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RECORD MIRROR

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No. 352. Every Thursday.
Week ending Dec. 9, 1967



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

BUTTONS 'N' BEANS

Record Mirror

EVERY THURSDAY

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THE BEATLES—creativity can be expected from them. See lead letter.

BRIAN'S DIRECTION

I HAVE always been a very keen collector of records by the Shadows, and I possess a total of 158 different tracks, and thoroughly enjoy listening to every single track by what must be one of the world's most talented instrumental groups. You can imagine my interest when I read in Record Mirror about an L.P. by Brian Bennett, the Shadows' drummer, solo numbers like "Little B" and "Big B" came to mind. However, on reading the review in Record Mirror it clearly showed that it was a definite change of direction for Brian. I looked forward to the L.P. with interest and a little curiosity, and I was not disappointed. On hearing the L.P. "Change Of Direction", I found that its contents absolutely fantastic; each track without exception is superbly performed with Brian's perfection. Perhaps the most powerful track on the L.P. is "Canvas", on which Brian's drumming pre-

dominates. Also, the track "Whisper Not" deserves mention as it is a really groovy number with splendid organ music by Alan Hawkshaw. I hope that I am one of many people who have bought and enjoyed this L.P. and I would like to take this opportunity to congratulate Brian on a brilliant "Change Of Direction". — Phillin Claydon, Hilltop Cottage, Blacklocks Hill, Banbury, Oxfordshire.

NO AIR FOR ADAM

AS a staunch and long serving fan (six years) of Adam Faith, I have, at last, discovered the reason why he no longer makes the charts as he did in the early '60's (his last Top 50 entry was in October and called "Cheryl's Leaving Home"). The reason is that the various Radio Stations and D.J.'s NEVER PLAY the records. I wonder how many R.M. readers have heard Adam's new disc "To Hell With Love"? I myself, have only heard it once, and that was on Radio Luxembourg AFTER MID-NIGHT. How many teenagers tune into Radio Luxembourg so early in

WHEN people make a record nowadays they no longer set out to create a piece of music; it's to produce a product that will sell, just like baked beans or fish fingers. You just have to press different buttons to get a commercial sound — this button for a nice schmaltzy ballad for Frankie, Engel, or Tom; and this one for a nice soul sound for Diana, Aretha, or Otis; this one for the latest acid noise from the West Coast. Where's all the creativity, all the care, gone to? Must Pop music be sacrificed in the name of blatant commercialism? Thank God for the Beatles, the Moody Blues, and Nirvana.—Roger Waite, 23 Lambert House, Beckenham Hill Road, London, S.E.6.

the morning? Not many, I bet. I think that Adam is getting a very rough deal as ALL his discs are good, clean commercial sounds, if only they could be heard, then he'd be back where he belongs; in the charts. If it was not for the records being reviewed in the papers (R.M.—Thanks), I would never even know when a new Faith single was due. I'd like to hear from other Faith fans on this subject. Anyway, thanks for a nice record paper and for always reviewing Mr. Faith's records fairly; at least YOU give him a chance.—Adam Faith Fuming (Alas John Feast), 7 Cross Street, Worthing, Sussex.

U.S. INFO . . .

A COUPLE of snips that may set other readers thinking: 1 February of this year, Small California label issued a record called "The Lover" by Peter Courtney. In advert for same, artiste is credited as being the son of film mogul Joe Pasternak. Emperor Rosko was at this time "lost" to the air-waves of Europe. 2 Beach Boys/Capitol. Their Brothers Record label was not set up as a direct result of their row with Capitol Records this summer. The label was set-up late in 1966, ostensibly to record artistes discovered by The Beach Boys. This label then lay dormant until the release of "Heroes and Villains".—Austin J. Powell, Raleigh Bryn, Knighton, Rads.

D.J. QUERY

I SHOULD like to know on what basis Robin Scott kicks out and employs Disc Jockeys. It cannot be popularity, because in the Record Mirror Poll, Ed Stewart was voted at No. 7 and David Symonds was voted at No. 19; but David Symonds stays on at Radio One and Ed Stewart is kicked out. And why can't Radio One and Two be completely separate? One pirate radio company managed to broadcast Radio 335 (sweet music station) and Radio 227 (Pop), from the same ship for 18 hours a day without duplicating any of the programmes on both wavelengths. Will someone at the B.B.C. answer this question. Russel Carey, 4 Whitelands Road, Cirencester, Gloucestershire.

GROUP CON

AFTER the recent tour of this country by a group called the Fabulous Temptations who, although they have no connection with the Tamla-Motown group of similar name, were often billed as such, we now have a group calling themselves the Isley Bros, here who are, in fact, the Diplomats. Is there no way of stopping this or are promoters still able to admit people to their shows who then find out, to their cost, that the group they have come to see are not the group they are supposed to be? Steve Skinner, 12 Eric Wilkins House, Avondale Square, Old Kent Road, S.E.1.

TOP TWO FOR TONY



TONY MACAULAY — successful producer with two number ones in two weeks!

I MET Tony Macaulay for the first time six months ago. At the time he told me he was joining Pye as a recording manager the following week and was on the look-out for talent to record. When I bumped into him again he had records standing at No. 1 and No. 2 in the charts, was in great demand, too tired to appreciate the fantastic achievements of a few short months.

He was with his partner John MacLeod who also pointed out that they hadn't had time to realise that everything was happening for them. "We've been working for more than a hundred hours a week during the past month," he said. "We wanted to get The Foundations album out and we were working in the studios until the early hours of the morning. We'd catch some sleep and then get together to write some songs and then it was back to the studio again. When the album had been completed we thought it was time for a holiday — and then Long John Baldry's record went shooting up the charts. Personally, I knew it was going to be a hit, although Tony wasn't too sure, but I never realised it would take off so quickly. I thought it would take a few weeks to enter the Top Twenty and we were going to have a break in the meantime. It sold so quickly that our schedule was turned upside down and we immediately had to start working on his album."

On the subject of "Baby, Now That I've Found You", Tony mentioned that The Foundations didn't want to record it. "They didn't like the number at all," he said, "and no one realised it would be a hit because it had been released in August and there seemed to be no interest in it. Then Chris Denning played it twice. Radio Luxembourg caught on — and then it was one of the first records to be plugged on Radio One. We'd given up hope of the record making it — and then I saw it come in at No. 49. I immediately phoned John and we were so thrilled. In fact, we were more excited when the record first entered the charts than when it reached No. 1."

"Baby" was the fourth disc Tony had produced for Pye and now that he has achieved success, he wants to maintain it with his future productions. "I've had requests to provide songs for Cliff Richard, Tom Jones, Engelbert Humperdinck — practically everyone but The Beatles . . . but John and I owe our first loyalty to The Foundations and Long John, so they have first refusal on all our material. We're particularly determined to make sure that John maintains his success, more so than anyone else, because he's been in the business for such a long time."

"The other artistes I record include Pinkerton's Colours and The West Coast Delegation. John and I won't rest until we have a big hit for the West Coast Delegation because they are the hardest-working group we have ever seen."

BILL HARRY

In brief . . .

Rockin' Robert Howlett, 16, Brightside, Billerica, Essex.: Why don't GIRL Rocksters get a chance? With great Rockers like "Great Balls Of Fire" by Georgea Gibbs, and artistes like Little Miss Cornsucks, Shirrelles etc. Let's have A CHICK REVIVAL!

Denis Charlton, 265, Quarry Lane, South Shields, Co. Durham.: I have pics. of practically every group and solo singer and I will swap these pics. for any pictures of the fabulous Bee Gees.

Henk Elzenga, Vughtstraat 22, Roosendaal, Holland.: Continental Gene Pitney Club, wants correspondents and members in all European countries. Write to: Henk Elzenga, Vughtstraat 22, Roosendaal, Holland.

Anne, 42, Beechwood Avenue, South Harrow, Middx.: Linda and Esther! I can't agree with either of you about beautiful Englishmen. The only one that's worth mentioning is Pete Townshend, and with him, what more do you want? He's everything. Just to be fair tho', Eric Clapton and Syd Barrett aren't too bad.

Nora Harwood, 'Odeon House', High Street, Stourbridge, Worcs.: We are holding our annual Elvis party here in Stourbridge on Sat. Jan. 20th. '68. Films: "Blue Hawaii" and "Love In Las Vegas". Buffet, Raffle, Novelties. Tickets are 10s. 6d. each. Proceeds to charity. Write to me at address given above ('Odeon House' etc.).

Sue Woodhouse, 33 Wixford Grove, Shirley, Solihull, Warks.: I am starting a petition in an attempt to get the fantastic Small Faces to do a tour of England again. Please send your names to me at the address above (Wixford Grove etc.).

Mick Perry, 21, Daventry Gardens, Romford, Essex.: CALLING GARY LEEDS FANS. I've just heard from Valerie Reardon (ABC Records, US.) who informs me that Gary has been making trans-Atlantic phone calls to John Rainey Adkins, (of Roy Orbison's former backing group the Candyman). Gary wants John to come over and join the group he is forming.

Leslie Kisted, 33, Northwood Road, Thornton Heath, Surrey.: Being a member of the Dave Clark Five Fan Club I would like to thank Maureen for being such a good secretary. She has taken a lot of trouble to help to get their records in the charts and has organised many competitions for us enabling us to meet the D.C. 5. I am sure that the other members appreciate this and once again I would like to thank her.

Liam Clooney, 50, Cephas Avenue, Stepney Green, London, E.1.: "Calling all Brenda Lee Fans". Big Party on December 16th, '67; for Brenda's Birthday. Tickets 5s. Write to above address. (Stepney Green etc.).

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A WORLD OF PIGS AND PUBS

DAVE DAVIES is tremendously interested in the Supernatural, loves talking to people, is a football enthusiast, an impatient creative artiste, a hoarder of dreams, an imbibor and a songwriter in search of himself.

"Susannah's Still Alive", his second solo single, is the first "A" side he has written himself. If it's a hit, which is likely, he'll have his first solo album released in the New Year. Originally, he'd thought in terms of an album containing several of his own compositions, which would be produced by brother Ray. However, he says that there wouldn't be time to produce such an album but "I'd like to do a similar thing to what Long John Baldry has done on his LP — the songs and things that have influenced him in his career. I'd like to go into the studio and record the influences I've had in the last five or six years. If I did an album featuring my own material it would take a bit longer."

In his writing Dave is not influenced by Ray. "Ray can sit down and write a number, I can't. If I sit down with my guitar and intend to write something, I can never usually finish it. I've got lots of unfinished songs around. But if I just mess about I come out with something. Ray writes about things that happen, I write about how I feel about people by going out and getting drunk and what have you. It takes me away from show business and brings me back to reality. I don't write anything deep or psychological, I try to write something that is simple."

The brothers also differ in their attention to detail. When out together, Ray can recall the following day exactly what clothes people had worn in the evening, what colours their clothes were, everyone's name and a hundred

and one other items — Dave can't, he can only recollect the basic events of the evening.

Dave loves pubs. He likes his locals and he also likes travelling to different pubs and meeting new people.

Although he has been writing for some time, Dave has at last discovered what he would like to say in his writing. "I am a person — and I've only just begun to realise it — my songs now are much more along the lines of what I want to do than 'Death Of A Clown'."

