

record MIRROR

Largest selling colour pop
weekly newspaper. 6d.
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Week ending Oct. 21, 1967



THE BEE GEES, and at the top of the page, THE ROLLING STONES

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

Proby: an ex-fan tells of the final let-down



P. J. PROBY seen just before he was made to leave Britain due to work permit difficulties a year or so ago. A reader tells how Jim let her down when he returned...

I'VE written to you about P. J. Proby and I am now extremely glad you never printed any of them... as they were all NICE letters about him. I have since learned more sense. Proby was recently booked for a week at the Castaways Night Club, Birmingham. My friend and I decided not to go as too much time, trouble and expense were involved. But I'd been a fan for nearly five years, always believing how badly he'd been treated, how ridiculed. But I couldn't keep away from the club and persuaded my friend that she wanted to come too and we made all the arrangements. In the local press, Proby did an interview saying he'd given up teenagers for good... It was the night-club society for him in future. We were hurt. But we arrived on that Friday night. At ten o'clock, the manager came to the microphone and woke me up to Proby... he said he hadn't turned up! I now have a pile of LPs, EPs and singles of Proby which it is now my ambition to break over his thick skull—Christine Darby, 4 Northgate, Cradley Heath, Warley, Worcs.

SYN OPERA

TWO letters from the Syn about Keith West's recent attack on the group. SINCE Keith West rose to fame with his record "Except From A Teenage Opera", he has put down a lot of established artists such as the Move, Dantalion's Chariot, Amen Corner and Syn. As bass guitarist of the Syn, I must refute some of his accusations. We have never copied a single number from Tomorrow. About three-quarters of our material is self-penned, so it is impossible. We are an original group and don't try to copy. He says we are bandwagon jumpers... in that we perform opera on stage. Our first opera was about saunaxters and was performed at the Marquee in January last year. At this time, Tomorrow, known as the "In Crowd", were still doing numbers like "Mr. Piffal". Three members of Syn have never ever been to UFO and have only seen Tomorrow once in their lives. Own up, Keith—if this slandering of mine is the one you've chosen, then we think you're on a very bad scene. —Andrew Jockman, 53 Mallard Way, Kingsbury, London, N.W.4.

JULIE DISC INFO

IT'S possible to buy a complete set of all Julie Rodgers' recorded output without repeating on one single track. A remarkable thing in these days of mass robbery by record companies. Speaking of Julie, I'd like to know what readers think are their favourite songs. I like "Bless You", "Contrasts", and "The Village of St. Bernadette"—Richteous Rick Winkley, 26 Terry Street, Nelson, Lancs.

RARE PROGRAMME

I HAVE a very rare theatre programme, dated April 11, 1960. Larry Parnes Presents a Fast-moving Ando-American Beat Show, from the Bristol Hippodrome, featuring Dean Webb, Gene Vincent, Eddie Cochran. I will let this great programme go in return for any colour photographs of Eddie Cochran. Remember, this item represented the last performance of this great star. —Peter Morgan, 85 Kingsway, Kingswood, Bristol.

ORIGINAL TALENT

IF Marjorie Maloney, who wrote about the Bee Gees, really cared for the group and appreciated their original songs and looks... well, why write such a letter. At least it makes a chance

to see some original ideas. I thought their clothes were gorgeous and I hope they keep to them. The Bee Gees have a great talent for song-writing and singing and I wish people would notice it. They are trying to do something new, getting away from the flower power and wearing the clothes they like. So why don't people just listen to them and not contradict their clothes and so-called gimmicks. —Linda Whitley, 141 Albion Road, Stoke Newington, London, N.16.

James Craig: Fair enough, but the appearance of a group can count for a lot. Hence we include a "best-dressed" section in our annual popularity poll, the results soon to be announced.

DIANA N' FELICE

PRESIDENT Records' Felice Taylor will outshine them all. She possesses a lusty pair of lungs and sounds so much like Diana Ross it's utterly unbelievable. She's a better, vocally. Hang on to your laurels, Messrs. Franklin, Springfield, Harris and Thomas. This gal is going places with her latest ear-pleaser "I Feel Love Comin' On", which is most definitely a Supremes-type chart-splitter all the way.—Ferdie Ross, 32 Bennett Buildings, Battersea, S.W.8.

James Craig: Okay, but isn't it a bit of a handicap to sound so much like the Supremes—especially as the girls have such an incredible following? Readers' views welcomed on this topic.

PLEA FOR EDDIE

JUST when will Liberty Records realise there are still hundreds of Eddie Cochran fans around hungry for new releases? They seem to have lost all interest. Eddie recorded such great classics as "Sweet Little Sixteen" and tapes exist containing that number plus "Money Honey" and "What'd I Say" and more. Admittedly some of these arise from radio and TV shows but wasn't Buddy Holly's "Holly In The Hills" LP composed of numbers from radio shows called the "Buddy And Bob Show" and aired in the States around the mid-

1950's. That LP hit the charts on release and I'm sure one similar by Eddie would do the same... his Memorial Album hit the LP charts with a bang on its second release. Eddie doesn't deserve to fade into obscurity record-wise when it is known more tapes do exist. And thanks to H.M. for giving rock and roll a better coverage than any other paper.—Chris Brennan, 16 West End, Ely, Cambs.

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Record Mirror

EVERY THURSDAY

116 Shaftesbury Avenue, London W.1.
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In brief...

R. Vallender, 19a Oakleaze, Longlevens, Gloucester: Can anybody help me by selling me their records of "You've Been Cheatin'" and "Can't Satisfy" by the Impressions and also "Neighbour Neighbour" by Jimmy Hushes.

Wendy M. Murton, 53 Lynwood Crescent, Woodleford, near Leeds: I have a "Meet Elvis" and "Operation Elvis". Will sell for best offer or exchange for other Elvis books, specially for Elvis Specials of 1962 or Elvis Monthlies.

R. Jones, Gateshead, 18, County Durham: Who on earth writes the songs for Dusty Springfield? Her latest is quite good but she deserves much better material. I think she is the female equivalent of Sinatra, Bennett and Williams. But she must have better material.

Brian T. Simmons, 4 Bullfinch Court, Rosendale Gardens, Croxted Road, West Dulwich, London, S.E.21. I wrote to CBS asking for a REALM LP by Screamin' Jay Hawkins. They are willing but feel there is not a market for such an album. Anybody slightly interested please drop a line to the A and R department of CBS.

Marilyn Mills, The Black Horse, Powlmere, Royston, Herts.: I've taken over as one of the vice-presidents of the Eddie Cochran Appreciation Society. I'd like to hear from anybody who would like to write... there's a social coming up soon.

Barb Wilson, 36 Pilmuir Road, Blackburn, Lancs.: Can anyone help me with anything, newspaper cuttings or pix or anything on Scott MacKenzie or the Mamas and Papas?

Christopher White, 4 Thornleigh, Savile Town, Dewsbury, Yorks.: Has anyone a copy of "All I Want" by Dave Dee etc. which they would sell? I want a copy in good condition.

Nigel Cutting, 28 Ormond Drive, Hampton, Middlesex: Whatever happened to the Byrds? Since "Mr. Tambourine Man" and "All I Really Want To Do", they've been only scantily publicised. I've hardly heard their three most recent records.

Johnny and Miriam, 26 Friern Barnet Road, London, N.11: Sonny and Cher have the proud fans—so don't lose heart. We were turned on to Sonny's message and proud to be there at the beginning when Caesar and Cleo was the name. Bad publicity and management caused the downfall... their record releases prove that.

DISTORTION

The Vanilla Fudge and their fantastic sound



THE VANILLA FUDGE as seen here in Britain (RM Pic)

ing with, is the bass player with the Fudge, who have quitted their tour with the Traffic because of Mark (the organist), who is ill. Exactly why do the Fudge tend to see these hit songs in different ways to the original?

JAZZ MUSICIANS

"We used to be jazz musicians, but I don't think that has anything much to do with it. When we met up we were starving and we had nothing to lose by doing exactly what we wanted to — which is this. Here we are. Our LP was cut first, and a deejay played a shortened version of 'You Keep Me Hanging On'."

So there was a demand for a single which didn't exist, so our record company put it out in a shorter form. It hasn't made the charts but it has bubbled under for months and months. And when we finally released the LP, it shot into the charts, we are so pleased about that."

