

Record Mirror → **INSIDE—ELVIS** FILM PIX

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CHART  
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# Record Mirror



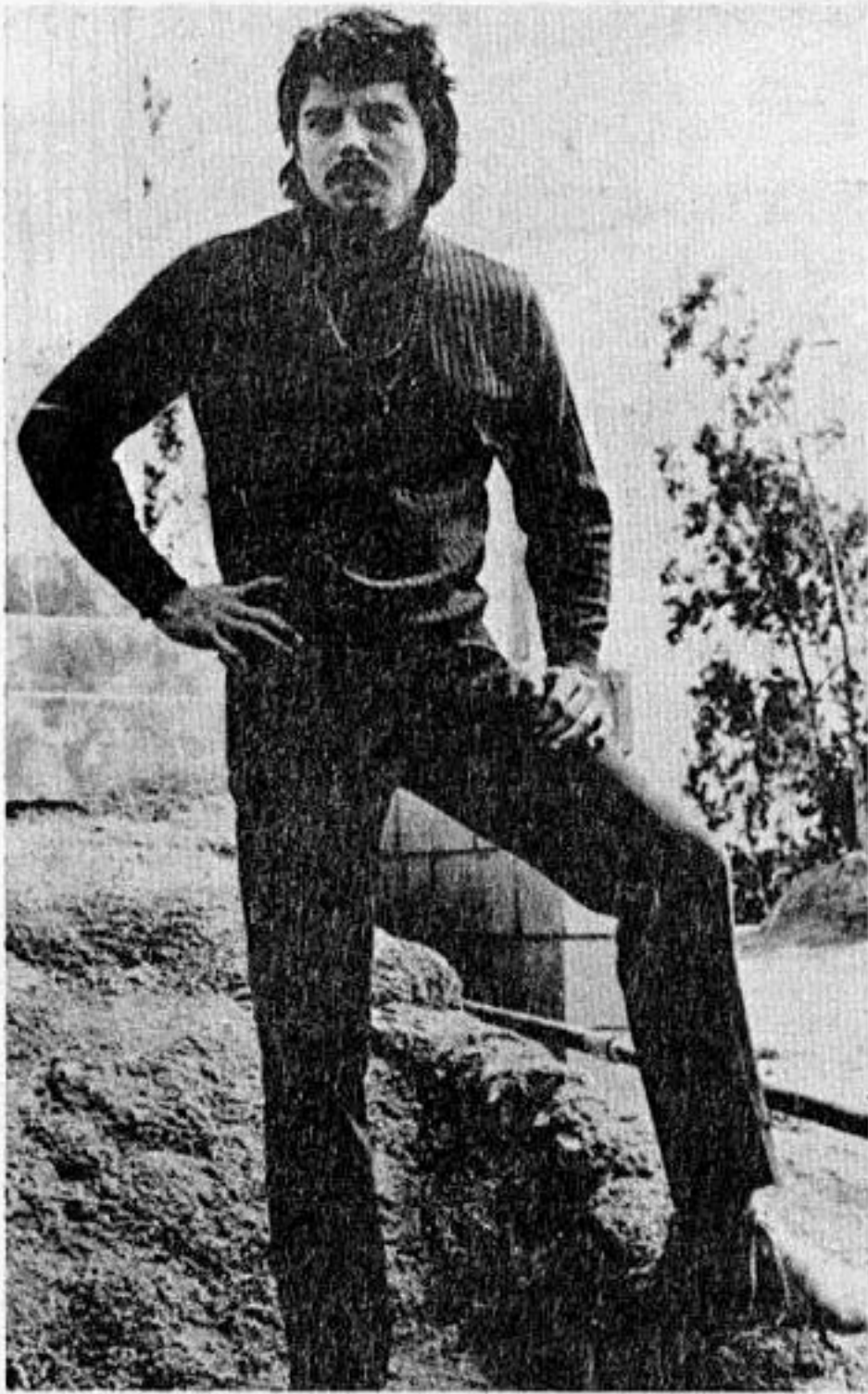
DAVE DAVIES

ELVIS PRESLEY (From "Double Trouble" courtesy MGM)



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

# ...all bouquets and loveliness...



SCOTT MCKENZIE — not everyone's favourite (See lead letter!)

SO now it is all bouquets and loveliness and bells ding-donging round grubby necks and flowers strewn willy-nilly. Fine, but what does all this do for the music. Scott McKenzie, hitherto unknown, brings his own personal rose-garden to the charts with "San Francisco" and the instruction to be sure to wear some flowers in your hair. Well, to me it sounds just like a dozen or three other songs going the rounds now and there's nothing in it to make me think there's anything new happening on the scene. It is, granted, fair enough musically, but to dress it up with a lot of old wordy nonsense does it no favours at all. And the day I'm seen wearing tulips in my toupee will be the day I'm knocking on some psychiatrist's door.

Eddie Stanford, 37 Tilsdale Lane, Liphook, Hants.  
James Craig: Like it or no, it's selling a bomb. Fast-blossoming Scott, from the West Coast Flower Generation, was originally "seeded" in a group called the Journeymen—a fellow member was John Phillips of the Mama's and Papa's. Papa John wrote and produced "San Francisco" but Scott also writes his own songs. And this is a new and exclusive shot of the 21-year-old flowery one.

## JIMI LET DOWN

WITH the first Jimi Hendrix album, the semi-promise of "Hey Joe" and "Purple Haze" was not borne out or fulfilled. On the contrary, Hendrix and his pack have stunned me by making the most obsolete fiasco of our time. It is the least progressive, most over-rated and nightmareish LP in years. The whole approach is uninspired, their Dylan-imitating lyrics nothing but amateurish and Jimi's singing sounds like a distorted transistor radio. Those who think there is magic in Jimi's teeth... come on, let's deprive him of his undeserved throne.—Lars Gillberg, Linnegatan 7, Gothenburg, S.W., Sweden.

## SEEDS THANK YOU

A WESTERN Union cablegram to RM's Peter Jones: Thank you for all the great assistance you have given us in the European market. Hopeful of seeing you all this summer. Negotiations in hand between William Morris and Arthur Howes. Plus a big push from Tony Hall. New record "Thousand Shadows" breaking like a monster. Seeds do three weeks in New York City at the Scene Club. Thank you again, sincerely, Lord Tim Hudson and The Seeds.

## FOR HOLLIES

HAVING heard many times the appraisal of John Lennon's and Paul McCartney's song-writing talents, isn't it time full recognition was given to those other three prolific songwriters on the pop scene, Graham Nash, Allan Clarke and Tony Hicks? Now with "Carrie Anne" high in the singles charts and an entirely new album "Evolution", both notching up another mark in their composing successes. Of their six albums to date, two have been made up of entirely original material, namely "Evolution" and "For Certain Because" and the remainder have been on average three-quarters of Hollies composition. The Everly Brothers recorded an album almost entirely of Hollies material, a worthy tribute, indeed. I'm sure they're destined for greater things yet to come in this particular field of popular music.—Terence Redpath, 55 Bermondsey Wall East, London, S.E.16.

## MUSIC CLUB

READER Roxer St. Pierre's letter, in which he said he'd buy any sort of record if he considered it good enough, encourages me to talk about a pet scheme of mine. There must be thousands of other people like Roxer and I with a similar approach, whose opinions are entirely unprejudiced and who similarly dislike the cultishness and cliqueness... snobbery. Would it be possible for me to sponsor or spearhead a National Music Appreciation Society (I know that

sounds a bit dull) but a club composed of record and music lovers (irrespective of age and type) with the single aim of broadening each other's musical experience — acquainting classical lovers with the raw, vivid excitement of pop and vice versa. Parties could invade London, parties of intelligent rewarding people ready to try everything from the Proms to the Cream. I feel that there are many pop artists (Beatles, Stones, Hollies) who would relish playing to an audience who were not so much "fans" but genuinely interested in listening and discussing their kind of music. And the widely differing age groups might deal the overdue death blow to that dreary old chestnut "If you're over 21 then you can't have any opinions on pop music". Something like this would tear away a lot of demarcation barriers and blow a stimulating unbiased breeze through the record scene. Anthony Luscombe, Bank Cottage Brook Street, Easry, Sandwich, Kent.

## MAD AT MONKEES

I WAS at the Monkees' last concert and the arrangement of seating was terrible. I paid 25s. for a ticket and I couldn't see or hear a thing. As soon as the Monkees came on everyone leapt up on their seats and screamed themselves to death. I got on my seat but as I am not ten feet tall, it was no good. I went in the gangway but got thrown back by a Gestapo-like attendant. I caught a glimpse of Peter and Mike but I didn't even see Davy or Micky. The people who paid less than £1 for a seat at least saw them. I'm disgusted.—Sharon Aminoff, 15 Brockley Avenue, Stanmore, Middlesex.

## NOT JUST MUMS

CONGRATULATIONS to the Bachelors on yet another great single and a beautiful "Golden All Time Hits" album. But why is it said that only mums and dads buy their records, I think they're great, on disc and on stage — it's cost my parents a fortune, but I've never yet seen a bad performance. I'm only 15 years old — and there are many more my age who go for the Bachelors in a big way.—Margaret Stone, 3 Kitchener Road, Ipswich.

## BABS THANKS

THANK you for printing my letter about "Unfair To Engel". And for the one from Righteous Rick Winkley praising me no end—he's lovely. I've been inundated with letters — I never dreamed for one moment that I had so many fans. I'm in the middle of recording my next single (it's a hit!) so I hope people won't think I'm not going to reply to them—I love writing to anyone who wants to hear from me. Once again, thanks—Record Mirror is such a fabulous paper. I have it every week, honest! — Barbara Ruskin, 60 Yoakley Road, Stoke Newington, London, N.16.

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THE following letter was received this week from a Record Mirror reader who, for obvious reasons, wishes to remain anonymous. Without comment, we reproduce it, for we feel it is an important personal declaration of tragedy... and we wish good luck to the reader, who simply signs himself "P".

"The recent publicity given to certain 'drugs-incidents', such as Paul and the Stones, has prompted me to write this letter. I guess most modern pop fans are too sensible to let this publicity affect them in any way, but if anyone is contemplating 'trying' LSD for example, perhaps my experience may make them think twice.

"About four years ago I was introduced, at a party, to a handful of amphetamine tablets (Purple Hearts). They kept me awake and feeling good and I started taking them regularly — and in increasingly larger doses.

"They gave me a feeling of infallibility although the let-down afterwards was pretty bad. Soon I got to mixing them with alcohol, which increased both the effect and the let-down. By now I was ready for something else... the something else being pot. This, I was told, was harmless and non-addictive besides being more effective.

"Anyway, whatever the truth about its addictive nature, pretty soon I couldn't do without it and prolonged abstinence brought on the shakes. From then on I went downhill fast, a real hard-stuff junkie. Eighteen months with my first "sweet", I was on snow, sometimes mixed with heroin and taken by intravenous injection.

"By then I had lost my job and all but one of my friends. It was he who finally got me to "try a cure" but it didn't work. The agony of trying to "get off" is indescribable... the shaking, sweating fits, the screaming for a fix that just isn't coming — and I just couldn't take it.

"However, now, after almost two years in and out of various institutions I have finally been passed as "clean". It is an experience I never want to go through again and I wish to God NO-ONE ever has to.

"I am starting my first job for over three years and at 20 am starting life again — starting with nothing. No money, no friends, just hope for the future. I don't want sympathy, just the chance to say to anyone who has romantic notions about being a junkie... DON'T. Saying "Yes" to a "Harmless Pep Pill" can be the start of a long down-hill slide. I know.

"I know I haven't expressed myself very clearly, perhaps, in this letter, partly because I don't want to go through the last few years in detail all over again, even in my mind. And partly, I guess, I don't really think you'd publish an unsigned letter from an ex-junkie. However, it has helped to write this all down and get it into some sort of perspective. So thank you all for letting me get it off my chest". — P.

## In brief...

JOHN WYNNE, 6 Firs Avenue,

Ripon, Yorks: Isn't it time the clubs started presenting proper music shows instead of a show of noise and coloured lights which seems more like a fairground. The average fan only wants to listen to music — lights can't make a number better than it is.

Paul Stockton, 51 Gubbins Lane, Harold Wood, Essex: Have just moved into the above area and would like to get to know people in the area who are interested in folk and blues as well as soul music. Please drop me a line.

I. Hawkins, 98 Cardinals Walk, Leicester: I wish the Who every success with their recording in support of Jagger and Richard—something was needed to protest against the brutal and unfair sentences imposed on the two. The Who take some beating for the courage they displayed in risking their reputation as a top group for something they believe in.

G. A. Ford, 69 Stevenson Drive, Edinburgh 11: You being an on-the-scene newspaper, you're the only medium in which I can express my sincerest appreciation to Donovan on a most beautiful and original long-playing record—"Sunshine Superman".

Brenda Smith, 51 Hope Street, Crook, County Durham: I have for sale the first-ever live LP by Cliff and the Drifters — first published in 1959... it includes Cliff's first biggie "Move It".

K. N. Molden, 60 York Road, Headington, Oxford: I have for sale the first 21 issues (March '63 to Nov. '64) of "Billy Fury Monthly". Anyone interested?

