

Record Mirror

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Inside: Cliff,
Bob Dylan,
Small Faces,
Flowerpot Men

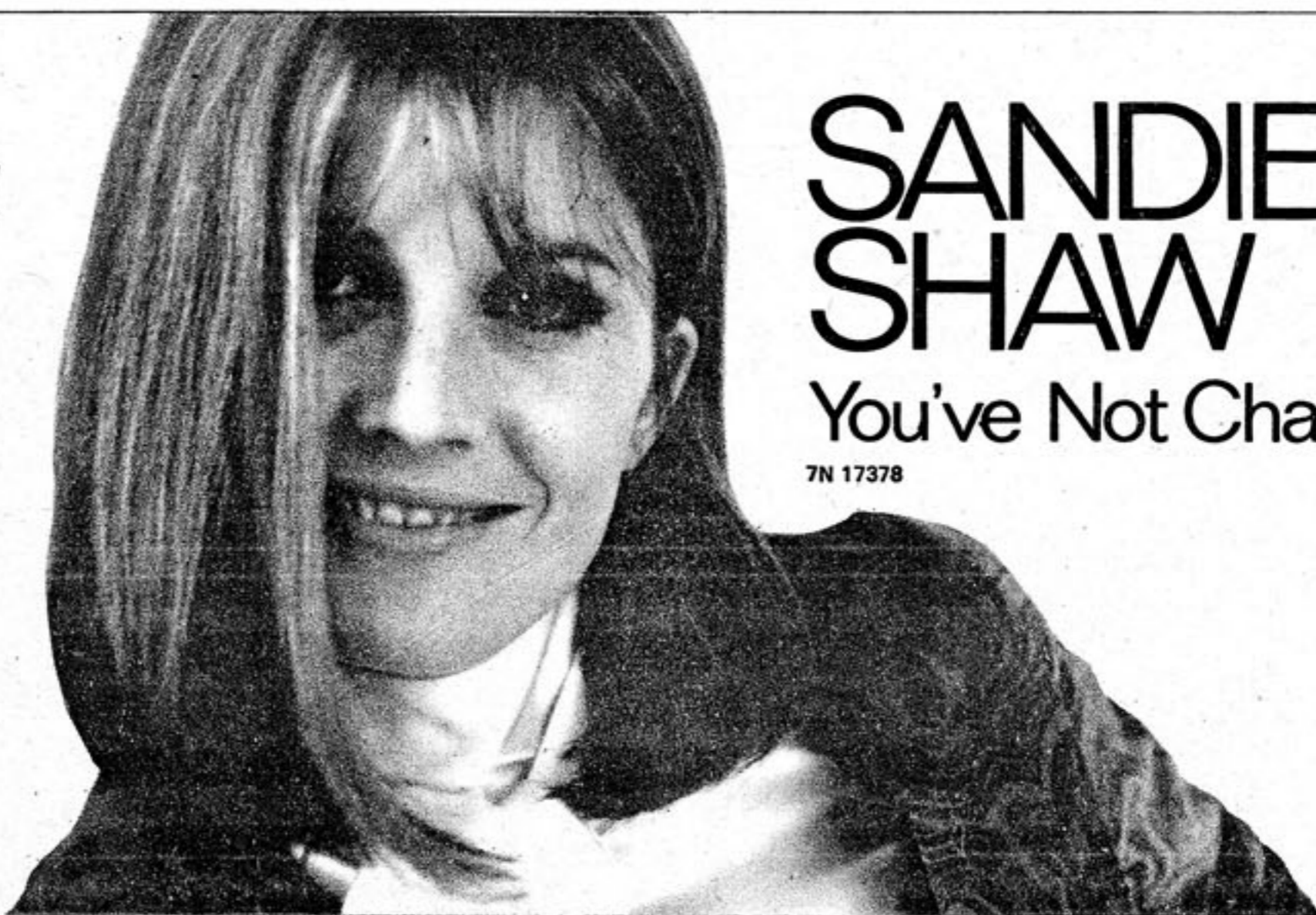


THE SUPREMES (Dezo Hoffmann RM pic)

SANDIE SHAW

You've Not Changed

7N 17378



Sound Scene
For September!

...With This Great
New Single

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

ANTICS OF THE PAST FOR PAUL

SAYS AN R.M. READER

I'VE been studying Paul Jones on stage — and studying him very closely. I've nothing against his voice and I think he generally makes very good records, though his last one is deservedly not doing very well. But I've come to the conclusion that he is, visually, a throwback to the old days of variety comedians ending their acts with a song. His movements and his antics and even his facial expressions are dredged up from the past. It's not wrong basically because he's following the footsteps (literally almost) of some very great stars. Watch him next time he's on television. There's nothing modern in his movements. See if you don't agree. — Paul Townsley, 42 Station Road, Havant, Hants.

James Craig: Do YOU agree with this? And why isn't Paul and "Thinking's Not For Me" doing better, chart-wise?



PAUL JONES—a throwback to the old days.

THE LABEL?

I THINK I have solved the everlasting controversy of "the singer or the song". It's the record label. Seriously though, I think the recording companies deserve as much praise as the recording artists themselves. In my personal opinion, we could not live without Stax-Atlantic and the marvellous artistes it seems endlessly to produce, like Otis, Sam and Dave, Aretha and Arthur. Of course, the Motown fans have "Tamla" and the mods have their own Decca. Yes, that definitely is it—the record label! — Sue, 2 Davington Road, Dagenham, Essex.

POP SQUABBLES

WHY all the squabbling and bickering? Who cares if one artiste performs R and B, another R and R and yet another psychedelia? What matters is that it is all music and is meant to be enjoyed. After all, just as people read different types of books why shouldn't they appreciate a variety of music. Can anybody really "hate" a certain type of music? I doubt it. Hate is merely non-acceptance in the idealistic sense. Engelbert's records don't gas me like the Faces, Beatles, Stones or Tops could, but I can listen, absorb and then say: "That disc will be groovy to a lot of nice people, but it's not for me." That is the only rational way with music. . . . and it's the same with everything else in life. Some play chess, others tennis, but most watch television. I hate none of these. Flower-power is a fad but there is something deeper in it. . . . a truism for love, humanity and charity. While everyone screams love at the top of their voices, love has been lost and has no voice. — Billy McAllister, 23 Muirbrae Road, Blairbeth, Rutherglen, near Glasgow.

DUPREE DEFENCE 1

ABOUT Simon Dupree and the Big Sound and the way they're treated. I went to see them at a date just outside London some weeks ago. As soon as they'd finished playing, the bouncers came on the scene and were thoroughly unpleasant. Then came the bit about not paying them unless they were out of the building inside fifteen minutes and I must say I was amazed that the group managed to keep their tempers and be as polite as they were. I'm sure that top groups don't have this sort of treatment, so why should a smaller group accept it, when they're also bringing in the money for the promoter? Congratulations to Record Mirror for being the first paper to print the truth. — Sarah Lewis, 70a Albert Drive, Sheerwater, Woking, Surrey.

DUPREE DEFENCE 2

HAVING read about Simon Dupree, and having seen them twice, I was shocked at their treatment by promoters. Simon, Alan Bown, Geno etc. could knock the spots off such drabgy rubbish as the Kinks, Tremeloes, Small Faces etc. In Wales, Simon etc. would draw more on their own than the others would together.

Surely promoters aren't blind to this. Give the best dressing-rooms to those who pull most money. — Peter James, 118 Cedar Way, Penarth, Glamorgan.

ALL FOR ONE Etc.

I THINK all groups should be thought the same as one another. They're all people doing the same work so why should well-known groups get everything they need and lesser-known groups be shoved in any room or behind curtains. I've met local and famous groups and I think they'd all agree they should be treated the same. — Gloria Jones, Middle Thatch, Lulington, near Frome, Somerset.

DYLAN DEPT.

HOW much does pop music owe to the inspiring and significant thoughts and words of the phenomenal Bob Dylan? His pattern of songs has sown the seeds for the hippie cult. They share the same growing dissatisfaction as do today's anti-war lyricists. His intellectual and emotional approach leaves the work of Lennon and McCartney groping for the same impact. While his appeal may be confined, the attractiveness and range of his material isn't. From cynical and psychological songs to the perplexed subject of war, his expression for contact can only be emulated by the other great troubadour Paul Simon. Someone wrote that Dave Davies is on a Dylan kick. I feel that very little of today's pop scene escapes the Dylan kick! — Colin Briston, 73 Grange Road, Harwich, Essex.

DC5 FAN CLUB

I REALISE you have mountains of mail every day. But I'd like to thank Dave Clark and the Five for having such a great fanclub secretary as Maureen. . . . she's been really great to all us fans over the past year. She has enabled many of us to meet the boys. It's not a convention thing—15 of us are having dinner with the boys next month because of a competition she organised. I've personally met them five times during the past year. — Miss J. Varney, 215 The Roundway, Tottenham, London, N.17.

'B' SIDE BLUES

DON'T know who is responsible for the moronic and altogether damnable practice of putting LP, or previously-issued tracks on the 'B' side of new singles but I rather suspect that whoever it is would think twice before doing it. I had all but bought Ike and Tina Turner's new single, on London, until I realised I already had the 'B' side on their "River Deep" LP. . . . and I can't afford full price for just one track. And how about Gladys Knight and the Pips' new single, with the 'B' side of her last but one single. Don't people realise there were some of us who had actually heard of Gladys before "Take Me In Your Arms." Record companies must put an end to this diabolical, dastardly and disgusting duplication. — T. J. Titchiner, 6 Willoughby Street, Blackburn, Lancs.

LULU MOVIE

JUST had to write about "To Sir With Love." I was lucky enough to get tickets for the premiere and it is a great film — starring the best singer in the world, Lulu. I got the tickets through her great fan-club, which is run by Betty, of 286 Long Chouiden, Hemel Hempstead, Herts. Everybody should see the film — and then Lulu's fan-club would be bigger than ever. — Tony Smith, 204 Wellmeadow Road, Catford, London, S.E.6.

BACKDATED HITS

LOOKING through the Top Twenty of five years ago, I notice there are more records I like in that section than today's Top Fifty. I may be old-fashioned but records like the Everly's "Crying In The Rain", "Kiss And Run" by Tommy Roe and "Sealed With A Kiss" by Brian Hyland are sounds which will never be repeated. We do get some records that become "classics" like "Monday, Monday" and "Good Vibrations" but oh! to hear more like "There's A Girl" by Jan and Dean, or Bobby Vee's "More Than I Can Say". Many of today's records are forgotten tomorrow. How many people can name all the discs by, say, Wayne Fontana and Herman's Hermits. But think of Del Shannon and one could name a number of his records without thinking. The so-called in-crowd ("I'll buy this and sell it when it gets in the charts") have ruined the current scene. — H. I. McIntyre, 102 Valley Road, Carlton, Notts.

In brief . . .

Tony Stevens, 77 Highbury New Park, London, N.5: Has anyone any information on the American group the Shangri-Las — are they still together and producing records?

Evelyn Austin, 48 Sunbury House, Swanfield Street, Bethnal Green, London, E.2: I was surprised and hurt that Ian Damon was left out of the Radio One deejay bookings. He is wonderful "live" and would be a valuable asset to the team.

Sue Medford, 86 De Laune Street, Walworth, London, S.E.17: Can anybody sell me the sleeve of "A Quick One" by the Who, as my own has been misplaced.

Miss Lesley Tracy, 79 Gawsworth Road, Sale Moor, Cheshire: I'm starting two petitions. One to send to Rediffusion for a re-showing of the Motown spectacular which was screened in 1965 and another for Berry Gordon imploring him to send as many Tamla artistes as possible to tour here. Please send names to me.

Ian Hughes, 17 Meadway, Hayes, Bromley, Kent: Thanks to Decca for releasing the creative masterpiece "I'll Never Need More Than This" by Ike and Tina—the genius Phil Spector's work. "You've Lost That Lovin' Feelin'" was the record of 1965. "River Deep" the record of 1966, now let this one be the best of 1967.

ROCK POWER

IN respect of the British Rock and Roll Restoration Union, you recently published a letter from Paul Sandford and a subsequent denial from Veronica Day. Before this matter snowballs out of all proportion, I must hasten to add that I have no idea what became of this person's nomination papers. However we certainly have no intention of forcing anyone to join if disinterested. But rest assured that the BRRRU does exist! It's not the figment of some moggie's warped imagination. In fact, we intend to take the potty pop world by the scruff of its beaded neck and shake it inside out. — Harry Middleton, 19 St. Joseph Street, Battersea, London, S.W.8.

IFIELD SUCCESSES

IN an article on Engelbert, you stated "not since the days of Bill Haley and Ruby Murray have we had such sensational solo chart success". I'd like you to refer back to 1962 when Frank Ifield had three number one hits in a row and they were followed by a top five hit and another number one. Frank once had three records in the Top Twenty. . . . "I Remember You", "Lovesick", "She Taught Me How To Yodel". He also had three LPs and five EPs in the best-sellers, simultaneous. Can Hump equal that? — M. Creswick, 238 Petre Street, Sheffield.

James Craig: Don't want to worry you, but suppose Engelbert, with the same number of releases, goes on as he's going now!

Roger Everatt, 3 Sladedale Road, Plumstead, London, S.E.18: In your fine "Mitch is Real" article, you said he went to drama school with Stevie Winwood. It was surely actually Stevie Marriott the great, of the fantastic Small Faces. James Craig: Sorry for the slip of the typewriter.

Nicole Hart, Wokingham, Berkshire: Remember I suggested that Nancy Sinatra should make a spy musical but get captured and bound and gagged early on — staying mute to the end. Did you see her on a recent "Man From Uncle" show? She WAS bound and gagged!

F. Bailey, 10 Stone Close, Worthing, Sussex: Please help me obtain pictures and articles on Del Shannon and Johnny Tillotson—I'll pay extra for pictures of them together.

Robert Owen, 73 West View, Barby Road, Selby, Yorks: Can you help me get hold of two deleted records by the Executives—"Return Of The Mods" and "Strictly for the Beat"—I've had no luck getting them for myself.

Boppin' Bill Mann, Memphis Mews, 16 Vicarage Street, Stockton-on-Tees, County Durham: Psychedelic hair styles? New? The cat from the back page of "Beano." I mean "Dennis The Menace." has had a freak-out hair cut or growth since the good old days of Jerry Lee, Carl, Elvis etc. . . . and that was ten years back.

Record Mirror

EVERY THURSDAY

116 Shaftesbury Avenue, London W.1.
Telephones GERard 7942/3/4

frank fenter
talks about

stax and atlantic



FOR Atlantic Records 1967 has been a phenomenal year. A few weeks ago they received the majority of awards in a major American music poll and in the near future, several of their artistes will be travelling to Britain for tours.

Frank Fenter, who represents the label in Britain told me: "We have had enormous success in the last six months—easily an increase of 100%. I said at the beginning of the year that this would be Atlantic's year and I've been proven right."

"On October 13 Arthur Howes will be launching a tour with Sam & Dave, Percy Sledge and Arthur Conley. The Young Rascals and The Vanilla Fudge will be touring Britain next month—and late November should see the return of Bobby Darin. We're currently trying to arrange a concert for Aretha Franklin."

"Eighty per cent of the material is still R&B—that is our bag, the image of the company here. But in the States Atlantic releases discs by a variety of artistes including Mirielle Mathieu, The Bee Gees and Acker Bilk. This is to the credit of the company—they haven't remained solely R&B. We have gone to the West Coast of America and picked groups we believe in—like The Buffalo Springfield."

Discussing plans for some of the artistes, Frank mentioned: "We're releasing an album called 'The Vanilla Fudge' at the end of the month. Titles on it include 'The Zombies', 'She's Not There', 'The Impressions', 'People Get Ready', 'The Beatles', 'Eleanor Rigby' and their own hit single 'You Keep Me Hanging On'."

