

RECORD MIRROR

Inside: Rolling
Stones album
review in depth

Largest selling colour pop weekly newspaper. 6d. No. 353. Every Thursday. Week ending Dec. 16, 1967



HERE'S 'MR. FANTASY' ...

THREE singles after their formation, Traffic come up with their first LP, aptly titled "Mr. Fantasy". The group that had a big reputation even before they had a hit should soon be high in the album listings with this ten-track LP, issued here on the Island label.

On side one, things kick-off with "Heaven Is In Your Mind", which has a jerky vocal by Stevie, and some good hard percussion. "Berkshire Poppies" is a light-hearted vaudevillian item with a great amusing lyric—fast-moving in places and plenty of 'Everybody Join In' sounds all over the place. "House For Everyone" has a nursery rhyme lyric on the urgent-sounding song — an interesting fairy tale thing with good bass work and fine brass and strings. "Dear Mr. Fantasy", one of the LP's stand-out tracks, is once more a Winwood vocal, and impressive blues structure to the song. Heavy drums, occasional wailing harmonica and some fine guitar work. Pandemonium on the instrumental ending.

Side two opens with "Dealer", a repetitive likeable beater opening with gentle guitar and flute. But percussion and vocal set a more vibrant mood. Latin-ish feel throughout and the card motif expresses a compelling urgency. There are Indian influences on "Utterly Simple", a slightly pretentious song lyrically but with an interesting 'telephone call' halfway through in American accents. "Coloured Rain" is a powerful beat ballad with loud organ and percussion. An 'Everything Happening' track. "Hope I Never Find Me There" is the most disturbing song on the LP—a mixture of soul and psychedelia and very effective. Closer is "Giving To You", which starts off as a send-up and is strangely Monkee-ish but develops into an interesting and adventurous instrumental. Eminently listenable, too.

Traffic fans will be delighted with this LP.

WESLEY LAINE

YOUR PAGE

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

KNUT IN A HOLLIE CLOUD

SAYS AN R.M. READER



THE HOLLIES—will their fans rally round in support? See next week's thrilling instalment!

R.M. WINS AGAIN!

AFTER hearing a beautiful record called "Meditations" by a group called "Felixus Andromeda" I became a potential fan. What do they look like? Where do they come from? How many are there in the group? etc. etc. On purchase of other music papers I was still no better off. Perhaps my mind was meditating because I had overlooked Record Mirror. Record Mirror in hand, I read some of what I wanted to know about Felixus Andromeda. As per usual Record Mirror was first again. Congratulations! How do you do it? From now on I am only buying Record Mirror. — Susan Greenleade, 91a Pimlico Road, London, S.W.1.

NO SIMON 'N' GARF?

ARE the British record-buying public really so ignorant? I didn't used to think so, but after seeing the failure of Simon and Garfunkel's last two "singles" to even make a dent in the charts, I am beginning to wonder. It seems to me that someone as talented as Paul Simon shouldn't need to bang his head against a brick wall to gain recognition, but this is just what he might as well do for all the record-buyers seem to care. I'm sure that if their records got enough "plugs" on radio and in the music papers, the teenagers would soon realise what they have been missing in preferring the "seven-day" middle class wonders who abound the charts at the moment.

Jenny Haynes, 71 Clarks Road, Dovercourt, Essex.

SANDFORD TIME

YIPPEE! Ember Records does it again! After the Merrill Moore L.P., they get Sandford Clark's "Ramco" material released! His first release in Britain since mid-1960 will be on sale the first or second week in January, 1968, on the "Speciality" label. Titles are "Snades" c/w "Once Upon A Time". No. SPE-1004. An L.P. is also in the offing, composed mainly of his other "Ramco" singles, but the release date is not yet known. So come on, you Sandford Clark fans! Place your orders at your favourite record store NOW, and give Sandford's first British release for 75 years a really big boost. Many thanks also to Jeff Krueger and Ember Records Ltd. who have made possible the availability of very rare material: Rock, Blues and C. & W. "Atmosphere All". 46 Eton Avenue, North Finchley, N.12.

BEATLES E.P. CON?

SO the Beatles come up with their "Tour" TV. Show are too many for one E.P. I must disagree as I have two Elvis E.P.s: "Tickle Me", Vol. 1 with five songs on, and "Kid Galahad" with six. So! Instead of paying 11s. or so for one E.P. we have got to pay 19s. 6d. for two E.P.s containing five new songs ("I Am The Walrus" being the hip of "Hello, Goodbye"), and a 32-page colour book. This means that we pay 8s. 6d. for a book that not many people would have bought had it been sold separately at that price. "Magical Mystery Tour" seems a good title as it's being taken for a ride! John Galloway, 44 Eveston Court, Hackney, London, N.1.

HOGWAILING BLUES

WHO said they don't make REAL R & B records anymore? Not since King singles by Wynonie "Mr. Blues" Harris and Roy Harris have I heard such a gutsy, feelingfully-essayed ode as President Record's recent release, "You Got Your Finger In My Eye" by Willie Parker. Parker sounds not unlike a mixture of Little Richard, Ray Charles and Louis Jordan. Yes, a howling blues singer. Laying down a cellar of modern R & B? Go get it. Blues-hogs—D. Winslow, 76 Cobalt Road, London, N.13.

CHRIS'S VOCATION

I WANT to congratulate Chris Farlowe on his beautiful, sensitive rendering of a great song, "The Handbags And The Gladraggs", written by Mike D'Abo, whose fantastic first solo production and arrangement shows his true vocation. I hope that it is a hit for both of them, especially Mike, to give him incentive to create more beautiful sounds like this.

Linda Rookes, 68 Marmion Road, Southsea, Hants.

In brief . . .

Joyce McVella, 1, Barnstable Rd., North Shields, Northumberland: Congrats to Madeline Bell on her record Poll success. Thank goodness people are at last waking up to the fact that the girl has great talent.

Paul Dixon, 4 Friars Close, Yeading Lane, Northolt, Middx. — I would like to conduct a poll to find out what is the most popular Donovan single or L.P. recording. All votes to the above address.

Barry Watson, 6 Nioka Street, Chadstone, Victoria, Australia 3148. — I have all the Bee Gees' records released in Australia, before they came to Britain—and will swap them for all Dave Clark Five records.

Susan Hammond, 14 Walsingham Road, Enfield, Middx. — I have many pictures of the Monkees that I have collected since February, plus Monkee monthlies 1-8 and 14 scrapbooks full of Monkee pix. I would be willing to swap for tons of pix of Lovin' Spoonful and Beatles. I also have 1st Monkees' L.P., "I'm A Believer", and "A Little Bit Me", which I will sell at half-price or thereabouts or swap for Beach Boys' or Spoonful records. Thanks—Please write!!!

Chrissy, 32 Glendale House, Barton Hill, Bristol 5. — I am a great fan of the Byrds, and now that David Crosby has left the group, and is forming a group of his own, I would like to get as many fans of his as possible to write to me. Please enclose S.A.E.

Linda Walker, 35 Bankfield Avenue, Kirkheaton, Nr. Huddersfield, Yorkshire. — Please could anyone help me to get pix of John Lennon, his wife Cynthia and son Julian, or any Beatle pix? Also early Fan Club newsletters — I'll pay anything. Also, has anyone a copy of "We Love You Beatles", or "All I Want For Christmas Is A Beatle"? If anyone is willing to sell these records I'd pay anything.

M. D. Mirams, 12 Calverden Road, Ramsgate, Kent. — Mr. and Mrs. Fan Club newsletters — I'll pay anything. Also, has anyone a copy of "We Love You Beatles", or "All I Want For Christmas Is A Beatle"? If anyone is willing to sell these records I'd pay anything. M. D. Mirams, 12 Calverden Road, Ramsgate, Kent. — Mr. and Mrs. Fan Club newsletters — I'll pay anything. Also, has anyone a copy of "We Love You Beatles", or "All I Want For Christmas Is A Beatle"? If anyone is willing to sell these records I'd pay anything. Lawrence and Ella Holley.

Record Mirror

EVERY THURSDAY

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"I'm a very emotional person..."



THE lights were low and the atmosphere was smoky, the wine was red and plentiful, the spotlight centred on Chris Farlowe singing "Handbags and Gladraggs" and the mood was melancholy. As Chris's voice touched at the sadness and soul of the song the young girl opposite me began to cry. The tears trickled down her cheek . . . and her false eyelashes fell off.

Had I ever seen anyone so sincerely moved by an artiste before? The girl's name was June, she was Chris Farlowe's fiancée, is now his manager and I met them both in the cold light of day recently.

He smiled when he said, "June became my manager four months ago and I had no option, no option whatsoever because she is a very strong person." But on a more serious note he commented, "She's very good as a manager. If she says anything, it's done . . . if it isn't done, all hell breaks loose."

June explained that the fact that they loved each other aided their new business relationship rather than hindered it. "I believe in him so much that I don't consider business hours. There's no 9 to 5 nonsense, I work every minute of the day for him. I first saw him three-and-a-half years ago and he still knocks me out and affects me like that (the eyelash incident)."

Although it's eight months since he had a major hit here, Chris still pulls in maximum crowds "and I work a lot on the Continent, too. I went abroad about 20 times this year and have had several hits outside Britain. I've had a No. 3 in South Africa, a hit in Poland, Australia and odd little places around the world. My record 'Yesterday's Papers' has just gone into the charts in the Philippine Islands."

"Mike D'Abo wrote and produced the new record. It's his first major production and his first production for Immediate. He's very good as an A & R man, he knows what he wants."

"He considers that the material I write is now good enough for 'A' sides and I hope that my next single will be one of my own numbers. I've written a few dozen songs over the years and I can still only work in a room where there are lots of people around. Chris Andrews works the same as well — he gets his little boy crashing piano keys and creating a terrible racket."

"The type of songs I write are sentimental because I'm a very emotional person. I write a lot. If anything happens to my family, even to my cat and dog, I get very emotional about it."

"Pausing a moment for a bit of self-analysis, he said, "I've got quite a few weak points. I'm very easily led. If I ever have a row with anyone I either smooth it over or agree with them at the end of the argument. If I'm talking business I usually get excited and reveal a few things I'm not supposed to talk about."

Chris is now a businessman and his new shop sells German and Nazi war souvenirs. "I've always been collecting things concerned with the war, ever since I was a schoolboy — even when my Dad brought home medals. I don't think there's anything wrong with selling German war souvenirs because for the vanquished there's no honour at all. No, I wouldn't sell British medals. For instance, if I ever came across a Victoria Cross I would sell it to a collector of British medals, not to kids."

"I can't really spend much time on my business, but I've got a fellow working for me who knows a lot about the subject — Jimmy Joslin. He's been collecting for about eighteen years now."

BILL HARRY

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STONES R LP 470,000 ITS NOT A HIT ITS AN EPIDEMIC

TOLLER-BOND ++



REMEMBER many years ago regularly lunching in a cafe in Soho's Old Compton Street called The Star. A friend of mine used to point out a tall, moody-looking young man who was generally referred to as "The Rhythm And Blues Singer". It was not until some time afterwards that I knew the singer's name—and then I found out at the Station Hotel in Richmond when the sullen singer was introduced as Mick Jagger of the Rolling Stones. "Come On" came shortly afterwards and a chart career based on the Rolling Stones' interpretation of American Negro pop music. So successful were they, that their own songwriting talents were boosted, and in the course of time they began to exclusively record their own material—most of which was still in the Rhythm and Blues vein. Some of their songs, notably "(I Can't Get No) Satisfaction" became rhythm and blues standards.

Recently, however, the Rolling Stones have not met with the chart success of two or three years ago. Whether the reason is the decline of white Rhythm and Blues generally, adverse publicity, or the advent of more adventurous groups is not really clear. With their latest LP the Rolling Stones have completely left the basic R. & B. bag—as could have been predicted by the neo-psychedelic "We Love You"—and launched themselves into a higher, better, and altogether more satisfying musical level.

"Their Satanic Majesties Request" (Decca Stereo TXS 103) could and should do for the Rolling Stones what "Sgt. Pepper" did for the Beatles. That is, show them as a group capable of appealing as much to the more discriminating and aware record buyer as to the younger fan element. There is, however, no comparison I can make between "Their Satanic Majesties Request" and "Sgt. Pepper"—probably the two groups have never been further apart musically during either of their careers.