J. Scott, 13 Strawberry Terrace, Stanwix, Carlisle, Cumberland: I urgently need any material recorded by the U.S. folk group the Highwaymen, issued here between 1960 and 1965. Trust you can publish this impassioned plea from the heart.

Anne-Marie Reynolds, St. Annes, 34 Manor Road, Sherborne St. John, Basingstoke, Hants: Your page gets results—so why is Simon and Garfunkel ignored—where are the people who bought "Homeward Bound". If people are unaware of their work, why not write to me for I'm hoping to form some form of Appreciation Society.

Brian Moses, 44 Finbury Road, Ramsgate, Kent: As an ardent Roy Orbison fan, I'd like to organise a poll to find his most popular single, LP and LP track. Please send results to me. My own choice: 1. In Dreams, Blue Bayou, Running Scared; 2. In Dreams LP; 3. My Prayer.

Miss Pat Charman, 42 Grange Hill, Edgware, Middlesex: I have pieces of shirts from the Small Faces and Beach Boys, a lock of hair from Paul McCartney, buttons from Herman, Beach Boys and Billy Fury, a shoe-lace from Ploak Lane, piece of tree from George Harrison's garden — I'll swap for pics of the Monkees, Ursula Andress or Michael Anderson Jrn.

Christine Tibbs, 111 Hereford Road, Ellesmere Park, Eccles, near Manchester: Would any readers with photos, cuttings or information on John Lennon's wife Cynthia and son Julian please send them to the above address.

Janet Tysoe, aged 16, 39 Brickly Road, Hockwell Ring, Leagrave, Luton, Beds: Anyone with photographs of John Lennon—don't throw them away, send them to me. Any Beatle fan want a pen-pal? Write me.

D. I. Berry, 37 Westminster Gardens, Clayton, Bradford, Yorkshire: Is there anyone who has anything on Guy Mitchell—pictures articles or records—I'll buy. Top prices paid.

Miss P. Purvis, 49 Priory Court, Priory Road, Newham, London, E.4: Personality of the year should be Peter Turk. Apart from his concert appearances, he came out for about quarter of an hour at a time outside his hotel and sang to the fans and talked to us. He blew kisses and shouted "I Love You"—and we chanted "Peter For President."

## Wayne's Macaw Competition

AFTER long deliberations in the Fontana household, Wayne Fontana has come up with his list of winners in the recent Record Mirror exclusive competition — the one in which we asked readers to give a name to his new pet, a military macaw.

First, let's say we had a very big entry. Wayne was delighted at the interest in his new "bird". Second, let's say that Wayne had a very difficult job picking out the winners. His wife helped — and it's said that the military macaw also played an important part... by chewing up some of the rejected entries!

Anyway, step forward the first-prize winner — who wins a Philips Musicassette tape-recorder, plus some cassettes to be selected. This valuable machine goes to Robert Sowka, 11 Alma Street, Sherwood Rise, Nottingham, whose suggestion was Antrobus.

Memo to Robert: We're checking now on Wayne's movements in the near future to see when he is nearest to your home so that he can hand over the prize personally. We'll let you know...

Now for the runners-up, who receive a massive blown-up picture of Wayne, personally (and gratefully) autographed by the Fontana Records' star.

Miss Valerie Dover, The Bungalow, Victoria Road, Wargrave, Near Reading, Berkshire, who suggested the name "Zoltan".



WAYNE FONTANA

Miss Elaine McNamara, 24 Cruikshank Street, London, W.C.1, whose entry was "Tiyia", being the first letters on the 'B' side of the LP "Wayne One".

Miss Elizabeth Ostrowski, Kozalin, Church Lane, Ipstones, Stoke-on-Trent, Staffs., who suggested "Tumac" for no apparent reason.

Drew Molyneux (boy or girl?—not sure), 64 Brown Lane, Heald Green, Cheadle, Cheshire, whose bet was "Numah".

Miss Patricia Foulkes, of 41 Pearson Road, Cleethorpes, Lincs., picked on "Kessel" and says that she is an ardent Fontana fan anyway, win or lose.

Miss Barbara Tennent, 39 Lewisham Park, London, S.E.13, who picked out "George Washington" saying: "The macaw may be getting used to 'George' already and I'm sure he's worthy of that general's patronage."

Wayne will autograph the blown-up portraits when he's next in London. And look out for a picture of him with the winner in a forthcoming Record Mirror.—P.J.



# AIR

**I**F I were a recording manager, I'm sure you'd never catch me on the hop if you asked how many number ones, or top ten entries, I'd had. I'd keep tally like a county cricketer keeps his averages. But AIR's brilliant George Martin is simply not sure. Mere facts and figures don't matter so much to him as the umpteen other aspects of his job.

He's there at number one, yet again, of course with the Beatles and "All You Need Is Love". He's had all THEIR hits. In fact, he says, he hasn't had an actual number one apart from the Beatles for a couple of years and then it was Cilla Black.

But like a lot of creative folk in the industry, George isn't too sure about the charts anyway. Yes they're important, he says, but they're not the be-all and end-all of the business. He happens to know that the Beatles' "Penny Lane" etc. sold more than "Yellow Submarine" (a number one) and yet apparently only got to number two.

So there you are. But the immaculate George was also talking about how being a recording manager was rather more than just supervising things in the studio. "People DO think it's a short working week for us", he agreed. "But take 'Sgt. Pepper' — that took 700 actual working hours to complete at my end. Working a 24-hour day, it still adds up to a whole month."

"And there are other things to consider. Arranging sessions, paying musicians, coping with business talks, making decisions. It's not just a case of everything happening inside the studio . . ."

"There is the business of people sending tapes for you to hear. No, I can't say I've actually discovered anyone as a result of a tape. Even with the Beatles, it was rather more than that. Their material was brought in by Brian Epstein. I liked the songs rather more than the group . . . in fact, I can't really blame the people who turned down those tapes earlier."

"Of the tapes people send me now, I try to hear as many as possible. Others I give to my colleagues. But first of all there is obviously a dearth of really good new talent. Then you get the people who send tapes with no speed marked



GEORGE MARTIN — says some interesting things about the Beatles and Procol Harum.

on them. Or the ones who send them bundled up in an envelope without even a spool. The ones clearly made in a hurry in a front parlour. The ones who say in an accompanying letter: 'I'm afraid I wasn't in very good voice when these tapes were made'.

"It's difficult to sift them out. But I agree with my colleague John Burgess that a would-be artiste should have some sort of backing. This helps us know whether they can sing in tune, or whether they phrase well. Take Frank Sinatra. The way he phrases, if there was no backing you'd wonder just what he'd done to a song. And anyway if somebody thinks he stands a chance as a singer, surely it's worth spending out a fiver on a decent pianist."

"Some you have to send back with the comment that you can't see any possible commercial value in their offering. I know it's hard, but you have to be honest. Some, if they contribute good material, get advice on how to improve a song. But you can't give out advice all the time, otherwise they write back immediately and you're too involved. I like to keep tabs on new talent but the problem of time defeats me. One cannot do everything. . ."

"If you suggest someone needs more experience then they'll write back the very next week and say: 'I'm experienced now, I've had a week in the Wigan Rialto or something.' But I'd hate to miss out on something big and new just because of a hectic schedule, so you try to hear most things."

## GEORGE MARTIN 700 HOURS TO COMPLETE SGT PEPPER

"Certainly it's changing, this scene. The artiste is now honestly less important than the material. Take Gary Brooker of Procol Harum. We KNEW he was a good singer, when he was with the Paramounts, and we always looked for the right material for him."

"Now record production is becoming much less of a mechanical thing. It's not just finding the artiste and a song and a reasonable arrangement and going into the studio. Don't want to sound too high-falutin' about it, but now it is a matter of ideas, of a creative whole . . . and you DO spell whole with a 'W'."

"The success of Sgt. Pepper has made people more perceptive and ready to accept further out musical images and ideas. If this sort of thing had come out some years back, a few people would have derided and you'd have heard nothing more of it. But this sort of thing now means that we can get a bit further away from the . . . well, MUNDANE sort of record."

George Martin, top of the "pile" yet again, records a pretty wide range of talent. Beatles, Matt Monro, Spike Mulligan — a mixed bag. He would, he says, be reluctant to be tied to any one particular sort of music.

His work reflects his wide interest. When the Beatles are operating, there's time for little else. There is the hard business talks, the organisation, the other (and very important) artistes, the sifting of talent (new), and the writing of arrangements. "Doing an arrangement for, say Cilla, takes the whole day. It's the mechanical bit of writing the score, actually laying it out. If only there was a quicker way of putting music on paper . . ."

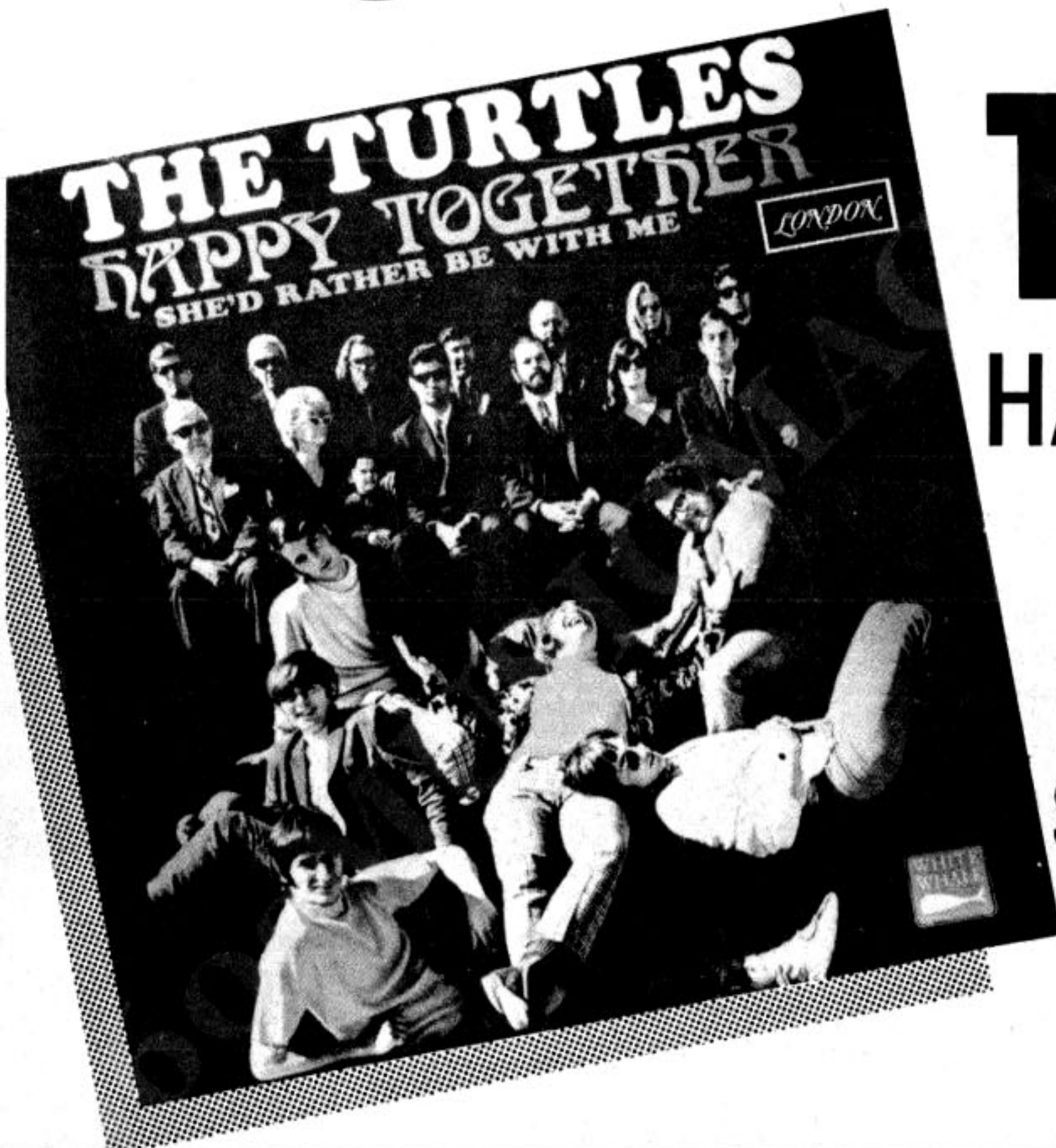
And there are his own LP's. One is wanted for September but: "chances are it won't be ready for them". That means twelve scores and he wants them all to be as good as possible. There are his film scores. And his interviews, on telly, radio and in print, with inquisitive blokes like me!

Being in the recording studio is only a part of it. The niggling details are a lot more. There are some Indian musicians who worked on "Sgt. Pepper" who still haven't been paid simply because George doesn't know their names!

A last wee gem: Gladys Knight and the Pips have a hit with "Take Me In Your Arms And Love Me". It was originally offered to George for Cilla . . . on the grounds that the American version wasn't going to be released here. Plans were made; Cilla was keen. Then it all fell through. Enough to give a harrassed recording manager . . . the PIP!