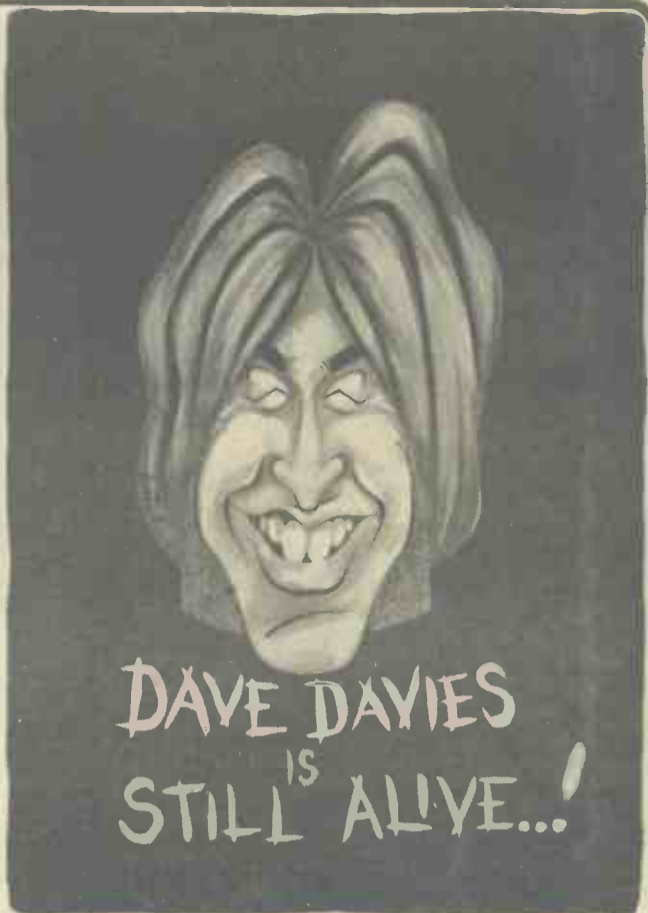
The frequency of Kinks' bookings varies. One week they may have two gigs, the following week none at all, although they do appear regularly on the Continent. For leisure, Dave likes to sleep in, visit a pub, have friends along to his flat to chat for hours "about nothing", play football and think about music.

PIGS WITH WINGS

"I tried to write a book. I finished one chapter and was so knocked out with it that I couldn't go on any more... I'm too impatient. It was about a dream I had, really, and I called it 'Where Pigs Fly'. It was about pigs who had wings and it was terribly religious. The pigs were angels from Heaven — and the Earth had been condemned by God and was frozen. The only living things were four kids and an old man and a dog. Then one day God had second thoughts and the ice breaks and the pigs come flying over the sea."

"The dream was in colour and I tried to make a painting of it. I drew a big hill with four kids with bags on their backs and pink pigs flying over them. But I was too impatient and didn't finish it."

Dreams wield an important influence over Dave's life because he is more aware of them than most people. He knows, for instance, that his dreams are in colour, that



DAVE DAVIES—as seen by Lon Goddard

he has numerous dreams during a single sleeping period — and on awakening he can remember snatches of several of them.

A WAY OF LIFE

His awareness of dreams first took place when "I was about thirteen or fourteen. I was at school and I met this chick. The next night I had a dream about her."

"Now dreams mean a lot to me, they are almost a way of life. At nights I've woken up about 5 o'clock worrying about what happens in dreams. I'm also interested in the Supernatural bit after one strange thing happened to me. One day I'd been worrying about something and I felt very tired. So I went home and went to bed. Suddenly I found myself near the edge of the bed and I could see myself fast asleep."

BILL HARRY

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THE ELECTRIC PRUNES, over here on their first visit, dropped into London's Playboy Club last week to visit their manager Lenny Poncher, who was staying in Playboy Apartments.

The bunnies were so delighted with the boys' visit that the group took to the stage and gave an impromptu performance.

Alan Price and Gladys Knight & the Pips - Saville triumph

BEGINNING and ending with a chorus of Sergeant Pepper, the Alan Price Set with their usual brilliance, breezed through a string of hard blues at the Saville's last Sunday show (Dec. 3). Replacing the advertised appearance of Joe Tex who continued his lengthy trend by failing to show for the umpteenth time in Britain, Alan's refined sound carried the evening over with a touch of mastery attained by very few in the pop field today. Included were his old revision of "I Put A Spell On You", Ann Brigg's "The Time Has Come" (recorded by Bert Jansch and John Renbourn), "Watermelon Man", surrounding a pounding drum solo by ex-zoot money man Paul Williams. His chart hit "Simon Smith", and current contender "Shame". Clean cut Price is an unparalleled musician and perhaps one of the few who could have successfully carried the show over despite the absence of the top billed artist who puts Alan Price down?

Laden with brass, the ten piece Johnny Watson Band took a bit of guff from the Sunday gans. Chubby Johnny did a little tambourine juggling during "Love Potion No. 9" — and missed the tambourine, which rolled off stage. Response was wild, but well meaning and never missing a note, they

finished off with Duke Ellington's Indian Raga based "Blue Peppers" and Alan's "House That Jack Built". The fantastic Gladys Knight and the marvellous Pips put the theatre in tune. Obviously a well rehearsed set, both Gladys and The Pips were always in perfect formation and harmony. Gladys's voice is strong and mature but not edgy. She did not need to hide behind an electric volume — truly one of the best going. The crowd was theirs after the first number. Standing ovations began after "Take Me In Your Arms" and continued throughout the remainder of the act. The first encore brought them back with "Every Beat Of My Heart", "Respect", and their current U.S. hit "I Heard It Through The Grapevine". The Pips' expert manoeuvres and Gladys's sexy gyrations then brought the fans dancing on stage. As the friendly management attempted to dance them off again, she returned for the second time with more of the "Grapevine" — and a third time for a housebreaking repeat of "Take Me In Your Arms". On their way to top billing, Gladys and the Pips are certainly one of Tamla's foremost talents — and beautifully outclassed the majority of previous Sunday shows. A fitting end for the season.

LON GODDARD

LONG JOHN FOR HOLLAND & L.P.

LONG JOHN BALDRY flew to Holland earlier this week to appear on the television "Moes Gaga". Later this week he records his new single which is due for release in mid-February. He pre-records a segment for the Christmas edition of "Top Of The Pops" on December 7 and appears on "Dee Time" on December 9. On December 28 he appears on the Rediffusion quiz game "Exit". His album "Let The Heartaches Begin" is released on January 5th.

MIKE & BERNIE

ABC TV begin the new year with a 3-week series of "Mike & Bernie's Show" to be shown on the ITV Network on Saturday nights, starting December 30. The New Vaudeville Band appear on their first show and on January 6 Mike & Bernie's guests will be The Shadows, followed by Sandie Shaw and Malcolm Roberts on January 13.

Vibrations soul Package

THE VIBRATIONS appear in Britain for a 14-day tour from December 11. To coincide with their visit a new Columbia single "Talkin' About Love" will be released. The group will be backed by the twelve piece T.H.E. Cat Soul Packet featuring U.S.

Flat-Top. The tour is organised by the Sellers & O'Donovan Organisation who will be bringing James & Bobby Purify over here in February for a two week visit, together with Warner Brother's G-Clefs. In March they will be bringing over Patti La Belle & Her Blue Bells.

Pop shorts— and John's Apple group

"GRAPEFRUIT" is the name chosen by John Lennon for a new group who have only been in formation for one week. John Perry (lead), Pete Swettenham (rhythm), Geoff Swettenham (drums) and George Alexander (bass) are the first group to be promoted by the new Beatle-financed company "Apple" and will be personally managed by Terry Doran. Their agents are Nems Enterprises. George Alexander (with a little help from his friends) has written 35 songs, two of which will be featured on their debut single to be released by RCA in January. Incidentally, a couple of the boys were members of Tony Rivers & The Castaways — who will be changing their name to TR & The C's.

Another new outfit who make their disc debut in January are Eire Apparent, four boys from Ireland who have been very successful on their tour with Jimi Hendrix/Move/Pink Floyd. They are managed by Chas. Chandler who tells me that the Harold Davison Agency paid £3000 to sign them up.

Glasgow outfit The Societe are off to Sweden for three days to appear on a documentary programme concerning new European groups. Their debut disc on Deram was produced by Allan Clarke and the group are now settled in London. Dave Dougall told me: "We'll never go back to Glasgow, London is our home now. We love the atmosphere down here — and here

are all the opportunities." The group first formed in July 1966 and they are now signed to Spencer Davis' new agency.

"Clouds Of Darkness" to be the first single from Ten Years After, released on January 19. Tuesday's Children to appear in MGM TV film "Ugliest Girl In Town". Yardbirds to write and star in a Modern Ballet at the Olympia, Paris on December 13 and 14. Ivy League off to Iceland in February and Poland in March. Norman Newall now recording The Karlins. Des O'Connor has two albums "Careless Hands" and "Half A Sixpence" at the end of this month. Yoko Ono has a "Music Of The Mind" concert at The Saville Theatre this Sunday. Joe Tex visit cancelled due to recording commitments. Film star Telly Savalas to record for Steve Rowland. Cilla Black appearing on "The Val Doonican Show" this Saturday. Anthony Newley a guest on "This Is Petula Clark" TV show next Tuesday (Dec. 12). Charles Stuart and The Paper Blitz Tissue appear in "Death Of A Private", BBC 1's "Wednesday Play" on December 13. Barry Mason, Hattie Jacques and Emperor Rosko appearing on "Juke Box Jury" on December 13. The Koobas back in England next week following a tour of eight countries during the past five months. They begin a fourteen day tour of Switzerland in January. Zoot Money's Dantallon's Chariot have been signed up by CBS and their first album from the label is being launched in January.

SPENCER FOR U.S.

THE SPENCER DAVIS GROUP are off to the U.S. for a tour in March. Their new single "Mister Second Class" is released here on December 29 and their forthcoming album "Spencer Davis With Their New Face" is issued in January.



PETE BRADY, son of a retired Bank director was entered for McGill University to study medicine, but, instead, went off to Jamaica to begin a career as a D.J.

He spent nearly four years with Radio Jamaica learning the business from breakfast-show to bedtime programmes, sports and news broadcasting. Between sessions at the mike he became expert at surfing, swimming, skin-diving and water ski-ing. He was so good that he was selected to represent the West Indies at the World Water Ski-ing Championships in Europe in 1964. He then came to England



and became a pioneer DJ with Radio London along with Dave Cash and Kenny Everett. He then left to join Radio Luxembourg on programmes such as "Spotlight A Star", "On The Brady Beat", "Hits A Happening" and the current "Pete Brady Show". He joined the BBC in 1966 spinning "Newly Pressed", "Swing-Along", "Mid-day Spin" and "Disc Jockey Derby" with Pete Murray. His manager Bunny Lewis comments: "He is the new housewife's heart-throb rather than a teenage idol of the teenyboppers." Pete lives in Belgravia with his wife Judy and has many spare time hobbies — flying, fast driving, home decorating and model cars. He has a huge collection of classical records and a library ranging from science fiction to historical novels. BILL HARRY

TRAFFIC TO OPEN DISC SHOP

THE Traffic will officially open a new Musicland record shop on Friday (Dec. 8) at High Street, Watford. It is a three-storey shop — ground floor for singles and budget LP's, basement for stereo records and first floor for regular albums. Imported and R & B discs are also carried in stock. Traffic, including Stevie Winwood will arrive at the shop at 2.30. The address is 96 High Street, Watford. The last Musicland shop to be opened was in Berwick Street in London's soho.