Of course, everyone has seen or heard about the fabulous sleeve in which the LP is packaged. It is beautifully printed, and the cover features a genuine three-dimensional colour picture of the Stones, which you could (if you were so inclined) look at for hours. The centre of the LP has a brilliant montage which makes other inventive LP covers seem shoddy. A figure in excess of £10,000 has been paid by Decca for the production and design of this cover.

The record inside merits the cover. The general production is excellent and,

despite the basic psychedelic form of production, the overall sound is clear and listenable without confusion. Each track of the (presumably) four track recording has been carefully prepared and the clever stereo play is both interesting and entertaining.

Side one (frontside) opens with "Sing This All Together" (3.46), which is a deceptively simple little tune, opening with moody piano and outrageously raucous brass. The backing develops through a series of mellow, exotic sounds and becomes eventually more interesting than the nursery-rhyme styled vocals. But the insidious tune and the deliberately naive harmonies (a "let's-all-join-in" sound) remain stickily in your head. No gap between the starter tune and "Citadel" (2.50), which has a crashing bluesy guitar sound dominating the backing, plus a particularly loud, sneering vocal from Mick Jagger.

"In Another Land" (3.13) was written and sung by Bill Wyman—it has been issued as a single in the States backed with "The Lantern", which is on side two of this LP. It has considerable initial impact, owing largely to the quavering electronic quality of the voice. The simple child-like song is very effective indeed, and the other Stones put some particularly sophisticated harmonies on the backdrop. The snoring at the finish of the track, with the faint guitar work beneath is beautifully recorded and timed. To quote from the "Cashbox" review of this single "... closing snores show 'land' as Nod, to avoid acid comments". Incidentally the U.S. single is cut-down, running for only 2.48.

"2000 Man" (3.05) features a delicate, almost tinny guitar sound and an initially subdued vocal from Mick, which soon brightens up. Organ breaks in and continues throughout. Not the most interesting track on the album. Flute, coughs, chatter open "Sing This Altogether (See What Happens)" (7.58) which is a semi-instrumental. Doubtless there is some innocent explanation for Mick saying "Where's that joint?" at the beginning of the number. But no matter what the explanation, it is too coy and very unsubtle. Many exotic and jungly sounds continue — beautifully arranged and very effective and listenable with some well played but never dominant guitar. Continually punctuated by shouts, screams, and that horrid yet compelling brass that started the side off. Plenty to fix your mind on during this long track, and Mick gently intrudes near the end with an echoey verse from

track one. Some left-over noises from "Journey Into Space" close side one.

Side two (backside) opens with fairground or bingo noises, and some delicate piano work on the tuneful "She's A Rainbow" (4.35), in which strings — subtle but effective — are used, and the lyric seems particularly Jagger-ish. But the lively percussion on this track keeps it from getting too soft or delicate. Chaotic string work (particularly good in stereo) near the end, and Big Ben chimes bring you into "The Lantern" (4.24). Perhaps the best track on the album, this has moody acoustic guitar and rolling barrelhouse piano work. But these are secondary to the tune, which features insidious crescendos everywhere and a pleading, subtle vocal from Mick on the disturbing lyric. The muffled percussion is quietly powerful and guitar is used on a low level but particularly well.

"Gomper" (5.12) features a repetitive clanging guitar phrase on the medium pace item which hasn't much time. Organ enters obtrusively and blends later with guitar and percussion for an exciting instrumental

break which closes the number. "2000 Light Years From Home" (4.45) is an exciting and urgent number which has powerful vocal work. Plenty of out-of-this-world sounds and radiophonic noises. The falsetto backing voice is used well, and the quietly piping organ work throughout keeps up the space travel atmosphere.

"On With The Show" opens with the familiar (for those who work in, or haunt Soho) chat of a strip-club tout. Certainly a brilliant track. It's a rolling atmospheric song with Mick adopting a "Master-Of-Ceremonies" voice throughout, and the song leaves you laughing when the album comes to an end.

The excellent piano, which is featured on nearly every track, is by Nicky Hopkins.

Other reviews of this LP have not been very favourable, but this is certainly an album which has to be listened to several times before the atmosphere, feel and continuity comes across. The best album by far that the Rolling Stones have ever recorded.

NORMAN JOPLING



CLIFF RICHARD seen here during his recent visit to Tokyo. Cliff spent 10 days there in October, during which time he played two sell-out concerts as well as appearing on several TV shows. On the trip, he was accompanied by his recording manager, Norrie Paramor, and he recorded several songs over there, backed by a Japanese orchestra. These songs are for immediate release in Japan, and will probably be released here in the Spring.

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JULIE FELIX—at the opening of One Stop Records' new department in the "All Change, Victoria" boutique last Saturday. Julie sang a few songs, and autographed some albums and pix.

RICK DANE

Rick Dane will be replacing Pete Brady on his Saturday afternoon spot. He will be hosting a new show, called "Rick Dane Presents", which will start on December 30th, and will be on the air from 2 until 4 p.m.

TRAFFIC

Dave Mason is now definitely leaving the Traffic. He will continue with the group until the end of the year, and will then remain with Island Records as a producer.

DAVE DEE

Chaucer, Shakespeare, Dickens, and now Dee.
Dave Dee is planning to write a "first-person" novel in the new year. He reckons to have the book, which will be about the pop-music business, finished within a few months.

MIKE WILSHER

Mike Wilsher of the New Vaudeville Band married Therese Holcun at St. Pancras Town Hall on Saturday. Many of the guests didn't arrive until the reception at the Cafe Royal — they had been misdirected to Euston Town Hall.

TOM EDWARDS

When Simon Dee relinquishes his Mid-day Spin spot on Radio One in two weeks time, Tom Edwards, a former Radio Caroline D.J., will be stepping into his place. Tom, who will be taking the show over on New Year's Day, is at present hosting a local news programme for the B.B.C. in East Anglia.

ENGELBERT

Engelbert Humperdinck has been awarded a gold disc in America for sales of his album "Release Me". The award is for selling one million dollars' worth of the record.

A representative of the U.S. recording industry will be coming over to London early in the new year, and he will present Engelbert with the trophy on television.

MANFRED AND HUGG

Manfred Mann and Mike Hugg made advertising history recently by recording the music for two new Woodpecker Cider television commercials in Advision's new eight-track studio. Normally recording of this sort is done in a four-track studio.

SOCIETIE . . .

The Societie, having just returned from three days of televising in Sweden, are to return there on December 28th for a two-week tour. They are in fact taking a day off at Hogmanay, when they will fly back to Glasgow for a gala evening at the Scenic Club in Drumchapel.

MARK WIRTZ

Mark Wirtz, just returned from Jamaica, has re-edited Keith West's latest recording, "Sam". The original, which ran for about five minutes, has been cut down to three minutes and 55 seconds, and it is to be specially produced for D.J.s, who have been unable to give Sam much airplay because of the length of its running time. The shortened version will not be put on the market.

OTIS REDDING A POLYDOR STATEMENT

OTIS REDDING, the "king of soul singers", died on Monday along with four members of his group, the Bar-Kays, when the plane they were travelling in crashed into Lake Monona in Wisconsin.

The pilot, Richard Fraser, and Otis's 17-year-old valet, Matthew Kelly, were also killed.

The only survivor of the accident was Ben Cauley, of the Bar-Kays, who was pulled from the lake by a police rescue team.

At the time of the accident, Roland Rennie, the Managing Director of Polydor Records who issue Otis's records on the Atlantic label, made this statement on behalf of the company:

"We at Polydor were shocked to hear the news of Otis Redding. It is clear to us that he was rapidly gaining public affection, and had become one of the greatest draws to come out of the U.S. music scene. His death is a great loss, and prematurely ends a career that was certain to have scaled even greater heights.

"The Bar-Kays have already shown their great potential, and it is no less regrettable that they should have died at a time when their careers showed such promise.

"Our deep sympathy goes out to Mrs. Redding and her children, as well as the families of the Bar-Kays."

Record Mirror will be publishing a tribute to Otis Redding in next week's issue.

Pop shorts—

MOODY BLUES

Brian Jones and Jimi Hendrix were among the stars in a capacity filled Speakeasy on Sunday night to watch the Moody Blues.

Said Roy Flynn manager of the club: "The Moody's act was one of the greatest I've seen at the Speak. The audience, which included a lot of top names in the pop world, were stunned into silence. They just stood and watched, and at the end they nearly lifted the roof off with their applause. The Moodies are welcome back anytime they want."

SCAFFOLD

The Scaffold are to appear on the B.B.C. TV show "At The Eleventh Hour" on December 30th. Roger McGough will be featured weekly after that, reading a selection of his own poems.

On December 23rd the group is to appear on French television with Petula Clark.

PINK FLOYD

The Pink Floyd, who have just re-signed for one year with the Brian Morrison agency, have split with their light-man, Peter Wynne-Wilson on the friendliness of terms. They have several replacements in mind.

At the moment the group are having a short holiday for Christmas, although they are taking time out to go to the studios to finish recording their next album, and their single, which is due for release in January of next year. In March, the Pink Floyd are going over to Europe, followed by another tour of America in April or May.

SCOTT WALKER

Over forty of Scott Walker's fans spent the weekend parading up and down outside Broadway House bearing banners inscribed with such slogans as "Don't Ban Jackie", "We Love Scott" and "Bring Back The Pirates". They were, of course, demonstrating against the decision by the B.B.C. to ban Scott Walker's latest record release "Jackie".

HERD

Peter Frampton of the Herd, has decided not to take part in the film "Sereneant Major". When Peter agreed on being in the film, he had no idea the group would be quite as successful as they are.

The Herd are now looking for a film in which the whole group can take part, and which will not be a vehicle for just one individual group member.

Last week, thousands of listeners to B.B.C. 1 heard David Symonds make an appeal for the Herd to appear at the studios within half-an-hour, as they were due on his show, and were nowhere to be found. In fact the fault was entirely on the part of the B.B.C., who have agreed to book the Herd for the same show at a later date. Group member Andy Bowen later said: "We were very upset about this, even though it wasn't our fault."

COWSILLS

The Cowsills, whose record "The Rain, The Park And Other Things" was until recently at the number one position in the U.S. charts, are to visit Britain on February 7th to 17th, immediately after their appearance in the San Remo Song Festival.

They will be appearing on Top of the Pops on February 8th.

BEATLES

The Beatles film "Magical Mystery Tour", which was banned by Top of the Pops recently, is now due to be screened at 8.35 p.m. on Boxing Day by B.B.C. 2.

It will be repeated in colour on B.B.C. 2 within a fortnight of the original showing.

JAMEED ENTERPRISES

The new agency started by Peter Meaden and Jimmy James is to be called Jameed Enterprises Ltd., and will officially be open for business on January 1st next year. Groups already signed include the Peep Show, Jimmy James and the Vagabonds, and the Healthiest Group in the World. Early in the New Year, they will be bringing a Jamaican soul band over to Britain for a short promotional tour—New Wave promoters who record all of the artists handled by Jameed will also operate from the same premises, to be named Head House.

If 'Kites' had been a flop - no more records by Simon Dupree And The Big Sound



Cock-a-hoop Simon Dupree and the Big Sound—new heart from their hit

FOR YEARS, I worked on a newspaper in Portsmouth. Pop-wise, nothing much happened. Then along came Simon Dupree and the Big Sound and everybody went near berserk because they were such a very good group and had an instant following. Apart from Paul Jones, who went to Portsmouth Grammar School, nobody had really rippled the pop scene on the Pompey front.

Simon and his boys, a very close-knit outfit, looked like producing the answer. They had the lot going for them. They made records and those excellent soul-type discs nibbled at the Top Fifty. They packed clubs and ballrooms and the audiences raved.

But what was wanted was the really big hit. Let Simon himself explain the situation. "You go into the pop business and you want several things. Money first—let nobody tell you they're not in it for the money. You want fame. And you also want acceptance, by doing well on a personal appearance, but you have to have the hit record to back it up.

"Well, we made records, which most of the critics were kind enough to say were good. But eventually we decided that our in-person reputation wasn't enough. So we came to make 'Kites'. Our manager John King found the song and said it was right and commercial for us. Before we'd made that sort of decision, we let him have his way—and hey presto, it's a hit. He'll be choosing all our singles in future . . ."

A cock-a-hoop Simon and brother Phil at our meeting. Then came the solemn bit.