"We're releasing 'Bobby Darin Sings Doctor Dolittle' on October 15 to tie in with the release of the film here. There are six other albums of Dolittle including the Soundtrack and a LP by Sammy Davis Jr.—but the director of the film thinks that Darin's album is the best. Darin should be able to promote it on television when he's here—and I believe he will be making another British film this year. We're also releasing Darin's 'Something Special'—an album we made when Bobby had his BBC-2 programme."

"The Young Rascals have a new album at the end of the month called 'Groovin'', and they'll be touring here with The Traffic."

"We're also rushing out the 'Aretha Arrives' album for the end of September. She has been phenomenally successful. She is basically today to R&B a female version of what Ray Charles was in the late 50's. Her impact is just incredible."

Frank is particularly enthusiastic about the female artiste he also manages—Sharon Tandy, the only non-American artiste to record with Atlantic.

"We're releasing a four-minute single of her singing 'Our Day Will Come' on October 15. I don't think the length of it will harm the record's chances. Music is progressing very fast and we're probably in the best phase of pop music we've ever been in. There is no longer any reason to stick to the old format—two verses, a middle-eight or bridge, one more verse and then you're out. A record is an entity if it's solid—this one worked out at four minutes—there it is. The Vanilla Fudge version of 'Eleanor Rigby' on their album lasts for eight minutes twenty-four seconds."

"With the pirates off the air I feel that promotion has to become more specially planned—and we've started here an official Atlantic & Stax Appreciation Society. We even publish our own magazine 'Soul Messenger' which has had enormous response. The members take an active part and write columns for it—it contains all the ideas of the fans and the people who dig the label."

"We're winding up a fantastic year and I can't see how we can fail to be bigger or more successful because now our artistes are established strongly. The Stax tour did more than anything to establish us because it was such a sensational success."

Frank works sometimes 90 hours a week because, in addition to Atlantic and Stax, he now handles all Artistes & Repertoire for Polydor Records. "I'm in the look-out for talented acts—whether they're so underground no one can see them, or so ahead of their time that no one appreciates them."

How does he relax, get-away-from-it-all, I asked. "My hobbies are records and my relaxation is listening to them."

BILL HARRY

FLOWER TROUSER



THE SMALL FACES—without the Flower Trousers.

TONY Osborne's lovely daughter Janet, was holding hands with her fiancée, Kenny Jones, and Plonk and Mac were drawing flowers on Steve's trousers. That was the setting in the Small Faces' "Top Of The Pops" dressing room when I called round for a chat. I might add at this point that Steve was not actually wearing the trousers at the time. But he was wearing another pair.

ILFORD NETTLES

I sat beside the artistic Plonk and asked him about "Itchycoo Park." "Oh, it's a place we used to go to in Ilford years ago," he said. "Some bloke we knew suggested it to us as a title. We called it Itchycoo Park because it's full of nettles and you keep scratching." Were the Faces, I wondered, happy playing this type of music, or did they do it to keep the fans happy? "We're not pandering to

anyone," Steve replied, having strolled over at the sound of that question. "We play what we want to play. No one tells us what to play and what not to play. "If people don't like our records, they don't buy them. It's up to us what we record and what we don't." Which sounded as though the Faces are happy with Immediate and their connections with Andrew Oldham. "We're happy with the way things are going," Steve commented when I put the point to him. "We met Andrew when we were doing a tour of Europe. We got to Zurich and met him. He gives us a free hand and we all get on that way." Since the days of "Whatcha Gonna Do 'Bout It", the Faces' music has undergone quite a change for the better. How does the group decide what to do next? Plonk completed an intricate pattern in green and yellow, then replied: "We just go into the studio and see what happens. Maybe

nothing comes out of the session and we scrap it. "Maybe something great comes out and we use it. You can't have pre-conceived ideas. Someone may have an idea, then we try it out and kick it around and see what happens."

CONVERT

Steve added: "We're not going in any specific direction, we make records as they happen. We're not trying to prove anything or convert anyone. We just play Small Faces music." Each Face has his own place where they can work things out and plan recording ideas. This, says Steve, is a good idea as it means that the four of them can get down to their own ideas. Then, when the group gets together, they can discuss and work out whatever has come up. As a final point, I asked if the Small Faces were ever likely to release an instru-

mental as an "A" side. "You never know," Plonk said. "We have done an instrumental on the album. This is the whole thing, we might do something today, then get another idea and change everything." **RICHARD GREEN**



THE VANILLA FUDGE—a new single soon from them too . . .

Vanilla Fudge LP— even more dramatic than the hit single



TO grasp what the Vanilla Fudge are doing on record isn't really possible when you listen to their "You Keep Me Hanging On" single. For one thing the single is a very cut-down version of the number on the LP. I listened to their "The Vanilla Fudge" album on the American ATCO label and came to a few conclusions. Firstly, they are attempting something which is highly original and in the case of their album something which mainly succeeds. But of course it all depends whether you personally LIKE what they are doing. You could quite easily have rushed out and bought their hit single, and although the same basic techniques are employed on the LP, you might well hate the album.


IMPROVISATION

It seems to me that their style is to take a pop or soul tune, one which is well-known in most circles and distort it from the original concept of that tune, using pop improvisation in a way that many jazz musicians have been doing since jazz began. The drawback is that pop, unlike jazz is limited in style — obviously since pop and jazz are styles of music, and not specific sounds. Therefore the Fudge use the same technique on most of these tracks — the slowing down of the original tune, the heavy organ-based soul backing and the clever improvisation and/or gimmickry (where do you draw the dividing line?). This makes everything a bit same-y — when you haven't heard all of the LP you tend to predict things which will happen — and although it often

does, you then hear their version of "Eleanor Rigby" which I thought was tremendous, unpredictable and exciting. I won't write a track-by-track review, but here's the run-down on the best and worst of each side. "Ticket To Ride" is the first track on side one and probably the worst track on the album. Their version of the Impressions' "People Get Ready" is good, not too way-out and does capture in a way the essence of the original, which most of these numbers don't do, and obviously don't set out to do.


EXTENDED VERSION

"She's Not There" isn't as ambitious as the rest of the album, but is well done with a lot of excitement, and "Bang Bang" I didn't like — probably because I like the Cher version so much. On side two there are three little tracks called "Illusions Of My Childhood" which are in between the other tracks — they are funny. "You Keep Me Hanging On" is the extended version of the single — you noticed the missing words and they're all on here. Apart from the extra instrumental passages, one thing which is very apparent is that the mix of the LP version is different to the single. Just before the first vocal, the powerful instrumental sound on the single has been substantially weakened on the LP version. Praise to the British record company, and I hope that when this album is issued here the master will be suitably altered, or else many would-be buyers may be disappointed. "Take Me For A Little While", a fantastic song is done with more accent on the vocal than one would expect — effectively so too. The last track, an eight-minute version of "Eleanor Rigby" is in my opinion the best track on the album. Listen to it. Polydor are releasing this album soon — go and listen to it, and even if you hate it, then you'll have to admit the Vanilla Fudge have something different to offer. But the odds are that the British record buyer will like this — a welcome and original album. **N.J.**



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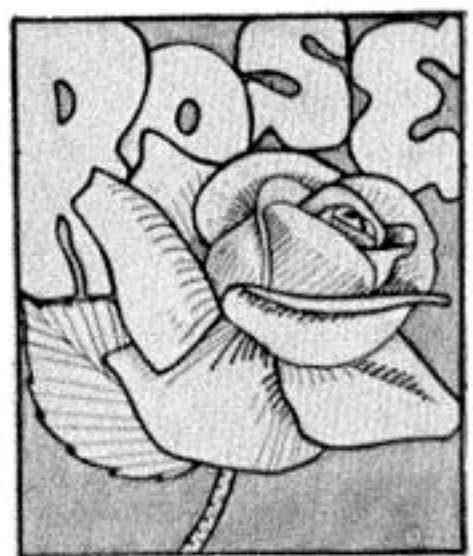
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PETE Frampton of The Herd having screen test for part in "The Sergeant Major", film to be made in Spain with Ty Hardin... Tim Rose, composer of "Morning Dew", due in London at the end of the month for radio and TV dates... John Peel's "The Perfumed Garden" to be presented at Tapes each Sunday... Dave Berry off to Belgium on October 29th to Television dates to promote his latest release "Forever"... Paul Atkinson of The Zombies sets married to American dancer Molly Lolloj this Friday (22), when the group's first CBS release "Friends Of Mine" is issued... The Turtles arrive here on November 10th... Both sides of new Nirvana single "Pentecost Hotel" and "Feeling Shattered" are self-penned... Traffic appear on "Dee Time" on September 30... John Street and The Innates Of No. 12 make their TV debut in Britain on "Come Here Often" on Friday (22nd Sept.) prior to German appearances... The Peddlers appear on TV's "Whistle Stop" this Friday (22) and "Saturday Club" (23) and appear on their own show on Spanish TV on October 10... Last weekend, The Swinging Blue Jeans had £3,000 worth of equipment stolen... The Syn are cutting an album of four original teenage Opera scores they have composed - titles include "Help, I'm A Pop Star" and "The Gardner & The Flowers"... Living In A World Of Broken Hearts' title of next Amen Corner single issued on September 29. The group will be cutting a 'live' E.P. at the Mojo Club, Sheffield in the near future... United Artists financing promotional trip to the States for The Household Kiki Dee off to U.S. on November 11 for 8-day trip... Fleur Des Lys off to Finland with Sharon Tandy this Friday to appear on a UNICEF show with Harry Belafonte... "Don't Go Away Little Girl" first disc from The Shame, released on the Poppy label via MGM... The Cream return to the States in January... New group Communia, managed by Paul Korda, have film offer... Family have new self-penned disc "Scene Through The Eyes Of The Lens" released by Liberty on October 13... Ian Hamilton Agency bringing Swedish all-girl group The Rainy Day Women over here for three week tour on October 14th... David Garrick No. 1 in Japan with "Don't Go Out Into The Rain, Sugar"...

Cat production

CAT Stevens has turned producer. His first production is released on CBS on October 13th and is a self-penned number by singer Peter Janes. Title is "Emperors & Armies". Second number is a self-penned disc by Sasha Caro "Grade 3, Section 2", released by Decca. Cat himself will be in the studios next week cutting his next single and album.



A ROSE to Frank Fenter (see article this issue) for his promotion in Britain of Atlantic and Stax-Volt which, this year, became the major rival to Tamla Motown. Frank has worked a phenomenal amount of hours to achieve this success and has been aided by a dedicated team. Of course, he had a good product to sell. Proof of his success can be found on the RM chart page.

\$1M DONOVAN

DONOVAN leaves for America this Friday on a 50-day tour which should gross him one million dollars. Among the venues he will be appearing at are the Cow Palace and the Fillmore Auditorium in San Francisco and The Hollywood Bowl. He has turned down several offers to appear on television, but will be making a 7-minute film to be screened on "The Hollywood Palace Show". Whilst in America, Donovan will be backed by an English group augmented by a U.S. Blues band. His current hit in the States is entitled "There Is A Mountain". Donovan has written his first film score - for the forthcoming "Poor Cow", and sings two songs during the film, although he doesn't appear.



THE BEATLES—seen during the filming of their "Magical Mystery Tour" in the West Country. Here they are at Plymouth Hoe.

Frankie denies Beatle attack

FRANKIE Vaughan this week denied he'd attacked The Beatles. He described the Sunday newspaper report to that effect as "a complete distortion of part of an interview that I gave in which I praised their show business success." Frankie added: "What I was trying to get across was an idea that if they had a lot of spare time on their hands they might give some charity concerts in this country or even entertain our troops overseas. 'They would enjoy it and do a

lot of good at the same time. I know that they've given concerts for charity in the past and full praise to them for it."

On the question of drugs, Vaughan said: "No one could have been more pleased than me when two of the Beatles said recently that they no longer took drugs. But this question of foolish drug taking is much wider than whether or not the Beatles take them. I want youngsters to know what bad effects they might suffer later in life if they play with these things now."

RADIO ONE PROGRAMMES

THE new BBC radio network—Radio One (the popular music service) and Radio Two (the Light programme) will start on Saturday, September 30. Both services will be on the air from 5.30 a.m. (6.40 Sunday) until 2 a.m.

A host of dee-jays will be involved in Radio One - including many favourites from Radio Caroline and Radio London. Tony Blackburn will launch a 90-minute pop record show from 7 a.m. on weekdays; Jimmy Young will take over the 10 a.m. - noon show (Monday to Friday) with live pop, guests and discs; Simon Dee, Stuart Henry, Kenny Everett, Duncan Johnson, David Rider and Emperor Rosko will be involved in introducing each day's "Midday Spin"; Dave Cash, Keith Fordyce, Denny Piercy, Ray Moore and Tony Hall will continue to host the Monday to Friday shows from 1 p.m. - 2 p.m., such as 'Monday Monday', 'Pop Inn', 'Parade Of The Pops', 'Pop North' and 'The Joe Loss Show'; Former Luxembourg and Radio London D. J. Pete Brady has a marathon two-and-a-half-hour show on weekday afternoons from 2 p.m. and from 4 - 5.30 p.m. on Saturdays; David Symonds switches from 'Easy Beat' to 'Let's Go', which features discs and live guests from Monday to Friday from 5.30 - 7.30 p.m.; Pete Myers, Bob Holness, Terry Wogan, Barry Alldis and Mike Lennox are the Monday to Friday team of link men for 'Late Night

Extra' the ten-to-midnight pop show that also keeps a sharp ear on the news, the newsmakers and the night's happenings; Keith Skues will take over 'Saturday Club's 10-to-noon show each week; Jack Jackson - Daddy of all the D.J.'s is back with his hour-long 'Round-about', with an all-star supporting comedy cast, each Saturday from 1 p.m. Chris Denning will continue as host of his Saturday-afternoon record show 'Where It's At' at 2 p.m. and will also host 'Newly Pressed' on weekdays at 4.30 p.m.; Australian-born D. J. Johnny Moran will open the new 60-minute Saturday 'Pop Mag' show each week at 6.30 p.m. with trend-setting new sounds and news and views from the pop scene; Pete Murray will be on the air for two hours each Saturday night in party-going mood, with lots of pop and guests from 10 p.m. - he'll also appear on 'Newly Pressed' and 'Family Choice'; Ed Stewart now takes over 'Easy Beat', which has been extended to a two-hour show each Sunday from 10 till noon; American jockey Pete Drummond has been signed on as an anchor man for the longest (three-hour) D.J. stint of the week in Sunday's 'Top Gear' show from 2 p.m.; Alan Freeman brings on a bumper 2-hour 'Pick Of The Pops' each week, which is later and longer on Sundays from 5 p.m. - and last, but not least, Mike Raven, whose speciality is Rhythm & Blues will introduce a new 'R & B Show' each Sunday at 7 p.m.

SCOTT HERE

SCOTT McKenzie arrives in Britain for his first promotional visit here on October 5th. Several TV and radio dates have already been lined up and it is likely that he will remain in this country for three weeks. CBS will be issuing a new single to coincide with the visit.

NEW TROGGS DISC

PAGE One will be issuing a new Troggs single "Love Is All Around", a Reg Presley composition, on October 13. Dates for the group next month include a 4-day Scottish tour: Douglas Hotel, Aberdeen (Oct. 4), Caledonian, Inverness (5), Kaleidoscope Discotheque, Saltcoats (6) and Corn Exchange, Kelso (7).

