they in fact a joke?

"They are a joke to this extent," said Tom carefully, "in that they—and Frank in particular—regard the pop music of the 50's on which the current Anglo-American pop scene is largely based, as a joke. What Frank is doing is guying the rock and roll scene, pointing out to people, with his satirical take-offs of the music of the 1955 to 1960 period, that there was no substance

in it. That it was hollow, cheap, and generally a sham. Now despite the fact that Frank also, to a limited extent, takes the mickey out of his audiences through the music, he himself is not a sham. He's a talented musician who has borrowed ideas from such classical masters as Bartok and Stravinsky, and he takes as much time and trouble with his LP's as the Beatles do with theirs."

FREE RUN OF STUDIO

Certainly, Zappa is taken very seriously indeed by the powerful M.G.M. corporation. In fact, he is almost a company within the company. He is granted a five-figure allowance by M.G.M. to 'create' on their behalf. He is allowed a free run of M.G.M.'s New York studios, and he understands precisely how they work—at 16 he built himself a five-track recording outfit. And he uses his knowledge of electronics to cut down on studio musicians. On one recent American record by the 'Mothers' a sound like a 50-voice choir was achieved. In fact, the 50-voice choir was Frank Zappa, singing and supervising the recording at the same time.

"Both Frank and I were extremely impressed by the recording techniques in Copenhagen," said Tom, "and it's on the cards that we may record over there ourselves in the near future. In the 50s jazz and blues musicians—Big Bill Broonzy to name one—recorded very successfully in Scandinavia. Since then the Scandinavians have been second best to the Swinging British. But the situation may well change."

Besides Zappa, Tom Wilson is at the moment tied up very closely with another considerable talent—that of Eric Burdon. He believes that Eric—a big draw on the American University campus scene—may become one of pop's most important writers. "He has great sensitivity," says Wilson, "and during the past year he's really come into his own."

But despite Tom's concern with Eric, I came away with the impression that his chief concern at the moment is with Zappa, and with what he may or may not achieve in Britain. Knowing Wilson, I would say that Zappa will achieve much in the coming months.

FRANK SMYTHE



The Troggs

FELIUS ANDROMEDA

Meditations F 12694

BOBBY HANNA

Blame it on me

F 12695

DECCA

THE MONKEES

Daydream believer RCA 1645

JIM ED BROWN

Laura-Li RCA 1644

RCA VICTOR RCA

new

DECCA

this v

45 rpm

HELENA FERRELL

Where is the party

HLZ 10164



ALL I said was: "You may find you need an armoured suit, corporal." As it's turned out, such a suit wouldn't be much protection—for Lance Corporal L. Galbraith's letter asserting that Sandie Shaw is the Queen of Pop (RM, October 14) has drawn some very passionate fire, and not too much support.

With thanks to all the heated correspondents, here's a quick run-down of a few points from the letters:

"So L. Galbraith thinks Sandie is top girl singer, and quite rightly too. But there is no need for him to say it abusively. I was infuriated by his statement that Julie Felix and Joan Baez makes one's mind rebel against the thought of calling them singers..."—Jackie Adams, Oldbury.

"Sandie Shaw could do much to improve her image, because at the moment if she wants us to think she is so sophisticated by looking and acting sophisticated, why does she sound so babyish and sing babyish-sounding songs? Also I think Chris Andrews should pull his bootees up

and try and catch up with the times and progress song-wise."—Linda Rookes, Southsea.

"In a way I am happy for Mr. Galbraith because ignorance is a very comfortable frame of mind. Being in the army it is obvious and quite painfully clear why Joan Baez' crystal clear tones do not rank in his top ten..."—N. Butcher, Sidcup.

"I do not normally write to newspapers, but I must come out in **WHOLE-HEARTED SUPPORT** for Lance Corporal Galbraith's comments about Sandie Shaw. It is the most sensible letter I have read in a long time, and it is about time she was realised for her true worth... I believe that the three essentials for any female singer are: 1. Good, catchy material; 2. Good voice and presentation; 3. Good looks and personality. And Sandie, for my money, has all these qualities."—Reginald Brown, East Didsbury.

"L. Galbraith cannot possibly have been serious. Why have you bothered to print such an obvious pretence to controversy? Not one reason is offered to validate the ridiculous views expressed. To



SANDIE SHAW—her number one fan, Corporal Galbraith, is in trouble with RM readers about his views on girl singers (RM pic Dezo Hoffmann).



DUSTY — her fans slam Sandie (RM pic Dezo Hoffmann).

girl singer—never! Still, I admit she makes some very nice records."—J. P. Moddy, Hythe.

"When Sandie Shaw has collected ten number one records in America and five consecutive records in the British charts, as the sensational Diana Ross and The Supremes have done, then he'll have a right to say Sandie is tops."—Robert Emblem, Leytonstone.

"I was utterly disgusted. Sandie Shaw has neither a personality or a voice, whereas Cilla Black, the best singer and all round entertainer, has both..."—A Cilla fan, Maida Vale.

"That's L. Galbraith's opinion that Sandie is the only good singer. But for me, Helen Shapiro is the only good singer. Remember she was crowned the Queen of Pop when she hit the chart trail in 1961/2 and before very long she'll be there again."—R. Brightman, Harlepool.

The biggest counterblast to the good Corporal Galbraith came from admirers of a Miss D. Springfield. For instance, David Heges, of Morganstown, said: "He is obviously a very lonely soldier who needs someone taking notice of him. As far as I am concerned there is only one great female singer and that is DUSTY." These sentiments were more-or-less echoed by Miss K. A. Whewell ("Come off it corp, who are you trying to kid?"), Janet Smith ("the nerve!"), Vicky Scrivener ("I was so mad when I read the letter"), Elsie J. Thompson ("Sandie's awful caterwauling makes me cringe — Long Live Dusty"), D. Walton ("Never heard so much rot"), J. Woods ("What a cheek!"), P. Scott ("How absurd!"), Paul W. Elphick ("Please corporal keep your hands off my dear friend and No. 1 star, Dusty"), Carole Cooke ("Come off it corp — you're talking through your beret!"), and quite a few more whose signatures, as usual, I couldn't decipher!

Brian Mills, from Sevenoaks, took the occasion to survey the whole scene of lady vocalists. Of Dusty he stated: "She is improving all the time, she has style, class and

good looks." And Lulu: "A versatile singer who is always bright and full of energy." And Cilla: "As for her not having the right material, this is rubbish, the material is good and Cilla's performance is first class on all her discs." In general: "His letter insulted girls who sing at a much higher standard than his Miss Shaw, it was distasteful, idiotic and uncalled for."

Ken Udall from Chester described the glory of Diana Ross and the Supremes at length and commented on L. Galbraith: "If writing such accusations makes him happy, I hope we all ignore his abnormal mind."

"Cilla is still a fantastic singer, given the right material. Lulu is a bundle of dynamite. But Dusty is the greatest of them all."—D. Gilchrist, Battersea.

"Talking about competition to Sandie Shaw, what about Bobbie Gentry? My prediction is that she'll be bigger — in the not so distant future — than all our girl singers, on both sides of the Atlantic."—Frank Breen, Abbots Langley.

"Is Sandie the only good girl singer? The answer is Yes, but only of pop music of the kind Sandie sings. There are others who sing marvellously, including Judy Durham and Anita Harris."—Stanley B. Levy, Romford.

"I write in protest about the utter nonsense... Even if he does think she is the greatest, there is no need to condemn the best girl singers such as Lulu and Dusty." — Peter Renmant, Taff's Well.

Of all the letters received by the RM on this obviously burning issue, the James Craik award for the definitive statement goes to Ernest Fullman of Coventry. His point: "Okay, so everybody has his or her own particular favourite singer but is there any need to run down every other artist just because you don't happen to like them. Perhaps L. Galbraith should realise that each girl singer has that little bit of something that makes her a star."

JAMES CRAIK



from

group records

veek

records

GUSON

LONDON

THE MOODY BLUES

Nights in white satin DM 161

THE FLOWER POT MEN

A walk in the sky DM 160

GRANNY'S INTENTIONS

The story of David

DM 158

DERAM

JACKIE RAE

Believe in love

Q 72495

CORAL

even compare Miss Baez' beautiful works of art with the catchy, childish, throaty jingles with which one associates Sandie Shaw is unimaginable."—John Field, Eltham.

"Your correspondent L. Galbraith missed the point: it's Julie Rogers for belting power, Dusty Springfield for soul, and Barbara Ruskin for sex appeal. Three qualities of which Sandie Shaw has none."—Righteous Rick Winkley, Nelson.