"Quite honestly if this record hadn't gone for us, we'd have chucked in recording. About personal appearances—well, we had commitments and obviously we had to go ahead with them. But we'd made up our mind that recording wasn't for us. It was the bitter frustration for us—we could prove that we'd done well on shows, but we felt that the main audience, the big record-buying audience, didn't want to know.

"But a hit puts new heart into you. And I hope it puts new heart into other groups who do well

enough on stage but don't get the disc breakthrough. There are a lot, but I must mention Alan Brown and the Eyes of Blue from Wales. Lots more, though, it's good for them that a group like us gets into the charts in a pretty big way."

Simon and Phil exchanged views at great speed through our chat. They agree they've changed their style. Originally a soul-type group, they've switched because they believe that is what the public want. They say it is wrong for groups to go on stage and say: "Right, we play what WE want and if people want to listen that's all right by us". They say their job is to entertain. If an audience is sticky, then it's their job to pull out all the stops and produce the entertainment to win that audience over.

They don't knock. But there is at least one regular top ten group who get second billing to Simon Dupree and the Big Sound at a recent gig . . . second billing because the impact value of the Big Sound was known to the promoter.

Oh yes!—the promoters. Record Mirror printed a feature by John King about the terrible state of dressing-rooms and back-stage conditions. The theme was: these groups pull in enormous money for the hall-bookers, but they're expected to change and dress in pit-sty conditions. That feature could have made the boys very unpopular. Instead, they've found improved conditions. At one northern date, they found the article pinned to the wall back-stage. And a note saying that two rooms in a neighbouring hotel had been booked for them to use as dressing-rooms.

Say Simon and Phil simultaneously: "This hit record is just what we wanted. We think we've proved that we can entertain: now we have the status of a big record behind us. We changed our style and it paid off."

How come they had Jacqui Chan on the record? Well, John King rang the actress and outlined what was needed in the way of an Oriental lady and her voice. Jacqui, who has made records in her own light, agreed. Now she's knocked out too at the success of "Kites" and turns up with the boys on shows like "Top Of The Pops". In fact, this number was part of their repertoire before it was actually recorded and had already built up support.

In common with other folk in the business, I've always felt this punchy and professional group should have real success. Now it comes. And the boys have abandoned, once and for all, those ideas about chucking up recording altogether.

P.J.

BRINGING YOU THEIR NEW EP EXTRAVAGANZA THE NEW VAUDEVILLE BAND



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● Continued on Page 15

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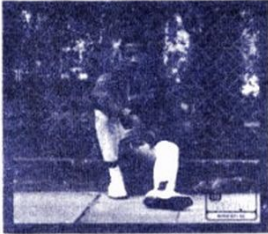
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WALKER ON HIS RECORDS

SCOTT'S VIEWS OF RUSSIA...



SCOTT WALKER—Dezo Hoffman RM pic.

Scott WALKER has an immense admiration for the Songs of Jacques Brel and records a great number of his compositions—numbers such as "My Death" and "Jackie". "I like to record anything that is interesting and has something to say. In a song I now look for what I consider to be the truth. It's a form of self-indulgence, I record for me, not for the public—and I even distort my voice to sing whatever songs I want. The people who are following me don't want the sugar coated nostalgic rubbish, they want the truth. "My

Death" is a very important song, a strangely, aching song and people walk away itchy after hearing it. I like these type of songs, I find them fascinating. I take a lot of time, more time now than ever before, telling the truth and my next album will not be trite and contrived as the last thing was. 50% of the songs on the new album will be Brel songs, the rest mine. I don't write any special type of song, I write whatever I believe to be an original idea or in an original way. My musical structure is a lot harder than Brel's, an expanding swing type, symphonic. My melodies are so complex I take more time on a song these days, I often leave them for weeks and go back to them."

I asked Scott whether he believed in God and he said: "I'm really too busy working with human beings than to be involved in situations, so is anyone who is really working. The scientists and writers in Russia and the Continent are working with now and what's happening here. We've got to think of the future. The life that surrounds us must be told to the people, they've been living in dreamland too long. They have made their own prisons in this society—and marriage is one of the biggest prisons. People should be aware of how ridiculous things are, they take things too seriously. We have terribly desperate people today, I haven't met one who isn't. If only people would stop for a minute to think.

"I'm trying to make them listen a little bit. They should enjoy themselves too. Records should be of a higher standard. They should educate the public but they're not doing this. I think it is much fairer for people to go to the artist."

Scott is seeking to open people's eyes to the truth via the medium of his songs, but he says: "I'll fail, but in the process I'll get self-satisfaction . . . and I won't fail completely. At least a minority, a strong minority, will listen and that's the important thing.

"The people in Russia have a completely different outlook, they're starting all over again and are willing to learn. They don't have materialism to tempt and frustrate them. They are drummed night and day with culture over the radio, things that are nice to hear. The workers go to the theatre, ballet and jazz concerts.

"They have a great attitude. They think what's happening here is pretty funny. They have sympathy for the Americans in Viet Nam, they feel for them although they know they did the wrong thing.

"There is terrible frustration with the Western world, they are wary of clever things. Westerners have the wrong idea about Russian people, they should realise how ridiculous the propaganda is. Russians have an unbelievable strength, nothing shakes them. The workers here should have the same opportunities, they should be educated on radio and television. They need a good dose of propaganda and more than anything else they need a form of dictatorship again and be told what we're to do by the right people and then we'd be all right again."

Scott regularly travels to Russia. "Leningrad has become my favourite city, I'm going back there soon. It's more beautiful than Rome, a fantastic place with neo-classical buildings. I'm concerned with a lot of things I saw there. A man who gives you a series of injections (he's not a crank) which takes you back to your origins. They erase all the conditioning a person has received from other people in his life. I've seen it happen — it works and it only benefits a person. I saw a 65-year-old man who, after the injections, has taken up painting and writing . . . when in other circumstances his life would have been virtually over. The injections increase your concentration and enable you to project five or six other men. I'm going to have them when I go over.

BILL HARRY

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THE EFFECTS OF THE TRAIN CRASH ON ROBIN—AND AN XMAS CAROL



I WALKED carefully round the two-thousand pounds' worth of antique Chinese carpet, as an act to dirty it with my muddy antique Chelsea boots, and eventually reached an archer's seat which I gratefully sank. I lit a cigarette, and settled down to wait for Robin Gibb—we'd arranged to meet after his doctor's appointment.

Robin duly arrived, with a strange little plastic machine in his hand—his new throat organ, which had to be abandoned after we'd played with it for about half an hour. It didn't work.

So we had a cup of tea and a chat. We talked about the recent rail disaster—I hadn't seen Robin since that track accident, in which he'd been severely injured, as it was a complete change of subject.

"I'm not a particularly religious sort of person," said Robin. "I don't go to church on Sundays or anything like that. They're not what I believe in. But I don't think it's a very strange thing—the fact that I thought that now it is my mind when that train derailed and I was in trouble, was God, and that's more than anything at all. I'm convinced about the existence of God. Just something up there that's watching over us all the time. I would have expected to have thought of my mother or father, or my past life or something at a time like that. But my first reaction was to think about God."

"And, and this is quite true, as near as I noticed what was happening, and I discovered that I was unhurt—apart from a little scratch on my finger—I thought to myself 'This carriage has been spared for a reason.' I was quite safe and completely unhurt, as I automatically felt it was my duty to try and help the injured passengers who were still trapped in the wreckage. We managed to get quite a few people out in fact. It always struck me if anything like that were to happen I'd just get out of the way as quickly as possible—but when the train crashed, it was a natural reaction to want to help those who hadn't been so fortunate as myself."

"The horrible thing was that when we went to catch the train at the other end we had to wait in the buffet for a while—and we saw all those other people who were waiting for the same train."

"An hour later some of those people were dead."

"I've been through—Robin wanted to catch an earlier train, but I said no, even though we could have caught the other one had we rushed."

Frank Zappa—the Hitler of song, says Eric

ERIC Burdon is back from America where he did many things. He made an LP (which is natural), did a series of concerts (from Georgia to California (again natural)), bought a house in Los Angeles (natural because he now spends 50 per cent of his time in the States) and played cactus in the Arizona desert for a couple of days (Well, why not?).

And he came back, in usual, with a high opinion of America. "Here together," he says.

"It gets easier every time," he says. "When we first went to America, that very first time, it was vicious, a con. We were like any group from Britain that goes there—terrible conditions, forced travelling, being money. Now we know the scene."

"Buying the house was natural because I spend half my time there. And it is a good investment, in an area of Los Angeles that is going up. I chose the West Coast because I like it there—New York I don't like. It's a big Manchester or reminds me of the great part of London."

"Incidentally California is just the same. The press that got hold of the story, the one about the hippies buying power in the coffee, were wrong. Everybody around the pond—it was a joke. The hippies in Haight Ashbury have just returned themselves and assumed themselves to get rid of the weekend hippies."

Eric Burdon—the singer who preaches love and reflects guns ("Why not? I can appreciate a well made pistol. I dig ballistics but I'm not violent")—has just finished an LP in Los Angeles called "Man Going To War."

"It's not anti-war, it doesn't put war down. It just accepts it. It isn't any more anti-war than it is anti-hip. You have to accept both because to deny that they don't exist is to deny life," he comments.

And he still wants to go to East China and play to the people there. "I want to contact Rexi Shankar and all his on the idea," says Eric. "Rexi through his music knows all the answers. He is nearly silent, yet know what I mean."

Eric himself is very interested in spreading peace through music, rather than violence. For this reason he isn't too fond of the Frank Zappa—Mothers of Invention approach

"He excites violence as a reaction from the audience. I think that it is easier to get the message across this way but it isn't my way. I think that Zappa is the Adolf Hitler of music."

"And you, if I'm on stage and I'm not getting across, is this difficult I do a kiss because with the sex and violence that you can use in a kiss you can provoke a reaction. But, although I'm still in a kiss bag, it isn't my way."

"Once when I was appearing at the Cow Palace in San Francisco the Who were on the bill. They were breaking everything up and I'm not putting them down. Townsend is brilliant. Then I went on and one of the amps didn't work so I jumped on it and smashed it to smithereens... and died a death with the audience."

He wasn't saying which one though!



ERIC BURDON AND THE ANIMALS—a higher opinion of America



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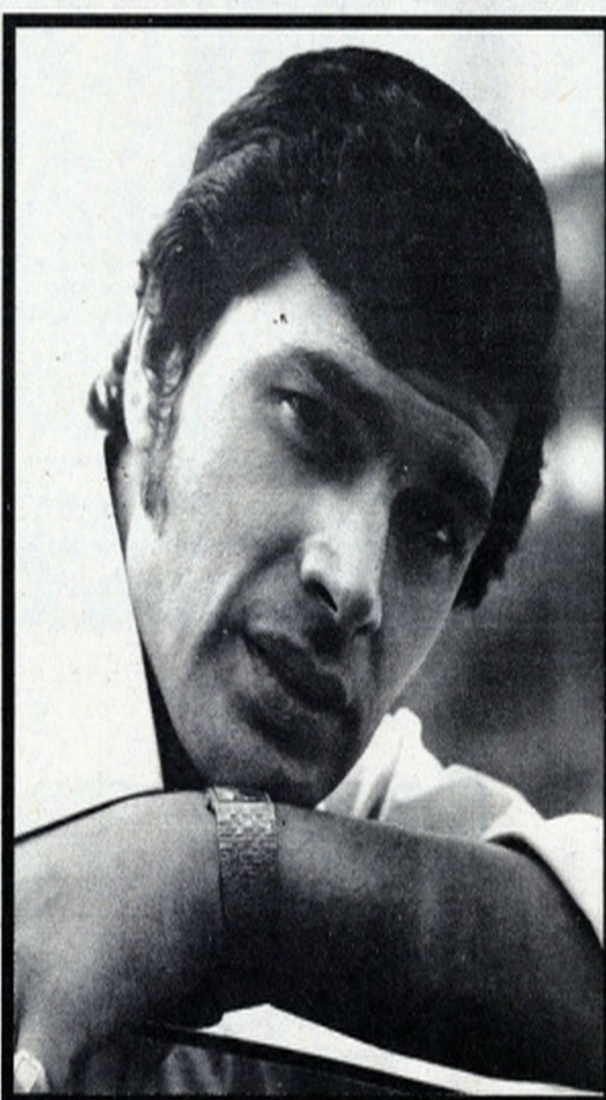
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SHOWER people with friendliness and they'll bloom."