Unlike most of hip American groups, the Fudge don't come from the West Coast. They're New York boys. "There aren't many human beings in New York," said Tim. "There are more in San Francisco, but there are things I don't like about the West Coast scene. You don't have to wear bells and beads to play well and there are so many phonies out there too. About our records — we are working on another LP at the moment which will be better than the first one. The first one, although I like it, was recorded in too short a time, and we have had much more time to work on this one."

"As a group we are four completely separate individuals. You'd set four different stories from all of us and the only things which bring us together are our music. One of the best songs we've recorded is 'Season Of The Witch' which is a Donovan tune to be included on our next album."

WITH the sounds of their first LP blasting my eardrums to fragments, I talked — or rather shouted — to one of the Vanilla Fudge at a reception held for them at the Speakeasy Club. Here are some of the things which he shouted back.

OUR VERSION

"Our whole idea with the way we treat songs, is to do them the way we feel they should be done. We hear a song by the original artist, and that may not be how we would have done it. So we do the song our way. As simple as that. When we record the songs we go into the studio with our producer, George Shadow Morton. He's a genius. He tells us to play exactly how we want to. We do just that and afterwards he tells us whether or not we were good, bad or indifferent. Then he gets to work mixing it, and the finished product is obtained."

Tim, who I was convers-

WESLEY LAINE

THE MAN WITH NO NAME IS BACK... THE MAN IN BLACK IS WAITING!

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'WE FEEL GOOD'

SAY THE PINK FLOYD

LITTLE did Mike Leonard know, during the second half of the nineteen-forties, that the experiments he was making in a new art form he was developing, called "Light/Sound" would have such a profound effect on pop music twenty years later.

But effect it had. And very profound. Perhaps I should explain. Three years ago, the Pink Floyd, at that time students who thumped out R&B in their spare time for fun, moved into a flat — a flat in Mike Leonard's house. They saw what Mike was doing with his combination of projected light and synchronized sound, and were immediately excited by it. And so they decided to try the same thing using pop music as a basis.

LIGHT AND SOUND

But they ran into difficulties. They found that the standard bluesy type music they were playing didn't suit itself to the effects they achieved by their lighting. So Syd Barrett, the group's lead guitarist, started writing some songs for the group — and with their original songs and their highly original stage act (remember, this all happened three years ago when nobody'd ever heard of a group using a light show) they started gigging around. And then they were "dis-

covered" by the "in-crowd", and they started playing at places like London's U.F.O., and the Electric Garden — and were rapidly adopted by the psychedelic movement.

From that they've reached their present status as one of the best of the new-wave groups.

NOT ANARCHISTS

Comments bass guitarist Roger Waters:

"We play what we like, and what we play is new. I suppose you could describe us as the movement's house orchestra because we were one of the first people to play what they wanted to hear. We're really part of the whole present pop movement, although we just started out playing something we liked.

"We're not an anti-group, in fact we're pro-lots of things, including freedom, creativity, and doing what you want to do — but tempered by social conscience. We're not anarchists.

"But we're in a very difficult position, because the sort of thing we do comes over best in concert, rather than in clubs or dance halls.

LOST MONEY

"We gave a concert a short while ago at the Royal Festival Hall, and although we learnt a lot from it, we also lost a lot of money on it—

we had to give up a week's work in order to arrange everything, and so on.

"Games For May", as it was called, was on in the evening, and we went onto the stage in the morning to try and work out our act—up till then we hadn't thought about what we were going to do. Even then we only got as far as rehearsing the individual numbers, and working out the lighting. So when it came to the time of the performance in the evening, we had no idea of what we were going to do."

STEREO SYSTEM

"We just took a lot of props on stage with us," said Nick Mason, "and improvised. Quite a bit of what we did went down quite well, but a lot of it got completely lost. We worked out a fantastic stereophonic sound system whereby the sounds travelled round the Hall in a sort of circle, giving the audience an eerie effect of being absolutely surrounded by this music —and of course we tried to help the effect by the use of our lighting. Unfortunately it only worked for people sitting in the front of the Hall —still this was the first time we'd tried it, and like a lot of other ideas we used for the first time at this concert, they should be improved by the time we do our next one.



THE PINK FLOYD—talk about their "light and sound" act and how it started.

"Also, we thought we'd be able to use the props and work our act out as we went along — but we found this to be extremely difficult. I think it's important to know what you're going to do—to a certain extent, anyway. I always like to be in control of the situation.

"Another thing we found out from giving that concert was that our ideas were far more advanced than our musical capabilities — at that time, anyway. I think we've improved a lot now — well we've had to, obviously—and

it's much easier for us to put across what we want to say. "We made a lot of mistakes at that concert, but it was the first of its kind, and we, personally, learnt a lot from it.

"But it makes us feel good to know that what we are doing — what we have been doing for the past three years — has now been accepted, and has had a great effect upon the sort of thing other groups are doing now. It wasn't until February of this year that everything started happening for us and made

us decide to turn professional, and life has been a bit chaotic for us since then —but it was worth the wait. Three years ago, no one knew what it was all about. But now the audience accepts us. We don't feel that we should try to educate the public, we don't want to push anything onto them. But if they accept what we're offering, and they seem to be at the moment, then that's great. And we feel good because our ideas are getting across to a large number of people."

DEREK BOLTWOOD

ode to bobbie gentry



BOBBIE GENTRY—lived in the deep south as a child.

AND still Bobbie Gentry won't let on. Pestered persistently at a reception in her honour (it took up a fair whack of her 36-hour stay), she still wasn't letting on exactly what it was that hurtled down from Tallahatchie Bridge prior to Billy Joe making it too, with a splash.

Said Bobbie: "It's entirely a matter of interpretation as from each individual's viewpoint. But I've hoped to get across the basic indifference, the casualness, of people in moments of tragedy. Something terrible has happened, but it's 'pass the black-eyed peas', or 'y'all remember to wipe your feet!'"

DRAMATIC TV SERIES?

But what did come out is that there could well be a screenplay for Hollywood, based on the story-line of the song. And, says Bobbie: "Some television companies see the song as a possible basis for a dramatic series. Don't know about that . . . I really don't have much time."

This is true enough. World sales of "Ode" are now around the three million mark, and Bobbie has all the work she can handle. One writer suggested she was the most important new singer to emerge since Barbra Streisand sang her way out of Brooklyn. But Bobbie agrees these are early days yet. She has many songs already written as follow-ups for singles and LP's. But she doesn't like being regarded as any sort of overnight wonder.

Again, fair enough. She has been earning a living from show business since she was 11. She taught herself to play piano, vibes, bass and banjo. She's worked in top night-

spots as a dancer. She has been "straight" acting since she was 13.

As for records: she originally took along some demo discs to Capitol Records. They liked the voice every bit as much as her songs, and so came the debut hit record. "Billy Joe" was originally to have been the "B" side, but its potential and qualities were quickly noted.

Bobbie virtually never stops writing. Even on her last visit to London, she ended up in her hotel room after appearing on the David Frost Show . . . writing songs. She carries around with her a writing pad, making notes as soon as an idea hits her. "Yes," she said, "I guess there could even be a song idea come out of a Press conference like this."

TRAGIC SIDE OF LIFE

Bobbie actually lived in the Deep South until she was 12. She reckons she remembers now mostly the good things that happened, but some of the tragic side of life remains. Later she moved to California . . . and started building her career.

She's a talkative brunette of excellent proportions. She is ambitious and composed. And she's certainly given us something different to think about in terms of Top Twenty material.—P. J.



A recent photograph depicting Mr. C. Barber and gang. The Marmalade Phonographic Record Company man Shamus 'Buggsie' O'Rourke unearthed them at the house of Mr. P. McCartney, the celebrated penner of songs. Mr. McCartney afterwards disclosed that he had in fact lost a little number entitled 'Catcall'.

Mr. Barber later asked Mr. O'Rourke if he would be so kind as to mention that he had recently written a song entitled 'Catcall' which will needless to say be issued on the aforementioned label on October 20th.