PETER JONES

*First great LP from the fabulous*



# TURTLES

## HAPPY TOGETHER

including the title track  
and their latest  
chart-busting single  
She'd rather be with me

© HAU 8330 12" mono LP





# U.S.

# OFFERS FOR BEE GEES



**T**WO top U.S. Country Music artistes HANK LOCKLIN and CARL BELLEW returned to the States on Monday following a successful tour here. Before they left I snatched a 'phone conversation with Hank, who said: "I have been coming over to Britain for the past three years and I think that Country Music, in spite of all the other types of music you have here, will be very big. Since my last trip Mr. Humperdinck and Tom Jones have had hits with two big



HANK LOCKLIN

Country songs. I think it's going to happen — and it's not a music which comes in and goes out, it stays. You now have a Country Music chart which proves that people are becoming more interested. In fact, I enjoyed this trip better than at any time.

"On this trip I've worked some English clubs I've never worked before and I can say that there's definitely a bigger trend for Country than there was last year.

"I visited a lot of Irish Ballrooms and Irish Country Music is good. They proved to me that they can sing Country Music over there. As far as America is concerned, British Country artistes are acknowledged. All the Country stations plugged Tom Jones and Mr. Humperdinck very big—and, in fact, I like Tom's version of "Green Grass Of Home" best, he puts a lot of personality into it."

Liverpool Country artiste LOCKLIN DEEMING was killed recently in a car crash. Locklin was an ex-lead vocalist with THE CAROLINA TRAVELLERS. He recently turned solo and intended to record his first single in August. His funeral took place last Friday and was attended by representatives of all the Liverpool Country bands. Two benefit concerts have been arranged for him. The first takes place at Blair

Hall, Walton on July 24 and artistes on the bill include THE HILLSIDERS, THE COUNTRY FIVE, THE KENTUCKIANS, HANK WALTERS' DUSTY ROAD RAMBLERS, THE MILLERS, THE RANCHERS and PHIL BRADY. CRISPIAN ST. PETERS hopes to appear if he can get a night off from his Cabaret commitments. The second concert will take place at the Grafton Ballroom, Liverpool on August 16.

## CLUB SCENE

American coloured duo SAM & BILL made their British debut at the Speakeasy Club last Sunday. The outfit only formed this year and their big break came following a dynamic appearance at Harlem's Apollo Theatre. Their first single "I Feel Like Crying" entered the U.S. R & B charts and they are currently here to promote the disc. The group performed a short act with some very predictable material — "Hold On I'm Coming", "Sweet Soul Music", "Yesterday" and "Let It Be Me", but their current release proved to be the high light of their act.

Two more heats for 'the best dressed boy' and 'the best dressed girl' competition at Tiles Club will be held on July 22 and 29. The final will take place on August 5.

## DECCA SHAKE-UP

MR. Selwyn Turnbull has appointed head of the Decca Promotion Department at 18 Great Marlborough Street, W.1. (REG 2103). Previous to this new appointment Mr. Turnbull was responsible for LP promotion.

Mr. Dick Rowe, head of Decca pop A & R will have an office at Great Marlborough Street which will be looked after by Miss Sue Patience, who is well known throughout the music business.

Independent producers, songwriters and artistes are invited to take their discs, acetates, tapes and songs to Miss Patience. Mr. Rowe and his team of producers will also be spending much time at Great Marlborough Street to meet with music publishers, independent producers, songwriters and artistes.

## BAND BOOKINGS

AS news was confirmed that the New Vaudeville Band has signed for a debut pantomime appearance this year, it was also announced that they will be unable to work through the whole of November because Alan Klein, "Seventh Earl Of Crickwood", has to go into hospital for a "serious" throat operation.

The boys return from their fourth tour of the United States inside a year and then go into the enforced four-week retirement which will cost them an estimated £20,000 in income. Their American tour is with Louis Armstrong.

Their pantomime booking is for Derek Salberg in "Goody Two Shoes" at the Alexandra Theatre, Birmingham, and they start rehearsals on December 11 for a December 23 opening. They will do their own act and play individual parts.



## Pop Shorts

**A**RETHA FRANKLIN has completed her new album "Aretha Arrives" which is due for release here later this year. NORMIE ROWE is waiting to hear whether he will be called upon for two years in the Australian Army. If he is, he will have to serve one year in Viet Nam.

AMEN CORNER leave for 8 days tour of U.S. colleges on October 7. JIMMY JAMES will be recording for the Stax label in New York on August 18. His next British album is due out in September and is entitled "Jimmy James & The Vagabonds No. 2".

ALAN BOWN no longer with Pye. THE YOUNG RASCALS "Girl Like You" single to be released early August.

ARTHUR HOWES bringing SAM & DAVE and PERCY SLEDGE to tour here in September. THE ACTION have a new organist IAN WHITEMAN, but are likely to change their name with their next record.

RUPERTS PEOPLE'S "Reflections Of Charles Brown" to be released in eight European countries. ROGER WHITTAKER and DODIE WEST begin a Friday night television series "Whistle Stop" on the BBC on August 18.

PETER JAY & THE JAYWALKERS have replaced THE MOVE on the series of Sunday evening concerts at the Royal Aquarium, Great Yarmouth with BILLY FURY, THE NASHVILLE-TEENS and AMEN CORNER. This will be the first time Peter Jay has appeared in his home town for some years.

TERRY OATES will be joining RCA's British office of August 1st. His new position will be Manager, Artist Development and as such he will co-ordinate the normal record company functions of Popular A & R, Promotion and Publishing with the activities of all RCA artistes, both British and foreign.

Friday, July 21 release for the next NEW VAUDEVILLE BAND, GEOFF STEVENS composition "Green Street Green". Independent producer NORMAN NEWELL has taken over FRANKIE VAUGHAN, who moves from Philips to EMI. Newell is also recording an album with EDDIE FISHER (who arrives in Britain on July 23).

"I'll Never Fall In Love Again" which is the next TOM JONES single, with lyrics by LONNIE DONEGAN, is the longest recording Tom has ever made — it lasts 4 1/2 minutes.



THE BEE GEES — even Sonny and Cher are recording their songs.

**T**HE BEE GEE'S recently returned from a highly successful promotional visit to America where their "To Love Somebody" is currently racing up the charts. They boys left this week for Scandinavian television appearances prior to appearing in Germany. Their debut album "The Bee Gee's First" was due to be released last Friday, but due to delay over the printing of the L.P. sleeve it will now be released on Friday, July 28. The album will be released in the U.S. on the Atlantic label and advance orders are already over the 100,000 mark.

SONNY & CHER are currently recording four of the group's compositions.

Manager ROBERT STIGWOOD has had numerous offers as a result of the boys recent trip — including a 500,000 dollar offer for them to appear on a two month concert tour. However, he informs us that the boys will not appear on any U.S. concert tours this year but will probably make their concert debut at the Carnegie Hall next January.

GERRY MARSDEN, currently entertaining troops in Israel with THE PACEMAKERS and Disc Jockey DAVID JACOBS has recorded the BEE GEE'S composition "Gilbert Green", which will be issued by CBS early next month.

## Newies from Elvis, Jerry Lee, Spencer Davis, Alan Price, Tremeloes & Harry Belafonte

**T**HERE are new singles, to be released on the week ending July 28th, from Cat Stevens, The Alan Price Set, Elvis Presley, The Tremeloes, Spencer Davis, Jerry Lee Lewis, and Harry Belafonte.

## Country Music Chart

### COUNTRY SINGLES

- 1 **THERE GOES MY EVERYTHING**  
(1) Engelbert Humperdinck (Decca)
- 2 **FUNNY, FAMILIAR FORGOTTEN FEELINGS**  
(2) Tom Jones (Decca)
- 3 **HAFTA LUEGO**  
(3) Hank Locklin (RCA)
- 4 **CHARLESTON RAILROAD TAVERN**  
(4) Bobby Bare (RCA)
- 5 **SAM'S PLACE**  
(5) Buck Owens (Capitol)
- 6 **LITTLE OLD WINE DRINKER ME**  
(6) Robert Mitchum (Monument)
- 7 **THIS SONG IS JUST FOR YOU**  
(7) Clinton Ford (Pye)
- 8 **THE LAST TIME**  
(8) Gib Johnson (Kings)
- 9 **FIVE LITTLE FINGERS**  
(9) Franky McBride (Emerald)
- 10 **IT TAKES A LOT OF MONEY**  
(10) The Hillsideers (Strike)

### COUNTRY ALBUMS

- 1 **GREEN, GREEN GRASS OF HOME**  
(1) Tom Jones (Decca)
- 2 **THE STREETS OF BALTIMORE**  
(2) Bobby Bare (RCA)
- 3 **DOWN HOME**  
(3) Merle Travis (MFP)
- 4 **MANY HAPPY HANGOVERS**  
(4) Jean Shepard (Capitol)
- 5 **MY KIND OF COUNTRY**  
(5) Marty Robbins (CBS)
- 6 **BUCK OWENS AT CARNEGIE HALL**  
(6) Buck Owens (Capitol)
- 7 **THE BEST OF JEAN SHEPARD**  
(7) Jean Shepard (Capitol)
- 8 **WELCOME TO MUSIC CITY USA**  
(8) Various Artists (CBS)
- 9 **ROY ORBISON SINGS DON GIBSON**  
(9) Roy Orbison (London)
- 10 **THE DRIFTER**  
(10) Marty Robbins (CBS)

**DION AND THE BELMONTS** "Together Again — Movin' Man; Berimbau; Come To My Side; All I Wanna Do Is Live My Life; But Not For Me; New York Town; Loserville; For Bobbie; Jump Back Baby; Baby You've Been On My Mind; My Girl The Month Of May (HMV CLP 3618).

**UNDOUBTEDLY** one of the best pop LP's issued this year. Saleswise, Dion and the Belmonts aren't doing a thing, but that doesn't alter the fact that this is a gem of a record. Dion's sad vocals, which can so quickly turn to hard rock, and the Belmonts' plaintive vocal backings plus some intriguing and compelling arrangements all add up to a must record. This is really on a different stream to current commercial trends, but is far better than most albums issued by top groups. Try the sadly lovely "Come To My Side", or Dion's folk-rock version of the unmissable Dylan song "Baby You've Been On My Mind". Plus of course the inimitable singles "Movin' Man", "Berimbau", "My Girl The Month Of May".

**AL MARTINO** "This Love For You" I Will Wait For You; In The Arms Of Love; True Love; An Affair To Remember; Something In Our Hearts; Hold Back The Dawn; Close To You; All; If You Go Away; Autumn Leaves; Devotion (Capitol T 2654).

**WITH** his style of giving an older generation the music they like best, well sung and well recorded, Al has been incredibly successful over the past few years since his recent comeback. This selection is as good as usual — perhaps a bit more wistful on the whole. I shall give this LP to my Mother.

**THE PRETTY THINGS** "Emotions"—Death Of A Socialite; Children; The Sun; There Will Never Be Another Day; House Of Ten; Out In The Night; One Long Glance; Growing In My Mind; Photographer; Bright Lights Of The City; Tripping; My Time (Fontana T15425).

**Q**UITE a different album from the Things. They have progressed somewhat to using different instruments, which are played by able session musicians, and the songs themselves show some kind of development. A pity that the Things have fallen out of the public eye because this LP will need to be heard to sell.

ARETHA FRANKLIN: "I Never Loved A Man The Way I Love You"—Respect; Drown In My Own Tears; I Never Loved A Man; Soul Serenade; Don't Let Me Lose This Dream; Baby, Baby, Baby; Dr. Feelgood; Good Times; Do Right Woman — Do Right Man; Save Me; A Change Is Gonna Come (Atlantic 587066). It's taken time for Miss Franklin to break through here, though her reputation has been boosted by such as D. Sprinfield. But this satisfying set underlines her excellent piano playing, too, and most of the arrangements stemmed from Aretha just sitting and playing and singing, the horns and vocal answers coming in later, all part of a seemingly natural development. Incidentally Aretha had a hand in writing several of the tracks. Obviously urgency, vocally, is the key-note here, but she can get just a shade wearing when she either (a) gets carried away or (b) tries too darned hard. It's all on the pop styling, but with so much Gospel influence showing through it's ridiculous. Fiery about sums it up. The sleeve suggests she's really a female Ray Charles. There'll be arguments but it rines pretty true. ★ ★ ★ ★

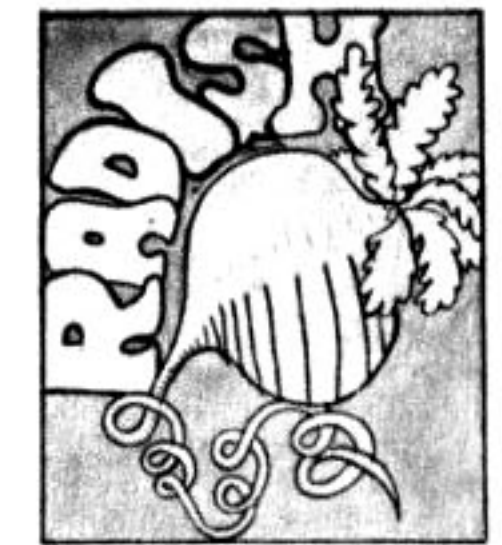
**KENNY DAMON**: "You're Gonna Hear From Me". — Your's Gonna Hear From Me; A Very Precious Love; You've Got Your Troubles; I Can See It Now; Good Times; When You Become A Man; Show Me The Way To Go Home; Boulevard of Broken Dreams; Hold My Hand; The Shadow Of Your Smile; Run Wild; The Show Is Over (Mercury 29106). Accompanied by Johnny Arthey, Kenny here shows that hit single or no he's a boy to reckon with. This American youngster is a professional, which means he can adapt to the basic feel of a song, and sustain his ideas. Good on up-tempo material, he's also a dab hand with a sentimental slice at slower pace. In this case of more emphasis on melody and the ballad, Kenny fulfils all his earlier promise. "Good Times", "Show Is Over", "Boulevard", "You've Got Your Troubles" stand-out samples. Welcome, Mr. Damon, not to be confused with Damone. ★ ★ ★ ★

## The Rose & The Radish



A Rose to the British team at The European Singing Contest at Knokke-Le-Zoute. Sent by Nems, the team, consisting of GERRY MARSDEN, DODIE WEST, ROGER WHITTAKER, LOUIS LANE and OSCAR, won the award for Britain for the second year running. Prestige for British pop, which artistes such as DAVE BERRY and ENGELBERT HUMPERDINCK have brought us in the past. Cheers, too, to Gerry Marsden, who is a unique entertainer who has

had some unfair comments in recent times — but let's remember that he was the very first artiste in the history of the British charts to have three number one discs with his first three records.