I thought I'd throw that in at the beginning of the story because it's such a nice idea. A Cat Stevens original, in fact—spoken when we were chatting about people and things in an instant-coffee bar in Leicester Square.

Actually, it was more about people than things. Cat had discovered that since being in the pop business, although he'd met a lot of people and knew a lot of faces, he hadn't really gotten to know anyone very well. So a couple of months ago he decided to take a break from work, and just have a good time, getting to know some of the people he'd been introduced to in the past.

"When you're working all the time, you meet so many people just once—and your summing-up of their character tends to hang on first appearances. And this is totally unfair because anything may happen—it may be an off-day for them or you, and consequently you could be put off them for life. It's funny, but I've found that often if I've taken a dislike to someone at the very start, I eventually get to like them a lot. But really you've got to meet someone at least three times before you can even begin to pass judgement on him."

Said Cat.

"For example, I was in a train the other day, and I was wandering up and down the corridor looking for a fairly empty compartment that had all the blinds pulled down. So of course, being curious Cat, I just had to go in and see what it was all about. There were two guys in there—I thought they must have been gangsters, you know, they really looked like hoods. I went in and sat down, and started eating my crisps—and the more I looked at them, the more they seemed like a couple of big-time crooks. Then we started talking and a big sort of argument developed—and I became really scared—I thought they were going to stick a gun in my ribs. In the end it turned out that they were just ordinary businessmen.

"But I'm always doing that sort of thing—I see

someone or something and then build up the most complex story around it. Actually, that's the way I write my songs—just find the first line and build up the story around that.

"The lyrics are never as important as the music, though. If anyone were to ask me which I would prefer to write, poetry or music, I'd say music every time. I'd still like to write a musical, but at the moment I'm not as hung up on the idea as I was in the summer. Summer was a time for Mexico and musicals, but winter's something else—a time for relaxing and sorting oneself out a bit.

"And I'm really glad I took the break, because I'm ready now to start working. Things were getting a bit stale I think. In fact, I'd recommend that everyone should do this—if a group were to have a couple of months off after their first hit record, it would help them to get things into perspective. I wish someone had told me to do that when I started—I was just thrown in at the deep end, and went on and on without stopping to look around me.

"Producing records is the most satisfying thing there is. If you're the producer, then you think you are the most important person in the studio. The singer or group, or whatever, just doesn't matter—he's another musical instrument that has to be fitted in with all the others. And the end product—the record—is yours. You made it.

"Of course, it's different if you're the singer. You're the most important person on the scene then.

"As far as my own records go, I just want to make good pop songs. I want to keep them simple — 'Kitty' is much simpler than 'A Bad Night'—and purely for the pop market. If I were to do the musical, it would obviously be very pop.

"But it's very difficult to say exactly what pop is at the moment, isn't it? There seems to be so much in the charts, and it's all so different. There are ballads on the one hand, and the Beatles on the other. Perhaps it would be a good idea if the charts were split up a bit more. You could have a chart for ballads and a chart for pop. And then you could divide that up again into pop and progressive pop. The only trouble is that, although theoretically it sounds like a good idea, it would be very difficult to do. It's all right for the two extremes like Encebert at one end and the Beatles at the other, but when you get nearer the middle, it would be almost impossible to make any sort of dividing line. Still, it's a thought.

"Which section would I be in?"

"The Cat Stevens section, of course." DEREK BOLTWOOD



(RM pic)

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SPENCER AND THE LITTLEST OLD LADY WITH THE BELLS...

THOUGH he was supposed to be dead tired as a result of an intensive recording and writing period, Spencer Davis chattered away — over a Soho luncheon — with rampant enthusiasm:—
"Met an amazing little old lady on the Tube this morning. See, I live in Potter's Bar and I drive my car in as far as Cockfosters station, taking the Tube from there. Well, round about Wood Green a lady of between 65 and 70 got in and distributed a charming smile to everybody. She had a hippy bell round her neck. I had a demo of the next single in my hand and she asked if I was going into London to make my fortune with that record. I said 'Yes, I hope so!' Which made a girl who'd recognised me start to laugh.

"The old lady said 'I've been trying for years and years to become a recording star. My name's Betty Pascoe and I'm original. I'm the oldest one to be wearing a bell aren't I?' I agreed with her that she was original and that it was a good idea to be uninhibited and never mind what people said. If she wanted to wear a bell, fine.

"Then she asked if I could help her. I said I'd love to, but all I could suggest was that she pester agencies. And that's just what she's doing!"
"She added that a true artist can't be a taker 'I want to give to everyone,' she said. What profound statements from a little old lady! Talking to people like that is a great influence on me. I don't believe you can lock yourself away for long in, say, a monastery — like Scott Walker. My livelihood depends on contact with people and learning what they like to



hear. It's a chain reaction."

Spencer was wearing a sober sports jacket over a fancy, frilly shirt. His trousers had large, visible fly buttons — "I designed them myself — much more practical than having the buttons hidden and they were made for me by Stephanie Wood, sister of the flautist in Traffic." He was gulping glasses of milk and munching part of a steer's corpse. But he managed to keep up a ready flow of conversation throughout the meal — "Just to be a member of a group and go on stage and play wouldn't be enough for me. I like meeting people, and talking

I talk so much I suppose I must get boring sometimes. But I dig life, it's as simple as that."

It hasn't been an easy year for Spencer: the old group (with Stevie Winwood) broke up at the beginning of April and, with a load of commitments outstanding in America, he had to form a new outfit, rehearse and record by July. "I had to go looking for musicians, had no names I was after. Held auditions in various clubs and finally assembled a good team I think we're still finding our feet. You can't just throw four people together and say 'Right—make music!'

We've had to get to know each other."

Spencer's first show biz money came when he was a single artiste, complete with 12-string guitar and harmonica round his neck. "Used to play in the street — underneath the Arches at Charing Cross Station was a favourite pitch. Made £3 or £4 a day.

Since those happy days his life has become more complicated and responsible. Songwriting has taken up an enormous amount of time. He's written the music for "The Mulberry Bush" (a feature film due out next month) and — with his writing partner Eddie Hardin — the first Spencer Davis album for over a year. Due out soon, it is titled "The Spencer Davis Group With Their New Faces On". And due out on December 29 is a new single, a Davis-Hardin collaboration titled "Mister Second Class." After luncheon, Spencer played me a rough pressing: it's haunting, bluesy, exciting, deep — likely to be a smash hit.

Spencer was last seen wandering down Shaftesbury Avenue thinking about the next composition. "Betty Pascoe, Betty Pascoe," he kept saying. What a great name! Maybe I'll write a song about her . . .

Mr. Davis never stops. Even when he was on holiday with family in a remote Cornish pub he ended up "working." A coach containing The Beatles, arrived Paul McCartney, spotting his old friend Spencer, said: "Hey — we're making a film, come on board" Which is how the Davis family come to be part of the coachload on "Magical Mystery Tour."

DAVID GRIFFITHS

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

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THE SHADOWS, CHER AND KEN DODD — all with brand-new albums which are reviewed on this page.

CHER "With Love, Cher" — You Better Sit Down! I Can't Love You More; Joe Joe; Mama When My Dollies Have Babies; Behind The Door; Sing For Your Supper; Look At Me There But For Fortune; I Will Wait For You; The Times They Are A Channin' (Liberty LBL 38961E).

I CAN never make up my mind whether or not I like Cher's vocal talents. Certainly her image, although not tarnished, has somehow diminished since the days when she was in the forefront of the great folk-rock assault. But she has made some good records in the past, including "Bang Bang" which I still think is one of the best pop records ever. This LP is as good as her other albums, and despite the thin backdrop throughout, there are some stand-out tracks such as "Mama, When My Dollies Have Babies" and surprisingly enough, her version of Dylan's "The Times They Are A Channin'."

THE SHADOWS "From Hank, Bruce, Brian And John" — Snap, Crackle And Pop's Your Dad; Evening Glow; A Thing Of Beauty; Naughty Nippon Nights; The Wild Roses; San Francisco; The Letter; The Tokaido Line; Holy Cow; Aen-tel; Last Train To Clarksville; Let Me Take You There; The Day I Met Marie; A Better Man Than I (Columbia SCX 6199 STEREO).

PACKAGED with a slicky but striking sleeve, the latest Shadows LP is as clever and well-arranged as ever. Although their technical brilliance has long since dimmed the exciting urgency of their early chart successes, this will not deter their fans. Certainly, the Shadows are making no concession to current pop trends—kind of instrumental Elvis Presleys. Which is a pity because they are such good musicians, and they are certainly capable of producing much more inventive and exciting music than this.

SCOTT MCKENZIE "The Voice Of Scott McKenzie—San Francisco (Be Sure To Wear Flowers In Your Hair); Like An Old Time Movie; Twelve Thirty; No, No, No, No, No; Celeste; Rooms; Don't Make Promises; Reason To Believe; It's Not Time Now; What's The Difference Chapter 1 & 2 (CBS 63157).

I WONDER whether Scott's album will sell better than his ill-fated "Like An Old Time Movie" single. Certainly the epitomized flower-power song "San Francisco" is the best thing on here. His voice is pleasing and gentle, and the backing is nice, but there are little or no psychedelics and ear-catchers here. This version of Michael Polneroff's ("La Poupée Qui Fait") "Non, Non, Non" is perhaps the most powerful item on the album.

FRANKIE VAUGHAN "There Must Be A Way" — There Must Be A Way; I Can't Begin To Tell You; Call Me Irresponsible; I Don't Know Why; That Old Feeling; There, I've Said It Again; Maybe You'll Be There; Serenata; If I Had A Dozen Hearts; Time After Time; The One I Love Belongs To Somebody Else; I'll Never Smile Again (Columbia SCX 6200 STEREO).

THE incredible thing about Frankie Vaughan is the way he managed to become a big chart name once again by tapping generations. Not so long ago he was a teen idol — I can remember many young people buying his hits like "Green Door," and more recently "Tower Of Strength" and "Loop De Loop." But now, he's in the same class as Duddy, Vince Hill, Engelbert etc. With this LP, the anti-flower-power attitudes, Frankie has truly changed. Musically he is as vocally competent as ever, and as this has Arthur Green-sland with his orchestra, and Norman Newell producing you can guess that, of its kind, this is an excellent album.

VIKKI CARR "Great Performances Volume One" — The Constant Rain; Out Of My Head; Heart-aches; Meditation; Like Love; Real Live Boy; Goodbye Charlie; I Only Have Eyes For You; Mirror; No Other Loves; How Insensitive; Carnival (Liberty LBL 38963).

ANOTHER in Liberty's series of "Collected Best Recordings." But with someone like Vikki Carr, whose material is of a uniformly high standard, it really rests on the strength of the songs. Should be a good seller.

KEN DODD "I Wish You Love" — You Were Meant For Me; What'll I Do; If; The Sun Is Always Shining Somewhere; They Didn't Believe Me; When There Was You; As Time Goes By; Somewhere My Love; Time Goes So Slowly; Among My Souvenirs; How Long Is Forever; Every Second Every Minute; Let The Rest Of The World Go By; I Wish You Love (Columbia SCX 6166).

AS predictable as ever — the melodic Dodd voice, plus a selection of sumptuous backings in La Palais de Dance. And the material is chiefly old pop standards resurrected for the new generation of older folk who have just bought record players. A big LP I would imagine, but the market is getting very crowded now with Messrs. Engelbert, Vaughan, Lounican, Hill, O'Connor muscling in.

MRS. MILLS "Let's Have Another Party (Medley)" (Parlophone PCS 7033 STEREO).

JUST in time for Christmas, this features the brassy piano stylings of Mrs. Mills set against a lusty but not too dominating male chorus, and certainly the pub or party atmosphere is put over well.

GENE PITNEY "Golden Greats" — Bus Stop; Stop; In The Name Of Love; Car, Mia, Baby; I Need Your Lovin'; A Groovy Kind Of Love; Green, Green Grass Of Home; Count Me In; You've Lost That Lovin' Feelin'; Let Me Cry; Cryin'; Mission Bell (Stateside SSL 10216).