"Sandie Shaw the greatest? Greatest what? Certainly not the greatest female singer. She has a young, immature voice and should keep her songs to nursery rhymes... She only won the Eurovision Song Contest with 'Puppet' because its lyrics and music were computer selected."—Teresa Nash, London, W.10.

"When I read what L. Galbraith had to say about Sandie Shaw, I must say I thought what a very strong-minded fan Sandie has. It is a pity, though, that he has no tolerance with the other girl singers..."

Sandie Shaw does not sink but screeches and does not have such a strong, powerful voice as Grace Slick...—Louise Ayres, Cardiff.

"How dare he suggest the Supremes are no good? At least they are progressive which is more than Sandie Shaw..."—P. White, Carlton.

"His letter is utter rubbish. All he can do is criticise. He's round the bend."—Mike Mason, Alan Cocks, Pete Hammond, Dave Whitehead, Robert Mason, Yvonne Clarke, Leslie McKay, Sharon Graham, Barrow-in-Furness.

"Oh dear, Sandie Shaw the best

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



THE FOUR TOPS seen with JOHNNY RIVERS — the Tops LP is reviewed on this page, and Johnny's latest LP release is "Rewind".

MILLIE SMALL "The Best Of Millie Small" (Island ILP 953).

THIS features many of Millie's singles, starting with her first big hit "My Boy Lollipop" and more recent songs like "Killer Joe" included. A good collection of solid material here, and if you dig Millie then try this — her voice is penetrating enough to make you sit up and take notice.

★ ★ ★

THE MINIM "Wrapped In A Union Jack" (Polydor 582 011).

A BEAUTIFULLY packed folk LP, with plenty of humour, guts and music. If you like the Seekers and want something stronger — try this. (I wonder what the Minim will think of that?). It's very entertaining — a kind of mixture between Judith Durham, Lance Percival and Ernest Love.

★ ★ ★

GEORGE JONES "Variety Is The Spice Of Life" (Stateside SSL STEREO 10215).

SOME recent items from one of America's top country stars. Some of these songs are familiar in a pop context — "Lonely Street", "There Goes My Everything" etc., but George puts his own brand of country to them. Sixteen tracks, a big C & W seller.

★ ★ ★

Tops — long-awaited 'Reach Out' album

THE FOUR TOPS "Reach Out" Reach Out I'll Be There; Walk Away Renee; 7 Rooms Of Gloom; If I Were A Carpenter; Last Train To Clarksville; I'll Turn To Stone; I'm A Believer; Standing In The Shadows Of Love; Bernadette; Cherish; Wonderful Baby; What Else Is There To Do (But Think About You) (Tamla Motown STEREO STML 11056).

LONG-AWAITED hit album from the Tops — with four fine 'A' sides and their versions of some of the best non-R & B tunes around — try their "Walk Away Renee" which'll surprise Leftie Banke fans, or their version of the Neil Diamond — penned Monkee million seller "I'm A Believer".

★ ★ ★

THE CLANCY BROTHERS AND TOMMY MAKEM "In Concert" (CBS 63070).

THESE immensely popular lads have another 'live' LP here, well recorded as usual. Their plaintive harmonies, humorous tinges and very masculine sound is as appealing as ever. Some great songs include "MacAlpine Fuziliers", "William Bloat" and "Peggy Gordon" — which comes from Scotland.

★ ★ ★

BROOK BENTON "Best Ballads Of Broadway" — Once Upon A Time; As Long As She Needs Me; Love Look Away; Make Someone Happy; If Ever I Would Leave You; I've Never Been In Love Before; I'll Know; Long Before I Knew You; Soon; The Sweetest Sounds; Till There Was You; Hello Young Lovers (Mercury MVL 307).

DESPITE the fact that I like Brook, I'm not mad about him singing these show songs. I don't think the lyrics suit his style, and although the arrangements are tremendous and his vocals are fine, it doesn't gell with me.

★ ★ ★

HARRY SECOMBE with MYRNA ROSE "The Songs Of Ivor Novello" — Glamorous Night; I Can Give You The Starlight; My Dearest Dear; We'll Gather Lilies; Shine Through My Dreams; Love Is My Reason; Fold Your Wings; Rose Of England; Music In May; Waltz Of My Heart; Keep The Home Fires Burning; Some Day My Heart Will Awake (Phillips STEREO SBL 7812).

Harry's interpretations of these beautiful Ivor Novello melodies are enhanced by Miss Rose, a young American, whose voice is as full and sensitive as Harry's. A very beautiful sound here and this could be a big seller with the Mums and Dads.

★ ★ ★

SARAH VAUGHAN "At Mister Kelley's" — September In The Rain; Willow Weep For Me; Just One Of Those Things; Be Anything But Darling Be Mine; Thou Swell; Stairway To The Stars; Honeysuckle Rose; Just A Gigolo; How High The Moon (Mercury MVL 303).

THIS was recorded live—beautifully live—at Mister Kelley's which is one of Chicago's top sophisticated night clubs. If you dig Sarah's warm brand of bluesy jazz try this one. The selection of material — as you can see — is especially good.

★ ★ ★

COUNTRY JOE AND THE FISH "Electric Music For The Mind And Body" — Flying High; Not So Sweet Martha Lorraine; Death Sound; Porpoise Mouth; 43; Superbird; Sad And Lonely Times; Love; Bass Strings; The Masked Marauder; Grace (Fontana STFL STEREO 6081).

STANDING at No. 46 in the U.S. album top 150, and it has been around there for 22 weeks. One of the best-selling 'underground' albums, this is an acidy-blues album, well-recorded and with the expected selection of unusual sounding material. Produced by Samuel Charters (of 'Country Blues' fame?). A well thought out record and a part of the new concept in pop.

★ ★ ★

WOUT STEENHUIS "Meets The Kontakis" (EMI Studio 2 STEREO TWO 187).

A COMBINATION of talent and beautiful recording techniques can bring the enchanting atmosphere of the South Seas into your front room (No reproduction fee for that award-winning sentence). Wout DOES play well here. And there ARE three delicious girls on the sleeve with him.

★ ★ ★

THE TEMPTATIONS "With A Lot o' Soul" (I know) I'm Losing You; Ain't No Sun Since You Been Gone; All I Need; (Lone-ness Made Me Realize) It's You That I Need; No More Water In The Well; Save My Love For A Rainy Day; Just One Last Look; Sorry Is A Sorry Word; You're My Everything; Now That You've Won Me; Two Sides To Love; Don't Send Me Away (Tamla Motown STEREO STML 11057).

PERHAPS the most subtle—and for me the most listenable—of all the hitsville USA stable. With three 'A' sides and some more tunes by the Motown scribes, this is a fine follow-up LP to their "Greatest Hits" package. The vocal harmonies, the soul and the way they can so beautifully underplay the effects, in contrast to the hordes of noisier R & B groups is a pleasure to hear.

★ ★ ★

MADLINE BELL "Bell's A Poppin'" — Picture Me Going; You Don't Love Me No More; Baby I'll Come Right Away; Beat The Clock; Mr. Dream Merchant; Can't Get Used To Losing You; Soul Time; I'm Gonna Make You Love Me; I'm Gonna Leave You; The Last One To Be Loved; I Didn't Wanna Have To Do It; Mercy Mercy Mercy (Phillips STEREO SBL 7818).

IN contrast to the image which I used to have of Miss Bell, this LP is much more of a sophisticated adult sound, than the "soul bag" sort of thing. This is so very enjoyable — Madeline can be compared to several other singers, notably Dionne Warwick, but all the while there is the plain fact that here is Madeline Bell, who is so good, and much more than a shadow of an American artiste, or sound. An enjoyable album.

★ ★ ★

CARLA THOMAS "The Queen Alone" — Any Day Now; Stop Thief; I Take It To My Baby; I Want To Be Your Baby; Something Good (Is Going To Happen To You); When Tomorrow Comes; I'll Always Have Faith In You; All I See Is You; Unchanging Love; Give Me Enough (To Keep Me Going); Lie To Keep From Crying (Stax 589012).

UP tight 'N' Outsight. A collection of soul ballad and funky beat items all tailored to size by the Vietnam forces pin-up. Carla comes across strongly here and the disc should sell very well. Try her soulful "Any Day Now" or the raunchy "Something Good".

★ ★ ★

THE BEACH BOYS "Smiley Smile" — Heroes And Villains; Vegetables; Fall Breaks And Back To Winter; She's Goin' Bald; Little Pad; Good Vibrations; With Me Tonight; Wind Chimes; Gettin' Hungry; Wonderful; Whistle-In (Capitol STEREO ST 9001).

