

# RECORD MIRROR

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## THE WHO

**K**IT LAMBERT and Chris Stamp are justifiably pleased with the continually increasing popularity of The Who. Kit told me: "I'm very anxious for The Who to diversify into films as soon as possible. We are currently discussing the following: first of all, a special guest appearance in the television series "A Man Called Ironside." The Who will shoot it in Hollywood in December. Universal are also currently considering a TV series starring The Who which is intended for a wider audience than The Monkees series. The Monkees is, roughly speaking, just a comedy series—but The Who programmes will tell of a pop group who, through a series of circumstances, find themselves running a world government. It will give some fascinating possibilities for satire, which is the main quality which has recently emerged as one of The Who's strongest characteristics and abilities."

Kit is also pleased with the fact that "I Can See For Miles" is the fastest rising single in America at the moment.

Chris Stamp will be off to the States on November 7 to finalise negotiations for The Who to star in their first full colour feature film. He'll be accompanied by his business manager Pete Kameron, who formerly managed artistes such as The Modern Jazz Quartet and Harry Belafonte.

Apart from The Who, Kit and Chris run Track Records, a highly successful company whose artistes include The Jimi Hendrix Experience, The Crazy World of Arthur Brown and John's Children. They've had a number of hits recently—and Kit is slightly disappointed about the BBC ban of John's Children's last disc. "I feel that if the BBC would have played it it would have been a big hit," he said.

BILL HARRY

# YOUR PAGE

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

# GREAT

## BRITAIN

# Record Mirror

EVERY THURSDAY

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



If you wonder what Lon Goddard's latest cartoon is about—read the lead letter this week!

**ENGLAND swings!** Yeah it does. Isn't Britain fun! After banning pirate radio, closing beat-clubs, introducing breathalysers and jailing Mama Cass, how about those other fun, splendid-time-guaranteed ideas. A tax on beards is a must. Any pedestrian found sober in charge of a beard should be heavily fined. And how about making it illegal to buy American records, with heavy fines to help stamp out this evil pop-music scene. Another bill to make not owning a radio a criminal offence would add fun to the court proceedings. And breath and blood tests for everyone in show business, all boys and girls under 25 and J. D. Salinger (all other foreigners for that matter).

Lars Gillberg, Linnegatan 7, Gothenburg S.W., Sweden.

### WISHLIF ROCKERS

**R**ockers are by nature addicted to wishful thinking ("Sunday Night At The London Palladium" — starring Fats Domino, Chuck Berry, Merrill Moore, Ronnie Hawkins and Jerry Lee Lewis). There are invariably dimesday wailers bawling that rock and roll is dying — or dead! The rock and roll-killing menaces have included the BBC, Beatles, Carnaby Street, James Craig and present-day skiffle music. Soldiers have a word for them — fertiliser. — Jerry Booth, 14 Coronation Street.

James Craig: We rockers do have a strong sense of humour, don't we!

### GET STONED

**C**an any Radio One dee-jay please tell me what is wrong with the Rolling Stones? Have they got measles or something? As nobody seems to be playing any of their records lately — that's why I ask. Their latest record "We Love You" has hardly been played at all. If you are afraid of catching anything from this record, then let's have something from their great LP's. Come on, lads, get the calamine lotion out and let's hear some Stones' records. — Nigel Allen, 31 Brantford Avenue, Clifton Estate, Nottingham.

### NO BYRDTIME

**T**he Byrds new single "Lady Friend" is out, newly-pressed. No publicity, no air space. Their records are far superior to much of the rubbish being played nowadays. From the State of California they come, with all its love, sunshine and flowers, but in this country the Byrds are left out in the cold to wither and die. Bring sunshine and flowers to your ears this winter by listening to the hippie Byrds. — Brian Greer, 6 Glenravel Park, Ballymena, County Antrim, Northern Ireland.

### ALL FOR JIM

**I** could be called a fanatic but this I don't accept because I'm only doing my duty as a Jim Reeves' fan. Just buying his records is to be only a part of that duty. I've spent many a night writing letters to defend Jim Reeves when I should have been sleeping. I owe so much of my happiness to his very fine music. In 1963 at the age of 15, I was seriously injured in a road accident — an accident that nearly cost me my life. I spent eleven months in hospital. It was then that Jim Reeves came to my notice. I've now been out of work for four years, for over three years penned in at home and it's only thanks to Jim's music that I now have so many new friends and a new lease of life. I have lost a leg but at the same time I've gained a wonderful treasure... the music of Jim and all it's magic. — Phillip Cale, 101 Shrubbery Street, Kidderminster, Worcs.

### WORST JOKE POLL

**I**'d like to conduct a poll for the worst joke of the year. Jokes such as the foul offerings of Tony Blackburn, or similar to those of "I'm Sorry I'll Read That Again". Puns are welcome, but nothing lengthy. Best worst jokes to be submitted for publishing in roughly four weeks' time. — Paul Sutherland, Mike Langran, 12 Sullivan Road, Sholing, Southampton.

### THOSE THIEVES

**T**HANKS for printing the letter sympathising with us on the recent loss of all our equipment. In the letter, Miss Hegg called the thieves freaks. Even that seems too good a name for them. Unfortunately, thefts of instruments are becoming more and more prevalent. We'd often read about this type of crime, but had no idea of the misery involved until we became victims. First there's the shock of losing something you depend on for your living, then begins the frantic scramble to borrow instruments and amps — costly in time and hiring charges. Then it hits you — you've lost

over £3,000 in one evening. You purchase new equipment and you're another £2,500 down. Okay, so we'll get some of this back in insurance, but nothing replaces the sentimental value of one's original instrument and the memories of struggling to find the cash for it in earlier days. The thieves also took dozens of souvenirs given to us by fans all over the world — they're irreplaceable. Police eventually located our wagon — completely empty. Believe us, we can think of much stronger names for the thieves than freaks. **THE SWINGING BLUE JEANS—LIVERPOOL**

### HEALTHY ROCK

**I**n answer to the letter published recently, I'd like to know that I fully support the Rock 'n' Roll Restoration Union. As one of the elected governors to the board, may I bring the attention of the rock fraternity to the names of various people who have helped considerably in bringing rock back to the very healthy popularity... Max Needham (QFMM) for his unrelenting battle with Ember Records, the staff of Record Mirror for being the only paper to feature rock in quantity, and all the fan club presidents in the country for their sweat, time and graft put into their work so that rock can stay alive. — Earl Sheridan, Rock 'n' Roll Appreciation Society, 22 Elmfield Mansions, Elmfield Road, Balham, London, S.W.17.

### BEST OF RADIO 1

**M**y impression of Radio One wasn't all good; then I heard John Peel and Pete Drummond with their three-hour "Top Gear". Later on came Mike Raven, an old favourite in the R and B world, who never fails to entertain his ever-growing audience. Remember, though, that these dee-jays are only on short-term contracts. The battle for your dee-jay is only half-won. Please write to Robin Scott, BBC Radio, if you want the above-mentioned to be permanent staff on a station that could have a great future. — N. Sands, 12 Park Road, E. Dereham, Norfolk.

### TRUE BLUES

**I** AM concerned with the lack of support given for the great bluesmen whose work passes unnoticed and unappreciated. Lack of publicity for the true musicians such as Sonny Boy, Peter Green, Muddy Waters and of course John Mayall's Bluesbreakers is all too evident. The blues, though considered complex, is on the verge of a breakthrough into the major scene and given support can emerge as a force to be reckoned with. No longer must blues be associated with the small minority. As the great man Mayall has said: "Crusade". — David Walker, 103 Sheppey Road, Dagenham, Essex.

### FOR CHESS FANS

**I** KNOW you don't normally publish publicity for fan clubs and such but I thought your readers interested in soul sounds might be pleased to hear of the formation of the Chess/Checker/Cadet Appreciation Society. It is newly-formed and does not feature one particular star but all those who record on these labels in the States. Members receive 12 copies of the magazine published by the society, the offer of cheap records, general news from the States including lists of the current charts, photos and the chance to meet any of the stars when they come over. Anyone interested, please send a postal order for 1s. 6d. to Chess, Checker, Cadet Appreciation Society, 2 Trevoze Road, Waltham Forest, London, E.17.

### In brief . . .

- L. Dudgeon, 31 Wykeham Street, Strood, Kent: I'm trying to get two American records not released here. They are "Sloopy" and "The Word Game". Can anyone help with information?
- Frank Boyes, 2 Toft's Avenue, Wyke, Bradford, Yorks: Anyone help me get a Shadows' record "Feelin' Fine" (DB 1263) — I'll pay, of course.
- Jimmy Norrie, 18 The Crescent, East Garforth, Leeds, Yorks: Just received an American copy of Elvis' latest, "You Don't Know Me"/"Big Boy Man", from Belgium. It's fantastic, not from a film or LP — it must be a double-sided number one. A fantastic beautiful ballad coupled with an equally fantastic great rocker.
- Jasper Solomon Weir, 1019 Sauchiehall Street, Glasgow C3: I'd like to correspond with a girl in London who digs Bee Gees, Rolf Normie, Seekers and Easybeats.
- Mike Sandra, 3 Kingsbury Drive, London, N.W.9: Is it true Big A Records in the States have issued an answer song to "Ode To Billy Joe"? — I hear it is called "Mystery of Tallahatchie Bridge". Who or what WAS thrown over the bridge? — James Craig: Bobbie Gentry simply won't let on... she leaves it to you to guess.

- Anne-Marie Reynolds, St. Anne's 34 Manor Road, Basingstoke, Hants: To all who mourn the passing of Perfumed Garden, Radio One can give John Peel his own show, if there is a demand for it. Write to Robin Scott, c/o Radio One, Box 1AA, London, W.1. — ask him, tell him to give J.P. his own show.
- P. Ewens, 1 Bayton Close, Hornsey, London, N.8: I have the Stones' Number Two LP and "Donne Warwick In Paris" which I'll exchange for U.S. pics of Sonny and Cher... say fifty pics for one LP.
- Righteous Rick Winkley, 30 Terry Street, Nelson, Lancs: Out now, Barbara Ruskin's eighth single — her greatest. Give it a listen. Thanks to RM for plugging her discs... you're never far behind in recognising important talent.
- Gorilla Gillham, 342 Anchor Road, London, E.9: Rock lives, not in Memphis or the mid-West of America — but in North London. "Fingers" Lee from Northampton currently encoring to heavy mitting at the Angel, Edmonton, at weekends. Shake off the cobwebs and bop across to Edmonton and absorb a fantastic live performance.
- Martin R. Hubbard, 25 Bishops Road, Stamford Le Hope, Essex: Anyone a copy of "Life's Too Short" by the Lafayettes on RCA, or "Don't Say Nothing About My Baby" by the Cookies? I've a copy of Elvis' "Rock 'N' Roll" LP for sale.

## RECORD MIRROR PHOTO SERVICE

**YOU** can buy any black-and-white picture in the Record Mirror marked "RM picture". Just write to us, telling us the date of the issue, the page, and the artiste (or cut out the pic from the RM) and we'll send you back any number of copies you require. Sizes and prices as follows:  
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*disc info.*

York. Anyone else help some?

49 Here's one for the rock fans — P. Killick (Johannesburg, S. Africa) has the original South African release of Jerry Lee Lewis' "Great Balls Of Fire", which, he says, is different to the take issued in Britain. Even the lyrics are altered, he states. Pen to paper chaps — let's have the explanation!

50 David Bell (Isleworth) would like to know of recordings made by the Crystals after leaving Phillies. One single was issued here on United Artists ("My Place") but were there any more? I had an idea that they had re-signed with Phillies quite recently, but I may be wrong here. Anyone confirm?

# USA

32 (refer. Sept. 2). It didn't immediately strike me before but I guess J. K. Haddock (Hathersage Sheffield) means The Sensational Nightingales — in which case they have had some releases in this country: two tracks on Vogue EPV 1066 (issued 1955 or 6), two tracks on LP "Negro Spirituals" Vogue LAE 12033 (issued 1957 or 8) and two tracks on a more recent EP, Vocalion EPV-P 1271. In the States they have about 20 singles currently available on Peacock, and two albums that I know of: Peacock 101 "Songs of Praise" and 112 "Glorious Glory". David Pendleton (Bootle) I must give credit to, for jogging my memory over this. Thanks!

41 (refer. Sept. 2) Graham McKenzie (Enfield) has the LP of Guest Star 1900 ("Rhythm And Blues Best Vocal Groups") which gives the line-up of the Cufflinks as Bob Truesdale, Henry Houston, Johnnie Simmons, Moses Walker, Elroy Kaltman, Raymond Dierdan. This Cufflinks' "Guided Missiles" track can also be found on Guest Star LP 1488 entitled "Shindig" according to

51 Barry Crisp (Taverham, Norwich) comes up with a real obscure one: Can anyone confirm the release of an album by a group called the Aqualones who recorded for Fargo Records, and had a single, "You", issued on London HLO 8631 around 1958?

35 (refer. Oct. 7). Alan Warner of E.M.I. and John Landau (London, S.W.9) advise me that the Tokens single on Parlophone came from Warwick. Also that "I Love My Baby" was part-composed by Neil Sedaka — so perhaps Neil was one of the group at that time — seems unlikely though since he must have been recording for RCA at that time, unless the Tokens single comes from an earlier recording session and wasn't released till later.

30 (refer. Oct. 7). Back to the Jesse Belvin thing! "Dream Girl" on Speciality was recorded by Jesse Belvin and Marvin Phillips, who wrote the song between

46 (refer. Oct. 7). P. Woodard (Ruislip) states that Mark Lindsay was the leader of Paul Revere and The Raiders both in the early days and now — so perhaps they are the same — anyway take a look at the two photos alongside — one from the old "Like Long Hair" days (kindly supplied by Alan Warner of E.M.I.) and one of the current line-up. I leave you to decide! A sidelight here comes up from Kenneth Baikow (Cambridge) who says that Paul Revere and The Raiders issued "Louie Louie" at the same time as the Kingsmen version. He'd like to know

of any other versions of the song. I know of the original version by Richard Berry and The Pharaohs — issued here on an EP by Ember (EP 4527) — any more?

52 One of my own favourite queries now! John Landau (London S.W.9) would like to know who really sings on "Give Me Love", the film of Rose & The Originals' "Angel Baby" on Highland. Now, I've heard all these tales about it being P. J. Proby, but frankly I don't believe it. My opinion is that it's David Pond, who wrote "Angel Baby" and I reckon was one of the Originals. Where did this Proby story come from anyway?

38 (refer. Oct. 7). One little addition from P. Woodard (Ruislip) on the Jotis Records query—he says that Otis Redding's Band is on all the singles and Otis himself plays piano on the Billy Young disc (Jotis 469).

