

RECORD MIRROR

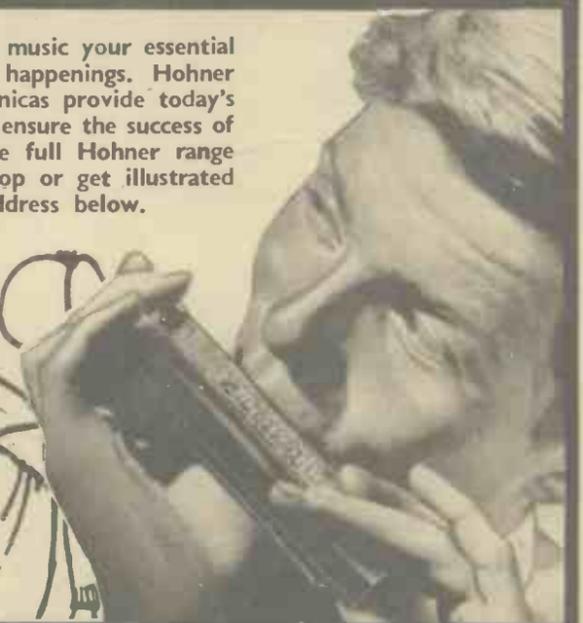
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Week ending Nov. 25, 1967



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

RECORD RECORDS FROM A PSYCHEDELIC PAINTER

Record Mirror
EVERY THURSDAY
116 Shaftesbury Avenue, London W.1.
Telephones GERard 7942/3/4



PETER SELLERS — he cut the record with the shortest playing time. (See lead letter). In the photo, is Peter about to be painted psychedelically? But some RM staff want to know what is a lifelike psychedelic portrait?

PAINTER

ARE these record records? The SMALLEST records ever made were less than an inch in diameter and played "God Save The King", specially made in 1924 for Queen Mary's dolls' house. The record with the SHORTEST playing time I believe to be Peter Sellers "Sings George Gershwin" in which he sings just those two words. Record with LONGEST playing time covers a set of 19 LPs, takes 141 hours to play and is Wagner's "The Ring" by the Vienna Philharmonic, which took eight years to produce. Shortest title is "I" by Tony Allen and the Champs. Longest must be the marathon by Julie Rayne, "Green With Envy, Purple With Passion, White with Anger, Scarlet with Fever, What Were You Doing In His Arms Last Night Blues". Smartly exit to rousing chorus of "Bless Them All, the long, the short and tall".

Anyone in pop music require a lifelike psychedelic portrait in oils? Dead cheap. You name your price and I'll knock off some anyway as a friendly gesture. Cash on completion if satisfied. This is no gag. I'm a wretched but talented frustrated artist and need to make some bread.—Tony Grinham, 196 Selwyn Avenue, Highams Park, London, E.4.

Sound, they have all but been swamped in the tide of countless imitators.—Mr. P. M. McLaughlin, 130 Loxley Road, Stratford-upon-Avon.

In brief . . .

Linda Theaker, 46 Strawberry Avenue, Sheffield 5, Yorks: Esther Chamberlaine writes about Barry Gibb, Stevie Wright and so being beautiful Englishmen. I agree with all her list except Denny Laine. But I can't understand why she's failed to mention the five most beautiful of all . . . Roy Wood, Roger Daltry, Dave Mason, Andy Bown and Beaky.

C. Taylor, 9 Delaval House, Queen Street, Portsea, Portsmouth, Hants: I've yet to meet a three-legged person who objects to the song "Jake The Peg". The majority of two-legged people seem to find it VERY entertaining.

Miss Anne Birkert, Rigi, 41 Seymour Road, St. Albans, Herts: Bobby Vee's latest "Come Back When You've Grown Up" has earned him a Gold Disc — and Bobby is due here for a couple of weeks on promotion of his latest. Anyone interested in attending a social in Bob's honour, please let me know. Venue depends on demand.

Miss Susan Cowie, Station House, Northgate Station, Newark, Notts: I'd like to hear from any girl club members of Scott, John or Gary's fan clubs living in or around Hull. My family and I are expected to move soon to 73 Derrymore Road, Willerby, Hull.

Angie Ward, 6 Edward Road, New Barnet, Herts: Lots of Dave Clark Five fans would like to see Dave and the boys have their own TV show, like Tom or Engelbert.

MAD & GLAD . . .

SEEMED very strange listening to Madeline Bell's version of "I'm Gonna Leave You" on her latest LP with Dusty (allas Gladys Thong) providing the backing, because this soulful track is on the flip-side of "Goin' Back", with Dusty of course singing the vocal high-spots and Madeline singing her heart out in the background! The same goes for the "B" side of Mad's newie "Picture Me Gone", entitled "Go Ahead On" — both herself and Miss Thong have recorded it. Dusty's being on the flip of "All I See is You". They've taken turns in providing the backing voice. They make a strikingly formidable combination. But what's this about Dusty not coming back here until Christmas? Why don't the Americans do us all a big favour and put Dusty on the fastest plane back to England?—Miss S. Neale, 5 Brantford Avenue, Clifton, Nottingham.

meaningless. And secondly, if they were to resist the temptation of playing "Jingles" every other record. Jingles are okay in moderation but when they are played almost as many times as records, they lose their point. With an increase in radio audiences, I feel that the BBC should make some effort to raise the standard of programme compering, without allowing them to lose their spontaneity.—D. Cutting, 6 St. Peter's Close, Eastcote, Ruislip, Middlesex.

KEITH KRAZY

JUST heard "Saturday Club", hosted by Keith Skues and he makes a marvellous job of this show. He brings so much life to it and makes it so exciting that I just sit glued to my radio for the whole two hours. He works so hard as this is a show that combines live music with records . . . not always a success but by him it's great. He must be exhausted at the end of it.—Evelyn Austrin, 48 Sunbury House, Swanfield Street, Bethnal Green, London, E.2.

LING TING TONG

HONOURABLE Sir, RM veree good. Me, Chinese Rocker. I like-y lots fotos of honourable hatchet-men (rockers). In China we likem Jean Vinson, Geree Lee Look, Tin Yow (Bill Halley) and Yankee tong-man Merrill E.Mo. I have many thick records aboard tub. Me must say Eddy Kockrane heep goot harri-karri singer, yes? No sleepee, I now yip-yo (bop) to Phoo Berry. England I like. RM veree gracefool paper. I go now — sail hi tyde for Peking.—Hsing Teh Woo, SS Shang-Tee-Phoo, Pier 36, Gravesend, Kent.

BYRDS JIBE

HOW much longer must the Byrds tread the path of obscurity? The meagre success of this group bears no relation to their undeniable talent and ability. Decried as Dylan copiers, they have reduced that statement to a pathetic jibe. On their latest album, one track was written by Dylan and the other TEN by Byrd-members. Originators of the West Coast

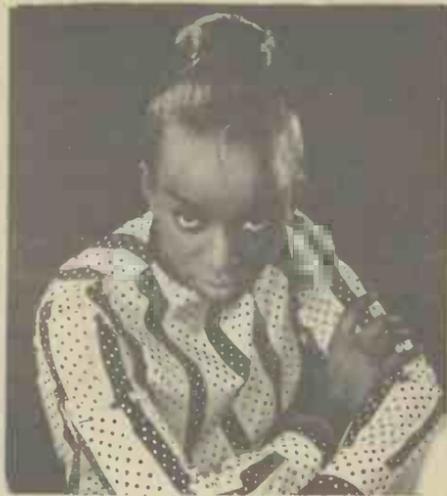
MOTHERS' TASTES

SO Tom Wilson and Frank Zappa think that rock 'n' roll that was at its biggest from 1955 to 1960 is "a joke", had no "substance", was hollow, cheap and "a sham". Well, in that era we had bad performers such as Fabian and Georgie Fame, but what about the greats? Fats, Haley and the Comets, Jerry Lee, Richard, Joe Turner and many, many more. When you talk about jokes, talk about today. The Small Faces, the Troggs, the Bee Gees and all the other tripped-out, dropped-out, fake-outs. I used to think Zappa was okay as a rock 'n' acid performer, until I saw a photograph of him sat on a toilet. Frank baby, you're in bad taste, in a word "sick".—Paul Barrett, 44 Queens Road, Penrath, Glamorgan, South Wales.

FOLK FAILURES

IT is sad for folk music devotees like myself to note the continual failure nowadays of folk music to get into the pop charts. Gone are the days when Dylan was a regular visitor to the Top 20, often joined by Joan Baez and Simon and Garfunkel, too. It is true that fewer folk singles are being released but nevertheless Simon and Garfunkel had a very commercial, attractive and merit-worthy record released recently, "Fakin' It", which had rave reviews from everyone in the business, but which failed to make the slightest dent in the Top 50. Was this because CBS did not bother to promote it sufficiently? Or because the D.J.'s having played it once, promptly discarded it? At any rate, the general public have been deprived of a classic record. Folk fans must now look to David McWilliams to revive songs "with a message", with words worth singing about and listening to, and meanwhile we must rely for our musical satisfaction on places like Bunnie's Folk Club in the West End. The huge crowds there each week show that interest in folk and kindred music is very much alive.—Sylvia Lyman, 73 Ilfracombe Gardens, Chadwell Heath, Romford, Essex.

"It's chaos in America" agree Madeline and Brenda



MADLINE BELL (RM pic.)

PHILIPS recording artiste Madeline Bell sighed a very musical-type sigh and said: "My main problem seems to be that as soon as I manage to drop one tag I pick up another. I used to be known as the girl from 'Black Nativity' and then I became Dusty Springfield's sidekick. Well, Dusty is one of my very best friends but I get very tired of people saying I am one of her backing singers. And then when I make a record of my own, such as 'Picture Me Gone', I hear Tony Hall saying on Juke Box Jury that the first thing he noticed was Dusty in the backing group! Sure, we appear on each others' records—they're using the same sort of girl-group backings on lots of discs. I've sung behind Lulu too. But the main thing, obviously, is the artiste out front.

"As for me, I think I'll have a change for my next single. Can't keep on using girl singers like everybody else—I'm going to have some boys behind me."

Did this mean that Madeline was fed up with being an anonymous voice on other stars' discs? "No, not at all. Some, of course, I just do for the money, they're terrible records. But most of them are very enjoyable to do and at times when I've not had much solo work being with a group has helped me keep my voice going. As a result of doing backing work on sessions my range has improved enormously—both higher and lower. I used to do all the notes on top but Lesley Duncan usually does them now and I do the low notes."

Since she became resident in Britain Madeline admits to being a great deal happier. "First time I came over here I couldn't wait to get back home to Newark, New Jersey. Then when I did go back I looked forward to returning to England. I went back again a few months ago, stayed nine weeks, and just longed to get away. All my old school 'friends' who hardly used to speak to me treated me like a Big Star. They figured if I was working abroad I must be loaded with money. So they'd suggest going out to clubs—and I'd get stuck with the bill! Everything in America seemed so expensive, and I met so many phonies who only respect money, money, money. Very materialistic. I spent most of my nine weeks sitting from 10 a.m. until three or four in the morning watching television. That's one thing I do miss—the number of TV shows. Also restaurants that stay open all night. And drive-in movies. And my family. That's all. Nowadays, I don't even admit to being American. I call myself Anglo-American!"

Though much more cheerful and settled than she used to be in the old days of worrying about work permits, Madeline admits to being a handful. "I feel sorry for my boy friend sometimes. If I were him, I don't think I'd put up with me. I'm very emotional, cry at the drop of a hat, and my moods change all the time. I am the sweetest person one moment and then a few minutes later I'm raising hell."

Oh yes, and there's another thing worth mentioning: one of these days she hopes to appear on a Palladium TV show—"and if I do I intend to

get up as much nerve—or more—as Shirley Bassey. I'm gonna wear the most revealing dress I can find!"