THIS was reviewed in depth some weeks ago, so I won't describe it in detail. Suffice it to say that the Beach Boys have taken their insidious style to such a degree of finesse and—in places — nonsense, that this is almost a work of art. Pop Art.

★ ★ ★

FREDDIE AND THE DREAMERS "King Freddie And The Dreamers" — I Fell In Love With Your Picture; The Doll House Is Empty; Picture Of You; The 59th Street Bridge Song; So Many Different Ways; Children; The Night Is Over; There's Got To Be A Word; Juanita Banana; Sing C'est La Vie; Don't Tell Me That; Is It Love; You've Got Me Going; Look For The Rainbow (Columbia SX 6177).

THE coy voice of Freddie Garrity with a set of popular and amusing songs which'll please his fans. But this all sounds very dated now — not for Captain Beefheart fans. But it is well performed and recorded, and should catch Christmas sales.

★ ★ ★

AL STEWART "Bed Sitter Images" (CBS 63087).

TWENTY-TWO-year-old Al comes up with some good songs. And the backing on here are more adventurous than on most folk records, but perhaps this tends to detract on certain songs. Folk fans, and fans of commercial folk-tongued music should listen to this. His lyrics are good.

★ ★ ★

JOHN MAYALL "The Blues Alone"—Brand New Start; Please Don't Tell; Down The Line; Sonny Boy Blow; Marsha's Mood; No More Tears; Catch That Train; Cancelling Out; Harp Man; Brown Sugar; Broken Wings; Don't Kick Me (Ace Of Clubs ACL 1243).

JOHN Mayall alone in fact — he sings, plays, and composes just about everything on this LP — just like a one man band. Only the drums on some of the tracks which are by Keef Hartley intrude on the one man show. But this is interesting because it shows that John alone is slightly different to when he is with the Blues-breakers — he is sadder, more melancholy. Bluesier even. At the bargain price this'll do well. An atmospheric and compelling LP.

★ ★ ★

rapid reviews

THERE are plenty of oldie jazz LP's being issued to satisfy the cravings of collectors whose 78's are wearing out. JIMMY LUNCFORD and his Orchestra have been acclaimed by many as the greatest jazz show band of all times — an LP named after the group is on Ace Of Hearts AH 155 and contains sides recorded between 1934 and 1937. From approximately the same era (1932-1935) comes "Fox Favourites" by ROY FOX and his Orchestra (Ace Of Clubs ACL 1240) — not the jazz reputation of the Lunceford ensemble, but nevertheless one of the finest British dance bands of the thirties. "Britain's finest saxophonist" — that was the reputation FREDDY GARDNER had and you can hear it yourself on "Revelling In Rhythm" (Ace Of Clubs ACL 1239), tunes are from 1937-1939, and most of them are familiar hits of the period — "Jeepers Creepers", "Limehouse Blues", "The Dipsy Doodle". Jazz piano fans will want "The Swinging Cub Men" by WILLIE "THE LION" SMITH and his Cubs (Ace Of Hearts AH 162) — recorded between 1935 and 1937 in New York and a worthwhile re-issue. From an other era comes "THE CHOCOLATE DANDIES" (Parlophone PMC 7038), a collection of items recorded in New York between 1928 and 1933 by a band under the direction of Benny Carter or Don Redman — a kind of pick-up band, mixed racially. A different kind of thing on "The Golden Swing Years" (Polydor Int. 423 248) by CHICK WEBB AND HIS ORCHESTRA — recorded between 1935 and 1939, with sixteen tracks, and sleeve notes translated quaintly and bafflingly from the German.

From the Mercury Value Label come two ERROLL GARNER releases — one is "Solitaire" (MVL 306) with titles like "I'll Never Smile Again", "A Cottage For Sale" etc. The other — in a different bag — "Mambo Moves" (MVL 305) with "That Old Black Magic", "Begin The Beguine". And on Wing WL 1124 try "Woody's Big Band Goodies" from WOODY HERMAN — recorded in 1963 and 1964 these stand comparison with his earlier 40's material. There are various stars on "Tribute To Charlie Parker" (RCA Victor STEREO SF 7895) including J. J. JOHNSON, HOWARD MCGHEE, MAX ROACH and SONNY STITT — recorded at the Newport Jazz Festival. On "Tubbs In New York" (Wing AL 1162) TUBBY HAYES goes through "You For Me", "A Pint Of Bitter", "Airegin" etc — recorded in 1961.

Any jazz sleeve notes which describe MUGGSY SPANIER as "this sad-faced Chicago boy with shamrocks for eyes" fall under suspicion, but the record — "Mugsy Spanier And His Dixieland Band" is however beyond reproach (Mercury Value MVL 304). A recent recording from REX STEWART — "Rex Stewart Meets Henri Chalk" combines Rex with Henri's orchestra and the result, on Polydor Int. 623 234, is unique. Recorded live in Edenville, near Mont. St. Michel — that's "Hot House" by BUD POWELL (Fontana STEREO FJL 903) — also present were Johnny Griffin (Tenor sax), Guy Hayat (piano) and Jacques Gervais (drums). More in the "Jazz Life" series — "Urge" by the TED CARSON QUARTET (Fontana FJL 910), recorded in 1966 in Baarn, in the Netherlands. In the same series — "Our Miss Brooks" from GRANT GREEN with THE DAVE BAILEY QUINTET (Fontana FJL 908) — recorded in 1961.

Soul Explosion!

Lee Dorsey and Sam & Dave talk to RM

LEE DORSEY is a very interesting looking singer. He looks like a brown Bing Crosby and the effect of Lee's new teeth (which he pointed out to everybody) enhanced the effect.

At a reception for him given by EMI, Lee talked about his post-haste trip to Britain to replace the ailing Mr. Percy Sledge on the Arthur Howes 'Soul Explosion' R & B tour.

"One minute I was there, next minute I was here," he said. "Say don't I remember you, didn't I talk to you some time back?" Yes, I said, and you told me all about your love of cars and car engines. After this exchange of reminiscences, Lee carried on to say how he had been torn up by the roots to come to Britain.

"But man, it's great. I love London," he clichéd, "and I hope you like my new record 'Go Go Girl'. You know, I'm still trying to get the arrangements for some of my songs for the tour. I go through the hits on stage — but I haven't got the arrangements for 'Working In The Coalmine' — and that's one song I MUST do... the kids expect it. Also I haven't got the arrangements for 'Go Go Girl'... and that's the song I'm trying to sell."

I told Lee he was looking very prosperous, as he was wearing a very sharp dark green velvet one-button jacket, mohair slacks and crocodile shoes which neatly encased his extremely tiny feet. Laughing and joking he exclaimed that all present must see his underwear, and ripped open his shirt to expose a bright red nylon vest. Zappy-How!

NORMAN JOPLING

A DOUBLE Dynamite Duo with a tradition to live up to. That's Sam and Dave — and their tradition is hit records. Hits like "Soul Man", their current record which is, like a great many of their releases, racing up the charts.

And not only do they have a tradition of hits—they also have a reputation for exploding on stage and driving



LEE DORSEY (RM pic)

their fans wild. As they are doing on their current tour.

And one example of the excitement they cause was when their tour hit Liverpool, just before I had a little chat with them in Manchester.

Says Dave Prater, one half of the Dynamic Duo:

"We really had riots in Liverpool. The crowds went wild—we had to have twenty policemen to look after us. It was overwhelming — you know, the fans followed us all the way back to the hotel.

"But on the whole, the tour is beautiful. There have been good crowds, and everybody enjoyed themselves — including the guys on the tour. Most of the places we're playing we've been to before. If we're not working, then we're in the hotel eating and sleeping.

"When we were over in Paris we finished recording our next single. They sent over the backing track and our engineer from Atlantic, Tom Dowd, and we overdubbed it. I was very impressed with the studios over

in France. They have some of the best modern equipment I've seen.

"The record, 'Wrap It Up, I'll Take It', has a slightly different approach to our last one, 'Soul Man'. Like 'Hold On, I'm Coming', which was different again. Personally, I think it's a gas of a record, and I just hope it goes well. We should be releasing it in two or three weeks.

"About the same time that Percy Sledge starts working again. He's much better now — he's out of hospital, and he's recuperating at the moment. He'll be as well as ever in a couple of weeks.