# Bee Gee B.G.

**F**OR various reasons The Bee Gees are all flat hunting—and because Barry Gibb had to leave his last flat because he'd been besieged by fans who'd discovered his address, I met him in Robert Stigwood's remarkable new London pad. It's a part of Africa in some ways, completely dominated by stuffed wild animals. Like Terry The Pill and several others, I managed to trip over the stuffed tiger's head in the middle of the living room. Suitably settled down, I was interested to find there was a particular reason for naming their No. 1 hit "Massachusetts". I'd wondered why British songwriters always used the names of American cities—The Flowerpot Men's "San Francisco" is another recent example—and Barry pointed out that the American cities seemed to have more romantic names than the British ones. But the reason in this particular instance was: "Our first big American hit broke out in Massachusetts, Boston—and this is by way of a tribute. In fact, we were told that if a record sells in Boston it spreads out all over America and becomes a big hit."

Massachusetts, it seems, is a fairly accurate guide to the likely Top 100 chart entries in the States. If they sell there, then they usually break into the big time. "We're going over to America for a big tour soon—and I hope that we'll be appearing in Massachusetts," Barry said, "but if we aren't booked there, I'm going to visit there on my first day off."

The Bee Gees are currently being lauded as the group of songwriters second only to The Beatles. Whatever people's opinions, there is no doubt that they are remarkably prolific. "On average, we write about six songs a week—and we put them down, not as demo's, but as possible singles. Every song we write these days is an attempt at a single, and we cut them all in the recording studios—in fact, every track on our album has been an attempt at a single."

"Of course, there are quite a few songs we throw away because we just don't feel they're good enough. In the last 10 years we've written hundreds, thousands of songs. I've been writing since I was nine." He swept his hand around the room. "There are dozens of our numbers around here that'll never be used, although they could be good for somebody."

During the past year, Barry has been something of a globetrotter and has visited Athens, Rome, Singapore, India,

Columbo, Naples, Suez and Aden. "In Aden I saw all the fighting. Did you know that the terrorists grab Arab families and instruct the little children to throw grenades at British soldiers? If the children don't do it, they threaten to kill their whole family. The terrorists don't seem to do any of the fighting themselves."

"When I was in Rome, I visited the Coliseum. I wrote a number about it on the last album, called "Every Christian Lionhearted Man Will Show You"—which would be suitable for one of these Roman Empire films."

"I liked visiting Rome because I am very interested in history—it was the only thing I was good at at school. I left school at 13, I don't even know what division means. I've had no education and I'm the first to admit it."

## 'I DON'T LIKE MESSAGE SONGS'

Barry's song ideas are all connected with personal experiences or observations. He says: "All our songs are based on stories, I don't think any are based on nothing... on the other hand, I don't like message songs."

Naturally, a number of his songs concern love—and several of them include references to his first love affair. "The first time I ever had a crush on somebody was in Brisbane when I was about 14 or 15. She was a beautiful girl called Carol. I was doing some TV shows at the time and she asked me for my autograph. Then I went out with her for about a year—but she shunned me. Her parents even wanted me to quit show business."

All experiences of any depth have a profound effect on Barry, who believes that good entertainers are mainly people who have suffered.

"I've had my fair share of suffering. When I was two years old I upset a pan of hot water all over me and got scalded. At one stage they believed I only had 10 minutes to live—and I spent two years in hospital because of it. I've also been hit by a car twice and have been taken to hospital twice with broken thighs."

## ADDED INCENTIVE

"I believe in the fact that suffering gives that added incentive to people to fight on. That is to me the answer why Negroes with their Soul Music are so good. They are unhappy people, shunned by white people. Tom Jones, who is one of the greatest voices in the world, must have had something bad happen to him at one time... and John Lennon saw his mother hit by a bus and killed. The great painters all had some terrible life—people like Van Gogh, and they've seen other lesser artistes on the way up while they have been unrecognised until after they've died."

"Once you've suffered you keep the memory of it—even though you may later become successful, 'cause you can still understand what's happened to you."

Interested in the effects of suffering, Barry returned to the position of the Negroes in America: "In Harlem you can see groups of kids singing in beautiful harmony—and they are aware of the poverty of their parents, and heartaches. Negroes don't forget these things. I think there will be a gigantic outbreak by Negroes in the next eight years."



BARRY GIBB—tells Bill Harry that the Bee Gees write about six songs a week!

No one seems to realise how many Negroes there are in the world. The next step is for Negroes to declare war on the white people. I believe in what they're doing—striving for equal rights—but don't believe in the killing. I don't believe in any violence." He quoted Mr. Bliss, who told him: "Man is the only animal who kills its own kind with intent."

Mr. Charles Bliss is an Australian who has made quite an impression on Barry.

He is a genius. His wife died—and he'd dedicated his whole life to her. So he concentrates all his time on the world language that he has made. But no one will listen to him. So, although he's poor, he spends all his money on having books printed about this language—and gives them to people."

The Bee Gees have been in formation for 11 years—and for most of that time (until last February) they were a trio. "We had eight years of suffering because no one believed in our talent. People laughed at us, jeered at us and told us to stop wasting our time... because we were so young. We never had the basic management or promotion during this period, although our father was a great help to us. He pushed us for the last eight years—and they all laughed at him, too. It's terrible when you believe in yourself and your close friends believe in your talent, but everybody else laughs at you."

Those eight years of hardship helped mould The Bee Gees "Because it gave us something to fight for—you've got to have a cause to fight for. You live for a reason and you've got to fight for it. That is why, I think, multi-millionaires must be the most miserable people alive. A certain amount of money is fine, you can be happy—but too much money brings unhappiness."

In the future The Bee Gees have an ambition to make good movies—and in the near future they'll be looking forward to the reaction to their new single "World". "The world is full of trouble every day—and we wrote the song because we were seeking a meaning behind life. Why was I born? Why am I living? That's the whole story of the new single!"

"We produce our own discs—and we do most of our recordings in I.B.C. Studios. We don't write songs outside the studios—"Massachusetts" and "World" were both written after we'd gone into the studio, and we usually go into a studio with nothing but an idea. Then we just sit down and think, and work something out—the technicians understand and give us time to write."

BILL HARRY

## DERAM is different!



Sol Raye  
While I'm here

D.M.154

DERAM

Deram Records Decca House Albert Embankment London SE1



LONG JOHN BALDRY—his first disc on Pye issued this week.

**T**HERE are but a mere handful of voices in this country which are really distinctive. Which is a sentence that my old English teacher would never have permitted! But the point made does stand up... and a character who stands up as the owner of one of the handful of voices is Long John Baldry.

Long John himself stands up to the towering height of 6ft. 7in. As he consistently wears slim-cut and dapper suits, the height is further accentuated. Watching Long John stand up is like seeing a normal mortal stand up... then stand up all over again.

But the voice is what counts. John is with Pye now, and his first record, written by his recording manager Tony Macauley, is "Let The Heartaches Begin". I have already laid money that it will be a hit, given dee-jay support and a little bit of sheer justice.

Long John and the blues, British-style, go hand in

## Long John Baldry's ambition: "To do a one-man show"

hand. But his ambitions don't stay confined to one specialist field. We talked at a party, lavishly vodka-ed, to launch his record. He said: "One must go ahead, must make plans. My ultimate aim is to do a one-man show, presenting a lot of different types of act all rolled into one. That's the goal. It may take a long time to reach it but one must have ambition..."

John, highly respected among artistes for his talent, has had a long wait for full public acceptance. Did he ever feel like griping about this? Especially as so many lesser artistes have roared willy-nilly to the top of the charts?

"No," said Long John. "I've learned to accept things as they come along. The point is that the one thing I enjoy is singing. Hit record or no, I simply enjoy my work. I can't imagine myself doing anything else for a living. If the money is there as well, that's fine."

In fact, Long John has, at 26, done a great deal. Certainly he helped rejuvenate a stale old blues scene in Britain a few years ago. Others may have copped more of the limelight, but he helped put a stamp of authority on it. He was born in Derbyshire, the son of a policeman, arrived in London at the end of the war, was educated at Downer Grammar School, Edgware... where some of his blues enthusiasms were regarded with suspicion.

He built a collection of blues and jazz records, leaning heavily on Muddy Waters and Big Bill Broonzy for influences. By 1958 he was involved with skiffle groups, playing guitar wherever he could. Two years later, he chucked in his job as a commercial artist and struck out as a professional singer. He joined Alexis Korner's Blues Incorporated; toured Germany as a solo artiste. He joined Cyril Davies' All-Stars, after Cyril died so suddenly, and re-organised the group under his own leadership as the Hoochie Coochie Men. Then came the Steam Packet. And now Bluesology.

This is a hefty slice of the background of British blues. There's a lot more to come. And a whole new chapter could be started with the chart success of "Let The Heartaches Begin." I hope.

P.J.

# BEE GEES AND CREAM BREAK FROM NEMS...



THE BEE GEES — their manager Robert Stigwood is breaking away from NEMS.

THE Robert Stigwood Organisation is parting with Nems Enterprises. They state that following the death of Mr. Brian Epstein, various policies agreed between him and Robert Stigwood are now not practically possible. In these circumstances it has been agreed by the board of Nems Enterprises Limited on the most amicable basis that Nems Enterprises and the Robert Stigwood Organisation will go their separate ways. Towards the end of November, Messrs. Robert Stigwood and David Shaw will resign from the board of Nems Enterprises Ltd.

Robert will be forming a new International entertainment organisation in collaboration with the Gramophone Philips Group of record companies.

## BEE GEES FIRST FILM

Personal management artistes joining the new companies include The Bee Gees and The Cream — and agency clients include The Foundation, Tony Rivers, The Crazy World Of Arthur Brown and The Jeff Beck Group.

Also involved with Robert Stigwood's organisation will be Abigail Music and Drapleaf Music.

The Stigwood organisation will also be responsible for the production of The Bee Gees' first feature film "Lord Kitchener's Little Drummer Boy", which will be shot on location in Kenya.

This week, Robert Stigwood left for New York with Barry Gibb for negotiations concerning the new plans. The Cream will also be flying to America to record their next album in the Atlantic studios in New York from December 11th-23rd.



A BABY daughter born to Ann Nightingale last Saturday. New single release from The Loot entitled "Requiem For A Weed" — due out at the end of November. Surprise new release from David Garrick, "Ave Maria", sung in Latin. Dave Berry touring Sweden for the first time on November 24. New Jackie Trent single "That's You" penned by Chris Andrews and released on November 10. Yardbirds return to Britain on November 12 for five weeks to promote their new single "Ten Little Indians". Now that Robert Stigwood is looking after Tony Rivers, perhaps we'll hear more of this Castaway. Jack Bare of Le Chasse Club, Wardour Street, has bet £50 that The Nice will enter the Top 20 with "Thoughts Of Emerlist Davjack". Chris Barber joined Jeff Beck for a jam session at The Speakeasy last Friday. Searchers recording a Tony McCauley number (he wrote current Foundations hit "Baby Now That I've Found You"). RCA Victor bringing Eddie Arnold here in February and Jack Jones in March — and perhaps Elvis Presley later next year! Saw The Majority performing at a London club last week and noticed they're appearing regularly on the club scene of late. Roger France, Bob Lang, Ken Smith, Don Lill and Harry Graham are likely to be recorded by Graham Nash in the near future. Already they're signed to The Hollies Music Publishing Company GRALTO and within the last few weeks have written twenty original numbers. One of the boys is currently dating a model girl — and two others

are married to Bunnies — lucky fellows!

Matt Monro appearing on the "Eamon Andrews Show" on December 3. On December 30 he appears on "The Val Doonican Show" and he has also been booked for "International Cabaret" next month.

On November 6 The Alan Price Set and The Foundation appear at the Saville Theatre. Former Four Penny Mike Walsh appears on a forthcoming programme in the "Saturday While Sunday" TV series. Robin Gibb has bought a black Labrador puppy.

Keith West has parted from his group Tomorrow to concentrate on songwriting and producing — although he has a new album due in the near future entitled "Tomorrow Meets Keith West". The Tomorrow's next single is entitled "The Incredible Story Of Timothy Chase" and was written and recorded by Keith.

GREATLY in demand — that's the happy situation report of multi-guitarman Wout Steenhuis. The launching of Radio 1 and 2, for example, has given him one of his busiest-ever broadcasting spells. And there's lots more to come. Like several "Jimmy Young Shows" on Radio 1 and 2 in November and December. Plus "Follow The Stars" spots on December 2 and 6. And a series of "Roundabout" dates.

Since the new stations started — just over a month ago — Wout has been featured on: The "David Jacobs Show" on Radio 1 and 2 for four consecutive weeks. "Late Night Extra" with Pete Myers on Radio 1 and 2. "Music Through Midnight" on Radio 2, with repeats later in the year. "The Pete Brady Show" on 1 and 2. On TV as well, he has provided the signature tune and all the background music for the current Southern TV series, "Mystery Hall".

And, finally, on the record, too. Wout continues to make a name for himself. There's a new Studio 2 Stereo LP entitled "Wout Steenhuis Meets The Kontikis". On TW0187, it's due for release on November 1.

## Price plugs

ALAN Price has numerous television and radio dates to promote his latest, self-penned release "Shame" — and just a few of them are: "Saturday Club" (November 4th), "Pete's People" (11th), "Des O'Connor Show" (16th), "Swingalong" (20th), "Joe Loss Show" (December 1st), "Crackerjack" (8th) and "The Val Doonican Show" (23rd).

## Herd newie

NEW Top 20 disc from the Herd is likely to be a Howard & Blakeley number entitled "Paradise Lost", released on November 17th. Andy Bown has written the music for a television show concerning "International Youth And Its Attributes" which will be screened in January.

## Floyd to U.S.A.

THE Pink Floyd, whose proposed October 23rd tour of America was postponed because of work permit difficulties, are likely to leave for the States this Wednesday (November 1st). Dates include appearances in San Francisco, Los Angeles, New York and an appearance on a Nationwide colour television show. Immediately on their return they join The Jimi Hendrix Experience and the Move on a Nationwide British tour. Their new release will be a Syd Barrett composition "Apples And Oranges" which will be released in mid-November.

## Newies from Pips, Frankie Vaughan, Dionne, Adam Faith, Wilson Pickett and Moodys

AMONG the new singles to be released on the week ending November 10th are ones from Jackie Trent, Dionne Warwick, Gladys Knight and the Pips, Julie Driscoll, Wilson Pickett, Susan Maughan, The Flowerpot Men, Moody Blues, Cliff Richard, Frank Ifield, The Pretty Things, Frankie Vaughan, Adam Faith and Vera Lynn.