SOME recent pop hits from the last few years since the standard Gene Pitney treatment. Gene is one of the few artists who can satisfactorily take another star's big hit and make it sound good. Included is the big outsider hit "Time To Get Ready" which was never issued here. His voice on "Cryin'" has a resemblance to Roy Orbison's in parts.

THE BOX TOPS "The Letter/ Neon Rainbow" — The Letter; She Knows How; Tears And Beats And Planes; Break My Mind; Whiter Shade Of Pale; Everything I Am; Neon Rainbow; People Make The World; I'm Your Puppet; Happy Times; Find Me Somebody; I Pray For Rain (SL 10218).

THE lead singer of this group has an extremely good voice, and on this LP "The Letter" and "Whiter Shade Of Pale" aptly demonstrate this. The cover is very commercial and unusual, but the majority of the tracks are just not going to please anyone who expects an album full of funky songs like the single. But there are plenty of pleasant songs here nevertheless.

YUSEF LATEEF "Cry! Tender" (Xtra 5040).

THE weirdly compelling jazz playing of Yusef Lateef (sax, flute and oboe) comes across on this album, and his Eastern influences are very strong indeed. You could make your wife or girl dance ecstatically to this music. And for serious jazz students it is entertaining and meaningful too. Title track is superb.

CANNED HEAT — Rollin' And Tumblin'; Bullfrog Blues; Evil Is Going On; Goin' Down Slow; Catfish Blues; Dust My Broom; Help Me; Big Top Blues; The Story Of My Life; The Road Song; Rich Woman (Liberty LBL 3059E).

LOOKING through the collection of acidic recordings belonging to a friend of mine I chanced upon an imposed copy of this. Thus, I expected something a little more adventurous than I actually found on this LP. Perhaps, like Captain Beefheart, this has more than meets the eye, but I don't think so. White blues, no matter how subtle, inspired or confident can never—even to my disillusioned ears—be anything more than the emotion of the coloured kind. And I still enjoy Elmore James.

FLATT AND SCRUGGS with The Foggy Mountain Boys — Jimmie Brown The Newsway; Randy Lynn Hak; On My Mind; Shuckin' The Corn; Before I Met You; Foggy Mountain Special; Let Those Brown Eyes Smile At Me; Earl's Breakdown; I Won't Be Hanging Around; Don't Let Your Deal Go Down (Hallmark HM 535).

THIS one has double-edged selling potential firstly to country fans who won't miss this barnyard, and secondly to Bonnie and Clyde addicts who want to hear more of the "Foggy Mountain Breakdown" sounds. There's country vocal here too, so beware any of you who don't dix it.

HERB ALPERT AND THE TIJUANA BOP "The Lonely Bull" — The Lonely Bull; El Lobo; Tijuana Sauerkraut; Desafinado; Mexico; Never On Sunday; Struttin' With Maria; Let It Be Me; Acapulco 1922; Limbo Rock; Crawfish; A Quiet Tear (A & M AMI 909).

THIS album has been issued since a couple of times I think on other labels—certainly on Stateside. It's Herb's first LP, recorded in 1963 and features his debut hit, the haunting "Lonely Bull". The general sound on this set is not dissimilar to his later work, but there is more pathos and atmosphere here, although the swing and professionalism of his current work hasn't evolved. Before he made this disc, Herb was knocking around with Lou Rawls and Lou Adler and writing songs for Sam Cooke.

VARIOUS ARTISTES — "More Midnight Soul" — Love Is A Beautiful Thing — Wilson Pickett; Some Kind Of Wonderful — Drifters; Soul Sanctification — Double O' Nothing; The Drifters; The MG's; Don't Let Me Lose This Dream — Do Right Woman, Do Right Man — Aretha Franklin; You Send Me — Percy Sledge; Ha Ha Ha — Arthur Conley; Papa Was Too — Joe Tex; My Lover's Prayer, Sick Y'All—Ollis Redding; Use Me — Sam & Dave (Atlantic 587 082).

A COLLECTION of lesser-known Atlantic and Stax sides, which make up a listenable and varied selection of soul music from the great label. At first sight this doesn't seem as strong as the first "Midnight Soul" album, but upon listening to it a couple of times, the tracks blend together well. My own personal favourites are The Drifters' wonderful "Wonderful" and Percy Sledge's soulful interpretation of Sam Cooke's very first hit "You Send Me".

ANTHONY "Madame Laure Messenger, Claude, Jeremie, et l'Existence de Dieu (Disques Vogue VRL 3032).

A NICE selection of French folk-rock items by Anthony and a cast of thousands, all listed on the back cover. If you did French music (which unfortunately for this LP is more summer music) then try this. The lyrics are quite interesting, despite the fact that I failed French.

LULU "Love Loves To Love Lulu" — To Sir With Love; Morning Dew; You And I; Rattler; Day Tripper; Love Loves To Love Lulu; To Love Somebody; The Boat That I Row; Let's Pretend; Take Me In Your Arms And Love Me; Best Of Both Worlds (Columbia SX 6201).

BUNCY Lulu and a selection of songs, several of which have been issued as singles. I don't really know how "To Sir With Love" managed to capture the American public's fancy enough to put it at number one there — it must have been Lulu's personality. A good LP, but there really should have been a few more new tracks.

BERT KAEMPFERT "Christmas With Bert Kaempfert" — Sleigh Ride; White Christmas; Toy Parade; I Heard The Bells on Christmas Day; Christmas Wonderland; Jumpin' Jimmy Christmas; Winter Wonderland; Santa Claus Is Coming To Town; Holiday For Bells; Children's Christmas Dream; Little Drummer Boy; Jingo Janko (Polydor 101 693).

LATEST Bert Kaempfert LP in the "Stereo also playable mono" category, which is useful indeed. As you can see by the titles, a pleasant Xmas mood is created with the smooth sounds of the Kaempfert Orchestra and chorus.

SLIM WHITMAN "Great Performances Volume One" — Blues Stay Away From Me; More Than Yesterday; Just Call Me Lonely; You Belong To Me; Heart; It's A Sin; Backwards; Turn Backwards; I Love You Because; Roll Over Lulu; In The Misty Moonlight; The Old Spinning Wheel; Satisfied Mind; Virginia Liberty LP 5264.

IF anyone wants a cross between Jim Reeves and Frank Field, this is it. Slim's suavity style was the very first brand of watered-down C & W which is so popular nowadays. He could be a big seller again — but it's not for the younger record buyer.

DANDY "Rock Steady With Dandy" (Giant GNL 1000).

MUCH as I detest blue beat/ska-rock steady, it seems to be a very commercial proposition, especially amongst mods and Jamaicans who make up a sizeable proportion of the Record Buying Public. And if you want about half an hour of uninterrupted rock steady (bliss) then try this album which has more variety than one might expect.

BOOKER T. AND THE MG'S "Soul Christmas" (Stax 503 013).

NO, I thought, can't be an Xmas album from Harold Smart or Robin Richmond. Instead it was soul brothers Booker T. and the MG's with a collection of mind-blowing Yuletide favourites. Thinkin' get really funky about "White Christmas" and by the time you get to "We Wish You A Merry Christmas" — Actually I don't think the tunes or arrangements suit the group, and also you have to hold the sleeve at arm's length to read it.

rapid reviews

TWO LP's from RAY CONNIF this month which should please his admirers. One of them is quite specialist — "En Espanol" (CBS Super Series SS 1926) was recorded in Mexico City with Mexican singers, to enable the Spanish lyrics to be pronounced correctly. The other is "Ray Conniff's Hawaiian Album" (CBS 63106) and this has most of the South Sea favourites — "Blue Hawaii" and "Hawaiian Wedding Song" and more recently "On Xmas Sounds, There's 'Silent Night, Holy Night'" (Polydor 581 556) which is a collection of Christmas items by various artists, including Hans Carste, Bert Kaempfert, Svend Saaby and Gunther Braustiner. The orchestral work is superb here and there. THE ADAMS SINGERS are joined by Gerd Mertens and the Albimore Trio on "Holy Christmas" (Marble Arch MAL 736) — again a collection of bargain-price carols and hymns if you like the genuine church sounds, they try "Silent Night And Other Favourite Christmas Carols" (Marble Arch MAL 722) by THE ST. CLEMENT DANES CHORALE. The real nitty gritty. . . JOHN CAIREY tells the story of Robert Burns in as many of the poet's own words as possible. Mainly for Scottish acceptance I would think but it's on Waverley ZLP 2102 and an interesting record. The famous NELSON EDDY has some of his biggest hits gathered together on "Nelson Eddy's Greatest Hits" (CBS 63096) — these are from 1930 until 1951, the pleasure-giving baritone voice is beautiful. Showband galantries with THE CAPITOL SHOWBAND (Marble Arch MAL 694) which features not pop material but much more local — and interesting — songs. "White Hiss Of 1967" is a collection of items such as "Silence Is Golden", "A Whiter Shade Of Pale", "Stocking Stuffs" but isn't as good or as near the originals as recent other albums of this type.

The original motion picture sound track from "The Day The Fish Came Out" (Stateside SSL 10217) has an impressive credit list, including composer MIKIS THEODOURAKIS and writer MICHAEL CACOVANNIS. Good hot Continental music. MFP's "Camelot" is featuring PAUL DANEMAN, star of the Drury Lane Production, and is extremely good. Also on MFP's LP is also features PAT MICHAEL and PETER REAGAN with Alyn Ainsworth's Orchestra. Again, there's lots of light orchestral and instrumental music issued this month. The Paris And The Paris And The Paris Music Of Marcelles by the MIKE SAMMES SINGERS (they DO get a lot of work) and is on CBS 63131. If it's strict tempo that you die, or teach, then try "Modern Ballroom Dances" from THE NEW SOUNDS DANCE ORCHESTRA (Columbia SCX 6197) with approval of the Official Board of Ballroom Dancing. So there! (Columbia SCX 6196, Stereo) VICTOR SYLVESTER swings a little on "Another Song And Dance Party", a medley of favourite songs with the Mike Sammes Singers jumping up set again. That's on Columbia SCX 6183 Stereo, and on Liberty's Xmas party up if you're over forty. PETE JARAMILLO's "Moonlight In Mexico" is an atmospheric album which contains tunes like "Nicola", "Sunrise, Sunset", "Eso Beso" etc — effective and certainly as good as his previous LP's. His new LP, "Xmas For Stereo Fans, EMI's studio 2 stereo series has one disc out this month — "Capitivation" from NOEL TREVLAC (TWO 156) — a trumpet player of some repute who roars through numbers like "Release Me", "Mighty Love" etc. He also has a very exciting — "Flamenco Guitar" by ANDRES BATISTA (Parlophone PCS 7028) featuring fine sleeve notes and some superb guitar work, plus the familiar hand-clapping excitement. Strict tempo latin — "Latin American Dances" (Columbia SCX 6198 Stereo) by THE NEW SOUNDS DANCE ORCHESTRA and this is good for more advanced dancers. But if you're still on the Oldie Tyme kick then try the same Ork on "Oldie Tyme Dances" (Columbia SCX 6198 Stereo), featuring some popular tunes like "Somebody Stupid", "Matchmaker, Matchmaker" given new-oldie look. SOUL SOUNDS tackle some well known R & B instruments such as "You Can't Sit Down" etc on "Soul Survival" (Columbia SCX 6158) shades of Lord Rockingham.

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

BOBBIE GENTRY

Oklahoma River Bottom Band (Pendul) Pendulum (Capitol CL 1554) Funky backing on Bobbie's newie — her sultry voice puts across the Deep South atmosphere well, and the whole thing moves along well. Not such a big hit as "Billie Joe" but it should creep in. Flip was self-penned, as was side one, and is a more catchy ditty with some light appeal.

TOP FIFTY TIP

ARETHA FRANKLIN

Chain of Fools: (I Can't Get) No Satisfaction (Atlantic 384147) Strong effort from Aretha here, with a pounding soul backdrop and some effective clear vocal work. Not much tune, but a sophisticated production and arrangement — this could click in discotheques. It's a double 'A' side, and the Jagger-Richard team is given a roll-along funky treatment with typical R & B noises everywhere.

TOP FIFTY TIP

JACKIE WILSON Since You Showed Me How To Be Happy: The Who Who Song (Coral Q 72496) Long-term hitmaker Jackie (of ten years standing) and a throbbing brass-filled beater. Nice climatic effects, and exciting sounds—could be his first hit for a long time.