Safe as Milk

THE sensational Captain Beefheart And His Magic Band may be coming to Britain early next year. Talks are under way between Artie Ripp, President of Kama Sutra Records and Agent Peter Meaden, who also runs New Wave Productions. Meaden told RM "Beefheart's brand of Acid Delta Blues is regarded by Artie Ripp and myself as one of the hottest potentials for 1968." So far there are no immediate plans for the release of Beefheart's LP "Safe As Milk" which has been imported in vast quantities here on the Buddah label, subsidiary of Kama Sutra.

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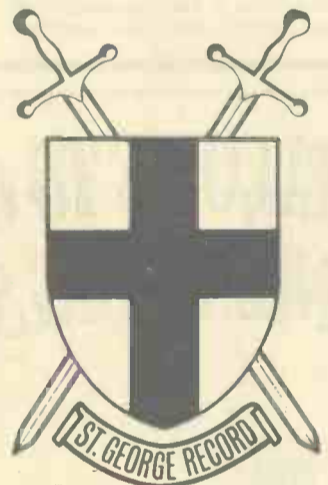
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● Continued on Page 11

THE No. 1



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NO MORE CHRISTMAS TEARS FOR CILLA

I'VE been lost in the jungles of the Far East.
I've been lost in the New Forest.
I've been lost in Manchester.

But never have I been so irretrievably lost as I was the other day when I entered the vast, rambling offices of the giant NEMS empire, with corridors full of desks and people, that seem to stretch for miles, and then stop and start again in a different part of the same building.

I was looking for Cilla Black who, I knew, was somewhere in that maze. I searched for what seemed like hours, and was just beginning to think that I should have brought a packed lunch for myself, when I caught a glimpse of an ink-stained Cilla on the distant horizon. I headed in that direction, and was eventually found by a very sympathetic Tony Barrow, who led me to an empty office, and sat me down in an empty chair. He explained that Cilla, who had just rushed off into the middle distance shouting, "I can't write another word," would soon return. Presumably as soon as she could find her way back. Then he too rushed off.

It wasn't long, however, before the door opened and in walked a charming young lady with, obviously, a good sense of direction.

CHRISTMAS LETTER TO FANS

"Hello," said Cilla. "I'm sorry I wasn't here, but I'd just been writing a Christmas letter to my fans. I wasn't doing too well really, and I had a bit of a headache because of all the confusion going on around. And then someone started singing, so I had to go out for a breath of fresh air."

I'd just been talking to Colin and Graham, of a group called Skip Bifferty. They said they'd written a song for Cilla which she'd just recorded—I asked Cilla what she thought of it.

"Oh yes. It's a very good song. We recorded it on Tuesday. But I found it a bit difficult. It's a sort of jazz number, and the voice has to reach over two-and-a-half octaves. So I found it very hard—I'll be using it on my next album, though. It's very different to my normal style, so I don't think I could release it as a single. I haven't the courage to do anything too different. But it's very difficult to find the right song for a single. Most of the songs that are sent

in for me are far too much like 'Anyone Who Had A Heart' and 'You're My World'.

"It's a pity, because considering the length of time I've been in the business now, I've really had very few records released. And I love recording—it's the most creative part of being a singer.

TOO MUCH LIKE OLD HITS

"But very few of the demo's that are sent in for me are any good—most of them are too much like my old hits. But it's funny about the song that Skip Bifferty sent in for me, because I listened to it in the office and I didn't think a lot of it. The only thing that stood out was that it had an arrangement on it. Most of the demo's are just voice with a piano backing. Anyway, I took it home with me, and I hadn't anything to do, so I thought I'd play this demo just for a laugh. I have the most beautiful stereo equipment in my flat—it's ridiculous—and it has such a fantastic sound. So I put the record on—and I was knocked out. I thought it was marvellous. So we recorded it on Tuesday—and we used the original arrangement. As I said, the song's very difficult, but the arrangement is beautiful. I think it'd be a good song for Tom Jones as well.

"I want to spend much more time in the recording studio, though. But at the moment a lot of time is taken up with my new television series which starts in January. It'll be a live show, so at the moment we're just in the stages of planning it. I can't really say yet who's going to be on the show. I know the people I'd like to have, but there are all sorts of considerations. You know, I can 'phone someone up and say, 'Would you like to be on the show?' and they might say, 'Yes, great, love to'. But the next morning you get a call from their manager who says, 'Sorry, but so-and-so will be in Aberdeen that week' or 'Sorry, he'll be filming in the Outer Hebrides'.

"But I'll only have people I like on the show. I sit in on all the board meetings to decide what's going to happen — and if they suggest having someone I don't like, then I say no. I mean, if you're working with a person on a television show — especially if it's your own — then you have to like him, otherwise it comes over as terribly false.

"I love working on television though. The only thing I'm nervous about is the responsibility of having my own show. I know I'll make lots of mistakes and things — so I think I'll spend pounds and pounds on lots of dresses and



CILLA BLACK—talks about some of the songs submitted to her ... (RM pic).

clothes, and I'll just stand in front of the cameras and look beautiful.

"But television itself doesn't worry me — and I love doing all those late night shows. I'm far more nervous going on stage before an audience — but when I did my first television show, I'd only ever been on stage once before in my life. And in the early days I did a lot of T.V. work — you know, when I come to think of it, we really had it easy then because all we had to do was mime. And any fool can do that — even if you forgot your words all you had to do was pretend to scratch your nose or something. It's far more difficult for a singer going on T.V. for the first time nowadays.

"Everything is so much more difficult now though — there's a lot more competition for a start. I'd hate to be entering the business now. But when I started in pop the only competition I had was Dusty Springfield, and we are very different anyway, so neither of us really affected the other. So I was very lucky, and I wouldn't find things nearly so easy if I were just starting.

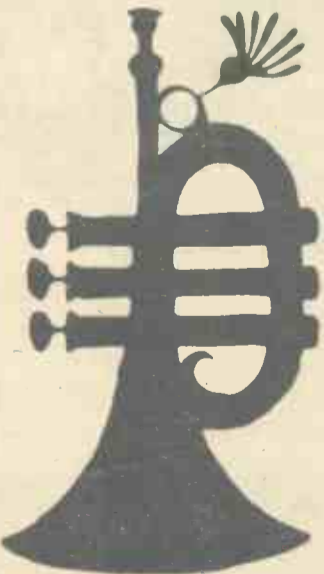
"Anyway, I'm very busy at the moment so I can't really complain — there's the film and the television show, and the L.P. comes out at the beginning of January. I'm going to take a holiday at the end of December for a couple of weeks I think, and then I think I'll go home for Christmas. Christmas away from home just isn't the same — I only just managed to get home last year. I was working on Christmas Eve and on Boxing Day. But the worst Christmas I had was when I was in the Canary Isles. It was horrible — it was just like winter in the Liverpool docks, and I spent all of Christmas Day crying because I wanted to go home.

"Well, I won't be crying this Christmas, I shall really relax, and I'll be ready to start again in the new year, 'cos there's going to be such a lot to do."

DEREK BOLTWOOD

A NEW
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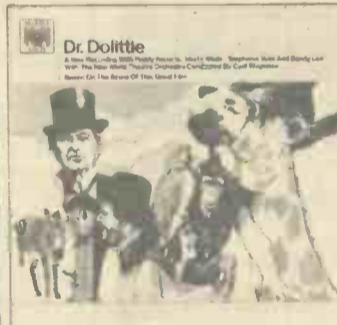
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MAL 736



WALLY STOTT HIS ORCHESTRA AND CHORUS
Christmas By The Fireside
MAL 689



THE IVY LEAGUE
Sounds Of The Ivy League
MAL 741



CHRIS BARBER'S JAZZ BAND
Chris Barber In Concert
MAL 727



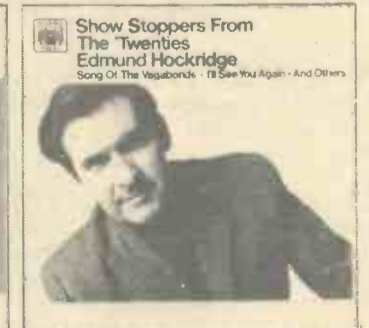
MUDDY WATERS
Muddy Waters Sings "Big Bill"
MAL 723



FESTIVAL OF THE BLUES
MAL 724



BIG HITS OF '67
MAL 760



EDMUND HOCKRIDGE
Show Stoppers From The 'Twenties
MAL 720

disc info. USA

SEEMS that the gremlins got in my typewriter last time out — and I ended up with a few wrong spellings. Apologies all round! And for those who didn't notice (go to the bottom of the class!) Phillips International, Specialty and Rosie & The Originals are now corrected. Okay? Enough of the guff — and on to the stuff!

53 Roy Padgham (Finchley) asks if anyone has any ideas or theories on the subject of how Dee Clark came to be part-composer of Philip Upchurch's "You Can't Sit Down". It's certainly got me baffled. Is it possible that Dee played some instrument on the session?

54 I had a talk with Freddy King when he appeared at the Wood Green Jazz Club recently and he came up with a couple of facts that are quite interesting. (a) He was a Chess studio man before signing for King and he played on Howlin' Wolf's "Spoonful", a Muddy Waters' track called something like "Two Trains" (does that ring any bells?) and on "Memphis Slim USA"; (b) Hank Ballard has a new band, called naturally enough, the New Midnighters; (c) Elmore James was 75 when he died; (d) Contrary to a report in Billboard's recent "World of Soul" publication, J. B. Lenoir is still alive and working; (e) Jiminy Reed has signed for Gallows Records — plus a knockout, unprintable anecdote about Jimmy Reed — wild!

55 Hope you don't mind if I slide in one of my own queries! Can anyone give any details at all about the recording career or life of Joe Henderson whose best known record was "Snap Your Fingers"? Also any info on the Todd label for which this singer recorded would be welcome.

56 P. Killick (Johannesburg, S. Africa) wants to know if anybody knows anything at all about the Spacemen, whose record "The Clouds"/"Lonely Jet Pilot" was issued on Top Rank JAR 228.

54 (refer Nov. 4). Seems I got a bit confused when I read the letter originally from P. Coffin. I'll try to correct myself now. The "What Am I Living For"/"It's A Crime"

single by Carl McVoy is on HI (2054) according to Mr. Coffin. However, we have a dissenter in the camp — Russ Allsop (Cardiff) says it's on Dot — think you're wrong Russ — but anyone know of anything by Carl on Dot?

52 (refer Nov. 4). J. H. Doom (Cardiff) tells me of two other tracks by the Sensational Nightingales that were issued here — on an LP "Highway To Heaven" on Parlophone PMC 1085. There were also records issued by a group (or groups) called The Nightingales on Pye International and Columbia, but I don't think (judging by the titles) that they are the gospel group that concerns us here.