The Amen Corner—At Home. On the left, Alan is just examining a gas leak—don't worry, he isn't THAT fed up with the rest of the group. And above Andy is spoon-fed during a bout of tiredness by Mike, while to the right some crude dentistry is practised on Dennis by Clive and Neil. The large pic shows, left to right, top to bottom, Blue, Andy, Mike, then Clive and Dennis, then Neil, and Alan is at the bottom.

The crazy homestead of the Amen Corner!

IN a tall thin Victorian house in Brixton there dwelleth nine men—seven Amen Corners and two road managers, all of whom have an undying passion for curry. "Come round one evening," they said "and we'll have a curry-in. Bring your own guru."

So one evening last week found me knock-knock knocking at their door.

"Enter!" cried Andy Fairweather-Low, offering me a papadum upon which to meditate.

I entered. The Amen Corner don't have any wall-paper in their house—every square inch of wall is covered with posters. That, for the record, is my very first impression of what must be one of the maddest houses in London—and also one of the happiest.

In fact, crossing the threshold of their dwellery is very like entering another country. The inhabitants are their own government with Andy as the very able prime minister. And at the moment they are facing the same problems as our very own Harold Wilson—pirate problems. You see, in the land of Amen Corner there are two radio stations—the official Radio Amen, and the breakaway pirate station, Radio Bedrock (so named because of the similarity between Alan and Neil, and Fred and Barney of Flintstone fame). Every room in the house has a loudspeaker, over which music is continually relayed by Radio Amen's leading disc-jockey, their road manager Rock 'n' Roll. But the arch-villains of Bedrock, broadcasting from their attic room, high in the darkest recesses of this brick-built empire, have installed hidden speakers of their own in every room, thus causing chaos, confusion and headaches.

"They won't be able to last out for long up there," said Andy "we've already cut off their curry supply."

"Dinner is served," announced Blue, and various bodies entered bearing saucepans full of steaming curry and rice, and paper bags full of chips. There was a minor scuffle as everyone rushed for the table. And then silence, broken only by the chomp-chomp-chomp of ten jaws working in unison.

Our hunger satisfied, we chatted. "I like your record," said I, politely (and truthfully, because I think "The World Of Broken Hearts" is going to be an even bigger hit than "Gin House").

"It's all right, I suppose," said Andy, "but none of us are really satisfied with it—it's not nearly as good as it should have been. When we make a record we like it to be as near-perfect as we can get it. I think "World Of Broken Hearts" was spoiled by bad mixing after we'd actually cut the record. The wrong bits were reduced, and the wrong bits were highlighted."

That just goes to show how professional the Amen Corner are, because the record with which they are disappointed has received very good reviews from everyone—and the high standard of the disc, production-wise, has also had a lot of praise!

And just a bit more praise while we're at it. On the release of "Gin House" I declared publicly that I would eat my hat if it didn't get into the top ten. The record got to number eleven—and so I am short of one hat. Therefore I say yet again, if "World Of Broken Hearts" does not reach the top ten I shall buy a new hat. And I shall eat it.

DEREK BOLTWOOD

Del—his revived 'Runaway' and his study of creative pop . . .

IF you switched on your transistor radio/wireless and heard someone singing a peculiar version of Del Shannon's big hit "Runaway", switched it off again because you bought the original, then you must be wondering WHO was singing it. The answer (which you may know already) is Del Shannon, who has updated his golden oldie at the suggestion of one, Andrew Loog Oldham (of Rolling Stones, Immediate, Small Faces fame). Andrew is Del's official record producer, but there are grave, stern, problems, because the irresistible force cannot seem to meet the immovable object. Namely, both Andrew and Del are so busy flitting about the world that they rarely have time to meet, let alone work together. That was one of Del's laments when I spoke to him the other day. But he DOES like the new, sophisticated version of "Runaway", although he didn't say much about its chart chances.

What he does talk about is his revived interest in his own career. "About a year ago, and some time before, I wasn't writing good songs," he said. "An artiste knows when he is being genuinely creative and writing well—and I wasn't. Now I have been studying a lot of things over the past year, and I have been at home for two months changing direction. Now I feel I am back writing good songs—none of them have been recorded yet—which are out of my old bag. I have been listening to the creative, trend-setting stars, studying the Beatles, the Bee Gees and the Vanilla



DEL SHANNON—an interesting study of Del in cowboy gear, from a recent movie

Fudge, and many other creative groups with current sounds.

"The new songs are still me, I've just changed direction."

I assured Del that many people would be listening with interest to what he was coming up with. Still unissued here is an album which Del made with Andrew, which featured the superb arrangements of Art Greenslade.

Technically, Del spoke about various studios in which he has recorded. "I cut the first 'Runaway' at Bell Studios in New York City, but now I'm at Liberty I use RCA Studios, or Olympic Studios in Hollywood—I think I like Olympic best, but then all studios are too small. Liberty have just built an eight-track studio and I guess I'll use that in future. I'm very happy with Liberty—they've treated me very well. But a good record doesn't depend on the studio, it's basically how good the artiste, engineer and producer are."

Del has hits in the most peculiar places—his fans range from those in Britain and America to West Africa, the Argentine and the Philippines. But in those countries they don't get the same single: as we do here. Del had the hit version of Tommy Roe's "Sweet Pea"; and a Brian Hyland tune in the Philippines—when Del toured there he had to change all his arrangements for the show and switch to other songs.

Del now lives 30 miles from Hollywood in a place where there are orange groves, horses, and movie stars everywhere.

NORMAN JOPLING



MICHAEL JOHN CRAWFORD · LENNON

HOW I WON THE WAR



Co starring ROY LEE KINNEAR · MONTAGUE

JACK MICHAEL MacGOWRAN · HORDERN

JACK Also starring KARL MICHAEL HEDLEY · VOGLER · CHARLES WOOD

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If you think Richard Lester's 'HOW I WON THE WAR' is just another war film—forget it.



THE BEE GEES—they give Polydor Records their first chortle in the shape of "Massachusetts".

Bee Gees—'It's the cold weather that makes us sound like the Beatles!'

IN their manager's flat, the Bee Gees lolled about, surrounded by the corpses of animals (some stuffed, others merely skinned), waiting to be interviewed by gentlemen of the press. It was too difficult to talk to all five at once, so I gave my full attention to the twins, Maurice and Robin.

This wasn't at all arduous because Robin had a bad throat and wasn't supposed to do any talking, and Maurice was in chatery form. "We're thoroughly used to being interviewed now, since our working holiday in America," said Maurice. "Trouble was, all the reporters seemed to ask the same questions, such as how we got our group name, and who was our biggest influence. We al-



Kim Weston sings "That's Groovy".

ways said that when we found out who our influences were, we'd be able to answer the question! Everybody we've ever heard has influenced us, starting with Bill Haley, who was the big name at the time of our stage debut—which was at the Gaumont Theatre, Manchester. On that occasion we sang—by accident!

"We were supposed to be miming (that was the popular thing then) to a record of Young Love by Tommy Steele. But the idiot in the projection booth dropped the disc and broke it. So we just went on and sang the one we knew—"Lollipop!"

Another favorite question asked in the U.S.A. of the brothers Gibb (plus Colin and Vince) was "Why do you sound like The Beatles?" Maurice's reply: "We were brought up in Manchester, just 30 miles away from Liverpool and The Beatles, so it's hardly surprising that we have sounds in common."

Naturally enough, the Bee Gees are proud of "Massachusetts," which they wrote in a quarter of an hour and recorded in three takes. "It's a nice, simple, whistleable song but our next single, 'World,' is more complicated. We spent a day and a night, and we also spent a day on arranging. We may add strings and other instruments but right now we're not sure. We want to become more adventurous in our work but perhaps 'World' is distinctive enough without any session musicians added. What do you think?"

"Label Error" Due to an error in telecommunication, the LP "Best of the Dullsters" was wrongly attributed to last week's album chart, to Maurice Henry. It is, in fact, a Transatlantic label release. Our apologies for a mistake beyond our control.

The fantasy world of Grace Slick...

THE wonders of modern science never fail to leave me gasping for breath. I find it absolutely incredible to think that I could, for example, pick up my telephone communications machine, dial a certain number, and end up talking to Grace Slick, of the Jefferson Airplane.

Anyway, last week, believe it or not, I found myself talking to that particular bird, through a little piece of wire that stretched all the way from London, W.I. to a Los Angeles recording studio, connecting our two telephone receivers.

