

Record Mirror

No. 301 Every Thursday. Week ending Dec. 17, 1966

Largest selling colour pop weekly newspaper 6d.



THE BEACH BOYS (Pic. John Dove)



YOUR PAGE

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

AN RM
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TALKS
ABOUT

The songs that Elvis could sing

Record Mirror

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IT'S always a pleasure to read your articles on Elvis, because even if you don't like the records your criticisms are always fair and sensible. I agree about Elvis' new single and am sure it'll become a standard. I also agree that Elvis should record more new songs and use new arrangements, as you said in the review of "California Holiday". Although the six songs so far released from El's last studio session are all far better than his film songs, only one is different... "Tomorrow Is A Long Time". I went through the Top Fifty to see if there were any Elvis could have recorded. I found six (I like them and am not criticising the artists concerned): "Green Grass of Home", "Distant Drums", "Too Soon To Know", "What Becomes of the Brokenhearted", "If I Were A Carpenter", and "Just One Smile". Anyone agree? — **BRIAN J. MURRELL**, 9 Pound Road, Walberton, near Arundel, Sussex.

ONLY a few weeks now to the 14th anniversary of the death of Hank Williams, yet it is surprising that the mass of today's so-called "with-it" in-crowd have never heard of him. His discs still sell, proof being in the issue of five new LP's and his recent life-story movie. Before he died on January 1, 1953, he had influenced countless artists, like Roger Miller, George Jones and Dylan. He had a hand in the Rock Revolution as he was a favourite of such as Domino, Lee Lewis, Perkins—Carl Perkins, via his "Turn Around" and "Juke Box", was clearly influenced and it would have been only justice had he played the lead in the Hank Williams film. His songs have been recorded by people ranging from Carl and Jerry Lee, through Elvis, to Connie Stevens and Karl Denver. Though I hate the word "soul", perhaps if the mods listened to Hank they would realise he had more soul than all the Atlantic and Sue artists put together. He also had simplicity — he wrote and sang in a way that people could understand what he was singing about, not like all this freak-out, pop-art tripe. So the degree to which he remains unappreciated is baffling. My only regret is that I never saw him perform alive — Cowboy John Pearson, 70 Brunswick Road, Altrincham, Cheshire.

FREAK OUT, MAN!

HAVING heard "It Can't Happen Here" by the Mothers of Invention, we believe it in the true interests of popular music over the world to reveal that this type of co-called psychedelic music was developed not on the west coast of America but here in Nottingham at our address. Recordings almost identical to those of the Mothers have been made here on a private tape-recorder for personal pleasure for the past two years. Take a listen to our "Mother", or "Cheese For My Baby". We were really hung up and strung out at the time we recorded these ultimate greatness of the psychedelic scene. I suppose now the truth is out, we'll be inundated by record companies wanting our gems for mass consumption. Another example of a brilliant British idea being stolen and exploited by them "Yankee sellers". If only one executive had only listened to our "The One-Legged Man Seldom Laughs In The Year of The Crooked Dog", which we sent over six months ago, Britain might now be leading in the indigestibility of psychedelic improvisation. — **Dave Wood**, Pete Wade, George Wood, known as The National Health and formerly the Four-Dimensional Nightmares, 14 Edinburgh Street, Radford, Nottingham.

MIRACLES WORRY

LOOKS as if the Miracles are at last going to have a really big hit. What a pity it has to be with yet another Holland, Dozier, Holland production when you think of the really beautiful and exciting arrangements they have had by Smokey Robinson. Isn't there a danger of over-exposing this one team of Motown's at the expense of equally talented writers and arrangers. Listen to their "Going To A Go-Go" album and you will see why I hope this isn't the end of that string of beautiful songs by Smokey. — **Richard J. Wilkes**, Lundy, Warwick Road, Hale, Cheshire.

SONG SOB STORY

I SYMPATHISE with your song-writing readers. I have almost four hundred to my credit — I even moved home to

be near the songwriting heart of Britain. But I should have stayed in Manchester. It's frustrating having your manuscripts and tapes returned. I joined the Songwriters' Guild but the only thing I got out of them was a reminder that my fee for the second year is due. I know just how my songs should sound. I am (or was, before antipathy set in) brim-full of ideas for musicals etc. I've been writing for five years, am only now, and write rock, R and B, ballads, C and W and everything. But I'm just not wanted in Tin Pan Alley.—**Morris Rowland**, 61 Earis Court Square, London, S.W.5.

NO SCOT SHADOWS

WE defy the Measles to name the club and group which they say they heard in Scotland perform Shadows' numbers. The Scottish scene now is producing some of the UK's best groups. Most of them play Tamia material, the best exponents being The Pathfinders, Bo-Weavels, Beatstalkers and the Chris McClure Section, who also excel at Drippers' numbers. They can be heard in places like The Picasso, Maryland, Bruce's Cave, Phonograph and the Other Place—from William Kirk and many other Scottish fans, 189 Abiers Street, Coatbridge, Lanarkshire.

PHILLES NEWS

A LETTER from Philles Records in America this week tells me that the following activities are taking place. Phil has been working for some time on a new Ronettes' single which should soon be out. The girls already have enough material for a new album. I have a copy of "I Can Hear Music", which sounds far from a Spector production. Philles also think it unlikely that Ike and Tina's "Two To Tango" (a Bob Crew production) will be released in Britain. But Phil hopes to cut a new single with them before the end of the year. —**Robert Worrall**, 60A High Street, Newport Pagnell, Bucks.

★ ★ ★

The new Len Barry single is a revival of the Ronettes' oldie "You Baby". On the subject of Phil Spector, can anyone beat my record of 121 Spector-produced tracks? I'm his number one fan. —**Ian Hughes**, Brown Robin, 17 Meadoway, Hayes, Bromley, Kent.



ELVIS PRESLEY—a reader comments on El's latest recordings in this week's lead letter (pic courtesy Paramount).

B. INGILBY, Ripley Castle, Ripley, near Harrogate, Yorks: Anyone send me pictures of the Kinks—I'm a mad keen collector.

JEAN CASH, 97 Moore Park Road, S.W.6: Very pleased to read what Tony Hall said about Roy Orbison's Civil War record—the war was one of the saddest and bloodiest in history. It is a sad sincere and moving ballad and if "Gone With The Wind" is a reliable guide very typical of what people were singing at that time.

R. YOUNG, Flat 2, 46 Wooley Park Road, Birmingham, 29: Thanks for the favourable review of Listen and "You'd Better Run", but may I point out they are four boys, not two boys, two girls as stated. Lead singer is Rob 3 ert Lee... the 3 is silent!

MARILYN GEE, 10 Queen Anne Street, Shelton, Stoke-on-Trent, Staffs: To Little Richard: Being king of rock 'n' roll, you have a great following here by cats who know what it's all about. Don't spoil your great image by this Cassius Clay gar... you're great without it.

STEWART N. FOX, 59 Park Avenue, Palmers Green, London, N.13: After my recent RM plea for Johnny Cash material, a Mr. M. J. Jesse of Salisbury offered

me his collection. But I have misplaced his address. May I ask, through you, if he would contact me?

MISS BLANKA MLADKOVA, Pod Lipami 47 Praha 3, Czechoslovakia: I'm looking for a girl of my age, 16, to correspond about pop music. I like big beat and pops — my favourite are Cliff, Dusty, Cilla, Sandie, Nancy Sinatra, Sonny and Cher, Presley and Reeves.

MAUREEN, Secretary Dave Clark Five Fan Club, 235-241

Regent Street, London, W.1: Hope people noticed that on the recent Royal Gala on TV Mike Smith showed he had a voice equal to any other blues singer in Britain after his interpretation of "Georgia". Dave brings out a new record in the New Year — any readers who would like to tell me what kind of number he should do, please write and I'll pass on your letters.

D. CUTTING, 6 St. Peters Close, Eastcote, Ruislip, Middlesex: The Face mentioned that the most successful British EP was the Beatles' "Twist and Shout". Top runner-up must be Joan Baez and "With God On Our Side" — 39 weeks in the chart since April 9. A tribute to the talent of a great singer and a fantastic song.

CHRISTMAS GREETINGS TO ALL OUR FRIENDS EVERYWHERE

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Four-shoe Mick steps out from the background

"MICHAEL Avory, drummer and the possessor of four shoes, two for each foot" — thus reads the sleeve note on the Kinks' latest LP.

Whether or not this is an accurate description is a moot point but I had time to search for any possible hidden meanings while waiting for Mr. Avory to put in an appearance. Strains of the new LP drifted out from his publicity agent's office in Gerrard Street . . . Someone mentioned that there was a lift up to Wembley if anyone wanted to go and see Dave Berry in RSG . . . Then—forty minutes late, breathless and full of apologies — in rushes the aforementioned Mr. Avory, with vague mutterings about having made several trips round the block trying to park his car.

I began by asking Mick if he was content to be in the background in the Kinks' line-up, or were there ever times when he longed to be out front?

"Well, you have to accept what you can do," he remarked, matter-of-factly. "If I was good enough to be a singer and guitarist I'd be in the front. I'm not jealous

of anyone who can do better than me." In these days of inter-group friction it is certainly a refreshing change to meet someone who isn't obviously a part of that scene. In fact, Mick feels very strongly about so much publicity being given to group feuds and groups knocking other groups . . . "I think it's a boring load of twaddle."

Although it is true to say that the Kinks have had their share of 'slanging matches', they have now visibly quietened down. Gone are the days of the raw, earthy, aggressive image and in its place a new, maturer Kinks. Nevertheless, there must be a clash of personalities now and again. How do they manage to sort out their differences?

"When you've known each other for two or three years you get to understand each other better, and the things you can't understand you just learn to live with."

Mick is a very down-to-earth character, not at all the average person's idea of the madly kavy, rather zany showbiz type, always looning about the in-clubs. Content to let the other Kinks hog the limelight, he prefers to paint or go sailing at home while the others are out on the town. He doesn't mix much socially with other groups "because I live out of town more than anything," he points out.

"Occasionally I go to the clubs. It's not a question of not being friendly—I'm friendly with most groups. It's just that I don't frequent the clubs and that's the only place I would see them."

Mick has this basically quiet image. He is not one for airing his views at length on controversial subjects, like one or two other pop stars I could mention. He says little but, nevertheless, is very aware of what is going on around him. I asked him if he agreed with the theory that all drummers are loners—or was he a raver in disguise?

"I haven't always been quiet," confessed Mick. "I used to be a vandal in my day. When I was about 14-15 I used to be very noisy, but now I've got a quiet spasm—it seems to go in spasms. Watch out when I'm 25!" Tentatively, I enquired when that would be.

"In three years' time," Mick replied, leaving me none the wiser!

What does he dislike most about being in show business?

"You've left it wide open for yourself, haven't you?" Mick remarked with a grin. "No, seriously, I like reporters—as long as they don't ask too many questions! (I thanked him for that vote of confidence!) 'It's just little things that crop up from time to time. I don't like some of the people who control the business. A lot of promoters have got a grudge against you for having to book you. But I don't come into close enough contact with them to have to worry.'"

Has he ever felt like packing it in completely?

"Well, in everything you do you find a weak side, but I think if you don't do too much and just do the things that you want to do you can't get too fed up. Playing at little places all the time and rushing around to one-night stands miles apart, when you haven't got time to eat properly—that's the bit I don't like."