57 Have either of the following waxed recently, asks John Landau (London, SW9): Yvonne Baker & The Sensations; The Temptations (the ones who made "Barbara" on Goldisc). I think Yvonne Baker made some solo singles recently or am I thinking of somebody else?

23 (refer Oct. 7). Re: "Hush Hush" P. Woodard (Ruisslip) states that to his knowledge it is by Eddie Floyd, and he backs this up with a list of labels Eddie Boyd recorded for: Victor (1947-49), Savoy (1948), Aristocrat (1948), J.O.B. (1952), Chess (1953-57), Oriole (1958), Bea & Baby (1959), Keyhole (1959), Art-Tone (1962) — which ought to wrap it up — or will it?

30 (refer Nov. 4). Yet another bunch of facts on this Jesse Belvin item: firstly from Paul Pickering (Wyke, Bradford) — on Bobby Vee's "Hits Of The Rockin' Fifties", composer credits for "Earth Angel" go to "Williams". For "Guess Who" on another Bobby Vee album, and on the Gladys Knight & The Pips "Urgent" LP, credits go to Joe and Jesse Belvin, but for the same tune on Mary Wells' "Two Lovers" LP on Oriole it's allegedly written by "Layne-Freed". Secondly, Joe Murrells of the Music Research Bureau writes that confusion over the composer of "Earth Angel" arises from the fact that Chappell and Co., who hold the copyright of the song over here have it as by Curtis Williams, whilst the song is registered at the Copyright Office of the Library of Congress as by Jesse Belvin. This certainly suggests therefore that Curtis Williams is a pseudonym of Belvin. Joe would like to know of the exact date and circumstances of Jesse's death. He knows it was before 1960, and I think it was in a car



THE JAYNETTES — are they also the Hearts?

crash but confirmation would be welcomed.

58 Ronald Harry (Tooting, SW17) would like to know who the girl is who duets with O. V. Wright on his "How Long Baby" track. Apparently Dave Godin has suggested in "Rhythm & Soul USA" that it's Vi Campbell, but Ronald would like to be certain.

59 Rod Schell (Waltham, Grimsby) asks whether anyone can say if the Jaynettes and the Hearts were the same group. Since the Jaynettes' "Sally Go Round The Roses" and the Hearts' "Dear Abby" share the same composer, conductor, arranger, it seems feasible — more so since the lead singers sound identical too.

18 (refer Aug. 5). Tony Cummings of "Soul Music" reckons that Clarence Paul (who's tied up with Tama-Motown in various ways) was the lead singer of the Five Royales — further that Lowell Pauling was the name he used then, and wrote many songs under that name (including "Dedicated To The One I Love").

44 (refer Sept. 2). From John Abbey's "Blues & Soul" magazine comes the information that Mighty Sam's real name is Sammy McClain. 60 Ken Major (London, N18) has a very interesting disc which he would like to know more about. The title is "Cops And Robbers"/"Clothes Line" by a certain "Boogaloo" on a Canadian label Regency. (The original American label is Crest.) The odd thing about the record is that both sides have the composer given as Kent Harris — yet "Cops & Robbers" is identical to the Bo Diddley song of that title, and "Clothes Line" is virtually the same as "Shopping For Clothes" by the Coasters. Anybody got any theories or facts about this?

49 (refer Nov. 4). Re: "Great Balls Of Fire" — Paul Sanford (London, N13) thinks that this may be the soundtrack from the film, issued as a single; although this has never come to light before — rather strange.

ROY SIMONDS

Non-drinking Val tells of the pitfalls about being 'A Nice Guy'

"THIS," said Val Doonican with one of those radiant smiles, "is going to be a sober afternoon!"

I'd just elected to join him in drinking Coke. Val, though very Irish, is a habitual soft drinker.

"I couldn't go into a pub and stand there drinking. It's a useless activity. I know it's all very social but I prefer to talk to people without being in a pub. The truth is, I never found an alcoholic drink I like the taste of. With a meal, I can sometimes drink just one glass of wine, but that's my limit. A few years ago, entertaining at U.S. bases in Ger-

many, I took on a dollar bet that I could drink down a glass of beer. I had to fork out the dollar — just couldn't get to the bottom of the glass."

Not the usual image of an Irishman, I observed, trying to sound discreet. "Well, I think you'll find they generally divide into all or nothing drinkers. 'Course, I joined a total abstinence association as a kid. They're very strong in Ireland. When I began in show business, singing with local dance bands, I was always the fella who made do with a cup of coffee while the rest of the lads had beer. Watching them, it looked a pleasant enough activity — until I tasted the stuff! I've never wanted that bitter taste."

"Of course, it's sometimes made me feel a bit out of things. Once, touring in England, a well-known artiste — won't mention his name, but he likes a drink — said to me 'What'll you have, son?' I replied 'Oh, I'll just have a lemonade.' He looked furious and said 'Well if that's what you want you can bloody well buy it yourself.' For a moment I was embarrassed and then I asked myself 'What are you worrying about? If that's his attitude you don't want to know him

anyway.' So I stopped feeling apologetic about pleasing myself whether I drink or not."

I wondered if Val ever felt that nervous need for a steady drink before or after an important show. "No, I've never been a nervous person. It's possible to indoctrinate yourself into a relaxed approach. I once heard about a famous golfer who trained himself to get out of bed slowly, get dressed, have breakfast, go to the garage — taking it easy all the time and keeping it up all day. I do that with my life. I refuse to let show business run my life, to worry me. I feel as relaxed on TV as I do now. Don't get shaky hands or anything like that. Always work within my capabilities. Once, I did make a mistake and start to introduce the wrong item, but I soon stopped, apologised and got it right. Next day, I was astonished to read in a daily newspaper that I shouldn't contrive mistakes in order to sound natural! What's natural about mistakes, I wonder?"

Everybody one meets who's had much to do with Val Doonican says what a splendid, friendly chap he is. Journalists from Russell Twisk of Radio Times on down, write glowing articles about him being probably the nicest guy in the business. So I asked Val how he felt about such publicity. "As far as I'm con-



cerned it's a tag put on me by the press. They're the ones who should answer for it. I don't take very much notice — though it's very flattering. I get on with my job and forget about it.

"In some of the magazines, the articles can be so slushy they're embarrassing. I'm very wary of being over-publicised and I'm not much help to fellas who want to write sensational stories. I'm a family man, I lead a simple life. I don't go out night-clubbing. I'm not interested in living it up. I'm not the kind to go on drugs or get married five times. I don't have a red and white striped Rolls. No wonder some press fellows find me drab and want to contrive stories about me! They want to take pictures of me at home with the kids but that sort of thing can be dangerous too. Readers will groan and think I'll next be dragging on me poor old Oirish mother!"

Val is used to featuring so many types of song in his performances that he never quite knows what numbers to put out as singles. He makes hits, but not consistently. "All I can do is make records I like and hope for the best. Some, like my record of 'Two Streets', which I enjoyed very much, don't mean a thing. Others, like 'If The Whole World Stopped Loving', go like a bomb."

DAVID GRIFFITHS.

Peep Show

Esprit de Corps.

"Fifty years old in your motor car
Brave young man who survived the War
And the proud young girls
Had no need to read their telegrams..."

"You shot down was it eleven planes?
You took somebody's life
In your place I'd have done the same
I admire your face, tell me how did it feel
To be so righteous
I'd die for the same ideal..."

Polydor

"ESPRIT DE CORPS (FIFTY YEARS OLD)" BY THE PEEP SHOW
ON POLYDOR 56226 A NEW WAVE PRODUCTION.

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DUDLEY MOORE**

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SALENA JONES
The glory of love
F 12708

LINDA CLARKE
Send me the pillow that you dream on
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DECCA

JON GUNN
If you wish it
DM 166

**THE HUMAN
INSTINCT**
A day in my mind's mind
DM 167

DERAM

**PAPER
TISS**
Boy me
RCA

CHARLES
Happy
RCA

RCA VICTOR

NEW DYLAN

Reviews of ten new songs plus the results of the recent 'Dylan Poem' competition

WHAT do you think when you first hear a NEW Bob Dylan song, sung by Bob Dylan? For me, and most other Dylan admirers, it has been 18 months since a batch of new songs came out, so the experience is becoming rarer and rarer.

Upon hearing that Feldmans Music had received a batch of new Dylan material from the States, and reading an article on them by Nick Jones, I decided to try to listen to them, and transmit my thoughts and impressions to you. Especially as Feldmans stressed adamantly that the new Dylan sides were strictly demos, and definitely NOT intended for release in LP form or any form, for that matter. They had, Feldman's declared, been sent over by Al Grossman to sell to other artistes.

SIMPLIFIED STYLE

Here are the tracks — and I must thank Feldmans, and Ronnie Beck especially, for the kind co-operation showed me.

The first impression of almost every track is that Dylan has simplified his style and veered over (strongly in some cases) to a gutsy country and western influence. Although the lyrics are not as Steinbeck-inclined as some of his earlier material, traces of the books Bob has read seep through. The biggest influence—if "influence" is the word to use, although "medium" is probably more appropriate — is Johnny Cash. Certainly the Cash image of a big, tough, hard-drinking, deep-voiced philosophical cowboy comes across strongly, and it is easy to imagine how the much more ethereal Dylan would find this an appealing medium with which to put over his lyrics. (As of course he started using the basic rock 'n' roll beat some years ago).

'MEMPHIS BLUES AGAIN'

"Million Dollar Bash" seems to be

basically a semi-talking country blues, with a repetitive chorus that immediately strikes one as being very Buddy Holly-ish. The basic construction of the song is similar to "Memphis Blues Again".

"Yea! Heavy And A Bottle Of Bread" has an insistent guitar riff and builds along strongly. Amusing lyric and a deeper vocal than we're used to from Bob.

"Please Mrs. Henry" is one of the best. What sounds and reads initially like a drinking song, but with more sinister undertones. A woodwind instrument — I think it's a penny whistle — has a nice phrase and this quizzical song is very very interesting.

STRICT DELTA BLUES

"Down In The Flood" sounds basically like a strict Delta Blues, with a mellow sound and a plaintive quality running through it. A piping organ adds to the effect. In fact the backings on most of the tracks contain guitar (the most prominent instrument always), organ, piano and a variety of odd sounds added for the effect.

"Lo And Behold" is Johnny Cashish, features a church styled organ and has a prominent deep-voiced vocal backing (sounds VERY Johnny Cash), and a gospel feel to the whole song. It moves along ponderously and the semi-talk vocal is effective.

"Tiny Montgomery" — you can't help thinking of "Big Bad John" when you hear this one. A kind of country-based truck-driver sort of song, with strong guitar chords and an organ build-up. Another strong lyric here.

MOVING ORGAN WORK

"The Wheel's On Fire" is a slow emotional blues. Reminiscent of "St. James Infirmary", there are some great Salvationist drums and vocal crescendos. A poignant item and ever-so-slightly like "It Takes A Lot To Laugh", with moving organ work. If you care to look even a little under the surface of this song, it could emerge as a send-up of all the Procol Harum type of songs — but then who knows when Dylan is sending-up and when he is serious — viz, his last concert tour. One line from this song goes "... Best notify my next of kin, that this wheel shall explode."