"Hello," said I, "how are you?"

"Pretty furr" she said.

"That's all."

She realised at once that I couldn't understand her strange American accent. So she proceeded to imitate her part of the conversation in the slow monotonous style of talking usually reserved for children, etc. Nevertheless, I was now able to understand.

"Pretty fair," she translated, "but a bit tired. It's five o'clock in the morning out here now, and we've been recording all night—we've just finished. At the moment we're doing tracks for our next LP."

Jefferson Airplane's new single out in this country at the moment is "White Rabbit"—a song based on the white rabbit from Lewis Carroll's "Alice in Wonderland." And it's a beautiful, dreamlike song, which reminded me, when I first heard it of the Jonathan Miller T.V. version of the story. I wondered if Grace had seen this version at all.

GENERATION CONCERNED WITH REALITY

"No. I've no idea of what the British version is like, although I have heard of it. I wrote 'White Rabbit' as a fantasy song. I got most of my ideas for songs from other books or movies—and then I translate in my own way. I've always liked fantasy stories, ever since I was a little kid. I think, anyway, our generation is very concerned with fantasy, whereas the two previous generations were concerned with reality. They both had ways to cope with, so they had no alternative but to concern themselves with reality."

"Because of this, I think we have a different outlook on life—and a more sensible one at that. Even Time magazine has come out against the attitudes of the older generation as compared to us. And, of course, our feelings have been widely publicised because of the San Francisco scene."

"Because it's a small cosmopolitan sort of community, San Francisco has always been a breeding ground for individualists. And they've always been accepted there. The Flower People aren't really new—they're just the old beatnik scene revalued. The only difference between the beatniks and the flower children is that the kids now are more positive in their beliefs and actions. A lot of people regard us as a spokesman group for this new scene, but we didn't start off as that—it just happened really, because of our music."

SPIRITUALLY WITH SAN FRANCISCO

"But we're all for the scene out here. We all live in Los Angeles, but spiritually I think we belong to San Francisco—though we still like L.A. There's a great balance here between reality and fantasy, and you need that sort of a balance really. L.A. is definitely the tomorrow-city—a sort of plastic world."

"The only trouble is—and this goes for any city—that you can never get any privacy, and people need privacy. This is why a lot of the hippies are moving out into their own communities in the country. New York is the worst, though. That place really is a drag."

"We hope to be coming over to England soon. We haven't been there before, and we'd like to do some recording there. I believe the studios at E.M.I. are supposed to be good. It's funny that a lot of U.S. groups want to record in your country, and a lot of your groups want to record here. But I think it's good to get onto a new scene—you know, when you move, and start travelling, it changes your head round, and it makes your music different—and perhaps fresher. Anyway, we hope to be there within a few months, but it's hard to say for sure."

"It's good here, because British and U.S. groups seem to be getting their heads together a lot more. And though the music doesn't sound the same, both sides learn a lot from it."

"Anyway, we're really looking forward to our visit."

"See you then."

"Goodbye."

"Goodbye Grace, and thank you."

DEREK BOLTWOOD

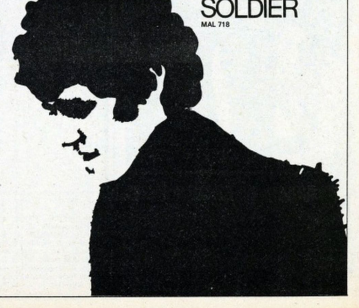


JOHN MAYALL—and below, a review of his new single...

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<p>JOHN BLUES</p> <p>Suspicious</p> <p>DECCA</p>	<p>MAYALL'S BREAKERS</p> <p>Suspicious</p> <p>DECCA</p>	<p>TIMEBOX</p> <p>Don't make promises</p> <p>DM 153</p> <p>DERAM</p>	<p>SOL RAYE</p> <p>While I'm here</p> <p>DM 154</p> <p>DERAM</p>	<p>JIMI HEAL & CURTIS</p> <p>Hush now</p> <p>COCA</p>	<p>ANDRIX KNIGHT</p> <p>HL 10100</p> <p>EMERALD</p>
<p>SAM BAKER</p> <p>I believe in you</p> <p>MON 1009</p> <p>monument</p>	<p>BARRY MCGUIRE</p> <p>Masters of war</p> <p>RCA 1638</p> <p>RAYMOND</p>	<p>FRANK SINATRA JNR.</p> <p>Building with a steeple</p> <p>RCA 1639</p> <p>RAYMOND</p>	<p>BRENDA LEE</p> <p>Where's the melody</p> <p>6576</p> <p>Parade</p>	<p>BRIAN COLL</p> <p>He turned her that way</p> <p>MD 1085</p> <p>emerald</p>	

JOHN MAYALL

NEW SINGER NEW SONG

A NEW
BOOK ABOUT
CLIFF
RICHARD BY
DAVID WINTER



CLIFF RICHARD as seen by Lon Goddard.

THE great sin amongst children is to be different—to speak or act or look differently. Now that there are more coloured people about it does not seem so strange, but then anybody with a dark skin or an unfamiliar accent was a "wog".

The children in Carshalton had the pink pallor of suburbia. Harry's skin was dark brown from the hot sun of India. The others talked with the bloodless dialect of London. Harry spoke with the sing-song dialect of the English Indians.

He was marked out as "different". With all the fierceness of remembered injustices, Harry recalled the baiting and the jeering. "We're yer from, mate?" "India." "Cor, did yer live in a wigwam then?"

Fruitletly he would try to explain the difference between India and America and between English people living in India and Red Indians living in the Wild West. It was of no avail. "Where's yer head-dress then?" "Red Indian Harry!" "Nigger, Nigger."

They made this small boy's playtime a hell. And the Harry, this particular small child, was Harry Webb . . . alias Cliff Richard. And this introduction is taken from a new book about him.*

It's an interesting book, written by a close friend of Cliff. It pinpoints Cliff's early dependence on Elvis Presley for his ideas . . . he saw himself as the English Elvis from Enfield and he was proud as Punch when his mates told him he looked like the American Elvis.

It tells how Cliff first started with a group, the Quintones, three girls and two boys, including "Heartbreak Hotel" in their repertoire. A limited repertoire, but good enough for school concerts. And then he joined the Dick Teague Skiffle Group. The rest of his early life, of his meeting with Hank and Bruce and the others who have played such a big part in Cliff's success, is well known.

But the personal reasons for that success? Says author David Winter: "He developed early on an absolute determination to succeed. So vital is this dedication, in itself, that should Cliff have no voice or flair for rhythm, one feels he would have become a star footballer. The fact that, in a life dominated from early teens by pop music, he was still able to earn a junior county cap at soccer shows this quality of determination."

"For him, ambition did not mean lying in bed on a Saturday morning constructing a dream world of hit records, fast cars and large cheques. It meant endless practice, driving enthusiasm and hour upon hour of financially ill-rewarded grind in dance halls and bars. Some writers have implied that his rise to the top was a fluke of fortune. But there is nothing fluky about three hours of guitar chord practice a night. Nothing fluky about hauling half a hundredweight of equipment around on buses to entertain local clubs. Nothing fluky about denying oneself all sorts of minor luxuries to finance a chosen career. Ambition is made of sterner stuff than chance."

And Cliff's attitude to fans. "Fan worship is to me a strange and fascinating thing—but I've always kept it apart from me. You have to try to get their feet on the ground . . . it's flattering certainly. But personally I've never got emotionally involved with either the money and the fame, or the fans."

And his big romance, Jackie Irving, a beautiful blonde dancer, is now married to Adam Faith. She was in the chorus of Cliff's Blackpool show and he went steady with her for three years. Everybody close to the couple thought they were heading for the altar.

"But the serious doubts came quite suddenly. Jackie was 'a very nice girl' and in one sense he felt he was ready for marriage. On the other hand, although he had made a vow not to squabble or row with her, squabbles and rows

began and multiplied. Usually they were over trivial matters. And so Cliff said: 'I reckoned doubts were no basis for marriage and I broke it off—suddenly and cleanly.'

And of the group scene, the book reveals Cliff saying: "In the old rock and roll days some of the musicians used to go on stage deliberately select a girl in the audience and then pick her up after the show. After a heat show, with all the excitement and glamour, it would be quite easy to pick up a girl—but it would be irresponsible."