A Radish to JOE VAN DUYS of The Bag O' Nails Club for insisting that I wear 'drag' on their special 'Drag Night' last Monday. Of course, I'm not too angry at him because he had the courage to wear a mini-skirt himself.



# RHYTHM & BLUES CHART SURVEY 1966-7

**J**ULY 1967 celebrates the second anniversary of the inauguration of the Record Mirror's Rhythm and Blues chart.

So many artistes and records have entered the charts during the year that it would be impossible to refer to each one in the space allowed. All one can do is comment on the most significant records and artistes as they appear on the survey.

National acceptance of R/B has never been higher. This is proved by referring to the Top Thirty singles placings. Only five of these failed to make the national "pop" charts; showing how much Rhythm and Blues has spilled over and influenced the pop market—whilst still retaining its own distinctive sound and quality.

"Knock On Wood" by Eddie Floyd is this year's top single. It broke all existing records by staying in the charts longest (34 weeks consecutively); staying in top position longest (eight weeks, on three separate occasions); and scoring the highest ever number of points (480), thus breaking Wilson Pickett's record of 330 points, with "In The Midnight Hour". The usual points system of 20 points awarded to the No. 1 record each week, down to one point for No. 20 being applied.

"Wood" had already been out six months before it reached its sales peak. This was spurred on by the Stax tour on which Floyd appeared. Such was the impact of the tour that at one time Floyd's follow-up to "Knock On Wood"—"Raise Your Hand"—was number two on the chart whilst "Wood" was top. A feat that will rarely (if ever) be equalled.

The tour was also a promotion vehicle for many artistes and records, notably Arthur Conley and "Sweet Soul Music". This, like "Wood", had been out some months before reaching maximum sales. Other subsequent hits from the tour were "Soothe Me" and "When Something Is Wrong With My Baby" by Sam and Dave; "Daytripper" and "Shake" from Otis Redding; "Something Good" from Carla Thomas and "Hip Hug Her" by Booker T and the M.G.'s. These singles, along with "Raise Your Hand", launched the Stax label in Britain, under its own name. This being another major landmark in the history of Rhythm and Blues. One can only hope these wonderful entertainers return as soon as possible for more exciting performances.

The second single on our survey this year is perhaps more significant than its predecessor. "Reach Out I'll Be There" will go down as THE record that finally made TOTAL acceptance and appreciation of the Motown sound a reality in Britain. Previously only the odd Tamla Motown record would hit big—but since "Reach Out", each Tamla release is treated with the utmost respect as a potential best seller. Gladys Knight's current success is a prime example of this. Congratulations and thanks must go to the Four Tops for making that possible. The Four Tops, in fact, fairly walked away with the top singles artiste crown; all their singles released this year having reached the top of the R/B chart. Last year's winner, Otis Redding, having reluctantly been demoted to fourth place, though he did have more records enter the chart than any other artiste—so the opportunity was there.

The Tamla Motown and Atlantic labels deserve special mention for again dominating the charts. Their consistency in varying productions within the basic framework is uncanny. It is a wonder as to how much longer this monopoly can go on — as long as they keep issuing such stimulating material though, there is no reason for it to stop. It is up to the other labels to keep up with them.

Looking down the survey in more detail, many established artistes have fallen drastically. James Brown (from third last year to 31st); Willie Mitchell (17-45); The Impressions (51-77); Don Covay (9-53); and Ray Charles (70-85) are just a few examples. The cause of this is a simple matter of lack of releases combined with below average productions of what has been issued. It is not entirely the artiste's fault here, as much as the people behind them. Edwin Starr for instance (who topped the charts last August with "Headline News"), only had one single released—and that was a miserable performance by comparison. This is just one tragic example, made even worse by the fact that he visited Britain recently. One cannot expect the public to hang about waiting for a new release, without losing some faith, be it the artiste's fault or not. Let us hope that these artistes can return to the charts with some of their old magic this year. Ray Charles seems to have done just that with "Here We Go Again", which is really back to his old style.

Many established artistes have done well in the charts this year. Lee Dorsey had R & B "Pop" hits with "Working In The Coal Mine" and "Holy Cow", though his last two singles failed to make any impression. Percy Sledge proved he was not a one-hit wonder with some beautiful R/B tunes. Joe Tex and Marvin Gaye hit the charts with many tremendously varied songs. Gaye's duet with Kim Weston on "It Takes Two" was one of the biggest hits of the year, and turned out to be the first of many successful R/B duets to follow by other artistes. Peaches & Herb; Otis & Carla; Johnny Thunder & Ruby Winters; Larry Williams & Johnny Watson being just a few examples.

Most of the Tamla Motown artistes who registered strongly in last year's survey were again prominent this time. These include The Supremes; Temptations; Miracles; Jnr. Walker & The All Stars; Stevie Wonder and Martha & The Vandellas. Billy Stewart and Wilson Pickett also kept up well with the leaders, though Billy Stewart dropped rather during the second half of the survey. It is good to see firm favourites Little Richard, Ben E. King and the Drifters doing well this year. All back to their old formulas and getting results from them.

Of the new entrants, Jimmy Ruffin, Aretha Franklin and Jimi Hendrix hold the biggest potential for honours next year. Hendrix' singles hits being more R/B orientated than his controversial album, should still be in the reckoning if he sticks to the same formula. Other artistes that should improve on this year's performances are: James Carr; Homer

Banks; William Bell; Albert King; Lorraine Ellison; Howard Tate; Felice Taylor; Mable John and a host of others too numerous to mention. All have set the seeds for a successful future with some fine R/B hits. Most of these artistes have much recorded material available. Should their respective British representatives see fit to issue it, they should certainly be in the upper half of the survey next year.

Three new artistes that deserve special mention are Darrell Banks, who with any luck could better his 38th position of this year. His "Open The Door To Your Heart" is already regarded as an R/B standard, and still sells regularly. The Young Rascals (not the first white group to enter the charts) could do well in the future should dealers continue to list their songs in their returns. It should be interesting to follow, as "Groovin'" was an exceptional R/B flavoured song. There is room for "Blue-Eyed" soul, no matter what the purists say. This is happening right now in America—the birthplace of Rhythm and Blues. Final mention here goes to Prince Buster, whose "Al Capone" (though many years old) shot to the top of the R/B charts earlier this year. Although Blue Beat is a musical form in itself, it still comes under the aegis of Rhythm & Blues for our purposes. Indeed, many Blue Beat fans form the hard core of R/B buyers. Blue Beat/Ska seems to have recovered from the commercial upsurge in popularity a few years ago—before the Record Mirror's R/B chart was inaugurated—and is now coming into its own in its original form. "007", "Pheonix City"; "Guns Of Navarone"; "10 Commandments" and "Tougher Than Tough" are just a few examples of this entertaining brand of R/B music that has met with chart success this year.

Onto the LP charts, and more or less the same pattern as with singles appears, with regard to Tamla and Atlantic dominance. Atlantic's Otis Redding retains the best selling album artiste title, the margin, though, being drastically cut by the Four Tops (who finished second); and Ike & Tina Turner (a close third). The latter group scoring most of their points in the first half of the survey.

For the statistically minded, 69 records entered the L.P. chart this year on 19 labels. This being an increase of 19 and 6 respectively on last year. Sales and variety of LP's are consistently on the increase in contrast to the slow but nevertheless apparent decline in demand for singles. There will of course, always be room for the good single — just less for the bad one.

Top album was Ike & Tina Turner "Live", just 16 points ahead of the Temptations "Greatest Hits" — which is surely one of the best L.P.'s ever made? This was closely followed by an L.P. called "Midnight Soul" — being one of the 16 "collections" albums reaching the chart — double last year's total. Of these, nine contained the word "SOUL" in the title. This was typical of the impact and appeal of "soul music" on the general public at the time. Though not guaranteeing good sales for a record, it at least warranted a browse by the initiated, for whom "SOUL" was the "in" thing.

Most of the established artistes had entries in this year's album chart. Generally the L.P. (album) is more stable than the singles, averaging a longer stay in the charts. L.P. sales do tend to fluctuate though, as can be seen by the considerable drops of The Miracles, Martha & the Vandellas and Etta James; and the rather conspicuous absence of Dionne Warwick and B. B. King. Brilliant L.P.'s — "Here Where There Is Love" and "Blues Is King" respectively by these two failed to reach the chart for some unknown reason. One can only hope these artistes will be back when the next survey appears.

"Live" LP's seem to be in fashion this year. Apart from the number one, previously mentioned, the Four Tops, Ike & Tina Turner (a second time), and Lou Rawls also had "live" L.P. hits in the chart. Lou Rawls made such an impact on the R/B scene in America, that some of it had to rub off here, though not so much. The "Lou Rawls Live" L.P. is currently in its 65th week on the R/B chart there. It is no wonder that it managed one week on top here. Lou's presence should definitely be felt next year, though in what field is debatable. He could break into the singles market (as he should have done with "Dead End Street", a comparative flop in Britain though it was a Top Thirty smash hit State-side).

Organists seem to do well in the R/B charts. Apart from the perennial Booker T and the M.G.'s, Billy Preston is held in high regard by R/B fans. Jimmy Smith also has a large R/B following, and to a lesser extent so has Brother Jack McDuff, Jimmy McGriff had made enough R/B fans a few years ago to get into the charts with his "Bag Full of Soul" L.P. This marked a come-back for Jimmy, but it was more jazz orientated than R/B. These were the organists who scored in this year's survey, and could repeat their success next year. Where to draw the line between jazz and Rhythm & Blues is most difficult with regards to the organ. Any of Jimmy Smith's L.P.'s merited a place on the chart, but it was "Got My Mojo Workin'" with Mr. Smith's husky vocal that did the trick. Featured organists could be more prominent next year — especially with the number of people turning to the instrument as a basic source of revenue.

In general then, that is the story of the Record Mirror's Rhythm & Blues chart, in its second year. Don't be too disappointed if your favourite record since last July was omitted. There are, and always will be, good records that fail to make any chart.

The R/B chart is meant as a guide to best selling specialist products in this field as compiled from dealer returns from all over the country.

**KEITH YERSON**

**I**N next week's Record Mirror there will be a detailed survey with chart placings under the following headings: Best Selling Singles Artistes; Best Selling Album Artistes; Best Selling Singles; Best Selling Albums; Top Singles Labels; Top Album Labels.



Eddie Floyd



Carla Thomas



The Four Tops



Arthur Conley



Otis Redding



Booker T



Don Covay



Supremes



Temptations



# CHASES, FIGHTS, MURDERS, INTRIGUE, COMEDY AND

# ELVIS



Here are plenty of stills of in his new movie which is de The girl above is Annette oldie telephone is shapely MGM.

## Double Trouble

SINISTER smugglers; crazy cops; scintillating songs; gorgeous girls — that's a rough breakdown of Elvis Presley's latest, "Double Trouble". Directed by the excellent Norman Taurog, I personally got more enjoyment out of this one than any of El's recent productions... and that is quite a compliment!

### THE SHAPE

El's double trouble comes in the shape (delicious) of new British "find" Annette Day and of Yvonne Romain who really is in eye-shattering shape. This is the sort of "trouble" that I envy and Elvis clearly enjoys.

It's a fast-moving slab of sheer entertainment, with chases and fights, and murder plots, and foreign intrigue, and colour, and comedy. It starts with El singing in a



## BEE GEES FIRST

IN DEPTH REVIEW BY PETER JONES

IT'S an album called simply "The Bee Gees First"—and I've a feeling that it's only the first of many. In quite a few ways, it's an astonishing achievement by the young group... fourteen tracks written by Robin and Barry Gibb, full of interesting and progressive lyrics. Plus some first-rate arrangements.

