

RECORD MIRROR

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MAGICAL MYSTERY TOUR

"MAGICAL MYSTERY TOUR" is another example of a subject in which the Beatles have been able to exercise their vivid imaginations. With "Sgt. Pepper", the effects were chiefly sound and only the album cover was visual—but with the latest project the visual side—in the shape of a TV film—has dominated the music, which comes in the form of six tunes on two EP's in an adventurous booklet of EP size, for only 19/6. Everything from fantasy, children's comics, acid (psychedelic) humour is included on the record and in the booklet. Depending on your involvement, you can read whatever you like into the "kiddies'" plots, told in the booklet with cartoons by Bob Gibson and captions by Tony Barrow.

"Magical Mystery Tour" is a shouting, loud effective item with a hollow overall sound and an unusually different piano ending. "Your Mother Should Know" is medium tempo ballad with a corny sort of tune—but the atmosphere developed is fantastic. It's a hazy, stoned kind of sensation which reminds you of hearing old tunes, in smoky rooms... one line is 'Lift up your hearts and sing me a song, that was a hit before your mother was born'. You've all heard "I Am The Walrus"—it sounds even better in stereo. "The Fool On The Hill" is a thoughtful reflective type of number—a ballad dealing with a perceptive person and the attitudes of those around him. Deliberately disjointed. "Flying", the only instrumental on the EP's is a ponderous medium pace effort which becomes strangely exhilarating and features wordless vocal backing some way through. A disturbing tuning-note closes things and the instrumentation tapers off. "Blue Jay Way", written by George, features his dry vocals up against a swooping church organ. The story line, dealing with a human situation is enhanced by, to paraphrase Nick Jones, a 'seashell sound'.

NORMAN JOPLING

Safe as  irrec

YOUR PAGE

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

'Fading Flowers? maybe, but the message is still there ...'

says an RM reader



GRAHAM and ALLEN of the HOLLIES seen with KEITH (of "98.6" fame) who once recorded one of their songs.

CONGRATS to the Hollies for turning out so many but yet excellent records. Everybody seems to not understand their new style, but I do! Who wants to be left behind? Of course the Hollies want to put more work into their songs; in that way they get better. That is the reason for their continuous chart successes. Stand up anyone who does not like the kind of music the Hollies are playing, and I shall change their minds. My weapon? The L.P. "Butterfly". The Hollies were voted fourth in the BEST BRITISH GROUP section of the RM Pop Poll. Let's see if "Butterfly" can do the same, chart-wise. I'm sure that it will. As you probably have understood, I am the greatest Hollies Fan in the World. I have 120 different songs by the Group on record, and I am sure that NOBODY else can equal this. If so, stand up and speak! Wishing you continuous success with your great newspaper—Knut Skyberg, Jacob Aallsigt, 46 Oslo 3, Norway.

MAYBE "Flower-power" as a commercial craze is fading and its symbols are disappearing, but there are still large numbers of genuine advocates who without the need for flowers and bells etc. still maintain the original message of "Flower-power" which is the promotion of love and peace throughout the world. Although they are hindered by unpleasant things that have been brought to light along the way, like drug-taking, they still practise their beliefs during their everyday lives. It is a pity that the people to whom the message of love and peace would benefit most; for instance Heads of State etc., are too involved in their race for power to listen and realise the truth. Everyone knows that "Flower-power" alone cannot correct the World's faults. This will take a long, long, time. But surely no one can dispute the fact that "Flower-power" brought realization to many, including you and me; and that is a good start.—Linda Rookes, 68 Marmion Road, Southsea, Hants.

COUNTRY NEGLECT

SURELY the most frustrating thing is to be a country music fan living in this country. The BBC steadily ignore us, the pop papers give us little or no information, and we seldom get the chance to see the leading artistes because they are usually boarding a plane home before we hear they have arrived. Only very few of the C. and-W. records are released over here. Those that are seldom get fair reviews — reviewers seem

to have little interest and less understanding. Isn't it time we had a fairer deal? Or do we all have to move to Nashville to hear our kind of music? Mrs. Beryl Drew, 13 Braintree Close, Luton, Beds.