"And musicians do take drugs. They think they play good music when they're high but, in fact, they're terrible."

There is his ultimate finding of Christianity. "I feel it is my duty and the duty of all Christians to tell as many people as possible about this wonderful thing I have discovered. Although I enjoy singing and making films, I have been searching for something deeper. Now I have discovered Christ. I want to help the course of Christianity but I am trying very hard not to give the impression of exploiting it by using my name." And he adds: "It took me quite a long time to pluck up enough courage to tell the world 'I'm a Christian.'"

One final thing is the staggering list of singles recorded by Cliff—and listed in a discography at the back of the book. From August 1958, 37 listed, with several since. And all well-known. Cliff's career is blessed with total consistency.

* The Cliff Richard Story—"New Singer, New Song", by David Winter, published by Hodder & Stoughton Ltd., Warwick Lane, London, E.C.4, price 18s. P.J.

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Big time for the Timebox

WHEN it comes to musicianship, as opposed to glamour, some of the new groups don't really rate. Chug-chug and bang-bang and that's about it. But I've a feeling that the Timebox, five most personable blokes, WILL be hailed for their musical abilities.

In Peter Halsall they have a very good vibes player (he is also strong on guitar, piano, drums and sitar) . . . and the gentler sound of vibes gives them something extra — and you can hear that extra on their Deram debut "Don't Make Promises".

Originally there were just three in the group — all art students at Southport. Peter and bassist Clive Griffith, and pianist-organist Chris Holmes. Peter explains: "We all wanted to paint and in our spare time played music, but if you don't go into commercial art, the life of a painter can be a very hard one . . ."

They later added Mike Patto, former vocalist with the London Youth Jazz Orchestra. Last to join was drummer John Halsey, who auditioned for them in a London club. After his test piece, he slumped off home, expecting to hear no more. "The kit I had to play on had every head broken and apart from that I was shaking with nerves." Next day

he had a frantic phone call asking him to play with the group that night.

They record now with Michael Aldred, who laid out a selection of their versatility at a champers reception. They arranged from the Tim Hardin debut disc title to a slice of the Modern Jazz Quartet. Ask the boys what they basically play and they say: "Something of everything — the important thing is that the audience and ourselves enjoy it."

Odd thing is that the Tottenham Hotspur players have formed a fan-club for the Timebox. They heard them playing at the Playboy Club and asked if they would join them on their Cup-celebrating EP "The Spurs Go Marching On". To help the discs kick-off this week, the Spurs players presented the boys with a football bearing good-luck messages.

Watch the Timebox — they could happen very big. They had a weekly stint at the Marquee for ten weeks and they did so well at the Windsor Jazz Festival that offers were inundated with offers to work abroad. Result: They're in Cannes on November 2 for a week-end, then to Germany for TV and then to America early next year.

P. J.



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**MARVIN GAYE AND LEE DORSEY
TAMMI TERRELL**

Go-Go Girl; I Can Hear You Callin' (Stateside SS 2035). Lee's most commercial for a long time—this has an insistent brassy beat and that distinctive Dorsey vocal. You don't need to listen to the lyric and the plaintive quality about this should see it into the lower reaches of the charts, if it gets plugged enough. Flip is a slightly country tinged item, which isn't as strong as side one, but is still good.
TOP FIFTY TIP

ARETHA FRANKLIN STEVIE WONDER

You Make Me Feel Like A Natural Woman; Never Let Me Go (Atlantic 58414). Change of style here. No clever heavy vocals. Just a slab of typical slow soul, very well recorded and very commercial. The inspired piano is great and the composer credits (Goffin-King-Wester) give you a chance to guess how good the song is. Flip is another slowie—a late-night relaxing sound with her distinctive voice caressing a good lyric.
TOP FIFTY TIP

SAM BAKER: I Believe In You; I'm Number One (Monument MON 1069). Slow moody soul item here, a la Percy Sledge—this is well performed and recorded. Should do well with the soul set. ★ ★ ★

CHRIS CLARK: From Head To Toe; The Beginning Of The End (Tamla Motown TMG 624). A Smokey Robinson song here, with Chris' clear vocal building up all the time on the bubbly song. A bit weak on the melody though... she sounds like Lulu actually. ★ ★ ★

KIM WESTON: That's Groovy; Land Of Tomorrow (MGM 1357). Sound-wise, this is still in the Motown bag. Song is a pleasing ballad, with strong emotional content and lush string work. Maybe not commercial though. ★ ★ ★

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

YOUR GUIDE TO THIS WEEK'S NEW SINGLES

JIMI HENDRIX and CURTIS KNIGHT

Hush Now; Flashing (London HL 10169). Some wierd guitar sounds open this one, a pre "Hey Joe" slab of Hendrix. The beat is compelling, and the "talkin' guitar" techniques are effective against Jimi's Dylan-esque vocal and relaxed, yet bluesy style. Could be his latest recording. It's very good. Flip is a clever instrumental with some subtle undertones, and a very compulsive overall sound.
TOP FIFTY TIP

MATT MONRO

Pretty Polly; Release Me (Capitol CL 1518). This film theme really isn't good enough for Matt, but you know how he pops up in the charts. It's rather rambling—but beautifully sung. Flip: This could so easily have been a hit "A" side for him. Controlled swinging with a marvellous orchestral backing. Well worth hearing.
TOP FIFTY TIP

PETER PAUL AND MARY rarely make a poor record but "The House Song" (Warner Bros 5788) doesn't seem to have commercial impact—pity! From **JIMMY TARBUCK** the irrepressible "Doctor Donlitz" (Parlophone R 5641), a big movie theme which suits him well. New TV theme "The Prisoner" sets the big dramatic treatment from composer **RON GRAINER** and his orch (RCA Victor 1635). And there's fine strength, power and melody on "Raquel" (RCA Victor 1636) from the inventive **JOHNNY HAWKS-WORTH** and his big-sounding orch. Something way-out and catchy: "Two Little Ladies (Azalea and Rhododendron)" by, believe it or not, **CROCHETTE DOUGHNUT RING** (Polydor 56204).

KATCH 22, with "Makin' My Mind Up" (Fontana TF 274), give a brisk, beaty performance on a fair old song—could do well. "She's Got The Time" sing **THE AGEN** (King KG 1058) with lightness and style, plus beat and organ. I rather like **TOMMY ROE'S** material but doubt if "Melancholy Mood" (HMV Pop 1611) will do much for him. alas! **TONY JORDAN** tackles "The Wind Calls" (Pye

ROY HARPER

Midspiring Dithering; Zenem (CBS 28200). This is a new name but I've an inkling about this catchy, folksy, stop-go song, very gentle and with guitar backing. It's a bit Dylanish, I suppose, but lots of people have faith in Mr. Harper and if this isn't a Fifty entry then I'd bet the next will be. The following for this well-voiced material is still very much there. Hear it. Flip: Also self-penned and very very unusual tongue-twisting.
TOP FIFTY TIP

ERIC BURDON

San Franciscan Nights; Gratefully Dead (MGM 1259). A sort of newsreel announcing voice sets the scene, then Eric does his love SF bit, with a controlled backing. Some will find he lays it on a bit thick but I'll for sure be a big hit. Rather emotional hymn of praise but the more you hear it the more strength it gathers. Flip: A wild, highly-flower belt.
TOP FIFTY TIP

JOHN WALKER

If I Promise; I See Love In You (Phillips BF 1612). Guitar Intro and John sings rather subtly most of the way... nice sprightly tempo and good songs, featuring parts of dithering with himself. Every bit as strong as his original solo item and a cert for the charts. Nice arrangement, too—and backing. Flip: Self-penned and moody old love song. Very well performed.
TOP FIFTY TIP

DONOVAN

There is A Mountain; Sand and Foam (Pye 1740). Tremendous, Latinish-calypso sort of beat and the utmost simplicity in the lyrics but this bloke just lays it down the line and I defy anyone to remain static while hearing it. He is an original talent as far as I'm concerned. And he does keep changing. Flip: Slow, more subdued, good lyrics.
TOP FIFTY TIP