All the singles to be released this week are as follows: DECCA — Selus Andromeda — "Meditations"; Bobby Hanna — "Blame It On Me"; DERAM — Granny's Intentions — "The Story of David"; The Flowerpot Men — "A Walk In The Sky"; The Moody Blues — "Nights In White Satin"; R.C.A. — Jim Ed Brown — "Laura L"; CORAL — Jackie Rae — "Believe In Love"; LONDON AMERICAN — Helena Ferguson — "Where Is The Party"; PHILIPS — Susan Maughan — "To Him"; FONTANA — Big Brother & The Holding Company — "Bye, Bye, Baby"; Sylvia — "Make Me A Woman"; MARMALADE — Julie Driscoll — "Save Me"; POLYDOR — Freddy — "Lonesome"; Dave & Don — "What A Feeling"; The Parliaments — "I (wanna) Testify" on TRACK, ATLANTIC — The Buffalo Springfield — "Rock & Roll Woman"; Wilson Pickett — "Stagolee"; C.B.S. — The Peddlers — "You're The Reason I'm Living"; The Bunch — "Spare A Shilling"; Aretha Franklin — "Take A Look"; The Candy Choir — "Children & Flowers"; The Merten Brothers — "Some May Live"; Tony Craig — "Write To Me"; COLUMBIA — Cliff Richard — "All My

## Troggs dates

THE Troggs, currently leaping in the charts with their latest release, appear on "Top Of The Pops" this Thursday. The group appear in Scotland for 3 days from November 7th—prior to this they will appear in Ireland for one day at the Starlite Ballroom, Belfast on November 3rd. They appear in concerts dates and on television in Holland from December 15th-17th.

## Foundations to play at Billy Smarts'

THIS week The Foundations appeared at a Royal Performance of Billy Smarts' Circus before Princess Alexandra. The group, who appear on "Top Of The Pops" this week — Thursday, November 2nd, are currently seeking a new trumpet player to augment their current eight-piece group. Further dates for the current hit-parading outfit include "Dee Time" (November 11th), Scottish tour from November 15 - 19 and Irish tour from November 20 - 22. Due to commitments regarding their television series and recording sessions for their first album and next single, the group will not be accepting any further bookings at present.

# THE HERD ON TOUR—AND A STAGE BATTLE

SO this is touring! It's all very new to us — the first package tour we've ever appeared on — but we honestly never expected anything quite as hectic as this. Still, there's a lot of fun amid all the hard graft, and we're enjoying ourselves immensely.

How's it going? Well, if audience reaction is anything to go by, the tour is bound to succeed. So far, we've played only two dates — at Sheffield and Coventry — and both have been great. Having watched the show from out front, I feel that its success can be attributed to the fact that audiences get an extremely varied musical evening.

The Tremeloes, The Who and Traffic all have distinctive styles of their own. So have The Herd, for that matter. On top of that, there's The Marmalade and The Dream — a couple of groups worthy of far more than casual attention. Put the lot together and you've got as varied and entertaining a show as anyone could wish for.

The opening night at Sheffield was a bit chaotic — £10,000 worth of equipment strewn all around and no room for the groups! Still, the show got underway, and one of the surprise highspots was an impromptu on-stage "battle" between Jim Capaldi, of The Traffic, and The Who's Keith Moon. No, they didn't play drums; they used their sticks as la rapiers and fought a rousing duel during our act!

No less than 11 assorted things went wrong during our first-hour appearance, but we'd like to thank all those people who showered us with sweets while we were on stage. Very tasty! Only one thing went wrong during The Who's act — but a big thing. Because the show was over-running, the curtain was dropped on them after only three numbers. Needless to say, they were not amused!

At Coventry the next night, I caught The Who's act — astonish-



ANDY BOWN

ing! The Tremeloes were great, too, and once again, everyone went down well. Backstage, our drummer Andrew Steele engaged in a mammoth drumming session with the assembled Traffic. But it was onstage that things really happened.

An amplifier belonging to The Marmalade blew up and filled the stage with smoke; The Dream were left stranded when the curtains failed to close after the finale of their act. Peter Townsend smashed one neck of his double-necked guitar; and The Herd's lighting system was accidentally sabotaged by Townsend's left boot.

Oh, yes, just to complete the picture, the audience were treated to the sight of our Peter Frampton singing whilst lying full-length on the stage. He accidentally knocked the mike over, couldn't pick it up with a guitar string round his neck, so took the easiest (but dafdest) way out!

Well, that's my lot. More news next week from our ace observant drummer Andrew Steele!

ANDY BOWN

## Brian gaoled

BRIAN JONES of The Rolling Stones was jailed this week on a drug charge and bail was refused. A notice of appeal was immediately given. Brian pleaded guilty to permitting his flat to be used for the purpose of smoking cannabis resin and was sentenced to nine months' imprisonment.

## Max's guests

THE Amen Corner appear on the new "Max Bygraves New Faces Show", together with The Bonzo Dog Doo Dah Band and several other artistes on Tuesday, November 7th. The group, whose first album is released on November 24th, have a track from the Album "Let The Good Times Roll" released in Germany as a single.

# Microbes, strait-jackets, nudity and the Scaffold



THE SCAFFOLD talk to BILL HARRY

THEY strapped on the strait-jacket and let me into the Westbury Hotel where Mike McGear and John Gorman were frisking around in their cages. The two head monkeys fastened the chains around their necks and led up to a room on the sixth floor. John kept complaining about microbes. "I'm sick, instant death. I just got back from being abroad — I had an operation."

See what I mean? But I managed gradually to wean some information about their latest release "Thank U Very Much".

Said Mike: "We recorded it because we wanted to bring a spark of happiness into this hard, dull world of ours. Look at the records around you and there's no happy, bouncy get-it-down you ones. "Thank U Very Much" is about drugs, women, sex and depravity — and in one part of it John sings in the nude."

John continued to complain about microbes whilst Mike explained that The Scaffold have been engaged on separate activities during the past year. Rower McGough was unable to be present at the interview because he was at Teddington making the "Saturday While Sunday" TV series currently being screened up North and in the Midlands. Apart from being the narrator and link man in the series,

Roger has written one of the episodes himself.

Mike has been working on a children's book, which is shortly to be published. "My publisher said it would be good reading for Adults, as well, which is a compliment." That evening, Mike was off to see Billy Cotton Junior about the possibility of a TV series for The Scaffold. He'd initially seen Billy to discuss a children's series script idea he'd written. Mike also pointed out that he's likely to have his own Radio Show "McGear's Here." As for John...

"I'm tied up with this wretched business of making girls' dresses, that's what's making me ill," said this erstwhile boutique owner.

Mike began to discuss their previous release, saying he thought that "A Long Strong Black Pudding" flapside of "Goodbat Nightman" was their favourite recording. He mentioned that Paul Samwell-Smith, ex-Yardbird had sung on their latest disc, before being interrupted by John, who said:

"Life really is a struggle between the animal and the intellect and in the midnight terror of my mind the battle is eternal and if one wins the other must lose and therefore part of yourself does."

With a shriek I hurled my strait-jacket out of the window and plunked after it.

classified



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### ● CONTINUED ON PAGE 11

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BERN CALVERT—a bass player speaks!

**Bern (a left-out bass player) breaks the rule of being seen but not heard**

ATTACHED to this piece you'll find a picture of a bass guitarist. Bern Calvert, the quiet one of the Hollies, to be exact. And it's more unusual than you'd think to find a bassist separated from the rest of the group. For bassists are, like little boys, apparently there to be seen and not heard — except musically.

So here, in his first interview for ages and ages, is Bern Calvert, of Burnley and London. He says: "I'm the quiet one simply because no one ever asks me to say anything. If the group is introduced to a journalist, it's odds-on he'll talk to everybody but the bass player."

Why is this? We mulled over the reasons. For a start there is a psychological point. The bassist is usually pushed away at the back of the group — teaming up with the drummer on being an anchor for the rest, a rhythmic anchor.

Another is that you can't do very much on bass guitar. Take the old days of big bands — they'd often pull the string bass player down to the front to do a show-piece solo. Notably Johnny Hawksworth with Ted Heath — a cavorting figure, hugging his instrument, making a real show of it. But on bass guitar you can't do it. Play the most intricate runs and you still can't make it a visual performance. So there are no spotlights for bassists.

"We do not," said Bern gravely, "have to even flex a muscle. There's nothing to see in what we do. Our function is purely musical — and sometimes even that is overlooked."

Well, if people won't ask Bern to speak, then he's decided to do some speaking for himself. As a song-writer. He told me: "So far, much of the Hollies' material is written by Tony Hicks, Allan Clarke and Graham Nash. They each have a distinct style — Graham works in a fantasy style; Allan in a more down-to-earth way; and Tony comes somewhere in between. Each gets his own ideas, then the rest add touches."

"So drummer Bobby Elliott and I are teaming up to try and provide a second song-writing team inside the group. It's only right that we should stick together, because we have to stick together as a unit with the group on stage. Incidentally Bobby takes the basic lead between us. Of course people DO talk to him — he's a dynamic sort of character and there's something about drummers, anyway."

"Not so long ago in Sweden, the curtains closed on us too early. The rest of us sloped off stage, but Bobby stayed on drumming through to the bitter end."

"Anyway, we're writing together. I haven't done any writing before mainly because I haven't had time, but Bob and I have talked out our ideas. Our chance to really start will come on the Hollies American tour, which is from November 13 to December 10."

"But the others, Tony and so on, have always said that if anybody else can come up with songs good enough to record then they'll be recorded. There is the other point. I go on wondering just how long Tony, Allan and Graham can keep it up. Sixteen or so hits—the constant changes, the L.P. material. They really are fantastic. There's no sign of them even slowing down, but it would obviously add to the strength of the group if there was another writing unit inside."

"That's always assuming that Bobby and I can come up with a distinctive style of our own. But we're certainly taking it seriously. I used to play piano as a kid and I'm thinking of buying an electric piano now to help write songs. You can't really write melodies on a bass guitar."

We transferred to another house of refreshment. Bern, unaccustomed as he is to public speaking, was going along very well indeed.

He said: "It's not just me — it's all bassists. How many times do you read what we think about things. We're all somehow the same sort of people. We're quiet. Drummers are by nature unpredictable characters. We bassists are linked, as people, by our instruments. I've met a lot of the others, in other groups. Take Noel Redding, of the Hendrix Experience, for instance. We met up the other evening, talked — and basically we agreed on most things."

At which point the good Noel himself appeared on the scene. Almost as if he'd been conjured up by some bass-type of mental telepathy.

Bern and Noel differ only on attitudes to football. Bern likes it, idolises Burnley; Noel cares not one jot. But when last seen, the two star bassists were chatting earnestly. And nodding agreement over each other's views. Of course!

PETER JONES

# THE 5 BEATLE YEARS



**The five years of Beatles chart busting in facts and figures — by Alan Stinton...**



**J**UST five years ago last month, a practically unheard of British beat group made its first-ever appearance in a national pop chart. The chart which thus introduced the great new name to the pop world at large was Record Mirror's Top Fifty; and the group, which crept in so unspectacularly at number 49 that week in October 1962, was a quaintly-accented quartet known as the Beatles.

During the five fantastic years since, of course, the world-wide exploits of the Fab Four have become legend. And yet nowhere has their phenomenal success been more graphically reflected than in the four main pop charts printed each week in Record Mirror.

## astronomical

To mark the fifth anniversary of the group's RM chart debut, we present here a Beatles discography with a difference — dealing not with catalogue numbers, A and B sides or release dates, but with the simply astronomical number of points notched up by the group's RM chart entries in the space of five short years.

Such a discography cannot tell the whole story, of course. It does not show, for instance, that during the winter of 1963/64 the Prime Merseysiders held the top two positions in the LP chart for 21 consecutive weeks and the top three EP positions for 11 weeks. It says nothing of that one sensational week in April, 1964 when their disc placings in RM's charts read: UK LPs — Nos. 1 and 2; UK EPs — Nos. 1, 2, 5 and 6; UK Singles — Nos. 1 and 42, and US Singles — Nos. 1, 2, 3, 4, 5, 28, 33 and 41. Nor does it convey any impression of what the discs' success meant to the group in royalties (perhaps a fair assessment would be for each chart point read £50).

## 'blind spots'

It cannot even bring to light such anomalies as the "Beatle Blind Spots", the two chart positions (No. 45 in the US, No. 34 here) which for some curious reason they have never yet held.

It is merely a group of figures as fascinating as it is staggering — a picture of the pop scene shaken and shattered by chartbusting of a kind never to be witnessed again.

## UK SINGLES

Title	Wks. on chart	Highest pos.	Wks. at No. 1	Points total
Love Me Do	18	17	—	364
Please Please Me	18	2	—	603
From Me To You	21	1	7	794
My Bonnie	1	48	—	3
She Loves You	33	1	6	1,269
I Want To Hold Your Hand	22	1	5	703
Can't Buy Me Love	15	1	3	508
Ain't She Sweet	6	29	—	101
A Hard Day's Night	13	1	3	546
I Feel Fine	13	1	5	497
Ticket To Ride	12	1	3	457
Help	14	1	3	543
Day Tripper/We Can Work It Out	12	1	5	506
Paperback Writer	11	1	2	374
Yellow Submarine/Eleanor Rigby	13	1	4	485
Penny Lane/Strawberry Fields Forever	11	2	—	406
All You Need Is Love	13	1	3	530
<b>Total</b>				<b>8,689</b>

## US SINGLES

Title	Wks. on chart	Highest pos.	Wks. at No. 1	Points total
I Want To Hold Your Hand	16	1	8	684
She Loves You	15	1	2	619
Please Please Me	12	3	—	420
My Bonnie	5	29	—	69
Twist And Shout	11	1	1	396
Can't Buy Me Love	10	1	5	408
Roll Over Beethoven	4	30	—	63
From Me To You	3	41	—	20
Do You Want To Know A Secret	11	3	—	397
All My Loving	5	31	—	64
Love Me Do	14	1	1	504
Thank You Girl	2	38	—	23
P.S. I Love You	8	10	—	227
A Hard Day's Night	12	1	3	521
Ain't She Sweet	7	14	—	195
I'll Cry Instead	7	22	—	125
And I Love Her	7	14	—	210
I Should Have Known Better	2	43	—	11
Matchbox	7	17	—	152
Slow Down	4	34	—	57
I Feel Fine	11	1	4	427
She's A Woman	8	8	—	275
Eight Days A Week	10	1	3	381
Ticket To Ride	11	1	1	426
Help	13	1	3	499
Yesterday	11	1	3	462
Act Naturally	6	28	—	94
We Can Work It Out	11	1	4	467
Day Tripper	9	10	—	247
Nowhere Man	9	2	—	360
Paperback Writer	10	1	2	393
Rain	3	31	—	39
Yellow Submarine	10	1	1	390
Eleanor Rigby	7	12	—	201
Penny Lane	10	1	2	355
Strawberry Fields Forever	9	10	—	272
All You Need Is Love	9	1	2	385
<b>Total</b>				<b>10,838</b>

## UK EP'S

Title	Wks. on chart	Highest pos.	Wks. at No. 1	Points total
Twist And Shout	64	1	21	1,002
The Beatles' Hits	44	1	3	612
The Beatles (No. 1)	29	2	—	394
All My Loving	44	1	8	697
Long Tall Sally	37	1	7	560
A Hard Day's Night	29	1	6	448
A Hard Day's Night — No. 2	16	7	—	118
Beatles For Sale	47	1	5	465
Beatles For Sale — No. 2	24	5	—	283
Beatles' Million Sellers	26	1	4	377
Yesterday	13	1	8	179
Nowhere Man	18	4	—	84
<b>Total</b>				<b>5,219</b>

## UK LP'S

Title	Wks. on chart	Highest pos.	Wks. at No. 1	Points total
Please Please Me	70	1	30	1,221
With The Beatles	50	1	21	821
A Hard Day's Night	38	1	21	624
Beatles For Sale	46	1	11	724
Help!	36	1	9	566
Rubber Soul	42	1	8	764
Revolver	27	1	7	640
A Collection Of Beatles' Oldies	18	7	—	258
Sgt. Pepper's Lonely Hearts Club Band	20	1	19	593
<b>Total</b>				<b>6,211</b>

GRAND TOTAL NUMBER OF POINTS ... 30,957

## STAGGERING SALES FOR BUDGET EMI STEREO LP

EMI this week bring out a Studio 2 Stereo album release, called "Break-Through" and already the sales are staggering. It is an album devoted to a collection of twelve tracks from the very strong Studio 2 Stereo catalogue, showing the vast potential of the range.