DAVID GRIFFITHS



BRENDA LEE

TALKING to Brenda Lee isn't all that easy: she really is remarkably tiny (which makes it all the more astonishing that her husband—who's not with her on her current visit to Britain because his father is ill—is 6ft. 3in. tall!). As she put it: "I hate talking to men's waistcoat buttons." But, bending over frontwards to hear what she said in her voice that is much quieter than her powerful singing, I managed to catch her remarks about the current record scene:

"It's sort of chaos in America. Nobody's quite sure what to record. Over here in Britain the scene seems different again and as I haven't been here for four years I'm not at all sure what's happening. A few years ago I didn't have to consider the British taste separately because America dominated the market and what went in the States was likely to be all right in Britain. But now, I know, they're two different markets and naturally I'm looking forward to studying the scene and getting as accurate an impression as I can of the material I should record for Britain."

Since Brenda has made records in various styles I wondered what her own personal preference was. Her answer: "The things I like to record best are ballads. Slow things. That's my kind of music."

And for her listening pleasure at home? "Oh, all kinds of music. But lately I've been getting more and more interested in jazz. Not just singers, such as Ella Fitzgerald and Nancy Wilson (two of my biggest favourites) but jazz music too. I love to hear men like Roland Kirk."

"Still, if you ask who gets played most when I'm at home the answer's easy—Frank Sinatra and Tony Bennett. I've got ALL their records! Jazz, though, has been catching them. I've always been interested in it but the pleasure I get from it is much greater than it was. And I've just made a bluesy album with the great clarinetist Pete Fountain. It should be out soon. The idea was first suggested to me a couple of years ago but I felt then that I wasn't ready for it. I've been listening to jazz and now I've made the LP and it's turned out to be very good." DAVID GRIFFITHS

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DRUGS CLIFF AND RELIGION

CLIFF RICHARD so bursts with confidence these days, radiating his sense of absolute religious certainty, that it was surprising to hear him confess: "I was under a great strain a year ago when I was talking about retiring. I was known for pop music and nothing else. Then I met Billy Graham."

Always a quick and decisive thinker and a rapid-fire conversationalist who doesn't seem to need to pause to think over any journalist's question, Cliff was talking to me in a crowded, noisy room containing plenty of people anxious for a few words with him. As usual, he was tremendously courteous and tactful, trying to do everything required of him and yet still managing to concentrate with admirable attentiveness on our hasty talk. I wondered if he had been approached by the Graham Crusaders because his star value would add lustre to the campaign and help converts to Christ.

"Well, they didn't put it that way, perhaps in case it put me off the idea. I know that cynical observers, outside religion, have said I'm just being used because I'm well known, but I couldn't hope to be used in a better cause. It's not a question of being used—I think it's one duty to speak up for what one believes in."

Yet—I suggested—Cliff could be a convinced Christian eager to help others without necessarily getting tied up with the fundamentalist, Bible-punching evangelism of Doctor Graham. Was he going along with Billy's simple message and theatrical methods because he (Cliff) thought Graham, on balance, does some good? Or was Cliff wholly in favour of the fundamentalist approach?

Cliff's clear reply: "I have no contractual ties with that organisation whatsoever. I have made a film, 'Two A Penny', for them because they asked me, and were the only religious organisation who did. But the fact is that Billy Graham's approach suits my personal taste. He doesn't say anything that makes me wince. He uses the Bible, his statements come from there, and that is to me the Christian's dictionary. If you talk a language you've got to believe the dictionary. I daresay he and I may have differing views on some issues—Vietnam, for instance, though I'm not sure what his views are about that. I think he's said he doesn't know the answer, and who does?"

"But if we're going to believe in anything it ought to be the Bible. When the Buddha died he said 'I am still searching for the truth'. But Jesus said 'I am the truth'. No other religion offers this kind of truth. So I have to believe that followers of other religions are wrong. The great test of a faith is—does it work? I have had so much from Christianity that I have no need to doubt its validity. It works for me, and for millions of others."

At which I tried to point out that it has only been possible to worship God the Christian way for a mere 2,000 years. Previously, countless millions had to get by without it. And today Christianity is still a minority religion with the world's teeming population. Did Cliff believe that all those with no religion (or with room for doubts and uncertainties, like the Buddha and myself!) were doomed?

"None of us has the right to judge. But I think we have to accept Christ's teaching. He was a fanatic—no, that's too modern a word. He was intense in the way of life he taught. More than just the life force... Humanly speaking, though, I do feel that people who don't have Christ are doomed."



CLIFF RICHARD in a scene from the ABC-TV programme, "Looking For An Answer". RM's David Griffiths talks to Cliff.

So was Cliff trying to do his utmost to show the infidels the error of their ways? "Just because I advocate Christianity isn't going to bring a flood of mass conversions! Anyway, you don't get anywhere by preaching AT people. I explain how I feel, and anyone who wants to listen can take it or leave it."

Even in the old days when he was more inclined to laze around wasting time, Cliff never got involved with drugs. "For drugs you need time—at least six hours spare, don't you? Well, I don't have five minutes spare to toy with the idea. People who take drugs must have something lacking in their lives, and now I have no lack. I have Jesus and I couldn't live without him. Furthermore, I don't need to escalate the dose, my dosage is permanent."

Though helping to publicise the Christian message has brought Cliff into contact with an enormous number of interesting and worthy people, I couldn't help feeling that his very commitment was in some ways a limitation. Recently, he told RM's Derek Boltwood that he couldn't accept the Maharishi's transcendental meditation technique because it necessitated making the mind blank. Cliff wouldn't do this: he wanted to keep Jesus Christ in mind at all times. So if he refused to try it he'd never know its benefits (which is enormous if properly practised).

Cliff commented: "I could hardly believe it when John Lennon went on television and explained his views, along with George Harrison. I admired them, though, for their courage. But I don't need to do those exercises to give me energy. I just get a good night's sleep and I have all the energy I require."

Yes, Cliff (came my final remark before we had to part), but the fact remains that you don't KNOW what, if anything, transcendental meditation can do for you since you will always insist on keeping Christ in mind every waking moment.

The reply: "I need to."

DAVID GRIFFITHS

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POO-POOHING, TROGG KNOCKING & NUMEROLOGY



IT'S funny how the pop-snobs always seem to pooh-poo the Troggs. Every record they've brought out since "Wild Thing" has received the same reaction from this dedicated band of pseudo-intellectual pop critics — "Terrible, horrible. They'll never last."

But since "Wild Thing" the Troggs have not only lasted, they've had seven further hit records. In fact every disc they've made since that original smash in April of 1966 has reached the charts.

EAT HIS WORDS

And it's nice to see that at least one Troggs' critic has already been forced to eat his words, swilled down in his own champagne (no offence, Jonathan — great to see you're a man of your word).

Because the Troggs, with their latest offering "Love Is All Around" top-tenning in an upwards direction, are still the down-to-earth good-guys they always were. And they DO make very chartworthy records.

I was chatting to them, and Reg Presley in particular, while they were making a recording for Radio Luxembourg.

"I think we'll be around for a while yet," said Reg, "and I think next year will definitely be the year of

the Troggs. I'm not just saying that. I believe in numerology — this means that everyone has a destiny number. My number's six. And if you add up the numbers in 1968 to get a single number, that number's six as well. Nearly everything that has happened to me has been connected with the number six — and I don't see why next year should be an exception."

I don't want to dwell on the subject of Reg's belief in numbers — it has already been dealt with at length in another pop paper. Nor do I want to spread the word of this strange and frightening belief, for it actually seems to work. When Reg told me about it, I calculated my own destiny number. It's five. Now the eerie thing is that I had just paid five-and-five for a packet of cigarettes, and between the five of us we'd smoked five in the space of five minutes! If that's not significant, I don't know what is.

WORLD TOUR

But let's leave the land of magic and mystery, and return to good old earth. Were the Troggs looking forward to their World tour next year?

"Of course" said Reg. "It's the sort of thing we've wanted to do since we first



REG PRESLEY — as seen by ace cartoonist Lon Goddard last year. The Troggs as they now are on the left in duplicate.

started in the business. Before the Troggs were formed I'd hardly been out of Andover, leave alone out of England. But this tour should be really great — I don't suppose we'll get too much time for sight-seeing, but it should still be a fantastic experience. We'll be away for about two months, and we'll be going just about everywhere — America, Australia, New Zealand, and all the countries in between. Of all the places we'll be going to, Japan's the one I'm most looking forward to — I don't know what it

is, but it's a place I've always wanted to go.

"No doubt I'll be wanting to return to Andover after a couple of months of touring, though. I'm looking around for a house there. Actually, what I want is to buy some land and build a new one. Andover's a great place — you know, there are thirty-nine pubs there. And it's only a small town.

PUB CRAWL

"In fact pubbing is just about the only form of entertainment in Andover. An evening out is just a mammoth pub crawl.

But it's a great town, and I can't think of anywhere I'd rather live.

"Another thing I must do when I get back from this world tour is start up some form of business. I have a few ideas in mind, but I can't say yet what it's going to be. I think it's very important in the pop world to have something to fall back on — I mean, you can't stay at the top forever, can you?"

Very true.

But they've been around for longer than the knockers expected already. And there seem to be fewer Trogg-knockers with every hit they have.

DEREK BOLTWOOD.

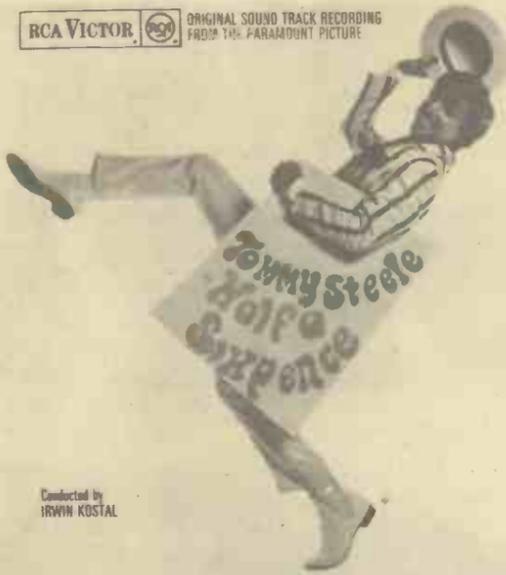
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RECORDS



HELLO GOODBYE



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Cat-like Miriam at the Albert Hall...

WITH three piece instrumental and occasional vocal backing, African born Miriam Makeba struck Britain at the Albert Hall Monday (13). Demonstrating that her unique Afro-Spanish style is equally as captivating in person as on her records. Accompanied by Drums, Sstring bass and brilliant South American Guitarist (who also capably handles her musical direction), she weaved cat-like through past album favourites like the throaty "Click Song", "Woman go Home", "Come back Africa" and "King Kong" from the controversial film of the same name (not the ape) to her current U.S. Cashbox hit "Pata Pata" (released in Britain). Aiding the vocal backing were two of the original King Kong cast, and filling the centre spot was ex-Harry Belafonte Folk Singer Milton Grayson. But the high point of her own evening, Miss Makeba's multi-lingual songs and Multi-tonal voice cut smoothly through the hall. Being an early fan, I thought the concert more than beautiful, but the audience reaction was less than I'd expect-



ted. Thanks to the three people who threw flowers.
LON GODDARD



ON his recent short trip here to promote his latest release "Something's Gotten Hold Of My Heart", Gene Pitney was full of delight on the birth of his baby son Todd. I asked him whether he'd plans in his mind about Todd eventually becoming an entertainer and he said "First he's got to get a good education. I'll see that he gets lessons on the piano or guitar and see which way he goes. I'd like him to learn a lot of languages because the world's getting smaller. Apart from English I can converse in Italian, that's all. In most places one out of three persons speaks English, but it would be nice if there was a Universal language. It would be a great help towards peace and understanding if there were no language barriers."