Because I feel these boys are a significant new talent, I'll nip through the album track by track.

Side one opens with "Turn Of The Century", Barry singing lead. Classical feel to it, instrumentally, with strings, then into a time-machine sort of story line. Not entirely original, but very well done. "Holiday", with Barry on the vocal introduction then Robin taking over, features a cathedral-type organ and some most highly meaningful lyrics. Wordless group vocal mid-way, and an odd sort of breathy phrasing.

"Red Chair Fade Away", with Barry on lead, and Robin on Harmony, is also very unusual... fade away and bring back memories of something nice. Again, a dream-like approach, with an off-beat droning sound in the backing. Nice flashes of brass. Imaginative. Then comes "One Minute Woman", Barry on lead — and this title summons up all sorts of ideas. In fact, it's rather a gentle theme, with more straightforward lyrics about lost, or unwanted love. Sung in a breathy, emotional voice, a bit jerky, and not unlike the old Johnnie Ray funnily enough.

All Bee Gees join in on "In My Own Time" and this does give them that old Beatle sound (think so, anyway). Based on a repetitive rhythmic riff, with a lively lead guitar solo mid-way, this is again unusual. "Every

Christian", with Barry and Robin teamed vocally, has lavish strings, and religious chanting, no less, creating quite an atmosphere. Tambourine adds a sort of revival scene and sound. Most moody, this. Play it at least three times before pronouncing judgment.

On then to the side-closer "Craze Finton Kirk Royal Academy Of Arts", which again is completely different to everything that goes before. A cheery sort of piece, with Maurice on piano, and Robin singing lead. Very simple in concept, and an off-beat ending with Robin apparently double-tracked and unaccompanied. Almost an old-style variety job, but with commercial overtones.

"New York Mining Disaster 1941" needs no comment, really — except that it first established the Bee Gee approach to us all. Poetic imagery in "Cucumber Castle", with Barry on lead, harmonies by permission of Robin. Celli and strings and a mid-tempo beater later on. "To Love Somebody", Barry on lead voice, with horns added behind, is a soul-ish sentimental ballad and Barry seems to be in inspired song-selling form. Song fair enough, but this is very much a performance success.

"I Close My Eyes", again with Barry on lead, has a heavy drum beat, strings added, is very perky... and again the "obvious" lyrics are avoided. This

one isn't so instantly spot on, for me anyway, but it certainly deserves close attention. Odd sort of Arabian vocal harmonies in parts. Then comes "I Can't See Nobody", which is explained by the previous title! Robin sings, in that jerky, something-in-the-throat style which he appears to have patented. Nice big arrangement here.

"Please Read Me" features the lot, everybody in, vocally. Actually the harmonies are very ambitious here, nicely done, but there are moments when I feel the whole thing is too contrived and draggy. But even in those moments, there are unusual tonal qualities about the backing. At least, they keep the tempo changing.

The finale is "Close Another Door", featuring Robin again. Like the idea behind the lyrics and it's a clever sort of arrangement again. Booming beat on the chorus, and group comes in for the main part. As good as anything on the album.

Quite clearly, in summary, these boys have a lot of brilliant composition ideas. It's true that they do have that Beatle-ish sound in parts, but this is more a matter of accident than design. But it's an album of constantly switching themes and ideas and I only hope it doesn't get overlooked. The Bee Gees earn a Vee Gee rating from me.

PETER JONES

## NEW FROM

### TOM JONES

I'll never fall in love again

arranged by Charles Blackwell

F 12639

### FRANK CHACKSFIELD ORCHESTRA & CHORUS

Summer Samba (So nice)

F 12637

### ALEX HARVEY

The Sunday song

F 12640

DECCA

## DECCA

### THE AMEN CORNER

Gin house DM 136

### RICHARD KERR

Happy birthday blues DM 138

### THE QUIK

King of the world

DM 139

DERAM



# S!!



Elvis, with his girlie co-stars described by Peter Jones below. Day, while the lady on the Yvonne Romain. Pic courtesy

# ble uble

London discotheque, meeting up with the two birds. Sophisticated Yvonne is all eyes (melting and deep blue as I remember them) for Mr. Presley and so is the young school-girl Annette.

How best to sum up the chases which follow? Well, there's a Frenchman and two smugglers who simply bumble and bungle their way through crime and there's a sinister uncle —and someone, or all of them, is trying to bump off Elvis and Annette.

## SURPRISES

The point is, however, that there is NO point in trying to explain it all. It just fits neatly into place, contains a lot of surprises and is punctuated by Elvis singing on positively top form. It runs for 92 minutes and I can't see a single Elvis fan raising a voice in complaint.

I'm not going to keep on about Elvis and his film-making. If you want to be super-smart and hyper-critical, you can pick holes in anything on screen. But if you just sit back and let yourself be entertained, then this is a most rewarding spell of escapism.

I noticed that Elvis is developing some little nuances of

the acting trade, but you'll see them for yourselves. I must also add that some of the "Cockney" accents of the other players were diabolical. Still, there IS the usual surprise-type ending.

Just lay off the knocking, knockers, Elvis and his advisers know EXACTLY what they're doing when it comes to making movies.



# YOUNG IDEA

**D**OUGLAS McCrae and TONY COX, THE YOUNG IDEA, were at the Club Latino, South Shields. Over the 'phone Douglas said "Yes, we're in the big time Cabaret—the Bailey circuit. We've been booked to appear on four of the Bailey clubs altogether and we'll be going to the Dolce Vita, Newcastle. This is our first taste of big time Cabaret and it's very, very good indeed. Here, it's a tremendous change from the working men's clubs which were great fun. We have to do a sophisticated night club act. We're appearing mostly in clubs in the North, much as we'd like to be in London. But the clubs in the North are very, very good indeed and there is nothing like them in the South. Some of the stars they have here for a week never ever go to London. The clubs can afford to book an artist to come direct from the States.

"The first work we ever did was in working men's clubs around South Shields. We started in the deep end and were very frightened at first, we didn't know whether they'd like us or not. But we had huge fellows patting us on the back.

"We're without a backing group at the moment, but the musicians in the clubs are pretty good, so we have no difficulty."

I asked him if they were compared to any of the other successful duo's around and Doug said: "We're always careful to be as unlike PETER & GORDON and PAUL & BARRY as possible. Fortunately, we're sufficiently different to be recognised by audiences."

The Young Idea's first major hit is the only track taken from THE BEATLES' latest album to make an impact as a single. "TONY PALMER at EMI decided on the number for us, he thought it was the most commercial track on the album." In fact, there are two versions of "With A Little Help From My Friends" in the charts—the other by JOE BROWN.

"When we heard that Joe Brown had cut the record we were a bit worried. But we got the plugs and we ceased worrying. We had four National TV's — "Top Of The Pops", "Dee Time", "As You Like It", "Billy Cotton's Music Hall" and a couple of the regional programmes.

"Although Joe Brown would have liked a big hit, he's so well established, he could wait—but we couldn't."

BILL HARRY

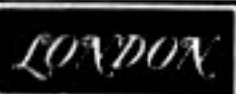
## group records

### JACK JONES

Now I know HLR 10148

### JAYNE MANSFIELD

As the clouds drift by HL 10147



45 rpm records

## THIS WEEK

### THE MAMAS AND THE PAPAS

Creeque Alley RCA 1613

### COUNTRY CHARLIE PRIDE

Just between you and me RCA 1614

### RON GRAINER

All the King's men RCA 1615





# WE (THE BRITISH) (AT KNOKKE) WON!

THE image of the "hot-blooded Continental" seems as far from reality as the stage Englishman. Except in Knokke-Le Zoutte where the European Singing Contest was held last week, and much to the chagrin of everybody except the English—WE WON!

And we won despite newspaper articles in Belgium which tried to discredit the team, despite angry Dutch officials wanting to punch the jury, despite members of the jury being sacked. But we had the best team so we didn't have very much to worry about.

Knokke is a very pleasant, very rich little Casino town on the Belgium coast, where the main attractions are gambling, the beach, night-clubbing and go-kart racing. Once a year they have a singing contest in the Casino (which is a very wealthy Casino) and which pays for many foreign journalists like myself to stay at big hotels free of charge for a week to publicise the contest.

The British team consisted of Gerry Marsden, Dodie West, Lois Lane, Rog Whittaker and Oscar and they fought the Belgian and the Dutch teams in the preliminary rounds and France in the final. The triumph of the contest was Rog Whittaker's — he also won the press prize awarded by all the international journalists and he garnered more applause than any other artiste in the contest. His fantastic whistling-cum-folk style and his big-voiced delivery won everyone over.

But everyone else was good — after a disappointing first night Gerry really moved into the swing of things and ended up sensationally. Dodie was the pin-up of the contest and her skiffle-y songs sounded delightful. Lois proved she had a really individual and interesting voice and style while Oscar sang in an adult swinging manner, comparable to Sinatra and had great stage presence.

After each evening's performance everyone would retire . . . to one of the many discotheques or night clubs for drinkies. The atmosphere was nice during the time of the contest and there was plenty of sun, food and drink for everyone.

Things brightened up with the arrival of Brian Epstein who had sponsored the

## Norman Joplin reports . . .

British team. Brian held an international press conference in which he coolly answered everyone's questions which ranged from whether or not he would be sending a team to Knokke next year, to the Beatles and LSD.

And although the headlines next day mostly read "Brian Epstein LSD", it was worth it. Friendly relations had been established.

During the actual performances, much appreciation was shown by the mink-and-champagne audience — and by fellow-hack Dick Tatham whose unbridled enthusiasm was an example to us all.

The contest was held in a vast hall with TV cameras and lighting, tables full of well-dressed people and scurrying waiters who were busy giving out strange concoctions in return for free drink tickets (if you bought drinks they cost you nearly one pound each!). The teams all consisted of five people and everyone sang two songs. The judging was by an international jury and that was the main bone of discontent. Because the votes were cast and counted in secret and there was plenty of room for helping one's own team even though a member of the jury could not vote directly for his own nation. Next year it is hoped that the marking will be done with the judges holding up boards with



The winners—left to right—Gerry Marsden, Dodie West, Rog Whittaker, Lois Lane and Oscar.

the number of marks on — like ice skating or something.

This is really the only thing in the whole contest which could be amended. The rest of it is pleasant and although sometimes uninspired it gives a chance for some young and sometimes unknown singers to get a really big break — after all the contest is shown in many different countries on TV via Eurovision, which gives some

idea of its importance on the continent. Full marks to the British team who put on a very good show as opposed to some of the teams (who shall remain nameless) which looked and sounded like something from an amateur talent contest.

A pleasant harmless week and although there was much dissension about various things, these should be cleared up in time for future contests.

**DERAM**

# IS DIFFERENT



## THE AMEN CORNER

Gin House DM136

## DAVID BOWIE

Love you till Tuesday DM135

## BEVERLEY MUSEUM

Museum DM137

## RICHARD KERR

Happy Birthday Blues DM138

## THE QUIK

King of the world DM139

## ROBB AND DEAN DOUGLAS

I can make it with you DM132

Just some of the great new sounds on

**DERAM**



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

# YOUR GUIDE TO THIS WEEK'S NEW SINGLES

**rapid reviews**

**STUDIO SIX** stand above average chances with "Times Were When" (Polydor 56174), a homely sort of song, gently presented. "El Dorado" (Columbia DB 8229) is an instrumental theme from the film with the same name, by the **NELSON RIDDLE ORCHESTRA** — clearly most musically. New name to me: **STEVE TRACEY** who tackles the ballad "Now I Know" (Parlophone R 5621) with deep-voiced sincerity. Lots happening on "Sweet Sweet Lovin'" (Philips BF 1591), with writer-singer **PAUL KELLY** moving through falsetto ranges over a big-boosted backing — rather good. Larry Page production on **THE UNIVERSALS** "I Can't Find You" (Page One POP 032) and the group does well on a brassy arrangement. From the **BARRY LEE SHOW** comes "Everybody Knows My Name" (Columbia DB 8237), a familiar number, given a most imaginative and stylish treatment. New girl of high promise: **MARY LANGLEY** on "Stay In My World" (CBS 2862), a plaintive sort of voice on a slightly pedantic song. **BRIAN CONNELL AND THE ROUND SOUND** turn up with "The Same Things Happened To Me" (Mercury MF 991), nicely sung but just a bit of the old tedious song-wise. That bubbling wee Welsh girl **MIA LEWIS** turns up trumps on "A Woman's Love" (Parlophone R 5617), singing with

**THE BLUES MAGOOS:** One By One; Love Seems Doomed (Fontana TF 848). In the Second Division of groups right now, but building support fast. This is an imaginative and interesting item, with strong guitar figures. Nice. ★ ★ ★ ★

**LARRY CUNNINGHAM:** Three Steps To The Phone; Cottage On The Borderline (King KG 1061). Could easily make the Fifty, this country piece, delivered in super-smooth deep voice — a charming song and a restrained arrangement. Commended highly. ★ ★ ★ ★

**FRANK CHACKSFIELD ORCH AND CHORUS:** Summer Samba (So Nice); I'll See You In Montreal (Decca F 12637). Lovely mixture of instruments and voices and a thoroughly safe long-term sales bet, with great strings. ★ ★ ★ ★

**THE AMEN CORNER:**

Gin House Blues; I Know (Deram DM 136). This is my inspired guess of the week. The dee-jays are picking up this bluesy job, with pedantic piano phrases and near-jazz instrumental backing. Lead voice is tremendous. This burns and sears and grips and somehow hovers. Lyrics are fine. It builds well. My compliments to producer Noel Walker. Flip: Delayed vocal introduction, but pretty fair stuff all the way. **TOP FIFTY TIP**

**THE MAMAS AND THE PAPAS.**

Creeque Alley; No Salt On Her Tail (RCA Victor 1613). This should be a sizeable hit, and no questions asked. It's really a song about the members of the group, going down to LA... where nobody gets very fat on the musical proceeds — except Mama Cass. Atmusing, and the girls and the boys swap alternate lines. Absolutely straight beat-laying guitar introduction and the chorus theme is very catchy indeed. A very good record. Flip: Organ-boosted backing. Slightly over-muzzy but with unusual appeal. **TOP FIFTY TIP**

great clarity and impact — sentimental but surely never corny. Liked it.