The items feature Frank Pourcel's "This Is My Song", the Charlie Chaplin melody which is from the "Sound Of Magic" album; Norrie Paramor's "Spanish Harlem", from "The Hits Of Cliff Richard"; Wout Steenhuis on "Silhouette Hulas", from the "Guitars For Girl Friday" LP; the Norman Newell Orchestra on "More", on the "More Than Memories" album; and there is Joe Loss and "Poppa Yo Quera", from "Carnival".

Then there is Manual and the Music Of The Mountains, with "Somewhere My Love", from "Blue Waters" LP; Ron Goodwin and his orchestra on "633 Squadron", from "Adventure"; "Exotica", Pepe Jaramillo and the Latin American Orch. from "Carnival In Mexico"; "Michelle" by the Band Of The Irish Guards, from "Marching With The Beatles"; Gary Blake and his orch. on "Strangers In The Night", from "Impact"; Semprini on "Limelight", from "Semprini Plays Favourite Melodies"; and Eric Delaney and Louis Bellson on "St. Louis Blues March", from "Repercussion".

Excellent recordings each, in a wide range of styles, and already a very popular LP.

### ALAN PRICE SET

Shame  
F 12691

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### JOAN SUTHERLAND

Falling in love with love  
F 12692

DECCA

### MIKE REDWAY

Don't speak of me  
DM 157

DERAM

45 RPM RECORDS

new from DECCA

### NEIL DIAMOND

Kentucky woman  
HLZ 10161

LONDON

### JERRY O

Karate:boo-ga-loo  
HLZ 10162

LONDON

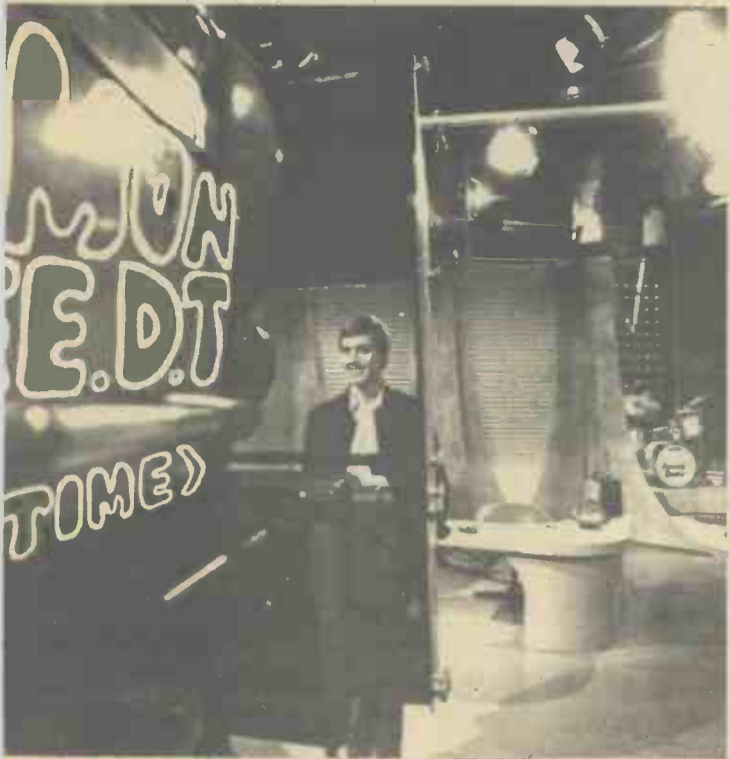
### MARGARET WHITING

I almost called your name  
HLU 10163

LONDON

SIDE DEE





DEE TIME—and a selection of RM pix from the star-studded show (now on Saturdays only). On your left there's Kiki Dee, and above—the Bee Gees. Below, Simon interviews Beatles' record producer George Martin, while Rolf Harris frolics about. (All RM pix).



**THE JOHNNY HOWARD ORCHESTRA**

(Vocal refrain by Laura & Tony)  
Bonnie & Clyde DM 159  
(from the film)



**JOE SIMON**

Nine pound steel  
MON 1010



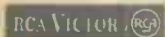
group records

**this week**

45 RPM RECORDS

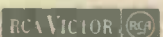
**ELVIS PRESLEY**

You don't know me  
RCA 1642



**JIM REEVES**

I heard a heart break  
last night  
RCA 1643



**FRANKIE McBRIDE**

Burning bridges  
MD 1086



More pix from Dee Time. Above in colour—none other than Scott Walker, while in black and white, with the cameras closing in on them, there's the Traffic. Simon certainly seems to get more stars in his three-quarters of an hour than most other shows have in twice the time. (RM pix).

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

It's 'big hit' album week—goodies from Dave Dee, Spencer Davis with Stevie, a Motown collection, plus Gene Vincent's rocking oldies. And a good first L.P. from Roger Whittaker...

DAVE DEE, DOZY, BEAKY, MICK AND TICH — Hold Tight; Marina; Hideaway; You Make It Move; Save Me; He's A Raver; Bend It; All I Want; Touch Me, Touch Me, She's So Good; I Can't Stop; Okay (Fontana STEREO STL 5441).

ALWAYS big sellers, this group have here a collection of their best singles. Some fabulously commercial songs from the pens of their astute managers Ken Howard and Alan Blaikely — you've all heard these before so there's no need to describe the sounds. But if you've worn out your singles — try this little lot.

ROGER WHITTAKER "Dynamic" — Watu Hatari; The Cincinnati Kid; The Fox; Man Smart; Woman Smarter; Yellow Bird; Lemon Tree; Mexican Whistler; Bolt Them Cabbage Down; Jaller Bring Me Water; Early One Morning; Michael Row The Boat; African Whistler (Jaluo Song); Wimoweh; The Leavin' Of Liverpool; Green Green (Columbia SX 6182)

MAKING his LP debut with a cabaret performance, and a selection of folk songs and tunes from all over the world, Roger should have a big selling LP here. Like the title says — this is a dynamic LP — his voice is strong and faultless and the whistling is superb. If there is any complaint it is that the LP is TOO dynamic — perhaps Roger's full talent for evoking emotion doesn't come across as well as if he had selected some more plaintive songs. But this is still enjoyable and would be great at a party.

★★★★

ORIGINAL SOUND TRACK "Dr. Doolittle" (Stateside SL 10214).

WITH music and lyrics by Leslie Bricusse, this is certainly going to be one of the major LP's in the charts of the next few months — perhaps even years. The songs are great, and with Rex Harrison, Anthony Newley, Samantha Eggar and Richard Attenborough in the film and on the record, it can't miss. Obviously some of these songs are destined to be bigger hits than others, but the LP will be bound to reach its full heights after you go and see the film.

★★★★

ADGE CUTLER with the WURZELS "Adge Cutler's Family Album" — Easton-In-Gordano; Sweet Violets; The Wild West Show; Barcelona Blues; The Somerset Space-Race; Freak-Outs In Somerset; Moonlight In The Malago; Sniff Up Thy Snuff; Drunk Again; Sheriff Of Midsomer Norton; Avonmouth; The Shepton Mallet Matarador (Columbia SX 6165).

"LIVE" recording here, and Adge's second LP with the usual good humour, Somerset lyrics and enough risqué lyrics to make this nice 'n' fruity. You mustn't play this record and drive though.

★★★★

JACKIE EDWARDS "Premature Golden Sands" — Put Your Tears Away; Girl, You'll Be A Woman Soon; Back Street Girl; Just Out Of Reach; Come Back Girl; How Do You Hang On To A Dream; Funny Familiar Forgotten Feelings; San Francisco; The Ties That Bind; Someone Somewhere; Tell Me What It's All About; Ten Thousand Kisses (Island ILP 960).

JACKIE has always made good albums — and this one features less of his own songs than usual. But the selection — as you can see by reading and recognising the titles—is good, and his soulful, tender voice and just-right backings are as good as ever. Anyone who buys this LP will greatly enjoy it.

★★★★

MARTY ROBBINS "Tonight Carmen" — Tonight Carmen; Waiting In Reno; Is There Anything Left I Can Say?; Love's Gone Away; Bound For Old Mexico; Don't Go Away Senior; The Girl With Gardenias In Her Hair; In The Valley Of The Rio Grande; The Mission In Guadalajara; Chapel Bells Chime Spanish Lullabye (CBS 63116).

ON the heels of his BIG country hit "Tonight Carmen", comes this Mexican-slanted LP with Marty at his cool vocal best. Those tijuana backing sounds are here, and the sunfighter tinge in his voice. But mostly a gentle selection.

★★★★

THE SPENCER DAVIS GROUP featuring STEVIE WINWOOD "The Best Of The Spencer Davis Group" — I'm A Man; Gimme Some Lovin'; Every Little Bit Hurts; This Hammer; Back Into My Life Again; Waltz For Lumumba; Together Till The End Of Time; Keep On Running; Trampoline; When I Come Home; Strong Love; Somebody Help Me; She Put The Hurt On Me; Goodbye Stevie (Island ILP 970).

I THINK these are re-recordings of hits originally issued on the Philips label — but they are almost indistinguishable from the originals — all the old fire and excitement is here, and this is a good collection for anyone who didn't buy many of the singles.

★★★★

VARIOUS ARTISTES "British Motown Chartbuster" — Blowin' In The Wind; I Was Made To Love Her — Stevie Wonder; You Keep Me Hanging On, Love Is Here And Now You're Gone, The Happening — Supremes; Standing In The Shadows Of Love, Seven Rooms Of Gloom — Four Tops; It Takes Two — Marvin Gaye and Kim Weston; When You're Young And In Love — The Marvelettes; I'm Losing You — Temptations; What Becomes Of The Brokenhearted, Gonna Give Her All The Love I've Got — Jimmy Ruffin; How Sweet It Is — Jr. Walker; I'm Ready For Love, Jimmy Mack — Martha and the Vandellas; Take Me In Your Arms And Love Me — Gladys Knight & The Pips (Tamla Motown TML 11055).

BEHOLD! Some of the biggest of Tamla's recent hits here all packaged together. Great for a party, or for anyone who couldn't afford the sum that you would have to pay for these singles (nearly six pounds). Nice sleeve notes, uninspired cover.

★★★★

THE BAJA MARIMBA BAND "Heads Up!" — Georgy Girl; Spanish Eyes; Winchester Cathedral; Domingo; The Odd One; They Call The Wind Maria; Born Free; Cabeza Arriba; Temptation; Baja Nova; The Cry Of The Wild Goose (A & M AML 964).

THE picturesque Bajas with their false moustaches and Mexican Bandit expressions have a light-hearted LP here, with the Latin tinges which add to the atmosphere. Purely instrumental, and you can guess from the good tunes selected, that this is a fine LP. Enjoyable, light-hearted.

★★★★

THE SENATE "Sock It To You One More Time" — Sock It To 'Em J.B.; Summertime; Girls Are Out To Get You; Love Is After Me; Sweet Things. Try A Little Tenderness; What Is Soul; Knock On Wood; How Sweet It Is; You Don't Know Like I Know; Shake; Please Stay; Can't Stop; Invitation; Hold On I'm Comin' (United Artists ULP 1180).

THE Senate are a very exciting group, and this is a fine example of their stage act. They go through some familiar songs, including their own goodie "Can't Stop" and Mike d'Abo's "Invitation". A pity that there is neither a pic of the group on this LP, nor a personnel list.

★★★★

HERBIE GOINS AND THE NIGHTMERS "No. 1 In Your Heart" — Outside Of Heaven; Look At Granny Run Run; I Don't Mind; Pucker Up Buttercup; Coming Home To You; No. 1 In Your Heart; (I Can't Get No) Satisfaction; Good Good Lovin'; Cruisin'; Knock On Wood; Thirty-Six Twenty-Two Thirty-Six; Turn On Your Love Light (Parlophone PMC 7026).

THIS LP is primarily for Herbie Goins fans, but his brand of happy R & B, with raunchy sax-filled backings and his distinctive voice will appeal to anyone who digs this 'club scene' type of music. The songs are quite familiar and no doubt this'll sell well. Very good cover pic too.

★★★★

VARIOUS ARTISTES "Stars Of '67" (Marble Arch MAL 710).

SOME of the big Pye hits of late are here. Sandie has "Puppet On A String"—others are Clinton Ford's "Run To The Door", Geno's "Michael" and Jimmy James' "I Can't Get Back Home To My Baby". A value for money LP if you like the songs.

★★★★

GENE VINCENT "The Best Of Gene Vincent" — Say Mama; Lotta Lovin'; Wear My Ring; Gonna Back Up Baby; Important Words; Rocky Road Blues; I Got A Baby; Bluejean Bop; Woman Love; Pistol Packin' Mama; Little Lover; Right Here On Earth; Wild Cat; Unchained Melody; My Heart; Be-Bop-A-Lulu (Capitol T 20957).

THIS LP is for those like me (N.J. speaking) who grew up with the big beat (ruining their ear for music) and couldn't afford to buy all the goodies from 1956-61. As most of these were issued before I became a reviewer (and thus didn't have to buy records anymore) this is a valuable addition to my collection. These songs will bring back memories, ah, those 1958 youth clubs, sighs of nostalgia. Best tracks — "My Heart", "Be-Bop-A-Lulu".

★★★★

THE PLATTERS "Going Back To Detroit" — With This Ring; Get A Hold Of Yourself; Shing-A-Ling-A-Lo; Run While It's Dark; Going Back To Detroit; Love Must Go On; I Can't Get Used To Sharing You; Why Do You Wanna Make Me Blue; On The Top Of My Mind; We Ain't What We Was (Stateside SL 10208).

MOST young 'uns will only remember the Platters for their "With This Ring" Motown-inspired single included here, but in fact their history goes much deeper. Starting with "Only You" and "The Great Pretender", this was the very first of the modern sophisticated coloured chart groups. Their "Smoke Gets In Your Eyes" topped our charts for five weeks back in 1959. Interesting to hear how they've changed. Detroit sounds, quite nice, not distinctive. Try the Buck Ram items.