Gene spends a great deal of his time away from home, but doesn't feel happy about staying in one place too long. He'd just finished a month-long tour of Australia and New Zealand when he arrived in Britain and was to begin a college and campus tour of the States. He intends to return to Britain for a tour in early spring and has been booked for Cabaret in the North of England in June.

I asked him whether he'd like to branch out as an actor and he told me: "I'm one of two people who are being considered for the lead in a new American T.V. series—a "Beverly Hillsbillies" sort of thing. It's about a Nashville character called Jimmy Peckinpaw. But it's not really me and if I did it I'd have to spend a minimum of six months in one place and I'd be climbing up the wall after that time. I'd love to do a serious and dramatic role in which I wouldn't do any singing. No, I wouldn't attend an actor's school, I'd try it without schoolings, I think I'm capable."

"I don't know whether I'd get such a part, although all the producers on the West Coast are aware that I'm interested. But there is such limited scope for a singer in dramatic parts—the producers have had a lot of bad experiences with singers and I can't blame them for not being too enthusiastic."

"As a matter of fact, my first film was to have been set at the San Remo Festival in Italy. We'd spent months of work beforehand on it and pre-scripts were written around the songs. But we decided to shelve it when a singer committed suicide."

During the last eight years, Gene has travelled a million miles!

BRIAN POOLE

Show biz people from Shirley Eaton to Terry Doran seem to be interested in meditation. Many follow the Maharishi whose prominence in recent Beatle publicity has led him to become an 'in' figure. However, not everyone is scrambling to buy Yoga books and the like — Brian Poole is 'more interested in the physical things rather than the mental.' "I had enough bookreading and meditation when I was at school. I am a keen footballer and play for the Entertainers XI and I do a lot of swimming. If you're fit in body you must be fit in mind."

Brian finds ample time for sports now that he is a Cabaret artist. "When you stay in one place for a week you have some time to yourself." Of course, most of his Cabaret work is in the North, but he also appears at Universities and Colleges with his new backing group The Unity.

Of his Cabaret career he comments: "Naturally, there have been a lot of changes in my act. I began in Cabaret by singing all out-of-the-way songs and a few standards, but the audience kept shouting out for "Twist & Shout", "Candy Man" and "Do You Love Me", and I now do a medley of my hits. I like doing songs like "Maria" and "My Foolish Heart" — and I still do these songs, although the main thing in the act is the old hit records, although we do them in a different way. If we did them in the same way it wouldn't be as good, we use different tempo's and get different sounds."

"We have a comedy act worked out and we also try to make each number as different as the last to give the act variety."

"I find that the people who watch Cabaret are the people around my age and they were my fans way back."

"Middlesbrough and Stockton have got the best clubs in the country and it's a pity there's nothing like them in London. My ambition is to open a club in London like the clubs up North and get top-class acts. I'd like to see London become a good scene for Cabaret... then I wouldn't have to travel so far!"

Herd Album

THE Herd's first album "Paradise-Lost" will be released on January 5. Six of the numbers have been penned by Howard & Blakeley, five by Peter Frampton and Andy Bown and one number by drummer Andrew Steel. "Paradise Lost" is the title of the group's next single, promoted on this week's "Good Evening" show for the first time.



MIKE QUINN

22-YEARS-OLD Mike Quinn has not yet spoken over the airwaves of Radio One, although he has made several appearances on BBC television. He's been on the "Juke Box Jury" panel, appeared regularly on "Whole Scene Going" and was the subject of "A Day In The Life Of Mike Quinn" on BBC 2 "Man Alive" series.

When he attended Hammersmith College Of Art & Building "the going started getting good" he says. "and I studied six trades — wood-cutting, machinery, plumbing, plastering, art, woodwork." He then left to be a cutter and designer for Ladies dresses and "moved on to Electronics, testing record players, radiograms and tape recorders." Next he entered the tailoring trade... he was then at the tender age of 17.

From Michaels Boutique in Ealing he took over the management of Male West One in Carnaby Street. "Practically all my customers were in the business — The Who, The Walker Brothers, The Kinks, even Jonathan King. It was more like a group shop because we catered for the groups and that was how we built the business up. One of the customers was Barry Fantoni and he asked me to go on "Whole Scene Going". When I got to the studios I liked it. The first person I questioned in the "Hot Seat" was P. J. Proby and I shall never forget him. Then came Marianne Faithfull. I was asked back on the programme and although I still worked in the shop I decided to leave. Then I was asked to do the club features with Wendy Varnals and we visited clubs all over the country."

When the programme finished, Mike decided to continue as a disc jockey and began to work in ballrooms. He began to host his own weekly "Mike Quinn Show" at Tiles and built up solid, regular audiences.

Currently he has his own show at the "Pink Flamingo", Wardour Street and has just had his first album released.

BILL HARRY

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CONTINUED ON PAGE 15

THE Bee Gees are filming a Christmas Show for ABC TV at Liverpool Cathedral. Title of the show will be "How On Earth" and it will be screened on Christmas Eve.

The Electric Prunes, who arrive in Britain this week also want to perform in religious surroundings — Westminster Abbey. In America they recorded an album in church surroundings. The group will be appearing in Britain until mid-December and top the bill at the Saville Theatre this Sunday.



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Pop Shorts

AT the end of "Val Doonican Show" last week Anita Harris lost her voice and, on the advice of a throat specialist, will have to cancel bookings. Helen Shapiro wed Duncan Weldon last week. Dave Dee, Dozy, Beaky, Mick & Tich tour Japan in January. Jack Brel composition "Jackie" is "A" side of Scott Walker's December 1 single. Scott composed the flipside "The Plague". Tony Macauley became engaged to secretary Anya Wilson last week. Guy Darrell to wed secretary Lyn Webster in Northfleet on Saturday (December 2) — he will be appearing on "Saturday Club" in the morning promoting his new release "Cupid" and D.J. Keith Skues will then drive him on to the wedding. Vernon Bohay Nowell of The Bonzo Dog Doo Dah Band has jaundice and David Clague is deputising for him in the group for one month. New UMA Management Ltd., to promote British talent and manage American artists in Britain. Currently they handle Denny Laine and they will be bringing Harpers Bizarre here in January and The Seeds in February. Watch out for new Deram group Intern Abbey with their first single "Bee Side". Ivy League off to Stockholm for ten day promotional trip from November 29. Amen Corner off to Australia on February 19 for 22-day tour. They will tele-

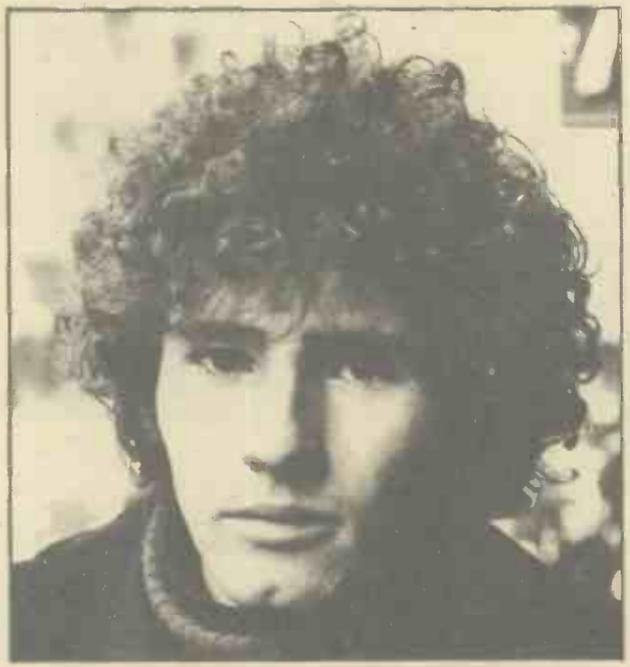
record six 1 hour shows while they're there and also appear on six guest spots for a new Belgium TV series in February. Jimmy James & The Vagabonds off to Jamaica for 3 weeks from July 4 next year, followed by a tour of Australia and New Zealand. Yardbirds begin major tour of U.S. on March 22. Ten Years After make their television debut on the semi-documentary BBC programme "Butterflies" screened on December 10. The group's first single is released by Deram on January 5. "Two Of Us" single from Tony Hatch and Jackie Trent has broken out in several Continental countries. Troggs have won the "Mar Del Plata" awards at the "Festival Of International Records" in Argentina. The group make their Cabaret debut at the Fiesta, Stockholm/Top Hat, Spenny Moor for one week beginning January 28. The Move and The Jimi Hendrix Experience appear on the "Belfast Arts Festival" on November 27. The Move fly to Hamburg, Germany to appear on TV's "Beat Club" the following day and on December 18 their record "Pop North". Their next single will be released in January. First album from Procol Harum, entitled "Procol Harum" will be released by Regal Zonophone on December 1. New Spencer Davis Group single "Mister Second Class" released on December 29. Societe make their radio debut this week on "Scene And Heard" on Radio One on November 25. The group will be off to Stockholm on November 27 to film 3-day documentary.

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TIM BUCKLEY

From the Glee Club to the Charts—



FELICE TAYLOR — just missed the Top Ten this week with "I Feel Love Comin' On"

MISS Felice Taylor is what in present-day parlance is known as a very dolly lady. Nineteen years old, ravishingly good-looking and possessed of that melodious softness of voice shared by so many American girl vocalists. She also has a particularly attractive record in RM's Top Twenty, all of which served to place the delectable Miss Taylor very close to the top of RM's Most Desirable Interviewee chart during her brief promotional visit to Britain last weekend.

Felice was born in Richmond, California, on January 29, 1948. She was educated at Fremont College, Los Angeles, and first became aware of her great potential as an entertainer whilst a member of the school's glee club.

Upon leaving college she set her sights firmly upon a singing career and found work as a session vocalist, gaining valuable experience whilst providing backings for many West Coast groups. Then, about a year ago, she met recording manager Bob Keene and was signed to Mustang Records (President here) in her own right.

Felice's first disc, "It May Be Winter Outside" was a big hit in the States and won her many fans over here, particularly among R & B addicts. It also caused a few mild ripples of uninformed disapproval among people who claimed that she was deliberately trying to sound like Diana Ross of the Supremes — ripples which were later to take on almost tidal wave dimensions on this side of the Atlantic as her third disc and first British hit, "I Feel Love Coming On" steamed ever closer to the UK Top Ten.

"Oh sure, I've got used to people comparing me with Diana," smiled Felice. "But my reply to the criticism is that Diana and I are both soprano singers and it is pure coincidence that we sound so alike. The Supremes were there first of course, so I can understand how some people may think that I am imitating Diana. But it might just as well have happened the other way around. To sing like someone you have to have the same kind of voice. Well, my voice must be very similar to Diana's because I sing the only way I know how."

Felice was naturally delighted with the success of "I Feel Love Coming On" and obviously enjoying her first British visit which she described as her "most thrilling experience to date."

Of the British people she has met she added: "Everyone has been so warm and friendly — so different from the majority of people you meet back home."

Felice's follow-up to "I Feel Love Coming On" will also be issued in Britain on President, though in the States she is now with Kent Records. Unlike many label switches, however, Felice's was not only completely amicable but inevitable.

As she explained: "I moved to Kent about a month ago because Mustang went out of business. My three Mustang singles had together sold almost a million copies and I was very happy with the company. In fact, I was the last artiste to leave."

Her first single for Kent, soon to be issued in the States, is called "I Feel Love Coming Down On Me" and is, Felice assured me very different from her current hit despite the similarity of title.

Her British trip over Felice is now in Germany for a week's promotional visit, but it is hoped that before returning to the States she may be able to undertake a few working engagements here. She has already sampled London's club scene from one side of the microphone and is more than keen to show her own paces from the other.

Her many fans, and all club owners who enjoy doing turn-away business, will, I'm sure, join with me in hoping that her wish is granted real soon.

ALAN STINTON



FLATT and SCRUGGS—their "Foggy Mountain Breakdown" is on two labels—the original on Mercury, and the chart version on CBS.