APRIL STEVENS Falling In Love Again: Wanting You (MGM 1566) Beautiful song by husky-voiced April, without brother Nino. The inevitable comparisons with Dietrich will crop up, but this is more professional, less sexy.

CARMEN McRAE AND HERBIE MANN Live For Love: Cottage For Sale (Atlantic 384146) From the film "Vivre Pour Vivre" comes this relaxed smoothly swinging jazz vocal, with Herbie coming in well.

THE DEFINITIVE ROCK CHORALE Mirrors Of Your Mind: Get On With It (Philips BF 1629) Ellie Greenwich helped produce this teen-stanted plantive beat ballad. Some appeal, but general dated sound.

BRENDA AND THE TABULATRICES When You're Gone: Hey Boy (London HL 1074) Big drum beat on this little-girl big-ballad type of thing—quite soulful but definitely not for the British market, although it is very appealing.

COUNT BASIE AND HIS ORCHESTRA Green Onions: Hang On Sloopy (Coral Q 72497) Big band (the best) interpretation of the Booker T. soul classic—good arrangement and it builds up strongly, weaving cleverly around the original melody as such.



YOUR GUIDE TO THIS WEEK'S NEW SINGLES

SOLOMON KING: She Wears My Ring: I Get That Feeling Over You (Columbia DB 3223). Now guided by Gordon Mills, Solomon the Big has re-recorded his release of a few weeks back. It's much, much stronger now and could well be a sizeable hit. Another record of the week award.

★ ★ ★ ★ ★ **LARRY CUNNINGHAM: Little Nell: I Dreamed About Mom Last Night** (King 1070). Super-smooth ballad, faintly country-styled, and delivered deeply by a rich brown voice. Sentimental item of fair appeal.

★ ★ ★ ★ ★ **FINDER'S KEEPERS: Friday Kind Of Monday: On The Beach** (Fontana TF 892). Well above average, both as a song and as a performance. Nice touch edge to the vocal line and the backing builds well — falsetto fragments. Listenable.

★ ★ ★ ★ ★ **THE EVERGREEN BLUES: Midnight Confessions: That's My Baby** (Mercury MF 1012). Big-bashing stem, with good bluesy feel to it — nothing all that outstanding but the sort of record that grows on you. Well arranged.

★ ★ ★ ★ ★ **BOOTS RANDOLPH: Big Daddy: Love Letters** (Monument MON 1011). Sax star, here singing as well in fruity style — a Loudermilk song which is a fair enough guarantee of quality.

★ ★ ★ ★ ★ **THE AMHOY DUKES: Judy In Disguise: Who's Foolin' Who** (Polydor 56228). Good group, still waiting for the disc breakthrough. This is fairly simple in concept and packs quite a punch. But probably not a hit. Good song.

★ ★ ★ ★ ★ **KRIS IFE: Hush: The Spectator** (MGM 1569). In with distinct chances but just missed a tip. Raw sort of voice building excitement — It is a darned good song. A record of the week bet.

★ ★ ★ ★ ★ **FRED AND HIS PLAYBOY: Judy In Disguise** (With Glasses): When The Lights Go Out (Pye Int. 25442). This is the strongest version of this very good song — but there could be a battle on. Fine vocal treatment and plenty of power and also handled with a deft touch.

DESMOND DEKKER AND THE ACES: Sabotage: It Pays (Pyramid 6029). The "007" gent has a great deal of warmth in his voice. This has a catchy guitar riff early on, then shoo-by-doo-ies into a quaintly enunciated story line, again repetitive. Something very compelling about it — should make the charts but without being a real smash. Flip: most complicated harmonic approach.

CHART POSSIBILITY

TRISHA NOBLE: Live For Life: The New Israeli Patchka (MGM 1371). I think this is the strongest version of this much-covered song. Trisha, alias Patsy Ann, punches home the lyrics but retains the warmth. Hope it clicks.

★ ★ ★ ★ ★ **O'HARA'S PLAYBOYS: Island In The Sun: Harry** (Fontana TF 893). The Harry Belafonte song, given a "live" performance here — good lead voice and interesting arrangement. Might just do well, this tuneful hit.



THE ORIGINAL AFRICANS, on "Mr Full Stop" (President PT 169), get a most refreshingly different rhythm going, full of intricate noises. "How Many Times" sing the **MOONSTONES** (Mercury MF 1011) in an infectious sort of way, but it's not terribly outstanding. From the **JAMAICAN COUSINS: "Just A Little Love"** (President PT 168), ska-beat but gently done — nice vocal harmonies. Sinner featured with Scoble on telly. **MYRNA ROSE** and a fine reading of "Windows Of The World" (Philips BF 1627), a lovely voice. "Everything I Am" by **PLASTIC PENNY** (Ease One POF 031) a slow and, for me, compelling big ballad-with-beat — commended. On the Direction label (CBS 3114) **THE LOCOMOTIVE** and "Broken Heart", organ-backed and bluesily

sung — rather a strong persistent performance. Christmas fare, but updated with modern jazz backing. "Rejoice" by **THE MUSIC ACADEMY** (CBS 3113), a tastefully done "In Dulci Jubilo." Back comes the old Mario Lanza favourite "Because You're Mine" (CBS 3112), given a high-professional style by **JOHNIE LEE**, Comedian with the wiggling toes. **DEREK NIMMO** sings "Toast And Honey" (CBS 3122) in his novelty-type old-schoolie accent — might pick up big sales. **JON GUNN, on "If You Wish It"** (Deram DM 166), shows what I regard as a highly promising vocal style... and the song don't 'arf grow on you. Yet another version of "Live For Life" (Philips BF 1626), this time from **PAUL MAURIAT AND HIS ORCH.** That oldie "Tennessee Waltz" gets a West Indian treatment from **EWAN AND JERRY**, along with the Carib-beats, on Giant GN 14 — nice work. From **LLOYD AND THE GROOVERS: "My Heart My Soul"** (Caltone 109), ska-beat sung with atmospheric effects. From the show "Happiness Is" (Columbia DB 8315), **DORA BRYAN** sings with show biz enthusiasm "You're A Good Man Charlie Brown." Yet another version of "Live For Life" (Columbia DB 8316) — from the **FRANCK PORCEL ORCHESTRA.**

THE SAND PEBBLES do "Love Power" (Track 604015) include bells and pounding bass and it sounds routine... until the lead voice, an exciting voice, takes over. "Frisco Bay" by **THE STATE OF MICKY AND TOMMY** (Mercury MF 1009) is a lyrical sort of performance but not really likely to be a hit. **SPANKY AND GUR GANG, Mercury MF 1010**, come up with a lulling version of "Lazy Day" — all summery and light. "Woman, Woman" sing **THE UNION GAP**, with great insistence — this new-style American outfit are doing very well with this one and it's exciting enough to take off here (CBS 3110). From **AL KENT: "You've Got To Pay The Price"** (Track 604016), which has a long opening, then turns into a fairly strong instrumental, but repetitive. I quite liked "You Made A Fool Of Me" from **THE NEW INSPIRATION** (Major Mgor MM 539), a soulful sort of ballad full of tears and sympathy. **JOHN DREVAR'S EXPRESSION** tackle "The Closer She Gets" (MGM 1567), and it builds well, but somehow loses its way... despite a punchy finish. From **JOHNNY JOHNSTON: "The Story Of A Starry Night"**, an old standard (Imax IN 701). **GUY FLETCHER** sings "Meet The Sun" (Pye 17433) with a

sentle directness which is rather appealing. "La Campanella" by **NIKI ROSSO** (Durium DRS 54015) is a smooth trumpet feature. **DAVE JUSTIN, on "Everybody's Gone Home"** (Polydor 56221), swings along with a friendly folksy style — and trad backing. Charming melody from **FRANCOISE HARDY** on "On Ser Quite Touxjours" (Vogue VRS 7026) — this could pick up big sales, no trouble. Dialect-laden ska from **BOBBY AITKEN** and the **CARIB BEATS** (Giant GN 11) on a lively "What A Fool".

One of your actual real singers is **DENNIS LOTIS**, who revives the splendid oldie "Together" (Polydor 56225) with a tremendous sense of style. From **THE ITALIS: "New Lovings"** (Giant GN 8), a bit too authentic for general sales. Excellent performed version of "Silent Night" by **BRENDAN ROWYER** (King KG 1066) — could be a big seasonal seller.

Fair old Christmas novelty: **THE WEAVERS GREEN** and their version of "I Saw Santa Sitting On A See-Saw" (MGM 1363), all sort of fratchy. **JOHN MACLEOD SOUND** — he's the chap involved in hit-making with Tony Macaulay, comes up with a catchy instrumental "Russian Roulette" (Spectrum SP 12).



HAVE A WONDERFUL CHRISTMAS Tom

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Personal Management GORDON MILLS

"You've got to pay the price"

AL KENT

2

Soul Series

4

TRACK 604016



Erling Snare, 17, Granli Street, Kongsvingerbanen, Norway. Stars—Rolling Stones, Searchers, Elvis, Buddy Holly, Chuck Berry. Hobby & interests—Collecting records, reading Record Mirror, To get an English girlfriend.



Maureen P. Abraham, 15, 54 Shepherds Close, Hurley, Nr. Maidenhead, Berks. Stars—Beatles, Herman's Hermits, Elvis, Bobby Lydell. Hobby & interests—Playing the guitar, listening to record singing of Paul McCartney.

READERS' CLUB



Wojciech Grochowski, 18, Wrocław 9, Poland, ul. Paryzantów 106/1. Stars—Frogs, Dave Dee & Co., Small Faces, Kinks. Hobby & interests—view cards, photography, records.



Cheri Thomas, 16, 30 Cresswell Road, Clase, Morriston, Swansea, Glamorganshire. Stars—Dave Clark, Troggs, Dusty Springfield, Beatles. Hobby & interests—Pop records, dancing, reading, painting.



Mart Page, 17, 15 Regent Street, Naborough, Leics. Stars—Kinks, Who, Small Faces, Pretty Things. Hobby & interests—Girls, art, records, soccer.



Lida Jenckova, 24, Horovice 732, Czechoslovakia. Stars—Petula Clark, Brenda Lee, Elvis Presley, Rolling Stones. Hobby & interests—Collecting magazines and pop records.



David Gay, 19, 153 Crescent Road, Dagenham, Essex. Stars—Dusty Springfield. Hobby & interests—Training Alsatian dogs and listening to Dusty.



Bonnie Mrkusic, 18, 308 Bulevar Revolucije, Belgrade, Yugoslavia. Stars—Stones, Hollies, Monkees, Sonny & Cher, Donovan, Spencer Davis, Beach Boys, Beatles, Tom Jones, etc. Hobby & interests—dancing, pop music, mod clothes, records, working as a model.



Christianne Arnold, 19, 55 Hillside Close, Billingde, Nr. Wigan, Lancashire. Stars—Richard Anthony, Beatles, Beach Boys, Françoise Hardy. Hobby & interests—Traveling, collecting records and dancing.



Astrid Slegtenhorst, 16, Weesperstraat 43, Den Haag, Holland. Stars—Jimmy Savile, Stones, Things, P. J. Proby, Bob Dylan, Lord Sutch, Bo Diddley, Herman, Johnny Cash. Hobby & interests—Listening to Jimmy Savile, English boys, records, R & B, Mod clothes, writing letters in English, French and German.



Aleksander Wersocki, 16, Gdansk Wzrzeszc, ul. Brzozowa 60/12, Poland. Stars—Small Faces, Eric Burdon, Alan Price, Manfred Mann, Beatles, Hobby & interests—Photographic, film, model ships and aeroplanes.



Freddie Mann, 15, 523 Green Lanes, Harringay, London, N.4. Stars—Beatles, Dusty Springfield, Who, Dreamers, Seekers. Hobby & interests—Dancing, collecting records, reading.

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. . . .

IT'S BELATED best wishes to Dee Clusky of The Bachelors on his engagement to Sandra Williams. 22-year-old dancer who had the question popped to her during rehearsals for a Rediffusion spectacular "Down At The Old Bull And Bush" which will be screened throughout the country on either Christmas Day or Boxing Day. Sandra first met the amiable Dee when they were touring in a Bachelor-topped show which did a season at Blackpool at the massive ABC Theatre. The Bachelors, hit record or not, are playing to absolute capacity audiences at the Theatre Royal, Newcastle-upon-Tyne, until the season ends this Saturday. Now none of The Bachelors are technically bachelors. Brother Con and the good John Stokes are already married. Good luck, Declan and Sandra.