New singles from Procol, Nancy, Sam & Dave & Doors

THERE are new singles, to be released on the week ending September 29th, from Nancy Sinatra, the Jefferson Airplane, Procol Harum, the Royal Guardsmen, Anita Harris, Doors, Sam and Dave, and Del Shannon. All the singles to be released that week are as follows:

- DECCA. The Four Kinsmen—It Looks Like The Daybreak; Peter Lee Sterling—Goodbye Thimblemill Lane; The New Folk—Alone; Jim Bean's Brass Band—Born To Lose; DERAM. The 23rd Turnoff—Michelangelo; R.C.A. Jefferson Airplane—White Rabbit; Neilson—You Can't Do That; COLUMBIA. Des O'Connor—Careless Hands; Barron Knights—Here Come The Bees; The Three People—It's Too Late; REGAL ZONOPHONE. Procol Harum—Homburg; CAPITOL. Lou Rawls—Hard To Get Thing Called Love; STATE-SIDE. The Earthquakes—Waiting For The Sunshine; Royal Guardsmen—Wednesday; COLUMBIA. The 3rd Rail—Run, Run Run;

Berry Gordy talks Tamla

BIG event recently in Detroit was the first international sales convention of the Motown Record Corporation, when the bosses of the Tamla scene hosted some 150 distributors and their wives.

Highlights were many. One was a fabulous Motown Showcase '68 featuring the label's top talent. Headline was the somewhat incredible Diana Ross and the Supremes, then Stevie Wonder, Chris Clark, Gladys Knight and the Pips and the Spinners.

And there was the speech of Berry Gordy Jr. We had a copy of the speech flown in. Here goes:

"I am very happy to have with me the greatest producers that I have ever known in my life: my mother and father, Mr. and Mrs. Berry Gordon Snr.

"The music business, this business of music, holds many fine memories for me. The finest of all was probably when I came out with my first record. It was a thing well done by the Miracles, I came out with this nationally. I had previously had records locally, but I came out with this one nationally. Smokey Robinson, one of my vice-presidents and close friends, encouraged me to go national.

"He said: 'We're not making any money now, we can't make any less by going nationally'. So I decided I would put this record out nationally and take my chances on it, and after three days I got a call from Washington, D.C.

"Jim Forrest, where are you Jim, are you here? Yeah, here's Jim. In fact, you will probably remember this yourself and you said to me, 'Hey man, you got a hit', to which I probably said: 'Hit hit—what's that, what's that?' but sure enough we sold about 60,000 records after about three months. It was a hit for us because in those days 60,000 records were a lot of records.

"We did not have overheads and so forth. Now 60,000 records would put us in the hole, put us out of business. But it was great because out of that 60,000 I think Washington did about 55,000.

That was really the beginning and after that we did many more records and many more sales and got many more distributors and so forth.

"Today, today, any release on a major artiste, the sizeable amount of 60,000 is reached within the first three minutes of the sale or release. Yes, Motown has really come a long way, but this is because of a great group effort by many people to whom we are tremendously grateful.

"It is unfortunate, however, that one of our driving forces, one of the driving forces in the early stages of Motown, could not share in the success that we now enjoy. I refer to my sister and vice-president that we love, Louyce Wakefield, who passed away two years ago. Many of you knew and loved Louyce, because she had direct dealings with you distributors in the early periods of our career.

"We have an organisation of which I am extremely proud, not only because we have obtained financial success, but because we have demonstrated over and over again that people of all races not only can work together but must work together to achieve heights previously limited by lack of understanding. My feeling is that by bridging the gap of understanding through education, we'll find the real solution to our racial problems of today.

"Now when I say education, I mean complete education. I mean educating the black about the black; the white about the white; educating the black about the white, and educating the white about the black.

"It is more than a pleasure, more than a pleasure having you here tonight. The Motown distributors are perhaps the finest group of distributors in the world, possibly because individually they are fine human beings.

"Ladies and gentlemen, I am very proud to have all of you in our family of Motown." P. J.

JONATHAN KING—ATV SERIES . . .

JONATHAN King's new ATV television show "Good Evening" begins on September 30th. The show starts at 6.30 every week—and Simon Dee's "Dee Time" on BBC-TV, which also moves to a Saturday spot, has been put forward to 6.15 so as not to avoid a conflict. Brother Jonathan claims to be the youngest compere of this type of show in the world at 22-years of age.

HATCH SERIES

TONY & Jackie Hatch have signed for their first radio series, which begins on October 2nd. They will take the Monday evening 10 p.m.-midnight spot on the "Late Night Extra" show on Radio One. Jackie Trent will sing several numbers and The Tony Hatch Orchestra will also feature strongly.



DAVE CASH'S job in New York

Detailed reading out advertisements, news, spinning discs—and he remembers one particular piece of copy which hadn't been checked. He read: "The time in New York City is 5.15 and I have an announcement for all ladies. Women who drop their clothes at Ace Laundry will receive prompt attention - at 25 cents off" then he broke down laughing.

Twenty-five-year-old Dave first began his career on Radio CJAV in Port Alberni, British Columbia. He then moved to stations in Vancouver, Seattle, Los Angeles and New York. On a short holiday in London he met Ben Toney who asked him to fill in on Radio London for 3 weeks. Dave obliged—but stayed for 18 months. He came off (and had been voted Top Pirate DJ in the RM Pools) to take over his own show on Radio Luxembourg. Now he appears regularly on Luxembourg and will also host the "What's New" programme each month on Radio One—and also "Monday Monday."

As far as selecting discs to play—he is interested in what the public wants. "For instance, there are two versions of 'Ode To Billy Joe' and if I had my own choice I would play the Bobby Gentry version because I don't think Lee Hazlewood has an attractive voice. But if Lee's record went into the charts I then I would play his version.

"Within the next year we will be in the era of D.J.'s. Rosko, Kenny Everett and Tommy Vance are very exciting D.J.'s to me. There's one thing that I don't dig in the present set up—the personal competition between D.J.'s. Personally, I'd rather have the competition between teams, it was a lot more fun. When the London team competed with the Caroline team, things were good. When D.J.'s compete personally, the station comes secondary. The only way around it is for Radio One to have its own set team—whether it's 5 or 25."



DAVE CASH

Do radio stations change the pop scene? "Well, London did change a certain amount of the pop scene—they made hits out of numbers like 'Concrete & Clay', but I wouldn't say that London or Caroline changed the scene—a pop star is created and has a promotion machine behind him. The Monkees had things handed to them on a silver platter, but with a guy like Keith West—that was completely audience acceptance. If you have a good record, radio makes the country a little more aware, you still can't push crap even if you spend a fortune. Take The Moby Grape, they had a vast amount of promotion but the record wasn't suited to this market at this particular time.

"Quality wins out in the end—it's got to win out. The proof is in the pudding—look at the top artistes today. Say what you like about Engel, but he's got a good voice. Anita Harris is a prime example—she's been around for years, but she comes out with a good song and—Boom!"

Dave is a happy man. "I'm very happy. My hobby is my car. I've got an Aston Martin DB5 and I spend more on it than I should. I go on weekend trips and I'm in the Aston Martin Owners' Club. We have rallies and I meet a great mixture of people. It's great fun. "The rest of the time I work. I also have an advertising company with my manager, which takes up a lot of time."

And for a laugh... "I appreciate all types of humour. I love to watch slapstick comedy and read books by Thurber and Spike Milligan.

"But as a D.J. your second obligation is to be funny. Your first obligation is to present the music the people want to hear, if you can inject some humour into it, fine." **BILL HARRY**

Country Fever
Rick Nelson

Brunswick

TAKE A CITY DRIVE
FURRY BOO TIME
SLEEPS AWAY
THE BRIDGE
WONDER OUT
ALONE
TAKE THESE
CARDS
FROM MY HEART
MYSTERY TRAIN

THINGS YOU SAVE ME
BIG GREAT
MOPPED RICKET
WALKIN' DOWN
THE LINE
SALLY BOO
LONGHORN!
WHISTLE BLOW
YOU WIN AGAIN

RICK NELSON
Country fever
STA 8680 LAT 8680
Brunswick

Country's Best
on
DECCA group records

RUSTY DRAPER
STAR OF THE NBC-TV COUNTRY SPECTACULAR
SWINGIN' COUNTRY

RUSTY DRAPER
Swingin' country
LMO 5008
monument

THE WILLIS BROTHERS
GOIN' TO TOWN

THE WILLIS BROTHERS
Goin' to town
HAB 8335
LONDON

WARNER MACK
Drifting Apart

WHITING SPENT
MORNING LONG
THINK ABOUT AN OTHER CHANGING
A MILLION THOUGHTS FROM MY MIND
I LET THE MUSIC
IT'S ANOTHER WORLD
IT TAKES A LOT OF MIND
THE MUSIC STRANGERS STAY
WITH US ONLY WILL THEY REMAIN
LET ME BE THE ONE
WHICH WE'RE ALONE AT NIGHT
FOLLOWING US

WARNER MACK
Drifting apart
LAT 8684
Brunswick

**YVONNE
ROMAIN
TALKS ABOUT
ELVIS**



ELVIS seen with lovely YVONNE ROMAIN in a scene from his latest pic. "Double Trouble"

JUST a few days after talking to one young lady (Miss N. Sinatra) about filming with Elvis Presley I had the incredible good fortune to talk to another, equally gorgeous, creature — using the same subject as the excuse!

This time the girl was Yvonne Romain who appeared with Elvis in "Double Trouble". I'd gone along to interview Leslie Bricusse, Yvonne's husband (and we'll get to him in a moment), but he was kind enough to point out that RM readers might be interested in the fact that Yvonne got to know Elvis quite well and had something to say about him so I solicited her views and this is what she said:

"Working on the picture happened to me by accident. I was flying to New York from Los Angeles — where Leslie was hard at work on the music for 'Dr. Dolittle' — with a friend, Natalie Wood, when suddenly a voice over my back said 'You are exactly the girl I am looking for for my next picture!' I thought oh yes, I've heard that line before, but Natalie said she knew the man, he was a film producer called Judd Bernard and he meant what he said. Judd wanted to know when I was ready to start and I was lucky enough to get a work permit. That's how I found myself working on a Presley picture, even though I'd never seen one in my life.

BETTER LOOKING IN REAL LIFE

"He's very difficult to get to know and for the first two weeks he hardly spoke to me. He was always extremely polite and charming — and he's much better looking, more attractive, in person than he is on the screen — but at the same time rather remote. Then we had some night filming to do which kept us up until four in the morning. During those nights, as we sat around, he started to open up. Soon, I realised that I was one of the few people who have ever had a glimpse of the real Elvis. That may sound a bit strange but I'm convinced of it — though I wouldn't want to speak, for publication, about all the things he said.

"However, I will say that a lovely person emerged. He's a very deep thinker who is generous in thought and deed. He is able to talk about 'Elvis Presley', the public figure who was created by Colonel Parker, as someone quite different from himself. He doesn't do this in a conceited or arrogant way, he just faces the fact that his public image is different from the way he personally feels.

"He's a recluse. He never goes out. But never. He hates travelling — except maybe to his home town Memphis and Nashville where he records — and in particular he hates flying. I asked him why he'd never been to England and he said it had been in his itinerary recently but he'd had to cancel. Perhaps it was because he didn't want to travel. But I got the impression that he is a bit frightened of what people in Britain would think of him. If he hasn't been by now he may feel he is likely to be an anti-climax."

POP SCENE IS BETTER . . .

That's what the lovely lady said. And now for a few words from her super-successful composer husband. Leslie has written (sometimes with his friend Anthony Newley, sometimes alone) an enormous string of show-tune hits, including "My Kind Of Girl" ("for which I'll always bless Matt Monro"), "What Kind Of Fool Am I?" and "Who Can I Turn To?". But this kind of background does not mean that he is indifferent to the modern pop scene. Far from it.

"The pop scene is much brighter now than ever," said Leslie. "To make it, a song has to be much better than, say, ten years ago when it was all that moronic 12-bar beat of Bill Haley and the early Elvis." The Monkees are doing what The Beatles used to do (said Leslie) and The Beatles have moved on to a point where they are looking for a good theme to hook a score on to. The Beach Boys, The Mamas and Papas, The Lovin' Spoonful, The Association, The Byrds and the Teddy Neeley Five (a new group just signed by Columbia) all have Leslie's admiration. And he will be watching with interest to see if these artistes use any of the fourteen songs he's written for the film of "Dr. Dolittle" (premiered in London on December 12). Already an incredible number of established performers have recorded Leslie's Dolittle numbers. They include Petula Clark, Andy Williams, Tony Bennett, Jack Jones, Barbra Streisand, Manolovani, Matt Monro, Frank Chacksfield, Shirley Bassey — and whole albums from Bobby Darin, Tony Newley and Sammy Davis, plus the film's sound track album!

"It's tremendous for a songwriter to hear all these different approaches to his material but now I want to see if it's possible to get the Dolittle music into the heart of the pop group zone," added Leslie.

DAVID GRIFFITHS

LOVE MAKES THE WORLD GO AROUND
KITTY WELLS

KITTY WELLS
Love makes the world go around
LAT 8683
Brunswick

12" stereo or mono LP records

DECCA group records



THE HOLLIES — my, my, haven't they changed!

The Soul difference in the USA —by James Purify . . .



JAMES (right) and BOBBY PURIFY (RM pic)

STROLLING into EMI's James and Bobby Purify reception clutching an EMI handout on the duo, I bumped into James P. who came out with some quotes which weren't the usual predictable soul-sayings.

If you know very much about James and Bobby you'll know that their biggest hit was their first record "I'm Your Puppet". What did James think of this one?

A BAD THROAT

"Didn't like it," confessed James ruefully. "It had been recorded by Dann Penn who wrote it, but it didn't do anything for him. We spent so long recording it and I was fed up with it. My throat was feeling bad. But it was big — this just shows me that the thing not to do when you're recording is to try to please yourself. You should try to please an audience, try to give them something different all the time."

The boys have had an assortment of hits since "I'm Your Puppet" which have included "I Take What I Want", an old Sam and Dave number. Just who do the Purify boys dig? "Otis" especially. And Aretha

Franklin, and oh, so many people really. You know there's a difference between soul here and in the States but only in the name. Over here a slow record is a soul record, but a soul record is a fast dance disc in the States. I think the reason why ballads don't seem to make it like fast numbers is because people just aren't as sentimental or emotional as they used to be. The kids like to do all the latest dances, and of course the older people and the Mums and Dads will get up and try to dance. . . ."

FIRST COUSINS

James told me that his name really was Purify and that Bobby was his first cousin. They hadn't made any records before "I'm Your Puppet" and they record for the Bell group — which is getting its own label here on EMI.

The boys sang together from a proverbially early age — their new

disc is "Let Love Come Between Us" which is issued here on State-side. So far the Purifys have been in Britain for over a week. How do they find British audiences when compared with the American variety?

OTHER SINGLES

"Oh, just about the same. Maybe the Americans are a little wilder, but that's about all. Most of our audiences this tour are OK. This is the first time we've been to Britain incidentally and we're both finding it very enjoyable. In the States we come from Pensicola which is in Florida, and we did a lot of touring around before we made a record."

Their other singles here — "Wish You Didn't Have To Go" and "Shake A Tail Feather" haven't been British hits, but their new one, with the extra bonus of the boys in person, might do the trick.

NORMAN JOPLING



BOB DYLAN himself said: "I've stopped composing and singing anything that has either a reason to be written or a motive to be sung . . . the word 'message' strikes me as having a hernia-like sound."

One wonders whether anything or everything will be changed about Bob when he returns from his self-enforced absence, originally caused through a motor-cycle accident. Certainly there are strong rumours about his changed appearance—that's why Record Mirror is printing this colour picture because once Bob returns, it will doubtless be backdated.

UNISSUED SIDES

By this time you may have gathered that we at the Record Mirror have no new news about Dylan, so before you mutter something about a load of flannel, I must tell you that there are some EXCITING Dylan things to read below . . .