BONNIE PARKER and CLYDE BARROW—alias Faye Dunnaway and Warren Beatty (Pic courtesy Warner Bros. Films)

How those two loveable gangsters gave Bluegrass its first British hit . . .

Bonnie 'n' Clyde's hit!

THAT phenomenon of the musical world, Bluegrass, has finally made it! Theme from the "Bonnie and Clyde" movie, "Foggy Mountain Breakdown", by Flatt and Scruggs and The Foggy Mountain Boys, is bubbling under the British Top Fifty. It is doubtful whether this particular ballad is destined to be a mammoth hit, but it has established American country music in its true form.

"Foggy Mountain Breakdown", composed by banjo ace Earl Scruggs, has long been a favourite of Bluegrass groups the world over—it's probably the first Bluegrass tune that any banjo picker gets his teeth into.

'BEVERLEY HILLBILLIES'

The bluegrass banjo (three-finger style, that is) has been featured on several popular tunes in recent years: "The Ballad of Jed Clampett" (Beverley Hillbillies), "Petticoat Junction", from the series of the same name, and numerous TV jingles, but it has taken the film produced by Warren Beatty "Bonnie and Clyde", to take it to the coveted hit parade.

To quote from an article published in the Record Mirror in 1963:

"Bluegrass consists of a three-finger style, five-

string banjo in a string band of electrically un-amplified instruments. In most cases the instruments featured are:—five-string banjo, fiddle, guitar, mandolin, bass and dobro guitar. Although in some early recordings by Bill Monroe, an electric guitar was used—much against Bill's wishes. The songs used in Bluegrass are normally folksongs or old time ballads closely associated with the feel and spirit of American traditional music.

NEW ORLEANS JAZZ

One can compare the workings of Bluegrass music to that of New Orleans jazz. Each instrument has a specific role, strictly adhered to. For backing and rhythm, the bass and guitar are used, while other instruments such as the dobro, mandolin, fiddle or banjo are used for lead or solo. Both New Orleans Jazz and Bluegrass are assembly forms. They use a frontline of solo instruments, trumpet, trombone and clarinet in Dixieland, and five-string banjo, fiddle and guitar, etc. in Bluegrass, with solos and breaks in both, on all instruments.

The name "Bluegrass" became recognised early in the 1950's, to set it aside from other forms of country music. It is not the traditional music of Kentucky, or the American Bluegrass area, although it is very popular in these regions. The name "Bluegrass" was thought to have been given by a fan—

it seemed to suit the style, and it was accepted. The Bluegrass sound is different to that of any other country music form."

Many folk clubs in England have been featuring Bluegrass music for a number of years, and there are many fine groups currently playing the scene. Among them being Anita and The Bluegrass Boys, who feature the traditional line-up of banjo, fiddle, guitar, bass and mandolin; Ian McCann and The Roan Country Boys, and The Southern Ramblers.

The world of pop music is hungry for a new sound, and what better than "the only new musical sound in five hundred years".

FADING POPULARITY

The band of Flatt & Scruggs has changed considerably since the Mercury recordings of "Foggy Mountain Breakdown" — they now regularly feature harmonica, drums and electrified banjo, consequently their popularity is fading amongst the purists, but other groups, Hyllo Brown and The Timberliners, Bill Monroe and The Bluegrass Boys, and The Country Gentlemen, still adhere to the old style.

Suggested Bluegrass albums available in this country include: "Knee Deep In Bluegrass", Bill Monroe; "Bluegrass In The American Tradition", Bill Clifton; "The Versatile Flatt & Scruggs", and "The Bluegrass Hall Of Fame".

BRYAN A. CHALKER

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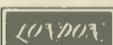
Royal Variety 1967



SANDIE SHAW



Here are some souvenir RM pix by Dezo Hoffmann of some pop stars from The Royal Variety Show. In case you don't recognise them—Lulu at the top, with Rolf Harris and Vikki Carr above left, Tom Jones on the left, and Mirielle Mathieu above. Below Sandie are Val Doonican and Ken Dodd.

ES	<p>THE FANTASTIC JOHNNY C Boogaloo down Broadway HL 10169 </p>
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GOOD SONG SELECTION FROM ENGELBERT

More good LP's from Eric Burdon, Righteous Bros, Auger & Driscoll, and Cash & Carter...



ENGELBERT — this is his second LP on Decca

ENGELBERT HUMPERDINCK "The Last Waltz" — The Last Waltz; Dance With Me; Two Different Worlds; If It Comes To That; Walk Hand In Hand; A Place In The Sun; Long Gone; All This World And The Seven Seas; Miss Elaine E. S. Jones; Everybody Knows; Nature Boy; To The End Of The Earth (Decca LK 4901).

JUST the right combination of songs here for Engelbert — the songs are adult without being corny, and his magnificent voice handles them well. A surprise item is the old Drifters' hit "Dance With Me", but the way he sings it, it fits in with the rest of the LP. Obviously a giant-seller and a listenable, pleasure-giving LP too.

★ ★ ★ ★
EDMUNDO ROS "Sing And Swing With Edmundo Ros" (Decca Stereo SKL 4885).

FOR many years Edmundo has been a familiar figure on the radio and in the music business in general. This LP will sell to everyone who bought his previous albums (some are listed on this sleeve). Titles include "Guantanamera", "Come Closer To Me", "Fly Me To The Moon" and "The Girl From Ipanema".

★ ★ ★ ★
MOBY GRAPE "Moby Grape" (CBS 63090).

ONE of America's biggest "in person" psychedelic groups, Moby Grape haven't had a hit single yet, despite a mass release of about ten singles by U.S. Columbia. But they don't sound distinctive enough on this showing to represent much of a threat to the established disc sellers in this field.

★ ★ ★ ★
MURRY WILSON "The Many Moods Of Murry Wilson" (Capitol T 2819).

SOME well orchestrated instrumentals here, on this LP produced and partly written by Murry, who as you may know is the Beach Boys' father. The orchestrations are beautiful and this is an easy-on-the-ear album which should do very well. An attractive sleeve too.

★ ★ ★ ★

ERIC BURDON AND THE ANIMALS "Winds Of Change" — Winds Of Change; Poem By The Sea; Paint It Black; The Black Plague; Yes I Am Experienced; San Franciscan Nights; Man-Woman; Hotel Hell; Good Times; Anything; It's All Meat (MGM C 8052).

ERIC'S first album for quite some time and it is certainly indicative of the changes which — as we all know — have been taking place in him. An effective cover and some of the tracks are obvious send-ups/tributes to other stars — he takes everything a little more seriously than he will probably do in his next album, but the combination of his ideas and his talent is interesting. Well produced by Tom Wilson.

★ ★ ★ ★
SANDY POSEY "Sandy Posey" — I Take It Back; Standing In The Rain; The Big Hurt; Sunglasses; Bread And Butter; I Can Show You How To Live; It's Wonderful To Be In Love; Love Of The Common People; Halfway To Paradise; The Boy I Love; Come Softly To Me (MGM C 8051).

I DON'T know why, but Sandy always seems to select some very good songs on her LP's. They bring back memories for the twenties age group. Ah, "Come Softly To Me", and "Halfway To Paradise". A pity her last single "I Take It Back" flopped. It was very clever. If you like her voice, which not everyone does, then you'll like this LP.

★ ★ ★ ★
BOBBY DARIN "Dr. Dolittle" — At The Crossroads; When I Look In Your Eyes; I Think I Like You; Where Are The Words?; Something In Your Smile; Fabulous Places; My Friend The Doctor; Beautiful Things; After Today; Talk To The Animals (Atlantic 587089).

THE brilliant Leslie Bricusse tunes from "Dr. Dolittle" are given an original Bobby Darin treatment on this album. Side one is mainly beautiful ballads with that interesting quality in Bobby's voice that was evident in some of his biggest hits. Roger Kellaway arranges and conducts and this is a fine record which deserves to do well.

★ ★ ★ ★

THE RIGHTEOUS BROTHERS "Greatest Hits" — You've Lost That Lovin' Feelin'; White Cliffs Of Dover; Georgia On My Mind; For Sentimental Reasons; You'll Never Walk Alone; Just Once In My Life; Unchained Melody; See That Girl; Ebb Tide; Guess Who; Hung On You; The Great Pretender (Verve VLP 9183).

A STRANGE LP this — firstly not all their hits are included — certainly the absence of "Soul And Inspiration" is noticeable. But as a bonus — the Phil Spector sides are the REAL thing, obviously Verve have bought or loaned the masters for this album. And as over half the sides are Spector-produced it is certainly a worthwhile album. Blue eyed soul... with sleeve notes by Magnificent Montague.

★ ★ ★ ★

ANDRE PREVIN "All Alone" — More Than You Know; I Got It Bad; Everything Happens To Me; You Are Too Beautiful; How Deep Is The Ocean; Angel Eyes; When Sunny Gets Blue; As Time Goes By; Remember Me?; Yesterdays; Dancing On The Ceiling; Here's That Rainy Day (RCA Victor RD 7896).

"THIS album," says the sleeve notes, "is going to make a lot of melody lovers very happy." As you can guess from the title it's Andre by himself with his clever pianistic stylings on some tunes, most of which are not over familiar. But the general late-night atmosphere is nice.

★ ★ ★ ★

VARIOUS ARTISTES — "Original Soundtracks And Hit Music Of The Greatest Motion Picture Scores" (United Artists STEREO Sulp 1182).

THIS is a kind of a special album for people like Bill Harry who dig soundtracks. There are the main themes by the original conductors and orchestras from some of the biggest films made in recent years. Titles include "The Great Escape" (Elmer Bernstein), "Irma La Douce" (Andre Previn), "It's A Mad Mad Mad Mad World" (Ernest Gold) and many more.

★ ★ ★ ★

BRIAN AUGER, JULIE DRISCOLL AND THE TRINITY "Open" — In And Out; Isola Natale; Black Cat; Lament For Miss Baker; Good-bye Jungle Telegraph; Tramp; Why (Am I Treated So Bad); A Kind Of Love-In; Break It Up; Season Of The Witch (Marmalade 607002).

A WELL-PACKED souvenir of the attractive-looking group, which debuts as Marmalade's first LP (I think). The combination of Julie's jazz-styled vocals and Brian's clever organ manipulating makes an album which is a step forward for British R & B. Seldom exciting but beautifully performed and inventive.

★ ★ ★ ★

JOHNNY CASH AND JUNE CARTER — Long Legged Guitar Pickin' Man; Shantytown; It Ain't Me Babe; Fast Boat To Sydney; Pack Up Your Sorrows; I Got A Woman; Jackson; Oh, What A Good Thing We Had; You'll Be All Right; No, No, No; What'd I Say (CBS 63105).

THIS is really a fantastic combination. Johnny's gunslinger vocals and attractive June Carter's rather hip country voice blend together on a mainly light-hearted selection ranging from the rocking "Long Legged Guitar Pickin' Man" to the Ray Charles opus "What'd I Say". This is the best Cash LP for a long time — sleeve notes by Carl Perkins who reminisces of the Sun days.

★ ★ ★ ★

rapid reviews

THE Original London Cast record to "Sweet Charity" is issued this month on CBS BRG 70035, and JULIET PROWSE is heavily featured as she's the star of the successful show. A different kind of stage show — JEANETTE MacDONALD (soprano) and "Opera And Operetta Favourites" (RCA Victor RD 7898) is a collectors re-issue of sides never before on LP — so you can throw away those scratchy old 78s, or sell them by the weight. Sides include selections from "Madam Butterfly", "Romeo And Juliet", "Faust", etc., etc. "The Fight Game" is a radio ballad and the LP is carefully edited and well produced — by Ewan Maccol and Charles Parker, and Peggy Seeger musically directing. The cover is magnificent and it's on Argo RG 539. More Xmas fare — "Christmas By The Fireside" by WALLY STOTT, his Orchestra and Chorus. The usual good selection of Carols and Christmas tunes here and a bargain price too (Marble Arch MAL 689). "The Exciting Spanish Sound Of PERET" (CBS 'Sounds Of The World Series' 63120) features his vocals and guitar work on an LP which will appeal to latin devotees.