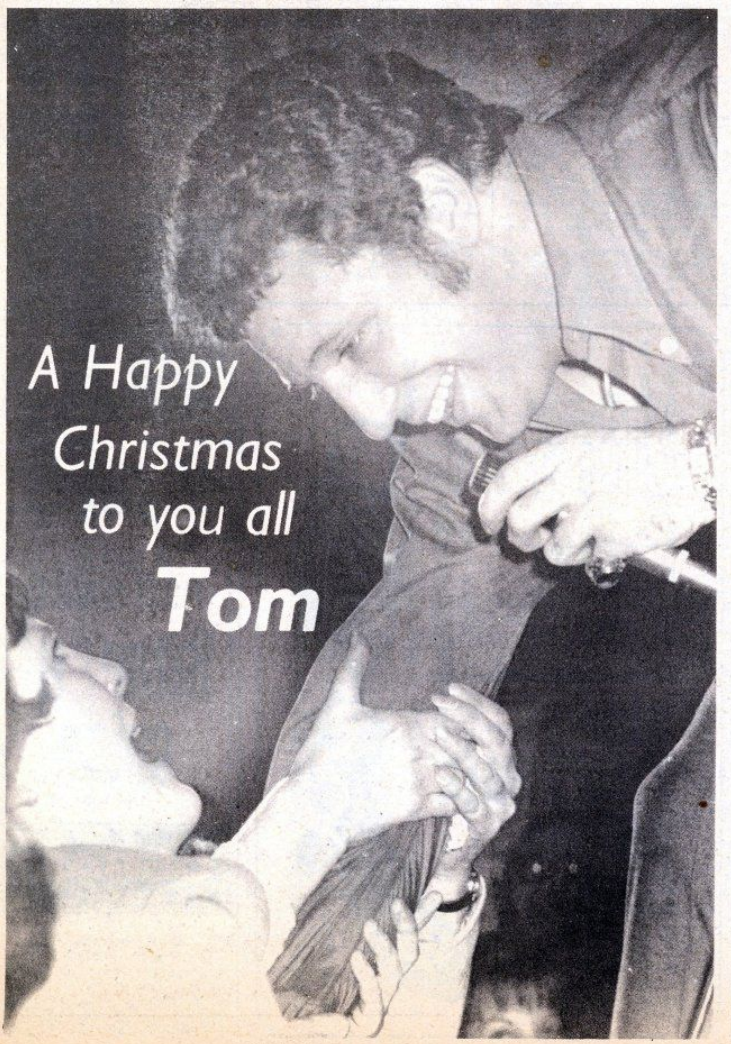
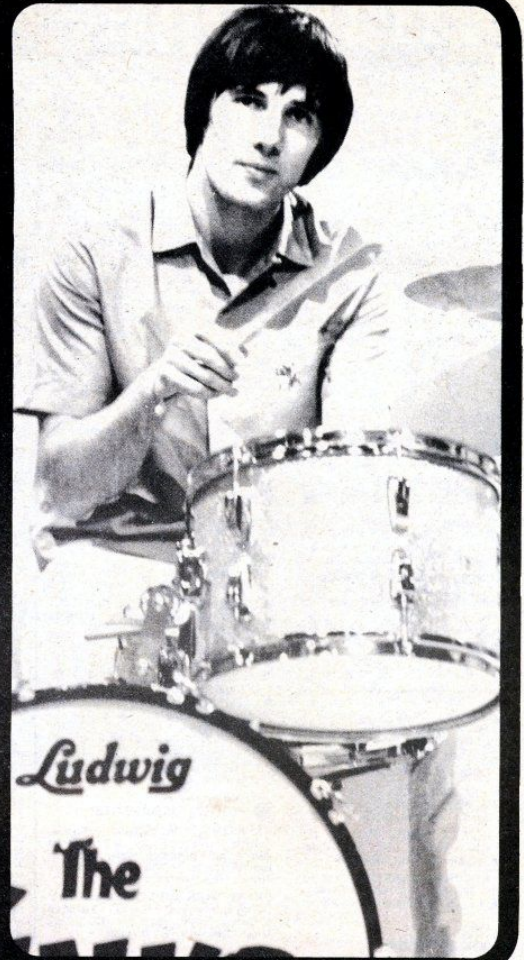
If he decided to quit, what would he do?

"I've really no idea. I'd probably get a business of some kind, if my bank balance allows it!"

With their new single, "Dead End Street", already climbing the charts and the "Face to Face" LP selling well, there's no stopping the Kinks. And, what's more, contrary to all the rumours, Pete Quaife has now definitely rejoined the group.

And Mick Avory, drummer, with his two feet (or four shoes) firmly planted on the ground, somehow lacks the mystic aura which surrounds so many of our top stars. In fact, he's really quite an ordinary, likeable sort of bloke!

VERONICA M. GROOOCK



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Tom



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

ROLLING STONES FAN CLUB. 63-69 New Oxford Street, London, W.C.1.

THE BEACH BOYS Fan Club of Great Britain. S.a.e. Paul Knowle, 61 Marine Parade, Whitstable, Kent.

DAVE DEE, DOZY, BEAKY, MICK & TICH Official Fan Club. Send S.E. to Candy Jones Suite 10, 115 Finchley Road, London, N.W.3. for regular newsletters, photos, special offers.

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Donovan—1967 tours

DONOVAN, whose World-wide popularity is on the increase with the successes of "Sunshine Superman" and "Mellow Yellow" has received confirmation of several 1967 tours.

His American trip will commence on February 26 and will be a 12-day tour of the U.S. cities. During this time he will also make T.V. appearances. He then immediately travels to Hawaii, and follows with a Tour of Australia and New Zealand prior to travelling to the Far East for appearances in Tokyo and Hong Kong. The whole trip will last for 32 days.

Later in the year he will be touring Scandinavia and Central Europe.

CREAM FOR U.S.

BOB STIGWOOD will be off to New York next week to arrange a promotional trip for **THE CREAM**, to co-incide with the American release of their "Wrapping Paper". The group, who will be topping the bill above **BILLY STEWART** at the Saville on Jan. 15, are off to Paris on Friday (16) for three days for radio and T.V. shows.

An audience of celebrities greeted **LITTLE RICHARD** when he appeared at the Saville Theatre, London, last Sunday. They included **MICK JAGGER**, **DAVE CLARK** and **CATHY MCCOWAN**, **LONEL BART**, **ANDREW OLDHAM**, **CLIFF BENNETT**, **GEORGIE FAME**, **THE MERSEYS**, **CILLA BLACK**, **VICKY WICKHAM** and **SCOTT WALKER**. Compete **ERIC BURDON** was pelted with nuts, bolts and sparking plugs when he first appeared — by the **ROCKERS** in the audience. For the second show he wore a custard basin on his head and held a dustbin lid as a shield to protect him from any further missiles. Little Richard's act was cut short during the first house as his voice gave out — he has been performing for 125 nights in succession.

VAGGIES E.P.

JIMMY JAMES & THE VAGABONDS new E.P. "Soul Sound of Jimmy James" is released by Pye on Friday 16. The following week (January 23) their new single, with full orchestral backing, is released. The group, who appear on "Saturday Club" this week, make their first visit to Scandinavia on March 24 for an eight day tour. Their current single, "Ain't Love Got a Right to Proud" is currently No. 4 in Sweden.

THE ART WOODS make their film debut in Hungary in April, when their first feature, a Paramount film to be shot there. The group will play two numbers in the film and also record the sound track. They are recording their next single and second L.P. this week for February release. The group have a 12 day tour of Poland commencing March 18.

POP SHORTS

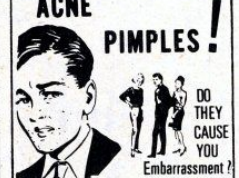
Radio Caroline D.J. RICK (Great Dane) has left the station to become freelance. Already he has received a £4,000 contract to provide 40 programmes for South Africa's Springbok Radio.

BOBBY DARIN took the stage to play drums with **THE DEEP FREENG** at the Scotch of St. James Club last week.

PINKERTON'S COLOURS visit Australia and New Zealand on June 4 next year for a 12 day tour. Then they are off to the Far East for three days to appear in Tokyo and Hong Kong. The group recorded their new Decca single this week and it is due for release in January. **TONY NEWMAN** has penned the sound-track for a 12 minute documentary film on motor cycling.

Actor/singer **DAVID BROOK**, whose latest release on the King label is "Someone's Thinking Of You Tonight", left for Belgrade on Sunday for five weeks. He is over there to co-star in the film "Bomb At 7.10" with **SENTA BERGER** and **GEORGE MONTGOMERY**.

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TROGGS-L.P. TROUBLES

THE TROGGS ran into difficulty when they intended to record tracks for their album "Troglodydynamite" in Germany. The Unions over there wouldn't allow them to enter the recording studios and they therefore have to complete the album in Britain. As the album is being released the 2nd week in Jan. and only 25% is complete, the boys have to complete recording before Christmas. Due to the fact that they wish to experiment with new sounds and as most studios are completely booked up, The Troggs will have to record the tracks in four different studios.

During their German trip they cancelled their proposed Frankfurt T.V. appearance on Jan. 5 due to the fact that they were not satisfied with the equipment in the German T.V. studios there.

In Vienna, they proved to be such a "fantastic draw" that a venue with a 10,000 capacity squashed in 12,000 people and the Press dubbed The Troggs "The New Beatles".

By side of their latest single "654321" has been adopted as the signature tune of the German pop TV show "4321".

CBS have released an early TROGGS number "Lost Girl" in Sweden — and the disc immediately leaped into the charts there at No. 3.

The group also turned down the offer of a South African Tour due to the Musicians Union ban.

Release of the Troggs latest disc has been postponed in the States whilst U.S. record representatives assess its success in Europe.

NEW THOUGHT

THE THOUGHTS proposed Jan. 6 release has been cancelled as **DENNY ALEXANDER** has now joined the group as lead vocalist. The group, who are currently at the Storrville Club, Frankfurt, Germany, will record new titles immediately on their return at the end of this month.


"Money Go Round", the film which **THE KOOBAS** recently completed will be off to General Release on January 26th. Their new single is set to be released by EMI on the same day.

MANFRED MANN will be off to Stockholm on Dec. 29 and the group return to Britain on Jan. 5.

PAUL JONES will be in Helsinki, Finland on Dec. 28 for a television show, prior to appearing on Hamburg on Dec. 30. He then appears in Bremen on Jan. 1.

PETER & GORDON will also be in Bremen when they televise there on Dec. 31st. They then appear in Hamburg on Jan. 1.

MERRY CHRISTMAS & A HAPPY NEW YEAR!



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CILLA BLACK TELLS ABOUT UNINTENTIONAL double meanings

—“All the things I say on stage seem to have a double meaning—which is great for the audience”

CHRISTMAS at home in Liverpool with the family means a lot to Cilla Black (her real name, after all, is White and everybody's supposed to be in favour of a White Christmas, right?) but then so does singing. And if your work is singing you're likely to find yourself in employment during the greater part of a Yuletide holiday. Which is why Cilla will be “Way Out in Piccadilly” at the Prince of Wales Theatre, London, until the last hour of Saturday when she's planning to get into a chauffeur driven car and head through the night for her parents' house.

“After a sleep I'll be ready for Christmas dinner with my parents, two brothers and their wives, and two nieces,” she said.

This short day-long holiday break will give Miss Black a welcome respite from her nightly displays of bubbling personality and song in the theatre — a tiring task even for one as energetic as she is. For, after four years as a professional, Cilla still gets nervous before going on stage. Once on, she says she is not so much nervous as not responsible for her actions.

“I get a lot of people shouting requests and comments, and of course I like establishing this contact with the audience, but I never know what I'm going to say until it comes out! I've even called someone a dirty old man. And the things I say so often seem to have a double meaning. Which is great for the audience, they love it.”

“A couple of nights ago I said ‘Please help me, I need support.’ Then I looked down, and they all started laughing. But I'm not a comedienne and don't want to be. I'm a singer. I don't mind working from a script but producers are inclined to say: ‘We don't need to write anything for you because you'll think of something on the night.’ If I'm left alone I'm marvellous but when they tell me how to talk in a Liverpool accent I'm not much use. I'm terrified of directors, though. Always listen politely and then say the lines the only way I can — my way. Then they say: ‘I knew you'd do it right in the end.’ I can mimic very well. If a director tells me to do a thing I can do it exactly.”

CONTRADICTORY

Actually, now I come to look at the jottings in my Ace Reporter's Scoop Notebook I see that those last two observations by Cilla on the subject of directors are perhaps a trifle contradictory so I'd better point out that they were made some minutes apart and I didn't notice anything odd in the context of the conversation. Which either means that Cilla contradicted herself or those quotes are an example of something we discussed at length: the fact that an artiste can say something to a journalist which, when quoted (often perfectly accurately), takes on a different shade of meaning. Miss Black has often been appalled to read some of the things she may, or may not, have said. But then she admits that she's never sure what she's said to an audience. As she comes into the wings it is usually her road manager who tells her what's happened. “Sometimes I'm told ‘That was a good line you used — ought to keep it in the act’. But I can never remember it, I never seem to use the same patter. If I was a comedienne I'd be hopeless for timing. Frankly, I mean it when I

say I'm not responsible for my actions!”

“I find there's no difference between types of audience. Rich men or beggars, North, South, East or West, audiences can't be judged by accent or dress or money. When friends in show business knew I was going to work at the Savoy hotel in London they said gosh, they were sorry for me. In fact, the audiences weren't a bit cold. Singing there was one of the most pleasant experiences of my life.”

“But all audiences are different in some way and that's the thing I find entrancing. It keeps me on my toes.”

Cilla's ambition for the new year is to find a house or flat to buy in or near London. “Trouble is, I have to get to know a place. And you can't say you want to live in a flat for a few months to try it out, then say you don't like it after all.”

DAVID GRIFFITHS



CILLA BLACK—an unusual Dezo Hoffmann shot (RM Pic).



Mary Urbanis, 16, 17 Strathdee Drive, Weston, Ontario, Canada. Stars — Stones, Beach Boys, Beatles, Gerry, Freddie and the Dreamers, Kinks. Hobby and interests — Writing, dancing, James Bond.