"Lee Dorsey, who took Percy's place on the tour, is doing beautifully. Lee always goes over well—in fact it's been a great tour for us all, and we're looking forward to coming back again. We'll be over for about two months in October or November of next year, I hope. And I hope we have as much fun next time—'cause this tour's really been a ball."

DEREK BOLTWOOD

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

YOUR GUIDE TO THIS WEEK'S NEW SINGLES

**MASSIVE
NUMBER
OF TOP
FIFTY
TIPS**

ELVIS PRESLEY

You Don't Know Me; Big Boss Man (RCA Victor 1642). A new ballad, top-side. Gentle piano behind and sung with great relaxed sincerity. This is value-for-money for a change (some say) and should push Elvis back high in the charts. Flip: A guitar-introduced rocker — nice contrast to the top deck.

TOP FIFTY TIP

CLIFF RICHARD

All My Love; Sweet Little Jesus Boy (Columbia DB 8293). Cliff'll be back up there with this. A soft, vibrant ballad, very sentimental, sung with great charm. It's all very dreamy and romantic and the backing is just right... as usual from Norrie Paramor. Flip: A Christmassy carol number.

TOP FIFTY TIP

KEN DODD

The Same Mistake; Call Me Mister Sunshine (Columbia DB 8297). A surprising miss last time for Ken, but this amiable ballad, part-written by the brilliant comic, has the right ingredients of all-round family appeal. Nothing sensational; just a nice song. Flip: Faster and much the same sort of song.

TOP FIFTY TIP

JIM REEVES

I Heard A Heart Break Last Night; Golden Memories And Silver Tears (RCA Victor 1643). For me one of the strongest melodies from Jim. A slow, clearly-sung number, with the usual sentimentality and clearly destined for big things. A Chet Atkins production, by the way. Good. Flip: Brassy intro, faster, compact.

TOP FIFTY TIP

NANCY SINATRA AND LEE HAZLEWOOD

Lady Bird; Sand (Reprise 20629). Nancy lost her touch last time out. This probably won't be a massive hit but there's nice contrast between her voice and the deep tones of Lee. They take a verse each; good lyrics. Flip: A bit draggy, though I still...

TOP FIFTY TIP

THE MINDBENDERS

Schoolgirl; Coming Back (Fontana TF 877). A Graham Gouldman song and the lyrics are actually really something, delivered at a very fast pace, yet catchily done. The boys get a good sound going and this should make up for their disappointment over "The Letter". But listen carefully. Flip: Not so outstanding.

TOP FIFTY TIP

FRANK IFIELD

All The Time; In The Snow (Columbia DB 8301). This isn't Frank's strongest by a long way — to my mind. But his last miss was, I'm sure, only a lapse and there is a sing-along quality to this which should build sales. Good singing, gimmickless, over a smooth arrangement. Flip: Guitar backed and slower; gentle.

TOP FIFTY TIP

FRANKIE McBRIDE

Burning Bridges; Don't Make Me Go (Emerald MD 1086). Jack Scott song and a good enough follow up to "Fingers". It's the same style of thing as from J. Reeves, but Frankie sells with a sort of throbbing sincerity. A gentle and very simple backing. Catchy. Flip: Steel guitar, mid-tempo — same sort of thing.

TOP FIFTY TIP

DAVID GARRICK

Ave Maria; Please Stay (Pye 17409). So how come I tip David, despite his recent ones not making it? 'Cos there is always a surprise Christmas hit, that's why — and he sings this ageless piece extremely well... and not just by pop-singer standards. A fine arrangement and one that could figure on a lot of gift-lists. Flip: The old Drifter number — well done.

TOP FIFTY TIP

STRAWBERRY ALARM CLOCK

Incense And Peppermints; The Birdman Of Alkatrazh (Pye Int. 25436). A Massive hit in the States; but just a bit doubtful for top honours here. American group on a neat sort of arrangement, a bit Doors-ish in style, but the song is worth studying. Flip: Organ-y, a real builder. Good.

TOP FIFTY TIP

THE JOHNNY MANN SINGERS

Instant Happy; Come Softly To Me (Liberty LBF 15036). Not really another "Up, Up And Away" but there's something very appealing about this girl-dominated choral treatment. Gets the old toes tapping and is really very easy to hum along with. Flip: A good version of a good song.

TOP FIFTY TIP

THE EVERLY BROTHERS

Love Of The Common People; A Voice Within (Warner Brothers 7088). Even if lots don't, I still like the Everlys. This is an above-average song, cleverly arranged and at least should scrape the bottom of the Fifty. At least it's a distinctive sound. Mid-tempo, fully-arranged. Flip: Noisier, more atmospheric.

TOP FIFTY TIP

THE GENTLE POWER OF SONG

Constant Penelope; A Court Garden Party (Polydor 56211). This mediaeval sort of thing, by choral scholars originally from Cambridge, is an off-beat sort of tip for the charts. But it's strange mixture of old and new and there's a whole lot of action going on round it. Remember a "tip" is based on possible chances not necessarily what I dig! Could do it, though.

TOP FIFTY TIP

ALAN PRICE SET

Shame; Don't Do That Again (Decca F 12691). Alan has, as they say, done it again — probably THE record of the week. Great production, great song, great piano, great singing — great idea. And it's all down to A. Price himself. This insinuates itself with tremendous power right from the go. A big hit. Flip: Also self-penned and another excellent number.

TOP FIFTY TIP

DAVID & JONATHAN

Softly Whispering I Love You; Such A Peaceful Day (Columbia DB 8287). These blokes make such professional records. Mind you, this one isn't such an immediately commercial song as some, but their high, near-falsetto, harmonising on the chorus makes very good listening indeed. A romantic, melodic, number. Flip: Another good arrangement but it's an odd sort of song.

TOP FIFTY TIP

FRANKIE VAUGHAN

So Tired; If I Didn't Care (Columbia DB 8298). A very old number, dressed up in sure chart style by Frank. Nothing very startling about it and I really like Frank at faster tempo, but this is dead right in every way — and will probably rush him to the top ten again. Nice piano touches. Flip: Just that bit faster, as I was saying.

TOP FIFTY TIP

THE FLOWER POT MEN

A Walk In The Sky; Am I Losing You (Deram DM 150). Those great big fat harmonies, with the falsetto — and with the same sort of repetitive opening line that did the trick with "San Francisco". They do get a good sound going. They should be back in the charts with this one. Flip: A jerkier sort of number, but gentle.

TOP FIFTY TIP

GRANNY'S INTENTIONS: The Story of David; Sandy's On The Phone Again (Deram DM 158). Story of a clerk who lived in the dark — a human story. Very well done — in fact could easily be a hit. ★★★★★

FELIUS ANDROMEDA: Meditations; Cheadle Heath Delusions (Decca F 12694). With a tolling sort of sound, and a tremendous organic build-up, this is possibly the best disc of the week — only missed a tip because of lack of name value. But I do urge you to hear it. It's quite exceptional. Procol Harum-ish. ★★★★★

THE PEDDLERS: You're The Reason I'm Living; Nine Miles High (CBS 3055). Great bluesy voice leads this slow-moving item; it's just another argument for making the Peddlers stars of the charts — and soon. ★★★★★

HELENA FERGUSON: Where Is The Party; My Terms (London HLZ 10164). Lack of name value again, but Helena really sings out on this emotional job — phrasing like mad, with chorus behind. I loved it. ★★★★★

THE ST. VALENTINE'S DAY MASSACRE: Brother, Can You Spare A Dime; Al's Party (Fontana TF 883). Art Woods under a new and more sinister name. Great old song and done well enough, but may just miss out — despite publicity. ★★★★★

THE MOODY BLUES: Nights In White Satin; Cities (Deram DM161). Good, but not necessarily instantly commercial. This group deserve well of us — this slow-paced and clever single is better than most of the gear. Great arrangement. ★★★★★

ROGER MILLER: The Ballad of Waterhole 3; Rainbow Valley (Phillips BF 1617). Tinkling, twinkling movie theme — with Roger back in top form. Very cowboyish and therefore dubious, but he does sell it well. ★★★★★

JACKIE TRENT: That's You; Stop Me And Buy One (Pye 17415). Jackie always makes these good records. Okay she's lost, apparently, the big hit touch. But this is a fine show all round. ★★★★★

JULIE DRISCOLL AND BRIAN AUGER: Save Me (Parts One And Two) (Marmalade 598004). A bit specialist maybe, in parts, but Julie doesn't half sing well and there's the fiery Brian working away well, too. A goodie, folks. ★★★★★