DAVE CLARK FIVE

Everybody Knows; Concentration Baby (Columbia DB 8286). A Les Reed and Barry Mason song. Full orchestra and a complete change for the much-maligned Dave. Lead voice (not sure who) takes it gently and sentimentally, but the chorus, group-style, is so catchy that I'm sure, yes sure, it'll set in the Fifty. A most pleasing, pleasant single. Flip: Five-penned raver, all hoarse.
TOP FIFTY TIP

BRENDA LEE

Where's The Melody; Born To Be By Your Side (Brunswick 65976). Neither a beater nor a ballad—but Brenda in good form. This is just a shade on the dated side but Brenda is touring here and that must help her to Fifty-type sales. Anyway I know she has a following. Try it for yourself, though. Flip: Surprisingly beaty for the title suggestion.
TOP FIFTY TIP



17393) with a sort of shimmering, atmospheric touch—nice. "You Gotta Believe It" by **THE GREMLINS** (Mercury MF 1004) is quite a tough-edged sort of romantic better. "Sir Pratt Special" by **DON D. JUNIOR** (Caltone 104), is West Indian featuring groovy trombone for a chance. From **GARY JAMES**—"Teddy Bear" (Polydor 56208), really rather good with a powering beat and an unusual performance/song. Deram DM 154 presents **SOL RAYE** on "While I'm Here"—a big ballad, string-filled, smooth Philosphic old ballad "Life Turned Her That Way" by **BRIAN COLL** (Emerald MD 1085), country-styled. And "The Chance" by **YVONNE HARRISON** (Caltone 102) is okay West Indian material.

TALES OF JUSTINE; Albert; Monday Morning (HMV Pop 1614). New trio, off-beat, good song—bright prospects for a first-time breakthrough. Story, rather sad, of a sun-flower pet! ★ ★ ★

THE TIMEBOX; Don't Make Promises; Walking Through The Streets Of My Mind (Deram DM 153). Highly-praised new group on a sympathetic sort of song, beautifully arranged. And with strong chart chances. ★ ★ ★

BERNADETTE; Come Kiss Me Love; Let Me Do The Talking (RIM 2). New label, and this talented girl has a fine backing to show off a distinctive, cool voice. ★ ★ ★

CHRIS BARBER'S BAND; Cat Call; Mercy, Mercy, Mercy (Marmalade 596065). Traddy treatment of a Paul McCartney composition, building to a high-spirited finale. Like it. ★ ★ ★

THE STATIC; When You Went Away; Let Me Tell You (Pare One 629). Actually this is my record of the week. Hope it makes it. An unusually-phrased boy-girl type vocal, great guitar backing, off-beat song and generally quite outstanding. ★ ★ ★

KENNY BALL AND HIS JAZZMEN; Before I Was A Man; Brazil (Pye 17398). Paddy Lightfoot song, and good. Good philosophy, nicely sung and it goes bomb-like but gently. ★ ★ ★

BARRY MASON; Rowbottom Square; American Girl (MGM 1356). Intriguing, and attractively purveyed publicity scheme going on round this one—songwriter Barry on his answer to flower-power piece. Very catchy, original, off-beat. Might well do nicely. ★ ★ ★

SHARON TANDY; Our Day Will Come; Look And Find (Atlantic 594137). American-recorded, with a marvellous long intro and with Sharon singing super stylishly and with feel. Lush. ★ ★ ★

BARBARA RUSKIN; Come In To My Arms Again; Just A Little While Longer (Parlophone R 5642). Through sheer weight of original songs. Babs must break through soon. This ballad might do it. ★ ★ ★

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The world of broken hearts

DM 151

Danny Williams
Never my love

DM 149

The Honeybus
(Do I figure) in your life

DM 152

The 23rd Turnoff
Michael Angelo

DM 150

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Jacek Maria Hesk, 19, Kartowice ul. Francuska 31, Poland. Stars—The Beatles, Elvis, Stones, Wayne Fontana, Cliff Richard, Manfred Mann. Hobby and interests—Dancing, girls, tape recording.



Devos Chantal, 15, Nattenlaen 33, Kiookke, Belgium. Stars—Dave Berry, Stones, Beatles, Righteous Brothers. Hobby and interests—Swimming, records, long haired boys, writing.



Christine Sykes, 16, 23 Cox Street, Burnley, Lancs. Stars—The Puppets, Crispian St. Peters, The Hollies, The Rolling Stones. Hobby and interests—Dancing, listening to records, reading.



Maybitt Kariensen, 16, Smildestrom veger 7B, Drammen, Norway. Stars—Stones, Donovan, Walker Brothers, Beatles, Troks, Small Faces. Hobby and interests—Play records, clothes, travel, swimming, mod boys, dancing.



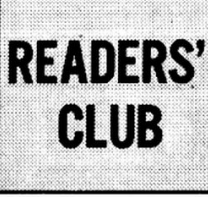
Margaret Revell, 14, 115 Pears Road, Hounslow, Middlesex. Stars—Monkees, Walker Brothers, Trogs and Rita Pavone. Hobby and interests—Clothes, pop records, boys. Would like boy pen-friend.



John Vassallo, 19, 6 Benheim Gardens, London, S.W.2. Stars—Stones, Bob Dylan, The Move and Tamla Motown artists. Hobby and interests—Singing, records, dancing, mod, girls.



Susan Jean Jones, 15, 22 Fannon Crescent, Ely, Cambs, South Wales. Stars—Walker Brothers, Kinks, Beatles. Hobby and interests—Helping people, pop records, cookery.



Xavier Cardona E., 18, Apalveien 11, Blindern, Oslo 3, Norway. Stars—Elvis, Stones, Them, Animals, Tom Jones, Kinks, Rick Nelson, Beach Boys, Pretty Things. Hobby and interests—Music, travelling, reading, cars, photography, ad-in-pen pals (esp. Scandinavian girls).



Mieczyslaw Sienkiewicz, 17, Wroclaw 9, ul. Partyzantow 167 m.2, Poland. Stars—Things, Stones, Artwoods, Yardbirds, Kinks, George Fame, Animals, Beatles. Hobby and interests—Collecting records, magazine, tape recording, girls, music, sport.



Mariette Bloemberg, 15, Dorpsstraat 18, Groessen (Gelderland-Holland), Stars—Kinks, Stones, Monkees, Who, Byrds, Q&J, Outsiders, Motions, Sonny & Cher. Hobby and interests—Dancing, beat, kieren, Vtgaan.



John Formoso, 18, 35 Ceell Road, Waltham Cross, Herts. Stars—Stones, Troks, Monkees, Elvis, Small Faces, Beach Boys. Hobby and interests—Pop records, collecting Elvis pictures.



First time out on disc—and the Foundations have shaken the foundations of the charts with their "Baby, Now That I've Found You", on Pye. Elbhi guys, with ages ranging from eighteen to forty, who met in a Bayswater coffee-bar eight months ago; rented a basement flat to rehearse; who were produced by managers Ron Farway and Harry Casis into a disc contract and a song by Pye's Tony Macaulay. They're on a soul and R and B kick. Literally living for their music. They are: lead singer Clem Curtis, from Trinidad, an athlete and painter; lead guitarist, fair-haired Allan Warner, a Londoner and ex-printer; organist Tony Gomez, from Ceylon, always a pro musician; bassist Peter Macbeth, a Londoner, formerly in publishing; tenorist Pat Burke, from Jamaica; tenorist Mike Elliott, who has played with Tubby Hayes and Ronnie Scott; trombonist Eric Allan Dale, Dominican-born; drummer Tim Harris, from London, who pushes the whole thing along.



The citation says simply that "Peter Jones has been accepted into the brotherhood of the In-Sect, having successfully passed the secret initiation ceremony and from this day forth is entitled to practise Wiganella and experience through the magic of Aroy, the true Row-bottom feeling". It's signed: The Most Distinguished Peer of Wigan. It's all about Barry Mason's new MCA record "No. 1 Rowbottom Square, Wigan", which is the country seat of Lord Rowbottom. Barry says: "Les Reed and I wrote the songs on the aromatic banks of the Wigan Canal. Wiganella will change the face of Britain, nay, the world." Flower-power will, henceforth, be out of it. Barry, hit-writer of such as "The Last Waltz", "Don't Turn Around", "Have Pity On The Boy" and so on, is a six-foot sports fan—an ex-Ohio University student from Lancashire. Mustn't say much more—this is a very SECRET society, you know!