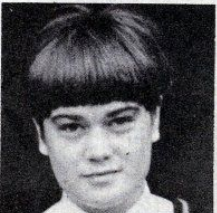


Denise Bayford, 15, 18 Halse Street, North Road, London, N.7. Stars — Dave Clark Five, Small Faces, Dave Dee, Hermans Hermits, Hobby and interests — Dancing, writing, pop records, boys.

READERS' CLUB



Gisela Maier, 17, Goethestr 10, 7012 Fellbach, Germany. Stars — Sonny & Cher, Byrds, Stones, Beach Boys. Hobby and interests — Pen-friends, records, voyages, post-cards, stamps.



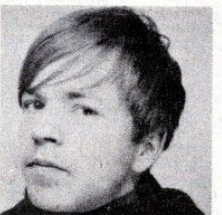
Sharon Dwyer, 14, Kimpton Cafe, Nr. Andover, Hants. Stars — Dave Dee, Donovan, Bob Lind, Dusty, Troggs. Hobby and interests — Everything.



Pauline Hooper, 20, 94 Rickman Drive, Edgbaston, Birmingham, 15. Stars — Troggs, Beach Boys, Sonny & Cher, Ike & Tina Turner. Hobby and interests — Tapes, records, scooters, reading Record Mirror.



Peter Sis, 17, Rybalkova 27, Prague 10, Czechoslovakia. Stars — The Rolling Stones, Paul Jones, Troggs, The Who, The Cream, The Tramps. Hobby and interests — Drawing, writing, reading.



Geir Wang, 16, Aegmund Bolt's v 60, Oslo Norway. Stars — Beatles, Who, Stones, Downliners Sect, Hollies, Kinks. Hobby and interests — Collecting records and Beattie pictures.



Paul Wilson, 16, 12 Medina Road, Dilton, Nr. Maidstone, Kent. Stars — Buddy Holly, The Who, Cilla, Stones, Small Faces, Dylan, Beatles. Hobby and interests — Collecting records, mod clothes, football.



Philip Clay, 17, 21 King Street, Southwell, Nottinghamshire. Stars — Supremes, Ronettes, Marvolettes, J. Baez, Spoonful, Small Faces. Hobby and interests — Listening to records, reading, writing letters.



Stafford Jameson, 24, 37 Whitta Street, Belfast 13, Northern Ireland. Stars — Adam Faith, Matt Munro, Dusty Springfield. Hobby and interests — Singing to the public, buying records.

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new albums reviewed by Norman Jopling and Peter Jones new albums reviewed by Norman Jopling and P



There are a load of good, bad and indifferent R & B and semi-R & B LP's below. And some pictures above. For a start there's a frenzied scene with JIMMY JAMES and the VAGABONDS at the top. Their new LP is excellent. Above left, there's ALVIN CASH with his group the REGISTERS (they're his brothers), and they have a good dance LP issued after their hit "The Philly Freeze". And to the right there's BOBBY MOORE, of "Searching For My Love" fame, whose LP of the same name is issued here.

JIMMY JAMES AND THE VAGABONDS "The New Religion" — Ain't Love Good, Ain't Love Proud; This Heart of Mine; Du it Right; I Gotta Dance To Keep From Crying; I'm Just A Fool For You; Honest I Do; Hi Diddle Dee Dum Dum; People Get Ready; The Entertainers; Come To Me Softly; Little Boy Blue; It's Growing; Amen; Ain't No Big Thing (Pye NPL 38027).

THE Jimmy James and Vagabonds cult is steadily growing stronger and this LP will strengthen it. Certainly, coloured groups based in Britain find it very hard to get big hits — due more to poor material and recording techniques than lack of talent, but this group have come up with a very fine — and in terms of material — strong LP. One side is all beat, the other ballad. The ballad side is more interesting in that it proves that a British-based group can capture the advanced "Wave R & B" sound — just listen to their subtle blues interpretations of "People Get Ready", "Amen" and "The Entertainers". It's impossible to fault this LP, just frustrating that this group, who are so good, haven't yet made the charts. But this worthwhile LP could remedy this.

MITCH RYDER AND THE DETROIT WHEELS "Breakout . . ." (Stateside SL 10189).

MITCH RYDER and his group have never been a great favourite of mine, and their milk-and-water versions of formerly powerful R & B standards can't help but invite comparison with superior original versions. Luckily they do some originals on here like "You Get Your Kicks" and "Breakout" which at least, to coin a tedious expression, are in their bag. Still, connect up any two of these tunes, and Mitch will set a top ten hit in America.

JAMES BROWN "James Brown Christmas Album" — Let's Make Christmas Mean Something This Year; Sweet Little Baby Boy (Pts. 1 & 2); Merry Christmas, I Love You; Signs of Christmas; The Christmas Song; Merry Christmas Baby; The Christmas Song (version one); Please Come Home For Christmas; This Is My Lonely Christmas (Pts. 1 & 2); Christmas in Heaven (Pye Int. NPL 28977).

THE idea of James Brown sticking all about Christmas seems slightly ridiculous. However, when you play the LP it seems OK. Brown is one of the greatest soul singers in the world, and the kind of feeling he injected into "Man's World" is present throughout this album. A load of strings, but that love-hate Brown voice carries it all along. A couple of instrumentals too.

GENO WASHINGTON AND THE RAM JAM BAND "Hand Clapping" — Foot Stompin' — Funky Butt — Live! — Philly Dog; Ride Your Pony; Up Tight; Road Runner; Hold On I'm Comin'; Don't Fight It; Land of 1000 Dances; Respect; Willy Nilly; Get Down With It; Michael; Que Sera Sera; You Don't Know Like I Know (Pye NPL 38026).

A LOAD of uninhibited live excitement on these versions of some of the best R & B songs of recent years. It's all very rough and raw, but the excitement does actually come over. If only three people turn up for your next party, put this LP on and it'll make the party seem that much better.

ALVIN CASH AND THE REGISTERS "The Philly Freeze" (President PTL 1000).

ALVIN Cash has something in common with Little Tony. Namely his group, the Crawlers, oops sorry, the Registers, are his brothers. From there on any similarity ends. Cash's wild instrumental workouts make a frenzied dance LP, with no lack of shouting and yelling from participating members of the recording session. The LP includes his old hit "Twine Time," which is the best track on the album. This LP will be bought by the really fervent R & B crowd, but anybody who likes their music hot should try it.

VARIOUS ARTISTES "Sing A Song Of Soul" — We're Gonna Make It — Little Milton; Soul of The Man — Fontella Bass; Voice Your Choice — Maurice and the Radiants; Take Me For A Little While — Jackie Ross; Love Ain't Nothin' — Johnny Nash; Don't Mess Up A Good Thing — Fontella Bass and Bobby McElre; I Had A Talk With My Man — Mitty Collier; Searching For My Love — Bobby Moore; Temptation 'Bout To Get Me — Knight Bros.; Love Is A 5 Letter Word — James Phelps; I Do Love You — Billy Stewart (Chess CRL 4519).

SOME rather progressive R & B from the vaults of the Chess-Checker catalogue and although most of these have been issued before, this isn't a bad chance to hear them all together. Tracks range from the Impressions' "Voice Your Choice," to Little Milton's Bobby Bland inspired "We're Gonna Make It." There's more original sounding stuff though, like Mitty Collier's warm "I Had A Talk With My Man" and of course, "Searching For My Love," which is still one of the most magical R & B songs around.

BILLY STEWART "Unbelievable" (Chess CRL 4523).

CERTAINLY this is an appropriate title for an LP, in which Mr. Stewart succeeds in vocally massacring twelve of the loveliest songs ever written. Perhaps the arrangements are ingenious. Perhaps his vocal tricks are unique and clever. But to put them to these songs is retrogressive. His songs like "Sitting in the Park," "I Do Love You" and "Read What You Saw" were far better vehicles for Mr. Stewart's still considerable vocal talents. Commercially though, a lot of people liked "Summertime" so therefore this LP should be quite a reasonable seller.

BOBBY MOORE AND THE RHYTHM ACES "Searching For My Love" (Chess CRL 4521).

TO be fair, Bobby Moore has made a timeless R & B standard. Therefore it is usual formula to bring out an LP wrapped around the single. This Bobby has done, and all of the other tracks were written by him. It's well performed and obscurely soulful in parts, but none of the other tracks have much magic. In places the group sounds like the Coasters, and others like earlier Billy Stewart. But this obviously competent group doesn't seem to have any direction to go to at the moment.

RAMSEY LEWIS "Wade In The Water" (Chess CRL 4522).

THE trio, but this time with a driving big band arranged and conducted by Richard Evans. Apart from adding depth to the piano-dominated sound, it also adds excitement. Mr. Lewis, building fast as a discotheque sort favourite, really does produce a fine aura of authenticity, whether on jazz, or rock, or blues. PUNCHY piano, this. Specially commended: "Up Tight" and "Wade In The Water."

THE CHIFFONS "Sweet Talking Guy" (Stateside SL 10190).

THE Chiffons have been around for a long time, since 1963 in fact, and although this LP is built around one hit, it is surprisingly good. The recording quality, usually poor from U.S. groups, is clear and sharp and the girls turn in very professional performances. Best songs are the title track, "Nobody Knows What's Going On (In My Mind But Me)", "My Boyfriends Back" and the Ernie Maresca-penned "Open Your Eyes." For you people that stay at home and reminisce over records by the Crystals, Cookies, Ronettes, Jaynetts and all the others, this is it.

Xmas go

If you're looking for gift some stockings with,

PAUL JONES "My Way" — My Way; Lady Godiva; It Is Coming Closer; I Can't Hold On Much Longer; Baby Tomorrow; You've Got Too Much Going For You Girl; Very, Very Funny; High Time; She Needs Company; When My Little Girl Is Smiling; Wait 'Til Morning Comes; I Can't Break The News to Myself (HMV CLP 3586).

THIS LP enables the listener to really judge what Paul can do without Manfred. The answer is a set of very, very commercial songs, which Paul would probably never have recorded before, if he was with the Manfreds. The rather plaintive blues-influenced style which Paul and Manfred achieved has been lost — in place Paul has carved himself a pop niche which should make him lots of money but no more fans. His present fans won't be disappointed by this album though.

SOUNDS ORCHESTRAL "Hits Orchestral" — (Pye Piccadilly 38037).

SERIES of recent top hits dressed up in the so-distic-tive Sounds Orchestral style, which means fine strings, ebullient percussion and the dramatic piano stylings of Johnny Pearson. Despite lack of recent hit singles, Sounds take their sound all round the world—and produce four LP's a year. Sales guaranteed, then, for this set which includes "God Only Knows", "Day-Dream", "Black Is Black".

THE OVERLANDERS AND THE SETTLERS "Go! With The Overlanders And The Settlers" (Pye NPL 18163).

BOTH of these groups are pretty good and this LP is basically a folk album, with the two groups combining on two of the songs. The sound is reasonably pleasant without being very exciting and although the LP may not sell to the ultra-hippies, it should do well for Young Conservative parties — that is, using the word party in the jovial gathering context, rather than the political! Certainly, a nice LP though.

DAVE DEE, DOZY, BEAKY, MICK AND TICH "If Music Be The Food Of Love" — Bang; I'm On The Up; Hide-away; Shame; Hands Off; Loos Of England; Help Me; Master Llewellyn; You Make It Move; All I Want; Hair On My Chinny Chin Chin; Bend It (Fontana TL 5388).

THE instant appeal that this group has on disc comes over strongly on this LP. Their music is unpretentious and well-performed and well-sung. Also they aren't afraid to deviate from the usual group formula as can be seen from some of the titles. For anybody who likes group music this LP is ideal, as it is a good example of some of the best pop music this country is producing. An added bonus in the shape of three of their top hits. Stand-out tracks — "I'm On The Up", "Shame", "Loos" and "Help Me".

THE ARTWOODS "Art Gallery" (Decca LK 4839).

FOR a group as obviously musically competent as the Artwoods to make an LP like this is baffling. Most of the songs and tunes are slightly lesser-known R & B songs, all of which have been performed better by the original artists. But then at the kind of parties where this record will be played, no-one will have heard the originals anyway. And everyone who has will love.

COUNT BASIE "Basie's Beale Bag" — Help; Can't Buy Me Love; Michelle; I Wanna Be Your Man; Do You Want To Know A Secret; A Hard Day's Night; All My Loving; Yesterday; And I Love Her; Hold Me Tight; She Loves You; Kansas City (Verve VLP 91410).