THE Human Instinct are four young New Zealanders who've already made it at home but want to spread their success to British fans. In New Zealand they enjoyed three Number One hits and although they've only been in London since last September they've built up a steady following that could be increased by their own composition "A Day In My Mind's Mind" on the Derram label.



LINDA CLARKE is a Cat Stevens discovery and the perceptive Cat introduced this lovely young lady to Decca who decided to record her on the old Hank Locklin-Johnny Tillotson hit "Send Me The Pillow That You Dream On". Linda, who hails from Palmers Green, works for a film company in London and has already interested her film bosses in transferring her pop image to the wide screen.



ONCE upon a time there was a knockout girl named Sylvia Sands and she was featured in shows like "Drumbeat". She was an athletics champion and she looked positively marvellous and it was a positive pleasure to cart her out on photographic sessions round Soho Square in London. This story should have had an immediate happy ending. But it didn't. Married for only two months to BBC producer Stewart Morris, she was involved in a car crash and was very badly injured. Her confidence, apart from physical things, was shattered. She had two children in the years that followed, but she didn't sing. Now she is back on record, with "Make Me A Woman", on Fontana. The Sands bit of her name has been dropped. She explains: "Sinead is what I wanted to do." Welcome back, Sylvia. Welcome back.



RECORDS pour in at the rate of dozens a week. Some pass by virtually unnoticed. Then you get one which has you wondering. Such a record is "Disappear", sung by one Gilbert, on CBS. He is twenty years old, has an old fashioned bobtail jacket with grey creaseless trousers at half-mast, School tie and clod-hopper boots. He looks as if he escaped from an old Greyfriars School story. He has the voice of a tired old man . . . a voice backed on this debut disc by a baroque quartet. He says: "I am not a gimmick. I believe in my music and my image. I want my record to be judged on its merits" Hmmm. Well, it was produced by Tremeloes' producer Mike Smith. Is it for real? Heck — you'll have to listen and make up your own mind.

Jonathan King OR THEN AGAIN . . .

A NEW LP

Everyone's gone to the moon; Time and motion; The land of the golden tree; Just like a woman; Passions of ancient Egypt; Seagulls; Round, round; Green is the grass; It's good news week; Where the sun has never shone; Keep your feet on the ground, Brother John.

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RECORD MIRROR CHARTS PAGE

CASHBOX TOP 50

AIR MAILED FROM NEW YORK

- 1 DAYDREAM BELIEVER (3) Monkees (Columbia)
- 2 HELLO GOODBYE (7) Beatles (Capitol)
- 3 I HEARD IT THROUGH THE GRAPEVINE (5) Gladys Knight & Pips (Soul)
- 4 THE RAIN, THE PARK, & OTHER THINGS (2) The Cowsills (MGM)
- 5 I SECOND THAT EMOTION (3) Smokey Robinson and Miracles (Tama)
- 6 AN OPEN LETTER TO MY TEENAGE SON (5) Victor Lundberg (Liberty)
- 7 INCENSE & PEPPERMINTS (4) Strawberry Alarm Clock (UNI)
- 8 I SAY A LITTLE PRAYER (5) Dionne Warwick (Scepter)
- 9 YOU BETTER SIT DOWN KIDS (5) Cher (Imperial)
- 10 IN AND OUT OF LOVE (1) Diana Ross & Supremes (Motown)
- 11 KEEP THE BALL ROLLIN' (8) Jay & Techniques (Smokey)
- 12 WOMAN, WOMAN (3) Union Gap (Columbia)
- 13 CHAIN OF FOOLS (4) Aretha Franklin (Atlantic)
- 14 SKINNY LEGS AND ALL (6) Joe Tex (A&O)
- 15 BOO-GA-LOO DOWN BROADWAY (4) Fantastic Johnny C. (Phil L.A. of Soul)
- 16 SHE'S MY GIRL (2) Turtles (White Whale)
- 17 MASSACHUSETTS (3) Bee Gees (A&O)
- 18 LAZY DAY (1) Spanky & Our Gang (Mercury)
- 19 BEND ME, SHAPE ME (1) American Breed (A&O)
- 20 TO SER WITH LOVE (1) John Ford (Pasta)
- 21 SUMMER RAIN (2) Johnny Rivers (Imperial)
- 22 JUDY IN DISGUISE (1) John Ford (Pasta)
- 23 HONEY CHILE (2) Martha Reeves & Vandellas (Gordy)
- 24 NEON RAINBOW (4) Box Tops (Mala)
- 25 NEXT PLANE TO LONDON (3) Rose Garden (A&O)

TOP L.P.'s

- 1 SOUND OF MUSIC (1) Soundtrack (RCA)
- 2 SGT. PEPPER'S LONELY HEARTS CLUB BAND (4) Beatles (Parlophone)
- 3 LAST WALTZ (6) Engelbert Humperdinck (Decca)
- 4 BREAKTHROUGH (2) Various Artists (Liberty)
- 5 DISRAELI GEARS (5) Cream (Track)
- 6 BRITISH MOTOWN CHART BUSTERS (2) Various Artists (Tama)
- 7 VAL DOONICAN ROCKS BUT GENTLY (1) Val Doonican (Pye)
- 8 BEST OF THE BEACH BOYS VOL. 2 (7) Beach Boys (Capitol)
- 9 SMILEY SMILE (1) Beach Boys (Capitol)
- 10 UNIVERSAL SOLDIER (8) Donovan (Marble Arch)
- 11 TOM JONES LIVE AT THE TALK OF THE TOWN (1) Tom Jones (Decca)
- 12 SUNNY AFTERNOON (3) Kinks (Marble Arch)
- 13 DOCTOR ZHIVAGO (1) Soundtrack (MGM)
- 14 UNEQUALLED EQUALS (1) Equals (President)
- 15 A DROP OF THE HARD STUFF (2) The Dubliners (Major Minor)
- 16 REACH OUT (2) Four Tops (Tama Motown)
- 17 THIS IS JAMES LAST (1) James Last (Polydor)
- 18 RELEASE ME (2) Engelbert Humperdinck (Decca)
- 19 TEMPTATIONS WITH A LOT O' SOUL (2) Temptations (President)
- 20 SEEKERS SEEN IN GREEN (1) Seekers (Columbia)

TOP E.P.'s

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

5 YEARS AGO

- 1 RETURN TO SENDER (2) Elvis Presley (RCA)
- 2 LOVESICK BLUES (1) Frank Ifield (Columbia)
- 3 SUN ARISE (1) Marty Robbins (CBS)
- 4 BOBBY'S GIRL (4) Susan Maughan (Phillips)
- 5 THE NEXT TIME (1) Cliff Richard (Columbia)
- 6 SWISS MAID (2) Del Shannon (London)
- 7 LET'S DANCE (5) Chris Montez (London)
- 8 TELSTAR (9) Tomarades (Decca)
- 9 DANCE WITH THE GUITAR MAN (6) Duane Eddy (RCA Victor)
- 10 DEVIL WOMAN (1) Pat Boone (London)
- 11 ROCKIN' AROUND THE CHRISTMAS TREE (1) Brenda Lee (Brunswick)
- 12 THE MAIN ATTRACTION (1) Pat Boone (London)
- 13 DESAFINADO (1) Stan Getz and Charlie Byrd (HMV)
- 14 IT ONLY TOOK A MINUTE (1) Joe Brown (Piccadilly)
- 15 VENUS IN BLUE JEANS (14) Mark Winter (Pye)
- 16 LOVE ME TENDER (1) Richard Chamberlain (MGM)
- 17 A FOREVER KIND OF LOVE (1) Bobby Vee (Liberty)
- 18 CHERRY (1) Four Seasons (Statewide)
- 19 LOVE ME DO (1) Beatles (Parlophone)
- 20 NO ONE CAN MAKE MY SUNSHINE SMILE (1) Eddy Arnold (Warner Bros.)

BRITAIN'S TOP 50

- 1 HELLO, GOODBYE (3) Beatles (Parlophone)
- 2 EVERYBODY KNOWS (17) Dave Clark Five (Columbia)
- 3 LET THE HEARTACHES BEGIN (6) Long John Baldry (Pye)
- 4 IF THE WHOLE WORLD STOPPED LOVING (4) Val Doonican (Pye)
- 5 I'M COMING HOME (18) Tom Jones (Decca)
- 6 SOMETHING'S GOTTEN HOLD OF MY HEART (5) Gene Pitney (Statewide)
- 7 CARELESS HANDS (6) Des O'Connor (Columbia)
- 8 HERE WE GO ROUND THE MULBERRY BUSH (19) Traffic (Island)
- 9 I ONLY TOOK A MINUTE (16) Joe Brown (Piccadilly)
- 10 THANK U VERY MUCH (14) The Scaffold (14) The Scaffold
- 11 ALL MY LOVE (11) Cliff Richard (MGM)
- 12 KITES (17) Simon Dupree (Columbia)
- 13 DAYDREAM BELIEVER (15) Monkees (RCA)
- 14 I FEEL LOVE COMING ON (12) Felice Taylor (President)
- 15 LOVE IS ALL AROUND (7) Troops (Pase One)
- 16 LAST WALTZ (13) Engelbert Humperdinck (Decca)
- 17 BABY NOW THAT I'VE FOUND YOU (8) Foundations (Pye)
- 18 IN AND OUT OF LOVE (15) Supremes (Tama)
- 19 THERE MUST BE A WAY (22) Frankie Vaughan (Columbia)
- 20 MAGICAL MYSTERY TOUR (1) Beatles (Parlophone)
- 21 BIG SPENDER (17) Shirley Bassey (Columbia)
- 22 THERE IS A MOUNTAIN (11) Donovan (Pye)
- 23 MASSACHUSETTS (14) Bee Gees (Polydor)
- 24 SO TIRED (10) Frankie Vaughan (Columbia)
- 25 WALK AWAY RENEE (1) Four Tops (Tama Motown)
- 26 I CAN SEE FOR MILES (3) Who (Track)
- 27 JUST LOVING YOU (15) Anita Harris (CBS)
- 28 AUTUMN ALMANAC (10) Kinks (Pye)
- 29 TIN SOLDIER (4) Small Faces (Immediate)
- 30 SOUL MAN (15) Sam and Dave (Sax)
- 31 SAN FRANCISCO NIGHTS (4) Eric Burdon & Animals (MGM)
- 32 RELEASE ME (34) Engelbert Humperdinck (Decca)
- 33 BALLAD OF BONNIE AND CLYDE (1) Georgie Fame (CBS)
- 34 JACKIE (4) Scott Walker (Liberty)
- 35 I ONLY LIVE TO LOVE YOU (12) Cilla Black (Parlophone)
- 36 ZABADAK (18) Dave Dee, Dozy, Beaky, Mick and Tich (Fontana)
- 37 SUSANNAH'S STILL ALIVE (4) Dave Davies (Pye)
- 38 LA DERNIERE VALSE (1) Mirielle Mathieu (Phillips)
- 39 FOGGY MOUNTAIN BREAKDOWN (10) Flatt & Scruggs (CBS)
- 40 LOVE LOVES TO CHANGE (24) Louis (Columbia)
- 41 YOU'VE NOT CHANGED (10) Sandie Shaw (Pye)
- 42 WILD HONEY (4) Beach Boys (Capitol)
- 43 THE OTHER MAN'S GRASS (1) Petula Clark (Pye)
- 44 I'LL NEVER FALL IN LOVE AGAIN (10) Jim Reeves (RCA)
- 45 TRAIN TOUR TO RAINBOW CITY (3) The Pyramids (President)
- 46 YOU'RE MY EVERYTHING (15) Temptations (Tama Motown)
- 47 I HEARD A HEART BREAK LAST NIGHT (10) Jim Reeves (RCA)
- 48 HANDBAGS AND GLADRAGS (1) Chris Farlowe (Immediate)
- 49 I'M WONDERING (8) Siegel Wonder (Liberty)
- 50 EMERALD CITY (1) Seekers (Columbia)