ADAM FAITH: To Hell With Love; Close The Door (Parlophone R 5649). A John Loder milk song, with Adam treating it reverently but still making impact. If this gets in the charts, I'll be pleased enough. But it just fractionally misses the "tip". ★★★★★

SUGAR AND DANDY: Let's Ska; Only Heaven Knows (Page One POF 044). Larry Page has now launched a ska beat series and these two boys know exactly how to do it well. A catchy song and certainly good to dance to. ★★★★★

Pleasantly treated version of "Children and Flowers" from THE CANDY CHOIR (CBS 3061), a neat and lifting little number. From PAT LYNCH AND THE AIR-CHORDS: "Treat Me Daughter Kindly" (Pye 17241), a story-line and sing-along country-styled piece. BOBBY HANNA'S "Blame It On Me" (Decca F 12695) is a slowish sentimental ballad. "Write

To Me" sings TONY CRAIG (CBS 2934) and this is also a sing-along — but nice, with it. From RAY CARLSON: "Speak No Sorrow" (MGM 1362), a gentle but beaty ballad but not really hit material. Extremely good and moving: VERA LYNN on "The Village of St. Bernadette" (HMV Pop 1116) — beautiful singing.

elvis wins again

YES, Elvis Presley HAS done it again... topped the World Male Vocalist Section in the Record Mirror's great new 1967 Popularity Poll. And won it handsomely. But to find out the actual margin over his British opponents, you'll have to buy NEXT WEEK'S BUMPER POLL RESULTS ISSUE. "Whiter Shade of Pale" turned out to be your most-liked disc of the year; but the section for the most disliked-discs is a real crazy eye-opener of a series of results.

Memo to Jimmy Saville... yep, YOU too have done it again. Topped the disc-jockey section, despite the sudden influx of new national heroes via Radio One.

The Shadows are, again, safe as houses in the Instrumental Group Department, winning the title as comfortably as did the amazing Supremes in their own category. Beatles in again; Dusty triumphs; Tom Jones, too.

But if you think some of those "hints" are predictable enough, you should see the rest of the ratings. We had the heaviest response yet to our poll, which has become an annual event of vital importance to everybody in the business... artistes

bookers, recording executives, managements, publicists and fans.

Record Mirror believes that the ACTUAL voting results are all-important. The actual NUMBER of votes cast for each performer will be given next week... and we won't be stopping at the first half-dozen in each category. In some departments, at least 25 names will be given in descending order of popularity.

To those of you who feel we've taken too long in preparing this special Poll Edition: our "excuse", though one isn't needed, is that we had more votes than ever to count and everything was double-checked and properly audited. Whisper it lightly, but we also had to cope with a couple of minor attempts to "rig" the results... a tiresome business but one which stresses the importance placed upon our poll by the managements of some artistes.

NEXT WEEK, then, is the week to make absolutely sure of your copy of Record Mirror. The edition is being boosted by a series of advertisements so the demand will be heavy — and you could be left empty-handed if you don't actually ORDER your copy.

Imagine never knowing what is so surprising about the Tremeloes. Or why Alan Price is so happy. Or an odd fact about Jimi Hendrix.

Put your mind at rest now. Nip out and order YOUR copy of the Record Mirror BUMPER POLL RESULTS ISSUE. P.J.



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Miss Judie Ahner, 18, 637 12th Avenue, Bethlehem, Penna., U.S.A. Stars — Beatles, Stones, The Who and all English groups. Hobby and interests — Dancing, music, English boys, and collecting clothes



Ronald Culbert, 15, 32, Dunraven Crescent, Belfast, 5. Stars—Dylan, Paul Simon, Joan Baez, John Lennon, Paul McCartney. Hobby and interests — Music, soccer, view cards, other devotees of Dylan.

READERS' CLUB



Carolina H. Sally Ahladaro, 17, c/o Miss Lyna Sackey, Yaa, Asatewa Sec. Sch., P.O. Box 1901, Kumasi, Ghana. Stars — Libra. Hobby and interests — Reading, writing letters, swimming and going to cinema.



Mehmet Tanacan, 19, Gülsere sokak Nes'e apt, No. 3/7 Maltepe, Ankara, Turkey. Stars — Beatles, Rolling Stones, Animals, Cliff, Elvis, Sandie, Shirley Ellis. Hobby and interests — Stamps, viewcards, pop music, records, movies, pen pals.

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● fan clubs

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ARE YOU EXPERIENCED? If not S.A.E. to Jmli Hendrix Fan Club, 39 Gerrard Street, London, W.1.

HAVE YOU JOINED THE DUKE/PEACOCK FAN CLUB YET? 7/6 to K. LAX, 58 Mount Road, Chessington, Surrey.

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● groups available

THE KRISIS: Personality Plus Action. Mr. Thomas, ELG 2991.



SACHA CARO is a fellow who has plenty going for him — a beautiful and talented wife who has written his first record and Cat Stevens who's produced it. The result is heard on Decca under the title "Grade 3 Section 2" an obvious heartfelt plea for all civil servants. Sacha hails from Rangoon in Burma, a place from which he had to flee with his family when the Japanese invaded. He's lived in India and originally came to Britain as an engineer. Then came a spell as record producer and writer before his lovely wife played some tapes Sacha had made to Cat Stevens' brother. The result was a quick decision from Cat to record this new talent.

AN oversight, folks, about a new record by Sounds Incorporated... which means it wasn't reviewed here and the reasons are difficult to sum up. However, their record on Polydor is "How Do You Feel" and it's out now and it's their first single in a couple of years and it's also their first vocal single. "We wanted to show people we COULD sing," says guitarist-composer John Gillard. "This number went down well on stage." Sounds Incorporated, always high in our pop polls, could well have something going for them on this one. It features the three P's... professionalism, polish and perfection. Group features: new boy Terry Fogg on drums; Alan Holmes, flute and sax; Major Griff West (saxophone); Barrie Cameron (piano, organ and saxophone); bassist Wes Hunter; John St. John Gillard, guitar. Gentlemen of Sounds Inc.—hope it goes well.



JAKE THACKRAY, 29, six-footer and single, says he writes two kinds of song: "The Holy and the Horrid". The sacred carol side of his talent comes on his "Remember Bethlehem" single for Columbia, just out. The "horrid" otherwise doggerel ditties are featured on his first LP which is out this month. He's a teacher in Leeds, teaching English but using his own taped "musicals" to get points across. And his record producer, Norman Newell, says of him: "The word 'genius' is completely warranted as far as Jake is concerned. I believe his first single is the most beautiful recording ever made. I urge you to listen to it again and again. He is a brilliant composer but one is so intrigued by his lyrics that not until you hear his songs a second or third time do you realise his great strength as a composer" Jake Thackray—welcome!



MIKE REDWAY is a seasoned professional whose voice has been heard by many people but without the benefit of a hit record. However "Don't speak of me" his new Deram release could well change all that. Mike certainly has all the qualifications for stardom-plus the talent necessary to back it up. Born in Leeds he entered show business at the age of sixteen and has appeared with the Mike Sammes singers and on numerous radio and television shows. Now he's decided to go solo—a wise decision in view of this new release.