Ace of Clubs come up with some collectors items again. I must say that the following records all have some of the most attractively designed sleeves I have seen on this type of record — the colours and designs are fantastic. Blues-wise there's "Out Came The Blues" (Ace Of Hearts AH 158) — it's volume two of the series — the first track is the famous "Let Your Linen Hang Low", sung in duet form. "The Band That Plays The Blues" refers to WOODY HERMAN and his orchestra (Ace Of Hearts AH 156) and this LP was recorded between 1937 and 1941. Another LP from the same era is "Twelve Clouds Of Joy" with ANDY KIRK (Ace Of Hearts AH 160) — another collectors item but one well worth delving into. EARL HINES has been called "The father of jazz piano" and on his "Swinging In Chicago" LP (Ace Of Hearts AH 159) is a fantastically appealing collection of items recorded with him and his orchestra in 1934 and 1935. "Harlem On Saturday Night" (AH 161) features a stack of various artistes, including the great LIL ARMSTRONG and JOHNNY DODDS. A big hit in the shape of "Sky-liner" is the title for the CHARLIE BARNET LP on Ace Of Hearts HA 157. Very popular tunes here — this album should sell well.

FRANKIE McBRIDE

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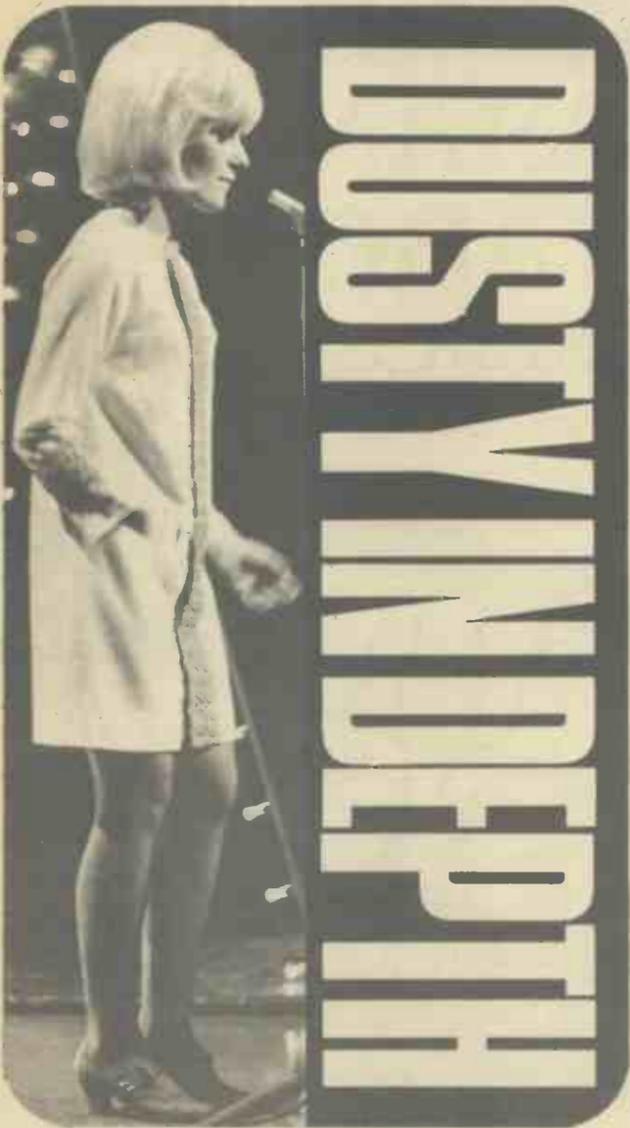
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rapid reviews

THE MOONSHINERS (Pete Duker and Mike Deighan) have an authentic C & W flavour, and they go through some popular tunes like "The House That Jack Built", "Take This Hammer", "Leaning On A Lamppost" etc. on their "Hold Up!" LP (Page One FOR 004). The very sexy cover on "A Love Affair" with **THE FALLEN LEAVES** enhances the sound on this very good instrumental LP which has loads of romantic atmosphere (London STEREO SHH 8341). But if it's Harp Music you dig (and these days, who doesn't!) try "Roslynn Plays For Christmas" by **ROSLYNN GELLER** and her Trio. Nice familiar Carols and Xmas goodies with the enveloping sound of her Harp predominating. (Columbia STEREO SCX 6184). More hippie — "Flower Garden" by the **DEL NEWMAN SOUND**, which has some interesting arrangements and vocalising on a number of mostly familiar tunes. That's on Columbia (STEREO SCX 6181).

Two goodies from EMI "Studio 2 Stereo" series, **LAURIE JOHNSON** and his orchestra on "Something's Coming" (TWO 179) is an impressive collection of standards, personalised and effective. The other is **MANUEL** and The Music Of The Mountains and "Beyond The Mountains" (TWO 184) which has some good Latin-tinged arrangements of mostly Continental standards.

If you're well set up with a stereo rig you may dig the "super-stereo" that — it says on the sleeve — can be found on "Take The Duke's Train" (SML 30004) by **BILLY BYERS** Big Band. It's all Duke Ellington music but Mr. Byers' musicians, and arrangements, can't match up to the authentic work of the Master. Everybody blows lustily though — ideal for nervous parties. "Blues In Third" (stereo FJL 902) features the piano art of **EARL HINES**, one of the very greatest influences in jazz. This new disc is very listenable but, understandably, adds nothing to a reputation that dates back to the 1920s. "**JOHNNY SMITH**" (Verve VLP 9185) stars one of the greatest modern jazz guitarists — very pretty music, beautifully played, wholly recommended.

Some very good country releases this month, especially from **EMI. BUCK OWENS' BUCKEROOS** and "Country Music's Most Wanted Band" (Capitol STEREO ST 20978) have an LP without their leader (although Buck makes one guest appearance). Ten instrumentals and four vocals, and an excellent cover pic. On the same label there's **MERLE HAGGARD** and the Strangers with "I'm A Lonesome Fugitive" (Capitol STEREO ST 2702) which has warm-voiced Mel and a collection of brand-new recordings. One which will doubtless be a HUGE country hit is the gutsy "Truck Drivin' Fool" (Capitol STEREO ST 2691) by **RED SIMPSON** which has such great titles as "Jackknife", "Truck Daddy", "A Tombstone Every Mile", etc. Much more light-hearted — "Can You Believe" by **THE GEEZINSLAW BROTHERS** (Capitol STEREO ST 2570) — there are some good country comedy items here including "You Wouldn't Put The Shuck On Me" and "May The Bird Of Paradise Fly Up Your Nose". A various artists country album in the shape of "Country Songs By Country Folk" (Columbia SX 6175) has a fantastic colour cover pic. of a stage-coach. And inside there are names like **DAVID HOUSTON, TAMMY WYNETTE, CHARLIE WALKER**, etc. Well, for your jolly Xmas parties, MFP have a splendid LP out called "A White Christmas" with an appropriate pic. of a Swiss Holiday resort. **EDDIE DUNSTEDTER** at the Console with the Jingle Bells Orchestra (MFP 1174).

Two nice classical picks from Music For Pleasure this month. They are Liszt's Symphonic Poem "Les Preludes" and Tchaikovsky's Caprice Italien, Op 45. Played by **THE PHILHARMONIA ORCHESTRA** conducted by Alceo Galliera on MFP 2087. Then there's "Music From The Ballet" (MFP 2085) which features "Les Sylphides", "Dance Of The Hours" and "Les Patineurs" and it is also by **THE PHILHARMONIA ORCHESTRA** conducted by Charles Mackerras.

Pop Singles

The quarterly catalogue listing all pop single records available in Great Britain. Indispensable for keen pop record buyers. Fourth edition now ready. From record dealers 6/- or direct from **CHRISTOPHER FOSS CATALOGUES (R)** 34a Paddington Street, London, W.1. 6/6 including postage or 24/- a year (4 issues) post free

WHERE IS DUSTY GOING? HER NEW ALBUM IN DEPTH

THAT well-known poll-winning lady, Dusty Springfield, is out of the country at the moment but she's left behind an LP, "Where Am I Going". It's such a good album that we're delving into it at some length. And it points clearly to the fact that she is "Going" from strength to strength.

Take the Shuman-Pomus opus "Bring Him Back", sung with fire and power at a brisk pace. Dusty rarely seems to take a breath as she hustles along. But not one word loses its impact; and there's a unique sort of instrumental passage laid down by Alan Tew.

An abrupt change of mood and atmosphere on "Don't Let Me Lose This Dream" but no change in the talent ratio. Then it's Arthur Greenslade's fine arrangement of "I Can't Wait Until I See My Baby's Face", a Taylor-Ragavoy song. This one tinkles where others thunder; Dusty rather revelling in the idea of putting her boy down. As on most, Madeline Bell and Lesley Duncan make their backing contribution effectively but at precisely the right level.

"Take Me For A Little While" brings in Ivor Raymonde on the arrangement side. I think this is a lovely song; beautifully worded. There's a wistful serenity here hard to find the best one word to describe the mood she evokes. Yet another MD for "Chained To A Memory" — Wally Stott, who lays down a back of infinite understanding and rapport. This is another excellent song, poignant and treated with delicate phrasing.

And here comes yet another musical director, Peter Knight, to close side one with a Pat Williams arrangement of "Sunny". This now-familiar Bobby Hebb number seems to take on a new depth here. It kind of glides along, apparently effortlessly, but when you go back and play it again it is so clearly a masterly, or mistressly, sort of sound.

Barely a drag spot, then, on side one. But hats should be held on to when the second instalment comes up. This is where the dramatic singing is all at. It opens with "They Long To Be Close To You", Ivor Raymonde putting down piano first behind Dusty, then adding a flash of brass, then strings. A super-cool reading, sentimental but miles from mushiness.

"Welcome Back" (Reg Guest on musical baton) rambles a bit for my personal taste but Dusty later on grabs the song, scruff-wise, and emotes beautifully. But "Come Back To Me" has no such reservations. A big, bold, brash swinger, hustled by a Jim Wyler arrangement. Fast, driving, spasmodic brass that tears right into the wall of sound. Dusty leans on jazz; and it leans right back.

In-comes "If You Go Away", featuring a Johnny Spence score and a Peter Knight musically-conducted tour—slow-introed, Dusty calling on a throaty core of emotion. What control way down in the musical scale! In a way, it's the same with "Broken Blossoms" (Peter Knight), lyrics adapted by brother Tom S., plaintive and wistful again. Thoughtful about sums it up.

And on to "Where Am I Going" (Wally Stott) which is as worthy an album-closer as I've heard anywhere. Again Dusty shows remarkable depths of understanding and sympathy with her material.

Now I've stressed the names of the arrangers and the musical directors because they obviously have had a great deal to do with the success of our poll-winning lady's triumph.

This album is the centre-piece of a tremendous lot of care and attention. Perfection has been aimed for and reached, almost without exception. Which really is the main point. Dusty would rather chuck it all up than rush into something which could be called sub-standard or hurried.

And therein lies the lady's greatness.

PETER JONES

Hot Gospel, Fire and Brimstone from President

ASK most American soul and Rhythm And Blues artists, and it is likely they will have started their singing career in church — as a member of a gospel choir in one of the negro churches. And you may even have seen films from these churches — of the hot gospelling and the frenzy and excitement of negro religious music. And also the deep feeling and genuine soul which gospel singers put into their performances. This month President records have issued six LP's from the great American Nashboro catalogue.

PTL 1009 is "The Soul Of The CONSOLERS" — the Consolers are husband-and-wife Sullivan and Lola Pugh: their sound is rich, deep and throbbing. Their voices blend well and this is better soul than many commercial items you've been treated to lately. One of the songs included "Someone Must Answer" has been issued as a single.