**ART,** a new group of four, comes up with a very strong and well-worded song in "What's That Sound (For What It's Worth)" (Island 6019), well worth hearing. "The Donkey Serenade" by **MICHAEL AND THE MAJORS** (Pye 17355) is the old Allan Jones tenor show-case and is nicely revived. **LUTHER AND NICHOLAS** are the banjo-trombone duo recently on television and they quite swing on "Sweet Rose" (Pye 17358), a foot-tapper.

**ANDY WILLIAMS:**

More and More; I Want To Be Free (CBS 2886). There are those, like me, who think that Andy Williams deserves only the best of material. This is really just an amiable sing-along and barely requires singing at all. But the Williams smiling charm comes through and it's good enough to make the Fifty. But I reserve the right to say I think it's a bit disappointing. Flip: This is the Davy Jones' Monkee feature and, incredibly, it suits Andy just fine. **TOP FIFTY TIP**

**VINCE HILL:**

When The World Is Ready; When You Go (Columbia DB 8236). In my view, the best performance disc yet by the talented Vince. But it is also a heck of a change for him. Away with the oldies, revitalised; gone the comedy bits. This is an anti-war theme, from the movie "The Long Duel" and it has a wondrously building arrangement and some of the most sincere singing in a long time. I think it'll be very big; and I certainly hope so. Flip: Another fine, but romantic ballad. Vince wrote it, with Bob Barratt.

**TOP FIFTY TIP**

**NIRVANA:** Tiny Goddess; I Believe In Magic (Island 6016). Cello, bass, harpsichord, etc. A new group with a most compelling and haunting sound. Boy, does this one build. Emotional. ★ ★ ★ ★

**THE QUIK:** King Of The World; My Girl (Deram DM 139). Rather tough-voiced treatment of a gentle and philosophic beater. Nice sounds but could be the material won't prove strong enough... and a bit square, really. ★ ★ ★

**BILLY JOE ROYAL:** The Greatest Love; These Are Not My People (CBS 2861). I think this boy is talented, but he does sound like a mixture of Johnnie Ray and Gene Pitney. However this is one of his best in a while, emotional and strong. ★ ★ ★ ★

**JACK JONES:** Now I Know; More And More (London HLR 10148). Not Jack's best, by any means — even though he sings in a world-class way. Stylish balladeering on a slightly square song. ★ ★ ★

**RICHARD KERRY:** Happy Birthday Blues; Mother's Blue-Eyed Angel (Deram DM 138). Here's an expressive voice on one of those moody, atmospheric sort of sounds. Not a hit, not predictably anyway, but it grows on me. ★ ★ ★ ★

**ADAMO:** Inch Allah (God Willing); The Tramp With A Beard (HMV Pop 1601). Italian star going on a bit on a rambling sentimental, dramatic ballad. He has technique, all right, but I don't see this being a hit. ★ ★ ★

**MITCH RYDER:** Joy; I'd Rather Go To Jail (Stateside SS 2037). Rumbustious sort of beater — probably Mitch is rather under-rated in this country, though. Here, on his own, he sings well enough and with considerable fire. But it does drag on. ★ ★ ★

**JAYNE MANSFIELD:**

As the Clouds Drift By; Suey (London HL 10147). All right, so there is a gimmick element about this by the pneumatic star who recently died in a car crash. But there is also strong commercial content, Jayne singing in double-tracked style in a little voice. Song is haunting and good, mostly. Some of the lyrics go... ughhh! But it's sweet and satisfying and a souvenir. I think it could just make the charts. Flip: Arrangement-wise not a bad pop record at all. **TOP FIFTY TIP**

**TOM JONES:**

I'll Never Fall In Love Again; Things I Wanna Do (Decca F 12639). I think this is Tom's best yet. And, lawdy, he's made some goodies before. This is a slow-moving ballad, sung with a wealth of soul, with a lovely chorus and with a verse which enables him to set the scene. Tom is, currently, just great in my book. This is a different style; and it registers instantly. Flip: a perky, string-backed, sort of better, though I'm not all that struck on some of the lyrics. **TOP FIFTY TIP**



**THE ELGINS:** It's Been A Long Long Time; I Understand My Man (Tamla Motown TMG 615). Gentle sort of tempo, with group early on. Then a most expressive girl lead voice, fairly punching out a sax-based backing. A soulful romantic piece, with answering chorus rapping out "hold you close" and similar phrases. But it does have a rather dated sort of overall sound, which makes me feel it'll only just creep into the Fifty at best. Good but not stand-out good. Flip: spoken bit (drag, drag) but the song is rather stronger than the top deck. **TOP FIFTY TIP**

**PETE TERRACE:** At The Party; No! No! No! (Pye International 25427). Rather phoney good-spirits in this. Actually it's a bit of a drag with the repetitive bits and the yells and the over-hearse voice. Should be played in the background. Right in it. ★ ★

**JAMES AND BOBBY PURIFY:** I Take What I Want; Sixteen Tons (Stateside SS 2039). Rather minor-key vocal work here, on a pacy beater. Boys don't really touch top form but it's still good enough to click for them. Pretty exciting at the tail-end. ★ ★ ★ ★

**GARNET MIMMS:** As Long As I Have You; Yesterday (United Artists). The 'B' side is very good — very inventive and yet in the original spirit of the Beatle song. I mention this so you don't miss it. Top deck: Garnet in big-building form, walling through in high-exciting mood. Soulful indeed. ★ ★ ★ ★

**THE BUCKINGHAMS:** Mercy, Mercy, Mercy; You Are Gone (CBS 2859). Just missed a tip, this big U.S. hit, but I could be proved wrong. Well-performed and groovy treatment, quite different from the Nancy Wilson version... and from the Adderley original. Goes like the proverbial... ★ ★ ★ ★

**JULIE ROGERS:** Bless You; Go On Home (Mercury MF 993). Seem to recall the Inkspots being ever-imitated on this old song... Julie's best in a long while and smooth enough, emotional enough to make the charts. ★ ★ ★

Another smash hit from the great

# TOM JONES

I'll never fall in love again

F 12639

A fabulous new sound by

# THE MAJORITY

Running away with my baby

F 12638

plus two more great DECCA releases

**FRANK CHACKSFIELD ORCHESTRA AND CHORUS**  
Summer Samba (So nice)  
F 12637

**ALEX HARVEY**  
The Sunday song  
F 12640







Bengt Gustafson, 15, Boktryckargat 10, Goleborg N, Sweden. Stars—Kinks, Stones, Pretty Things, Chuck Berry, Snooks Eaglin. Hobby and interests—Playing with our hand, collecting records, girls, albums.



Barbara Ann Gray, 15, 15 Farm Way, Dagenham, Essex. Stars—Beatles, Hollies, Small Faces, Spencer Davis Group. Hobby and interests—Writing little songs, listening to records and singing.

# READERS' CLUB



Margareth Koopmans, 15, Oom Keesweg, 6 Wieringerswerf, Holland. Stars—Joan Baez, Simon and Garfunkel, Marianne Faithfull, Cher, Bob Dylan, Baroque. Hobby and interests—Sewing funny clothes, Mod boys, records, beat-dancing, Big-L, pen-pals. Hope you can help me to find pen-pal(s). I love boys with long, clean hair.



David A. Nichols, 14, 9 Dean Road, Gorton, Manchester 18. Stars—The Rockin' Vickers, The Who, Them, Stones, Yardbirds. Hobby and interests—Singing, girls, reading.



Mickie Abbott, 16, 949 Glenwood Drive, Sonoma, California, U.S.A. Stars—Mike Gregory, The Escorts, John Kinrade, The Escorts, Terry Sylvester, The Escorts, The 4 Pennies, Pete Clarke AND The Escorts. Hobby and interests—Playing Escorts records, writing letters and talking about that fantastic group, The Escorts.



Batacchi Nicola, 18, c/o Mr. Hersh, 41 Armitage Road, Golders Green, London, N.W.11. Stars—Beatles, The Who, Stones, Walker Brothers, Small Faces, etc. Hobby and interests—Learning English, records, reading, writing, pen friends.



Anthony Reginald Choy, 21, c/o Stone House Hospital, Near Dartford, Kent. Stars—Elvis Presley, Seekers, Roy Orbison and Jim Reeves. Hobby and interests—Dancing, movies and travelling.



Chris Baillie, 18, 42 Ridley Road, Wimbledon, S.W.19. Stars—Elvis Presley, Byrds, Julie Felix, Animals. Hobby and interests—Learning to dance, reading and listening to records.



Ilse Holzhauser, 22, 6101 Seeheim 1B, Im Guld, Wingert 4, Germany. Stars—Bob Dylan, Donovan, Joan Baez, Rolling Stones. Hobby and interests—painting, guitar, harp, poem and novel writing, books, travelling.



Cathy Malone, 16, 15 Hazlemere Road, Kilburn, N.W.5. Stars—Dickie Rocke, Stones, Brendan Bowyer, Cilla, Who. Hobby and interests—Hucklebuck, dancing, typing, eating, clothes.



Umberto Pizzariello, 26, via Umberto Biancamano 29, Rome 3, Italy. Stars—Beatles, Elvis Presley, Bob Dylan, Frank Sinatra and his daughter. Hobby and interests—Pop music, writing, letters and collecting records.



Chris Astridge, 18, 502 Hinau Street, Hastings, New Zealand. Stars—Gene Pitney, Monkees, Stones. Hobby and interests—Writing, sports cars, girls, fun, movies, records, sport. Want to write to anyone.



# NEW THE MAMAS AND THE PAPAS deliver

HER fan-club calls her the "cool, brown sound", which isn't a bad description. Her bank manager calls her "the best investment I've ever made", on the grounds that he loaned her £300 to record a number herself. She's Anita Harris, gold-medallist and pin-up of the San Remo song festival, now a film star—she's finished her work in "Follow That Camel", and co-star Phil Silvers (Sgt. Bilko) says of her: "She could steal the picture from under me if I wasn't so sexy!" She's also got a hit record, "Just Loving You", on CBS—a well-merited success. She's also starring with Frankie Howerd in the West End show "Way Out In Piccadilly". All is swinging for the luscious Anita. Good luck to her. We'll (that is, I'll) be doing an in-depth interview with her ere long.



**PETER JONES**

Could be third time lucky for the amiable Gene Latter, whose "A Little Piece of Leather" (CBS) is out now and seems to me to be his best bet to make the charts in a big way. One of those energetic characters around the London scene, Gene is equally energetic on stage. He hails from Tiger Bay, Cardiff, and hails mightily expressively on his records. He's also an ex-boxer... which makes him a good bloke to have on YOUR side!



THE Amboy Dukes were formed in November, 1965. Their first release sold well ("Turn Back To Me")—they're an R and B-based band, with a specially distinctive style of blue-beat. Clubgoers in London will know them well. Their second disc "All I Need" (Polydor) was written by Ebony Keyes. "What WE need is a hit record, says Dave Amboy, the leader. Not so long ago he was a hod carrier (humping bricks up and down ladders on building sites), taking home £50 a week... the rate is £1 for every thousand bricks carried. He was a hod carrier in a hurry and earns less than that right now with the group. Line-up also features Trevor Locke, lead rhythm; Rod Lee, trumpet; Pete Howard, bass; Mike Jerome, drums; Buddy Beagle, baritone; Steve Gregory, tenor. Steve was with the Alan Price Set.

Dedicated to the one I love  
My girl  
Creeque Alley  
Sing for your supper  
Twist and shout  
Free advice  
Boys and girls together  
String man  
Frustration  
Did you ever want to cry  
John's music box and  
Look through my window

Ⓢ SF 7880 Ⓜ RD 7880  
12" stereo or mono LP record



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NEXT WEEK

## Scott McKenzie in colour

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...