On "You Ain't Goin' Nowhere" there's a solid beat and much more C & W slants than the last track.

Clickety sounds from the drums, and a kind of prairie "by the camp fire" sort of sound — again simplicity is the keynote.

"I Shall Be Released" has a slow falsetto-type feel about it, and of all the tracks this sounds the least like "The-Dylan-We-Know-And-Love". The basis of the song is very Impressionist and now and then Curtis Mayfield style guitar intrudes. His vocal is almost unrecognisable but the lyric is good.

"Too Much Of Nothing" is already a big American hit for Peter, Paul and Mary — but if you've heard that, don't think that the way Dylan sings it is similar. It's not — Dylan's version is an emotional vocal workout, with ethereal lyrics and a very good tune. Slow-ish, and the "Say hello" phrase repeats itself a lot — the same phrase that he has used before in other songs. One line reads: "... When there's too much of nothing, nobody should look." Certainly one of the best on the tape.

Ten new songs altogether — and stars interested in them include Manfred Mann, Paul Jones, Julie Felix, P. J. Proby and Gordon Waller.

STEREO DIFFERENCE

Incidentally, I discovered the other week that a friend of mine had a copy of "Highway 61 Revisited" in stereo on the American Columbia label. As my copy is mono I borrowed it, to find that there are some considerable differences in the mixing. Especially on "Ballad Of A Thin Man" where much more backing can be heard — plus a soulful wail at the end! But the most surprising difference is that "From A Buick 6" is a completely different version, different backing and even some of the lyrics are not on the British mono or stereo versions, or the U.S. mono version. Strange...

POEM RESULTS

Any other new songs of Bob's which turn up here, plus any news of actual record releases on CBS will be published as soon as we acquire the information.

Now — the results of the Dylan Poem Competition. Altogether there were close on seven hundred entries: far more than I, or any other members of the Record Mirror staff anticipated. Every poem was read and re-read by several judges over a

period of eight weeks. Every poem was carefully given an appraisal on merit. Incidentally, most—all in fact — of you saw through the "A la Dylan" tag and just wrote modern poetry which was mostly extremely good. The general standard was extremely high (I'm sorry if I sound like a schoolmaster) and only a few readers copied Dylan lines... many of you sent more than one poem and all of these were read and the best one sorted out. It would be impossible to go into the kind of detailed analysis which I should like to, for reasons of space. Suffice it to say that the thoughts and images which most of you have, are fantastic and enough of you found the words and phrases to produce some enjoyable — and in some cases inspired-modern poetry.

RUNNERS-UP

The outright winner was Mick Johnson, of Nottingham, who sent several poems — the one which we thought was best was "The Romance Of A Faded Bookworm" and this is printed in its entirety below. He gets the poster. Runners-up, get no prizes (sorry kids!) except this mention in the RM, and the knowledge that several experts believe their poetry has great potential. They are: Mr. J. Anderson, of Pontefract, Yorkshire; Don Kelly, of Kilmarnock, Scotland; Clive P. Thomas, of Teignmouth, Devon; Don Faulkner, of Bromsgrove, Worcestershire; Charles Marlowe, of London, S.W.7; R. Whitaker, of Whinmoor, Leeds; Mr. T. Sanders, of King's Norton, Birmingham; Richard Chamberlain, London, S.W.6.

MOST AMUSING

The poem which gave us all the most laughs was sent by Paul Barrett of Penarth, Glamorgan. I've printed it in the hopes that you may find it amusing.

NORMAN JOPLING

The meat eating Teddy Bears
Have broken all my toys;
Eaten all my sandwiches,
Taken my music, left me noise.

The message on the telephone
Needed a rock 'n' roll beat;
So now I have pumpkin pie and
toothpaste;
And music I can eat.

Paul Barrett

'Romance Of A Faded Bookworm'

The dogs were feeding in the basement,
The owls were sounding at the door;
The summer was surrounded
By commercials, lemon drinks and cricket scores.
We crept into a wasted corner,
And stayed there until somebody struck two;
Laughing at sophisticated Yen poetry,
With the meanings creeping through.
But we couldn't work it all out
So we spent the hours between;
Playing at young lovers
Or non-existent kings and queens.
In a hazy shade of laughter
And a mood of royal mirth;
But a sparrow sang too loudly
And brought us back to earth.
Have you ever laughed at Shakespeare?
Well we did for a while;
And the pictures in the pages
Made us roll around and smile.
Then I asked what she was writing,
But she wouldn't let me look;
She just smiled and kept repeating
Little phrases from a book.
So I hummed a tune called "Sickness"
And it seemed to do the trick;
As she stopped the recitations
And took up painting bricks.
In a tiny back-street graveyard
That was three feet under corn;
With a yellow-spotted handkerchief,
The Goons and Round The Horne.

The doves cooed in the barnyard
And the mute could hear the sound;
Of a TV documentary,
Then the taxmah came around.
We hung a notice on our doorway
"Please don't wake the cats";
Then made love while reading latin names
For animals and bats.
We swept his questions sideways,
With our wandering talk-lies;
And though he didn't say "I know your secret",
We could see it in his eyes.
They were blackened with confusion,
And he ran off fit to burst;
While a lonely rabbit sauntered
And a crippled seagull cursed.
The village poet didn't know it,
He was being accused;
Of being false in what he did
And of the words he used.
So they stood him up against the wall
And struck with one accord;
And left him with his poetry books,
Praying to the Lord.
Now you say you are a fan of his,
I didn't know before;
I've eaten with him many times
And slept inside his door.
Maybe if we pool the knowledge
That we picked up from his books;
I'll kiss you in the doorway, and
You can teach me how to cook.

MICK JOHNSON

DECCA group records

45 rpm records

BLITZ
SUE
meets girl
1652

ERWIN
DURWARD
A girl named sorrow
#D 1087

STUART
y tramp
1653

emerald

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

New LP's — Sandie, first from Procol, second by Doors: Plus 'Camelot' soundtrack, 1948 show album and orchestral music from Burt Bacharach

SANDIE SHAW: "Love Me Please Love Me"—Love Me Please Love Me; One Note Samba; Smile; Yes, My Darling Daughter; Ne Me Quitte Pas; Ev'ry Time We Say Goodbye; The Way That I Remember Him; Hold 'Em Down; I Get A Kick Out Of You; Time After Time; That's Why; By Myself (Pye NPL 18205).

THIS is quite definitely Sandie's best album yet. She tackles the original material with her usual aplomb, but she also goes for a few standards like Chaplin's "Smile." Now if you regard her chart material as mainly trivial... well, here's a chance to judge the enormous improvements in style, attack, phrasing and confidence that shows through on the established class material. Her "One Note Samba" is an exciting excursion into tongue-twisting; her "Ne Me Quitte Pas" appears in French, no less. Too many people put Sandie down for a career based on alleged gimmickry. In fact, she is a tremendous vocal artiste. Still dubious? Then kindly step outside — and buy this LP. — P. J.

★ ★ ★ ★ ★
PROCOL HARUM "Procol Harum" — Conquistador; She Wandered Through The Garden Fence; Something Following Me; Mabel; Cerdas (Outside The Gates Of); A Christmas Camel; Kaleidoscope; Salad Days (Are Here Again); Good Captain Clack; Repent Walpurgis (Regal Zonophone LRZ 1001).

ANYONE expecting an album of "A Whiter Shade Of Pale" parts one to twelve will be disappointed. Occasionally shades of "Pale" seep through — as in "Something Following Me" and "Cerdas", but in the main, a type of mournful vocal with jazz-tinged backings predominate. Mood music and the only sleeve note states "To be listened to in the spirit in which it was made" — I can guess what that was. Very professionally produced and performed and despite the elegance of the backings. Gary Brooker's voice is the main thing on this album.

★ ★ ★ ★ ★

ORIGINAL SOUND TRACK "Camelot" — Prelude and Overture; I Wonder What The King Is Doing Tonight; The Simple Joys Of Maidenhood; Camelot And The Wedding Ceremony; C'Est Moi; The Lusty Month Of May; Follow Me and Children's Chorus; How To Handle A Woman; Take Me To The Fair; If Ever I Would Leave You—Love Montage; What Do The Simple Folk Do?; I Loved You Once In Silence; Guenevere; Finale Ultimo (Warner Bros. WAS 1712 STEREO).

THE tragedy of Arthur, the hero warrior-king with his faithless wife seems to come around in some form or another every few years or so. I remember seeing the stage version of this film and thinking that the best things about it were the costumes and the music. Well, the music is good from the film too, although I haven't seen that. And this LP is certainly bound to be a big, big seller. Tracks like "If Ever I Should Leave You", "I Wonder What The King Is Doing Tonight" and of course "I Loved You Once In Silence" guarantee this.

★ ★ ★ ★ ★

BROOK BENTON "Brook Benton On The Countryside" (Mercury Value MVL 308).

BROOK on a selection of country-tinged material. Nearly all coloured singers seem to make an album or two like this — Ray Charles, Fats Domino, Who'll be next? (Little Richard maybe?). If you like the mixture of Brook's superb voice with sugary backings, country songs and lush-voiced chorus backings then try this.

★ ★ ★

OSCAR PETERSON "Soul Espanol" (Mercury SLML 4027 STEREO).

BRILLIANT sleeve notes, on an interesting deviation for Oscar — a latin section enhances his usual piano stylings, and these tracks can become slowly fiery, or lighthearted and gay as the mood goes. Certainly a nice LP.

★ ★ ★ ★ ★

THE DOORS "Strange Days"—Strange Days; You're Lost Little Girl; Love Me Two Times; Unhappy Girl; Horse Latitudes; Moonlight Drive; People Are Strange; My Eyes Have Seen You; I Can't See Your Face In My Mind; When The Music's Over (Elektra EKL 4014).

THE intense music of the Doors hasn't meant very much here, on a wide scale anyway. But their blending of rock 'n' roll rhythms, organ based backings and overall psychedelic effects makes this into a record you can play over and over again — a very interesting selection of self-penned tunes.

★ ★ ★ ★ ★

BURT BACHARACH "Reach Out" — Reach Out For Me; Allie; Bond Street; Are You There (With Another Girl); What The World Needs Is Love; The Look Of Love; A House Is Not A Home; I Say A Little Prayer; The Windows Of The World; Lisa; Message To Michael (A & M AML 908).

A COLLECTION of Bacharach-David numbers, in which Burt produces, arranges, conducts and even sings on one track "A House Is Not A Home" — he plays piano on all the tracks, and there is the usual girl chorus, subtly used too. A pleasing and in parts beautiful orchestral LP.

★ ★ ★ ★ ★

SARAH VAUGHAN "It's A Man's World" — Alfie; Man That Got Away; Trouble Is A Man; Happiness Is A Thing Called Joe; He's My Guy; For Every Man There's A Woman; I Got A Man Crazy For Me; My Man; I'm Wild About Harry; Jim; Show Me A Man I Can Look Up To; Danny Boy (Mercury 20109 SMCL STEREO).