★★★★

PEACHES AND HERB "For Your Love" — For Your Love; The Things I Want To Hear; I Love How You Love Me; Embraceable You; Everybody Loves A Lover; It's True I Love You; Answer Me My Love; The Door Is Still Open To My Heart; I Need Your Love So Desperately; My Life; Count On Me (CBS 63119).

I WASN'T mad about their first LP, but I think this is better. It's sugary soul, with some good orchestral work, lush strings—this is probably a good record for dark, seductive evenings.

★★★★

VARIOUS ARTISTES "The Panassie Sessions" (RCA Victor RD 7887).

ISSUED on the Vintage series, this is a recording of Hughues Panassie's historical sides with Sidney Bechet, Pete Brown, Al Casey, Cozy Cole, Sidney de Paris, James P. Johnson, John Kirby, Tommy Ladnier, Mezz Mezzrow and Frankie Newton.

★★★★

OSCAR TONEY, JR. "For Your Precious Love" — He Will Break Your Heart; The Dark End Of The Street; Down In Texas; Moon River; Ain't That True Love; Do Right Woman — Do Right Man; For Your Precious Love; Turn On Your Love Light Any Day Now; That's All I Want From You; No Sad Song (Stateside SL 10211).

THIS is for soul addicts. Oscar's poignant reading of "Precious Love" is followed by several other old Jerry Butler songs including "Moon River" and the beautiful "He Will Break Your Heart". Certainly, Toney deserves the compliments given to him by Otis Redding in the sleeve note — and this LP is a heart-felt slab of emotion.

★★★★

THE BOB CREWE GENERATION "Music To Watch Girls By" (Stateside SL 10210).

VAGUELY in the Herb Alpert vein, the Bob Crewe bunch of guys have some good tunes and sounds here. Everything is very catchy and appealing and brassy, without being hard on the ear. Musically very sound, and also very commercial.

★★★★

SHANI WALLIS "Look To Love" (London STEREO SHR 8338).

SHANI went to the States and conquered. Her scintillating voice is really on form here, especially with these very good songs, which have mostly stood the test of time — most appealing. Try "This Dream", "Raining In My Heart" or "That's Life".

★★★★



GENE VINCENT and the BLUE CAPS—seen in "The Girl Can't Help It" singing "Be-Bop-A-Lulu". See lead LP's...

ARTHUR TRACY "Memories With The Street Singer" — Marta; I'm Always Chasing Rainbows; Dreaming; Danny Boy; I'll Be With You In Apple Blossom Time; Edelweiss; The Whistling Waltz; Sunrise Sunset; Love Sends Me A Little Gift Of Roses; You Made Me Love You; Charmaine; Western Home; Wanderer (Decca STEREO SKL 44897).

THIS is really for the older nostalgia set. Arthur's fine powerful, yet emotional voice wraps itself around these ever-popular numbers. This could be a big seller, and he still sounds fresh and interesting.

★★★★

BILL ANDERSON "I Can Do Nothing About It" (Brunswick LAT 8687).

BILL is one of those trend-setting country singers — his emotional and nostalgic form of singing has become very popular even though he hasn't had much personal success here in Britain. The people who dig Engelbert, Tom, Vince, etc. would like this album. It's the real thing.

★★★★

JOHN BARRY "Conducts His Greatest Movie Hits" — You Only Live Twice; Theme From Born Free; Goldfinger; The Whisperers; Wednesday's Child; Space March; The Girl With The Sun In Her Hair; Thunderball; Dutchman; The Wrong Box; The James Bond Theme (CBS SS 63038).

ON CBS's Super Stereo series, this is a fine showcase of John's best-known film themes. In this stereo medium the sounds really come across and there is plenty of drama, pathos, romance and excitement in this little lot of instrumental goodies.

★★★★

JOYCE BOND "Blues And Ska" — Mrs. Soul; Puppet On A String; Never You Hurt; Sweet Soul Music; Do The Teasy; Tell Me Right Now; 007; Sugar; Don't Play It No More; Just Because; Enjoy Yourself; Not So With Me (Island ILP 968).

SOME quite authentic R & B sounds on this — Joyce is by far one of the best soul singers to come from Jamaica and although the song selection doesn't always do justice to her voice, there is excitement all the way here. Best tracks are "Do The Teasy", "Tell Me Right Now".

★★★★

CATHY BERBERIAN "Beatles' Arias" — Ticket To Ride; I Want To Hold Your Hand; Michelle; Eleanor Rigby; Yellow Submarine; Here There and Everywhere; Can't Buy Me Love; Girl; A Hard Day's Night (Polydor STEREO 583 702).

JUST about everything has been done to Beatle songs—except this. Cathy is a fine soprano who takes twelve familiar Beatle songs — and sings them. The baroque backings are delicate and she sings utterly beautifully. But I'm so used to hearing these songs sung by persons without the vocal gifts of Miss Berberian that these just do not sound right. Her operatic voice deserves operas, not pop songs.

★★★★

JOHN D. LOUDERMILK "A Bizarre Collection Of Unusual Songs" — To Hell With Love; Mary's Little Boy Child; Ma Baker's Little Acre; No Playing In The Snow Today; Bad News; The Little Grave; Talkin' Silver Cloud Blues; I'm Looking For A World; The Lament Of The Cherokee Reservation Indian; Interstate 40; You're Lookin'; Where Have They Gone (RCA Victor RD 7890).

THE title is an apt description of the content. John's voice can either be dead-pan or emotional, but he tends to underplay the lyrics here and the effect is very interesting indeed. This is for a wider audience than just country enthusiasts, even though it is basically in the C & W vein. Could be a big LP — depends on your sense of humour and whether you like to listen to lyrics which make you sit up, and take notice.

★★★★

KATHY KIRBY "The Best Of Kathy Kirby" — Secret Love; Body And Soul; Big Man; Shangri-La; Acapulco 1922; Spanish Flea; Havah Nagilah; Dance On; No Regrets; My Man; Let Me Go Lower; The Way Of Love. (Ace Of Clubs ACL 1235).

SOME very big hits here — "Dance On", "Secret Love", "Let Me Go Lower". Her powerful uninhibited voice wraps itself around some good tuneful songs — this is a bargain at the price.

★★★★

THE DAVE BRUBECK QUARTET "Bravo! Brubeck" (CBS 63098).

RECORDED 'live' in Mexico, this will doubtless be one of the last discs from the Quartet as it has now split up, each to go his own way. As you may expect this is a jumpy, lively set of Latin tunes, interpreted a la Brubeck — and very exhilarating too.

★★★★

THE PICCADILLY LINE "The Huge World Of Emily Small" — Emily Small (The Huge World Thereof); Silver Paper Dress At The Third Stroke; Can You See Me?; Your Dog Won't Bark; How Could You Say You're Leaving Me; Gone Gone Gone; Twiggis; Tumble Down World; Visions Of Johanna; Come And Sing A Song; Her Name Is Easy (CBS 63129).

THE Piccadilly Line are very lucky in having a whole LP issued, after only one moderately successful single. Their light, almost tinkly folk-rock style is interesting and obviously a lot of thought has gone into this LP. Pleasant listening, good lyrics, Dylan fans won't dig "Johanna", good back cover pic.

★★★★

rapid reviews

SOME Australian folk on "Abreation" (Ace of Clubs ACL-R 1236) from GARY SHEARSTON, which features all his own songs—interesting, but not too commercial. Then, if you dig French songs, try "COLETTE RENARD" (London Globe GLB 045) which has some dramatic, some poignant French items powerfully and emotionally performed. GEORGE BEVERLY SHEA has a good powerful voice and on "Hold Out Your Hand In Prayer" he uses it on twelve hymns. OK for those who dig the Billy Graham set-up — but I didn't like the cover (RCA Victor RS 50023).

DINAH WASHINGTON "Music For A First Love" (Mercury MVL 301), "Music For Late Hours" (Mercury MVL 302), "The Best In Blues" (Mercury MVL 300).

THIS isn't a three-album set, as each can be bought separately on the Mercury Value label. Most of these are old recordings — but oh, how superb. The cult of the female blues singer is still alive today with such giants as Nina Simone carrying on the tradition. Dinah is from an earlier era and how good these three LP's are.

★★★★

GEORGE JONES "Greatest Hits" — Eskimo Pie; Money To Burn; Just One More; Aching, Breaking Heart; Wandering Soul; Big Harlan Taylor; Seasons Of My Heart; You're Still On My Mind; If I Don't Love You Baby; When My Heart Hurts No More; Cup Of Loneliness; Tarnished Angel (Mercury STEREO 20107 SMCL).

I FIRST heard of George when he had two big pop rock hits around 1959 — "Who Shot Sam" and "White Lightnin'". Neither are included on here, but this won't hinder sales with C & W fans. Some of George's biggest before 1965 are here.

★★★★

THE ADDERLEYS "Them Adderleys" (Limelight STEREO SLML 4022).

AN early Adderley recording this, with Horace Silver on piano, Paul Chambers on bass and with Roy Haynes on drums. They were all, with the exception of Roy Haynes, unknown when this disc was cut — their present popularity shows you what kind of record this is.

★★★★

THE TUMBLEWEEDS go through some excellent country items on "London Country Music" (Ace Of Clubs SCL 1233) — songs like "Almost Persuaded", "Mule Skinner Blues" and "Crazy". Old time favourite BILLY GRAMMER has "Travellin' On", (Monument LMO 5010) — features his biggie "Gotta Travel On", and there's also a vocal tribute to Kitty Wells here. More country — this time from the WILBURN BROTHERS, called "Cool Country" (Brunswick LAT 8686) and some trend-setting C & W too. Nashville's answer to Sam & Dave... Some plaintive C & W items from GEORGE MORGAN on "Candy Kisses", which is an emotional slab of cowboy music (London HAB 8359). On the Modern Sounds Of Bluegrass Music series, there's "THE OSBOURNE BROTHERS", which is a deal livelier than most C & W records — they sing well and there's some lively guitar work. (Brunswick LAT 8688).

Some mood orchestral records — try "Dolly Mixtures" from RALPH DOLLIMORE (Ace Of Clubs STEREO SCL 1234), which has some nice sounds and a good poem on the back! LOS INDIOS TABAJAROS (Remember their big hits...) have a soothing album out titled "Twin Guitars In A Mood For Lovers" (RCA Victor STEREO SF 7863) — some fantastic songs here including "La Mer", "Smoke Gets In Your Eyes" and "The Song Is Ended". If you dig the Irish tunes and brassy sounds, then the "Erin Go Brass" LP by NICK WELSH and the Erin Go Brass will greatly appeal to you. Loads of Irish tunes, on Emerald STEREO SLD 26. RONNIE ALDRICH and his two pianos go through some very familiar recent hits including "You Only Live Twice" and "Release Me" on his "Two Pianos Today" album on Decca Phase Four (STEREO PFS 4132). A good cover on a good record.

SOME fine blues LP's this month. There's "Barrel House Blue And Boogie-Woogie" Vol 2 (Storyville 670 183) which has such stars as JIMMY YANCEY, CHAMPION JACK DUPREE, HENRY BROWN etc. — a worthwhile buy, with sides recorded from 1950-1965. Vocally, there's SKIP JAMES and "The Greatest Of The Delta Blues-Singers" (Storyville 670 185) which has titles such as "Devil Got My Woman", "All Night Long" etc. — another good specialist disc. More general appeal for "The Best Of The Blues" (Storyville 671 188), featuring many stars singing some familiar, some famous blues items — "Diggin' My Potatoes", "Early In The Morning", "Vitamin A Blues" etc.

In a different groove there's JACQUES BREL '67 — that's the title of the record too — and it's on Fontana STEREO STL 5429 — typical romantic and dramatic French vocalising — sometimes tuneful, sometimes bitter.

British blues on "ALEXIS KORNER Blues Incorporated" (Polydor Special 236 206), with Alexis accompanied by Duffy Power (singing well), Alan Skidmore, Chris Payne, Danny Thompson and Terry Cox and nine tracks with blues from Handy to Mayfield to Duffy to Korner. Complete change of mood: "Love At Midnight" (Polydor 184 078), presented by BERT KAEMPFFERT and with the orchestra arranged and conducted by Herbert Rehbein—numbers include "Yesterday", "September Song" and other true standards.

And for devotees of the larger screen, VICTOR SYLVESTER plays "Music To Watch Films By" — some themes from some of the greatest movies of recent years, all in his beautiful immaculate style (Columbia SX 6165).





# IS DOZY DOZY?

Dave Dee & Co., try to supply the answer...

INSIDE the recording studio a bunch of allegedly Dynamic American record producers were working on a record to be marketed in German supermarkets for the greater glorification of Coca Cola. A simple enough task, featuring the musical craftsmanship of Dave Dee, Dozy, Beaky, Mick and Tich (who don't mess about when there's a job of work to be done) but it was taking a little time since these Dynamic fellows were, it seems, in search of Perfection and prepared to take all day.

Which meant that I, who'd come to talk to Dozy and Tich, had to sit around waiting. This was no great hardship since Alan Blaikely (who, as half of Howard Blaikely, is co-manager and co-composer of the group's hits) came over and talked about the thinking behind their latest disc, "Zabadak".

"Ken Howard and I had been fascinated for a long time by the idea of an invented language, and that was the start of "Zabadak". It was ridiculous enough — and most of Dave's records sound ridiculous when you first hear them! But there's a bit of a satirical content to this one. In the last few months it almost looks as though love has been turned into a bit of a dirty word — or at least it's been philosophised away from the basic thing of feeling. So we've done a bit of a send-up of all the modern mumbo-jumbo.

"The words are difficult to remember, and that may be part of the appeal. We found when the group's name was changed from Dave Dee and the Bostons to Dave Dee, Dozy, Beaky, Mick and Tich that because the new name was hard to remember people made a special effort to remember it. It's rather the same thing with "Zabadak".

"The material we write for this group is not meant to be particularly profound," Alan continued. "We're not trying to preach to the world. Let others do the experimenting, the virtue of Dave and the others is that they are first and foremost good at communicating with audiences. They are all personalities with plenty of showmanship in the old music hall sense — which is why we use all their names in the title. It wouldn't be right to call them just Dave Dee and the Somethings because they all deserve billing as artists. I know we were taking a risk using all the names (since it would be difficult if one of them wanted to leave) but they were together for 18 months before we took them over, they've been together for so long that they know how to operate as a team. And they are good musicians."

As soon as Dozy and Tich joined us the tone of the conversation changed — but before we got on to the fairly interesting subject of girls I managed to get from Dozy what it was like to be known as Dozy.

"I've had it since I was six or seven, so I'm used to it. I don't mind it as long as it's not used offensively. 'Course, it's not justified — I am just a victim of circumstance."

Which caused a loud and rather cruel laugh from Tich (who, incidentally, is no Tich; it seems he's had the name since he was a child, when he was small; today he's quite a big boy).