THUMBS-UP then for the compositions of Lennon-McCartney from one of the most consistent big bands in the business. Great scores, mostly from Chico O'Farrell and a most telling vocal from Bill Henderson on "Yesterday". Odd song out: the Lieber-Stoller opus "Kansas City". Interesting to hear how the Beatles stuff comes out, but it's not entirely successful. Pity.

THE NEW VAUDEVILLE BAND "Winchester Cathedral" — Whatever Happened To Phyllis Puke; A Nightingale Sang In Berkeley Square; I Can't Go Wrong; That's All For Now Sugar Baby; Tap Your Feet (And Go Bo-De-Do-De-Do); Whispering; Your Love Ain't What It Used To Be; Lili Marlene; O Donna Clara; Diana Goodbye; Winchester Cathedral (Fontana TL 5386).

MUST be cruel about this LP, unfortunately. For a start the authenticity of the thirties music isn't captured very well — the backings sound like many successful dance bands do now, and the vocals, with all respect to Mr. Alan Klein, don't sound like the vocal on "Winchester Cathedral". Of course, as a sales-catcher for America this LP is grand — the cover is most attractive. But the record doesn't live up to the cover, especially the track "There's A Kind Of Hush" which could quite easily come off the new Dave Dee LP.

JOE LOSS "Dance To The Top Pops" (HMV CLP 3582).

AN excellent strict tempo LP of many, many top pop tunes. It does actually sound peculiar to hear "Barbara Ann" as a quick step, and "Boots" as part of (wait for it) a "Shake Heat Medley". Appropriately the last track, a Party Time Medley, contains such tunes as "The Saints", "Can Can", "Knees Up Mother Brown", and a new knees-up standard "Yellow Submarine".

TONY HATCH "A Latin Happening" (Pye NPL 18164).

FANS of Latin music are well catered for, record-wise. Whether you like the real thing, directly from the Amazon Jungles, or Madison Avenue Cha Cha Cha, you can buy it all on record. Tony's LP is very commercial, but musically enough to have solid appeal. Tunes like "Call Me", "Pretty Flamingo" and "Black Is Black" all come under his flamenco spell.

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eter Jones new albums reviewed by Norman Jopling and Peter Jones new albums reviewed by Norman Jopling and

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THE CREAM "Fresh Cream" — N.S.U.; Sleepy Time Time; Dreaming; Sweet Wine; Spoonful; Cat's Squirrel; Four Until Late; Rollin' And Tumblin'; I'm So Glad; Toad (Reaction 593001).

THE CREAM had the good fortune to achieve an almost pre-overnight degree of fame. Their style on this LP is a very mellow and relaxed sort of music, which oozes confidence. There's no vocal shouting, or instrumental clanging — everything falls nicely into place. Sort of progressive British Rhythm and Blues, if that's not a contradiction in terms. Although nothing on this LP has instant commercial acceptance, there's enough solid material which could become an acquired taste, and enough Eric Clapton to make this an Art School Hit.

★★★★

SANDY NELSON "Superdrums" (Liberty LBY 3080).

SANDY is one of those evergreen rock artists, like the Ventures, who seem to go on an infinitum. Of course he's good, and these virile instrumental treatments that he puts to big U.S. hits are ponderously enjoyable, without taxing the senses too much. Since pianist Jim Hobson switched to organ the group's sound is definitely more bluesy.

★★★★

JACKIE EDWARDS "By Demand — I Feel So Bad; Raindrops; I Who Have Nothing; L.O.V.E. Think Twice; Darling; Tell Me Right Now; Only A Fool Breaks His Own Heart; Somebody Help Me; Summertime; Oh Mary; The End (Island ILP 940).

RARELY — much more rarely than you think — you hear an LP by someone who may not be one of your favourite artists, which you can play all through and enjoy. This one is like that. Jackie's soft, yet soulful voice warmly wraps itself around some fantastic songs. He does them so well that you can even forget the originals. Just look at the titles. This is a really good LP, by a really good singer. Best tracks — "The End," and "Think Twice."

★★★★

THE WHO "A Quick One" Run Run Run; Boris The Spider; I Need You; Whiskey Man; Heat Wave; Cobwebs and Strange; Don't Look Away; See My Way; So Sad About Us; A Quick One, While He's Away; (Reaction 593002)

THE WHO's new LP is better than their last, although to be fair, their style has changed. The trend-setting pop art' sound of the "My Generation" era has given way to a more subtle, almost Beach Boys approach, well vocally anyway. Some of the tracks are very unusual—like the drum showcase "Cobwebs and Strange" written of course by Keith, while John's two songs "Boris The Spider" and "Whiskey Man" indicate that he has a bigger hand in the Who's individuality than one might think. Best track is the "Quick One" saga, which sounds like "Pet Sounds" LP squeezed into a long song. You get the idea that musically, the four members of the Who just don't agree, but are competent enough to knuckle under efficiently on one of the others' songs.

★★★★

LEE DORSEY "The New Lee Dorsey" — Working In The Coal Mine; Can You Hear Me; The Greatest Love; A Mellow Good Time; Mexico; Get Out Of My Life Woman; Ride Your Pony; Confusion; Holy Cow; Don't You Ever (Leave Me); Neighbour's Daughter; A Little Dab A De Ya (Stateside SL 10192).

MORE of a sales-catcher than a record for Dorsey fans. Most, if not all of these have been issued before in some form or another, but this is great for anyone who has only one or two of Lee's New Orleans-sound hits. Allan Toussaint wrote everything here, even "Ride Your Pony" under his pen name of Naomi Neville, and the combination of his infectious melodies and Lee's inimitably relaxed sinicme makes a fine LP.

★★★★



Now, there's no new Ike and Tina Turner LP being issued yet. But this picture is rather nice, so we thought you'd like to see it. And they're still in the charts with their powerfully romantic "A Love Like Yours".

THE MEXICANS "A Taste Of The 30's" (Decca LK 4211).

THE MEXICANS, who were exposed as being led by Arthur Greenleaf, hit big with their first album, and this follow-up is better, because it is more original. As usual, the inimitable Mr. Greenleaf shows another facet of his musical talent, and one which should go a bomb with the Mums and Dads.

★★★★

SLIM WHITMAN "A Travellin' Man" (Liberty LBY 3079).

SLIM is a very big selling LP artist, and his commercial country style is very big in Britain at the moment. Certainly Slim is on a par with Jim Reeves and Eddy Arnold, and this LP contains some catchy and nostalgic songs which are just right for him.

★★★★

JOHNNY TILLOTSON "No Love At All" (MGM CS825).

JOHNNY'S love-or-hate style is put to good effect here. The songs are all catchy country-inspired numbers with a great deal of charm and commercialism. On the other hand you could label him sinicng syrup. But his sound is good enough to break big in Britain if it was exposed enough.

★★★★

JIMMY JAMES AND THE VAGABOUNDS & THE ALAN BROWN SET "London Swings Live At The Marquee Club" — Ain't Too Proud to Be; I Can't Turn You Loose; Amen; If I Had A Hammer; You Don't Know Like I Know; That Driving Beat; Don't Know What I'm Gonna Do; Sock It To 'Em J.B. (Jimmy James & Vagabonds); It's Growing; Emergency 999; I Need You; Sunny; Headline News; Down In The Valley; The Boomerang (The Alan Brown Set) (Ipsy NPL 1818).

THESE two groups manage to whip up quite a storm on this live set from the famous Marquee. As with most live LP's, the backing sounds suffer much more than the lead singer, — consequently it is the lead singers who either stand or fall. Luckily both Jimmy James, and Jess Roden are thoroughly competent. Jimmy is one of the best coloured sinicngers around, and he is more than comparable to American R & B vocal talents. His "Ain't Too Proud To Be" is very exciting and other numbers from the team are excellent. The Alan Brown Set whip up a handclapping frenzy and prove themselves to be one of the best white groups 'live' with this LP.

★★★★

THE VENTURES "Christmas Album" (Liberty LBY 1285).

THIS is an incredible instrumental LP. Everyone has heard the Ventures' saucy guitar instrumental rockers, but they do some amazing things here. For instance, "Snow Flakes" is really "Greensleeves", but the Ventures take precedence over Henry VIII for composer credits. Then, they give "Sleigh Ride" the complete "Walk Don't Run/Perfidia" treatment. They don't, you should hear them put popular instrumental intros on to Christmas tunes. Like the "I Feel Fine" intro on "Rudolph The Red Nosed Reindeer", Tequila" on "Frost, The Snowman" and "When You Walk in The Room" on "Blue Christmas". Like I said, an incredible LP!

★★★★

JOHNNY HOWARD "The Velvet Touch Of..." — Moonlight and Roses; J'Attendrai; A Taste Of Honey; Moon River; Michelle; You Made Me Love You; Hi The Road To Dreamland; 1001 Steps; Edgewood; Me And My Shadow; More; Left My Heart In San Francisco (Deram DML 1001).

JOHNNY HOWARD, who is a regular and popular figure on radio, turns his attention to some of the big hits of our time. Mostly section work, but with spasms of solo instrumental work. There's a distinctive sound to it all, but sometimes it seems a wee bit square. Right, though, for parties or for relaxed listening.

★★★★

ERROL GARNER "Campus Concert" (MGM 8092), on which he is aided by drummer Kelly Martin and bassist Eddie Colburn, was produced at Purdue University, is largely tremendous, even when he handles "Lulu's Back In Town". Featured on "These Bones Are Made For Walkin'", by TROMBONES UNLIMITED (Liberty 1327) are stylists Dave Wells and Lew McLeary — and this sort of thing could do for "Some What Marjorie" and Albert have done for the trumpet. **GEORGE SHEARING** changes little and "Here And Now" (Capitol T 272) has him pitting the quartet against an even bigger-than-usual string section of twelve violins, four cellos and four violas — and sounds great! **SU HOLIDAY** may be a new name to you but her "I Wanna Say Hello" (Columbia SX 6067), with small group featuring Jerry Allen, Tony Coe and Leon Calvert, shows her to be a musician's singer with a commercial touch — recommended light swinging.

rapid reviews

STEVE RACE'S most famous number must surely be "Nicola", and that's included with a lot more songs in his LP "Steve Race", which has re-scored versions of his own songs, and some very entertaining versions of other people's songs. A listenable LP on Columbia SX 6101. If you remember **MONGO SANTAMARIA'S** "Watermelon Man", then don't expect anything of the same quality on "They Let's Party". A number of just-above-average arrangements in bristly Latin style of big R & B, influenced pop hits, but strictly background music (CBS BPG 62723). If you're one of those people who lie in wait for "Best Of" albums, then try "The Best Of ROSEMARY CLOONEY" for size. It contains all those powerfully-voiced pops like "This Ole House", "Mambo Italiano" and all her other lovely pre-rock faves. On CBS Realm RM 3255, and a bargain at 22.6. **ERIK SILK** and his Southern Jazz Band have been around for quite a while, and their versions of some of the lesser-known New Orleans favourites are on Polydor 582 002. It's an excellent LP called "Of The Cuff", and very swinging too. Some of the more popular country favourites are contained on "Everybody Loves Somebody" by **JERRY VALE**, who has a fine likeable voice. That's on CBS BPG 62827, and has songs like "I Can't Stop Loving You", "Send Me The Pillow You Dream On", etc. If you want some cut-price sing-along, then buy "Sing Along With The Happy Gang" on Realm CBS RM 32570. Directed by **PHIL TATE**, this is a good Christmas LP. On to theme LPs. Try "Man Of Magic", which is a very good musical from the looks of the cover notes. And the record has some fair old songs on it too. (CBS BPG 70627). Some really lovely tunes are on "More Than Memories" from the **NORMAN NEWELL** Orchestra on Studio 2 Stereo Two 148. Beautiful hi-fi versions of tunes like "More", "Somewhere", "Portrait Of My Love" and "Gara's Theme". "Four Degrees Over" is both funny and entertaining, and the LP from the show is on Parlophone PMC 7014. This LP makes one want to go and see the show.

THE REVELLERS tuck into a feast of hymns and other religious music on "The Revellers" (Columbia SX 6099). Quite good for the more sincere Christmas party sing-alongs. They sing rather well actually. **GARY BLAKE'S** first LP "Sounds Like Swinging" did pretty well, and EMU's follow up "More Sounds Like Swinging" should do even better. His refreshing approach to big band music could be even bigger (Columbia SX 6106).

A bundle of well-varied jazz-starting with the new **DAVE BRUBECK** set "Time In" (CBS BPG 62757). In 15 years, Dave hasn't run out of originality; nor enemies and friends—though a quick listen to the evocative, cooking "Cassandra" on this dynamic collection should convert many of the former into the latter! **CANNONBALL ADDERLEY'S** QUINTET link up with strings for "Great Love Themes" (Capitol T 2531), and that means soprano voices and woodwind as well on tested romantic bits like "Autumn Leaves", "Stella By Starlight" and so on—rather special jazz forms.