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RECORD MIRROR CHARTS PAGE

CASHBOX TOP 50



AIR MAILED FROM NEW YORK

- 1 SOUL MAN* 3 (8) Sam and Dave (Stax)
- 2 INCENSE & PEPPERMINTS 13 (5) Strawberry Alarm Clock (UNI)
- 3 TO SIR WITH LOVE* 1 (8) Lulu (Epic)
- 4 THE RAIN, THE PARK, & OTHER THINGS 9 (5) Cowells (MGM)
- 5 IT MUST BE HIM* 6 (8) Vikki Carr (Liberty)
- 6 YOUR PRECIOUS LOVE* 7 (8) Marvin Gaye & Tammi Terrell (Tamla)
- 7 EXPRESSWAY TO YOUR HEART* 8 (8) Soul Survivors (Crimson)
- 8 PLEASE LOVE ME FOREVER 11 (6) Bobby Vinton (Epic)
- 9 HOW CAN I BE SURE* 2 (9) Young Rascals (Atlantic)
- 10 THE LETTER* 5 (12) Box Tops (Majic)
- 11 I'M WONDERING* 15 (5) Stevie Wonder (Tamla)
- 12 HOLIDAY* 14 (5) Bee Gees (A&M)
- 13 LET IT OUT 17 (5) Hombres (Verve/Forecast)
- 14 LOVE IS STRANGE* 16 (5) Peaches and Herb (Date)
- 15 I HAD A DREAM* 19 (12) Paul Revere & Raiders (Columbia)
- 16 IT'S YOU THAT I NEED 28 (4) Temptations (Gordy)
- 17 I CAN SEE FOR MILES* 22 (4) Who (Decca)
- 18 A NATURAL WOMAN* 13 (7) Aretha Franklin (Atlantic)
- 19 KENTUCKY WOMAN* 23 (3) Ned Diamond (Bang)
- 20 NEVER MY LOVE* 13 (10) Association (W.B.)
- 21 THE LAST WALTZ* 21 (6) Engelbert Humperdinck (Parrot)
- 22 PEOPLE ARE STRANGE* 10 (7) Doors (Elektra)
- 23 I SAY A LITTLE PRAYER 34 (2) Dionne Warwick (Scepter)
- 24 SHE IS STILL A MYSTERY 47 (2) Lovin' Spoonful (Kama Sutra)
- 25 GLAD TO BE UNHAPPY 58 (2) Mamas & Papas (Dunhill)
- 26 LAZY DAY 36 (3) Spanky & Our Gang (Mercury)
- 27 WATCH THE FLOWERS GROW 41 (2) Four Seasons (Philips)
- 28 LIKE AN OLD TIME MOVIE* 40 (2) Scott McKenzie (Ode)
- 29 LOOK OF LOVE* 35 (3) Dusty Springfield (Philips)
- 30 PATA PATA* 39 (3) Miriam Makeba (Reprise)
- 31 KEEP THE BALL ROLLIN'* 42 (2) Jay & Techniques (Smash)
- 32 HEY BABY* 18 (8) Buckingham (Columbia)
- 33 STAG-O-LEE — (1) Wilson Pickett (Atlantic)
- 34 GET IT TOGETHER* 45 (2) James Brown (Kings)
- 35 YOU DON'T KNOW ME* 37 (3) Elvis Presley (RCA)
- 36 BEG, BORROW AND STEAL 38 (4) Ohio Express (Cameo)
- 37 HOMBURG* 43 (2) Procol Harum (A. & M.)
- 38 CHILD OF CLAY 30 (6) Jimmie Rodgers (A & M)
- 39 BOO-GA-LOO DOWN BROADWAY — (1) Fantastic Johnny C. (Phil L.A. of Soul)
- 40 LADY BIRD* 46 (2) Nancy Sinatra and Lee Hazlewood (Reprise)
- 41 SKINNY LEGS AND ALL — (1) Joe Tex (A&M)
- 42 BIG BOSS MAN* 48 (2) Elvis Presley (RCA)
- 43 THIS TOWN — (1) Frank Sinatra (Reprise)
- 44 SHE'S MY GIRL — (1) Turtles (White Whale)
- 45 I HEARD IT THROUGH THE GRAPEVINE — (1) Gladys Knight & Pips (Soul)
- 46 GET ON UP* 24 (8) Esquires (Bunky)
- 47 WILD HONEY — (1) Beach Boys (Capitol)
- 48 GIMME LITTLE SIGN* 25 (10) Brenton Wood (Double Shot)
- 49 OUT OF THE BLUE — (1) Tommy James & Shondells (Roulette)
- 50 LITTLE OLE MAN* 26 (8) Bill Cosby (Warner Brothers)

*An asterisk denotes record released in Britain.

U.S. BUBBLING UNDER

- I Second That Motion — Smokey Robinson and Miracles (Tamla)
- In And Out Of Love — Diana Ross and Supremes (Motown)
- Mr. Dream Merchant — Jerry Butler (Mercury)
- Daydream Believer — Monkees (Colgems)
- Neon Rainbow — Box Tops (Majic)
- You've Made Me So Very Happy — Brenda Holloway (Tamla)
- You Better Sit Down Kids — Cher (Imperial)
- Hush — Billy Joe Royal (Columbia)
- Paper Cup — Fifth Dimension (Soul City)

TOP L.P.'s

- 1 SGT. PEPPER'S LONELY HEARTS CLUB BAND 1 Beatles (Parlophone)
- 2 SOUND OF MUSIC 2 Soundtrack (RCA)
- 3 BREAKTHROUGH 4 Various Artists
- 4 BEST OF THE BEACH BOYS 3 Beach Boys (Capitol)
- 5 UNIVERSAL SOLDIER 6 Donovan (Marble Arch)
- 6 BRITISH MOTOWN CHART BUSTERS 5 Various Artists (Tamla Motown)
- 7 DOCTOR ZHIVAGO 12 Soundtrack (MGM)
- 8 MORE OF THE HARD STUFF 15 Dubliners (Major Minor)
- 9 BEST OF THE BEACH BOYS 8 Beach Boys (Capitol)
- 10 A DROP OF THE HARD STUFF 11 The Dubliners (Major Minor)
- 11 RELEASE ME 9 Engelbert Humperdinck (Decca)
- 12 SCOTT 7 Scott Walker (Philips)
- 13 CRUSADE 17 John Mayall's Bluesbreakers (Decca)
- 14 ARE YOU EXPERIENCED 16 Jimi Hendrix (Track)
- 15 THIS IS JAMES LAST 18 James Last (Polydor)
- 16 BEE GEES FIRST 13 Bee Gees (Polydor)
- 17 HIPSTERS, FLIPSTERS, ETC. 19 Geno Washington Ram Jam Band (Pye)
- 18 WALKER BROTHERS STORY 10 Walker Brothers (Philips)
- 19 THOROUGHLY MODERN MILLIE 24 Soundtrack (Brunswick)
- 20 TOM JONES LIVE AT THE TALK OF THE TOWN 20 Tom Jones (Decca)

- 21 GOING PLACES 22 Herb Alpert (Pye International)
- 22 KING & QUEEN 25 Otis Redding and Carla Thomas (Stax)
- 23 DAVID McWILLIAMS VOL. 2 — Vol. 2 David McWilliams (Major/Minor)
- 24 TAMLA MOTOWN HITS VOL. 5 21 Various Artists (Tamla Motown)
- 25 PIPER AT THE GATES OF DAWN 21 Pink Floyd (Columbia)
- 26 RAYMOND LE FEVRE 14 Raymond Le Fevre (Major Minor)
- 27 GREEN, GREEN GRASS OF HOME 28 Tom Jones (Decca)
- 28 MAMAS AND PAPAS DELIVER — Mamas and Papas
- 29 BEST OF THE DUBLINERS 25 Dubliners (Transatlantic)
- 30 THRILL TO THE SENSATIONAL SUPER STEREO 30 Various Artists (EMI)

TOP E.P.'s

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

5 YEARS AGO

- 1 LOVESICK BLUES 5 Frank Ifield (Columbia)
- 2 LET'S DANCE 2 Chris Montez (London)
- 3 FELSTAR 1 Tornado (Decca)
- 4 SWISS MAID 8 Del Shannon (London)
- 5 THE LOCOMOTION 3 Little Eva (London)
- 6 VENUS IN BLUE JEANS 4 Mark Wynter (Pye)
- 7 IT MIGHT AS WELL RAIN UNTIL SEPTEMBER 6 Carole King (London)
- 8 RAMBLIN' ROSE 7 Nat King Cole (Capitol)
- 9 SHERRY 11 Four Seasons (Stateside)
- 10 SHEILA 9 Tommy Roe (HMV)
- 11 DEVIL WOMAN 12 Marty Robbins (CBS)
- 12 WHAT NOW MY LOVE 13 Shirley Bassey (Columbia)
- 13 BOBBY'S GIRL 17 Susan Maughan (Philips)
- 14 NO ONE CAN MAKE MY SUNSHINE SMILE 20 Everly Brothers (Warner Bros.)
- 15 YOU DON'T KNOW ME 14 Ray Charles (HMV)
- 16 I REMEMBER YOU 18 Frank Ifield
- 17 SHE'S NOT YOU 10 Elvis Presley (RCA Victor)
- 18 BECAUSE OF LOVE — Billy Fury (Decca)
- 19 OLD LONESOME ME — Craig Douglas (Decca)
- 20 SUN ARISE — Rolf Harris (Columbia)

BRITAIN'S TOP 50

NATIONAL CHART COMPILED BY THE RECORD RETAILER.