SPASTIC APPEAL

MANY of us in the entertainment world have gladly associated ourselves with the work of the Spastics Society. We visit their schools, training centres, workshops and homes and see at first hand the work being done to give spastics a chance in life that would otherwise be denied to them. Through the generosity of the public the Society has established more than one hundred of these centres, but many more are desperately needed if help is to be made available to the 75,000 spastic men, women and children in this country. By this time next year this figure will be increased by at least 1,000, as three spastic babies are born every day. As chairman of the Stars Organisation for Spastics I would like to make a special appeal to parents who, like myself, are fortunate enough to have healthy children, to support the Society's Christmas appeal for urgently needed funds. One way in which

you can do this is by buying the Society's Christmas cards, seals and gift labels — and donations are always welcome and gratefully received. Please help us to make this a "Crackerjack" of a Christmas for spastics everywhere. — Leslie Crowther (Chairman, Stars Organisation for Spastics), 12 Park Crescent, London, W.1.

SCOTT INCIDENT

IN reply to your letter from Denise Brooks (18/11/67), I was totally unaware that the Scott Walker incident was anything but an accident. I cannot believe that Scott would take such a defeatist attitude. In the days of Julius Caesar suicide was considered to be an act of bravery; in 1967 it is an act of cowardice. Surely Scott's sad, lonely appearance is merely part of his image which has been ridiculously exaggerated by the press. If not, he must be suffering from a severe attack of melancholia! I do not wish you to get the impression that I dislike Scott. In fact, I have been an ardent fan of his since the days of "Love Her". It puzzles me how easily the fans discover Scott's whereabouts. The Beatles do not seem to have this much trouble with their fans. — Moira Stubbs, 34 Park Avenue, Grimsby, Lincs.

JIM FAN THANKS

"MY All For Jim" publication brought me many heart-warming letters from Jim Reeves admirers throughout Great Britain: even had word from Sweden! I would so much like to say, through the medium of the "Record Mirror", a very BIG thank-you to all those people for being so thoughtful and kind, with special reference to R. Bromley, living at Denton, Manchester, for sending me eight 45's out of his Jim Reeves collection! I now know more than ever before, Jim is still very much alive in the hearts of his fans. — Philip Cale, 101 Shrubbery Street, Kidderminster, Worcs.

In brief ...

Vernon Wells, 41 Rokesly Avenue, Crouch End, London, N.8: Release of Kiki Dee's "Excuse Me" strengthens my belief that she is already the world's best singer. Don't let her become a well-known singer without a hit.

Paul Barrett, 44 Queens Road, Penarth, Glamorgan, South Wales: Please print in the hope that the rock fan who wrote me to trade records — he wanted to exchange eight singles by such as Sanford Clark for two of my early rock LP's — but he didn't put an address or name on the letter. His letter had two postmarks: Paddington and Bridgend.

Righteous Rick Winkley, 30 Terry Street, Nelson, Lancs: Amazed at the number of letters you print from readers wanting deleted discs. They can all be obtained from J. Goddard, 12 Winkley Street, London, E.2. They deal with orders in 24 hours, don't charge postage and guarantee 99 per cent as unplayed.

Heather Morton, 5 Grove Avenue, Coombe Dingle, Bristol 9: Please include my plea—I'm desperate. Has anyone the Manchester Playboys' record "I Feel So Good" which they would sell to me. It came out about 18 months ago on the Fontana label.

Rockin' John Waterfield, 140 Tower Road, Boston, Lincs: Little Richard has definitely NOT been singing soul music for twelve years. He's done little but rock 'n' roll. It's only recently that he has lowered himself by recording some soul tracks, presumably in an attempt to cash in on the current craze.

Colin Brinton, 73 Grange Road, Harwich, Essex: Now the flower people are entering a period of nomadic uncertainty and the brutalisation of pop-beat music has been expanded to its full extent, please give more scope to the untouchables of today's scene: Dylan, Simon and Garfunkel, Baez, Paxton etc.



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ROGER—IN THE RED FOR EIGHT OF HIS TEN SINGING YEARS

ROGER MILLER—both on and off record—has a quiet, relaxed, uncomplicated approach to his music and to life. Yet he's had 10 Top Ten discs in the States (two of them big sellers here) and his work is always so cleverly commercial that I couldn't help wondering if his simple, easy-going exterior was just a front for a very cunning operator. Was he a highly sophisticated, complex man who sang about "rooms to let 50 cents" without any personal experience of poverty? Was he selling a calculated commodity?