Here, from California, is Felice Taylor, aged 18—she figured in the R and B charts in RM with her first two records . . . and the third, on President, is out now. It's "I Feel Love Coming On", which was quite highly rated by our Norman Jopling. Felice was discovered by Bob Keene, who also discovered Sam Cooke and Bobby Butler, and who has produced hits like Ritchie Valens' "La Bamba" and "Donna". There's positively no doubt that Felice sounds very much like Diana Ross . . . which may be good, or possibly bad. Anyway, Felice hopes soon to realise her ambitions of visiting Britain.



Ronnie Beck, assistant general manager of Feldman's, found the group called Mud at an audition—and Mike Smith recorded them for CBS. Their debut disc is "Flower Power" and I commend it as being well worth a spin, especially if you listen carefully. In fact, they're quite well-known already in the London scene, through appearances at Tires, The Flamingo and Marquee, etc., and they've also done a couple of deb dances . . . including one at the Cafe Royal on October 17. Coming soon: a 17-day tour of Scandinavia. One group, folks, who admit their name in the business is . . . Mud.



The Blossom Ties set up a little bit of pop history by producing, as a debut for Marmalade, a triple 'A'-sided single, featuring "Look At Me I'm You", "Mrs. Murphy's Budgetary" and "What On Earth". And there's an LP out next month called "We Are Ever So Clean". Group features guitarist Jim Grogan, who claims he could also play drums if need be; guitarist Brian Godding, who writes most of the group's songs and hopes one day to get into the Royal Academy; bassist Brian Belslaw, otherwise "Big Bri", who feels the others write good songs so he doesn't even try; and drummer Kevin Westlake, whose ambition is to produce a folk LP. The Blossom Ties are a very alert, musically-wise group and versatile with it.



JOHN D. LOUDERMILK sings a bizarre collection of the most unusual songs on an exciting new LP © RD 7890 12 mono LP record RCA VICTOR R59

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

RECORD MIRROR CHARTS PAGE

CASHBOX TOP 50



AIR MAILED FROM NEW YORK

- 1 TO SIR WITH LOVE
- 2 NEVER MY LOVE*
- 3 THE LETTER*
- 4 HOW CAN I BE SURE*
- 5 LITTLE OLE MAN*
- 6 HEY BABY
- 7 SOUL MAN*
- 8 GIMME LITTLE SIGN*
- 9 DANDELION*
- 10 YOUR PRECIOUS LOVE*
- 11 PEOPLE ARE STRANGE*
- 12 A NATURAL WOMAN*
- 13 EXPRESSWAY TO YOUR HEART*
- 14 IT MUST BE HIM*
- 15 ODE TO BILLIE JOE*
- 16 COME BACK WHEN YOU GROW UP*
- 17 INCENSE & PEPPERMINTS
- 18 YOU KEEP RUNNING AWAY*
- 19 LIGHTNING'S GIRL*
- 20 APPLES, PEACHES AND PUMPKIN PIE
- 21 THE RAIN, THE PARK, & OTHER THINGS
- 22 LOVE IS STRANGE
- 23 GET ON UP
- 24 THE LAST WALTZ*
- 25 LET IT OUT

TOP L.P.'s

- 1 SGT. PEPPER'S LONELY HEARTS CLUB BAND
- 2 SOUND OF MUSIC
- 3 DOCTOR ZHIVAGO
- 4 BEACH BOYS
- 5 SCOTT
- 6 A DROP OF THE HARD STUFF
- 7 UNIVERSAL SOLDIER
- 8 RELEASE ME
- 9 CRUSADE
- 10 RAYMOND LE FEVER
- 11 PIPER AT THE GATES OF DAWN
- 12 ARE YOU EXPERIENCED
- 13 WALKER BROTHERS STORY
- 14 MORE OF THE HARD STUFF
- 15 BEE GEES FIRST
- 16 HEADQUARTERS
- 17 KINGS & QUEEN
- 18 REFLECTIONS*
- 19 FIDDLER ON THE ROOF
- 20 TOM JONES LIVE AT THE TALK OF THE TOWN
- 21 BREAKTHROUGH

5 YEARS AGO

- 1 TELSTAR
- 2 THE LOCOMOTION
- 3 IT MIGHT AS WELL RAIN UNTIL SEPTEMBER
- 4 SHEILA
- 5 WHAT NOW MY LOVE
- 6 SHE'S NOT YOU
- 7 RAMBLIN' ROSE
- 8 I REMEMBER YOU
- 9 IT'LL BE ME
- 10 YOU DON'T KNOW ME
- 11 VENUS IN BLUE JEANS
- 12 DON'T THAT BEAT ALL
- 13 LET'S DANCE
- 14 LONELY
- 15 SHERRY
- 16 ROSES ARE RED
- 17 IT STARTED ALL OVER AGAIN
- 18 THINGS
- 19 SWISS MAID
- 20 SEALED WITH A KISS

TOP E.P.'s

- 1 BEACH BOYS HITS
- 2 FOUR TOP HITS
- 3 FOUR TOPS
- 4 PRIVILEGE
- 5 MORNINGTOWN RIDE
- 6 BEST OF BENNETT
- 7 HITS FROM THE SEEKERS
- 8 EASY COME, EASY GO
- 9 GEORGIE FAME
- 10 MIRRIE MATHIEU

BRITAIN'S TOP 50

NATIONAL CHART COMPILED BY THE RECORD RETAILER

- 1 MASSACUSETTS
- 2 HOLE IN MY SHOE
- 3 LAST WALTZ
- 4 FLOWERS IN THE RAIN
- 5 THE LETTER
- 6 HOMBURG
- 7 THERE MUST BE A WAY
- 8 FROM THE UNDERWORLD
- 9 EXCERPT FROM A TEENAGE OPERA
- 10 REFLECTIONS
- 11 WHEN WILL THE GOOD APPLE FALL
- 12 ICHYCOO PARK
- 13 BABY NOW THAT I'VE FOUND YOU
- 14 ZABADAK
- 15 THE DAY I MET MARIE
- 16 BLACK VELVET BAND
- 17 LET'S GO TO SAN FRANCISCO
- 18 ODE TO BILLY JOE
- 19 YOU'VE NOT CHANGED
- 20 KING MIDAS IN REVERSE
- 21 JUST LOVING YOU
- 22 I'LL NEVER FALL IN LOVE AGAIN
- 23 LOVE LETTERS IN THE SAND
- 24 I FEEL LOVE
- 25 SAN FRANCISCO

BRITAIN'S TOP R&B SINGLES

- 1 REFLECTIONS
- 2 I CAN SEE FOR MILES*
- 3 WHY DO FOOLS FALL IN LOVE*
- 4 LOOK OF LOVE*
- 5 I'LL NEVER FALL IN LOVE AGAIN*
- 6 CAT IN THE WINDOW*
- 7 SOUL MAN
- 8 TRAIN TO SKAVILLE
- 9 FUNKY BROADWAY
- 10 MEMPHIS SOUL STEW
- 11 THE LETTER
- 12 KNOCK ON WOOD
- 13 GET READY—ROCK STEADY
- 14 YOU KEEP RUNNING AWAY
- 15 HIGHER AND HIGHER
- 16 I WAS MADE TO LOVE HER
- 17 ELOISE (HANG ON IN THERE)
- 18 GET ON UP
- 19 SLIM JENKINS' PLACE
- 20 SOUL FINGER
- 21 GLORY OF LOVE
- 22 THINGS GET BETTER
- 23 EVERYBODY NEEDS LOVE
- 24 COLD SWEAT

BRITAIN'S TOP R & B ALBUMS

- 1 KING AND QUEEN
- 2 OLAYS THE GREAT MEMPHIS HITS
- 3 GREATEST HITS
- 4 CLUB SKA '67 VOL. 2
- 5 WHAT IS SOUL?
- 6 MOTOWN
- 7 CHARTBUSTERS
- 8 LOVE
- 9 URGENT
- 10 OTIS BLUE

*An asterisk denotes record released in Britain.