Firstly, the fact that U.S. Columbia have as many unissued sides as the ones which have been issued here. What has happened to them?

The answer would seem to be that Dylan has a very good contract with his label—obviously either he or his manager Al Grossmann selects the songs which are to be released, and U.S. Columbia cannot issue any without his permission. Because if any record company with a property as hot as Dylan hadn't recorded any new sides for 18 months, then the obvious thing to do would be to issue older unissued material (70-odd sides in all). But all U.S. Columbia did was to re-issue an edited single version of "Leopard Skin Pill Box Hit" which flopped

dismally. However, if you would like to peruse some Dylan songs (in manuscript form) which have never been issued, then this is easy. There are several Bob Dylan song albums available and many, many unissued songs on them. The difficulty is naturally that Dylan's own voice, peculiarly soulful, helps you to understand his songs—in sheet music form you just have to read the words and imagine Bob putting them to music and to his own voice. Luckily, most of the songs are from his folksier days—they are easier to understand,

although less image-creating than his recent work.

On "Bob Dylan Himself" (Price 12s. 6d. from Duchess Music) there are many unissued folk sides. "Ballad For A Friend", "Hard Times In New York Town", "He Was A Friend Of Mine", "Man On The Street", "Poor Boy Blues", "Rambling Gambling Willie", "Standing On The Highway", "Talking Bear Mountain Picnic Massacre Blues". Most of these—as you can guess from the titles—are folk numbers, and some of them are traditional songs credited to Dylan. A slightly differing version of "He Was A Friend Of Mine" was recorded about four years ago by a girl-led group called Dian and the Greenbriar Boys — it is a very beautiful folk song. More typical of early Dylan is "Talking Bear Mountain Picnic Massacre Blues". One verse of this reads:

Now a very great man once said
That some people rob you with
a fountain pen.
It didn't take too long to find out
Just what he was talking about.
A lot of people don't have much
food on their table
But they got a lot of forks 'n'
knives
And they gotta cut at somethin' .
(Copyright Duchess Music Ltd.)

He's changed since then, hasn't he? In the "Times They Are A Changin'" book (price 15s. from Blossom music), the only unissued side is "Seven Curses". It is a story about a judge who coveted the daughter of a condemned man. And a pity that it was not included on the "Times" LP as it fits in well with the pattern of songs. On "Another Side Of Bob Dylan" (15s. from Blossom Music) there are two unissued tracks—"Hero Blues" and "Tomorrow Is A Long Time"—the latter title has been recorded by Elvis Presley incidentally, and is one of Presley's longest-running songs. It is among the loveliest songs that Dylan has written and has also been recorded by many folk artists. Finally, there is "Bob Dylan—A Collection". This is again 15s. from Blossom music and is well worth buying. It features some good pictures of Bob, an excellent article by Paul Williams (one of the best on Dylan) and the following unissued songs.

"Baby, I'm In The Mood For You", "Farewell Angelina", "Guess I'm

Doin' Fine", "Gypsy Blues", "Lay Down Tune", "Mama, You Mind", "Percy's Song", "Low Down Ways Gravel", "That's All", "Whatcha Gonna Killed Davey Moore

Many people have recorded "Baby, I'm In The Mood For You". Joe Baez had a hit with "Baby, I'm In The Mood For You", and has also recorded "Baby, I'm In The Mood For You". It has also been recorded by Dion with Dylan, the only other version of the "Sgt. Pepper" cover. Again: LP with the Beatles was changed to "Baby, I'm In The Mood For You". A version of being issued on October 1st, 1967, under a single.

Many of these songs are not Dylan's, but others, like "That's All" (credited to Dylan but written by Arthur Crudup) are not very good Dylan.

There are many songs of which are not in the Dylan has sung while here, or have been recorded by other artists. They include "If You Gotta Turn Again" and "Line". These may well be in sheet music form of Blossom/Duchess Music, London, W.1.

POEM P

If Dylan's film "Dylan" shown here then this will be the last time you will see him. Especially as his last appearance here that he did not intend to do. The film is a 90-minute by Don Pennebaker of Dylan's 1965 tour. Columbia are providing showing the film, with play in the lobby and are working on numerous tie-ins with the film.

And if any Dylan like a chance of looking a little more frequent psychedelic poster being given away really a super poster have to do is to the Dylan mould—of his work but an la Bob Dylan. It's studied by myself, addicts, a well-known music publisher. To be printed in Record Mirror will get the poster. to me, Norman Jopling, Record Mirror, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200. No hurry, you have the result will be a good job of it.

THE MOODY BLUES

Love and beauty F12670

KEITH SHIELDS

Living without you F12666

OLA & THE JANGLERS

I can wait F12646

GOLDEN FLEECE

Athens 6 a.m. F12669



new DECCA this v 45 rpm

THE ASSOCIATED

Never my love HLT1

THE BROTHERS

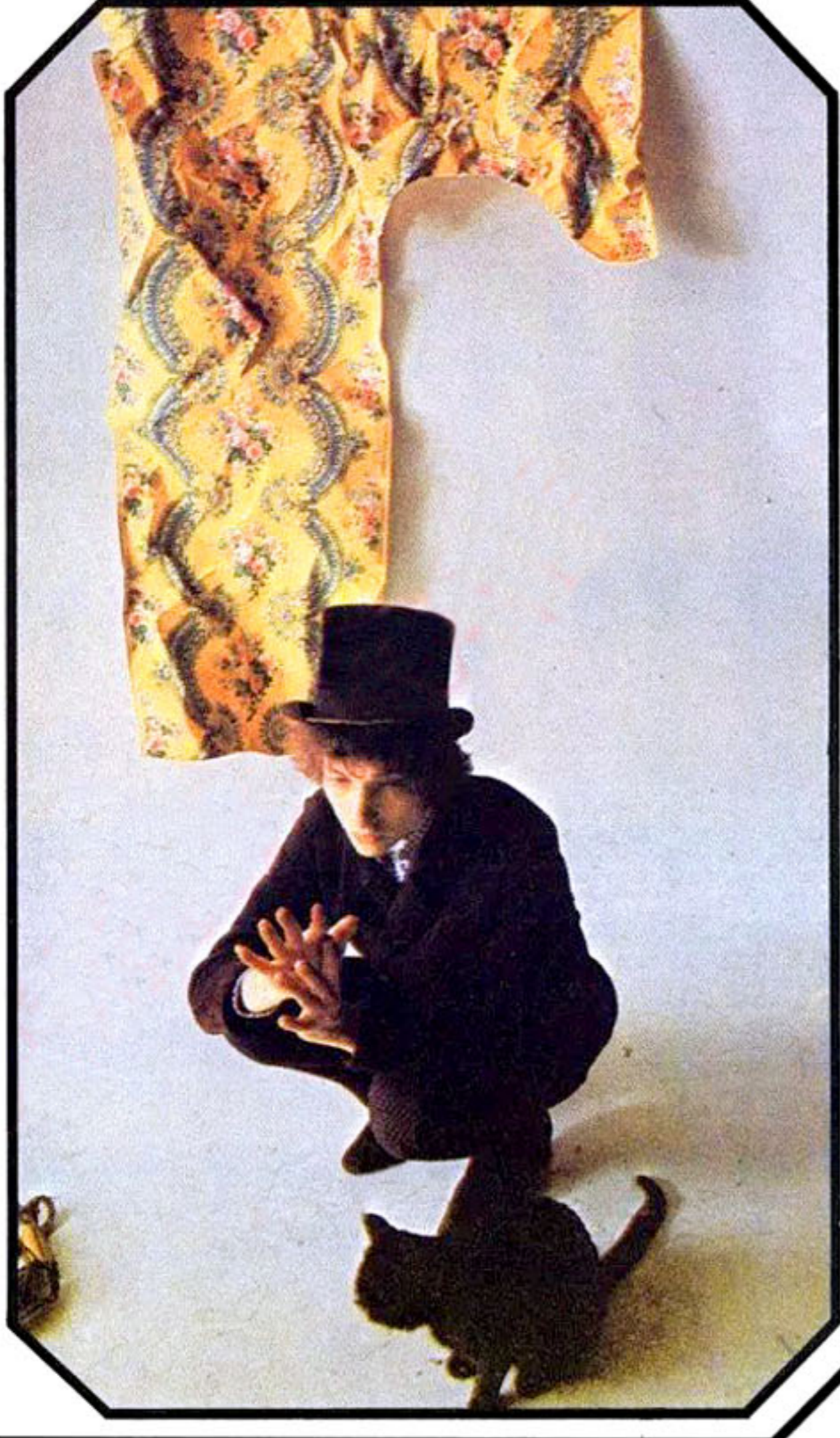
Love story HLU10158

RAM

His songs you haven't heard — His FILM — and a DYLAN poem Competition

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with "Farewell Ange
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recorded by other
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Walkin' Down The
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music is 25 Denmark

PRIZE
Don't Look Back" is
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ORMAN JOPLING



CLIFF RICHARD talks to RM's Derek Boltwood about religion... (Dezo Hoffmann RM pic)

Cliff—I shall remain in the business. I'm happy in it and it will also help me to spread the word of Christ'

HERE was I, picking my way gingerly through the crowded Top of the Pops studios, being attacked on all sides by cameras and dancing couples, when I saw a very familiar figure coming towards me.
"Hello," thought I, "I know that face—I saw him on 'Oh Boy' eight years ago... and regularly on top TV shows since—not to mention having heard him on umpteen top ten records."
"That," thought I, astutely, "is Cliff Richard."
Greetings were exchanged, and we went down to Cliff's dressing room for a few minutes before the show started, to exchange a few opinions as well.

HIS COURAGE

I have always had the greatest admiration for Cliff Richard, not only for his vocal abilities and consistency as a hit-maker, but also for having his own views on life—Christian views—and having the courage to stick by them, and make them known—a very difficult thing to do, especially in this particular business.
Was his turn towards Christianity a result of being in the pop business, I wondered.
"Who can say?" answered Cliff. "I've been in pop for a very long time—this is my ninth year now — and it's been my life for quite a while. Perhaps it's a natural development for me as a person—a state I would have reached anyway. I've only been a Christian in the true sense of the word for about two years now, which means that I was in pop for about seven years before that. It could be that being in the business has helped me to reach my present state a lot quicker than I would have done otherwise—but again, who can tell."

FILM WITH BILLY

"I'm quite happy to stay in the pop business now. There was a time when I seriously thought of leaving it, and becoming a teacher of the Christian faith. A lot of my friends are teachers, and I thought that would be a good way of helping others to know about Christianity. But now I think it's far better for me to stay in pop."
"The film I've just made with Billy Graham really helped me to make up my mind—we're all very pleased with it, and I think it's very successful."
"By staying in the business, I can use my name to spread the Christian word. More people will listen to Cliff Richard, the singer, than will listen to Cliff Richard, the person. I don't think this is at all a bad thing—the end justifies the means, so to speak. A lot of people don't like the Billy Graham sort of approach—they say it relies too much on modern methods of advertising, and so on. But this is my approach as

well. I am using my name to put my message across. And it's the message that's important."
"I'm sure that if Christ were alive today, He would use every means of advertising open to Him. They advertised in those days—it's just that there weren't as many methods available then as there are now, obviously. But how else would the early Christians be able to draw such large crowds to their meetings?"

MEDITATION

"No, I shall remain in the business. I'm happy in it, and it will also help me to spread the Word of Christ."
I asked Cliff what his feelings were on the subject of transcendental meditation—a form of religious philosophy and deep thought that has gained a lot of publicity recently because it numbers the Beatles and various other pop people among its many followers.
"Transcendental meditation is no answer whatsoever, and I think that it's a completely wrong way of thought. The Maharshi Yogi teaches that in meditation you have to let your mind go completely blank, and then concentrate on just one thing. But this is contrary to the teachings of Christianity."
"Christianity says that you must always have the presence of Christ in your mind. So therefore, if you are following the teachings of the Yogi, you are ignoring a very important part of Christian belief—that Christ is always present."

THE FAULT . . .

I said that I felt that this was more to do with the difference in the teachings of two different ways of thought, and did not detract from the fact that more and more people, especially in the pop world, were seriously trying to find out a bit more about the meaning and values of life—ideas that are basic in most forms of religious thought. Therefore it is more a fault of the teacher than of the taught, who are sincerely looking for an answer. But Cliff did not agree.
"No. That's wrong, because it is the student who chooses his teacher. Therefore it's the fault of the student. It's good, obviously, that people want to learn—but they should redirect themselves to learning about Christianity, because that is where the true answers are."
Unfortunately we had to break off at this point, as there was a loud knock at the door, and a shout of "You're on in five minutes, Mr. Richard", or some similar showbiz phrase. This prompted the end of the conversation, and a rush for the studios, accompanied by much shaking of the hands, and cries from both of "must continue this next time," as Cliff was hustled away towards the stage.

DEREK BOLTWOOD

from
group records
week
records
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157
ERS
LONDON

THE MAMAS AND THE PAPAS

Twelve thirty
RCA1630

ELVIS PRESLEY

with The Jordanaires
There's always me RCA1628

PERRY COMO

with The Ray Charles Singers
I looked back
RCA1629



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



GENO WASHINGTON

BUMPER MONTH FOR L.P.'s

Albums issued by Sinatra, Geno, John Mayall, Johnny Cash, Rick Nelson, Gene Vincent, Tony Hatch, King Curtis, Ventures, 5th Dimension, Proby, Ben E. King, Slim Whitman, Jefferson Airplane, Julie Andrews, Francoise Hardy & David Garrick

FRANK SINATRA "Frank Sinatra" — The World We Knew (Over And Over); Somethin' Stupid (duet with Nancy); This Is My Love; Born Free; Don't Sleep In The Subway; This Town; This Is My Song; You Are There; Drinking Again; Some Enchanted Evening (Reprise RLP 1027)

A COUPLE of big hits have been included on this ten-track LP, which features some strong material, including Lee Hazlewood's "This Town". Just about every member of the RM staff wanted to get their hands on this album.

★ ★ ★ ★
RICK NELSON: "Country Fever" — Take A City Bride; Funny How Time Slips By; The Bridge Washed Out; Alone; Big Chief Buffalo Nickel; Mystery Train; Things You Gave Me; Take These Chains From My Heart; Lonesome Whistle Blow; Walkin' Down The Line; You Win Again; Salty Dog (Brunswick STA 8680).

RICK was once one of the top pop stars, still is a distinctive sort of guy. His interest in country music is fairly recent but this stands, without much argument, as one of his most consistent performances yet on LP. His own composition "Alone" is more than fair; his "Salty Dog" is full of good humour and honky-tonk piano backing. His "You Win Again" can rate with the treatments by long-time country greats. The range is from the unhappy to the jubilant. The style is mellow and, above all, very sincere. Dylan's "Walkin' Down The Line" comes through well. It's all very friendly. And musically.

★ ★ ★ ★
THE FIFTH DIMENSION "Up And Away" — Up and Away; Another Day, Another Heartache; Which Way To Nowhere; California My Way; Misty Roses; Go Where You Wanna Go; Never Gonna Be The Same; Pattern People; Rosecrans Blvd.; Learn How To Fly; Poor Side Of Town (Liberty LBS 83038 Stereo).

THE Fifth Dimension have been described as the first psychedelic coloured group, but this isn't strictly true. Their harmonies are comparable with the Mamas and Papas — when they choose to sing in that style. Or they can be subtly sweet — as in their original hit version of the title track. Good ones here are "Rosecrans Blvd." and their version of Johnny Rivers' "Poor Side Of Town." A mysterious LP full of different sounds — could appeal to the R & B market or the hippies.