So that's what I asked him during his brief holiday visit to London.

"I've always been truthful in what I do," replied Roger as he sipped Coke in the super-luxurious Hilton Hotel. "I come from a poor farm in Oklahoma. Really poor. We were a split family—my mother gave me away because she couldn't afford to bring me up. I always did read a lot, though."

Roger comes from that area of USA where the soil all blew away in dust storms and farmers faced ruin and even starvation. Many of them had to move west to California and start new lives picking oranges for depressing money. But the young Miller had a talent for music, and worked as a hoe-down fiddler and drummer before starting to write songs for other artistes. "Nobody wanted most of the songs and so I started singing them myself because I thought they were all right. I had 10 wearying years—eight of them steady borrowing. I've had everything cut off, even water, for not paying bills. Failure almost went to my head. I got so's I didn't care."

"And, shortly after that happened, after I'd relaxed a bit, my work started to sell. Since 1964, with 'Dang Me', I've made a lot of money."

Nowadays, relaxation — even on big TV shows—comes easy to Roger. "I think it's a kind of defence mechanism. If I don't feel relaxed I can't sing, and somehow, while I'm



ROGER MILLER — from a very poor Oklahoma family (RM pic).

on stage, I always feel fine." Mind you, he has a lot to feel relaxed about: record royalties have pulled him in two million dollars and he's invested the money in buildings, factories and oil wells. "I've got three managers and a man hired to oversee all the others. I don't trust nobody! But I take the advice of accountants because I had very little education and don't understand about money. I know one thing, though — money makes more money."

"I'm semi-retired. I've made a good living and now I want to live good. But I've worked too hard in the past to be able to kick the habit completely. I still like to keep in practice as an entertainer. Can't think of anything to write any more, unfortunately. Maybe a writer has so much to say and I've said it. I just write a little now and then."

"The rest of the time I sit at home and watch TV."

Which may sound like the nicest of lives but, Roger pointed out, there's a catch: "Insecurity never leaves you. I still can't help worrying whether all the bills have been paid."

DAVID GRIFFITHS

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into the
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DAYS OF FUTURE PASSED

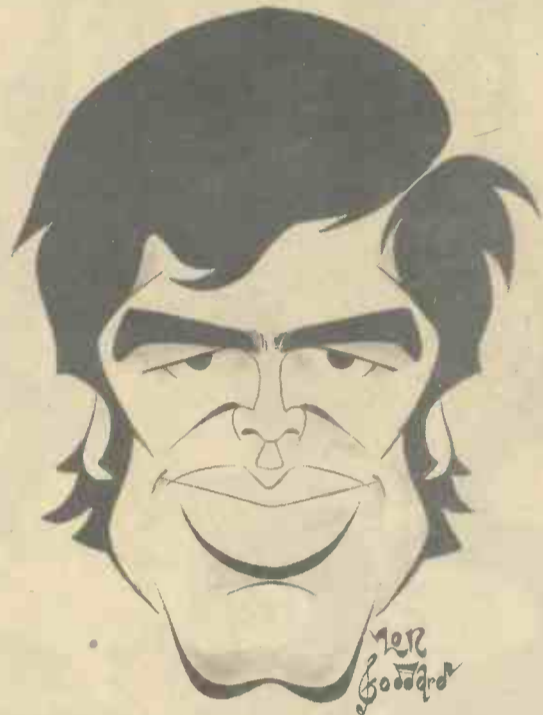
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ENGELBERT



BEFORE getting on the telephone to the touring Mr. Humperdinck I got out the RM's photo file to have a look at the face of the man I was about to speak to. Everybody acknowledges—NOW—that Engelbert is a singer of exceptional quality who took an inexplicably long time to reach the top. But I couldn't help wondering if looks had something to do with it. After all, appearance can be a crucial factor in the success or failure of a male artiste—consider the case of Adam Faith whose face was his fortune long before he learnt to sing especially well.

As I couldn't remember how Engelbert looked in those not-too-distant days when he was known as Gerry Dorsey I was particularly intrigued to find one photo taken in ABC Television's "Thank Your Lucky Stars" studio. It's undated but I'd guess it's about five years old. The caption amazingly states: "Gerry Dorsey is Adam Faith's selection for future stardom." So Adam knew another good commercial face when he saw one! However, the Gerry Dorsey of those days is practically unrecognisable as the altogether smoother Engelbert Humperdinck who has achieved stardom in the last year.