U.S. BUBBLING UNDER

More Than The Eye Can See—Al Martino (Capitol)
 You Don't Know Me—Elvis Presley (RCA)
 Rock & Roll Woman—Buffalo Springfield (A&O)
 You Gotta Pay The Price—Al Kent (Ric Tic)
 Kentucky Woman—Neil Diamond (Bang)
 Pata Pata—Miriam Makeba (Reprise)
 King Midas In Reverse—Hollies (Epic)
 Shout Bamalama—Mickey Murray (S.S.)
 Dirty Man—Laura Lee (Chess)
 Karate Boo-Ga-Loe—Jerry O. (Shout)

UNDER 21? Pennals anywhere. S.a.e. for free details.—Teenage Club, Falcon House, Bury, 503 Bury Rd., Bury, Lancs.

MARY BLAIR BUREAU. Introducing... everywhere. Details free.—43/52 Ship Street, Brighton. 523

FRENCH penfriends, all ages from 12 to 21. Send s.a.e. for free details—Anglo French Correspondence Club, Bury.

PENFRIENDS. ALL AGES, everywhere. Bumper lists 5s. S.A.E. Bailey, 851 Old Lane, Solihull, Warwickshire.

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INTERNATIONAL CORRESPONDENCE Club "Lapland", PB 5, Kestle, Salford, Greater Manchester. Magificent Club. Magazine. Year's membership for 10/- banknote.

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WISHLIF THINKING OFFICIAL Fan Club, 13 Nelson Road, Tottenham, N.15.

MADDELIN BELL FAN CLUB, 1, Pikeyside, Dipton, Newcastle-Upon-Tyne.

LYRICS WANTED by Music Publishing House—St. Alban's Avenue, London, W.4.

EARN MONEY SONGWRITING. Amazing free book tells how. I.S.S. 10-11 Dryden Chambers, 119 Oxford Street, London, W.1.

BRITISH BUBBLING UNDER

Wondering—Stevie Wonder (Tamla Motown)
 She—Roy Orbison (London)
 Eleanor Rigby—Vanilla Fudge (Atlantic)
 Soul Man—Sam & Dave (Stax)
 White Rabbit—Jefferson Airplane (RCA Victor)
 12.30 (Young Girls Are Coming To The Canyon)—Al Pappas And Pappas (RCA Victor)
 Birdie Lane, North Finchley, N.12.

I Feel Love Comin' On—Percy Sledge (Atlantic)
 What's It Gonna Be—Dusty Springfield (Philips)
 Memphis Soul Stew—Kurtis (Atlantic)

● CONTINUED FROM PAGE 4

BEACH BOYS IMPORTED ALBUM "SMILEY SMILE"—45s. each (Post Free) RECORD BAR, 82 Westgate, Wakefield.

C & W. TOP POPS: L.P.s. 45s. Many Bargains. Lists—Fisher, 5 Lancaster Lodge, Lancaster Road, London, W.11.

R & B SOUL, BLUES RECORDS. SALE! Lists: S.A.E. 413 West Barnes Lane, New Malden, Surrey.

YIPEEE—BREATHLESS Dan is selling out—Hundreds of Sun 78s. Nos. 178-231 inclusive. All at 30s. each. First come first served. Breathless Dan, The Rockhouse, 17 Graham Street, Newport, Mon.

ANNOUNCING EVEN BIGGER "American Artists Only" Auctions: R & B. Soul, Rock; Deletions: Imports. Both Elvins 10 m. L.P.s.: Large S.A.E.—RM3, 40, Thackeray Ave., Tottenham, London, N.17.

"BO DIDDLEY". Chuck Berry is on Top! Chess L.P.s. "Heart Break Up" on Sun. Elvis "Lewis-break Hotel". "Don't Be Cruel" on Victor. Offers: Coombes, Highcliff, Seaton, Devon.

● records wanted

POP 45's, L.P.s wanted (1950-67). Send us quantity for cash or return. Moore, 73 Mill Road, Leighton Buzzard, Beds.

● penfriends

TEENS / TWENTIES. Penfriends. Home/abroad. M.F.C. 9 The Arbor Farmhill, Kelkighly, Yorkshire.

PENFRIENDS at home and abroad, send S.A.E. for free details.—European Friendship Society, Bury, 504 Bury Rd., Bury, Lanc.

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● fan clubs

KENNY BALL APPRECIATION SOCIETY. S.a.e. to Miss Pat Sanders, 18 Carlisle Street, London, W.1.

GEORGIE FAME fan club. Secretary, 47 Gerrard St., W.1. 1029

● announcements

BLUSHING, SHYNESS, Nerves, quickly overcome by FAVOROUS 40-year-old remedy. Write now to Henry Rivers (R.M.B.), 2 St. Mary's Street, Huntingdon, Hunts. 1158

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● songwriting

LYRICS WANTED by Music Publishing House—St. Alban's Avenue, London, W.4.

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● groups available

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● for sale

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EXCLUSIVE fur hippie necklaces, price 5s. 6d.—Wright, 30 Somers Road, Leicester.

ELVIS MONTHLIES. H.M.V. Records. S.A.E. Nank, 53 St. Thomas Road, Finsbury Park, London, N.4.

● publications

UFO PUBLICATIONS. Lists 5d. 87 Selsea Avenue, Herno Bay.

IT TOOK JAMES and Bobby Purdy 30 minutes (just a brief look) to discover they were "SOUL MUSIC" readers (Edition 2, out late October still only 2s. 6d., P.O. or cash, or 10s. for five issues subscription to: 40 Fleydd Avenue, London, S.E.19). How long will it take you?

BO DIDDLEY, MITTY COLLIER, BILLY STEWART, U.S. R & B chart, photos, amongst many new features in new R & B mag. Uncrossed P.O. 1/6d. to "CHESS/CHECKER APPRECIATION SOCIETY", 2 Trevoose Road, London, E.17.

MEDITATION IS IN! Easy to Understand Instructions. Send 7/6d., P.O.s, Cheques, J. J. R. Publications, 92 Grosvenor Rd., London, S.W.1.



BEACH BOYS' "Wild Honey" issued as a single in America on the Capitol label . . . Only 12 singles have topped RM's top 50 so far this year, compared with 18 over the same period last year . . . the **LOVIN' Spoonful** return with a changed image and a new disc "She Is Still A Mystery" . . . EMI's Parlophone ashtlays good for a laugh . . . T.M. fact: of the 15 LP's simultaneously issued in the States recently as Motown's "Fall Package", seven are already storming Billboard's R & B LP 30 while on the pop list there are eight climbing with two others collecting "new action" Tony Blackburn rates the **Four Tops' "Reach Out I'll Be There"** as the best pop disc ever made . . . why do the two new Procol Harum insist they were never with the Parze mounts?

Sonny & Cher guest in this week's "U.N.C.L.E." . . . new resident group in Hatchett's club "Playground" are the **Chanters**—two boys and two girls . . . Stax recording artist **Judy Clay** is, in fact, a sister of **Dionne Warwick** and **Dee Dee Warwick**—info. courtesy **Dr. Soul** . . . if their assessment last week of **Frankie Vaughan's** disc successes is anything to go by, those in charge of "Golden Shot" have a funny idea of what makes a "golden hit" . . . **Elvis' "Love Me Tender"** on TV next Sunday afternoon . . . **Philip Palmer** seen constantly mopping his brow at the **Bonzo Dog Doo Dah Band** reception at **Raymond's Revuebar** . . . latest punny LP titles from the States include the **Happenings' "Psyche"** and the **Righteous Brothers' "Souled Out"** . . . why was **Percy Sledge** sitting in a little corner of **Paragon** office—alone?

Seen having dinner together at the **Speakeasy** — **John Mayall**, **Mike** and **Judy Vernon** and **Christine Perfect**, of the **Chicken Shack**, also there **Mitch Mitchell** . . . **Arthur Conley** to make a duo disc with **Aretha Franklin** . . . **Lulu's "To Sir With Love"** No. 8 on the U.S. R & B chart . . . **Peter Fenton** opened "Fanny" boutique in High Street, Cheltenham . . . **A40: Riek Nelson**—the others all got married THIS year . . . **Johnny Hallyday** No. 2 in France with his version of "San Francisco" . . . **Q41: in** what way could it be said there is another connection between **Harry Secombe** and **Davy Jones** outside of "Pickwick"?

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