BRITAIN'S TOP R & B SINGLES

- 1 SOUL MAN (1) Sam and Dave (Sax 00182)
- 2 GIMME LITTLE SIGN (3) Brenton Wood (Liberty LBF 1921)
- 3 IN AND OUT OF LOVE (3) Diana Ross & Supremes (Tama Motown TMG 62)
- 4 I FEEL LOVE COMING ON (2) Felice Taylor (President PT15)
- 5 YOU GOT YOUR FINGER IN MY EYE (6) Willie Parker (President PT 11)
- 6 STAGGER LEE (4) Wilson Pickett (Atlantic 38414)
- 7 PIECE OF MY HEART (1) Erma Franklin (London HL 1617)
- 8 I SECOND THAT EMOTION (1) Smokey Robinson (4) Miracles (Tama Motown TMG 61)
- 9 HIGHER AND HIGHER (1) Jackie Wilson (Coral 6248)
- 10 SKINNY LEGS AND ALL (1) Joe Tex (Atlantic 38414)
- 11 FIRST CUT IS THE DEEPEST (7) Norma Fraser (Coxsone CS701)
- 12 ITS YOU THAT I NEED (17) The Temptations (Tama Motown TMG 63)
- 13 I HEARD IT ON THE GRAPEVINE (16) Gladys Knight & Pips (Tama Motown TMG 62)
- 14 SEVEN DAYS TOO LONG (14) Chuck Woods (Big T Big 104)
- 15 WALK AWAY RENEE (1) Four Tops (Tama Motown TMG 63)
- 16 I'M WONDERING (10) Siegel Wonder (Tama Motown TMG 63)
- 17 MY ELUSIVE DREAMS (8) Moses and Joshua Dillard (Statewide SS269)
- 18 TRAIN TO RAINBOW CITY (9) Pyramids (President PT 15)
- 19 PRESSURE AND SLIDE (1) The Juniors (Coxsone CS719)
- 20 A NATURAL WOMAN (1) Aretha Franklin (Atlantic 38414)

BRITAIN'S TOP R & B ALBUMS

- 1 MOTOWN CHARTBUSTERS (1) Various Artists (Tama Motown TML 1164)
- 2 REACH OUT (4) Four Tops (Tama Motown TML 1166)
- 3 WITH A LOT O' SOUL (2) Temptations (Tama Motown TML 1167)
- 4 KING AND QUEEN (1) O'Jays (Liberty)
- 5 EVERYBODY NEEDS LOVE (16) Gladys Knight & Pips (Tama Motown TML 1165)
- 6 GREATEST HITS (5) Temptations (Tama Motown TML 1164)
- 7 THE STAX/VOLT SHOW IN LONDON VOL. 1 (1) Various Artists (Sax 5206)
- 8 ARETHA ARRIVES (1) Aretha Franklin (Atlantic 38785)
- 9 GREATEST HITS (1) Marvin Gaye (Scepter)
- 10 THE SOUND OF PICKETT (1) Wilson Pickett (Atlantic 38786)

*An asterisk denotes record released in Britain.

BUBBLING UNDER

Dancing Bear — Mamas & Papas (Dunhill)
 Watch Her Ride — Jefferson Airplane (RCA)
 I Can't Stand Myself — James Brown (Kings)
 I'll Be Sweeter Tomorrow — O'Jays (Bell)
 I'm A Walrus — Beatles (Capitol)
 What's It Gonna Be — Dusty Springfield (Phillips)
 Come See About Me — Jr. Walker & All Stars (Soul)
 Best of Both Worlds — Lulu (Epic)
 Piece of My Heart — Erma Franklin (Shout)
 In The Misty Moonlight — Dean Martin (Reprise)

• A blue dot denotes new entry.

RUBBLING UNDER

Paradise Lost—Herd (Fontana)
 Never Wed An Old Man—Dubliners (Major Minor)
 Whirlwind—Alan Bown (MGM)
 I Heard It Through The Grapevine—Gladys Knight and Pips (Tama Motown)
 Hush Now—Jimi Hendrix and Curtis Knight (London)
 I Second That Emotion—Smokey Robinson and Miracles (Tama Motown)
 Give Love A Try—Equals (President)
 Gimme Little Sign—Brenton Wood (Liberty)
 Nights In White Satin—Moody Blues (Deram)

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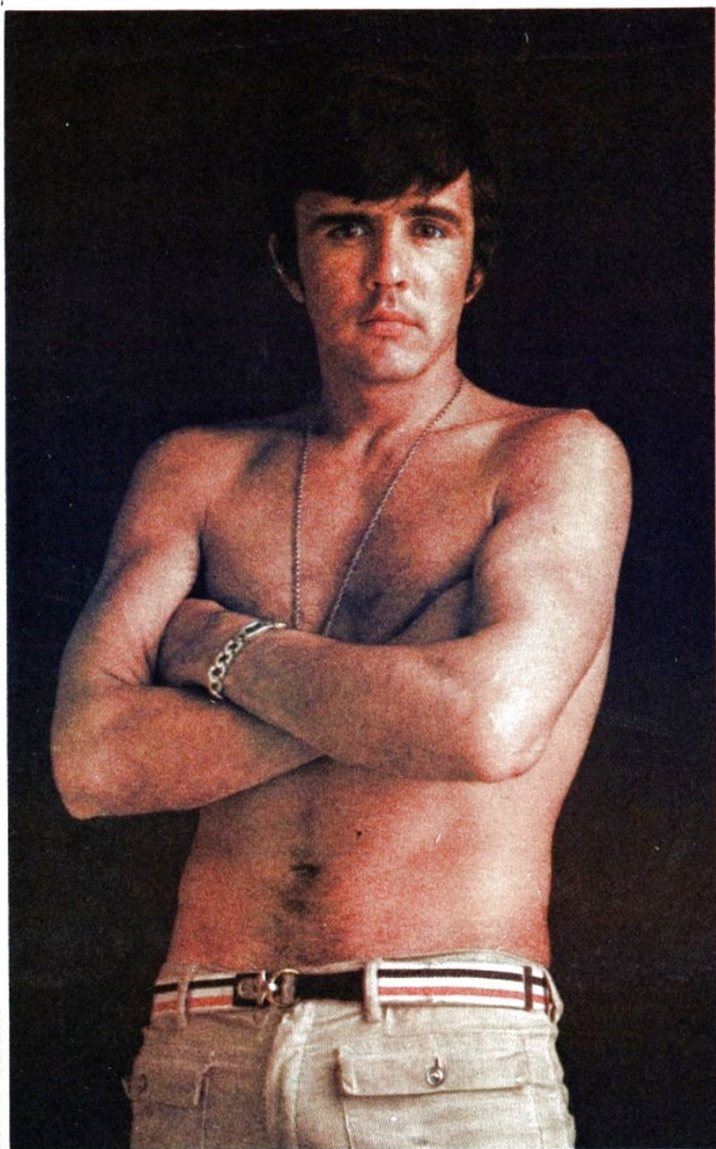
Continued from Page 4

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DAVE CLARK



AFTER one year on release "Best Of The Beach Boys Vol. 1" LP has sold over 250,000 copies... Engelbert's next in America—"Am I That Easy To Forget"... Beatles current singles chart clean-up a distinct contrast to this time last year—the height of their "singles dropout" period... Toys, of "Lovers' Concerto" fame now signed Musicor in the States (Stateside here)... Charlie Rich, Memphis based rock star may be touring here if a promoter is interested... Barry Class, personal manager of the Foundations launches new label Trend in New Year... A47—Marty Wilde, with "Bad Boy" (February 1960)... Aynsley Dunbar's "Cobwebs" one of the best British blues on record... Beach Boys' next "Darlin'" off their U.S. LP "Wild Honey"... does Joe Tex hold the all-time record for non-appearances in this country?

Cover of Who's new LP "The Who Sell

COMING SOON IN R.M.

Fan Club series - D.C.5
Petula · Paul Revere

Out" (issued in the States on Decca) is hilarious... due to the Wilson Pickett hit "Stag-O-Lee", Lloyd Price's original "Stagger Lee" garnering big sales again in the States, and his "Personality" is re-issued there... dee-jay version of Frankie Valli's newie "To Give" is stereo on one side and mono on the other... result of a recent "Battle Of The Bubbles"; "Dudy's Dead" but "Susannah's Still Alive"... "Temptations" still at it... Herbie Goins & Nighttimers played at Madame Tassauds in the Hall Of The Kings And Queens at party for Sir Joe Lyons' daughter this week... Q48—what was the monumental goof perpetrated by Emperor Rosko on last Saturday's "Midday Spin"? U.S. soul singer Barbara Lynn to wed next June.

Pat Sandham was also a runner-up in the "A La Dylan" poem contest—sorry Pat! TM fact—"Rene" is the Tops' first non-HDH composed "A" side since they joined Hitsville... grim co-incidence—Atlantic's "The History Of Otis Redding" LP just available.

Richard Harris has been signed to make two vocal LP's, after his successful singing on "Camelot"... Fifth Dimension's next LP "The Magic Garden" contains "Ticket To Ride"... interesting article on Independent American Record producers in this week's "Record World".

NOW'S THE TIME FOR THE



PROMOTE BIG NAMES LIKE JOHNNY CASH AND STONEWALL JACKSON TO GET COUNTRY MOVING, SAYS BRIAN CHALKER

ONCE again the posters and placards herald the arrival of American country music artists to these shores. "Little" Jimmy Dickens and Charlie Walker are the current billings for the Irish clubs and ballrooms. But why restrict them to such a narrow field? The fact that "Foggy Mountain Breakdown", by Flatt and Scruggs, has reached the charts is proof indeed of the fantastic demand for country music.

Despite the upsurge of country music record releases in this country, the fans are still getting a rough deal as far as radio, television and "live" performances are concerned! The BBC, lacking their usual initiative and foresight, have dished out a programme, "Country Meets Folk", that serves to do no more than provoke fans of both tastes — the country fans want an "all country" show; the folk fans want theirs to be exclusively "folk". Who can blame them? After all, "The Ogy Man" and "Everybody Loves a Nut", hardly make for the best in musical partnerships!

Within the field of country music, the names Mel Tillis, Carl Brew, "Little" Jimmy Dickens and Charlie Walker, are well known; they have all appeared at Irish clubs this year. To the average "pop" fan, they mean absolutely nothing — any person who drops into one of these Irish establishments to have a "first taste" of country artistes will come away sadly disillusioned. In the vast complexity that is country and western music, these artistes are virtually "small fry", and can do nothing to further the cause of this unique musical form.

Now is the time for agents and producers to promote the big names of the Buck Owens, Johnny Cash and Stonewall Jackson calibre —



BILL CLIFTON



JOHNNY CASH

the recording scene badly needs that "new" sound to lift it out of the doldrums. Since the arrival of the Beatles and the Rolling Stones, pop music has advanced at a tremendous rate — new musical fields have been successfully explored — but the one massive section of the music world that has been bypassed once again, is country music! It gets kicked around, insulted, lampooned and snubbed by ignorant people who should know better.

I am the first to realise that a load of utter tripe is released under the country music banner — every type of music has its bad eggs! But beyond the shadow lies a wealth of untapped talent — talent that could cause a revolution in the English Top Twenty Charts.

If we, in this country, are to encourage this American rural music, then we must make sure that it is handled by people who know what they are doing — and not a load of toffee-nosed nincompoops who consider it "only fit for farmers and truck drivers".

To begin with, the Grand Ol' Opry must never be allowed to set foot on to an English television screen! It is too "American", and too slap-dash for our appreciation (in its present form).

Let's start by having an hour long radio programme featuring top rate country artistes and their record releases — by all means give air time to the modern cult, Eddy Arnold, Roger Miller

and Ray Price, but keep it basically "country" giving natural precedence to artistes such as Tommy Collins, Grandpa Jones, Bill Monroe, Dick Curless, Bill Clifton, Wilf Carter, The Stoneman Family and Frankie Miller.

English country outfits are springing up all over the place, but it is basically the Bluegrass groups who are producing an authentic "American" sound. As far as the modern country music bands are concerned, it would seem that no one yet has successfully reproduced that essential "Nashville" combination of piano (Floyd Cramer style), pedal-steel guitar, bass, guitar and fiddle. But the Bluegrass boys are really wowing them at the folk clubs.

The interest is there, so before "Foggy Mountain Breakdown" sinks into oblivion, follow it up with more good ol' country music

John Hamilton
SLEELY FASHIONS

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