PTL 1010 is "I Believe" by **PROFESSOR HAROLD BOGGS** And The Boggs Specials. Piano and organ backings are used, and some of these tracks are really swinging — the roots of early rock can be traced back to gospel — for an example listen to "Anytime Anyplace Anywhere". The Professor has lost his sight but has been travelling with his group since 1953.

PTL 1011 is "Jesus Loves Me" by **THE BROOKLYN ALLSTARS**, who have some great harmonies — produced by Bob Holmes, who produced or co-produced all of these records.

PTL 1012 is "That's Enough" by **BROTHER JOE MAY** — rated as one of the finest gospel singers in the States. His voice is really in the solid R & B vein and the funky backings on some of the tracks are excellent.

PTL 1013 is **MME. EDNA GALLMON COOKE** and she's the only female gospel singer in the six LP's. A powerful voice, not unlike Aretha Franklin and all the songs are her own compositions.

PTL 1014 is "Step By Step" by **THE SWANEE QUINTET** could well be the biggest seller of all six. Co-produced by James Brown, it features two songs written by James. And another of the tracks "Come By Here" was a recent R & B hit for Inez and Charlie Foxx. Soulful harmonies, and beaty backings, with subtle vocalising throughout.

PAUL REVERE AND THE RAIDERS "Revolution!" — Him Or Me — What's It Gonna Be?; Reno; Upon Your Leaving; Mo'reen; Wanting You; Gone — Movin' On; I Had A Dream; Tighter; Make It With Me; Ain't Nobody Who Can Do It Like Leslie Can; I Hear A Voice (CBS 63095).

A NICE well-varied selection of powerful songs from Paul Revere — this is certainly the best LP from them I've heard. It's well performed and has that certain power and professionalism plus some hard old rock sounds which will appeal to the rockers who knock everything the group has done since "Like Long Hair". A pity they can't seem to get a big single.

★★★★

THE JOHNNY HOWARD ORCHESTRA "Love Is The Sweetest Thing" — The Look Of Love; The Sweetest Sounds; Sweet And Lovely; Games That Lovers Play; Let's Fall In Love; Easy To Love; My One And Only Love; Soft Lights And Sweet Music; Love Is The Sweetest Thing; Put Your Head On My Shoulder; I'll See You In My Dreams (Deram STEREO SML 1012).

LIKE the sleeve says, these are 'favourite love songs'. And the subtle, melodious Johnny Howard treatments are soothing and romantic. Produced by Dick Rowe and arranged by Johnny Keating, and with nice cover pic.

★★★★

JACQUES LOUSSIER TRIO "Play Bach/5" (London Globe STEREO SLB 1047).

ANYONE whose interest in Loussier has been sparked off since the TV programme on him a few months back will be pleased at this new LP, as will his earlier followers. His adaptation of Bach is not liked by everybody but to others (like me) it is brilliant. The items here are "Tocatta No. 4 in C Major, 1st Movement; Allegro, 2nd Movement; Allegro and 3rd Movement; Fugue", plus "Scilliene in G Minor", "Choral No. 1 in B Flat", "Passacaille In C Minor" and "Theme".

★★★★

JOE LOSS "Top Pop Dance Time" (HMV STEREO CSD 3644).

FOR the hippy quickstep fans here's many, many pop tunes done up in strict tempo beat. The usual Joe Loss touch and you're away sections are Quickstep, Latin, Slow Foxtrot, Beat, Waltz etc.

★★★

KIM CORDELL "Same Again Sir?" (Columbia STEREO SCX 6186).

A MEDLEY of mostly older numbers, all of which are great boozing favourites. The usual barnyard picture of Kim and a very lively LP.

★★★★

This is Tony Christie!

'Turn around' MGM1365



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Ⓢ SML 707 also available in mono Ⓜ DML 707



12" stereo or mono LP's



Barbara Wade, 17, 18 Hillview Ave., Gleeside, Ballymoney, Co. Antrim. N.I. Stars — Beatles, Stones, Pretty Things, P. J. Proby. Hobby and interests — Swimming, dancing. Want pen-friend, boy or girl



Michal Pyas, 18, Zriwhello, 5, Bratislava, Czechoslovakia. Stars—Rolling Stones, Beatles, Dylan, Donovan. Hobby and interests — Swimming, dancing, painting, pop-records, playing guitar.



Herewith the face of Solomon King. The body of Solomon King is 33 years old, is 6 ft. 8 in. tall and weighs twenty stone. A body fond of food — in fact, he waxes enthusiastic about Indian, Chinese, Italian, Spanish and English grub . . . "steak and kidney pudding—marvellous", says he. But eating is but a sideline. In fact he is a well-established American singer, now here to promote his record "She Wears My Ring" on Columbia. He started off in the Deep South on a hillbilly kick, moved into country music proper, then Gospel, then rock and roll, then ballads and class material which he uses now. But Country and Gospel are particular favourites. He is most interesting to chat to on these subjects. We'll enlarge on his views at a later stage. Meanwhile, try his single . . . it features his voice spanning four-and-a-half octaves, which is a lot of octaves.



Fellus Andromeda recorded their "Meditations" debut single (Decca) in a North London church — the arrangement of this excellent number called for a proper church organ. For the moment most of the boys are staying out of sight, as you can see from the picture. They say, and I quote: "The fate of our record was decided at a seance soon after we recorded the number. The message, from a spirit signing himself The Devil, read: 'Fellus Andromeda — HIT.'" And the boys add: "Since working on this record in the church we've been surrounded by a strange atmosphere, which has affected the group deeply." All very strange, wierd, moody. For the way things work out — keep an eye on the charts.



John Godson, 16, 23 Pound Road, Martin, Lincoln, Lincs. Stars — Sandie Shaw, Stones, Tina Turner, Syndicate of Sound, Sonny and Cher. Hobby and interests—Records, Pop stars, girls who like long hair.



Harry Hobson, 16, 88 Osborne Ceston, Bimarry, Gosport, Hants. Stars — Jim Reeves, Dusty Springfield, Troggs. Hobby and interests — Swimming, reading, Radio London, T.V.



Monika Morin, 15, Abraham Ruths Vag 11, Luleab, Sweden. Stars — Rolling Stones, Cat, Who, Move, Jimi, Cream, Pink Floyd, etc. Hobby and interests—Mods, beatniks, penpals, I'll answer all letters.



Jean White, 17, 37 Barclay Road, Leytonstone, E.11. Stars — Gene Pitney, Rolling Stones, Wayne Fontana. Hobby and interests—Records, football, boys, pop shows.



Miss Terry Barras, 19, Birches Over, Priors Wood, Compton, Guildford, Surrey. Stars — Stones, Searchers, Gene Pitney, Marianne Faithfull, Twinkle. Hobby and interests — Roller skating, boys, dancing, writing letters, boys.



Arid Bratteland, 14, Granlia 12, Vagsbygop, Kristiansands, Norway. Stars — Seekers, Shads, G. Pitney, Cliff, Dusty, Pet. Clark, Pat Boone, R. Orbison and German stars. Hobby and interests — Stamps, post-cards, pen-pals, records.



Tony Smith, 20, 204 Wellmeadow Road, Catford, London, S.E.6. Stars — Lulu, Beach Boys, Stones, Sandie, Dusty, Dionne Warwick, Sonny and Cher. Hobby and interests — Pop music, pen-friends (females) and travelling in England.



André B. Sukel, 15 Siriusstraat 13 Hilversum. Stars — Stones, Dave Dee, Bluesbreakers, Move, Paul Revere and Raiders, Mark, Count Five, Q65, C+B, Outsiders. Hobby and interests. Wants pen-pal in England.



Nick Evans, 19, The Haven, Blakeshall, Wolverley, Kidderminster, Worcs. Stars—Who, Twinkle, Ken Dodd, Paul and Barry Ryan. Hobby and interests—My Honda 90, girls, mod clothes, records, pop art.



Keriman Tuncer, 19, Karakulak, Sok, F/1 Koca M. Pasa, Istanbul, Turkey. Stars—Walker Bros., the Beatles, Monkees, Johnny Hallyday. Hobby and interests—Records, corresponding, long-haired boys, magazines.



Two girls, each with differing talents, but each guided greatly by the same man . . . Harold Geller, songwriter, publisher, band-leader, manager and just about everything else. The blonde is his daughter, Roslynn Geller, who if she took her harp to a party would undoubtedly be asked to play!!! She is out with an LP for the festive season . . . "Roslynn Plays For Christmas", with her trio, on Columbia. It features traditional Xmas airs, suitably dressed up, plus some of the pop single hits of recent years. Trio features jangle piano and celeste, bass and drums. And then there is the very excellent dark-haired lady, Lynn Holland out with a Polydor LP "Oh Darling How I Miss You". This girl, managed by Harold, is actually a gem . . . she can sing anything. She's also, on the album, come out with her own lyrics to "Hava Nagla".



The Societe reach records, via Hottie Allan Clarke who caught their act in Glasgow earlier this year and immediately decided to record them, Deram, the lucky label that releases this full-of-promise group are pleased to have the track that Allan produced "Bird has Flown" and Spencer Davis is likewise pleased to have the group on an agency basis. There are four members of the Societe and they've been together since July 1966. They write good songs, perform them even better, and on the basis of this first release look like having a bright future.



A handsome guy Gary Hamilton and if the face is familiar it's probably because he's still remembered as the leader of Hamilton's Movement. This was the outfit that played all over the country alongside people like The Who, Walker Brothers and Chuck Berry and built up a sizeable reputation of its own in the process. Gary hails from New York but owns up to being an adopted Londoner since 1957. His first solo disc "Let The Music Play" is on Decca, was written by Mike D'Abo and could well set the Hamilton success story in motion a second time round.

READERS' CLUB

Owing to the fantastic success of Readers' Club and the rate at which your photos have been pouring in, it would have been impossible to keep pace with them in the paper. Therefore, we are not printing the coupon anymore, until we rid ourselves of the enormous backlog which has accumulated. So, hard luck anyone who hasn't yet written—but in a couple of months (we hope) the coupon will be back again. Until then, we'll print as many photos as we can. . . .