Called upon to explain his cynical chortling, Tich said: "I'll give you an example. Driving home from a gig we stopped to buy some chocolate. Dozy unwrapped his, threw the chocolate out of the window, and tried to eat the wrapping. When he realised his mistake he actually wanted us to turn round and go and get his chocolate!"

Dozy looked far from dozy as he replied: "Listen, I'll tell you how that happened. It was the middle of the night, I was woken up and given this chocolate. Naturally, I was still half asleep. Could have happened to anyone."

"Ah but it didn't," pointed out Tich, gleefully pressing home his point. "It's always you. Here's another example. Once when Dave was driving he took the wrong fork in a road, stopped and reversed. This woke Dozy up. He looked out of the van window and shouted 'Dave, Dave — do something, you're going backwards!'"

"I can explain that," answered a stern Dozy. "Some time ago we were coming back from Weymouth. We were all dead tired and Dave actually fell asleep for a moment at the wheel. Fortunately, I was awake and saw the danger — we were going round a very sharp bend with a big drop on one side of the road. I grabbed the wheel and stopped us going to our deaths."

"True enough," admitted Tich, "and then you said to Dave that if you hadn't grabbed the wheel we'd have all been killed — and he'd have been the first to moan."

Dozy looked a bit groggy at this, so Tich added: "Sometimes we'd drop him outside his home, he'd get out — and start walking in the wrong direction!"

"I've dealt with that," responded Dozy sharply. "When you're half asleep you don't know where you are. Nobody does."

"All right then — how about this?" Tich smiled with sinister satisfaction as he related how Dozy (who has recently bought a house) rang up his home from a hotel. "He wanted to speak to the man who was doing the decorating for him. Then, half-way through the conversation he asked the man 'Where are you talking from?'"

After a few moments for reflection, Dozy confessed "I'm stumped." So we talked about girls for half an hour, by which time Dozy had mustered a "defence". This was it (presented triumphantly to Tich): "If I was calling my own house I'd obviously know where he was talking from so why should I ask him?"

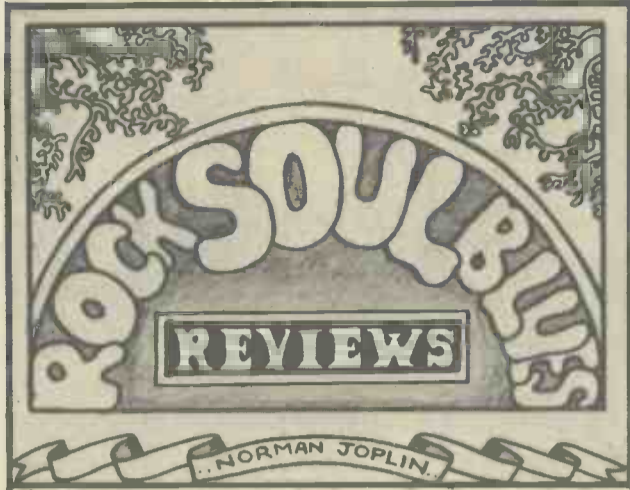
Tich sighed, showing a magnanimous patience. "That," he replied, "was my point."

Set and match too!

DAVID GRIFFITHS

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

# YOUR GUIDE TO THIS WEEK'S NEW SINGLES



OSCAR TONEY JR. You Can Lead Your Woman To The Altar; Unlucky Guy (Stateside SS 2061). Oscar sounds very much like his admirer Otis Redding on this strong beater, which has a plaintive vocal, not much tune, and some enthusiastic vocalising. ★★

BARBARA RANDOLPH I Got A Feeling; You Got Me Hurtin' All Over (Tamla Motown TMG 628). A good version of the Four Tops' item, with pounding Tamla backdrop, brassy and shrill, with good femme backing vocals. Tuneful item, could make the charts with some plugs. ★★

EDDIE FLOYD Never Get Enough Of Your Love; Bye, Bye Baby (Specialty SPE 1001). From his Falcons days, this is a soulful ballad with a slightly dated sound, but some nice screaming bits. A soul must. ★★

THE STAPLE SINGERS For What It's Worth (Stop Hey Watch That Sound); Are You Sure (Columbia DB 8292). Typical Staples' guitar work on the Buffalo Springfield goodie — a fabulous version this, exciting with their gospel vocalising subtle and moving. ★★

KING CURTIS AND THE NOBLE KNIGHTS Wiggle Wobble; Night Train (Specialty SPE 1000). Old Les Cooper instrumental goodie revived by King Curtis, and it's a fine showcase for his talent. Dated, but for rock sax fans who like the fast Coasters type sax, this is it. ★★

EDDIE FLOYD On A Saturday Night; Under My Nose (Stax 601024). A relaxed R & B item here from Eddie, with a solid dance beat but a bit lacking on melody. Not too powerful. Flip is much of the same stuff. ★★

SOUL SURVIVORS: Expressway To Your Heart; Hey Gyp (Stateside SS 2057). A jerky dance number this, with a sophisticated song construction. It's dated but effective and the starlined lead vocal will make this an R & B hit. ★★

## rapid reviews

CLARE TORRY, a most promising songwriter, sings her "Unsure Feelings" (Fontana TF 878) with a very sure touch... nicely done. "Shoot On Sight" by TEN FEET (CBS 3045) is a hectic sort of beater but not specially different. Excellent stylist, with a jazz influence: DRUID CHASE, a Detroit girl, on "Take Me In Your Garden" (CBS 3053) — I liked Sounds gone mad, with gimmicks galore and mechanical improvisation: LES YPER SOUND on "Too Fortiche" (Fontana TF 880). Listen early for Christmas: THE WALLY STOTT CHORALE on "I Sing Noel", a most pleasant festive offering (Philips BF 1616). One day CINDY WILLIAMS will be big, I'm sure — but not knocked out by "They Talk About Us" (Parlophone R 5648), material-wise.

JAY AND THE TECHNIQUES build a fair old storm with "Keep The Ball Rollin'" (Philips BG 1618) — good lead voice. Country-type ballad from LEE LYNCH (Star 1001), a melodic treatment of "Burning Bridges". Fair enough song and performance: MARY LANGLEY and "It Always Rains On Sunday" (CBS 3032) — interesting voice. That classy lady MARGARET WHITING does well as ever on "I Almost Called Your Name" (London HLU 10163). No denying the artistry and talent of MIKE REDWAY who again does well on "Don't Speak Of Me" (Deram DM 157). From GLEN CAMPBELL: "Satisfied Mind" (Specialty SPE 1002) — a lively sort of ballad.

Up again come THE CHIPMUNKS and "Chipmunk Song" (Liberty 15035), a natural for Christmas as ever. From CYRIL STAPLETON and his orch: "That's Me Over Here" (Pye 17397), very melodic. Excellent revival of "Snowflake" by LARRY CUNNINGHAM (King KG 1046) — the sort of thing that could make the charts. "School Girls" by THE HEPTONES (Caltone 105) is an atmospheric Jamaican job. Orchestral version of the fantastic "Last Waltz" from LARRY PAGE and his baton (Page One POF 045). "The One I Love" by KEN BOOTH (Caltone 107). West Indian, jerky and for specialist tastes.

THE RAG DOLLS get a good sound going on "Never Had So Much Lovin'" (Columbia DB 8289), a neat mixture of the strident and the gentle. "Girl Of Independent Means" by GREGORY (Pye 17407) is rather catchy, quite unusual and sung wistfully. From the FACTOTUMS: "Cloudy" (Pye 17402), gently, rippling, strongish song. THE LOVIN' (Page One POF 041) come up with "All You've Got", a high-harmonised and direct sort of production. Banjo and violin, hoe-down style, from LESTER FLATT AND EARL SCRUGGS on "Foggy Mountain Breakdown" (CBS 3038). Stylish balladeer JERRY STEVENS on "How Long" (CBS 3041), a moving sort of ballad. THE CASTELLS, with "Two Lovers" (Masquerade 5000) get a semi-classical thing going which I found very pleasant. Less vocally brutal than usual: the dynamic KIM CORDELL and a well-sung "If I Knew Then What I Know Now" (Parlophone R 5647). Plenty bright group work on a swinging "Get On Your Knees" (Major Minor MM 532), by LOS CANARIOS.

ANDY STEWART will, as ever, pick up big sales on "The Tartan Ribbon" (HMV Pop 1613), a stirring piece of virile singing. ROGER EARL OKIN, on "Yellow Petals" (Parlophone R 5644) has great string sounds behind a well-sung song — rather good, says me. "Prince of Players", by JOHN E. PAUL (Decca F 12685), is a big-sounding and sincere sort of religious item — might sell over a long spell. ALAN DAVID, with "Completely Free" (Polydor 56201), turns in a good-humoured, splendidly arranged, excellently backed, sort of performance which I think could easily make it. More dance-craze ideas: "Let's Do Rock Steady" (Giant GN 7), by DANDY — West Indian and with a very light touch. From the PYRAMIDS: "Train Tour To Rainbow City" (President PT 161), which goes along chuggingly, as they say.

JAMIE, JON AND JERRY: Together Again; Little Girl (Decca F 12686). Country artists, who clicked in that chart last time. Very pleas-y, dreamy, sincere. ★★

JIMMIE RODGERS; Child Of Clay; Turnaround (A & M 711). Not bad but not, at first hearing, very commercial... but Jimmie is a personable performer. ★★

BARRY McGUIRE: Masters Of War; Why Not Stop And Dig It While You Can (RCA Victor 1638). Barry protesting once again on that excellent Dylan song. But I can't see it clicking. ★★

SAMMY DAVIS JR.: Talk To The Animals; Something In Your Smile (Reprise RS 0621). "Doctor Doolittle" song — fast-paced, big swinging. Bubbly sort of song. ★★

LOUIS ARMSTRONG ORCH AND CHORUS: What A Wonderful World; Cabaret (HMV Pop 1615). Slow and marvellous — ole gravel-voice on a great ballad. ★★

FRANK SINATRA JR: Building With A Steeple; I've Been Lookin' (RCA Victor 1639). Good song, to a point!, but I don't see this Sinatra making it this time out. ★★

ROSS HANNAMAN: 1969; Probably On Thursday (Columbia DB 8288). Ross really gets at a song. Strong voice; nicely controlled. Good lyrics. ★★



THE NICE—a possible hit with their first solo release.

PETER GREEN'S FLEETWOOD MAC I Believe My Time Ain't Long; Rambling Pony (CBS 3051). Whining harmonica, good bluesy sounds, including bottleneck guitar. It's a preview of the upcoming Blue Horizon label, with a pretty authentic feel to it all the way, though essentially British in style. Not the sort of material which normally makes the charts, but the boys have a very big personal following. Flip: Off-beat use of guitar and vocal for a starter. TOP FIFTY HIT

THE NICE The Thoughts Of Emerlist Dav-jack; Azrial (Immediate IM 059). Former P. P. Arnold backing group and this lives up to all the nice things said about them. Pah-pah sort of vocal sound early, then a lead voice, all strained and hard-edged, and a delicately tinkling backing. It's not instantly commercial, maybe, because of tempo changes and experimentation but it could easily click. Flip: Well-done but very confused. TOP FIFTY TIP

GENE PITNEY Something's Gotten Hold Of My Heart; Building Up My Dream World (Stateside SS 2060). After his last-time fall from grace, Gene returns with one of his most dynamic performances. Song is by David and Jonathan, alias Cook and Greenaway. It starts with an almost delicate touch, then starts building in that soaringly dramatic style. He still hits incredible-type high notes. Flip: Double-tracked in parts and nowhere's near so impact-y. TOP FIFTY TIP

JUDITH DURHAM Again And Again; Memories (Columbia DB 8290). Another solo item from the lady Seeker, who had a hand in writing this one, too. It's a good song, basically, though not instantly commercial... you have to kinda live with it. But her distinctive voice makes it a Fifty sure-bet. A good arrangement, too — nice use of strings. Flip: Also self-penned, this is a nostalgic sort of song. TOP FIFTY TIP

THE RIGHTEOUS BROTHERS Stranded In The Middle Of No Place; Been So Nice (Verve 560). Lacking the Spector atmosphere, but it's a good song and the boys take solo turns mid-way. They get their own brand of excitement but it really falls far short of their best performance. Still, it's a catchy chorus, easy to retain, and should make the Fifty. Flip: A chug-along sort of number, more vocally violent. TOP FIFTY TIP

BRIAN AUGER AND THE TRINITY: Red Beans and Rice (Parts One and Two) (Marmalade 598003). This bloke is a fine organist and this whole thing goes like the proverbials. Most interesting and attention-nicking double-sider. ★★

WAYNE NEWTON: Love Of The Common People; It's Still Loving You (Capitol CL 15519). A Newton fan, specially of his cabaret act, but I can't see this song doing anything outstanding here. ★★

JAKE THACKRAY: Remember Bethlehem; Joseph (Columbia DB 8296). With chorus backing, this is a religious slice of philosophy and is unusual enough to attract a lot of attention. ★★

THE DALLAS BOYS: He Won't Love You (Like I Do); What Do You Know About Losin' (Major Minor MM 534). This could easily make the charts — a strong, soulful performance, complete change of style and very well done. ★★

ARTHUR MULLARD: I Love You, You Love Me; Was It Something I Said (Masquerade MA 5001). The fine Cockney funny-man on a great send-up of a Continental hit... well done. ★★

DONALD PEERS: I Love You, You Love Me; Tahirno Me Amore (Columbia DB 8291). Professionally performed treatment of a likely hit — could put Donald in the charts. ★★

THE GIANT SUNFLOWER: What's So Good About Goodbye; Mark Twain (CBS 3033). Workmanlike group with girl lead singer and compact sort of sounds. Liked it a lot. ★★

JOSE FELICIANO: Adios Amor; At Day's End (RCA Victor 1640). A talented gent but I doubt if this wistful, in-English, song will make the grade. ★★

HANK LOCKLIN: The Country Hall Of Fame; Evergreen (RCA Victor 1641). Chet Atkins-produced number which will certainly hit the C and W charts. Reminiscent, nostalgic, could even make the full Fifty. ★★

MITCH RYDER: What Now My Love; Blessing In Disguise (Stateside SS 2063). At least Mitch, now solo-ing, has tried to do something different, but it is overdone material. ★★

AL STEWART: Bedsitter Images; Swiss Cottage Manoeuvres (CBS 3034). Excellent LP track by a talent who should do well in the top folk field. A nifty taster of things to come. ★★

THE SUNSHINE COMPANY: Back On The Street Again; A Year Of Jalne Time (Liberty 15034). Highly touted new American group who are splendidly glossy, if a little predictable. ★★

NEIL DIAMOND: Kentucky Woman; The Time Is Now (London HLZ 10161). Like countless others I wait for the right material to boost this talented guy into the charts. This is a strong single, but probably not strong enough. ★★

TIM BUCKLEY: Morning Glory; Knight-Errant (Elektra 45018). A bit of a drive going on for this folk gent and this is good enough and stylish enough to make big progress. ★★

THE FAMILY DOGG: The Storm; — (MGM 1360). This new mixed group have tremendous potential. This starts off gently then really builds well. If not for the charts, then a seller. ★★

BILLY JOE ROYAL: Hush; Watching From The Bandstand (CBS 3044). Not struck with this, despite the earnest vocal work. High-pitched and a bit flowery, arrangement-wise. ★★



Suzanne Murray, 19, P.O. Box 183, Monroeville, Alabama. U.S.A. Stars—Supremes, Beach Boys, Matt Monroe, Herman. Hobby and interests—England, people, travel, collect records.