★ ★ ★ ★
JULIE ANDREWS "Thoroughly Modern Millie" — Baby Face; Poor Butterfly; Do It Again; The Tapscia; Stumbling; Jimmy; Jazz Baby; Rose Of Washington Square; Thoroughly Modern Millie; Jewish Wedding Song "Trinket Le Chain"; Japanese Sandman (Brunswick LAT 8685)

A BEAUTIFULLY presented record with good sleeve details and a full-colour pull-out booklet with some interesting notes on The Twenties. The record itself is full of those good solid show tunes which will endure and everyone secretly (or openly) likes. Must be an enormous hit LP.

★ ★ ★ ★
FRANCOISE HARDY "Voilà" (Disques Vogue VRL 3031)

THE title track is beautiful—and the rest of the LP is an enchanting all-French slab of atmosphere and emotion. Ideal for anyone just back from say, expensive Paree.

★ ★ ★ ★

ORCHESTRA under the baton of perky Johnny Harris, a slick rhythm section and one of the most technically brilliant pianists in the business. Roy's talents are now highly hailed. Whether he's at his happiest on musical show tunes is another matter, but for sheer finger-tinkling improvisation, this boy is hard to beat. A very worthwhile LP in all ways.

★ ★ ★ ★

ROY BUDD: "The Sound of Music" — (Pye NPL 18195).

★ ★ ★ ★
JOHN MAYALL'S BLUE BREAKERS: "Crusade" (Decca SKL 4890).
ONE of the most solidly established British blues groups — stronger, in terms of impact, on the album scene than in singles. The line-up has changed over the months but the same sense of dedication is there. John says: "I have dedicated my life to the blues... I hope you'll join forces with me." We hereby enlist. It's difficult to pick out the best tracks — maybe John's special "The Death of J. B. Lenoir", possibly "Oh Pretty Woman", or "Checking On My Baby". You even get the keys listed against the titles. The sleeve notes are in disheartening mood. But the album itself will do much to propagate home-grown blues.

★ ★ ★ ★
JOHNNY CASH: "Greatest Hits Volume 1" — Jackson; I Walk The Line; Understand Your Man; Orange Blossom Special; The One On The Right Is On The Left; Ring Of Fire; It Ain't Me Babe; The Ballad Of Ira Hayes; The Rebel — Johnny Yuma; Five Feet High and Rising; Don't Take Your Guns To Town (CBS 63062).

★ ★ ★ ★

★ ★ ★ ★
GENE VINCENT: "Gene Vincent" — Hurlin For You Baby; I'm A Lonesome Fugitive; Born To Be A Rolling Stone; Hi-Lili Hi-Lo; Poor Man's Prison; Words and Music; Bird-Doggin'; I've Got My Eyes On You; Love Is A Bird; Ain't That Too Much; Lonely Street; Am I That Easy To Forget (London HAH 8333).

SLOW and almost subdued; that about sums up this album from the erstwhile mad rocker. He moves up-tempo now and again but really this is an exercise in actually letting you hear how well he sings without all the unnecessary gimmicks he has been known to use. Gene remains a warm sort of pop singer; this shows he has warm artistry as well.

★ ★ ★ ★

★ ★ ★ ★
P. J. PROBY "Phenomenon" — Just Holding On; Mama Told Me Not To Come; Ling Ting Tong; Honey Hush; Straight Up; Butterfly High; She's Looking Good; You Can't Come Home Again (If You Leave Me Now); Pretty Girls Everywhere; Good Rocking Tonight; Sanctification (Liberty LBL 83045).

BASICALLY Proby is an American rock'n'roll artiste and he seems to be getting nearer and nearer this type of music. Luckily his voice is so good that he gets away with this dated type of thing — his version of Eugene Church's "Pretty Girls Everywhere" would make a good single. Most of the tracks are fast and this will moderately please Jim's fans.

★ ★ ★ ★

★ ★ ★ ★
BILL ODDIE: "Distinctly Oddie" — (Polydor 582 007).

★ ★ ★ ★
CLAUDINE LONGET: "Claudine" — (A and M 903).

★ ★ ★ ★
THE JEFFERSON AIRPLANE "Surrealistic Pillow" — My Best Friend; 3/5 Of A Mile In 10 Seconds; D.C.S.A.—25; How Do You Feel; Embryonic Journey; Don't Slip Away; Come Up The Years; Chauffeur Blues; Today; Comin' Back To Me; Somebody To Love (RCA Victor SF — 7889 Stereo)

★ ★ ★ ★
WHEN I received this LP I rushed to the record player, eager to play some of the tracks which I'd heard on the American version. However, they weren't there. A good deal of juggling about has been done, which deprives British Airplane fans of some of the best tracks on the American version of this LP (including "White Rabbit" and "Plastic Fantastic Lover"), and gives them some sides from an earlier, folksier Airplane LP. Thus, the record company may well be forcing fans to buy imported copies of either or both LP's. A pity because the Airplane have a lot to offer, as you can hear from this album.

★ ★ ★ ★

★ ★ ★ ★
THE VENTURES "Golden Greats" — Walk Don't Run; Tequila; Apache; Wipe-Out; Memphis; Out Of Limits; Telstar; The Lonely Bull; Rebel Rouser; Let's Go; Pipeline (Liberty LBL 83046).

★ ★ ★ ★

★ ★ ★ ★
Slim Whitman — "15th Anniversary Album" — Indian Love Call; I'll Take You Home Again Kathleen; North Wind; Valley Of Tears; Rose Marie; Bandera Waltz; Serenade; Secret Love; Tumbling Tumbleweed; Love Song Of The Waterfall; I'm A Fool; There's A Rainbow In Every Teardrop; Cattle Call; Keep It A Secret; More Than Yesterday; China Doll (Liberty LBL 83039).

★ ★ ★ ★
ALL new recordings of some of Slim's greatest, in this special collectors' edition. His country flavour, with the nostalgic commercial appeal and the yodel add up to a fine disc for his fans.

★ ★ ★ ★
THE VENTURES "Golden Greats"—Walk Don't Run; Tequila; Apache; Wipe-Out; Memphis; Out Of Limits; Telstar; The Lonely Bull; Rebel Rouser; Let's Go; Pipeline (Liberty LBL 83046).

THE Ventures take most of the biggest instrumental hits during the past seven or so years (with a couple of older ones added) and give them an unambitious set of treatments. Ordinary guitar-led stuff which went out of fashion years back. The Ventures have done much better than this—the only real commendation is the familiarity of the tunes.

★ ★

rapid reviews

ACTUAL extracts from the script of "The Taming Of The Shrew" on RCA Victor RB 6711... with the voices of E. TAYLOR and R. BURTON dominating. The most celebrated screen couple in items from one of their most celebrated movies—and there's an extra bonus of a pull-out pictorial souvenir. More theme music: from "The Professionals" (RCA Victor RD 7876), featuring the often exciting music of Maurice Jarre. PETER NERO steps up, with his piano, for a "Salute To Herb Alpert and The Tijuana Brass" (RCA Victor 7871)... mostly familiar airs but dressed up in a new style. ROLAND SHW and his orchestra come up with "More James Bond In Action" (Decca LK 4875), with the majority coming from the alert pen of John Barry. "Boulter's Gold" features JOHN BOULTER of Black and White Minstrel fame (RCA Victor 7872)... a bloke who really does have a golden voice. Volume two out now of "A Date With DEANNA DURBIN" (Ace of Hearts AH 147), a further tribute to a star soprano from the Hollywood of the war years. "Fifty Years Of Movie Music" (Ace of Hearts AH 152), is played effectively by the JACK SHAINDLIN orchestra, a souvenir for all film fanatics.

THE ROBERTO MANN STRINGS AND VOICES come up with twelve of "The Great Waltzes" (Deram SML 1010) and this really does run the gamut of the old one-two-three music from way back to today — and it's good music. "Roger" is actually ROGER WILLIAMS (Kapp SHR 8331) and the piano star tackles lots of material from the Beatles to "Music To Watch The Girls Go By", with orchestrations from the brilliant Ralph Carmichael. RAY NOBLE and his orchestra on RCA Victor RD 7881: vintage recordings, dating back to the mid-1930's of one of the fine big bands of that era, and featuring vocals by the Freshmen and Al Bowly and the Merry Macs — and Mr. Bowly nicks the honours. "Go Go Go" heralds the LP by the ROBERTO MANN SAX SOUND (Deram SML 1011), and it's a very different Man(n) from his strikers noted above — but also for dancing.

Sound-track music from HENRI MANCINI on "Two For The Road" (RCA Victor SF 7891), and that's good enough for most — Hank at his most imaginative best for the movie which stars Audrey Hepburn and Albert Finney. From Nashville: THE WILLIS BROTHERS and "Goin' To Town" (London HAH 8335), a collection of country items which has the ring of authenticity to it and includes several songs, like "Pay, Pay, Pay", and "She's My Anti-Biotic" which are specially associated with the boys. RUSTY DRAPER, and "Swingin' Country" (Monument LMO 5008), is in the same field of endeavour, except that he really does swing a lot through titles from the C and W field — he's a musician AND a singer.

"Poetry and Song 5" (Argo ZDA 514) is an album which features top actors and singer, under the direction of Harley Ussill, and is for the age group of eleven to 16 — folk music, poetry, songs... and the narrative ballads. "The First Of The Irish Rovers" (Brunswick STA 8679) features four Emerald Isle-lites in a live concert at the Ice House, Pasadena, and their Will Millar (one of the group) arrangements make lively work of some excellent Irish folk songs — a most potent Irish brew. That stylish organist LENNY DEE comes up with "Moving On" (Brunswick LAT 8682), featuring some film themes and some pops like "Winchester Cathedral" and some driving arrangements.

Vibes, flute, alto, rhythm section — that's the format of "THE AFROBLUES QUINTET PLUS ONE" (CBS 63073), a tremendously progressive small group, though vibes probably take chief honours... it's jazz and pop and standards and everything, but distinctive. THE ART FARMER QUINTET present "The Time And The Place" (CBS 63069), with Art's trumpet, or flugel-horn, taking chief honours — the film theme "Shadow Of Your Smile" from "The Sandpiper" being quite exceptionally interpreted. WARNER MACK is one of the big names of American Country music and his new album "Drifting Apart" (Brunswick LAT 8684) gets across his warm, sentimental, yet stylish attitude to good country music... basically sad, but effective.

"Fine Boys You Are" — and LP title which just about sums up THE CLANCY BROTHERS AND TOMMY MAKEM (Emerald SLD 25) — the most popular Irish folk lads on fifteen songs, most of which are new to us and most of which have something special to say. Complete change of style: "The Duck" (London HAM 8336), by JACKIE LEE, who also features a stack of other dance favourites like the "Hully Gully", "Bounce" etc., but mostly the "Duck" which comes up in two parts. Two guitars, drums and bass: "THE CHALLENGERS" (Vocalions SAV 8069), a key instrumental group who hammer into things like "Wipe Out", "Lonely Bull", "Tequila", "Rebel Rouser" and so on, but with finesse. THE SAVOY BROWN BLUES BAND, and "Shake Down" (Decca SKL 4883) is rugged, tough-edged, yet sympathetic blues material from a group who deserve much more publicity and who really get to the roots of things. Two Ace of Hearts' albums which are well-worth picking up: "Sweet And Hot" by ELLA FITZGERALD (AH 153), with the great star on things like "Thanks For The Memory", "Lover Come Back To Me", "You'll Have To Sink It"; and MUGGSY SPANIER on an album called just that (AH 154), with a series of recordings spanning, if you'll pardon the expression, from 1942 to 1954... a trumpeter with a lot to say.

INTERESTING series from Philips Records features "Song And Sound The World Around". It's all based on purely authentic folk music and dances from various parts of the world. For example, "Folk Dances From South America" (BL 7777) has music from Bolivia, Paraguay, Chile, Peru and Columbia, and from Brazil, Argentina and Uruguay... and some astonishing instrumental virtuosity on devices virtually unrecognisable. "Fados From Lisbon" (BL 7781), featuring Ana Maria Xavier, Antonio Mello Correa, and Joan Possollo Cruz, is all about a dance sequence that is very much for modern Portuguese youth. "Gypsy Music From Rumania" (BL 7778) is lively in the extreme and features violins, viola, double-bass, accordians, clarinet, etc., along with instruments specifically of Rumanian origin — rather breathtaking. "Music From Sunny Spain" (BL 7780) contains a lot of festival music, originating from some of the top tourist centres and is obviously a worthy souvenir for anyone who has ever visited Spain. "Gipsy Music From Hungary" (BL 7779), features Karpaty Mihaly and his orchestra and includes incredible titles like "The Pig Is Digging At The Edge Of The Gutter" and "My Stomach Is In Pain".

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

YOUR GUIDE TO THIS WEEK'S NEW SINGLES

VINCE HILL: Not Any More; Just As Long As (You Belong To Me) (Pye 17373). An old track of course, and Vince sings well — a good song as it happens. But this sort of re-issuing seldom clicks. ★ ★ ★ ★

THE ASSOCIATION: Never My Love; Requiem For The Masses (London HLT 10137). Stronger-than-average American outfit on an easy-paced ballad, charmingly sung. Doubtful chart chance. ★ ★ ★ ★

KEITH SHIELDS: So Hard Living Without You; Baby Do You Love Me (Decca F 12666). Obvious talent here. Song is very good, especially lyrically, and this virile treatment could register. ★ ★ ★ ★

THE SHAME: Don't Go 'Way Little Girl; Dreams Don't Bother Me (MGM 1349). Lot happening here and the production seems commercial with strong lead, whirring backing and plenty power. Nice. ★ ★ ★ ★

JIMMY POWELL AND THE DIMENSIONS: Unexpected Mirrors; Time Mends Broken Hearts (Decca F 12664). Most unusual yet from this tough-voiced blueser. Nice strained effect vocally and I fancy this one's chances. ★ ★ ★ ★

GOLDEN FLEECE: Athens 6 a.m.; Girl From Syracuse (Decca F 12669). Suitably Grecian effect, instrumentally, no vocal and pleasant enough in a limited style. ★ ★ ★ ★

BIDDU: Daughter Of Love; Look Out Here I Come (Regal Zonophone RZ 3002). Indian pop singer, with organ backing, and a self-penned song with grow-on-you appeal, though drawled slightly. ★ ★ ★ ★

WARREN DAVIS MONDAY BAND: Love Is A Hurtin' Thing; Without Fear (Columbia DB 8270). Big group sounds, plenty organ, and a rather good lead voice on a sentimental-philosophic song. Might do well. ★ ★ ★ ★

STU BROWN AND BLUESOLOGY: Since I Found You Baby; Just A Little Bit (Polydor 56195). Swinger of a pop-blues, tough lead voice, lots of brass and a good sense of spirit. ★ ★ ★ ★

THE LOVE GENERATION: She Touched Me; The Love In Me (Liberty 15018). Gentle show tune, good-humoured, standard sort of arrangement. Harmlessly musical. ★ ★ ★ ★

MOODY BLUES: Love And Beauty; Leave This Man Alone (Decca F 12670). Very good, commended thusly, just missed a tip. Powerful harmonies, strong backing and a song that builds well indeed. Liked it. ★ ★ ★ ★

OLA AND THE JANGLERS: I Can Wait; Eeny Meeny Miney Moe (Decca F 12646). Top Swedish group, in English here, and obviously with chart chances. Mid-tempo, big arrangement and production—could easily make it with pluss. ★ ★ ★ ★

THE MOTHERS OF INVENTION: Big Leg Mama; Why Don't You Do Me Right (Verve VS 557). I really don't like this, don't get it, don't actually want it. But there's a lot of curiosity value here and it could easily be an off-beat hit. Strange vocal; stranger backing. ★ ★ ★ ★

THE ZOMBIES: Friends Of Mine; Beechwood Park (CBS 2960). Nice vocal line here, big and confident, and the song is surely commercial. Strong start for their new label deal. ★ ★ ★ ★

CHRIS ANDREWS

Hold On; Easy (Decca F 22668). Putting on his best sexy voice, Chris here produces a much stronger number and should find his way into the charts. I liked this a lot—I believe Chris is, writing apart, one of the few distinctive voices on the scene. This builds well, is exciting, powerful and drives like the devil. Very good. Flip: Slower, with piano, and much more relaxed. ★ ★ ★ ★

TOP FIFTY TIP

THE SEEKERS

When Will The Good Apples Fall; Myra (Columbia DB 8273). Judith starts this one off, excellently worded, and then that familiar group sound takes over. It's obviously a big hit and if you think at first it's not so catchy as some... well play it again. The chorus is actually eminently commercial and infectious. Group just can't go wrong, can they? Flip: Fast Latinish sort of item which also comes off well. ★ ★ ★ ★

TOP FIFTY TIP



Pix of some of this week's tips—the group is THE PEEP SHOW—their first disc is reviewed below, while CLINTON FORD looks happy enough. His newie is "Dance With A Dolly" which could follow his "Run To The Door" into the charts. And ADAM FAITH has his most commercial disc in ages with "Cowman Milk Your Cow".