'...I am very impressed...'
JOHN MAYALL

following their big success at the Windsor Jazz Festival

Ten years after

'TEN YEARS AFTER is a group which shows tremendous promise.'
CHRIS BARBER

... their first LP on

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'...very talented—I can't wait to hear the record.'
KEITH WEST

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RECORD MIRROR CHARTS PAGE

CASHBOX TOP 50



AIR MAILED FROM NEW YORK

- 1 THE RAIN, THE PARK, & OTHER THINGS
2 (7) Cowells (MGM)
- 2 INCENSE & PEPPERMINTS
1 (7) Strawberry Alarm Clock (UNI)
- 3 DAYDREAM BELIEVER
21 (2) Monkees (Colgems)
- 4 TO SIR WITH LOVE*
4 (10) Lulu (Epic)
- 5 SOUL MAN*
3 (10) Sam and Dave (Stax)
- 6 PLEASE LOVE ME FOREVER
6 (8) Bobby Vinton (Epic)
- 7 LET IT OUT
7 (7) Hombres (Verve/Forecast)
- 8 I SAY A LITTLE PRAYER
16 (4) Dionne Warwick (Scepter)
- 9 I CAN SEE FOR MILES*
9 (6) Who (Decca)
- 10 IT MUST BE HIM*
5 (10) Vikki Carr (Liberty)
- 11 IT'S YOU THAT I NEED
11 (6) Temptations (Gordy)
- 12 KENTUCKY WOMAN*
15 (5) Neil Diamond (Banks)
- 13 I HAD A DREAM*
14 (14) Paul Revere & Raiders (Columbia)
- 14 KEEP THE BALL ROLLIN*
23 (4) Jay & Techniques (Smash)
- 15 WATCH THE FLOWERS GROW
17 (4) Four Seasons (Philips)
- 16 SHE IS STILL A MYSTERY
18 (4) Lovin' Spoonful (Kama Sutra)
- 17 PATA PATA*
24 (5) Miriam Makeba (Reprise)
- 18 LIKE AN OLD TIME MOVIE*
20 (4) Scott McKenzie (Ode)
- 19 IN AND OUT OF LOVE
27 (2) Diana Ross & Supremes (Motown)
- 20 STAG-O-LEE
26 (3) Wilson Pickett (Atlantic)
- 21 LAZY DAY
22 (5) Spanky & Our Gang (Mercury)
- 22 LOVE IS STRANGE*
13 (7) Peaches and Herb (Date)
- 23 AN OPEN LETTER TO MY TEENAGE SON
44 (2) Victor Lundberg (Liberty)
- 24 I HEARD IT THROUGH THE GRAPEVINE
31 (3) Gladys Knight & Pips (Soul)
- 25 WILD HONEY
34 (3) Beach Boys (Capitol)
- 26 BOO-GA-LOO DOWN BROADWAY
28 (3) Fantastic Johnny C. (Phil L.A. of Soul)
- 27 SHE'S MY GIRL
33 (2) Turtles (White Whale)
- 28 BEG, BORROW AND STEAL
30 (6) Ohio Express (Cameo)
- 29 I SECOND THAT EMOTION
38 (2) Smokey Robinson & Miracles (Tamla)
- 30 SKINNY LEGS AND ALL
32 (3) Joe Tex (Atco)
- 31 YOU BETTER SIT DOWN KIDS
46 (2) Cher (Imperial)
- 32 EXPRESSWAY TO YOUR HEART*
19 (10) Soul Survivors (Crimson)
- 33 GLAD TO BE UNHAPPY
23 (4) Mamas & Papas (Dunhill)
- 34 NEON RAINBOW
43 (2) Box Tops (Mala)
- 35 MASSACHUSETTS*
47 (2) Bee Gees (Atco)
- 36 I'M WONDERING*
10 (7) Stevie Wonder (Tamla)
- 37 OUT OF THE BLUE
40 (3) Tommy James & Shondells (Roulette)
- 38 YOUR PRECIOUS LOVE*
8 (10) Marvin Gaye & Tammi Terrell (Tamla)
- 39 HOLIDAY*
12 (7) Bee Gees (Atco)
- 40 YESTERDAY
49 (2) Ray Charles (ABC)
- 41 GET IT TOGETHER*
29 (4) James Brown (King)
- 42 PAPER CUP
— (1) Fifth Dimension (Soul City)
- 43 HOMBURG*
35 (4) Procol Harum (A. & M.)
- 44 BY THE TIME I GET TO PHOENIX
— (1) Glenn Campbell (Capitol)
- 45 THE LETTER*
45 (14) Box Tops (Mala)
- 46 MR. DREAM MERCHANT
48 (2) Jerry Butler (Mercury)
- 47 SUMMER RAIN
— (1) Johnny Rivers (Imperial)
- 48 HONEY CHILE
— (1) Martha Reeves & Vandellas (Gordy)
- 49 LADY BIRD*
42 (4) Nancy Sinatra and Lee Hazlewood (Reprise)
- 50 PEACE OF MIND
— (1) Paul Revere & Raiders (Columbia)

*An asterisk denotes record released in Britain.

U.S. BUBBLING UNDER

Back On The Street Again—Sunshine Company (Imperial)
Goin' Back—Byrds (Columbia)
Beautiful People—Bobby Vee (Liberty)
Next Plane To London—Rose Garden (Atco)
Georgia Pines—Candyman (ABC)
Pony With Golden Mane—Every Mother's Son (MGM)
O-O I Love You—Dells (Cadet)
Wake Up, Wake Up—Grass Roots (Dunhill)
Okolona River Bottom Band—Bobbie Gentry (Capitol)
Chattanooga Choo Choo—Harpers Bizarre (WB)

TOP L.P.'s

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

TOP E.P.'s

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

5 YEARS AGO

- 1 LOVESICK BLUES
1 Frank Ifield (Columbia)
- 2 LET'S DANCE
2 Chris Montez (London)
- 3 SWISS MAID
3 Del Shannon (London)
- 4 TELSTAR
4 Tornados (Decca)
- 5 BOBBY'S GIRL
6 Susan Maughan (Philips)
- 6 VENUS IN BLUE JEANS
5 Mark Wynter (Pye)
- 7 THE LOCOMOTION
7 Little Eva (London)
- 8 SHERRY
9 Four Seasons (Stateside)
- 9 DEVIL WOMAN
12 Marty Robbins (CBS)
- 10 DANCE WITH THE GUITAR MAN
18 Duane Eddy (RCA Victor)
- 11 RAMBLIN' ROSE
8 Nat King Cole (Capitol)
- 12 IT MIGHT AS WELL RAIN UNTIL SEPTEMBER
11 Carole King (London)
- 13 NO ONE CAN MAKE MY SUNSHINE SMILE
14 Evely Brothers (Warner Bros.)
- 14 SHEILA
10 Tommy Roe (HMV)
- 15 SUN ARISE
13 Rolf Harris (Columbia)
- 16 OLD LONGSOME ME
19 Craig Douglas (Decca)
- 17 I REMEMBER YOU
15 Frank Ifield (Columbia)
- 18 LOVE ME TENDER
— Richard Chamberlain (MGM)
- 19 JAMES BOND THEME
— John Barry & Orchestra (Columbia)
- 20 WHAT NOW MY LOVE
16 Shirley Bassey (Columbia)

BRITAIN'S TOP 50

NATIONAL CHART COMPILED BY THE RECORD RETAILER

- 1 LET THE HEARTACHES BEGIN
9 (3) Long John Baldry (Pye)
- 2 BABY NOW THAT I'VE FOUND YOU
1 (9) Foundations (Pye)
- 3 EVERYBODY KNOWS
13 (4) Dave Clark Five (Columbia)
- 4 MASSACHUSETTS
2 (10) Bee Gees (Polydor)
- 5 LOVE IS ALL AROUND
6 (6) Troggs (Page One)
- 6 AUTUMN ALMANAC
3 (6) Kinks (Pye)
- 7 ZABADAK
4 (6) Dave Dee, Dozy, Beaky, Mick and Tich (Fontana)
- 8 LAST WALTZ
5 (14) Engelbert Humperdinck (Decca)
- 9 IF THE WHOLE WORLD STOPPED LOVING
11 (6) Val Doonican (Pye)
- 10 THERE IS A MOUNTAIN
8 (5) Donovan (Pye)
- 11 I FEEL LOVE COMING ON
17 (5) Felice Taylor (President)
- 12 I CAN SEE FOR MILES
10 (6) Who (Track)
- 13 SAN FRANCISCAN NIGHTS
7 (6) Eric Burdon & Animals (MGM)
- 14 THERE MUST BE A WAY
15 (14) Frankie Vaughan (Columbia)
- 15 CARELESS HANDS
27 (4) Des O'Connor (Columbia)
- 16 ALL MY LOVE
28 (2) Cliff Richard (Columbia)
- 17 FROM THE UNDERWORLD
12 (11) Herd (Fontana)
- 18 SOMETHING'S GOTTEN HOLD OF MY HEART
36 (2) Gene Pitney (Stateside)
- 19 HOMBURG
14 (8) Procol Harum (Regal Zonophone)
- 20 HOLE IN MY SHOE
16 (12) Traffic (Island)
- 21 WHEN WILL THE GOOD APPLES FALL
21 (10) Seekers (Columbia)
- 22 BIG SPENDER
29 (7) Shirley Bassey (Columbia)
- 23 YOU'VE NOT CHANGED
20 (8) Sandie Shaw (Pye)
- 24 SOUL MAN
25 (4) Sam and Dave (Stax)
- 25 DAYDREAM BELIEVER
42 (2) Monkees (RCA)
- 26 I'M WONDERING
23 (5) Stevie Wonder (Tamla Motown)
- 27 SO TIRED
35 (2) Frankie Vaughan (Columbia)
- 28 THE LETTER
19 (11) Box Tops (Stateside)
- 29 FLOWERS IN THE RAIN
18 (12) Move (Regal Zonophone)
- 30 WORLD
— (1) Bee Gees (Polydor)
- 31 JUST LOVING YOU
22 (22) Anita Harris (CBS)
- 32 THANK U VERY MUCH
— (1) The Scaffold
- 33 RELEASE ME
34 (43) Engelbert Humperdinck (Decca)
- 34 REFLECTIONS
26 (13) Diana Ross & The Supremes (Tamla Motown)
- 35 WILD HONEY
— (1) Beach Boys (Capitol)
- 36 I'M COMING HOME
— (1) Tom Jones (Decca)
- 37 KITES
— (1) Simon Dupree (Columbia)
- 38 TRAIN TOUR TO RAINBOW CITY
— (1) Pyramids (President)
- 39 LOVE LOVES TO LOVE LOVE
40 (3) Lulu (Columbia)
- 40 ODE TO BILLY JOE
24 (11) Bobby Gentry (Capitol)
- 41 YOU KEEP RUNNING AWAY
31 (7) Four Tops (Tamla Motown)
- 42 YOU'RE MY EVERYTHING
32 (12) Temptations (Tamla Motown)
- 43 BLACK VELVET BAND
30 (13) Dubliners (Major Minor)
- 44 I HEARD A HEART BREAK LAST NIGHT
— (1) Jim Reeves (RCA)
- 45 SHAME
50 (2) Alan Price Set (Decca)
- 46 FOGGY MOUNTAIN BREAKDOWN
43 (2) Flatt & Scruggs (CBS)
- 47 THERE GOES MY EVERYTHING
39 (27) Engelbert Humperdinck (Decca)
- 48 I'LL NEVER FALL IN LOVE AGAIN
49 (18) Tom Jones (Decca)
- 49 SAM
— (1) Keith West (Parlophone)
- 50 LOVE LETTERS IN THE SAND
38 (9) Vince Hill (Columbia)

A blue dot denotes new entry.

BRITISH BUBBLING UNDER

1 Only Live To Love You — Cilla Black (Parlophone)
Walk In The Sky — Flower Pot Men (Deram)
You Don't Know Me — Elvis Presley (RCA Victor)
Never Wed An Old Man — Dubliners (Major Minor)
Harlem Lady — David McWilliams (Major Minor)
If I Promise — John Walker (Philips)
Neon Rainbow — Bostops (Stateside)
Give Love A Try — Equals (President)

BRITAIN'S TOP R&B SINGLES

- 1 SOUL MAN
1 Sam and Dave (Stax 601023)
- 2 I FEEL LOVE COMING ON
2 Felice Taylor (President PT155)
- 3 HIGHER AND HIGHER
3 Jackie Wilson (Coral Q72493)
- 4 I'M WONDERING
4 Stevie Wonder (Tamla Motown TMG 626)
- 5 A NATURAL WOMAN
9 Aretha Franklin (Atlantic 584141)
- 6 SEVEN DAYS TOO LONG
18 Chuck Woods (Big T Big 104)
- 7 BABY NOW THAT I'VE FOUND YOU
6 Foundations (Pye 7N17366)
- 8 MY ELUSIVE DREAMS
11 Moses and Joshua Dillard (Stateside SS2059)
- 9 YOU KEEP RUNNING AWAY
5 Four Tops (Tamla Motown TMG 623)
- 10 TRAIN TO RAINBOW CITY
15 Pyramids (President PT 161)
- 11 I GOT A FEELING
15 Barbara Randolph (Tamla Motown TMG 628)
- 12 FIRST CUT IS THE DEEPEST
19 Norman Fraser (Coxsone CS7017)
- 13 GOOD DAY SUNSHINE
— Roy Redmond (Warner Bros. WB 2075)
- 14 KNOCK ON WOOD
8 Otis Redding and Carla Thomas (Stax 601021)
- 15 YOU'RE MY EVERYTHING
7 The Temptations (Tamla Motown TMG 620)
- 16 WHOLE LOTTA WOMAN
— Arthur Conley (Atlantic 584143)
- 17 REFLECTIONS
10 Diana Ross and the Supremes (Tamla Motown TMG 616)
- 18 STAGGER LEE
— Wilson Pickett (Atlantic 584142)
- 19 ON A SATURDAY NIGHT
17 Eddie Floyd (Stax 801024)
- 20 GIMME LITTLE SIGN
12 Brenton Wood (Liberty LBF 15021)