- 1 BABY NOW THAT I'VE FOUND YOU 2 (7) Foundations (Pye)
- 2 MASSACHUSETTS 1 (8) Bee Gees (Polydor)
- 3 ZABADAK 3 (4) Dave Dee, Dozy, Beaky, Mick and Tich (Fontana)
- 4 LAST WALTZ 4 (12) Engelbert Humperdinck (Decca)
- 5 AUTUMN ALMANAC 8 (4) Kinks (Pye)
- 6 FROM THE UNDERWORLD 6 (8) Herd (Fontana)
- 7 LOVE IS ALL AROUND 16 (4) Triggs (Page One)
- 8 SAN FRANCISCAN NIGHTS 15 (4) Eric Burdon & Animals (MGM)
- 9 HOMBURG 7 (6) Procol Harum (Regal Zonophone)
- 10 THERE MUST BE A WAY 11 (12) Frankie Vaughan (Columbia)
- 11 HOLE IN MY SHOE 5 (10) Traffic (Island)
- 12 FLOWERS IN THE RAIN 9 (10) Move (Regal Zonophone)
- 13 I CAN SEE FOR MILES 21 (4) Who (Track)
- 14 THERE IS A MOUNTAIN 16 (3) Donovan (Pye)
- 15 THE LETTER 10 (9) Box Tops (Stateside)
- 16 IF THE WHOLE WORLD STOPPED LOVING 20 (4) Val Doonican (Pye)
- 17 JUST LOVING YOU 19 (70) Anita Harris (CBS)
- 18 YOU'VE NOT CHANGED 22 (6) Sandie Shaw (Pye)
- 19 WHEN WILL THE GOOD APPLES FALL 12 (8) Seekers (Columbia)
- 20 ODE TO BILLY JOE 13 (9) Bobby Gentry (Capitol)
- 21 REFLECTIONS 17 (11) Diana Ross & The Supremes (Tamla Motown)
- 22 I'M WONDERING 34 (3) Stevie Wonder (Tamla Motown)
- 23 BIG SPENDER 28 (5) Shirley Bassey (Columbia)
- 24 BLACK VELVET BAND 23 (11) Dubliners (Major Minor)
- 25 I FEEL LOVE COMING ON 33 (3) Felice Taylor (President)
- 26 EVERYBODY KNOWS 49 (2) Dave Clark Five (Columbia)
- 27 YOU KEEP RUNNING AWAY 27 (5) Four Tops (Tamla Motown)
- 28 CARELESS HANDS 42 (2) Des O'Connor (Columbia)
- 29 EXCERPT FROM A TEENAGE OPERA 14 (15) Keith West (Parlophone)
- 30 KING MIDAS IN REVERSE 25 (7) Hollies (Parlophone)
- 31 LET THE HEARTACHES BEGIN — (1) Long John Baldry (Pye)
- 32 YOU'RE MY EVERYTHING 31 (10) Temptations (Tamla Motown)
- 33 THERE GOES MY EVERYTHING 37 (25) Engelbert Humperdinck (Decca)
- 34 SOUL MAN 39 (2) Sam and Dave (Stax)
- 35 WORLD OF BROKEN HEARTS 29 (5) Amen Corner (Deram)
- 36 THE DAY I MET MARIE 24 (13) Cliff Ricbard (Columbia)
- 37 RELEASE ME 41 (41) Engelbert Humperdinck (Decca)
- 38 ITCHYCOO PARK 26 (15) Small Faces (Immediate)
- 39 BE MINE — (1) Tremeloes
- 40 KNOCK ON WOOD 35 (5) Otis Redding & Carla Thomas (Stax)
- 41 SOMEWHERE MY LOVE 48 (18) Mike Sammes Singers
- 42 ANYTHING GOES 36 (6) Harper's Bizarre (Reprise)
- 43 LOVE LETTERS IN THE SAND 32 (7) Vince Hill (Columbia)
- 44 LOVE LOVES TO LOVE LOVE 1 (1) Lulu
- 45 I'LL NEVER FALL IN LOVE AGAIN 38 (16) Tom Jones (Decca)
- 46 GOOD TIMES 43 (10) Eric Burdon & The Animals (MGM)
- 47 LADYBIRD — (1) Nancy Sinatra and Lee Hazlewood (Reprise)
- 48 LET'S GO TO SAN FRANCISCO 34 (12) Flowerpot Men (Deram)
- 49 FIVE LITTLE FINGERS 40 (14) Frankie McBride
- 50 YOU ONLY LIVE TWICE 47 (19) Nancy Sinatra (Reprise)

A blue dot denotes new entry.

BRITISH BUBBLING UNDER

- You Don't Know Me/Big Boss Man — Elvis Presley (RCA 1642)
- Shame — Alan Price Set (Decca F 12691)
- Give Love A Try — Equals (President PT 158)
- Same Mistakes — Ken Dodd (Columbia DB 8297)
- Harlem Lady — David McWilliams (Major Minor MM 533)
- Memphis Soul Stew — King Curtis (Atlantic 584-134)
- Something's Gotten Hold Of My Heart — Gene Pitney (Stateside SS 2060)
- Forky Mountain Breakdown — Bonnie and Clyde Theme — Lester Flatt, Earl Scruggs (Mercury MF 1007)

BRITAIN'S TOP R & B SINGLES

- 1 SOUL MAN 1 Sam and Dave (Stax 601923)
- 2 I'M WONDERING 7 Stevie Wonder (Tamla Motown TMG 626)
- 3 HIGHER AND HIGHER 6 Jackie Wilson (Coral Q7493)
- 4 YOU KEEP RUNNING AWAY 3 Four Tops (Tamla Motown TMG 623)
- 5 REFLECTIONS 2 Diana Ross and the Supremes (Tamla Motown TMG 618)
- 6 I FEEL LOVE COMING ON 11 Felice Taylor (President PT155)
- 7 YOU'RE MY EVERYTHING 4 The Temptations (Tamla Motown TMG 620)
- 8 FUNKY BROADWAY 8 Wilson Pickett (Atlantic 584-130)
- 9 MEMPHIS SOUL STEW 5 Kinks Curtis (Atlantic 584-134)
- 10 I'VE FOUND YOU I'VE FOUND YOU 14 Foundations (Pye 7N17366)
- 11 KNOCK ON WOOD 9 Otis Redding and Carla Thomas (Stax 601921)
- 12 THE LETTER 9 Box Tops (Stateside SS 2044)
- 13 WHOLE LOTTA WOMAN 16 Arthur Conley (Atlantic 584-143)
- 14 A NATURAL WOMAN 15 Aretha Franklin (Atlantic 584-141)
- 15 FIRST CUT IS THE DEEPEST 18 Norman Fraser (Coxone CS7017)
- 16 GET READY — ROCK STEADY 13 Soul Agents (Coxone CS7007)
- 17 GIMME LITTLE SIGN 20 Brenton Wood (Liberty LBF 15021)
- 18 MY ELUSIVE DREAMS — Moses and Joshua Dillard (Stateside SS2059)
- 19 SEVEN DAYS TOO LONG 17 Chuck Woods (Big T Big 104)
- 20 FOR ALL WE KNOW/ I'LL ALWAYS LOVE YOU — The Detroit Spinners (Tamla Motown TMG 627)

BRITAIN'S TOP R & B ALBUMS

- 1 MOTOWN CHARTBUSTERS 1 Various Artists (Tamla Motown TML 11055)
- 2 KING AND QUEEN 2 Otis and Carla (Stax 589007)
- 3 ARETHA ARRIVES 6 Aretha Franklin (Atlantic 587085)
- 4 FOR YOUR PRECIOUS LOVE 3 Oscar Toney Jr. (Stateside SL 10211)
- 5 OTIS BLUE 19 Otis Redding (Atlantic 587084)
- 6 SKA A GO-GO 6 Roland Alphonso (Coxone CSL 9003)
- 7 MEMPHIS HITS 4 King Curtis (Atlantic 587047)
- 8 THE STAX/VOLT SHOW IN LONDON. I. — Various Artists (Stax 589010)
- 9 GREATEST HITS 5 The Temptations (Tamla Motown TML 11045)
- 10 THE PERCY SLEDGE WAY — Percy Sledge (Atlantic 587081)

CONTINUED FROM PAGE 10

● announcements
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● publications
 UFO PUBLICATIONS. Lists 5d. 87 Selsea Avenue, Herne Bay.
 "BLUES & SOUL" is the new name for "HOME OF THE BLUES." November. Issue No. 2. Features on The Temptations, James & Bobby Purify, Betty Harris, Mighty Albert King, the Radiants. Special articles on BBC and R&B, Ska Music and Photo Gallery on the Supremes. Many photos, the finest R&B Review Section and authentic R&B charts. Plus discography for Gold-wax, Sansu and Tou-sea Records. For the finest in R&B/Soul reading ask your newsagent or send a P.O. for 2s. 6d. to "Blues and Soul," 100 Angel House, Woolmer Road, London, N.18. P.S. No. 1 featuring Sam & Bill, Aretha Franklin, Little Milton, B. B. King, the Isley