THE PEEP SHOW

Your Servant, Stephen; Mazy (Polydor 56196) New group to me, this—but they have an infectious, plaintive style on the unusual "Your Servant, Stephen", a ditty of a lonely-voiced boy and a letter to the father of the girl he wants to marry. Vaguely folk-tinged and the "Dear Sir..." intro is ear-catching. Unusual lead vocal—sounds like a kind of male Marianne Faithfull. Flip is a heavily guitar'd complicated kind of psychedelic item which builds up to a fantastic crescendo. ★ ★ ★ ★

TOP FIFTY TIP

TOMORROW

Revolution; Three Jolly Little Dwarfs (Parlophone R 5627). Group which features Keith West and therefore in with a chance. Near-crazy opening bit, but it settles down well into a solid beater, with a lot of personality showing through. Still not too sure what the lyrics are really all about. But it should make the fifty. Flip: All lightness and fairy-story like. ★ ★ ★ ★

TOP FIFTY TIP

VINCE HILL

Love Letters In The Sand; My Favourite Colour Is Blue (Columbia DB 8268). This is Vince on revive 'em mood and should be a straight big hit. He missed out, largely, on his last, an original, but this is the Hill people love to buy. Chorus, forcing piano and a good sense of style. He really is a good singer. Square to some; but popular with many more. A hit. Flip: Slower, more emotional, also good. ★ ★ ★ ★

TOP FIFTY TIP

SANDIE SHAW

You've Not Changed; Don't Make Me Cry (Pye 17378). We're back to Chris Andrews for this one. Brassy introduction and then Sandie sings words of greeting to an old mate. A bit sad in parts, but all sold with that unvarying great personality. Nice arrangement in that it brings out all the catchiness and rhythmic content. I shall consider there to be no justice if this doesn't make the top five. Flip: Another clever song, and a complete change of mood. ★ ★ ★ ★

TOP FIFTY TIP



CLINTON FORD

Dance With A Dolly; Streets Of Laredo (Pye Piccadilly 35404). You never know with Mr. Ford. This is a revival of a chatty sort of song, now invested with a Diddley-type beat and Clint's deep voice reverberates round the very catchy lyrics. Song will, presumably, be brand new to younger money-spenders. Banjo etc. Darned good. Flip: The Country Clint, as it were. ★ ★ ★ ★

TOP FIFTY TIP



ADAM FAITH

Cowman, Milk Your Cow; Daddy What'll Happen To Me (Parlophone R 5635). Dunno what happened to Adam. Here is the one-time chart regular with a Bee Gee song which, after a couple of spins, seems to me to be good chart material. But will it make it? Dunno. Really this is a bit of neck-sticking because I respect Adam's work. Nice guitar figures here. Flip: A war song thing, with pleading in the voice. ★ ★ ★ ★

TOP FIFTY TIP

DUSTY SPRINGFIELD

What's It Gonna Be; Small Town Girl (Philips BF 1608). A Ragavoy-Shuman song, a Gary Sherman backing. It's a very exciting performance, with girly group on answering phrases but it doesn't have that instant commercial pull of many of Dusty's latest. It's still streets ahead of most, of course, but I doubt if it'll be really, really big. Builds excitingly later on, Fast tempoed, but changeable. Flip: There are many who will like this better. ★ ★ ★ ★

TOP FIFTY TIP

THE HOLLIES

King Midas In Reverse; Everything Is Sunshine (Parlophone R 5637). The boys' consistency is quite remarkable. Solo voice, with simply guitar, first of all... then the story unfolds of a guy who finds that everything he touches turns to rotting dust, as opposed to the old king's golden touch. It builds slowly and deliberately, ending with a great vocal sound, on repetitive phrases, over a powering, towering big orchestra backing. Great. Flip: Quieter, more routine, but nevertheless a good song. ★ ★ ★ ★

TOP FIFTY TIP

'The most beautiful songs and the most inventive sounds on any scene bar none. Emphatically not to be missed.'—*The Observer* & 'The best folk record by far this year is The 5000 Spirits or The Layers Of The Onion. The total result is musically the most sophisticated piece of experimenting that the British pop world has seen for some time. If this extraordinary and exciting record can be compared to anything, it is to the Beatles Sergeant Pepper LP; it deserves to have just as much effect on the music scene—and should be just as difficult to imitate.'—*The Guardian* & 'Lyrically and musically the closest to a work of genius yet produced by any of the folk avant-garde.'—*Record Retailer* & 'The Incredible String Band can no longer be considered to be folk, no more than the Beatles can still be regarded as a rock and roll band. In a way, it's a sort of folk Sergeant Pepper encompassing all branches of folk—blues, ballad, oriental music, children's songs—and mixing them up in a way that extends the boundaries far outside the category. Though their first album (EUK 254) was superb, there has been a fantastic development in their work between the two records.'—*Melody Maker*

&



EUK 257

elektra

Singles in brief

NEO MAYA, with "I Won't Hurt You" (Pye 17317), turns out to be a softish, bassy, atmospheric, classy ballad. Actress and singer TRACY ROGERS brings her cool talents to bear on "In The Morning" (Polydor 56197), a folksey guitar-backed and pleasant song. Definitely admire the work of EBONY KEYES, and his "Don't" (Pye Piccadilly 35407) is slow-burning, emotional, cello-backed and compulsive listening. From THE EMOTIONS: "A Rainbow" (Caltone 100), certainly off-beat, very jerky and most odd, harmonically. "Let Me Walk With You" by 2 OF CLUBS (President PT 149), pleasing with a semi-doomy sort of backing—quite unusual. THE GRASS ROOTS on the Sloan-Barri song "Things I Should Have Said" (Pye Piccadilly 25431) have excellent lyrics to showcase their bright style.

THE FAIRYTALE sing about "Lovely People" (Decca F 12665) with gentleness and a docile arrangement—and catchily. Predictable but good comedy from SIR SIDNEY SAITHESWAITE AND THE GARBAGE COLLECTORS, no less, on a mickey-taking sort of scene with "Our Mabel" (Parlophone R 5636), with odd backing. "Que Reviene," by ALAIN THIERRY (Decca F 22667), is an emotional French-sung ballad with strings. THE 50 GUITARS OF TOMMY GARRETT, which means about 300 actual guitar strings, do a fair enough job on "My Cup Runneth Over" (Liberty 15019). Nice arrangement for "Dawn, My Heart Belongs To You" (Columbia DB 8272) by RICHARD LORING, something of a folk feel built in.

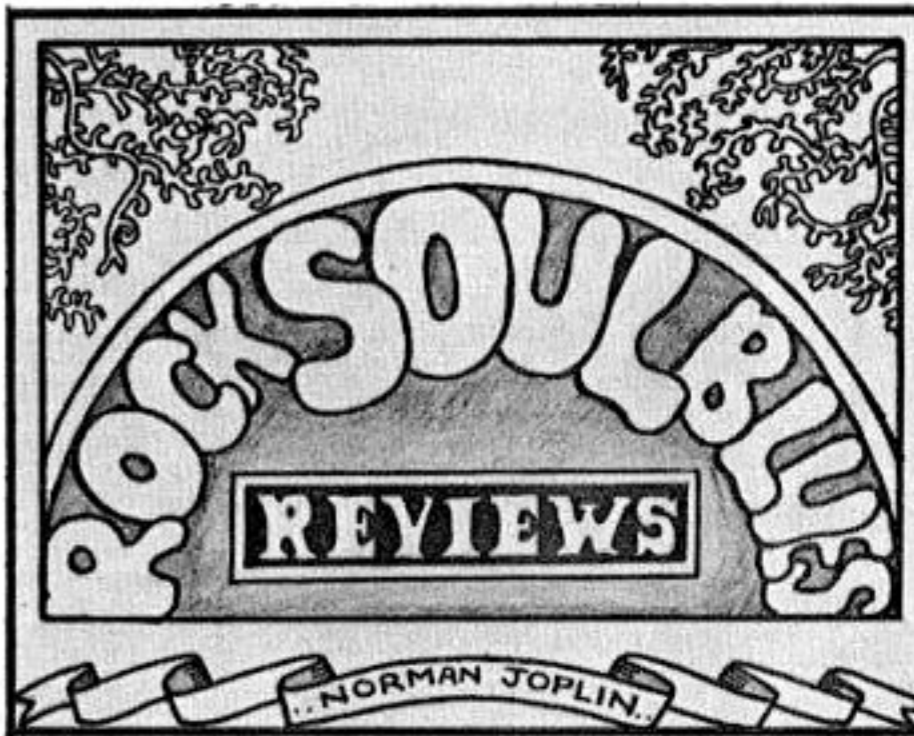
JIM FORD announces that "Linda Comes Running" (President PT 153) and the tempo runs along a bit, too—rather good, this. From the BROADSIDERS: "The Shores of Amerkay" (Pye 17382) which is a newly-adapted traditional air, charming soprano voice in the fore. From the show of the same name: "Sweet Charity" by BOB MILLER AND THE MILLERMEN (Columbia DB 8269), a cleverly-arranged treatment, using myriad sound effects—amiable theme. Lots of versions of "Thoroughly Modern Millie," the film theme—and CHERYL KENNEDY (Columbia DB 8271) gets the Twenties "feel" nicely... boop-de-doo. An absolute knock-out and commended to the n'th degree: "Big Spender" (Capitol CL 15512) from the fantastic PEGGY LEE, song-selling at the top level.

JOHNNIE YOUNG: Every Christian Lion-hearted Man Will Show You; Epitaph To Mr. Simon, Sir (Polydor 56199) another Bee Gee song, and one of their best. Johnnie, just up from down-under in Australia, just missed hit status last time out but this is good enough, and certainly produced enough for the charts. Marvellous cellos behind a gentle voice—and a real builder of an arrangement. Nice repetitive phrases. Flip: Bouncy and most unusual story-line. TOP FIFTY TIP.

THE TANGERINE PEEL: Every Christian Lion-hearted Man Will Show You; Trapped (United Artists UP 1193) Though I prefer the J. Young treatment, there's no reason why this version of the Bee Gee song shouldn't make it, too. It's well done, though not so impactful. ★ ★ ★ ★

SOUNDS ORCHESTRAL always sell well and their version of "Our Love Story" (Pye Piccadilly 35410), by pianist-composer Johnny Pearson, is most musical and musicianly indeed. From the upcoming JAMES ROYAL: "I Can't Stand It" (CBS 2959), a fast-moving bluesy sort of performance on a builder of a song. NOLA YORK writes a lot of songs but she switches to outsiders

for the rather satisfying "There's So Much Love All Around Me" (Philips BF 1606). Slow and meaningful and well-presented: "I Can See A Light" by the FLEUR-DE-LYS (Polydor 56200), with interesting ideas all round. "Emily Small (The Huge World There)" by THE PICCADILLY LINE (CBS 2958) is rather unusual, and the production generally could prove a seller.



JAMES AND BOBBY PURIFY

Let Love Come Between Us; I Don't Want To Have To Wait (Stateside SS 2049). I'll take a chance and tip this one. There are shades of Tamla here—especially from the "Witness"/"Wonderful One" era, and this is already shooting up in the

States. A plaintive tune, happy-sounding and a very good production by Papa Don with effective femme backdrop. Very danceable and probably their most commercial record for this country. Flip is a slower item, a soulful effort with good 'B' side appeal. Liked this one a lot, both sides. ★ ★ ★ ★

TOP FIFTY TIP

JAMES BROWN AND THE FAMOUS FLAMES: Cold Sweat Paris 1 and 2 (Pye Int. 7N 25430). For some reason this is a bigger U.S. hit than most of James'. But it doesn't sound much different, and the same old "I Got You" sounds are here. Not for me. ★ ★ ★ ★

BRENDA HOLLOWAY: You've Made Me So Very Happy; I've Got To Find It (Tamla Motown TMG 622). Berry Gordy part-penned this one, a breathy beat ballad with the usual sophisticated Tamla production. She sounds very sexy and happy and this is quite a delightful record. ★ ★ ★ ★



Peter Grant, 49, Church of Religion of Country Blessings, Burley, Hants. Stars — Petula Clark, Doris Day, Connie Francis, Bing Crosby, etc. Hobby and interests — Overcoming the war threat by recognising the wholeness, in harmony, of all.



Christina Booth, 16, 16 Norton Road, West Kirby, Wirral, Cheshire. Stars —Who, Wayne Fontana, Lou Christie, Elvis, Graham Bonney. Hobby and interests — Collecting records, walking, writing, watching wrestling, judo.

READERS' CLUB



Else Thumberg, 13, Storgata 89, Notodden, Norway. Stars — Beatles, Stones, Small Faces, Donovan. Hobby and interests — Reading, boys, records, pop music, dancing.



S. Shanthikumar, 17, "Ponnamam," Puloly-south, Point-Pedro, Ceylon. Stars — Beatles, Rolling Stones, Ned Miller, Jim Reeves and other American singers. Hobby and interests — Pop music, tennis, model aeroplanes, records.



John Byers, 19, 11430 Flower Street, Riverside, California, U.S.A. Stars—Bob Dylan, Rolling Stones, Lovin' Spoonful. Hobby and interests — Painting, travel, ski-ing, surfing, records.



Eva Naskrecka, 17, Lodz ul. Zeromskiego, 4.m.13, Poland. Stars — Troggs, Kinks, Beatles, Stones, Hollies, Lov'n' Spoonful, Sonny & Cher. Hobby and interests — Collecting records and magazines, films, "Record Mirror," boys.



Philip Morgan, 19, 85 Kingsway, Kingswood, Bristol. Stars — Elvis Presley, Eddie Cochran, Buddy Holly. Hobby and interests — Elvis records, also watching Elvis movies. Girls.



Kathleen Feeney, 19, 12 Waincliffe Square, Beeston, Leeds 11. Stars—Stones, Jim Reeves, Beatles, Herman, Kinks. Hobby and interests—Pop records, dancing, R & B, writing.



Lois Hambleton (Miss), 16, 28 Brunswick Ave., Horwich, Bolton, Lancs. Stars — Small Faces, Herman, Elvis, Roy Orbison, Beach-boys. Hobby and interests — Pop music, reading, pen friends, hair-dressing.



Ciancy "Pericles-Slorp" Ginnaf, 16, 75 Leighods, Mensal Rise, London, N.W.18. Stars — Booker T, Bob Dylan, Jimmy Yancey, Bukka White, Ray Charles, Cyril Davies, James Brown. Hobby and interests—Washboard Sam 78's, Joan Baez, Laughing at P.J., Brian Poole and Honeycombs.