GERRY DORSEY—The man Adam tipped.

Engelbert's view: "I've matured to what I am. All my past experience of dealing with audiences, coping with people and situations has, in retrospect, been a help — though I've completely forgotten about that fellow Dorsey! If I'd been a big success at 21 maybe I'd have been and gone by now. I'm better off the way things have turned out."

Apart from the maturing of his voice, and looks, it still seems a bit odd that he didn't make it sooner. His greatest "error" of the past was a tendency for his ideas and his material to be out of synchronisation with pop taste. For instance, an early Gerry Dorsey disc was quite a good song titled "Crazy Bells"—released about four years ahead of the craze for flower power bells. Then, his first disc as Engelbert was a number he wrote himself called "Stay" and it had a very Indian accompanying sound. "Yes," Mr. H. recalled, "I was interested in the possibilities of the sitar and Eastern sounds in pop when I wrote that but before the disc was even released the Rolling Stones and others came out with that sort of sound, and with better records, so 'Stay' was forgotten." (Incidentally, although Engelbert was born in India and lived there for his first seven years, he heard very little Indian music because most of his time was spent with English people; he claims no special expertise about any music other than Western pop.)

Now that he has made it, he is avid for different kinds of show business experience. "After achieving something in just one year I want to do everything. I'm no spring chicken and I've never worked so hard in my life. I'm basically a serious person and I want to do some straight acting, without singing, in a film. I want a good acting role I can get stuck into. Ideally, I'd like to be a mixture of three actors I admire—Paul Newman, Steve McQueen, and Dean Martin." Which sounds about as commercial a combination as "The Last Waltz!"

Though he is often "really, really tired" Engelbert is finding that he manages to spring to life in front of an audience—"and what fantastic audiences! I get people of all kinds and ages, from toddlers to 80-year-olds. It's the wish of a lifetime come true. At first, I was so excited, so wound up, but now I'm getting used to the good things."

"I'm not changing though—don't think I ever will. I've always been the person I am today. My friends tell me I'm not getting conceited anyway! I've seen too many artistes think they're great and the next minute they're forgotten. I'll say this though: if it hadn't happened for me within another three years I don't think I'd have been able to face living in this country. I'd have emigrated."

Instead, the world famous Engelbert Humperdinck is looking forward to his first world tour.

DAVID GRIFFITHS



★ Direct... from the Beatles TV film track... half a dozen hits on a pair of 45 r.p.m. discs!

★ Buy the Magical Mystery Tour book, and records, complete for only 19/6d...

★ A 32-page full colour book packed with exclusive pictures—a strip cartoon of the Magical Mystery Tour story—plus the words to the songs in the show!

Record One: "Magical Mystery Tour"
"Your Mother Should Know"
"I am The Walrus"

Record Two: "The Fool On the Hill"
"Flying"
"Blue Jay Way"

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THE ILLUSTRATED RECORD HUDD

NEW record from Roy Hudd "Artificial Jumpin' Spider Seller". Asked him if he thought it had a chance to enter charts with all competition around — new discs by Lulu, The Monkees, The Beatles, Frankie Vaughan, Tom Jones, Dubliners, Gene Pitney, Bee Gees, Uncle Tom Cobbley & All. The lines from the Pye Records office crackled, whirred, belched, and he began to take on his competition.

"Lulu, I've never heard her singing — I've never taken my eyes off it, I always look at those Scottish knees. She's a fan of mine. Knees tell all! Anybody can sing, but not everybody has got knees like Lulu. I haven't got much chance against a miniskirt. I could dress up as a Gordon Highlander but I haven't got the knees.

"The Dubliners. We've impersonated them on my programme. We got in some extra's and had a big punch-up.

"The Beatles. I haven't got a chance there — they've got the Maharishi, I've got

Norton & Gold. I wouldn't give the Maharishi a week's wages — he'd throw my 17/6d back in my face.

"The Bee Gees. I don't know who they are... hold on, I did a Concert with them at Lewisham Town Hall. They should go back to Australia!