SOME sophisticated stylings by Sarah, mainly in praise of... men. The selection is good, and this warm LP should find big sales. Best tracks include "He's Funny That Way" and "Trouble Is A Man".

★ ★ ★ ★ ★

VARIOUS ARTISTS: "At Last The 1948 Show" (Pye NPL 18198).

VARIOUS artist's it's the lovely Aimi MacDonald and some supporting players who happen to be guv'nors at their jobs... Tim Brooke-Taylor, The Incredible Marty Feldman, John Cleese and Graham Chapman. These are sketches from the first series of these magnificent shows. The lovely etc. writes the sleeve notes and points out that she is the very loveliest. The thing is produced by Ian Fordyce who is also apparently lovely. Behind it all is the great D. Frost Esq. On front of it all is a picture of the Lovely etc. One can ask for nothing more. P.J.

★ ★ ★ ★ ★

ORIGINAL MOTION PICTURE SOUNDTRACK "To Sir, With Love" (Fontana STL 5446).

LULU's chart-topping (American) hit is here, together with the rest of the soundtrack from the Sydney Pollitt movie. Also the Mindbenders' "It's Getting Harder All The Time" is here, plus "Off And Running". I think you'd have to see the film to really dig this soundtrack, but it is musically very sound.

★ ★ ★

SIPPY WALLACE "Sings The Blues" — Woman Be Wise; Trouble Everywhere I Roam; Lonesome Blues; Special Delivery Blues; Murder Gonna Be My Crime; Caldonia Blues; You Know How; Gambler's Dream; Shorty George Blues; Bedroom Blues; I'm A Mighty Tight Woman; Up The Country Blues (Storyville 671198 SLP 198).

SOME haunting and powerful blues vocals here from Sippie, who may be getting on in years, but who can really let out with the real thing. The piano backings on this 1966-recorded set are by Roosevelt Sykes, Little Brother Montgomery and of course by Sippie herself. The set was recorded in Copenhagen and is a superb pleasure-giving record.

★ ★ ★ ★ ★



SANDIE—Peter Jones glowingly reviews her new LP (Dezo Hoffmann RM pic).

All records reviewed with the STEREO number are also available in MONO.

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YOUR GUIDE TO THIS WEEK'S NEW SINGLES

THE FOUR TOPS

Walk Away Renee; Mame (Tamla Motown TMG 634) Their revival of the beautiful Left Banke hit must be a far bigger smash than their "You Keep Running Away". Although the poignancy of the original is lost, the strong melody and emotional lyric suit the Tops, and the usual danceable beat is here. For once, though, the cluttered Tamla back-drop doesn't help things along—a simpler approach with the accent on the lead vocal would have been better. Flip just doesn't even sound like the Tops—but it's a swinging sound anyway.

TOP FIFTY TIP

THE MAMAS AND THE PAPAS

Glad To Be Unhappy; Hey Girl (RCA Victor RCA 1649) I'm always surprised at the number of people who DON'T like this group. I usually think they're great and although this jaunty, teen-slanted effort isn't their best, it should just creep into the top fifty. Actually, on second thoughts I'm rather disappointed, I think a John Phillips song would have been better than this Rodgers-



Hart standard. Flip was penned by John and the lovely Michelle Pleasant.

TOP FIFTY TIP

THE DOORS: Love Me Two Times; Moonlight Drive (Elektra 45022). A cool, repetitive item from the Doors, from their new LP. It's a subdued, yet powerful danceable item, but probably not a top fifty item.

PETE TERRACE "KING OF THE BOOGALOO" Shot Gun; I'm Gonna Make It (Pye Int. 7N 25440). Frantic organ-based version of the J. Walker hit — basically a dance record with quite a bit of excitement. A copy though, without too much different to the original.

THE PAUL BUTTERFIELD BLUES BAND: Run Out Of Time; One More Heartache (Elektra EKSX 45020). Raunchy fast-moving item here with raucous sax backing on the pulsating R & B item. Danceable but not too commercial.

HARVEY SCALES AND THE 7 SOUND: Get Down; Love — It's (Atlantic 584146). Sax-filled screamer here which may not be the thing to play for moody parties and quiet gatherings. But for the dancing set and the less discriminate R & B fans, try it. If he says 'one more time' one more time.

THE BUFFOONS: My World Fell Down; Tomorrow Is Another Day (Columbia DB 8317). Starts off rather badly, I thought, but builds well. Then into one of those falsetto-type group vocals. Fair enough.

CHARLES STUART: Happy Tramp; Now And Then (RCA Victor 1653). This is a very happy song, but I don't think Charles will strike it big with this material. Only the material though — I know that Charles has enormous talent.

PAPER BLITZ TISSUE: Boy Meets Girl; Grey Man (RCA Victor 1652). Not a bad group. This number whines and growls and happens along but no hit.

LINDA CLARKE: Send Me The Pillow That You Dream On; Your Hurlin' Kind Of Love (Decca F 12709). Discovery of Cat Stevens, and a good treatment of the Hank Locklin song. Sweet.

PETER COOK AND DUDLEY MOORE: Bedazzled; Love Me (Decca F 12710). Two "A" sides here, both from the movie "Bedazzled" and both interesting but not what you'd expect.

MARK WYNTER: Please Love Me Forever; The Best Thing In Life Is You (Pye 17438). Nice ballad performance of the oldie; Could do a lot to restore Mark to a chart position.

CHER

You Better Sit Down Kids; Elusive Butterfly (Liberty LBF 15038). Fair enough, but I'm not too sure. The Sonny and Cher bubble has burst, despite what the fans say, but there is still something in the gal's voice which is very appealing. This is an unusually good song by Sonny. Could make it. Beyond which I shall not go. Flip: The Bob Lind biggie, nicely done.

CHART POSSIBILITY

THE EASYBEATS: The Music Goes Round My Head; Come In You'll Get Pneumonia (United Artists UP 1201) Quite probably this'll get in the charts. Certainly it's a bizarre, curiously-recorded piece which is rather ambitious. Takes time to register.

THE TICKLE: Subway (Smokey Pokey World); Good Evening (Regal Zonophone RZ 3004) Good brash group sounds, all whining and droning and sort of erupting. An atmosphere builder which somehow just drops short.

STONE PONEYS: Different Drum; I've Got To Know (Capitol CL 15523) A gal named Linda is featured on this Mike Nesmith song. They get a pretty fair old sound going — not a hit, probably, but it's that bit different.

THE ELECTRIC PRUNES: Long Day's Flight; The King Is In The Counting House (Reprise 23212) This could easily make it. All electronic and throbbing and the boys are here to help it along. Really quite outstanding. A Disc of the Week.

GUY MITCHELL: Travelling Shoes; Every Night Is A Lifetime (London HLB 10173) Welcome back to the amiable Guy. This is one of his typical brisk and breezy offerings. All sort of happy.

FIVE TOWNS: Advice; It Isn't What You've Got (Direction 58-3115). A breezy, moody group item with some plaintive sounds and vocal appeal. U.S. group, who could do OK with this initial effort.

DICK ROMAN: Breaking Up And Making Up; Welcome Back My Love (President PT 112). Highly-rated American star, a swinging balladeer. But not enough here, I'd say, to make it.

DOUBLE FEATURE: Handbags and Glad Rags; Just Another Lonely Night (Deram DM 165). Here's an outsider to have a look at. This team get a good sound going on a good song. Hard to describe, but good.

BOBBY VINTON: Please Love Me Forever; Miss America (Columbia DB 8319). Mystery to me is wherein lies the charm of Bobby's voice. It's too straight and square for my personal taste.

THE LOVE AFFAIR: Everlasting Love; Gone Are The Songs Of Yesterday (CBS 3125). This is a useful new group, their second record, with a very promising lead voice. Nice flip.

MURRY WILSON: The Plumber's Tune; Love Won't Wait (Capitol CL 15525). Father of the Beach Boys, or most of 'em, and it's a happy-go-lucky and rather square organ-oriented theme. Very catchy and I'll probably be sorry I didn't tip it for the Fifty.

THE HUMAN INSTINCT: A Day In My Mind's Mind; Death Of The Seaside (Deram DM 167). Nice Mike Hurst arrangement and production everything in place and a lot of it pointing to a possible chart chance.

GEORGE HAMILTON IV: Break My Mind; Something Special To Me (RCA Victor 1650). Pretty typical country number, with a bit of the sing-along in it. don't go away love, he sings.

PARTICULAR PEOPLE: Boys Cry; What's The Matter With Juliet (Big T 105). Nice blend of two established voices — this song, by the way, was big for Eden Kane etc. Nicely done.

THE SMALL FACES

Tin Soldier; I Feel Much Better (immediate IM 062). This is, in some ways, the best in ages from this group. Steve's voice is incredibly strong and powering, and there are a lot of switches of mood. Forget the title, you hardly hear anything about it... but it's also a song that you need to take a bit of care about. Very deep, it seems. But it's a tremendous record. Flip: All bassy to start with, but a builder.

CHART POSSIBILITY

THE SPECTRUM

Headin' For A Heatwave; I Wanna Be With You (RCA Victor 1651). This has a nice sense of sound to it, with wailing bass and tremendous rhythm. The opening was a bit weak, I thought, but it really does build well, with a catchy and repetitive phrase running through it. Not a surefire biggie, but I think it'll hit the charts. Right? Flip: Slower, faintly reminiscent sound-wise, but a good lead voice.

CHART POSSIBILITY

TONY BENNETT

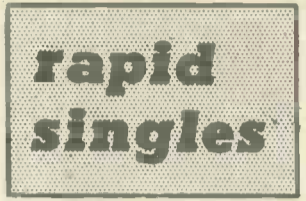
For Once In My Life; How Do You Say Auf Wiedersehn (CBS 3064). A lovely ballad. Actually Tony has been searching for a follow-up to the eternal "San Francisco", whence he left his heart, and this could just be it. It's not so immediately catchy, but the chorus is marvellous. And he sings superlatively. Flip: A similar type of ballad.

CHART POSSIBILITY

VIKKI CARR

The Lesson, Heartaches (Liberty LBF 15032). All about the lesson of forgiveness and such and Vikki really does sing well. Actually this is a bit disjointed to be a natural biggie, but really there is a lot of sincerity and charm and it could easily do the trick. Anyway, it grows on one. Flip: The oldie, sung stylishly.

CHART POSSIBILITY



COMEDIANS MORECAMBE AND WISE

could pick up sales on their riotous "Twelve Days Of Christmas" (Pye 17436) — laughs aplenty. Melodic and sweet-listening: THE TONY HATCH SOUND, with chorus, on "Live For Life" (Pye 17410) — very pleasant. "A Man Before His Time", by DAVID LEE MARTIN (Parlophone R 5654), is a good song, quite well done but a probable miss. More comedy ideas: LANCE PERCIVAL on "I'm Beautiful" (Parlophone R 5657), good original material. Another strong version of "Love For Life" (Columbia DB 8320), from MANUEL and the stylish Music Of The Mountain. Above-average group sounds from CLEAR LIGHT on "Black Roses" (Elektra EKSX 45019), but not really all that distinctive.