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- 2 REACH OUT
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6 Temptations (Tamla Motown TML 11057)
- 4 GREATEST HITS
8 The Temptations (Tamla Motown TML 11042)
- 5 KING AND QUEEN
2 Otis and Carla (Stax 389007)
- 6 ARETHA ARRIVES
3 Aretha Franklin (Atlantic 587065)
- 7 THE STAX/VOLT SHOW IN LONDON. 1.
4 Various Artists (Stax 589010)
- 8 SKA A GO-GO
5 Roland Alphonso (Coxsone CSL 8003)
- 9 STAX/VOLT SHOW IN LONDON. Vol. 2
— Various Artists (Stax 589011)
- 10 PLAYS THE GREAT MEMPHIS HITS
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CONTINUED FROM PAGE 7

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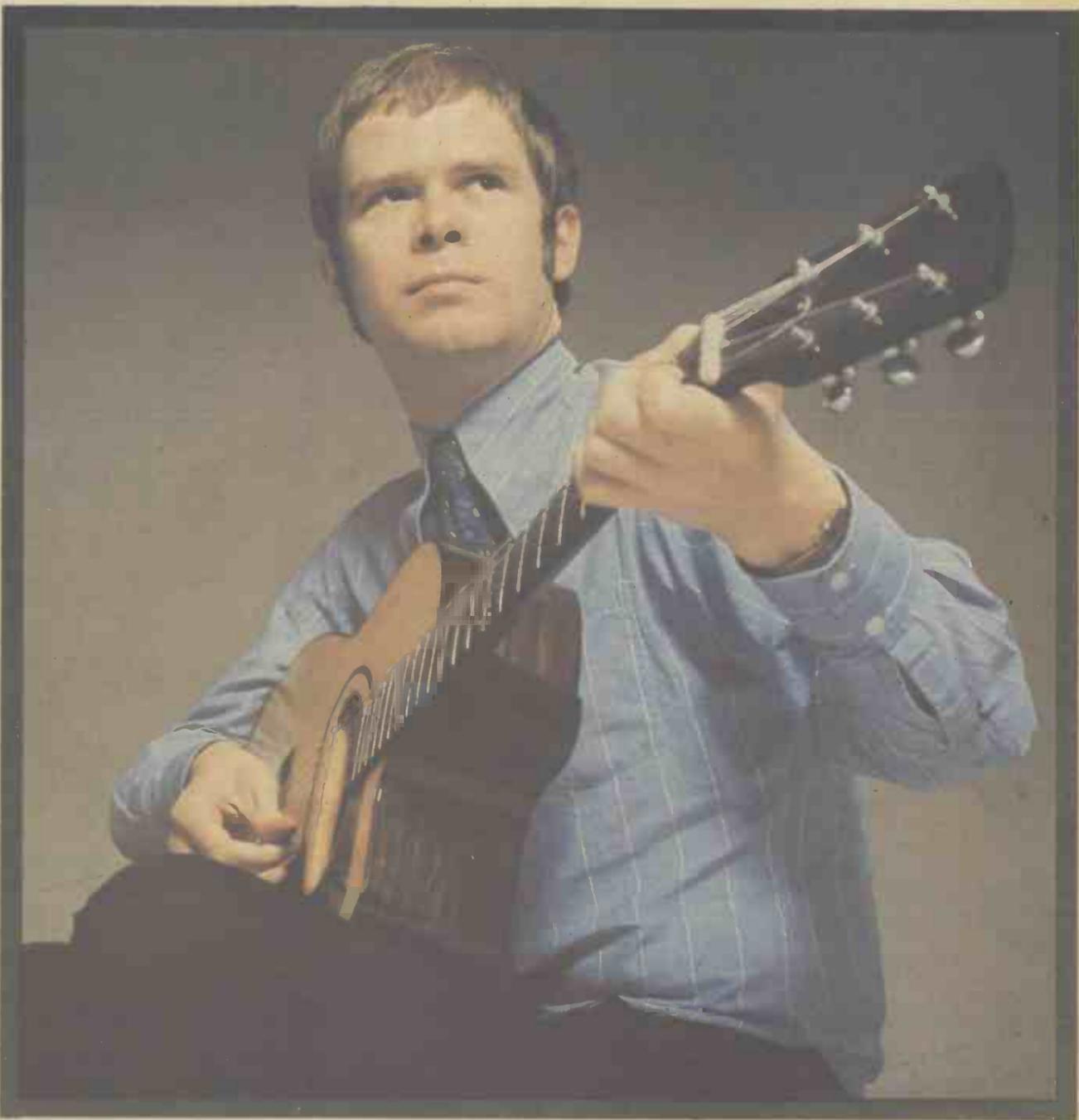


ROLLING STONES next album will be decorated with psycneotic shapes and designs and feature a full-colour three-dimensional pic on the cover . . . Anthony Gourdine (of the Imperials) no longer 'Little' . . . one of the best fun-songs yet—"Mabel" on the yet-to-be-released Procol Harum LP, featuring Denny Cordell on the Fire Extinguisher . . . Mike Raven first DJ to play Merrill Moore, on silenced 390—who'll be first on BBC? . . . second release on dual CBS/Blue Horizon label will be "Warning"/"Cobwebs" by Aynsley Dunbar Retaliation . . . Yardbirds still breaking box-office records in U.S. . . . Peter, Paul and Mary's next single is the new Dylan song "Too Much Of Nothing" . . . Liberty in U.S. claim Victor Lundberg's "Open Letter" their fastest seller since "The Chipmunk Song" . . . despite cheap price of set here, Beatles "Magical Mystery Tour" a more convenient package in U.S. album form, which also includes new single and no duplication.

Ads in 'Cash Box' are getting more and more interesting . . . British discs bubbling under the U.S. top hundred include "Wear Your Love Like Heaven"—Donovan, "Dear Eloise"—Hollies, "Just Loving You"—Anita Harris . . . Engelbert Humperdinck has written two songs for his TV show choreographer Peter Gorden . . . next Chocolate Watch Band single "Requiem" produced by Sandy Robertson . . . flip of Bee Gees' newie could have been titled "A Spirit Message From Lennon - McCartney" . . . how will Jefferson Airplane's new single "Ballad Of You And Me And Poonell" fare without the lead vocal of Grace Slick?

Among the audience at last Saville show (starring Bee Gees with Bonzo Dog Doo Dah Band) were Paul McCartney, Jane and Peter Asher, Long John Baldry, Lulu, Brian Jones, and Keith West . . . Erma Franklin's U.S. hit "Piece Of My Heart" not unlike Lorraine Ellison's "Stay With Me" . . . a supposedly bankrupt record producer seen leaving One-Stop Record shop with a pile of imported West Coast and acid LPs . . . no prizes for guessing what current U.S. 'bubblers' "Judy In Disguise (With Glasses)" is a send up of . . . A44—Gene Pitney . . . disappointing—Diana Ross's follow-up to Supremes "Reflections" . . . next James Brown single likely to be the instrumental "Soul Of J.B." . . . first airing of controversial Peep Show waxing "Esprit De Corps (Fifty Years Old)" by Angela Bond on Ed Stewart programme . . . Peddlers to dedicate "You're The Reason I'm Leaving" to "Dee Time" producer Terry Henebery?

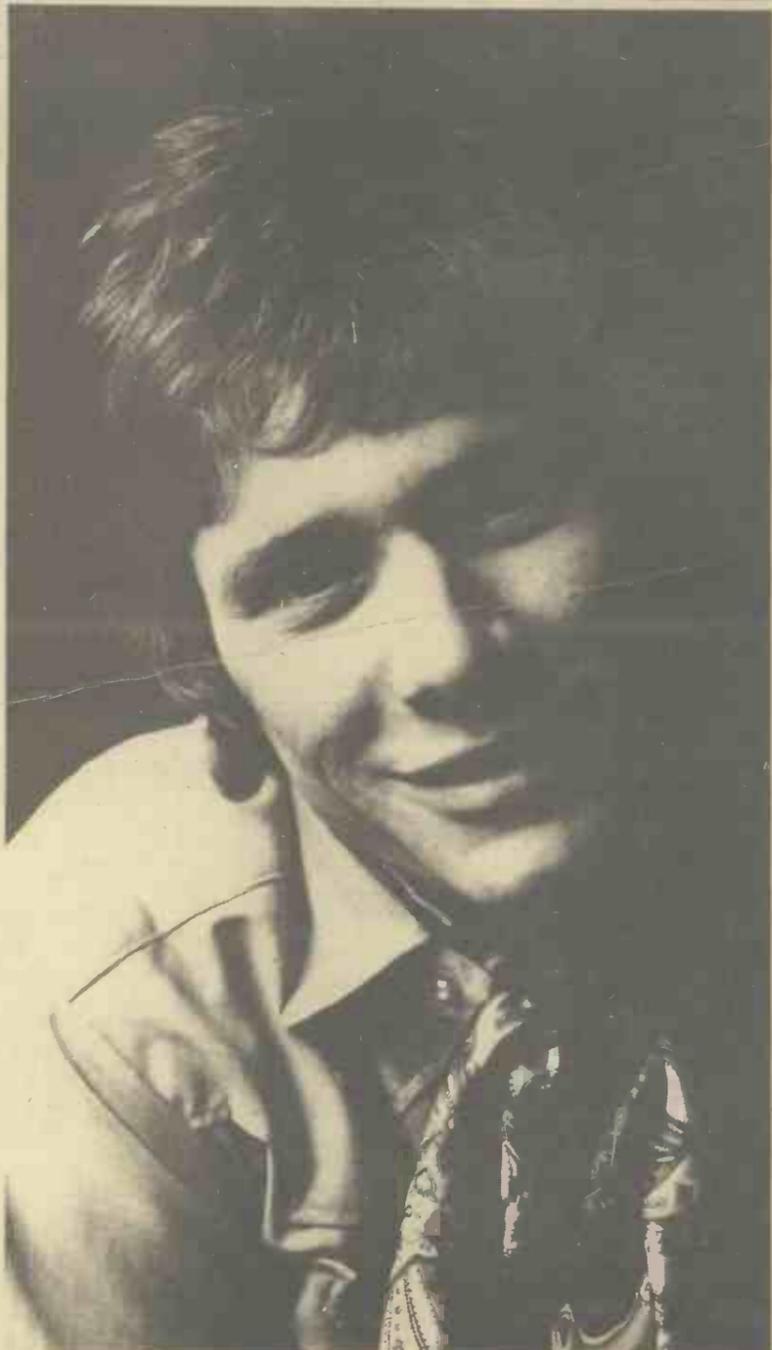
T-M fact: Detroit-Britain traffic now (thankfully) almost back to normal with Gladys Knight and Chris Clark due this month and the Supremes almost certain in January . . . next Georgie Fame single will be the Mike Smith-produced "Ballad Of Bonnie And Clyde", complete with machine gun noises etc. . . . Double-R label Camp (distributed by Polydor) has now changed its name to Hero . . . Mike Raven to lecture the London School Of Economics and Latimer Grammar School (Edmonton) on the Blues—on the same day, Thursday, Nov. 23 . . . fantastic—new lute-shaped guitar advertised in 'Billboard' . . . Q45: Which of the following is the odd label out—Capitol, Stax, Warner Brothers, Columbia, Immediate?



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