Alan Barnes, 21, 12 Pearfield House, Highbury, New Park, London, N.5. Stars—Dusty, Elvis, Beatles, Cliff, Stones, Sonny and Cher. Hobby and interests—Sports cars, records, films, walking and girls.

# READERS' CLUB



Ovind Strand, 141, Martin Skadvetsig, 30, Kalbeakken, Oslo, 9, Norway. Stars—Walker Brothers, Troggs, Who, Beach Boys, Four Tops, Sandie Shaw. Hobby and interests—Football, records, reading, girls.



Patricia Charman, 16, 42 Grange Hill, Edgware, Middlesex. Stars—Monkees, Herman, Small Faces, Hollies, Spencer. Hobby and interests—Pop music, collecting pop pin-ups, T.V. Monroes, penpals.



Marjun Arge Poulson, 20, Gundadur Jorshavn, Faroe Isles, near Denmark. Stars—Cliff Richard, The Shadows, Roy Orbison, Herman's Hermits. Hobby and interests—Swimming, the nature, language.



Janusz Baranski, 19, Lodz, ul. Swierczewskiego 56, Poland. Stars—Four Tops, Bob Dylan, Jim McGuinn, Temptations, Jackie de Shannon. Hobby and interests—Rhythm and soul, folk records.



Hans Jurgen Schulz, 21, 4137 Moers, Berghelmer Street, 78, Germany. Stars—Buddy Holly, Eddie Cochran, Chuck Berry, Roy Orbison, Rolling Stones. Hobby and interests—Writing letters, I'm the leader of German Buddy Holly Club.



Ann Sinnit, 10, 20 Mytie Gardens, Liverpool, 18. Stars—Stones, Keith Richards, Animals. Hobby and interests—Boys. I would like an American pen-pal.



Nina Kagan, 15, Kiryath Hayim, Jod ST. 29, Haifa, Israel. Hobby and interests—Painting, music (hit songs), theatre and pen pals (girls 15-16, boys 16-17).



Gil Cozens, 20, 54 Orpington Road, Winchmore Hill, N.21. Stars—Maxine Brown, Jackie Ross, D. Warwick, Chuck Jackson, Joe Tex. Hobby and interests—Boxing, weight training, swimming, girls named Pat.



Mick Harrison, 19, 8 Peashill Close, Sileby, Leicestershire. Stars—Howlin' Wolf, Tommy Quickly. Hobby and interests—Dredging, funny hats, earthy R and B.



Jennifer Benson, 16, 63 Dawson's Avenue, St. Paul's Cray, Orpington, Kent. Stars—Rolling Stones, Sonny and Cher, Animals, Walker Brothers, Elvis. Hobby and interests—Writing letters, dancing, music.



PETER JONES

Should be plenty progress for the Young Idea, with their new single "Mr. Lovin' Luggage Man", out via the Columbia label. They hit the charts with a Beatle song, but now feature original material. Tony Cox and Doug Macrae-Brown actually collect material for songs wherever they wander... though there is a fully national idea behind this swingingly good new opus. A very catchy number, with full orchestral backing, and the two boys, who manage to sound like a four-some in parts, will do well. I hope.



Roy Harper is a sort of prototype wandering minstrel—he spent five years lugging around the Continent, singing for his supper. But he's also a jazz fan, who combines that love with his activities on the folk front. He's also a bit of an angry young (25) man. He's also capable of insulting members of his audience if he feels they're not involving themselves sufficiently in his act. Roy is now managed by Joe Lustig, who used to manage Julie Felix. In his earlier days, Roy busked for a living, singing folk on the pavements of London... to the chagrin of the established buskers. He started at the Cambridge Folk Festival this year. And his CBS record "Midspring Dithering" is very, very good.



Backed by the mighty Chappell's concern, Ice (five young men who met at Sussex University) got off to a good recording start with "Anniversary (Of Love)" on Decca... despite tempting fate to the extent of having it released on Friday the dreaded thirteenth. Song was written by group guitarist Steve Turner and manager Chris Simpson and was produced by Deke Arlon, who has also made his mark as a singer. Rest of the Ice: vocalist Glyn James, bassist John Carter, organist Lynton Naiff, drummer Grant Serpell. They all come, basically, from the London area.



First "soul" release from Major Minor Records is "Ain't That Loving You" by the Raisins, pictured herewith. Could be a first-time hit for a most booked-up outfit. They all arrived from the West Indies separately, beginning as a foursome with two guitars (David and Keith Gampert), drums (London Steel), organ (Peter Nelson) and singer Brandis. But they planned to turn their stage act into a complete performance, bringing in King Ossie as compere, dee-jay and road-manager; Honey Darling as girl singer; and, a few months ago, Earl Green described as a "spectacular singer". Mostly they rely on their music to get their point across. But by way of a wee gimmick, they carry their umbrellas with them wherever they go. And I do mean whereEVER they go! Their record is of an American song, unearthed for them by Tommy Scott.



Sol Raye made such an impact on Hughie Green's television show a while back that it's not surprising to find him making his first record. Titled "While I'm Here", it's on the Deram label and folk who know what they're talking about are predicting a bright future for Sol. Sol hails from British Guiana and worked in straight theatre and musical comedy before switching to the cabaret field where he's since gained a fine reputation as a first-class entertainer.

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

# RECORD MIRROR CHARTS PAGE

## CASHBOX TOP 50



AIR MAILED FROM NEW YORK

- 1 TO SIR WITH LOVE\* 1 (7) Lulu (Epic)
- 2 HOW CAN I BE SURE\* 2 (8) Young Rascals (Atlantic)
- 3 SOUL MAN\* 4 (7) Sam and Dave (Stax)
- 4 INCENSE & PEPPERMINTS 13 (4) Strawberry Alarm Clock (UNI)
- 5 THE LETTER\* 3 (11) Box Tops (Mala)
- 6 IT MUST BE HIM\* 9 (7) Vikki Carr (Liberty)
- 7 YOUR PRECIOUS LOVE\* 8 (7) Marvin Gaye & Tammi Terrell (Tamla)
- 8 EXPRESSWAY TO YOUR HEART\* 10 (7) Soul Survivors (Crimson)
- 9 THE RAIN, THE PARK, & OTHER THINGS 15 (4) Cowells (MGM)
- 10 PEOPLE ARE STRANGE\* 11 (6) Doors (Elektra)
- 11 PLEASE LOVE ME FOREVER 14 (5) Bobby Vinton (Epic)
- 12 A NATURAL WOMAN\* 12 (6) Aretha Franklin (Atlantic)
- 13 NEVER MY LOVE\* 6 (9) Association (W.B.)
- 14 HOLIDAY\* 13 (4) Bee Gees (A&O)
- 15 I'M WONDERING\* 17 (4) Stevie Wonder (Tamla)
- 16 LOVE IS STRANGE\* 18 (4) Peaches and Herb (Date)
- 17 LET IT OUT 21 (4) Hombres (Verve/Forecast)
- 18 HEY BABY\* 5 (7) Buckinham (Columbia)
- 19 I HAD A DREAM\* 24 (11) Paul Revere & Raiders (Columbia)
- 20 IT'S YOU THAT I NEED 26 (3) Temptations (Gordy)
- 21 THE LAST WALTZ\* 22 (5) Engelbert Humperdinck (Parrot)
- 22 I CAN SEE FOR MILES\* 33 (2) Who (Decca)
- 23 KENTUCKY WOMAN\* 35 (2) Neil Diamond (Bang)
- 24 GET ON UP\* 20 (7) Esquires (Bunky)
- 25 GIMME LITTLE SIGN\* 7 (19) Brenton Wood (Double Shot)
- 26 LITTLE OLE MAN\* 12 (5) Bill Cosby (Warner Brothers)
- 27 YOU KEEP RUNNING AWAY\* 25 (7) Four Tops (Motown)
- 28 LIGHTNING'S GIRL\* 23 (6) Nancy Sinatra (Reprise)
- 29 ODE TO BILLIE JOE\* 28 (13) Bobby Gentry (Capitol)
- 30 CHILD OF CLAY 32 (5) Jimmie Rodgers (A & M)
- 31 LET LOVE COME BETWEEN US\* 30 (5) James & Bobby Purify (Bell)
- 32 DANDELION\* 27 (8) Rolling Stones (London)
- 33 COME BACK WHEN YOU GROW UP\* 23 (13) Bobby Vee (Liberty)
- 34 I SAY A LITTLE PRAYER — (1) Dionne Warwick (Scepter)
- 35 LOOK OF LOVE\* 39 (2) Dusty Springfield (Philips)
- 36 LAZY DAY 48 (2) Spanky & Our Gang (Mercury)
- 37 YOU DON'T KNOW ME\* 40 (2) Elvis Presley (RCA)
- 38 BEG, BORROW AND STEAL 41 (3) Ohio Express (Cameo)
- 39 PATA PATA\* 49 (2) Miriam Makeba (Reprise)
- 40 LIKE AN OLD TIME MOVIE\* — (1) Scott McKenzie (Ode)
- 41 WATCH THE FLOWERS GROW — (1) Four Seasons (Philips)
- 42 KEEP THE BALL ROLLIN\* — (1) Jay & Techniques (Smash)
- 43 HOMBURG\* — (1) Procol Harum (A. & M.)
- 44 EVEN THE BAD TIMES ARE GOOD\* 44 (3) Tremeloes (Epic)
- 45 GET IT TOGETHER\* — (1) James Brown (Kings)
- 46 LADY BIRD\* Nancy Sinatra & Lee Hazlewood (Reprise)
- 47 SHE IS STILL A MYSTERY — (1) Lovin' Spoonful (Kama Sutra)
- 48 BIG BOSS MAN\* — (1) Elvis Presley (RCA)
- 49 SHOUT BAMLALAMA 50 (2) Mickey Murray (SS International)
- 50 GLAD TO BE UNHAPPY — (1) Mamas & Papas (Dunhill)

### U.S. BUBBLING UNDER

- Stag-O-Lee — Wilson Pickett (Atlantic)  
 To This Town — Frank Sinatra (Reprise)  
 Skinny Legs and All — Joe Tex (Atco)  
 She's My Girl — Turtles (White Whale)  
 Karate — Boo-Ga-Loo — Jerry O. (Shout)  
 I Heard It Through The Grapevine — Gladys Knight & Pips (Soul)  
 You've Made Me So Very Happy — Brenda Holloway (Tamla)  
 Wild Honey — Beach Boys (Brother)  
 Mr. Dream Merchant — Jerry Butler (Mercury)  
 Out of the Blue — Tommy James & Shondells

### TOP L.P.'s

- 1 SGT. PEPPER'S LONELY HEARTS CLUB BAND 1 Beatles (Parlophone)
- 2 SOUND OF MUSIC 2 Soundtrack (RCA)
- 3 BEST OF THE BEACH BOYS 4 Beach Boys (Capitol)
- 4 BREAKTHROUGH 3 Various Artists (Tamla Motown)
- 5 BRITISH MOTOWN CHART BUSTERS 10 Various Artists (Tamla Motown)
- 6 UNIVERSAL SOLDIER 9 Donovan (Marble Arch)
- 7 SCOTT 6 Scott Walker (Philips)
- 8 BEST OF THE BEACH BOYS 13 Beach Boys (Capitol)
- 9 RELEASE ME 7 Engelbert Humperdinck (Decca)
- 10 WALKER BROTHERS STORY 17 Walker Brothers (Philips)
- 11 A DROP OF THE HARD STUFF 8 The Dubliners (Major Minor)
- 12 DOCTOR ZHIVAGO 5 Soundtrack (MGM)
- 13 BEE GEES FIRST 14 Bee Gees (Polydor)
- 14 RAYMOND LE FEVRE 16 Raymond Le Fevre (Major Minor)
- 15 MORE OF THE HARD STUFF 15 Dubliners (Major Minor)
- 16 ARE YOU EXPERIENCED 11 Jimi Hendrix (Track)
- 17 CRUSADE 12 John Mayall's Bluesbreakers (Jecca)
- 18 THIS IS JAMES LAST 20 James Last (Polydor)
- 19 HIPSTERS, FLIPSTERS, ETC. 18 Geno Washington Ram Jam Band (Pye)
- 20 TOM JONES LIVE AT THE TALK OF THE TOWN 21 Tom Jones (Decca)

### TOP E.P.'s

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

### 5 YEARS AGO

- 1 TELSTAR 1 Tornados (Decca)
- 2 LET'S DANCE 7 Chris Montez (London)
- 3 THE LOCOMOTION 2 Little Eva (London)
- 4 VENUS IN BLUE JEANS 6 Mark Wynter (Pye)
- 5 LOVESICK BLUES 16 Frank Ifield (Columbia)
- 6 IT MIGHT AS WELL RAIN UNTIL SEPTEMBER 4 Carole King (London)
- 7 RAMBLIN' ROSE 5 Nat King Cole (Capitol)
- 8 SWISS MAID 10 Del Shannon (London)
- 9 SHEILA 3 Tommy Roe (HMV)
- 10 SHE'S NOT YOU 9 Elvis Presley (RCA Victor)
- 11 SHERRY 15 Four Seasons (Stateside)
- 12 DEVIL WOMAN 13 Marty Robbins (CBS)
- 13 WHAT NOW MY LOVE 8 Shirley Bassey (Columbia)
- 14 YOU DON'T KNOW ME 12 Ray Charles (HMV)
- 15 IT'LL BE ME 11 Cliff Richard (Columbia)
- 16 LONELY 17 Acker Bilk (Columbia)
- 17 BOBBY'S GIRL — Susan Maughan (Philips)
- 18 I REMEMBER YOU 14 Frank Ifield
- 19 IT STARTED ALL OVER AGAIN 13 Brenda Lee (Brunswick)
- NO ONE CAN MAKE MY SUNSHINE SMILE — Everly Brothers (Warner Bros.)

## BRITAIN'S TOP 50

NATIONAL CHART COMPILED BY THE RECORD RETAILER.