Rather a routine treatment of "Only Two Can Play" (Decca F 22703) by ORNELLA VANONI, but a fair arrangement. A very strong ska release: "I'm Still In Love With You Girl" (Columbia Blue Beat DB 106) — could easily break through at this time. Another personality — plugged "Party Hit Parade" from the bubbling MRS. MILLS (Parlophone R 5653). From PUSSY FOOT: "Dee Dee Do Your Dance" (Pye 17395), a so-so sort of performance on a so-so song. I rather liked "You

ANDY WILLIAMS

Holly; God Only Knows (CBS 3104). Not a Christmas sort of holly... this is a bird-type Holly. And Andy sings her praises with such super-professionalism, and such gentle persuasion, that it could easily make the Fifty. A fine arrangement. Flip: Just shows what a good melody this Beach Boy hit is.

CHART POSSIBILITY

Got Me Hummin' by THE HASSLES (United Artists UP 1199), jerkily energetic, but I rather think it'll fade away. "I Will Never Marry" sing THE JOHNSTONS (Pye 17430), a fair enough traditional treatment.

Never know quite what to make of THE GRUMBLEWEEDS — their "Goodbye" (Major Minor MM 544) evokes memories of old musical comedy, but it could be a leg-pull. The old song "Wayfaring Stranger" is handled competently by H. P. LOVECRAFT (Phillips BF 1620), folk-style. JON LEDINGHAM comes up with "Without An E" (Pye 17422), singing softly an unusual song. Good song by David Bowie: "Silver Tree Top School For Boys", given a lively reading by the Scottish BEATSTALKERS (CBS 3105).

jonathan king OR THEN AGAIN.

A NEW LP

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

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Fred Karlisen, 16, Box 47, Fjellstrand, PR Oslo, Norway. Stars — Manfred Mann, Bob Dylan, The Mamas and the Papas, Donovan, The Byrds, Herman's Hermits. Hobby and interests — To write folk songs, play records, R & B.



Al Avery, 16, 158 Utica Avenue, Brooklyn, New York. Stars—Mary Wells, Dionne Warwick, Beatles, Stones, Animals, Righteous Brothers. Hobby and interests — Dancing and keeping my group going. Mod boys, and wild parties.

READERS' CLUB



Robert Howe, 17, 1, Vicarage Road, Thetford, Norfolk. Stars — Dylan, Baez, Stones, Animals, Yardbirds. Hobby and interests—Motor bikes, U.S. girls, going places.



Barbara Ford, 15, 80 Howard Road, Queen's Park, Bournemouth, Hants. Hollies, Sonny & Cher, Cat Stevens, Alan Price Set, Geno Washington. Hobby and interests — Bowling, modelling fashions, travel, writing.



Sylkret Héléne, 18, 154 rue En Brègite, Triches, Flemalle Haute, Liege, Belgium. Stars — Small Faces, Spencer Davis Group, James Brown, Cilla Black, Beatles. Hobby and interests — Records, clothes, reading, dancing. English boys especially welcome (vardenz vaus noter que je ne connais pas beaucoup d'Anglais).



Ole Holmberg, 17, Robert Alström-gatan 10, Stockholm VA, Sweden. Stars — Rolling Stones, Pretty Things, Zombies, Kinks, P. J. Proby. Hobby and interests — Records, pictures of beat groups, mod girls, parties.



Valerie Scott, 16, 40, Saracen St., Lansbury Estate, Poplar E14 London. Stars — Manfreds, Sonny and Cher, Peter O'Toole, Small Faces, Beach Boys, Barron Knights. Hobby and interests — Would like pen pal, films, fan clubs, travelling, writing, Peter O'Toole.



Wojciech Przedlaci, 18, Poymansha 3 m 24, Warsaw, Poland. Stars—Stones, Manfred Mann, Troggs, Lovin' Spoonfuls, Dylan, Donovan. Hobby and interests — R & B, mod clothes, collecting photos of dogs, dancing and writing letters.

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. . . .

R&B names and faces

Currently at Number One in America's R & B charts are Gladys Knight And The Pips with their "I Heard It On The Grapevine". A powerful chunk of Tamla-orientated R & B, this is being plugged by the group who arrived in England last week. Some early material by the Pips is being collected together by EMI from their days with the Vee Jay, Maxx, and other labels, and this may be issued soon. They already have one bargain LP out on Music For Pleasure", plus several Tamla singles—including their big hit "Take Me In Your Arms And Love Me".



Here to promote his latest disc "Sabotage" is Desmond Dekker with his group the Aces. You'll remember Desmond's insidious ska hit "007" also on the Pyramid label and as you can guess Desmond hails from Jamaica. A firm believer in Pacifism, Desmond often uses his song writing and performances in an attempt to influence the younger generation to a more peaceful co-existence. He is a good cricketer and boxer. Left to right—Samuel Jones, Desmond Dekker, Barry Howard.



Eddie Floyd, currently touring Britain, has not only had several major hits such as "Knock On Wood"—he has written numerous song hits for a variety of artistes. They include "634-5789" for Wilson Pickett, "Comfort Me" for Carla Thomas, "Don't Mess With Cupid" for Otis Redding and "Someone's Watching Over You" for Solomon Burke. Eddie now records and writes exclusively for Stax Records and his latest release is "On A Saturday Night".

The Association INSIGHT OUT

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I woke J. J. Jackson up when I visited him in his hotel room the other week. Lying in bed, a cloth wrapped round his head, he laughingly told me how pleased he was with the way things had gone for him here. J.J. was primarily a successful songwriter, but he has always been singing for pleasure, and now of course for profit. He wrote several songs for the Shangri-Las, and his biggest U.S. hit "But It's Alright" was cut last year in a BRITISH studio—one of the only R & B hits to be cut here in Britain. His new single is "Sure 'Nuff". N.J.



Chris Clark . . . the lovely Tamla songstress whose much sought after record "I Want To Go Back There Again" is soon to be available on an LP "Motown Memories". Chris arrived in this country in November to plug her latest single "From Head To Toe". Chris arrived with the Tamla stable after various phases of being firstly a folk (when she was at Art School) and then blues singer. She performed in many famous clubs in the States and an audition was arranged with Berry Gordy. The result? Just listen to any of her records . . . and, of course, look at her picture!



RECORD MIRROR CHARTS PAGE

CASHBOX TOP 50



AIR MAILED FROM NEW YORK

- | | |
|---|--|
| 1 DAYDREAM BELIEVER
14 Monkees (RCA) | 26 NEON RAINBOW
27 (4) Box Tops (Mala) |
| 2 THE RAIN, THE PARK, & OTHER THINGS
2 (9) Cowells (MGM) | 27 SUMMER RAIN
30 (3) Johnny Rivers (Imperial) |
| 3 I HEARD IT THROUGH THE GRAPEVINE
9 (5) Gladys Knight & Pips (Soul) | 28 NEXT PLANE TO LONDON
46 (2) Rose Garden (Atco) |
| 4 INCENSE & PEPPERMINTS
3 (9) Strawberry Alarm Clock (UMG) | 29 YESTERDAY
32 (4) Ray Charles (ABC) |
| 5 I SAY A LITTLE PRAYER
6 (6) Dionne Warwick (Scepter) | 30 BY THE TIME I GET TO PHOENIX
36 (3) Glenn Campbell (Capitol) |
| 6 AN OPEN LETTER TO MY TEENAGE SON
42 (4) Victor Lundberg (Liberty) | 31 BEAUTIFUL PEOPLE
42 (2) Bobby Vee (Liberty) |
| 7 HELLO GOODBYE
48 (2) Beatles (Capitol) | 32 HONEY CHILE
39 (3) Martha Reeves & Vandellas (Gordy) |
| 8 I SECOND THAT EMOTION
18 (4) Smokey Robinson and Miracles (Tamla) | 33 SOUL MAN
— (1) Ramsey Lewis (Cadet) |
| 9 YOU BETTER SIT DOWN KIDS
16 (4) Cher (Imperial) | 34 IT MUST BE HIM*
28 (12) Vikki Carr (Liberty) |
| 10 KEEP THE BALL ROLLIN*
10 (6) Jay & Techniques (Smash) | 35 KENTUCKY WOMAN*
19 (7) Nell Diamond (Bang) |
| 11 IN AND OUT OF LOVE
15 (4) Diana Ross & Supremes (Motown) | 36 WATCH THE FLOWERS GROW
14 (6) Four Seasons (Phillips) |
| 12 I HAD A DREAM*
11 (15) Paul Revere & Raiders (Columbia) | 37 EXPRESSWAY TO YOUR HEART*
35 (12) Soul Survivors (Crimson) |
| 13 PATA PATA*
13 (7) Miriam Makeba (Reprise) | 38 PEACE OF MIND
44 (3) Paul Revere & Raiders (Columbia) |
| 14 PLEASE LOVE ME FOREVER
5 (10) Bobby Vinton (Epic) | 39 A DIFFERENT DRUM
50 (2) Stone Poneys (Capitol) |
| 15 I CAN SEE FOR MILES*
8 (8) Who (Decca) | 40 SINCE YOU SHOWED ME HOW TO BE HAPPY
— (1) Jackie Wilson (Brunswick) |
| 16 TO SIR WITH LOVE*
4 (12) Lulu (Epic) | 41 OKOLONA RIVER BOTTOM BAND
49 (2) Bobby Gentry (Mercury) |
| 17 SKINNY LEGS AND ALL
24 (5) Joe Tex (Atco) | 42 CHAIN OF FOOLS
— (1) Aretha Franklin (Atlantic) |
| 18 LAZY DAY
21 (7) Spanky & Our Gang (Mercury) | 43 LET IT OUT
23 (9) Hombres (Verve/Forecast) |
| 19 BOO-GA-LOO DOWN BROADWAY
23 (5) Fantastic Johnny C. (Phil L.A. of Soul) | 44 PAPER CUP
38 (3) Fifth Dimension (Soul City) |
| 20 SHE'S MY GIRL
20 (4) Turtles (White Whale) | 45 AND GET AWAY
— (1) Esquires (Bunky) |
| 21 MASSACHUSETTS*
26 (4) Bee Gees (Atco) | 46 WEAR YOUR LOVE LIKE HEAVEN
— (1) Donovan (Epic) |
| 22 WILD HONEY
22 (5) Beach Boys (Capitol) | 47 BEAUTIFUL PEOPLE
— (1) Kenny O'Dell (Vegas) |
| 23 BEG, BORROW AND STEAL
25 (8) Ohio Express (Cameo) | 48 IF I COULD BUILD MY WORLD AROUND YOU
— (1) Marvin Gaye and Tammi Terrell (Tamla) |
| 24 WOMAN, WOMAN
47 (2) Union Gap (Columbia) | 49 CHATTANOOGA CHOO CHOO
— (1) Harpers Bizarre (W.B.) |
| 25 STAG-O-LEE
17 (5) Wilson Pickett (Atlantic) | 50 O-O-I LOVE YOU
— (1) Delis (Cadet) |

*An asterisk denotes record released in Britain.