# RECORD MIRROR CHARTS PAGE

## CASHBOX TOP 50



AIR MAILED FROM NEW YORK

- 1 WINDY\*  
2 (8) The Association (Warner Bros.)
- 2 CAN'T TAKE MY EYES OFF YOU\*  
1 (9) Frankie Valli (Philips)
- 3 A LITTLE BIT OF SOUL\*  
2 (8) Music Explosion (A&M)
- 4 SAN FRANCISCO—FLOWERS IN YOUR HAIR\*  
4 (7) Scott McKenzie (Ode)
- 5 COME ON DOWN TO MY BOAT\*  
7 (8) Every Mother's Son (MGM)
- 6 UP, UP AND AWAY  
8 (7) 5th Dimension (Soul City)
- 7 DON'T SLEEP IN THE SUBWAY\*  
6 (7) Petula Clark (Warner Bros.)
- 8 LIGHT MY FIRE\*  
11 (5) Doors (Elektra)
- 9 C'MON MARIANNE\*  
8 (6) Four Seasons (Philips)
- 10 I WAS MADE TO LOVE HER\*  
12 (5) Stevie Wonder (Tama)
- 11 A WHITER SHADE OF PALE\*  
15 (4) Procol Harum (Deram)
- 12 WHITE RABBIT  
14 (4) Jefferson Airplane (RCA)
- 13 SOCIETY'S CHILD\*  
16 (6) Janis Ian (Verve)
- 14 LET'S LIVE FOR TODAY\*  
5 (9) Grass Roots (Dunhill)
- 15 DON'T GO OUT INTO THE RAIN  
18 (4) Herman's Hermits (MGM)
- 16 MERCY, MERCY, MERCY  
17 (5) Buckingham (Columbia)
- 17 JACKSON  
29 (3) Nancy Sinatra and Lee Hazlewood (Reprise)
- 18 HERE WE GO AGAIN\*  
19 (5) Ray Charles (ABC)
- 19 CARRIE ANNE\*  
23 (4) Hollies (Epic)
- 20 TRACKS OF MY TEARS\*  
19 (7) Johnny Rivers (Imperial)
- 21 I TAKE IT BACK  
25 (4) Sandy Posey (MGM)
- 22 MAKE ME YOURS  
24 (5) Betty Swann (MGM)
- 23 SILENCE IS GOLDEN\*  
27 (3) Tremeloes (Epic)
- 24 WITH A GIRL LIKE YOU  
42 (2) Young Rascals (Atlantic)
- 25 FOR YOUR LOVE\*  
38 (3) Peaches and Herb (Date)
- 26 SOUL FINGER  
29 (5) Bar-Kays (Volt)
- 27 AIN'T NO MOUNTAIN HIGH ENOUGH\*  
28 (5) Marvin Gaye and Tammi Terrell (Tama)
- 28 MORE LOVE  
31 (5) Smokey Robinson & Miracles (Tama)
- 29 STEP OUT OF YOUR MIND  
32 (4) American Breed (Acta)
- 30 THERE GOES MY EVERYTHING\*  
37 (3) Engelbert Humperdinck (Parrot)
- 31 SHE'D RATHER BE WITH ME\*  
13 (10) Turtles (White Whale)
- 32 ALFIE\*  
28 (11) Dionne Warwick (Scepter)
- 33 DING, DONG THE WITCH IS DEAD\*  
21 (7) The Fifth Estate (Jubilee)
- 34 MAMMY  
— (1) Happenings (B.T. Papp)
- 35 CHAPEL IN THE MOONLIGHT\*  
41 (2) Dean Martin (Reprise)
- 36 HYPNOTIZED  
— (1) Linda Jones (Loma)
- 37 RESPECT\*  
39 (12) Aretha Franklin (Atlantic)
- 38 YOUR UNCHANGING LOVE  
59 (2) Marvin Gaye (Tama)
- 39 JOY\*  
46 (2) Mitch Ryder (New Voice)
- 40 I LIKE THE WAY  
— (1) Tommy James & Shondells (Roulette)
- 41 TESTIFY  
— (1) Parliaments (Revilot)
- 42 SHOW BUSINESS  
48 (3) Lou Rawls (Capitol)
- 43 FOR YOUR PRECIOUS LOVE\*  
33 (5) Oscar Toney Jr. (Bell)
- 44 MARY IN THE MORNING  
43 (6) Al Martino (Capitol)
- 45 LOVE ME TENDER  
49 (2) Percy Sledge (Atlantic)
- 46 YOU WANTED SOMEONE TO PLAY WITH  
47 (2) Frankie Laine (ABC)
- 47 SOOTHE ME  
— (1) Sam and Dave (Stax)
- 48 THE HAPPENING  
— (1) Herb Alpert and the Tijuana Brass (A&M)
- 49 LET THE GOOD TIMES ROLL & FEEL SO GOOD  
— (1) Bunny Sigler (Parkway)
- 50 SOMEBODY HELP ME  
— (1) Spencer Davis (VA)

\*An asterisk denotes record released in Britain.

### BUBBLING UNDER

Pleasant Valley Sunday—Monkees (Colgems)  
Thank The Lord For The Night Time—Neil Diamond (Bene)  
Take Me (Just As I Am)—Solomon Burke (Atlantic)  
To Love Somebody—Bee Gees (A&M)  
Baby I Love You—Aretha Franklin (Atlantic)  
River Is Wide—The Forum (Mira)  
Cold Sweat—James Brown (King)  
Lonely Drifter—Pieces of Eight (A&M)  
Glory Of Love—Otis Redding (Volt)  
Blues Theme—Arrows (Tower)

## TOP L.P.'s

- 1 SGT. PEPPER'S LONELY HEARTS CLUB BAND  
1 Beatles (Parlophone)
- 2 HEADQUARTERS  
18 The Monkees (RCA Victor)
- 3 SOUND OF MUSIC  
2 Soundtrack (RCA)
- 4 ARE YOU EXPERIENCED  
3 Jimi Hendrix (Track)
- 5 GOING PLACES  
9 Herb Alpert (Pye)
- 6 FIDDLER ON THE ROOF  
6 London Cast (CBS)
- 7 THIS IS JAMES LAST  
11 Various Artists (Stax)
- 8 MORE OF THE MONKEES  
4 Monkees (RCA)
- 9 MAMAS & PAPAS DELIVER  
14 Mamas & Papas (RCA Victor)
- 10 TOM JONES LIVE AT THE TALK OF THE TOWN  
24 Tom Jones (Decca)
- 11 BEST OF THE BEACH BOYS  
7 Beach Boys (Capitol)
- 12 MONKEES  
5 The Monkees (RCA)
- 13 DOCTOR ZHIVAGO  
8 Soundtrack (MGM)
- 14 TONY'S GREATEST HITS  
20 Tony Bennett (CBS)
- 15 RELEASE ME  
12 Engelbert Humperdinck (Decca)
- 16 A COLLECTION OF 16 BIG HITS, VOL. 5  
24 Various Artists (Tama Motown)
- 17 GREEN, GREEN GRASS OF HOME  
21 Tom Jones (Decca)
- 18 JIGSAW  
— Shadows (Columbia)
- 19 EVOLUTION  
23 The Hollies (Parlophone)
- 20 A DROP OF HARD STUFF  
13 The Dubliners (Major Minor)

## TOP E.P.'s

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

## 5 YEARS AGO

- 1 I REMEMBER YOU  
2 Frank Ifield (Columbia)
- 2 I CAN'T STOP LOVING YOU  
1 Ray Charles (HMV)
- 3 A PICTURE OF YOU  
3 Joe Brown (Piccadilly)
- 4 SPEEDY GONZALES  
13 Pat Boone (London)
- 5 HERE COMES THAT FEELING  
7 Brenda Lee (Brunswick)
- 6 GOOD LUCK CHARM  
4 Elvis Presley
- 7 COME OUTSIDE  
4 Mike Sarne
- 8 DON'T EVER CHANGE  
12 The Crickets (Liberty)
- 9 ENGLISH COUNTRY GARDEN  
5 Jimmy Rodgers (Columbia)
- 10 OUR FAVOURITE MELODIES  
9 Craig Douglas (Columbia)
- 11 GINNY COME LATELY  
8 Brian Hyland
- 12 AIN'T THAT FUNNY  
15 Jimmy Justice (Pye)
- 13 LITTLE MISS LONELY  
— Helen Shapiro (Columbia)
- 14 YA YA TWIST  
29 Petula Clark (Pye)
- 15 RIGHT, SAID FRED  
17 Bernard Cribbins (Parlophone)
- 16 SHARING YOU  
16 Bobby Vee (Liberty)
- 17 YES MY DARLING DAUGHTER  
11 Eddy Gorme (CBS)
- 18 STRANGER ON THE SHORE  
19 Acker Bilk
- 19 DO YOU WANT TO DANCE/I'M LOOKING OUT THE WINDOW  
19 Cliff Richard
- 20 LAST NIGHT WAS MADE FOR LOVE  
14 Billy Fury

## BRITAIN'S TOP 50

NATIONAL CHART COMPILED BY THE RECORD RETAILER

- 1 ALL YOU NEED IS LOVE  
2 (2) Beatles (Parlophone)
- 2 ALTERNATE TITLE  
3 (5) Monkees (RCA)
- 3 IT MUST BE HIM  
6 (8) Vikki Carr (Liberty)
- 4 A WHITER SHADE OF PALE  
1 (9) Procol Harum (Deram)
- 5 SAN FRANCISCO (FLOWERS IN YOUR HAIR)  
13 (2) Scott McKenzie (CBS)
- 6 THERE GOES MY EVERYTHING  
4 (9) Engelbert Humperdinck (Decca)
- 7 SHE'D RATHER BE WITH ME  
5 (6) Turtles (London)
- 8 SEE EMILY PLAY  
8 (5) Pink Floyd (Columbia)
- 9 IF I WERE A RICH MAN  
9 (14) Topol (CBS)
- 10 WITH A LITTLE HELP FROM MY FRIENDS  
29 (4) Young Idea (Columbia)
- 11 YOU ONLY LIVE TWICE  
25 (3) Nancy Sinatra (Reprise)
- 12 SEVEN ROOMS OF GLOOM  
18 (6) Four Tops (Tama Motown)
- 13 WHEN YOU'RE YOUNG AND IN LOVE  
21 (6) Marvelettes (Tama Motown)
- 14 SOMEWHERE MY LOVE  
31 (2) Michael Sammes Singers (HMV)
- 15 TAKE ME IN YOUR ARMS AND LOVE ME  
22 (7) Gladys Knight and the Pips (Tama Motown)
- 16 RESPECT  
19 (7) Aretha Franklin (Atlantic)
- 17 HERE COMES THE NICE  
14 (10) Small Faces (Imperial)
- 18 STRANGE BREW  
17 (7) Cream (Reaction)
- 19 CARRIE ANNE  
7 (8) The Hollies (Parlophone)
- 20 MARTA  
25 (3) Bachelors (Decca)
- 21 TONIGHT IN TOKYO  
28 (2) Sandie Shaw (Pye)
- 22 GROOVIN'  
11 (9) Young Rascals (Atlantic)
- 23 DEATH OF A CLOWN  
— (1) Dave Davies (Pye)
- 24 DON'T SLEEP IN THE SUBWAY  
20 (9) Petula Clark (Pye)
- 25 THE HAPPENING  
16 (11) Supremes (Tama Motown)
- 26 UP, UP AND AWAY  
47 (2) Johnnie Mann Singers (Liberty)
- 27 007  
49 (2) Desmond Dekker (Pyramid)
- 28 SHAKE  
28 (6) Otis Redding (Stax)
- 29 DEDICATED TO THE ONE I LOVE  
27 (15) Mamas and Papas (RCA)
- 30 SWEET SOUL MUSIC  
12 (13) Arthur Conley (Stax)
- 31 I'LL COME RUNNING  
26 (7) Cliff Richard (Columbia)
- 32 WITH A LITTLE HELP FROM MY FRIENDS  
46 (4) Joe Brown (Pye)
- 33 RELEASE ME  
41 (25) Engelbert Humperdinck (Decca)
- 34 SEVEN DRUNKEN NIGHTS  
38 (17) Dubliners (Major Minor)
- 35 LET'S PRETEND  
32 (4) Lulu (Columbia)
- 36 OKAY  
19 (18) Dave Dee, Dozy, Beaky, Mick and Tich (Fontana)
- 37 PAPER SUN  
15 (8) The Traffic (Island)
- 38 SILENCE IS GOLDEN  
23 (13) Tremeloes (Epic)
- 39 JUST LOVING YOU  
35 (4) Anita Harris (CBS)
- 40 CASINO ROYALE  
43 (12) Herb Alpert (A&M)
- 41 THE WIND CRIES MARY  
39 (11) Jimi Hendrix Experience (Track)
- 42 ROSES OF PICARDY  
24 (11) Vince Hill (Columbia)
- 43 WHEN I'M 64  
— (1) Kenny Ball (Pye)
- 44 SOMETHIN' STUPID  
42 (18) Frank and Nancy Sinatra (Reprise)
- 45 FUNNY FAMILIAR FORGOTTEN FEELING  
36 (15) Tom Jones (Decca)
- 46 WATERLOO SUNSET  
37 (11) Kinks (Pye)
- 47 WHAT GOOD AM I  
49 (7) Cilla Black (Parlophone)
- 48 ANNABELLA  
— (1) John Walker (Philips)
- 49 HERE WE GO AGAIN  
— (1) Ray Charles (HMV)
- 50 TRAMP  
— (1) Otis Redding and Carla Thomas (Stax)

A blue dot denotes new entry.