"Cliff Richard. The Governor, he's got the Governor— Billy Graham. Seriously, my private beliefs and disbeliefs are my own affair. I don't let everyone know my politics, I'm very sincere about that.

"The Monkees. They've got no chance as far as my little boy Max is concerned. He'll ask for their record and I'll say certainly not or he'll get a thick ear. He'll spend his pocket money on my record. He thinks I'm the Maharishi, believes everything I say.

"Gene Pitney. My missus, Ann, she thinks he's one of the loveliest singers. He's her favourite.

"The old swingers — Frankie, Val and Tom — I do impressions of them all. I hope they all get hits. They look like 'lasters' to me, that's why I keep them in the act."

In his own favour, Roy had many reasons why he thinks "Spider Seller" could enter the Top 20. "I do anticipate it could enter, it's a great tune to dance to. We've played it to some kids and they went potty about it. Fantastic sound apart, it's from a singer who is very

modern and different and it has interesting lyrics. It's a subject everyone knows whose ever walked down Oxford Street. It'll put the scene back fifteen years!

"Les Reed arranged and recorded it. I knew him when I was a Redcoat at Butlin's and he was the pianist with a Rock 'N' Roll group The Vic Allan Combo. I hadn't seen him for eight years — and he did this record with me more as a favour than anything else."

WISE SPIRITS

Groups, it seems, are becoming interested in spirits other than those they find in bottles. Felus Andromeda in particular have been receiving advice about their career at seances. With tips from spirits they think that their new record "Meditations" may have more than a ghost of a chance. Alan Morgan is a member of the five-piece group and together with his girl friend Pam Barry he wrote the number, part of which was recorded at St. Gabriel's Church where they used the church organ.

Among the messages from spirits, Alan says he has been told to individualise his sound, that the record will be a hit and that they had to cancel their proposed trip to Spain. He told me that Gabriel, a spirit who contacted them, was a member of a fairly well-known group and died recently. I won't mention his earthly name because some people might feel offended.

May I point out that the boys seem sincere in everything they say and that I don't disbelieve them. After all, stranger things have happened to Dr. Faustus.

THE GROUP'S GROUP

The Peddlers, latest release "You're The Reason I'm Living", are so booked up with television and radio dates that they have no

personal appearances scheduled for the next few weeks. In January they are off to America to appear in "The Red Skelton Show" in Los Angeles. In May they are off to Vienna.

Strangely enough, the trio have not appeared before large teenage audiences throughout the country — for most of their career they have provided entertainment to film, television and pop artists. They appeared for eighteen months at London's Pickwick Club and regulars who came frequently to see them included The Beatles, The Rolling Stones, Pete Murray, Harry Secombe, Richard Harris, Peter Finch and Christopher Plummer. Most of their other gigs have been in other West End clubs which are haunts for star celebrities — The Bag O'Nails, The Rasputin and Hatchetts.

When they appeared at The Flamingo, Las Vegas, artists such as The Basie Band, Maynard Ferguson Band, Pearl Bailey and Louis Belson came to see them. Says organist Roy Phillips: "One guy who came in every night to see us was Charlton Heston."

It's over two years since they had Top 50 entries with "Let The Sunshine In" and "Whatever Happened To The Good Times", but I feel that one of these days they are likely to turn up again in the charts.

Incidentally, the boys will be making an album with Dizzie Gillespie when he comes to Britain.



LONG JOHN BALDRY
—shoeless, but still very, very long.

SEEKERS RETURN

THE Seekers, currently appearing at the Alhambra Theatre, Glasgow until December 9th, return to London for ten days to pre-record four numbers for "The Ken Dodd Show" on Christmas Day. Then they fly to Australia to spend their first Christmas at home with their families in four years. On January 8th they open "The Seekers Show" at the Palais Theatre, St. Kilda, Melbourne for three weeks and then appear in a series of Concert and Television shows throughout Australia. They begin a concert tour of New Zealand from February 15th and from March 12th until April 12th they will be in America. They return to Britain on April 14th and will immediately record a new single.

Their latest album "Seekers Seen In Green" is released this week.

TWOSOME SERIES

FOLLOWING their successful series of appearances on "Late Night Extra" every Monday, Jackie Trent & Tony Hatch have virtually completed negotiations for a new Radio One series beginning in the new year. They are likely to have their own weekly 45-minute show. The Tony Hatch Orchestra & Chorus have a new single released this week "Live For Life" and Tony will be recording a new L.P. and two singles with Petula Clark in January.