U.S. BUBBLING UNDER

- Love Me Two Times — Doors (Elektra)
The Other Man's Grass Is Always Greener — Petula Clark (W.B.)
Judy In Disguise — John Fred (Paula)
Georgia Pines — Candymen (ABC)
It's Wonderful — Young Rascals (Atlantic)
Snoopy's Christmas — Royal Guardsmen (Laurie)
Susan — Buckingham (Columbia)
Bend Me, Shape Me — American Breed (Acta)
When You're Gone — Brenda and Tabulations (Dionn)

TOP L.P.'s

- SOUND OF MUSIC
1 Soundtrack (RCA)
- BRITISH MOTOWN CHART BUSTERS
3 Various Artists (Tamla Motown)
- BREAKTHROUGH
2 Various Artists (Tamla Motown)
- SGT. PEPPER'S LONELY HEARTS CLUB BAND
4 Beatles (Parlophone)
- DISRAELI GEARS
6 Cream (Track)
- LAST WALTZ
7 Engelbert Humperdinck (Decca)
- BEST OF THE BEACH BOYS VOL. 2
5 Beach Boys (Capitol)
- UNIVERSAL SOLDIER
8 Donovan (Marble Arch)
- SUNNY AFTERNOON
24 Kinks (Marble Arch)
- SMILEY SMILE
9 Beach Boys (Capitol)
- DOCTOR ZHIVAGO
11 Soundtrack (MGM)
- A DROP OF THE HARD STUFF
16 The Dubliners (Major Minor)
- UNEQUALLED EQUALS
10 Equals (President)
- THOROUGHLY MODERN MILLIE
17 Soundtrack (Brunswick)
- SEEKERS SEEN IN GREEN
20 Seekers (Columbia)
- BEE GEES FIRST
15 Bee Gees (Polydor)
- MORE OF THE HARD STUFF
14 The Dubliners (Major Minor)
- TOM JONES LIVE AT THE TALK OF THE TOWN
19 Tom Jones (Decca)
- THIS IS JAMES LAST
18 James Last (Polydor)
- RELEASE ME
13 Engelbert Humperdinck (Decca)

TOP E.P.'s

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

- VAL DOONICAN
ROCKS BUT GENTLY
— Val Doonican (Pye)
- REACH OUT
12 Four Tops (Tamla Motown)
- BEST OF THE BEACH BOYS VOL. 1
27 Beach Boys (Capitol)
- GREEN GREEN GRASS OF HOME
— Tom Jones (Decca)
- GOING PLACES
25 Herb Alpert (A & M)
- WALKER BROTHERS STORY
22 Walker Brothers (Phillips)
- BLUES ALONE
29 John Mayall (Decca)
- TEMPTATIONS WITH A LOT O' SOUL
— Temptations (Tamla Motown)
- THRILL TO THE SENSATIONAL SUPERSTEREO
— Various Artists (Tamla Motown)
- TAMLA MOTOWN HITS, VOL. 5
— Various Artists (Tamla Motown)

5 YEARS AGO

- LOVESICK BLUES
1 Frank Ifield (Columbia)
- RETURN TO SENDER
— Elvis Presley (RCA)
- SWISS MAID
2 Del Shannon (London)
- BOBBY'S GIRL
3 Susan Maughan (Phillips)
- LET'S DANCE
4 Chris Montez (London)
- DANCE WITH THE GUITAR MAN
6 Duane Eddy (RCA Victor)
- SUN ARISE
8 Rolf Harris (Columbia)
- DEVIL WOMAN
5 Marty Robbins (CBS)
- TELSTAR
9 Tornados (Decca)
- SHERRY
13 Four Seasons (Stateside)
- ROCKIN' AROUND THE CHRISTMAS TREE
— Brenda Lee (Brunswick)
- NO ONE CAN MAKE MY SUNSHINE SMILE
11 (14) Everly Brothers (Warner Bros.)
- JAMES BOND THEME
16 John Barry & Orchestra (Columbia)
- VENUS IN BLUE JEANS
7 Mark Wynter (Pye)
- THE MAIN ATTRACTION
14 Pat Boone (London)
- IT ONLY TOOK A MINUTE
20 Joe Brown (Piccadilly)
- THE LOCOMOTION
10 Little Eva (London)
- THE NEXT TIME
— Cliff Richard (Columbia)
- LOVE ME TENDER
17 Richard Chamberlain (MGM)
- THE MADISON
— Joe Loss & Orchestra (H.M.V.)

BRITAIN'S TOP 50

NATIONAL CHART COMPILED BY THE RECORD RETAILER

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

A blue dot denotes new entry.

HUBBLING UNDER

- The Other Man's Grass — Petula Clark (Pye)
Emerald City — Seekers (Columbia)
Handbags and Gladrags — Chris Farlowe (Immediate)
Never Wed An Old Man — Dubliners (Major/Minor)
I Second That Emotion — Smokey Robinson & Miracles (Tamla-Motown)
Give Love A Try — Equals (President)
Apples And Oranges — Pink Floyd (Columbia)
Yesterday — Ray Charles (Stateside)
Nights In White Satin — Moody Blues (Deram)

BRITAIN'S TOP R & B SINGLES

- SOUL MAN
1 Sam and Dave (Stax 60192)
- I FEEL LOVE COMING ON
2 Felice Taylor (President PT155)
- IN AND OUT OF LOVE
— Diana Ross & Supremes (Tamla Motown TMG 632)
- STAGGER LEE
6 Wilson Pickett (Atlantic 584142)
- GIMME LITTLE SIGN
16 Brenton Wood (Liberty LBF 15021)
- YOU GOT YOUR FINGER IN MY EYE
18 Willie Parker (President PT 171)
- FIRST CUT IS THE DEEPEST
9 Norma Fraser (Cosmo CS7017)
- MY ELUSIVE DREAMS
5 Moses and Joshua Dillard (Stateside SS2059)
- TRAIN TO RAINBOW CITY
15 Pyramids (President PT 161)
- I HEARD IT ON THE GRAPEVINE
14 Gladys Knight & Pips (Tamla Motown TMG 629)
- A NATURAL WOMAN
11 Aretha Franklin (Atlantic 584141)
- HIGHER AND HIGHER
4 Jackie Wilson (Coral Q72493)
- PIECE OF MY HEART
— Erma Franklin (London HL 10170)
- SEVEN DAYS TOO LONG
8 Chuck Woods (Bix T Big 104)
- I SECOND THAT EMOTION
— Smokey Robinson & Miracles (Tamla Motown TMG 631)
- BABY NOW THAT I'VE FOUND YOU
7 Foundations (Pye 7N17366)
- IT'S YOU THAT I NEED
— The Temptations (Tamla Motown TMG 632)
- SKINNY LEGS AND ALL
— Joe Tex (Atlantic 584144)
- GOOD DAY SUNSHINE
20 Roy Redmond (Warner Bros. WB 2075)
- I'M WONDERING
3 Stevie Wonder (Tamla Motown TMG 626)

BRITAIN'S TOP R & B ALBUMS

- MOTOWN CHARTBUSTERS
1 Various Artists (Tamla Motown TML 11055)
- REACH OUT
2 Four Tops (Tamla Motown TML 11056)
- WITH A LOT O' SOUL
3 Temptations (Tamla Motown TML 11057)
- KING AND QUEEN
4 Otis Redding and Carla Thomas (Stax 58907)
- GREATEST HITS
6 Temptations (Tamla Motown TML 11043)
- THE STAX/VOLT SHOW IN LONDON VOL. 1
5 Various Artists (Stax 58910)
- ARETHA ARRIVES
7 Aretha Franklin (Atlantic 587065)
- STAX/VOLT SHOW IN LONDON, Vol. 2
9 Various Artists (Stax 58911)
- THE SOUND OF PICKETT
— Wilson Pickett (Atlantic 587068)
- EVERYBODY NEEDS LOVE
— Gladys Knight & Pips (Tamla Motown TML 11058)

CLASSIFIED ADVERTISEMENTS

Continued from Page 4

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announcements

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publications

BLUES & SOUL No. 3, December. (Formerly "Home of the Blues"). Features, photos, on Maxine Brown, Mable John, Lou Rawls, Junior Walker, Freddy King, The Incubates, Plus Ska Page, Gospel & President. Authentic charts, reviews. Send P.O./Cheque for 2s. 6d. to "Blues & Soul", 100 Ankel House, Woolmer Road, London, N.18. Also available at all good newsagents.

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DAVE MASON to leave Traffic? . . . Janis Ian says — 'I've already outgrown the songs on my first album' — her new LP is "For All The Seasons Of Your Mind" . . . Rolling Stones' own out-of-England label called Mother Earth may be backed by British Decca. . . ex-Supreme Florence Ballard now a solo artiste for ABC (Stateside here). . . Mike Ashwell of One-Stop records received over 200 replies from his ad in RM . . . in 'Cash Box' ad Kinks called 'The world's foremost social commentators'. . . Observer hippy issue too plastic . . . British discs bubbling under the US top hundred include "Shout" — Lulu, "Foxey Lady" — Jimi Hendrix, "Monterey" — Animals, and "Too Old To Go 'Way Little Girl" — Shame . . . next Marvelettes likely to be "My Baby Must Be A Magician" . . . weren't reviews of Rolling Stones new LP too obviously prejudged?

Donovan has taken an anti-drug stand in his new two-LP set in the States — one line from a poem reads . . . I call upon every youth to stop the use of all Drugs and banish them into the dark and dismal places. For they are crippling our blessed growth'. . . last week, Engelbert Humperdinck, Tom Jones, Bee Gees, Frankie Vaughan, Traffic and Diana Ross and the Supremes each had 2 discs in RM's Top Fifty . . . now it's Martha Reeves and the Vandellas . . . Cher's "You Better Sit Down Kids" her first single for a year, since "Mama (When My Dollies Have Babies)" . . . Monkees far from finished yet . . . Beatles "Magical Mystery Tour" EP will be featured in RM's singles chart placings, rather than as an EP . . . Alan Price's next LP titled "A Price On His Head" . . . Q47 — who was the lankiest British beat singer to hit the U.S. charts before 1962?

New U.S. comedy LP — "Lyndon Johnson's Lonely Heart's Club Band" . . . TM fact: "British Motown Chartbusters" LP now definitely Hitsville USA's, biggest British

chart LP hit . . . A46—(1) Johnny Ferguson, (2) Arthur Alexander, (3) Freddie Cannon, (4) Pat Boone, (5) Neil Sedaka . . . for country fans — new record shop 'World Of Country Music' at Leytonstone High Road just opened . . . sorry, "Motown Memories" and "United" Tamla LP's issued on January 1 . . . Beatles have no plans to go away at Christmas . . . top disc in America ten years ago was Elvis Presley's "Jailhouse Rock" . . . try this after a few — 'Do Lulu's ex-Luvvers love "Love, Loves To Love, Love"?

Complete misinterpretation of lyrics of Peep Show's "Esprit De Corps" by Johnny Moran on "Scene And Heard" . . . Charity dance tonight (Wednesday) at Royal College Of Art, South Kensington for student Martin Hayden features Pink Floyd, Blue Rivers and the Maroons, the Marmalade and The Bonzo Dog Doo Dah Band . . . lead guitarist of the Healthiest Group In The World electrocuted while playing a Captain Beefheart number "Electricity", last week—Safe As Milk?

NEXT WEEK

Stones LP review
Bee Gees
Spencer Davis
Cat Stevens