- 1 MASSACHUSETTS 1 (7) Bee Gees (Polydor)
- 2 BABY NOW THAT I'VE FOUND YOU 4 (6) Foundations (Pye)
- 3 ZABADAK 7 (3) Dave Dee, Dozy, Beak, Mick and Tich (Fontana)
- 4 LAST WALTZ 2 (11) Engelbert Humperdinck (Decca)
- 5 HOLE IN MY SHOE 3 (9) Traffic (Island)
- 6 FROM THE UNDERWORLD 8 (8) Herd (Fontana)
- 7 HOMBURG 9 (5) Procol Harum (Regal Zonophone)
- 8 AUTUMN ALMANAC 15 (3) Kinks (Pye)
- 9 FLOWERS IN THE RAIN 5 (9) Move (Regal Zonophone)
- 10 THE LETTER 6 (8) Box Tops (Stateside)
- 11 THERE MUST BE A WAY 10 (11) Frankie Vaughan (Columbia)
- 12 WHEN WILL THE GOOD APPLES FALL 12 (7) Seekers (Columbia)
- 13 ODE TO BILLY JOE 14 (8) Bobby Gentry (Capitol)
- 14 EXCERPT FROM A TEENAGE OPERA 13 (14) Keith West (Parlophone)
- 15 SAN FRANCISCAN NIGHTS 23 (3) Eric Burdon & Animals (MGM)
- 16 LOVE IS ALL AROUND 28 (3) Troggs (Page One)
- 17 REFLECTIONS 11 (10) Diana Ross & The Supremes (Tamla Motown)
- 18 THERE IS A MOUNTAIN 41 (2) Donovan (Pye)
- 19 JUST LOVING YOU 17 (19) Anita Harris (CBS)
- 20 IF THE WHOLE WORLD STOPPED LOVING 27 (3) Val Doonican (Pye)
- 21 I CAN SEE FOR MILES 32 (3) Who (Track)
- 22 YOU'VE NOT CHANGED 20 (5) Sandie Shaw (Pye)
- 23 BLACK VELVET BAND 21 (10) Dubliners (Major Minor)
- 24 THE DAY I MET MARIE 18 (12) Cliff Richard (Columbia)
- 25 KING MIDAS IN REVERSE 19 (6) Hollies (Parlophone)
- 26 ITCHYCOO PARK 16 (14) Small Faces (Immediate)
- 27 YOU KEEP RUNNING AWAY 26 (4) Four Tops (Tamla Motown)
- 28 BIG SPENDER 29 (4) Shirley Bassey (Columbia)
- 29 WORLD OF BROKEN HEARTS 24 (4) Amen Corner (Deram)
- 30 I'M WONDERING 42 (2) Stevie Wonder (Tamla Motown)
- 31 YOU'RE MY EVERYTHING 30 (9) Temptations (Tamla Motown)
- 32 LOVE LETTERS IN THE SAND 25 (6) Vince Hill (Columbia)
- 33 I FEEL LOVE COMING ON 48 (2) Felice Taylor (President)
- 34 LET'S GO TO SAN FRANCISCO 22 (11) Flowerpot Men (Deram)
- 35 KNOCK ON WOOD 43 (4) Otis Redding & Carla Thomas (Stax)
- 36 ANYTHING GOES 38 (5) Harper's Bizarre (Reprise)
- 37 THERE GOES MY EVERYTHING 36 (24) Engelbert Humperdinck (Decca)
- 38 I'LL NEVER FALL IN LOVE AGAIN 33 (15) Tom Jones (Decca)
- 39 SOUL MAN — (1) Sam and Dave (Stax)
- 40 FIVE LITTLE FINGERS 31 (13) Frankie McBride (Emerald)
- 41 RELEASE ME 37 (40) Engelbert Humperdinck (Decca)
- 42 CARELESS HANDS — (1) Des O'Connor (Columbia)
- 43 GOOD TIMES 35 (9) Eric Burdon & The Animals (MGM)
- 44 SAN FRANCISCO (FLOWERS IN YOUR HAIR) 34 (17) Scott McKenzie (CBS)
- 45 THE WORLD WE KNEW 45 (2) Frank Sinatra (Reprise)
- 46 I WAS MADE TO LOVE HER 47 (15) Stevie Wonder (Tamla Motown)
- 47 YOU ONLY LIVE TWICE 39 (18) Nancy Sinatra (Reprise)
- 48 SOMEWHERE MY LOVE 44 (17) Mike Sammes Singers (Columbia)
- 49 EVERYBODY KNOWS — (1) Dave Clark Five (Columbia)
- 50 LIKE AN OLD TIME MOVIE — (1) Scott McKenzie (CBS)

A blue dot denotes new entry.

### BRITISH BUBBLING UNDER

- Harlem Lady—David McWilliams (Major/Minor)  
 Memphis Soul Stew—King Curtis (Atlantic)  
 Let The Heartaches Begin—Long John Baldry (Pye)  
 Be Mine—Tremeloes (CBS)  
 Something's Gotten Hold Of My Heart—Gene Pitney (Stateside)  
 Pentecost Hotel—Nirvana (Island)  
 Lightning's Girl—Nancy Sinatra (Reprise)

### BRITAIN'S TOP R&B SINGLES

- 1 SOUL MAN 2 Sam and Dave (Stax 601923)
- 2 REFLECTIONS 1 Diana Ross and the Supremes (Tamla Motown TMG 616)
- 3 YOU KEEP RUNNING AWAY 5 Four Tops (Tamla Motown TMG 623)
- 4 YOU'RE MY EVERYTHING 3 The Temptations (Tamla Motown TMG 620)
- 5 MEMPHIS SOUL STEW 9 King Curtis (Atlantic 584104)
- 6 HIGHER AND HIGHER 8 Jackie Wilson (Coral Q72493)
- 7 I'M WONDERING 12 Stevie Wonder (Tamla Motown TMG 626)
- 8 FUNKY BROADWAY 4 Wilson Pickett (Atlantic 584-130)
- 9 KNOCK ON WOOD 10 Otis Redding and Carla Thomas (Stax 601021)
- 10 THE LETTER 7 Box Tops (Stateside SS 2044)
- 11 I FEEL LOVE COMING ON 17 Felice Taylor (President PT155)
- 12 TRAIN TO SKAVILLE 6 Ethiopians (Rio R130)
- 13 GET READY — ROCK STEADY 15 Soul Agents (Coxone CS7007)
- 14 BABY NOW THAT I'VE FOUND YOU 19 Foundations (Pye 7N17366)
- 15 A NATURAL WOMAN 20 Aretha Franklin (Atlantic 584141)
- 16 WHOLE LOTTA WOMAN — Arthur Conley (Atlantic 584143)
- 17 SEVEN DAYS TOO LONG 18 Chuck Woods (Bik T Big 104)
- 18 FIRST CUT IS THE DEEPEST — Norman Fraser (Coxone CS7017)
- 19 SOUL FINGER — The Bar-Kays (Stax 601014)
- 20 GIMME LITTLE SIGN 7 Brenton Wood (Liberty LBF 15021)

### BRITAIN'S TOP R & B ALBUMS

- 1 MOTOWN CHARTBUSTERS 2 Various Artists (Tamla Motown TML 11855)
- 2 KING AND QUEEN 1 Otis & Carla (Stax 589007)
- 3 FOR YOUR PRECIOUS LOVE 4 Oscar Toney Jr. (Stateside SL 10711)
- 4 PLAYS THE GREAT MEMPHIS HITS 6 King Curtis (Atlantic 587067)
- 5 GREATEST HITS 5 The Temptations (Tamla Motown TML 11042)
- 6 SKA A GO-GO 8 Roland Alphonso (Coxone CSL 8003)
- 7 OTIS BLUE 10 Otis Redding (Atlantic 587059)
- 8 CLUB SKA '67 Vol 2 3 Various Artists (Island WRL LP 956)
- 9 HIPSTERS, FLIPSTERS, ETC. — Geno Washington (Piccadilly NPL 38032)
- 10 ARETHA ARRIVES — Aretha Franklin (Atlantic 587085)

### CONTINUED FROM PAGE 4

1956-67 TOP 20 Records for Sale. Thousands of Rare Deletions Included. Send large s.a.e. for Lists. Callers welcome. Moore, 73 Mill Road, Leighton Buzzard, Beds.

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BOBBIE GENTRY

# FOLK BLUES '67

Alan Stinton reports . . .

SOME old friends, a fair sprinkling of new faces and three great names from the dim and distant past—this was the bill of fare set before visitors to the sixth annual "Twelve-Bar Opera" (otherwise known as the American Folk Blues Festival '67) which hit Britain last week. And as any of the two thousand-odd fans who, like RM, caught up with the show at Bristol's Colston Hall on the Tuesday would testify, the mixture was as richly entertaining as ever.

In keeping with its own best tradition, the Festival again comprised many artists never before seen in Europe, this year's special attraction being the inclusion of no less than three of the greatest surviving exponents of Delta Blues, namely Son House, Bukka White and Skip James, all of whom until quite recently were either semi- or completely retired from the music scene. That the persuading of these three living legends (combined ages totalling almost two hundred years) to return to their long abandoned careers a couple of years ago was a priceless gift to the Blues

scene was abundantly evident during the 20 or so minutes which each spent seated at the microphone in sole and supreme command of their audience's attention. For although they displayed differences of style and technique (Son and Bukka hammered home the message hard and clear whilst Skip favoured the gentle art of understatement), they attained a quite singular degree of excellence in everything they did, entrancing everyone with a devastating combination of grandfatherly sagacity, back-porch wit, bitter-sweet guitar sounds and a total involvement with their art which, like all things of grace and beauty, was a positive joy to behold.

Two items in the show were devoted to the development of the Blues in its Northern, city form. The first was a spot of "back in the alley business" involving featured artistes Little Walter (well-known here for his vocal and harmonica work) and first time visitor Hound Dog Taylor (vocals and guitar modelled remarkably faithfully on those of his idol, the late, great, Elmore

James) backed by Odie Payne on drums and Dillard Crume (who also compered the show) on bass. The second consisted of four extremely bluesily delivered soul songs from Koko Taylor.

Koko, looking stunningly beautiful in a glittering emerald gown, showed herself to be a completely distinctive stylist in the classic female Blues mould. Her hits "Wang Dang Doodle" and "What Kind Of Man Is This?" and a storming version of B. B. King's "Rock Me Baby" won tremendous acclaim, and one could well imagine just how great she would be in the less inhibited atmosphere of the London club scene. It is to be hoped that, as happened with Sugar Pie DeSanto in 1964, other promoters will have "discovered" Koko this trip and added her name to their list of forthcoming attractions.

Chosen to top off this feast of a Festival were those perennially popular ambassadors of Folk Blues, Sonny Terry and Brownie McGhee—a choice which was ecstatically endorsed by the audience. There is really precious little left to be written about this fabulous duo which has now been delighting audiences for 30 years and headlined the very first Festival back in 1962. Suffice to say that their vocal and instrumental virtuosity is as brilliant and as fresh as ever. Their final number, "Walk Tall" which was used to bring on the entire cast for a final bow, both closed and stopped the show.

ALAN STINTON

What's it like being young and

# SEXY?

'Quite nice,' says Andy of the Herd

IT'S funny how a pop group can walk the streets unrecognised one day, and then because of the chart success, the following day, be recognised throughout the nation, and be heralded as the latest in the Beatles-Monkees traditions of rave groups.

But it happens, of course. And it has happened to the Herd — long-lauded by a few, and now praised and screamed at by audiences wherever they go.

And it couldn't have happened to a nicer bunch of guys.

"I didn't think the screamers still existed," said Andy Bown, Herd's raver-in-chief, the other day. "But now — I don't know — perhaps we've brought them back to life. We've literally been torn to pieces wherever we've been in the last few days. And we seem to be appealing to the screamers at the moment — you know, this image seems to have been built up around us of being young and sexy. It's quite nice really."

But you need more than an image to stay at the top, you need musical ability, personality, and plenty of ideas. And the Herd lack none of these things.

"Our next two records are very important in determining whether we stay at the top or not. They've got to advance musically, and they've got to be hits. After three hits I think we should be fairly well established, and we'll know just how far we can go. If we used some of our ideas at the moment, people just wouldn't accept them — but after three hit records, everyone would be a bit more used to us, and would be more willing, I hope, to accept what we do.

"Also, between us we play quite a few different instruments, which is useful, although at the moment we stick to our own instruments most of the time. I think be-



THE HERD—on this page, and also on page four this week (RM pic.).

ing versatile will help us in the future.

"And of course, it's very important nowadays for a group to be able to write its own songs. We write quite a bit, and about six tracks on our L.P. will be written by us. In fact we're recording these at the moment."

"We write most of our songs in my bathroom," added Peter Frampton.

"We've just bought a fantastic stereophonic tape recorder, and we record the songs in the bathroom — we can get a great sound in there."

When I was talking to them, they were in the process of recording their next single — not in Peter's bathroom, but in a recording studio.

"The recording's going very well," said Andy. "We're doing a couple of numbers at the moment, both Howard-Blakley compositions — one for the album, and the other one, called "Paradise Lost", which will be our next single. It's in the same dramatic style as "From The Underworld", but it's more advanced. It's a series of musical shocks."

"I hope "Paradise Lost"

gives us our second hit — the last record was around for ages before it reached the charts. But as I said, we need at least three hits before we can even begin to feel safe. The important thing, though, is not to take pop music too seriously — and this applies to the fans as well. You have to be able to switch it on and off. When we're performing and playing and recording — yes. We have to take it seriously, and give of our best. But you must take some time off from pop, or you don't develop as a person. Career-wise, or musically, though, everything we do in the future will stem from pop."

Well, last Saturday the Herd, founder members of the "Bring Back The Live Performance Society" started their tour. "It should be," said Andy "the tour of the year," with the Who, Traffic and the Tremeloes.

And they should collect new fans wherever they go.

DEREK BOLTWOOD.

P.S. The Record Mirror will be publishing a report of this tour written each week by a different member of the Herd. Starting this week for three weeks.

TM fact — Hitsville USA's latest "name" acquisition Edwin Starr now out on Gordy with "I Want My Baby Back" . . . nice cover for Box Tops' first album due here soon. . . John Mayall sat in at Cooks Ferry Inn with the Chicken Shack . . . in the States, Hollies' oldie "Just One Look" making bigger strides than "King Midas In Reverse" . . . Frank Zappa, when asked his greatest influence guitar-wise replied Micky Guitar Baker — who comes here next month . . . current "in" definitions including a pot party strictly for the birds (puff-in), a newly opened West End disc emporium where Soul worshippers can pay the ultimate (cash) homage to their idols (God-In) and an argument over a piece of chocolate (Tiff-in) . . . Q43: with what movies are the following songs associated (a) "More", (b) "Baby Elephant Walk", (c) "Moon River", (d) "Everything's Coming Up Roses", (e) "My Own True Love"?

Although Warner Brothers have acquired Atlantic in the States, British outlets (Pye for Warners, Polydor for Atlantic) will remain unchanged . . . after enquiries resulting from Face item, EMI could make



a fortune marketing Parlophone ashtrays . . . no change among the top seven discs in Billboard's top hundred last week . . . memo to Robin Scott — very few RM readers list, among their favourite Radio 1 programmes, "Any Questions" or "Any Answers" — any ideas? . . . A42 — The Long And The Short . . . next Monkees' album will be "Pisces, Aquarius, Capricorn and Jones" and their next single "Daydream Believer"/"Goin' Down".

Next Week!

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