Tony St. John, 20, 18 Redfern Avenue, Hounslow, Middlesex. Stars —Beatles, Dave Anthony's Moods, Tina Turner. Hobby and interests—Photography, pen pals, collecting junk and antiques.



Edgar Klemt, 16, H782 Erwitte, Lonsstr. 13, Germany. Stars—Beatles, Stones, Manfreds, P. J. Proby. Hobby and interests — Sports. I want to write to an English boy or girl.



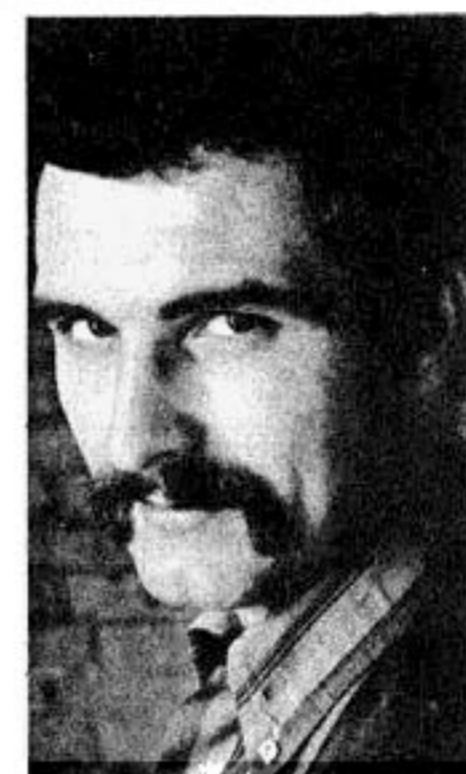
I went to nosh a little and drink a little and meet the Kaleidoscope. The Philips folk have been raving about this four-strong outfit for so long. They say, in fact: "The lyrical and musical talent within Kaleidoscope is a rare and beautiful thing and to establish all that these boys want to say through their talent on one single is virtually impossible; so much so that before this, their first release, they have already nearly finished an album of their own songs . . . songs ranging from quite beautiful modern fairy tales to most profound and awe-inspiring comments on the world we live in today." Lyricist and lead singer is Peter Daltrey, only 21. He really cares about people and their problems. Eddie Pumer puts the music to the words. Danny Bridgeman, drums and Steve Clark plays bass. "Fight From Ashiya", on Fontana, is their first record. Must say their little private show caught me hushed in mid-nosh and mid-drink. What more can I say?



An English Rose-type gal much in demand on the continent these days is Bradford's pretty Kiki Dee, who bids for British chart status again with a single "Excuse Me", on Fontana . . . out October 6. Kiki, at 19, does a surprisingly sophisticated and mature job on it. Next year, she is lined up to represent Britain in Europe's three leading song festivals — all in February. They are in San Remo, the Midem Festival in Nice and the Grande Gala du Disc in Amsterdam. What with plans for an appearance or two on Bob Hope's US television series, 1968 looks like being a big year for a little girl.



These two fellows, most amiable chaps and radiating their Latin good looks, are Juan (on the left) and Junior. They are currently idols and chart-toppers in Spain. Both 20, very intelligent, they were until recently members of the Los Brincos group. Since splitting from that group, they've had their own number one with "La Caza", which they've now recorded in English for CBS and is now re-titled "The Chase". Their act was seen by Mike Smith, producer of the Trem's records, while he was holidaying in Madrid. Impressed more than somewhat by their talents as singers and songwriters, he later returned to produce their single. The boys were recently in London when Philip Gotlop took this picture of them giving their disc a spin.



Bill Phillips, a most experienced man-about-music, was going on enthusiastically about John Bryant, London-born singer-composer. Bill picks nary a loser, so herewith a picture of John and a few salient facts. He has a record, "A Million Miles Away" out on Fontana. Used to be with an instrumental group in the days of "Apache"; used to sing Country music; turned to folk music; now likes pop but with an accent on folk and blues. He is a member of the Hunt Saboteurs' Association which means putting off the tally-ho fox-hunting brigade as and when he can. Likes to get away from it all on holiday — Cornwall or a tiny village in Lincolnshire. Has worked as a commercial artist. IS a most promising talent.

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HAM 8336

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RECORD MIRROR CHARTS PAGE

CASHBOX TOP 50



AIR MAILED FROM NEW YORK

- 1 THE LETTER*
2 (5) Box Tops (Mala)
- 2 ODE TO BILLIE JOE*
1 (7) Bobby Gentry (Capitol)
- 3 COME BACK WHEN YOU GROW UP*
4 (7) Bobby Vee (Liberty)
- 4 APPLES, PEACHES AND PUMPKIN PIE
5 (6) Jay & Techniques (Smash)
- 5 REFLECTIONS*
3 (7) Diana Ross and the Supremes (Motown)
- 6 NEVER MY LOVE*
11 (3) Association (W.B.)
- 7 YOU'RE MY EVERYTHING*
7 (7) Temptations (Gordy)
- 8 SAN FRANCISCAN NIGHTS
8 (7) Eric Burdon & Animals (MGM)
- 9 THERE IS A MOUNTAIN
14 (6) Donovan (Epic)
- 10 COLD SWEAT*
10 (9) James Brown (Kings)
- 11 FUNKY BROADWAY*
13 (6) Wilson Pickett (Atlantic)
- 12 HIGHER AND HIGHER*
15 (5) Jackie Wilson (Brunswick)
- 13 YOU KNOW WHAT I MEAN*
15 (6) Turtles (White Whale)
- 14 I HAD A DREAM*
17 (5) Paul Revere & Raiders (Columbia)
- 15 12.30*
22 (4) Mamas & Papas (Dunhill)
- 16 I DIG ROCK AND ROLL MUSIC*
22 (3) Peter, Paul & Mary (W.B.)
- 17 BROWN EYED GIRL*
21 (6) Van Morrison (Bang)
- 18 DANDELION*
24 (2) Rolling Stones (London)
- 19 GETTING TOGETHER
22 (4) Tommy James & The Shondells (Roulette)
- 20 BABY I LOVE YOU*
6 (8) Aretha Franklin (Atlantic)
- 21 MUSEUM*
26 (2) Herman's Hermits (MGM)
- 22 MAKING EVERY MINUTE COUNT*
24 (4) Spanky & Our Gang (Mercury)
- 23 I MAKE A FOOL OF MYSELF
23 (2) Frankie Valli (Phillips)
- 24 ALL YOU NEED IS LOVE*
9 (8) Beatles (Capitol)
- 25 GIMMIE LITTLE SIGN
22 (2) Brenton Wood (Double Shot)
- 26 HOW CAN I BE SURE
26 (2) Young Rascals (Atlantic)
- 27 BALLAD OF YOU AND ME AND POONEL
24 (2) Jefferson Airplane (RCA)
- 28 LIGHT MY FIRE*
13 (3) Doors (Elektra)
- 29 LOVE BUG LEAVE MY HEART ALONE*
28 (3) Martha & Vandellas (Gordy)
- 30 TO SIR WITH LOVE
— (1) Luis (Epic)
- 31 GROOVIN'
22 (5) Booker T & The MG's (Stax)
- 32 EXPRESSWAY TO YOUR HEART
— (1) Soul Survivors (Crimson)
- 33 CAT IN THE WINDOW*
3 (2) Petula Clark (Warner Brothers)
- 34 HEY BABY
— (1) Buckingham (Columbia)
- 35 LITTLE OLE MAN
44 (2) Bill Cosby (Warner Brothers)
- 36 THINGS I SHOULD HAVE SAID*
48 (4) Grass Roots (Dunhill)
- 37 A BANDA*
46 (2) Herb Alpert And The Tijuana Brass (A & M)
- 38 BLUES THEME
28 (7) Arrows (Tower)
- 39 PUT YOUR MIND AT EASE*
47 (2) Every Mother's Son (MGM)
- 40 WHAT NOW MY LOVE
— (1) Mitch Ryder (Dynamite)
- 41 PLEASANT VALLEY SUNDAY*
16 (9) Monkees (Colgems)
- 42 YOU KEEP RUNNING AWAY
— (1) Four Tops (Motown)
- 43 TESTIFY
3 (18) Parliament (Revlon)
- 44 SOUL MAN
— (1) Sam and Dave (Stax)
- 45 GET ON UP
— (1) Equirres (Sunny)
- 46 IN THE HEAT OF THE NIGHT*
9 (2) Ray Charles (ABC)
- 47 IT MUST BE HIM*
— (1) Vikki Carr (Liberty)
- 48 YOU GOTTA PAY THE PRICE
— (1) Al Kent (RieTie)
- 49 YOUR PRECIOUS LOVE
— (1) Marvin Gaye & Tammi Terrell (Tamla)
- 50 JIL
41 (6) Gary Lewis (Liberty)

*An asterisk denotes record released in Britain.

BUBBLING UNDER

Anything Goes—Harpers Bizarre (W.B.)
People Are Strange—Doors (Elektra)
Run, Run, Run—Third Rail (Epic)
Lightning's Girl—Nancy Sinatra (Reprise)
Casanova—Ruby Andrews (Zodiac)
We Love You—Rolling Stones (London)
Memphis Soul Stew—King Curtis (Atlantic)
I'll Never Fall In Love Again—Tom Jones (Parrot)
Knock On Wood—Otis Redding & Carla Thomas (Stax)
Turn The World Around—Eddy Arnold (RCA)

TOP L.P.'s

- 1 SGT. PEPPER'S LONELY HEARTS CLUB BAND
1 Beatles (Parlophone)
- 2 SOUND OF MUSIC
2 Soundtrack (RCA)
- 3 BEST OF THE BEACH BOYS
4 Beach Boys (Capitol)
- 4 SCOTT
21 Scott Walker (Philips)
- 5 DOCTOR ZHIVAGO
4 Soundtrack (MGM)
- 6 PIPER AT THE GATES OF DAWN
7 Pink Floyd (Columbia)
- 7 HEADQUARTERS
3 The Monkees (RCA Victor)
- 8 TOM JONES LIVE AT THE TALK OF THE TOWN
16 Tom Jones (Decca)
- 9 ARE YOU EXPERIENCED
5 Jimi Hendrix (Track)
- 10 RELEASE ME
16 Engelbert Humperdinck (Decca)
- 11 MAMAS & PAPAS DELIVER
9 Mamas & Papas (RCA Victor)
- 12 FIDDLER ON THE ROOF
11 London Cast (CBS)
- 13 A DROP OF THE HARD STUFF
13 The Dubliners (Major Minor)
- 14 BUDDY HOLLY'S GREATEST HITS
12 Buddy Holly (Ace of Hearts)
- 15 JIGSAW
5 Shadows (Columbia)
- 16 WALKER BROTHERS STORY
— Walker Brothers (Philips)
- 17 HAND CLAPPIN', FOOT STOMPIN', ETC.
— Geno Washington Ram Jam Band (Piccadilly)
- 18 GREEN, GREEN GRASS OF HOME
15 Tom Jones (Decca)
- 19 SMALL FACES
18 Small Faces (Immediate)

- 20 IT MUST BE HIM
20 Vikki Carr (Liberty)
- 21 TONY'S GREATEST HITS
— Tony Bennett (CBS)
- 22 CRUSADE
— John Mayall's Bluesbreakers (Decca)
- 23 GOING PLACES
14 Herb Alpert (Pye International)
- 24 FOUR TOPS (LIVE)
24 Four Tops (Tamla Motown)
- 25 TAMLA MOTOWN HITS—Vol. 5
30 Various Artists (Tamla Motown)
- 26 THIS IS JAMES LAST
14 James Last (Polydor)
- 27 MORE OF THE MONKEES
17 Monkees (RCA)
- 28 BOB DYLAN'S GREATEST HITS
14 Bob Dylan (CBS)
- 29 OTIS BLUE
— Otis Redding (Atlantic)
- 30 MONKEES
25 The Monkees (RCA)

TOP E.P.'s

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

5 YEARS AGO

- 1 SHE'S NOT YOU
1 Elvis Presley (RCA Victor)
- 2 I REMEMBER YOU
2 Frank Ifield
- 3 IT'LL BE ME
7 Cliff Richard (Columbia)
- 4 ROSES ARE RED
2 Ronnie Carroll (Phillips)
- 5 THINGS
4 Bobby Darin (London)
- 6 SEALED WITH A KISS
5 Brian Hyland (HMV)
- 7 BREAKING UP IS HARD TO DO
8 Neil Sedaka (RCA)
- 8 SPEEDY GONZALES
4 Pat Boone (London)
- 9 DON'T THAT BEAT ALL
13 Adam Faith (Parlophone)
- 10 GUITAR TANGO
9 Shadows (Columbia)
- 11 TELSTAR
7 Tornados (Decca)
- 12 SHEILA
— Tommy Roe (HMV)
- 13 BALLAD OF PALADIN
10 Duane Eddy (RCA)
- 14 PICK A BALE OF COTTON
14 Lonnie Donegan (Pye)
- 15 THEME FROM "MAN WITH GOLDEN ARM"
12 Jet Harris (Decca)
- 16 ONCE UPON A DREAM
11 Billy Fury (Decca)
- 17 THE LOCOMOTION
— Little Eva (London)
- 18 WHAT NOW MY LOVE
— Shirley Bassey (Columbia)
- 19 SO DO I
15 Kenny Ball (Pye)
- 20 WILL I WHAT?
18 Mike Sarne (Parlophone)

BRITAIN'S TOP 50

NATIONAL CHART COMPILED BY THE RECORD RETAILER.