Drummer **ED THOMPEN**, on "Out Of The Storm" (Verse VLP 914) and this sort of thing could do for "Some What Marjorie" and Albert have done for the trumpet. **GEORGE SHEARING** changes little and "Here And Now" (Capitol T 272) has him pitting the quartet against an even bigger-than-usual string section of twelve violins, four cellos and four violas — and sounds great! **SU HOLIDAY** may be a new name to you but her "I Wanna Say Hello" (Columbia SX 6067), with small group featuring Jerry Allen, Tony Coe and Leon Calvert, shows her to be a musician's singer with a commercial touch — recommended light swinging.

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The conquering THIRTIES

Alan Klein of the New Vaudeville Band tells how the States fell for the 30's sound

THE New Vaudeville Band, regarded by many as a music-hall attraction in Britain, went to America and conquered. Conquered to the tune of a couple of a million singles, a few square miles of newspaper coverage a hundred or so thousand new fans... and a carte blanche invitation to return there in February and do what the Americans call "The College Circuit".

So, one is tempted to ask, how come? I mean, the group made a record "Winchester Cathedral", which set it all off. It sold a plenty and suddenly background-boy Geoff Stephens had to assemble a group which could make appearances. Hardly likely material to storm the "in-person" scenes, one might think. But they are a truly tremendous draw, specially in America.

For views on this I talked to their singer, Alan Klein, now known as "Tristram, the Seventh Earl of Cricklewood". Alan is an old mate of mine, a song-writer of enormous talent — even if he does say: "My songs are about thirty years out of date. I don't use modern chord sequences." He is also a perpetrator of an album which I play a lot. There have been times when he's been called "the second Lionel Bart", tribute to his production of songs like "What A Crazy World We're Living In".

Anyway, let Alan, sipping at a Vodka and Coke, tell how he got involved in the New Vaudeville Band sensation. "Well, they'd had this hit single and somebody told Geoff Stephens that I had some songs which might make the grade for their LP. So I bumped into Geoff and told him what I'd written and I made a demonstration disc of a couple and he asked me if I'd like to join the band as singer.

"Fine, said I. I wasn't doing very much anyway. That was only about seven weeks ago. Suddenly we're off to America. Hardly any



THE NEW VAUDEVILLE BAND—their new LP is out this week.

time to rehearse... and my first appearance with the band was on the Ed Sullivan show. We decided on our policy. No miming — that was for a start. We also found out that people had heard of the song "Winchester Cathedral", but they didn't know who the band was. We decided we had to concentrate on visual impact as well — create something different, seeing as nobody knew what to expect.

The visual side went well in the States. We had things that exploded on stage; painted signs which we held up to get various messages across; threw paper aeroplanes at the audience. In "Winchester Cathedral" I didn't have much to do, so I changed my socks on stage. Or read the Financial Times. Little things but we got the laughs.

"It was better, really, not being known. Nobody knew what to expect. We were looked upon as a lot of British aristocrats just fooling around. Really we're not a beat group, we're a variety act. Our sort of thing is known to music-hall fans here but to the Americans it was brand-new. Like

my "Earl of Cricklewood" thing. They took it seriously. I was forced into lie after lie about my background. All the time I hoped they'd twig. They didn't. So I lied some more. Maybe they wanted to believe I was an Earl.

"But what we sold the Americans was British material, even if some was old-time. Too many artistes think too much about what is right for America and fall between the two stools... like some of the comedians on that Palladium television show.

"As for 'Winchester Cathedral'... well, they have a Winchester in Virginia or somewhere so I figured they knew what we were setting at. That is until Johnny Carson introduced us on his television show and said: 'Winchester Cathedral is a mediaeval church in good old London Town'.

"It was just the sound that got them. Also they thought we were a crowd of old men actually from the thirties... like Lawrence Welk or Billy Cotton. Then they found we were young and that some of the blokes had a pin-up sort of sexy image. We did old songs like 'Talking Picture Of You', a real oldie, and the fans thought it was a brand-new song and they loved it.

"It's not really so easy for the band in Britain because the older people have seen it. In ballrooms,

for instance, you've got to fight to get people to listen. But in America it was fine... we got the big treatment. As for me, well... it's certainly a change. I wrote songs a long time ago which suit only the New Vaudeville Band. Like 'Whatever Happened To Phyllis Puke' — it was just a line in a poem I wrote. Then I decided it would make a song. But if I'd never met the band, I'd never have placed it anywhere.

"We included songs like 'Lili Marlene', with a big treatment, and a send-up of 'Daydream'. The Americans are fine for us. They listen and laugh.

"Anyway the next thing is a new single. We did one, then about five other songs were presented, but we're recording in the next week or so and it'll be finally selected. It's very important to us, specially in Britain, but in America we're looked upon as an act."

Alan certainly looked as if he was enjoying his work. "They're fine musicians in the band, you know," said he. "Even if you do fool about."

"Tristram, the Seventh Earl of Cricklewood", had to catch a coach for the Midlands. Why I remember him when he was just plain old Alan Klein, a Cockney Kid from the East End!

PETER JONES

MRS MILLER—SERIOUS OR A CLEVER SEND-UP?

DEAD worried, was I, when it came to interviewing Mrs. Miller, from America. She is the matronly lady from Claremont, California, who has rendered (meaning to tear apart) songs like "Downtown". She sings, quite clearly, out of tune. She has built a reputation on what some newspaper writers have described as "personal humiliation". In other words, people buy her records to laugh at her...

But then you come to meet Mrs. Miller. You take the whole thing seriously, because she is obviously a very serious person. You wonder whether she is taking the mickey out of you... but you play it cool because she is the person she is.

All I know is that her album "Mrs. Miller's Greatest Hits" became, in three days, the most talked-about and played album in America. She sold 50,000 copies in three days and Capitol Records

immediately pressed another 100,000. You can't argue with that sort of sales success.

Previously a housewife and more-or-less anonymous member of the Foothill Drama and Choral Society, Mrs. Miller suddenly became big business.

I believe, in all sincerity, that Mrs. Miller takes her career most seriously. She says: "Coming into show-business at such a late age enables me to realise what a lot of phonies

there are working in it. Sometimes it is the artist who creates the phoniness—they feel it is the thing to do. But I can honestly say I am the same person I was before.

"We live in a most conservative community but my old friends are still my friends. When I am written about in the local newspapers it is made clear that I am a solid citizen... not a fly-by-night newcomer.

"I am astonished at Britain—it's my first time here. The people are wonderful. One reason why the people back home went for the Beatles is that they knew the boys had real homes, real families and real roots. Our teenagers back home don't have these roots... they have a feeling of insecurity.

"Of the British artistes, I've been photographed with Petula Clark and she is a real sweetie. A fine talent. And I've also met up with Matt Monro, whose records I collect. But apart from those, I find it difficult keeping up with the pop-music situation. When it comes to finding songs to sing on record, well... I leave it to the Capitol people. I like a song I feel sympathy with—I hate rushing into a studio on a song I haven't really got to grips with."

Mrs. Miller, I repeat, is a most amiable, typically suburban housewife, totally untouched by the fact that she is now the subject of press conferences in different centres. Soon after her first LP was issued, for instance, she was whisked off to Hawaii to meet her fans there.

She's had her records played on the hour every hour on radio stations in the States. If she IS deliberately singing out of tune purely as a gimmick... all I can say is that to most singers it is harder to sing so far out than it is to be in perfect pitch. Jo Stafford once told me, about her out-of-key excursions as "Darlene Edwards": "I found it the hardest thing possible to get just that little bit out of tune."

Mrs. Miller sings quite a LOT out of tune which would make her talent that much greater, one supposes.

But she's a most charming lady. And her two appearances on the David Frost Show on television could well boost her sales here.

I just have that last awful thought. Was she sending me up with her sincere-singing bit? Suppose I'll never know.

PETER JONES

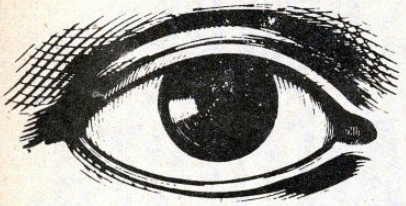
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**"IN THE MOOD"
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A LOOK AT THE



U.S. CHARTS

FAST rising U.S. hits include: Nashville Cats—Lovin' Spoonful (Kama Sutra); Egg Plant That Ate Chicago—Dr. West's Medicine Show & Junk Band (Go Go); Stand By Me—Spyder Turner (MGM); Karate—Emperors (Mala); Let The Good Times In—Dean Martin (Reprise); Gallant Men—Senator Everett Dirksen (Capitol); Mama—Cher (Imperial); Look What You've Done—Poze Soco Singers (Columbia); I Had Too Much To Dream—Electric Prunes (Reprise); Are You Lonely—Freddie Scott (Shout); I'm Your Bread Maker Baby—Slim Harpo (Excello).

New U.S. releases include — Standing In The Shadows Of Love—Four Tops (Motown); Another Night—Dionne Warwick (Scepter); Mama—Cher (Imperial); Knight In Rusty Armour—Peter and Gordon (Capitol); That's The Tune—Vogues (Co & Ce); Grown Up Games—Vic Dana (Dolton); A Good Love—Lorraine Ellison (Warner Brothers); You Can Work It Out—Vontastics (St. Lawrence); Bucket—Jimmy Smith (Blue Note); Skate—Deam Parrish (Boom); I Got Lucky—Ideals (St. Lawrence); You're Taking Another Man's Place—Mable John (Stax); I Love How You Love Me—Spokesmen (Decca); Poor Old World—Paul Anka (RCA); Blues Stay Away—B. B. King (Kent); Love Is Everywhere—Dovells (MGM); Nikki—Burt Bacharach (Liberty); Get Away (Leave Me Alone)—Tams (ABC); Wonderland By Night—Ace Cannon (Hi); I Won't Be Home This Christmas—Barry Sadler (RCA); Silent Night—Ferrante & Telcher (United Artists); Christmas Tears—Freddie King (Federal); Hard Lovin' Loser—Judy Collins (Elektra); Early Morning—Carolyn Hester (Columbia); Twilight Sanctuary—Leaves (Capitol); Love Is After Me—Charlie Rich (Hi); Lonely Street—Gene Vincent (Challenge); Presents For Christmas—Solomon Burke (Atlantic); Some Day At Christmas—Stevie Wonder (Tamlia); All I Want For Christmas Is You—Carla Thomas (Stax); Amen—Johnny Nash (MGM); You Promised Me Great Things—The Jive Five (United Artists); Over Again—Dells (Cadet); Must Be Santa—Lorne Greene (RCA), N.J.

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



CHER (RM Pic.)



THE WHO



GEORGIE FAME

THIS WEEK'S BIGGIES

THE YOUNG RASCALS: Too Many Fish In The Sea: No Love To Give (Atlantic 584067). A repetitive quality, plus almost a gospel sort of link bit, makes this a potential biggie, though it gets a tip on a split-vote decision. Strong instrumentally with organ, and a violent sort of vocal approach. Good song at fast pace. Flip is dreamier, slower, heart-and-flower-ish early on.

TOP FIFTY TIP
THE PRETTY THINGS: Progress; Buzz The Jerk (Fontana TF 733) This one should do well enough. Big brass backing over a slow-moving vocal opening, then the whole thing sort of erupts into a wild-swinging climax. One of the thing's strongest in terms of commercial tug. Flip not so impactful, but features strong guitar figures.

TOP FIFTY TIP
BATS, on "Listen To My Heart" (Decca F 22534), with heavy piano and hand-clapping rhythm, get occasionally almost a Beatle-ish sound — rather good. Kim Fowley's production of "People" Let's "Freak Out" (Island WI-3017), by the FREAKS OF NATURE, is a wildly conceived, erratic, yet listenable item. "Oh What A Fool" sings writer-performer PETER LEE STIRLING (Decca F 12535) and he creates a fair, old dramatic image round it. Excellent but for the older folk: MARLENE DEIT- RICH and "This World Of Ours"

CHER: Mama (When My Dollies Have Babies); Behind The Door (Liberty 12046). Kiddie chorus opens this with questions, then Cher takes over authoritatively. A song of infinite charm, one of Sonny's strongest, even if the tempo is a trifle slow. A hit, though. Flip is a Graham Gouldman song, but not of the top-deck potential.

TOP FIFTY TIP
THE CREAM: I Feel Free; N.S.U. (Reaction 591011). Fierce sort of tempo here, with wordless singing and hand-clapping and a great building quality. Stronger than "Wrapping Paper", with a dreamy sort of vocal line over powerhouse percussions. Predictably a hit, but difficult to say how big. Flip is also compellingly presented.