HERD TV SHOW

THE Herd appeared in a pilot show for a new Alan Freeman Television series this week. Future dates for the group in which they promote their new single "Paradise Lost" include "Pop North" (Nov. 30), "Saturday Club" (Dec. 2), "Crackerjack" (Dec. 15) and "Dee Time" (Dec. 23).

Pop Shorts

Tintern Abbey off to Holland for three weeks from January 13th... Barry Fantoni to be compered of new pop television series to be launched by the new London Television Consortium in the new year. His next disc "Animals In The Zoo" will be released on January 12th... Dave Dee now a staff producer for Double R. Productions and records his first group Sons & Lovers this week. He will also be producing the next Family Dogg single... New company being formed by Peter Meaden and Jimmy James — an Agency which has already signed up The Vagabonds, The Peep Show and The Head Head Group... Dave Berry has two week season at the Olympia, Paris in June... March album from Ten Years After will have two 14-minute tracks composed by lead guitarist Alvin Lee... Aided and abetted by Keith Skues and Tony Blackburn, Chris Denning posed as Foot and Mouth Inspector and had people take shoes and socks off on Liverpool/London train.



"The Soul Vendors — and friends" (from left to right): HECTOR WILLIAMS (Drums), LLOYD BRIVETTE (Double Bass), ALTON ELLIS (Vocalist), ROLAND ALPHONSO (Tenor, Sax, and leader of group), JACKIE MITTO (Organ), ERNEST RANGLIN (Rhythm guitar), ERROL WALTERS (Bass guitar), KEN BOOTHE (Vocalist).

The group that gave you 'Rock Steady'

RECENTLY having completed a successful tour of London clubs are the Soul Vendors — Jamaica's leading Ska group. The music they are playing though, is termed 'Rock-Steady', a phrase originated by Coxson Dodds, owner of the Coxson label in Britain — and top producer for this special brand of Rhythm and Blues music. 'Rock-Steady' is an extension of the normal Ska sound, and is now the recognised 'Soul Music' of the West Indies.

'R/B' — 'Soul Music'? Much controversy prevails over the said association between Ska and Rhythm and Blues. R/B and Soul, as we know it, being the Motown and Stax sounds etc.

The truth is that these negroes are playing their own form of Rhythm and Blues. The rhythm in this case, being particularly persistent — a shuffling monotone — if you like; and the lyric usually very topical and humorous — but lacking the political implications of the Calypso. "Ten Commandments", 'Greedy Gal', all the 'Rudy' and 'Rudy in Jail'

songs etc., being fine examples.

To get back to the group. They are led by tenor saxophonist Roland Alphonso; with singer/organist Jackie Mitto providing the actual Ska (Rock Steady) rhythm. Other members of the group include trumpeter Johnny Morris; Hector Williams on drums, and bass player Eddie Walters. Perhaps confirmation of their own feeling for 'Soul' is the fact that all are ardent jazz enthusiasts; Alphonso particularly impressed with the work of Coleman Hawkins and Ben Webster. Indeed, jazz is a basis for their music and often predominates many of their recording sessions.

These artists make up the Soul Vendors. On the tour however, they were accompanied by guest artists, including Ken Boothe and Alton Ellis — two of Jamaica's leading 'Rock-Steady' vocalists — Ken Boothe having recently hit our R/B chart with his version of "Puppet On a String".

A surprise inclusion on the tour was Owen Gray, who resides in this country. Owen will be going back to Jamaica though, to record for Coxson Dodds. Coxson who will be creating new R/B sounds for the artists, who, prior to hitting our charts with his first record in the R/B idiom, was himself a

leading Ska artiste in Jamaica. The title of that record? Yes, it was 'Help Me/Incense', a great double sided value for money record.

Perhaps the most successful performance on the tour was at the Ram Jam Club — where hundreds of fans crowded the floor to listen for the first time — to 'live' 'Rock-Steady' from the actual recording artists themselves. Such tunes as 'Ain't That Loving You', 'Ram Jam', 'Puppet on a String', 'Feel Good', 'Phoenix City', were given tremendous receptions on recognition by two packed houses.