- 1 LAST WALTZ
1 (5) Engelbert Humperdinck (Decca)
- 2 EXCERPT FROM A TEENAGE OPERA
4 (8) Keith West (Parlophone)
- 3 ITCHYCOO PARK
4 (8) Small Faces (Immediate)
- 4 LET'S GO TO SAN FRANCISCO
5 (5) Flowerpot Men (Deram)
- 5 I'LL NEVER FALL IN LOVE AGAIN
2 (9) Tom Jones (Decca)
- 6 SAN FRANCISCO (FLOWERS IN YOUR HAIR)
3 (11) Scott McKenzie (CBS)
- 7 REFLECTIONS
13 (4) Diana Ross & The Supremes (Tamla Motown)
- 8 FLOWERS IN THE RAIN
20 (3) Move (Regal Zonophone)
- 9 WE LOVE YOU/ DANDELION
10 (5) Rolling Stones (Decca)
- 10 HOLE IN MY SHOE
23 (3) Traffic (Island)
- 11 EVEN THE BAD TIMES ARE GOOD
7 (8) Tremeles (CBS)
- 12 HEROES AND VILLAINS
8 (5) Beach Boys (Capitol)
- 13 THERE MUST BE A WAY
16 (5) Frankie Vaughan (Columbia)
- 14 JUST LOVING YOU
9 (13) Anita Harris (CBS)
- 15 THE DAY I MET MARIE
14 (8) Cliff Richard (Columbia)
- 16 I WAS MADE TO LOVE HER
11 (9) Stevie Wonder (Tamla Motown)
- 17 THE HOUSE THAT JACK BUILT
12 (8) Alan Price Set (Decca)
- 18 BLACK VELVET BAND
22 (4) Dubliners (Major Minor)
- 19 BURNING OF THE MIDNIGHT LAMP
19 (4) Jimi Hendrix Experience (Track)
- 20 YOU KEEP ME HANGING ON
18 (7) Vanilla Fudge (Atlantic)
- 21 ALL YOU NEED IS LOVE
15 (18) The Beatles (Parlophone)
- 22 PLEASANT VALLEY SUNDAY
17 (6) Monkees (RCA)
- 23 GIN HOUSE
25 (9) Amen Corner (Deram)
- 24 THE LETTER
45 (2) Box Tops (Stalende)
- 25 FIVE LITTLE FINGERS
21 (7) Frankie McBride (Emerald)
- 26 GOOD TIMES
22 (3) Eric Burdon & The Animals (MGM)
- 27 CREEQUE ALLEY
21 (9) Mamas and Papas (RCA)
- 28 ODE TO BILLY JOE
47 (3) Bobby Gentry (Capitol)
- 29 THERE GOES MY EVERYTHING
24 (18) Engelbert Humperdinck (Decca)
- 30 FROM THE UNDERWORLD
4 (2) Herd (Fontana)
- 31 MASSACHUSETTS
— (1) Bee Gees (Polydor)
- 32 IT MUST BE HIM
28 (17) Vikki Carr (Liberty)
- 33 TRAMP
35 (10) Otis Redding and Carla Thomas (Stax)
- 34 THE WORLD WE KNEW
33 (5) Frank Sinatra (Reprise)
- 35 UP, UP AND AWAY
29 (11) Johnnie Mann Singers (Liberty)
- 36 YOU'RE MY EVERYTHING
46 (3) Temptations (Tamla Motown)
- 37 YOU ONLY LIVE TWICE
27 (12) Nancy Sinatra (Reprise)
- 38 DEATH OF A CLOWN
26 (10) Dave Davies (Pye)
- 39 RELEASE ME
37 (34) Engelbert Humperdinck (Decca)
- 40 LAST TRAIN TO SKAVILLE
50 (2) Ethiopians (Rio)
- 41 SOUL FINGER
26 (5) Bar-Kays (Stax)
- 42 THINKIN' AIN'T FOR ME
49 (2) Paul Jones (HMV)
- 43 TRY MY WORLD
43 (2) Georgie Fame (CBS)
- 44 007
24 (18) Desmond Dekker (Pyramid)
- 45 A BAD NIGHT
29 (8) Cat Stevens (Deram)
- 46 SOMEBODY MY LOVE
46 (11) Mike Sammes Singers (HMV)
- 47 SHE'D RATHER BE WITH ME
28 (15) Turtles (London)
- 48 THINGS GET BETTER
42 (7) Eddie Floyd (Stax)
- 49 THE LETTER
— (1) Mindbenders (Fontana)
- 50 WHEN WILL THE GOOD APPLE FALL
— (1) Seekers (Columbia)

A blue dot denotes new entry.

BUBBLING UNDER

GLORY OF LOVE—Otis Redding (Stax)
FUNKY BROADWAY—Wilson Pickett (Atlantic)
SO LONG DAD—Manfred Mann (Fontana)
ANYTHING GOES—Harpers Bizarre (Reprise)
TELL IT LIKE IT IS—Geno Washington (Piccadilly)
I DIG ROCK 'N' ROLL MUSIC Peter, Paul and Mary (Warner Bros.)
LOVE BUG—Martha and Vandellas (Tamla Motown)
DON'T GO OUT INTO THE RAIN—Swingin' Blue Jeans (HMV)
YOUR UNCHANGING LOVE—Marvin Gaye (Tamla Motown)

BRITAIN'S TOP R & B SINGLES

- 1 REFLECTIONS
1 Diana Ross and the Supremes (Tamla Motown TMG 616)
- 2 I WAS MADE TO LOVE HER
3 Stevie Wonder (Tamla Motown TMG 613)
- 3 LAST TRAIN TO SKAVILLE
2 Ethiopians (Rio R120)
- 4 SOUL FINGER
6 The Bar-Kays (Stax 601614)
- 5 THINGS GET BETTER
10 Eddie Floyd (Stax 601616)
- 6 TRAMP
4 Otis Redding and Carla Thomas (Stax 601613)
- 7 YOU KEEP ME HANGING ON
7 Vanilla Fudge (Atlantic 584125)
- 8 FUNKY BROADWAY
15 Wilson Pickett (Atlantic 584126)
- 9 BABY I LOVE YOU
5 Aretha Franklin (Atlantic 584127)
- 10 SLIM JENKINS' PLACE
13 Booker T & The MG's (Stax 601615)
- 11 COOL YOUR TEMPER
14 Junior Smith (Giant GN 1)
- 12 YOU'RE MY EVERYTHING
2 The Temptations (Tamla Motown TMG 620)
- 13 ROCK STEADY
— Soul Agents (Ozone CS7007)
- 14 RESPECT
16 Aretha Franklin (Atlantic 584613)
- 15 007 SHANTY TOWN
8 Desmond Dekker (Pyramid PYR 6064)
- 16 HIGHER AND HIGHER
18 Jackie Wilson (Coral Q72483)
- 17 GLORY OF LOVE
— Otis Redding (Stax 601617)
- 18 DON'T YOU MISS ME JUST A LITTLE BIT
11 Jimmy Ruffin (Tamla Motown TMG 617)
- 19 LOVE BUG LEAVE MY HEART ALONE
— Martha and Vandellas (Tamla Motown TMG 621)
- 20 ELOISE (HANG ON IN THERE)
— William Bell (Stax 601619)
- 21 MAKE ME YOURS
— Bette Swann (CBS 2942)

BRITAIN'S TOP R & B ALBUMS

- 1 KING AND QUEEN
1 Otis & Carla (Stax 580607)
- 2 CLUB SKA '67 Vol. 2
2 Various Artists (Island WIRL LP 856)
- 3 CLUB SKA '67
3 Various Artists (Island WIRL LP 848)
- 4 NEVER LOVED A MAN (THE WAY I LOVE YOU)
4 Aretha Franklin (Atlantic 587666)
- 5 GREATEST HITS
4 The Temptations (Tamla Motown TML 11042)
- 6 DUKE REID'S ROCK STEADY
8 Various Artists (Studio One SOL 3008)
- 7 THE FABULOUS IMPRESSIONS
7 The Impressions (HMV CLP 3631)
- 8 DOUBLE DYNAMITE
5 Sam and Dave (Stax 584384)
- 9 ... INVITES YOU TO LISTEN
— Ray Charles (HMV CLP 3636)
- 10 LIVE
— The Four Tops (Tamla Motown TML 11041)

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FLOWERED, BELLED AND BEADED

"I WAS strolling casually through the dining-car of a British Railways choo-choo train the other day, flowered belled and beaded, as befits a Flowerpot Man, when one of the waiters started singing the theme from "Bill And Ben". What a nerve!"

That, as you may have gathered, was one of the Flowerpot Men speaking — a member of that group whose song "Let's Go To San Francisco" is riding high in Britain's top ten charts at the moment.

I was chatting to them in their London flat where they had invited me round for tea and sympathy at the ridiculous hour of eleven-thirty in the morning. Tea because I was feeling thirsty, and sympathy because of an unfortunate incident at Top of the Pops, the previous week.

Individually Robin, Neil, Peter and Tony have been in the business for quite a long time, but as the Flowerpot Men they've only been together a few short weeks, and their current hit is also their very first record release. Did they expect this sort of success so soon, I wondered.

"No. We're really surprised at the way the record has been selling. We knew it was a good number, and we were very pleased with the record. But we didn't expect it to do as well as this. Apparently it's selling well on the Continent now — but we're still waiting for it to break in America.

Unfortunately, we can't use the name "Flowerpot Men" over there, because of the association of the 'pot' bit. Apparently they call hip junkies Flowerpot men. Some radio stations are calling us the Flower Men, which isn't too bad. But there are those who call us the Flowerpots — which sounds a bit stupid really.

"I hope it does start selling in the States, because it will give us all an opportunity to go to San Francisco. We all want to go over there to see what it's all about for ourselves. You know, you hear so many different reports about what's happening over there, that it's difficult to know what to believe."

This started a fairly lengthy discussion on the rights and wrongs of the San Francisco scene. The general opinion was that the ideas and beliefs of the 'beautiful people' are right — but that they're wrong to opt out of society and start their own communities.

EARLIEST DAYS OF CIVILIZATION

"By living in their own communities, and being entirely self-supporting, they're only returning to the very earliest days of civilisation. And these days no one can support himself entirely without being dependent on other people. And the other thing is that they are bringing their children as hippies. And this is wrong, because the kids aren't old enough to think for themselves and make up their own minds.

"Someone who has just come back from San Francisco — I think it was one of the Yardbirds — was telling me that he went to a party over there where everyone was tripping out on L.S.D. and one young couple gave their little kid some acid, and turned him on. Now that's bad — that's very wrong, because the kid obviously wasn't old enough to think for himself and decide whether he wanted it or not.

"Anyway, why bother with drugs when you can heighten your sensitivity, and keep yourself alert by purely natural means. Yoga, for example. We all do breathing exercises — and you really feel great afterwards. And you're still in control of your senses. Apart from that, being a beautiful person is in the mind, and you don't have to wear flowers to prove it."

At that point Robin entered eating a very large and very ugly cheese sandwich.

"That's not very beautiful," shouted Tony.

"And beautiful people don't shout at one another" shouted back Robin.

"Do you" I asked "get on well together?"

"Yes — on the whole. We're lucky in that we've known one another for quite a long while, and we have worked together at various times in the past. If we hadn't known one another before it wouldn't be so easy for us now as we're under a lot of strain and tension because of the success we're having at the moment."

Finally, I asked them about their association with the Ivy League — it had been rumoured when the record first came out that it was the Ivy League singing under a different name.

"Some of us have worked with the Ivy League, and "Let's Go To San Francisco" was written by Ken Lewis and John Carter. But we're a completely different group — the only thing being that we sound similar. But that's inevitable because we're both harmony groups. I think we make more of a pop sound than they do — perhaps they've become less concerned with the pop scene. Anyway, Ken and John are more concerned with the songwriting now. Apart from that — we're the Flowerpot Men."

And very successful Flowerpot Men at that, with a record that could easily go to the number one position in the charts.

DEREK BOLTWOOD



ISSUED next month — "The Best Of Gene Vincent" 16-track LP on Capitol including most of his hits and best-known numbers . . . Nancy looks good in 'Billboard' ads for her new single "Lightning's Girl" . . . only eight British discs in Italy's top hundred chart . . . worth watching out for — Jimmy James' version of the "Hurry Sundown" theme . . . cute advertising slogan — B.O.A.C.'s "Try A Little VC10derness" . . . what a pity Elvis' "There's Always Me" has been released before . . . cover pic on Wes Montgomery's "A Day In The Life" LP doesn't leave much to the imagination . . . amazing — Aretha Franklin getting yet another gold disc, this time for "Baby I Love You" . . . seen at Wood Green Rhythm Rendezvous — The Beast . . . Q37 — name the Four Seasons' big hit girlfriends of a) 1962, b) 1963, c) 1964, d) 1967?

Beach Boys' "Greatest Hits Vol. 2" LP will include "Good Vibrations", "Then I Kissed Her" and "When I Grow Up" . . . Zal Yanovsky's first solo single for Buddah is "As Long As You're Here", produced by Jack Nitzsche . . . British discs bubbling under the U.S. top hundred include "On The Other Side" — Seekers, "Substitute" — Who, "Just One Look" — Hollies, "See Emily Play" — Pink Floyd, "Waterloo Sunset" — Kinks, and "Suzanne" — Noel Harrison . . . A36 — "Twist And Shout", "Love Me Do", "Eight Days A Week", "Yesterday", "Penny Lane" . . . the Peking Omnibus Company denies he's infatigating . . . Ron Grainer's score for BBC-1's "Boy Meets Girl" (Fridays) must surely be the most groovily beautiful music ever written for TV . . . sympathy to Paul Jones on the Dave Allen Show when Dave asked Paul how his record was progressing . . . real name of Bill Dana (hilarious U.S. disc comedian who guests in this week's U.N.C.L.E.) is Bill Szathmary . . . which new trippy 'B' side should be called "The White Groove Song"?

T.M. fact: Supremes' "Rodgers & Hart" LP, their second featuring entirely non-Motown material (the first was their Sam Cooke tribute album) . . . next Sam & Dave single is "Soul Man" . . . currently bubbling under in the States — Del Shannon's "Runaway" . . . next Happenings disc could be the Frankie Lyman and the Teenagers 1955 million-selling "Why Do Fools Fall In Love" . . . new U.S. artiste Little Dion looks like the Unhappy Tripper . . . Gene Pitney's new U.S. single "Something's Gotten Hold Of My Heart" a Cook-Greenaway composition . . . Another naughty Caroline dee-jay played Fats Domino's "Let The Four Winds Blow" and said it was by Buddy Holly!! . . . did the pop writer known as the Original Thunderbirds Puppet attend the James and Bobby Purify reception to hear them sing their biggest hit? . . . surely Chas.

Chandler, Mike Jeffries and Brian Morrison weren't talking about the weather in De Mems? . . . Perhaps a fair-haired journalist would like to take over RM's new releases column . . . rumours linking a well-known publicist and a pop manager's secretary romantically could well be true . . . BBC dee-jay Adrian Love to begin a series for African listeners . . . after recent incidents, some football clubs could adopt the "Horst Wessel Song" as their theme . . . new Radio One show planned to feature pop writers in late autumn . . . the Little O now known as the Bullseye . . . Box Tops' version of "The Letter" far superior to the Mindbenders . . . John L. Watson and the Web a greatly improved group . . . will Frank Sinatra revive "All I Want For Christmas Is My Two Front Teeth"?

One Stop Records of South Molton Street, W.1., stock many American West Coast and psychedelic LP's as yet unreleased here . . . the Black Tripper's incredible coat originally tailored for the Ali Khan . . . watch out for a brief Frank Smythe acting debut in the new Bob Dylan film . . . why doesn't "Go" go? . . . possible tie-up between the Pudding Chair Sometime and the Peking Omnibus Company . . . are the S.K.'s trying to make a comeback . . . will the real Fanny Binge stand up please . . . Frankie Vaughan spouting sense about the flower power mob . . . Gene Litter seen buying ice-cream (coffee flavoured?) for 327 children in Piccadilly this week . . . publicist Johnnie Booth actually has an uncle who owns a flower shop in San Francisco . . . strange coincidence — a much publicised post-card producing pop manager has had his house raided three times recently . . . someone is holding a Black Out at Alexandra Palace on September 30 . . . don't invite Kit Wells and Stokely Carmichael to the same party . . .

It would help people to share Caroline's enthusiasm for "Tougher Than Tough" if the words were more audible . . . the late Humphrey Bogart's double, Jason Robards, excellent as Al Capone in "The St. Valentine's Day Massacre" . . . Lester Platt and Earl Scruggs play very good music in "Bonnie and Clyde" . . . why did 5,000,000 viewers reach for the "Off" switch at about 8.40 on Friday night? . . . Ember's Mike Hill has joined President Records on the Press and Promotion side . . . Manfred Mann passed his driving test last week and bought a Morris Minor Traveller . . . Tom McGuinness has completed his first novel . . . Dick Diamond of the Easybeats was attacked and robbed of £45 in Piccadilly on Saturday . . . Bonzo Dog Doo Dah Band had their equipment stolen and held up shooting of Beatles' "Magic Mystery Tour" . . . David Garrick to make a German feature film . . . Bruce Johnson denies rumours that he is to leave the Beach Boys, but he will make solo discs . . . wanted by dee-jay Duncan Johnson: cut price mango chutney . . . why does the RM's receptionist wear men's bells? . . . the O.T.P. looks like the bloke who is always having sand kicked in his face . . .

The Piccadilly Line are opening a new boutique today, called "All Change at Victoria" at Victoria. . . will the Beatles write to RM Reader Peter Grant? (See this week's Readers' Club).

Next week
Jimi Hendrix: Cream
Box Tops: the Hollies

The main theme from the film 'Robbery'!

BORN TO LOSE

recorded by JACKIE LEE on Decca F12663

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