TOP FIFTY TIP
 (Pye 17238), deep-sung and so expressive. With a Christmas Flavour: "Santa's Little Helpers", by the PIPSQUEAKS (Warner Brothers WB 5878). Timmy-voiced and electronically created.

THE WHO: Happy Jack; I've Been Away (Reaction 59101). This has a lot of pure commercial appeal. Plenty of strong instrumental sounds, a determined beat, a neat little vocal arrangement and a story-line song which registers immediately. The sky could be the limit on it. Another good Pete Townshend song. Slower, piano-backed piece, for the flip—but it's fine value.

TOP FIFTY TIP
SANDY POSEY: Single Girl; Blue Is My Best Color (MGM 1330). Sandy reproduces that rather nasally voice again on a song which isn't all that different from "Born A Woman" in overall sound. But it's a follow-up which should do pretty well here and it could be even stronger than the Posey first. Rather tuneful. Flip is very plaintive.

TOP FIFTY TIP
BUTTERFIELD'S BLUES BAND: Come On In; I Got A Mind To Give Up Living (London HIZ 10100). American group, recent tourists, with much-vaunted voice of Paul Butterfield. Sounds just a wee bit English, but the blues feel is there. ★ ★ ★
CHUBBY'S EDGE: It's Only Love; What A Good Looking Fellow Am I (King KG 1047). Definitely reminiscent tune, but the boys create a lively and spontaneous sound on it. Might register. ★ ★ ★
THE CORDUROY'S: Tick Tock; Too Much Of A Woman (Planet PLF 122). Rather a stolid approach to this one, but it has a mid-tempo beat and bluesy expressive feel to it. Grow-on-you appeal. ★ ★ ★
CLINTON FORD: Run To The Door; Best Job (Pye Piccadilly 35361). This country-based number, with deep-voiced singsins, could so easily make the charts. It's compelling and catchy. ★ ★ ★ ★
GENE VINCENT: Lonely Street; I've Got My Eyes On You (London HLR 10099). Old Andy Williams' song and one of the most soulful and expressive performances from Gene. This could click on sheer fan appeal. ★ ★ ★ ★
THE FLIES: I'm Not Your Stepping Stone; Talk To Me (Decca F 12535). Slowish and decidedly pulsating vocal arrangement here, but the song may just drag a little too much to make it Good, though. ★ ★ ★
THE CRITTERS: Bad Misunderstanding; Forever No More (London HLR 10101). American group building fan enthusiasm but this is rather a minor-key production which takes time to warm up. ★ ★ ★

GEORGIE FAME: Sitting In The Park; Many Happy Returns (Columbia DB 8096). What could well be Georgie's last for Columbia. And it's a popular track culled off his last LP, not even a newly-cut disc for the single market. The song, an old Billy Stewart number is a slow, haunting ballad, whimsical and interesting with Georgie singing well. Unusual too. Flip, also from an old LP isn't quite as strong.

TOP FIFTY TIP
FRANKIE VAUGHAN; I Gotta Have You (Philips BF 1536) Mr. V doesn't always click but this Broadway show-tune is tailor-made for him. A slowish, swinging, happy number with a near-Dixieland backing in parts—and the usual super-selling of personality. Flip is slower, more relaxed and again unmistakably Vaughan-ish.

TOP FIFTY TIP
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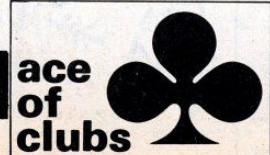
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MY SCENE

by
Tony Hall



WOW! That letter I printed two weeks ago from RM reader R. W. Lightup certainly made our postman work overtime. It took me two entire evenings to wade through all your letters. But what a gas they were to read! Congratulations and high marks all round.

Mr. Lightup's letter attacked RSG and its effect on the attitude towards life of Britain's teenagers. Your replies? Approximately 60% pro-RSG; 40% pro Mr. Lightup.

I'd like to devote this week's space (and more) to extracts from RM readers' letters. So here we go.

● **Judith Rathbone of Withington, Manchester 20:** "Far from being a square (although I'm in my 22nd year), I agree with everything Mr. Lightup had to say. His letter stated everything that I thought. But I found it very difficult to put into words, which he managed to do for me!

"During the daytime, I work for a well-known group as fan club secretary, and during the evening I work in a discotheque. I have also worked in a theatrical agency which handles a number of world-wide successful groups. I agree wholeheartedly about the fact that television programmes such as RSG have influenced a very large percentage of teenagers (and, if the truth be known, half of them are way past the teenage mark anyhow!). But these people are also influenced by the people they see belonging to these 'IN-CROWDS'. They overhear the 'big' talk and see the 'look at me—I'm a model' type of girls and they are obviously taken in by it all. Very few of them realise that they are joining a 'slump' set. As long as they can mix with the crowd that so-and-so, and whatzit are in, why should they care?"

NAME-DROPPERS

"I too have chatted to these people (it's part of my job!) and they are happy because they get invited to parties or whatever you may like to call them and they have enough material to name-drop for a couple of months. An 'IN' set nearly always consists of a group or a member of a group and friends that he's known for some time. I know that they don't meet to talk about what they're doing for the next two months or so, unless they meet a friend or an acquaintance they haven't seen for some time. The looks I have seen on some of these faces when they get into conversation (which you can guarantee is no fault of their own!) with a person who is otherwise termed as a 'drag', I think it would definitely tarnish the image they themselves created along with the 'IN'-SCENE'. I'm definitely not taken in!"

● **C. Sampson of London, N.19:** "Much as I admire and respect his intelligence, I hasten to rebuke his facts. And his deductions. On the grounds that they are totally wrong. Speaking of teenagers spending their week's pay on gear and records, will Mr. Lightup please note that Britain today has a strong front in the world of commerce. Two of her strongest assets? Fashion and records. Who made this possible? The £6 a week 15-16-year-olds.

"After all, Mr. Lightup, The Queen doesn't give out OBEs for fun. "As for RSG doing 'harm', that's utter rubbish. If Mr. L. had met Sandie Shaw a few years back, I'm sure he'd have put her down as one of his 'average intelligence, don't-know-where-it's-at's'. Not to mention the Stones. Or those great infallible Beatles.

● **Doris Dale (Mrs.) of Leeds:** "I'm 100% with Mr. Lightup. It's refreshing to know that there are some young people around who condemn the trash churned out on RSG. I also believe the show publicised the worst possible side of the music business. And I've always thought you, Mr. Hall, were old enough to know better than to encourage it. Can you honestly say that the James Brown edition did any good to the type of teenagers who revel in RSG-ish shows? Thank you, Mr. Lightup for the most intelligent letter published in RM for a long, long time."

● **Neil Murray of Letchworth, Herts:** "I'm 16. What I care about is the music. And RSG has provided more opportunities for new, good groups and singers than any other TV show. How can you compare RSG (with whole shows being devoted to great artists like James Brown, Otis Redding and Ike and Tina Turner) to 'Top of the Pops'—with its fake enthusiasm by the deejays and some model pretending to put on records?"

"There should be at least one programme which doesn't just pander to the mindless masses. If people had any musical taste, they'd see that not everything which is plugged night and day is good. It's only by showing great American talents, as RSG does, that the public will benefit and a quality pop world will result. If people had more intelligence, they'd see that 'in-crowds' are only groups of people with a tiny bit more musical taste. And a good job, in which he can still enjoy his type of music who do have jobs and receive a comparatively low wage to save their money and lead a dull life? Come on now. Be a little lenient. Let the kids splash out on clothes and records once in awhile. They'll be tied down soon enough. Let them have a taste of life. They're not that dim that they haven't thought of the future. I've got a lot of so-called 'mod' friends in Liverpool. They're not bores and they have views on life like everyone else. They can talk intelligently on any subject from sex to building societies."

● **Dave J. Lewis of Woolton, Liverpool 25:** "I am, I suppose, an 'average' pop fan. I buy records. Listen incessantly to the radio. Read all the trade papers. And watch the measure amount of pop TV. Mr. Lightup put his arguments well. But surely he doesn't expect young people who do have jobs and receive a comparatively low wage to save their money and lead a dull life? Come on now. Be a little lenient. Let the kids splash out on clothes and records once in awhile. They'll be tied down soon enough. Let them have a taste of life. They're not that dim that they haven't thought of the future. I've got a lot of so-called 'mod' friends in Liverpool. They're not bores and they have views on life like everyone else. They can talk intelligently on any subject from sex to building societies."

● **Jim Powell of Godalming, Surrey:** "Most of the London clubs play soul and r & b music because it brings them more money. Since they can employ cheap unknown blues artists, many of whom are no doubt very talented, knowing that the soul fans, the most dedicated of all, will come and pay to see them.

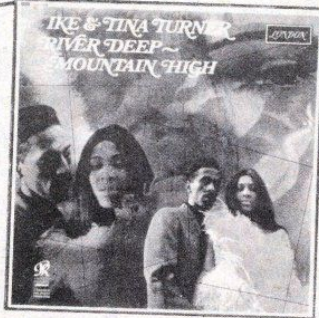
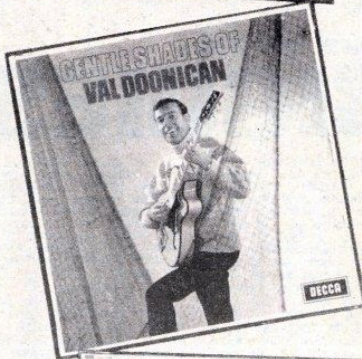
"In short measures, there seems to be no harm in these clubs. But in the long run, they, the music they feature, and the atmosphere they create (and after all, atmosphere is an essential part of this music) prey dangerously upon the instability and rebelliousness of the teenager and is likely to have a profound and a harmful influence on him. He is encouraged to take drugs, to drink more than he can take or afford, and, since he has been so caught up in the atmosphere, to abandon a decent life and a good job, in which he can still enjoy his type of music for the existence of a moron, who, as Mr. Lightup pointed out, leaves school early, gets a badly-paid job, lives in a squalid apartment, and spends what little he gets on in-clubs, in-clothes, and in-records. At this stage, there is little anyone can do to help him. The result is despairing parents, eventual disillusionment and the waste of a life.

"Without being an actual club itself, RSG promotes the same sort of feelings in a more modified form and, in conjunction with other things, produces similar results. Although again, not necessarily as totally disastrous as those produced by the clubs, RSG has done good things. It has revealed new talents; it has improved the standard of live performances. For this we should be grateful. But it also has this other influence that is distinctly harmful and does not merit the unqualified praise that you and others bestow upon it. RSG has had its effect; now it has outlived its use and has become corruptive.

"Everyone needs music. I couldn't do without it. Everyone will like a different type of music; there is nothing wrong in that. But when people allow themselves to be overpowered by their music, to sacrifice everything for it, even a decent life, and to let it govern them in all they do, which, aided by RSG, is what the so-called 'in set' are allowing to happen to them, then the effect can only be a bad one. Music is there to stimulate us, and not to govern our whole way of life; this order must be maintained for our generation to pull its weight in the world."

Seeing as space has run out on me I'll give you more of the letters next week.