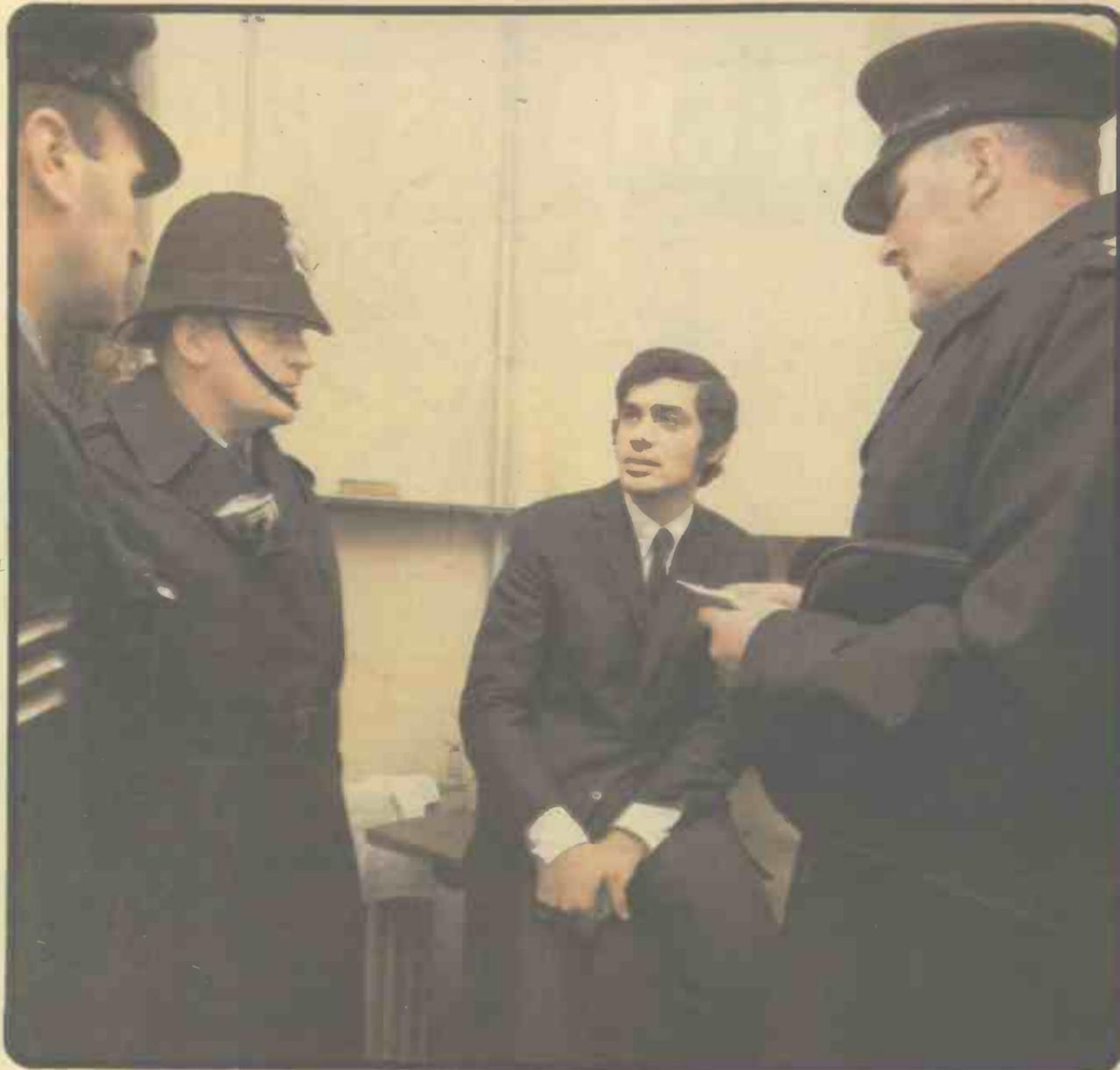
Brothers and usual features is still just available.
 JAMES BROWN LIVE EXCLUSIVE! photos and review straight from Paris. First-anywhere articles on Bobby Patterson & the Fabulous Temptations. Spotlight on James Carr, Betty Harris, The Manhattanans, The Incredible's, Eddy Giles, Cash McCall, Don Covay & Jimmy Hughes. All in "SOUL MUSIC" 2/6d. from subscription department, 40 Pleydell Avenue, S.E.19.
● for sale
 GIANT POSTERS advertising London Clubs and Concerts etc. featuring top names: Otis Redding, Georgie Fame, James Brown, etc. average size 30 in. x 40 in. Six assorted 17/6, fifteen assorted 35/-. Also giant poster for Flower Children Festival at Woburn Abbey, only 7/6. Orders from abroad — Welcome. Cauldron Promotions, 162a Haverstock Hill, Hampstead, London, N.W.3.

TAGES

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Sole direction: Arthur Howes Agency Ltd., in association with SEGAT Artists Centre.
Tel: REG 5202/7



If you're wondering WHY Engelbert is apparently being held in custody . . . the answer is that it's protective custody. He was threatened by the ex boy friend of one of his fans. The threat was acid being thrown in his face "to spoil his good looks"—the boy claimed his girl had left him because of Engelbert's handsome visage.



LATEST by folk prodigy Janis Ian (now in mini-skirt, beads and boots) is "Insanity Comes Quietly To The Structured Mind" . . . in the U.S. charts and bound to be interesting—"An Open Letter To My Teenage Son" by Victor Lundberg . . . several record shops including Musicland and One-Stop have the banned U.S. film sound-track of "The Trip" . . . new Decca group Felius Andromeda to be heard and not yet seen . . . Xmas discs (singles) include "Little Drummer Boy" from Lou Rawls and "Snoopy's Christmas" by the Royal Guardsmen . . . Ska beat Dandy opens Joe Mansano's new record shop at 93 Granville Arace in Brixton this Thursday . . . still bubbling under the U.S. charts — "When The Good Apples Fall" — Seekers and "Hole In My Shoe" by Traffic. Felice Taylor signed for Kent records in the States . . . will all secretaries of R & B artistes, Fan Clubs or appreciation societies please contact our R & B Dept., Record Mirror, 116 Shaftesbury Avenue, W.1 as soon as possible . . . Four Tops' "Reach Out" great in stereo . . . Mirielle Mathieu top in France with "La Derniere Valse" . . . girl's paper dress disintegrated when Creation painted her on stage in Switzerland . . . the Foundations include one of Barbara Ruskin's compositions on their first LP out this month . . . Roy Redmond's "Good Day Sunshine" on Warner Brothers just missed the R & B chart for the THIRD week running . . .

TONY'S CHANCE

EX-Radio London disc jockey Tony "Birdbrain" Brandon, who missed the boat when the original list of disc jockeys was announced for Radio 1, now gets his chance to become a regular member of the team.

Twenty-nine-year-old Tony, who also worked as a d.j. for Radio Luxembourg before joining Radio London, takes over the Tuesday "Mid-day Spin" spot from Duncan Johnson, whose contract hasn't been renewed.

A very excited Tony said yesterday: "To say I'm knocked-out would be an understatement. I am delighted



to have been given the chance and I shall now spend some time thinking of original ideas for the show." Tony's first programme goes out on November 28.

GUITARS FOR TOP PERFORMANCE

MUSIMA "MASTER HALLER" GUITAR MODEL 1634 (left)

A well-made instrument for the fastidious player. Light-weight construction, excellent resonance. Spanish concert guitar, large model, veneered back and sides in slightly flamed maple, veneered spruce top with fan struts, broad soundhole ring with marquetry, brown body, sunburst polish, light brown top in dull polish, manifold spliced maple neck, rosewood fingerboard and bridge, solid machine heads with galalith rollers, nylon strings.

CLASSIC CONCERT GUITAR MODEL 1627 (centre)

Large Spanish model, brown polished with maple veneered back and sides, natural pine veneered top, plain pearwood soundhole, black edging, mahogany neck, rosewood fingerboard with 19 frets, head with bone tuning machines. Nylon strings.

GUITAR MODEL 1600 (right)

Large Spanish finger-style model, pine veneered top, lustrous finish. White celluloid purfling around soundhole and edge of instrument, mahogany neck, open machine head with bone buttons; black fingerboard with 18 frets. Nylon strings.

FULLY ILLUSTRATED DETAILS AVAILABLE FROM ADDRESS BELOW



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