### BUBBLING UNDER

Trying To Forget—Jim Reeves (RCA)  
Museum—Herman's Hermits (Columbia)  
The Last Time—The Who (Track)  
I Was Made To Love Her—Stevie Wonder (Tama Motown)  
Shake Rattle And Roll—Arthur Conley (Atlantic)  
Dr. Kitch.—Lord Kitchener (Jump Up)  
Hi Hi Hazel—Trogs (Page One)

## BRITAIN'S TOP R & B SINGLES

- 1 RESPECT  
1 Aretha Franklin (Atlantic 584915)
- 2 TRAMP  
9 Otis Redding and Carla Thomas (Stax 401912)
- 3 FOR YOUR PRECIOUS LOVE  
6 Oscar Toney Jr. (Stateside SS 2933)
- 4 I WAS MADE TO LOVE HER  
15 Stevie Wonder (Tama Motown TMG 613)
- 5 SEVEN ROOMS OF GLOOM  
3 The Four Tops (Tama Motown TMG 612)
- 6 SWEET SOUL MUSIC  
2 Arthur Conley (Atlantic 584953)
- 7 GROOVIN'  
8 Young Rascals (Atlantic 584111)
- 8 007 SHANTY TOWN  
14 Desmond Dekker (Pyramid PYE 6064)
- 9 THANK YOU JOHN  
4 Willie Tee (Atlantic 5841)
- 10 SHAKE  
19 Otis Redding (Atlantic 601911)
- 11 TAKE ME IN YOUR ARMS AND LOVE ME  
5 Gladys Knight and the Pips (Tama Motown TMG 604)
- 12 SHAKE RATTLE AND ROLL  
— Arthur Conley (Atlantic 584121)
- 13 WOMAN LIKE THAT, YEAH  
— Joe Tex (Atlantic 584119)
- 13 HERE WE GO AGAIN  
12 Ray Charles (HMV POP 1285)
- 15 GET READY  
7 Donnie Elbert (CBS 2807)
- 16 ALL I NEED  
17 Temptations (Tama Motown TMG 610)
- 16 THE HAPPENING  
11 The Supremes (Tama Motown TMG 607)
- 18 AIN'T NO MOUNTAIN HIGH ENOUGH  
29 Marvin Gaye and Tammi Terrell (Tama Motown)
- 19 I FEEL LIKE CRYING  
— Sam and Bill (Brunswick O 5873)
- 20 WHEN YOU'RE YOUNG AND IN LOVE  
13 Marvelettes (Tama Motown TMG 609)

## BRITAIN'S TOP R & B ALBUMS

- 1 KING AND QUEEN  
1 Otis & Carla (Stax 589007)
- 2 DOUBLE DYNAMITE  
2 Sam and Dave (Stax 589003)
- 3 SWEET SOUL MUSIC  
5 Arthur Conley (Atlantic 587969)
- 4 YOU'VE GOT MY MIND MESSED UP  
8 James Carr (Stateside SL 10265)
- 5 JAMES & BOBBY PURIFY  
6 James and Bobby Purify (Stateside SL 10206)
- 6 ARE YOU EXPERIENCED  
3 Jimi Hendrix (Track 612001)
- 7 CLUB SKA '67  
— Various Artists (Island WRL LP948)
- 8 PAIN IN MY HEART  
— Otis Redding (Atlantic 587942)
- 9 FUNKY BUTT LIVE  
4 Gene Washington (Piccadilly MPL 38025)
- 10 COLLECTION OF HITS VOL. 5  
4 Various Artists (Tama Motown TM 11050)

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**B**EACH BOYS' new label Brother Records being distributed by Capitol . . . due to a kidney infection, Sharon Tandy unable to plug her "Stay With Me" disc which is a revival of the Lorraine Ellison soul hit . . . Dave Berry's next disc, a Bee Gees song, to be issued on August 11 . . . David Bowie's leather jacket once belonged to James Dean . . . a big hit on the Continent — Nancy Sinatra and Lee Hazelwood's "Jackson" . . . Connie Francis to release her revival of the oldie "My Heart Cries For You" . . . Herman's Hermits playing 40 cities in eight weeks on their new U.S. tour . . . Marc Bolan, formerly of John's Children has left to form his own group Tyrannosaurus Rex . . .

Rolling Stones new U.S. LP "Flowers" includes "Backstreet Girl", "My Girl", "Please Go Home" and "Ride On, Baby" . . . top U.S. R & B disc is Betty Swann's "Make Me Yours" . . . Jeff Beck's "Tallyman" was written by Graham Gouldman . . . "Mama" by the Grumbleweeds is in the Leeds Top Ten . . .

A dozen revivals in last week's Top Fifty . . . A28: "Go", "Cry", "Now", "Run", "Gone", "Love", "Ride", "Rock", "Stop", "Turn", "Work", "Dance", "Mercy", etc., etc. . . . Beach Boys "Heroes And Villains" being released in the U.S. within the next two weeks . . . year's most prophetic title—Pat Arnold's "The First Cut Is The Deepest" . . . Chuck Berry's "Back To Memphis" is interesting . . . perhaps the doggie world would have appreciated "Sgt. Pepper" more if EMI had released it on the HMV label . . . TM fact: Marvin Gaye's "Your Undying Love" will be his first solo single here in almost a year . . . Lulu's "The Boat I Row" bubbling under the U.S. top hundred . . . Troy "This Time" Shondell revives George Hamilton's "A Rose And A Baby Ruth" . . . Q29: which name completes the following sequence—Lou Rawls, Sam and Dave, Wilson Pickett, Otis Redding, —? ?

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## wishful thinking

**T**HIS may sound like a downright plug for a little-known group. Well, I assure you, it is — and I shall make no excuses, because I personally think that Wishful Thinking is a knockout group who are going to make it very big in the very near future. Why do I think this? Because they make a great sound, and with the ideas they have, it won't be at all long before they start producing some

very original material. Wishful Thinking is a close-harmony group, who really know what they're doing, musically — and they have a very polished stage act, producing the sort of sound that one would normally only expect to hear come out of a recording studio — in fact in September they will be releasing a live L.P., and I feel that when it appears they will start to receive the attention they deserve.

Their latest single, "Peanuts" backed with "Cherry, Cherry", a Neil Diamond number is not, I feel, anything out of the ordinary, although it is a very well produced record, — but I think their next single, an original number, which they are working on at the moment, could do a lot for them. The boys are very excited about it, and I gather that it's more in line with the sort of music they want to make. They are also working on a purely vocal - harmony arrangement of "Whiter Shade of Pale", the Procol Harum Hit, which should be worth hearing! In fact, their experiments in the harmony field could establish them as one of the more progressive groups in the country. I hope so. They deserve a bit of success. **Derek Boltwood.**

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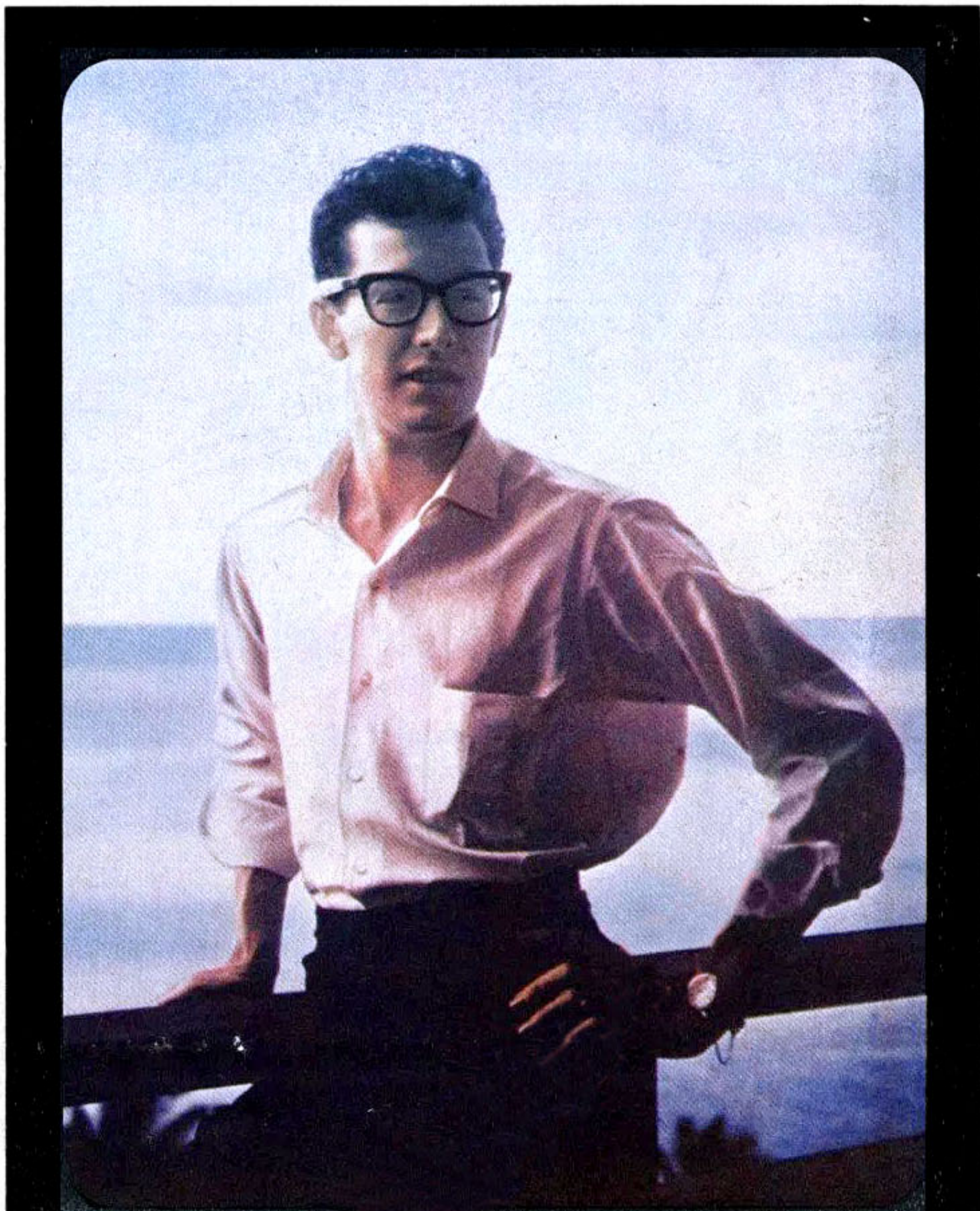
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## BUDDY HOLLY

# "HIBERNATION COULD BE DANGEROUS"—TRAFFIC

**W**HEN Stevie Winwood left the Spencer Davis Group his idea was to have a rest and take sufficient time off — absolutely away from the scene — for the public to "forget about me, at least in the old context. But it hasn't happened that way because of the success of Traffic."

### NEXT SINGLE

Not that Stevie is too disappointed, of course. He's been surprised and delighted by the hitworthiness of "Paper Sun" — and this has meant that Traffic (Stevie, Jim Capaldi, Dave Mason, Chris Wood) have been spending a little time away from their Berkshire cottage retreat talking to ladies and gentlemen of the press. They've also made their next single which Stevie describes as completely different from "Paper Sun". It's an original by the group again, though, and it is the intention of Traffic to feature only their originals on records, though

they may do a few numbers composed by others when they perform on their concert tour starting in October.

I asked the group how they feel about getting down to touring work after their long, relaxing summer.

Said Jim: "It will be like falling off a log backwards compared with what you call our 'relaxing' summer!"

"We are working hard now," added Stevie. "It's just the environment that is beautiful — exactly right for us to rehearse and write in. And we're doing a great deal of writing. But it won't take us long to get into the swing of public appearances."

### UP FOR AIR

Chris: "The natural things around us in Berkshire are very interesting but we need both sides. I like to go to both sides. I like to go off to cities such as Birmingham occasionally."

Stevie: "Yeah — we have to come up for air!"

How similar are the tastes of the members of Traffic? Chris: "Similar but still different. I mean, if everyone was exactly the same it would be uninteresting. We do have the same basic attitude and I think things are working out."

### ROCK 'N' ROLL

The first pop artiste Jim remembers admiring with great fervour (when he was about 14) is Little Richard. Chris was first interested in pop through rock 'n' roll records ("but, good as they were, I now regard them as something out of the past"). Dave Mason's first idols were The Shadows ("they've stayed around for a long time but I don't play their records any more"). Stevie began with an interest in jazz, especially the blues and gospel records ("though I didn't have any religious interest in them").

With the pop scene changing so fast, Traffic are aware that hibernation could be



STEVIE WINWOOD — by Lon Goddard

dangerous. A whole new fad could, just conceivably, take over by the time the group is ready to go out and earn concert money. "Yes, it could happen," admitted Stevie, "but we feel right with current developments, we love what's happening now, pop music has never sounded better."

"And if we have to, we're prepared to scrap everything we've worked out so far and start again from scratch," pointed out Chris. "But only if we have to!"

DAVID GRIFFITHS