TONY



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My mind's eye F 12500 Decca

DECCA group records

RECORD MIRROR CHARTS PAGE

CASHBOX TOP 50



AIR MAILED FROM NEW YORK

- 1 WINCHESTER CATHEDRAL*
1 (8) New Vaudeville Band (Fontana)
- 2 GOOD VIBRATIONS*
2 (8) Beach Boys (Capitol)
- 3 MELLOW YELLOW
6 (5) Donovan (Epic)
- 4 DEVIL WITH A BLUE DRESS ON & GOOD GOLLY MISS MOLLY*
4 (10) Mitch Ryder and the Detroit Wheels (New Voice)
- 5 LADY GODIVA*
5 (7) Peter and Gordon (Capitol)
- 6 YOU KEEP ME HANGIN' ON*
2 (8) Supremes (Motown)
- 7 BORN FREE
8 (10) Roger Williams (Ramp)
- 8 STOP STOP STOP*
7 (7) Hollies (Imperial)
- 9 THAT'S LIFE*
11 (4) Frank Sinatra (Reprise)
- 10 I'M A BELIEVER
20 (2) Monkees (Colgems)
- 11 I'M READY FOR LOVE*
15 (5) Martha and the Vandellas (Gordy)
- 12 I'M YOUR PUPPET*
7 (8) James and Bobby Purify (Bell)
- 13 SUGAR TOWN
22 (3) Nancy Sinatra (Reprise)
- 14 IT TEARS ME UP
14 (7) Percy Sledge (Atlantic)
- 15 (I KNOW) I'M LOSING YOU*
16 (4) Temptations (Gordy)
- 16 A PLACE IN THE SUN*
10 (2) Stevie Nicks (Tania)
- 17 A HAZY SHADE OF WINTER*
17 (2) Simon and Garfunkel (Columbia)
- 18 COMING HOME SOLDIER
24 (4) Bobby Vinton (Epic)
- 19 WHISPERS*
21 (6) Jackie Wilson (Brunswick)
- 20 NAME*
22 (4) Herb Alpert and Tijuana Brass (A & M)
- 21 TELL IT LIKE IT IS
— (1) Aaron Neville (Parloco)
- 22 MUSTANG SALLY*
25 (2) Wilson Pickett (Atlantic)
- 23 I'VE GOT THE FEELIN'*
25 (4) Neil Diamond (Bang)
- 24 SINGLE GIRL*
26 (2) Sandy Posey (MGM)
- 25 I'M THE ONE YOU NEED*
26 (6) Miracles (Tania)
- 26 I'M NOT YOUR STEPPING STONE
32 (2) Monkees (Colgems)
- 27 IT'S ONLY LOVE*
23 (4) Tommy James and Shondells (Hickette)
- 28 PANDORA'S GOLDEN HEEBIE JEEBIES*
30 (2) Association (Valiant)
- 29 TALK TALK
28 (3) Muscle Machine (Orbitral Sound)
- 30 I NEED SOMEBODY
30 (3) Question Mark and the Mysterians (Cameo)
- 31 CRY*
40 (2) Ronnie Dove (Diamond)
- 32 MONTY Part 2*
32 (4) J.C. Walker (Soul)
- 33 KNOCK ON WOOD*
21 (5) Eddie Floyd (Stax)
- 34 POOR SIDE OF TOWN
19 (12) Johnny Rivers (Imperial)
- 35 WORDS OF LOVE
— (1) Mamas & Papas (Dunhill)
- 36 LAST TRAIN TO CLARKSVILLE*
12 (6) Monkees (Colgems)
- 37 RAIN ON THE ROOF*
15 (9) Lovin' Spoonful (Kama Sutra)
- 38 COMING ON STRONG*
18 (8) Brenda Lee (Decca)
- 39 HOLY COW*
22 (3) Lee Dorsey (Amy)
- 40 HAPPENINGS TEN YEARS TIME AGO*
45 (2) Yardbirds (Epic)
- 41 HELP ME GIRL*
46 (2) Outsiders (Capitol)
- 42 RUN RUN LOOK AND SEE*
49 (2) Brian Hyland (Philips)
- 43 I'VE PASSED THIS WAY BEFORE
— (1) Jimmy Ruffin (Soul)
- 44 I (WHO HAVE NOTHING)
— (1) Terry Knight (Lucky Eleven)
- 45 BUT IT'S ALRIGHT*
43 (8) J. J. Jackson (Calla)
- 46 GOOD THING
— (1) Paul Revere and the Raiders (Columbia)
- 47 YOU CAN BRING ME ALL YOUR HEARTACHES
— (1) Lou Rawls (Capitol)
- 48 TRY A LITTLE TENDERNESS
— (1) Otis Redding (Vato)
- 49 SYMPHONY FOR SUSAN*
50 (2) Arbors (Date)
- 50 GAMES THAT LOVERS PLAY*
41 (4) Eddie Fisher (RCA)

*An asterisk denotes record released in Britain.

BUBBLING UNDER

- Help Me Girl—Animals (MGM)
Please Don't Ever Leave Me—Cyrkle (Columbia)
East West—Herman's Hermits (MGM)
Tell It To The Rain—Four Seasons (Phillips)
Snoopy Versus The Red Baron—Royal Guardsmen
I Fooled You This Time—Gene Chandler (Checker)
Have You Ever Loved Somebody—Searchers (Kapp)
Georgy Girl—Seekers (Capitol)
(He's) Raining In My Sunshine—Jay & The Americans (United Artists)
Ghost Riders In The Sky—Baja Marimba Band (A&M)

TOP L.P.'s

- 1 SOUND OF MUSIC
1 Soundtrack (RCA)
- 2 BEST OF THE BEACH BOYS
2 Beach Boys (Capitol)
- 3 DISTANT DRUMS
3 Jim Reeves (RCA)
- 4 COME THE DAY
5 Seekers (Columbia)
- 5 GENTLE SHADES OF VAL DOONICAN
10 Val Doonican (Decca)
- 6 BIG HITS (HIGH TIDE AND GREEN GRASS)
4 Rolling Stones (Decca)
- 7 GOLDEN HITS
7 Dusty Springfield (Philips)
- 8 REVOLVER
6 Beatles (Parlophone)
- 9 FOUR TOPS ON TOP
12 Four Tops (Tania Motown)
- 10 PET SOUNDS
9 Beach Boys (Capitol)
- 11 GOING PLACES
8 Herb Alpert (Pye)
- 12 HERE COME THE MINSTRELS
11 The Black and White Minstrels (HMV)
- 13 BEST OF JIM REEVES
12 Jim Reeves (RCA)
- 14 COLLECTION OF BEATLES OLDSIES
23 Beatles (Parlophone)
- 15 WELL RESPECTED KINKS
14 Kinks (Marble Arch)
- 16 TWELVE SONGS FOR CHRISTMAS
21 Jim Reeves (RCA Victor)
- 17 PORTRAIT
20 Walker Bros. (Fontana)
- 18 CALIFORNIA HOLIDAY
17 Elvis Presley (RCA)
- 19 HAND CLAPPIN'—FOOT STOMPIN'—FUNKY BUTT—LIVE!
22 Geno Washington
- 20 FACE TO FACE
16 Kinks (Pye)
- 21 DOCTOR ZHIVAGO
23 Soundtrack (MGM)
- 22 MOONLIGHT AND ROSES
15 Jim Reeves (RCA)
- 23 GOOD 'N' COUNTRY
18 Jim Reeves (RCA)
- 24 AUTUMN '66
18 Spencer Davis Group (Fontana)
- 25 CHRISTMAS CAROLS
24 from Guildford Cathedral (M.S.P.)
- 26 STEREO MUSICAL SHOWCASE
28 Various Artists (Polydor)
- 27 COME TO MY PARTY
— Mrs. Mills (Pye)
- 28 SOLID GOLD SOUL
— Various Artists
- 29 STRANGERS IN THE NIGHT
30 Bert Kaempfert (Polydor)
- 30 WHIPPED CREAM
— Herb Alpert (Pye)

TOP E.P.'s

- 1 READY STEADY WHO
2 Who (Reaction)
- 2 BEACH BOYS HITS
1 Beach Boys (Capitol)
- 3 THE SEEKERS
3 The Seekers (Columbia)
- 4 CHRISTMAS CARD
5 Jim Reeves (RCA)
- 5 FOUR TOPS
4 Four Tops (Tania Motown)
- 6 GOD ONLY KNOWS
6 Beach Boys
- 7 FIRST DELIVERY
17 Jimmy Crawford (Parlophone)
- 8 THUNDERBIRDS ARE GO
7 Cliff Richard and the Shadows (Columbia)
- 9 SOLO JOHN—SOLO SCOTT
9 Walker Bros. (Philips)
- 10 GEORGIE FAME
— Georgie Fame (Columbia)

5 YEARS AGO

- 1 TOWER OF STRENGTH
— Frankie Vaughan
- 2 STRANGER ON THE SHORE
2 Acker Bilk
- 3 MOON RIVER
5 Danny Williams
- 4 JOHNNY WILL
4 Keny Ball
- 5 LET THERE BE DRUMS
8 Sandy Nelson
- 6 TAKE GOOD CARE OF MY BABY
3 Bobby Vee
- 7 MIDNIGHT IN MOSCOW
4 Kenny Ball
- 8 TAKE FIVE
12 Dave Brubeck
- 9 TOY BALLOONS
7 Russ Conway
- 10 I'LL NEVER FIND ANOTHER YOU
— Billy Fury
- 11 SO LONG BABY
19 Del Shannon
- 12 MY FRIEND THE SEA
11 Petula Clark
- 13 MULTIPLICATION
— Bobby Darin
- 14 WALKIN' BACK TO HAPPINESS
9 Helen Shapiro
- 15 DON'T BRING LULU
— Dorothy Provine
- 16 I LOVE HOW YOU LOVE ME
17 (8) Manfred Mann (Fontana)
- 17 THE TIME HAS COME
16 Adam Faith
- 18 HAPPY BIRTHDAY SWEET SIXTEEN
19 Neil Sedaka
- 19 I'LL GET BY
10 Shirley Bassey
- 20 BIG BAD JOHN
14 Jimmy Dean

BRITAIN'S TOP 50

- 1 GREEN, GREEN GRASS OF HOME
1 (6) Tom Jones (Decca)
- 2 WHAT WOULD I BE
2 (7) Val Doonican (Decca)
- 3 MORNINGTOWN RIDE
6 (4) Seekers (Columbia)
- 4 MY MIND'S EYE
4 (7) Small Faces (Decca)
- 5 GOOD VIBRATIONS
2 (7) Beach Boys (Capitol)
- 6 FRIDAY ON MY MIND
9 (8) Easybeats (United Artists)
- 7 DEAD END STREET
11 (4) Kinks (Pye)
- 8 GIMME SOME LOVING
12 (7) Spencer Davis (Fontana)
- 9 YOU KEEP ME HANGIN' ON
15 (5) Supremes (Tania Motown)
- 10 WHAT BECOMES OF THE BROKEN HEARTED
12 (9) Jimmy Ruffin (Tania Motown)
- 11 JUST ONE SMILE
4 (6) Gene Pitney (Stateside)
- 12 SEMI-DETACHED SUBURBAN MR. JAMES
17 (8) Manfred Mann (Fontana)
- 13 SUNSHINE SUPERMAN
31 (2) Donovan (Pye)
- 14 DISTANT DRUMS
14 (18) Jim Reeves (RCA Victor)
- 15 HOLY COW
10 (8) Lee Dorsey (Stateside)
- 16 REACH OUT I'LL BE THERE
13 (10) Four Tops (Tania Motown)
- 17 THERE WON'T BE MANY COMING HOME
26 (2) Roy Orbison (London)
- 20 HIGH TIME
16 (10) Paul Jones (HMV)
- 21 UNDER NEW MANAGEMENT
34 (2) Barron Knights (Columbia)
- 22 WALK WITH FAITH IN YOUR HEART
20 (2) Various Artists (Atlantic 587021)
- 23 IF I WERE A CARPENTER
17 (18) Bobby Darin (Atlantic)
- 24 DOVER
21 (6) Righteous Bros. (London HAV 8288)
- 25 LOVE
22 (14) Mike Sammes Singers (HMV)
- 26 STOP STOP STOP
19 (10) Hollies (Parlophone)
- 27 FA-FA-FA-FA (SAD SONG)
23 (4) Otis Redding (Atlantic)
- 28 A LOVE LIKE YOURS
18 (8) Ike and Tina Turner (London)
- 29 WINCHESTER CATHEDRAL
29 (12) New Vaudeville Band (Fontana)
- 30 HAPPY JACK
— (1) Who (Reaction)
- 31 GUANTANAMERA
25 (14) Sandjagers (Pye)
- 32 I'M READY FOR LOVE
38 (3) Martha and the Vandellas (Tania Motown)
- 33 HELP ME GIRL
24 (8) Eric Burdon (Decca)
- 34 PAMELA, PAMELA
45 (2) Wayne Fontana (Fontana)
- 35 I CAN'T CONTROL MYSELF
25 (12) The Trogs (Page One)
- 36 IN THE COUNTRY
— (1) Cliff Richard (Columbia)
- 37 TIME DRAGS BY
37 (10) Cliff Richard (Columbia)
- 38 A FOOL AM I
27 (9) Cilla Black (Parlophone)
- 39 ANY WAY YOU WANT ME
— (1) Trogs (Page One)
- 40 DEADLIER THAN THE MALE
— (1) Walker Bros. (Philips)
- 41 EAST-WEST
47 (2) Herman's Hermits (Columbia)
- 42 NO MILK TODAY
32 (11) Herman's Hermits (Columbia)
- 43 THINK SOMETIMES ABOUT ME
35 (5) Sandie Shaw (Pye)
- 44 MISSY, MISSY
43 (2) Paul & Barry Ryan (Decca)
- 45 CALL HER YOUR SWEETHEART
50 (2) Frank Ifield
- 46 THAT'S LIFE
— (1) Frank Sinatra (Reprise)
- 47 (I KNOW) I'M LOSING YOU
— (1) Temptations (Tania Motown)
- 48 HEART
42 (3) Rita Pavone (RCA)
- 49 MUSTANG SALLY
— (1) Wilson Pickett (Atlantic)
- 50 I FEEL FREE
— (1) The Cream (Reaction)

A blue dot denotes new entry.

BUBBLING UNDER

- (Come 'Round Here) I'm The One You Need—Miracles (Tania Motown)
Colour My World—Petula Clark (Pye)
Dandy—Clinton Ford (Piccadilly)
Progress—Pretty Things (Fontana)
Knight In Rusty Armour—Magic Lanterns (CBS)
Knight In Rusty Armour—Peter & Gordon (Columbia)

BRITAIN'S TOP R & B SINGLES

- 1 YOU KEEP ME HANGIN' ON
2 Supremes (Tania-Motown TMG 585)
- 2 WHAT BECOMES OF THE BROKEN HEARTED
1 Jimmy Ruffin (Tania Motown 577)
- 3 REACH OUT I'LL BE THERE
3 Four Tops (Tania Motown TMG 579)
- 4 MUSTANG SALLY
7 Wilson Pickett (Atlantic 58466)
- 5 FA-FA-FA-FA (Sad Song)
8 Eddie Floyd (Atlantic 58464)
- 6 KNOCK ON WOOD
8 Eddie Floyd (Atlantic 58464)
- 7 I NEED LOVE
6 Little Richard (Columbia DB 9688)
- 8 HOLY COW
4 Lee Dorsey (Stateside SS 552)
- 9 I'M READY FOR LOVE
13 Martha and the Vandellas (Tania Motown TMG 582)
- 10 (COME 'ROUND HERE) I'M THE ONE YOU NEED
15 The Miracles (Tania Motown TMG 584)
- 11 DON'T BE A DROPOUT
11 James Brown (Pye Int. 7N 25284)
- 12 MONEY (THAT'S WHAT I WANT)
12 Junior Walker (Tania Motown TMG 586)
- 13 (I KNOW) I'M LOSING YOU
— Temptations (Tania Motown TMG 597)
- 14 DON'T ANSWER THE DOOR
17 B. B. King (HMV Pop 1568)
- 15 HEAVEN MUST HAVE SENT YOU
9 The Eltons (Tania Motown TMG 583)
- 16 A PLACE IN THE SUN
16 Stevie Wonder (Tania Motown TMG 588)
- 17 MY SWEET POTATO
16 Booker T and the MG's (Atlantic 58464)
- 18 SEESAW
18 Don Covay (Atlantic 58463)
- 19 STAY WITH ME
19 Lorraine Ellison (Warner Bros. WBS550)
- 20 DAY TRIPPER
— J. J. Barnes (Polydor 58722)
- 20 JINGLE BELLS
Booker T and the MG's (Atlantic 58460)

BRITAIN'S TOP R & B ALBUMS

- 1 ON TOP
1 Four Tops (Tania Motown TML 11037)
- 2 MIDNIGHT SOUL
2 Various Artists (Atlantic 587021)
- 3 SUPREMES A GO GO
14 (18) Bobby Darin (Atlantic)
- 4 RIVER DEEP—MOUNTAIN HIGH
Lee Dorsey (Stateside SL 10192)
- 5 NEW LEE DORSEY
Lee Dorsey (London HAV 8288)
- 6 THE EXCITING WILSON PICKETT
6 Wilson Pickett (Atlantic 587023)
- 7 WILDEST ORGAN IN TOWN
Billy Preston (Capitol T2522)
- 8 UNBELIEVABLE
5 Billy Stewart (Chess CHL 432)
- 9 SECOND ALBUM
5 The Four Tops (Tania Motown TML 11021)
- 10 SING A SONG OF SOUL
10 Various Artists (Chess CHL419)

NEW SINGLES

Bert Shorthouse & his Band The Happy Highlander

595 014

David Kinnaird Ye Can Come And See The Baby

595 013

Distributed in Great Britain by
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NEXT Four Tops single will be "Standing In The Shadows Of Love" . . . DJ Chris Denning made his first broadcast on Radio Moscow . . . not to be confused—the Swinging Monk and Scott Walker . . . already the Monkees "I'm A Believer" has won a gold disc . . . Mary Wells newest U.S. Tamla LP "Vintage Stock" includes her never-issued follow-up to "My Guy" called "When I'm Gone"—also recorded by Brenda Holloway . . . tune of Cat Stephens' "I Love My Dog" identical to Yusuf Lateef's "The Plum Blossom" on his "Eastern Sounds" LP recorded several years ago . . . surely Dave's diction can't be THAT bad, Bob . . . five years ago, Marvelettes' "Please Mr. Postman" was top of Billboard's Pop and R & B charts . . . is "Silent Night" called "Sleep In Heavenly Peace" by Miss Streisand for the same reason she calls herself Barbra?

To promote "Just One Smile", Musicor Records are offering U.S. TV stations a free three-minute film of Gene singing the hit . . . of current top thirty RM's Peter Jones tipped 26 . . . Dave Davies wrote and produced "She's My Girl" for the Attraction to be released in January . . . Alvin Cash of "The Philly Freeze" fame is a professional dancer . . . Kim Fowley being screen tested by Warner Bros. films in Hollywood, as well as leading the Sunset Strip teenage freaks to Utopia (his own words) . . . Jordanaires DID used to back Elvis on his earlier records . . . Michel Polnareff's "No, No, No, No, No" and "Love Me Please Love Me" put out as one single for U.S. release . . .

Both sides of Rick Nelson's new single have been written by Burt Bacharach and Hal David . . . British records just missing the American charts this week include "I Love My Dog"—Cat Stephens and "Your Ever Changin' Mind"—Crispian St. Peters . . . Seekers top in Bristol last week, Easybeats at No. 2 . . . Manfred Mann loaned new white Rolls Royce to ride in at Monaco by organisers of British Week . . . Fabian now married to starlet Kathy Regan . . . on his soon-to-be-released "Sunshine Superman" album, Donovan dedicates one track "The Fat Angel" to Mama Cass . . . "Cry" could well be the 13th time lucky here for Ronnie Dove . . . did the person who advertised life size photo print of Mick Jagger in last week's Exchange & Mart specifically ask that the ad appeared in the 'Curios' section?

Dave Dee and Spencer Davis went to East Berlin in search of jazz discs . . . after successful debut reception at Marquee, Nite People re-booked for all-star gala there on December 23 . . . Gene Vincent revives old Andy Williams hit "Lonely Street" . . . great new LP coming in January from Roy Castle . . . Beatle fact: EP-wise, the lads' current standing reads—issued—12, EP chart toppers—3, total weeks at No. 1—41, points total—5,287 . . . in "Danger Grows Wild" film, Trini Lopez sings "Lemon Tree" and "La Bamba" . . . Ray Charles described by doctors as having overcome drug addiction and passing several crucial tests without reverting to dope . . . Supremes now have as many RM top fifty entries to their credit as they have had No. 1 singles in the States . . . Dave Dee and Co. had their luminous capes stolen in Germany—they also visited Dachau . . . Herman tipped a glass of singer ale over Mrs. Miller at her own reception . . .



LOVIN' SPOONFUL

SINGER SONNY CHILDE is one of the many artists to feel concerned about the shrinking opportunities of pop promotion on television. In the New Year "Top Of The Pops" will be virtually the only show artists will have an opportunity to promote their discs on. "Television companies should study American TV if they can't come up with any new ideas for presenting pop," he says. "For instance, shows at the Apollo Theatre in New York are televised, so why doesn't a television company do the same thing at the Saville Theatre? With the artists who are appearing at the Sunday Shows there they should be able to present quite an exciting programme."

Sonny, whose self-penned disc "Heatbreak" is released on January 6, says that his band THE TNT will be having quite a tussle with GENO WASHINGTON's outfit next year. "Our two bands are so similar, particularly in the choice of material that the success of one will result in the success of the other."

MERSEY BOYS

LU COLLINS and TERRY O'TOOLE in new Mersey outfit THE NEW MOJO BAND . . . January 6 release for next BILLY J. KRAMER single . . . THE ANZACS have been backing singer GENE LATTER for eight months now. They provide the sounds behind him on his latest release from CBS "Something Inside Of Me Died" . . . Honorary Liverpudlian—CLIVE WOODS . . . JOHN BANKS now in Israel with a trio—so, I presume that if JOHNNY GUSTAFSON ever forms a group again he'll have drummer DAVE PRSTON with him . . . DJ. CLEM DALTON has had drastic cuts in his TILES appearances — also, he recently signed with TERRY KING . . . SEARCHERS to tour States in March and have a new disc release in

January . . . Following successful FOUR TOPS Concert, Liverpudlian TONY BRAMWELL produced LITTLE RICHARD Show at Saville Theatre.

CLUB SCENE

Tremendous night at THE CROMWELLIAN last Thursday on the occasion of their Second Anniversary. Personalities present included BRIAN EPSTEIN, VICKY WICKHAM, MIKE QUINN, ERIC BURDON & THE ANIMALS, BILLY J. KRAMER—and a good time was had by all . . . JIMMY STEVENS mistaken for JOHN LENNON at Bag O' Nails. THE YOUNG RASCALS completed their short British visit with a session at Sybilla's.

UP NORTH

Birmingham group THE FRAME make their first trip to the Continent where they spend 16 days touring GERMANY, DENMARK, SWEDEN and FINLAND in the New Year . . . DAVID JONES of U.S. outfit THE MONKEES is a Mancunian and arrives in Britain on December 19 to spend Christmas in Manchester with his family . . . Did Liverpool's C & W outfit THE SADDLERS and THE TATTERS take names from the pop novel "Give Me Money" . . . FOUR PENNIES a smash hit on "Monday Monday" last week with "Maracabamba". Incidentally, lead vocalist LIONEL MORTON collapsed at a venue recently whilst he was singing "Climb Every Mountain" . . . KOOBAS in Germany over Christmas . . . FAC TOTUMS boast the best looking Road Manager in the Biz—23-year-old VERONICA THOMAS . . . DAWNBREAKERS still searching for a new name . . . WARRIORS have returned to Continent for three month stint . . . Quintet THE TOGGERY likely to become nine piece band . . . THE FAMILY appear at Blaizes (December 13) and Tiles (December 21) . . . THE END spend three weeks in Switzerland over Christmas period prior to moving to Spain for two months . . .

DOWN SOUTH

MICHAEL ALDRED made debut as an A & R man when he produced GARY JAMES' "Nichole", a JACKIE DE SHANNON number—incidentally Jackie arrived in London this week . . . I hear that MIKE TINSLEY of HEDGEHOPPERS ANONYMOUS waxed a solo disc on December 10 with a 35-piece Orchestra. Titles were "Let Sw' Be Me", "So Much In Love" and two JONATHAN KING numbers . . . SOFT MACHINE have a

BILL HARRY'S POP TALK

January 7 release with "Love Makes Sweet Music" . . . Don't blame WAYNE GIBSON for being cut up about lack of chart success for his "For No One"—it was far better than some discs that have hit the top spot. He tells me that he has a January release and has "covered" a current American hit. He was adamant when he said, "If this record doesn't go, then I'm going to pack in." . . . TERRY KING returned from business trip in U.S. last week-end . . . FORCE WEST have been voted Bristol's top group in WESTERN SCENE poll . . . ANITA HARRIS has recorded THE PEDDLERS "Adam's Apple" for an album . . . JACK OLIVER of Chappells has teamed up with Jan & Gary, son and daughter of TONY OSBORNE, to form JAN, JACK & THE BEAST . . . STALK . . . Decca's PETER SHELLEY on look-out for good Country & Western acts.

INTERNATIONAL

It's a pop invasion on the rebound. British pop groups have been travelling: to all parts of the World—now, numerous artists from other countries, are coming to Britain. Sweden has recently sent a female beat group THE NURSERY RHYMES; from Japan came THE SPIDERS; Spain has provided LOS BRAVOS and LOS CANARIOS; Australia, however, seems to be producing the largest number of fresh, new faces. Of course, the Aussies have been providing us with talent for quite a while—THE SEKERS, FRANK IFFELD, PATSY ANN NOBLE et al. Two of the most recent popular Aussies to arrive have been THE EASY BEATS and NORMIE ROWE. In November, THE TWILIGHTS arrived. The boys had a No. 1 in four Australian States with "Needle In A Haystack", their current release here. They intend to stay in this country until the end of January and their trip is the result of a major Beat Group competition they won Down Under. The group have been in formation for two years. Spanish outfit LOS CANARIOS make their British record debut this week with "3, 2, 1, Ah!" . . . A group from Adelaide who may soon be appearing in London are THE SOUND BENDERS. They are attracting attention at home via their pretty, 18-year-old female lead guitarist JANE PALMER.

*Wishing everybody
a very happy
Christmas*

Dusty

TWO GREAT NEW RELEASES—AND GREAT NEWS!

LONELY STREET

Recorded by
GENE VINCENT
on LONDON HLH 10099

LISTEN TO MY HEART

Recorded by
BATS
on DECCA F 22534

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