The Soul Vendors should be back in the new year to thrill audiences around the country — this visit only being a preliminary one to establish themselves here

There IS definitely something about the music that is so hard to describe. The vocal styles being very soulful (if one is permitted to use such a clichéd word) and reminiscent of many top Rhythm and Blues stars — the only difference being the persistent shuffling rhythm, peculiar to that particular part of the West Indies... called Jamaica.

There is also room for these sounds over here; and they are not just limited to the West Indian market, as sales figures have shown already. Indeed, it is the teenage record buyer who is becoming a serious participant — and record companies are just beginning to realise the potential sales involved in producing their own local Ska records.

All in all... the future looks bright in Ska. It seems that this time round it finally has established itself. Ska (or 'Rock-Steady', as its contemporaries would have it), is truly for everyone...

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'THE LAST WALTZ,' SAID MIKE D'ABO, 'WAS A BEAUTIFUL RECORD'

MIKE, MUMS & DADS

SITUATED off the Bayswater Road, the street was picturesque with rows and rows of white and cream doors on the houses . . . with one exception. One door on one house was charmingly painted in tasteful colours and displayed a character of its own. It was Mike D'Abo's house. I commented on the door and he mentioned that his neighbours didn't approve. In fact the woman next door had taken pains to tell him she considered it a bit bold. Mike it seems, is happy with a paintbrush in his hand. Over a period of time he is decorating his new house himself. "Once I get some paint I've got to paint something. I had some paint left over from the nursery and I thought 'let's try the front door.' I've got the house on a fairly long lease and I'm decorating it from top to bottom on a long term plan. My life is revolving more or less around the house — and painting and music take up all my time."

He hastened to point out that he didn't mean painting pictures when I'd noticed a pile of art books (Chagall, Rembrandt, Renoir, Van Gogh, Breughel, Picasso) on the table. "I don't study art, I tend to look at a painting from the simple view of whether I like it or not." He showed me a large painting he'd just bought which looked like the cover of a science-fiction novel: "I bought it the other day at a mobile picture gallery. It's called 'This Turning World'."



BUDDY HOLLY—In the photo on the left he's seen with the Tanner Sisters, during his 1958 tour here.

MORE HOLLY DISCS!

LONG-TIME Record Mirror reader Don Davies, 24, went to Lubbock, Texas, to see the parents of the late, great Buddy Holly. Mr. and Mrs. Holly asked him to convey their heartfelt thanks to all Buddy's fans—and specially to RM for our articles on their son. But there is more . . . and here is Don's survey of the scene there.

"I met Mr. and Mrs. Holly at their home. The first thing I asked was how many more tracks of Buddy are left for release. They told me there are FIVE more songs on tape. They played them for me and it was really great to hear him singing something new after all this time without a new release.

"They're all worthy of a single release and three of them are VERY good. Unfortunately I cannot disclose titles as Buddy's former manager and Buddy's parents are having problems. So we may have to wait a couple of months for the release.

"And I found out many interesting things. One point is over the individual names of Buddy's group the New Crickets, on the last show they played with him. Tommy Allsup (who cut an album of Buddy songs about two years ago) was on guitar and Waylon Jennings was also on guitar . . . alas! they couldn't remember the name of the drummer. Waylon is now a C and W star and has a record 'The Chokin' Kind' in the U.S. Country Charts. "He still lives in his home town of Lubbock.

"Another interesting thing is that not every Buddy track is available in the States. The 'Holly In The Hills' album is slightly different. Containing tracks by the Crickets and also a couple with the credits reading 'Buddy Holly And The Three Tunes.'

"Contrary to the credits on the record, 'Peggy Sue' was written by Buddy and not by Jerry Allison. Buddy wrote a song with another name and Jerry, who married a girl named Peggy Sue, asked Buddy to change the name to Peggy Sue. So Buddy gave the song to Jerry and it proved to be one of his biggest hits.

"I found out that the former lead singer on a couple of Crickets' singles, 'Peggy Sue Got Married' and 'Don't Cha Know' was killed in a small plane which crashed near Houston, Texas, about two years ago.

"I went to the home of Norman Petty. He played the finished copy of what will most probably be Buddy's next record. He had added backing to the tape I'd heard the previous day. The Fireballs provided the backing as they have on previous Buddy discs. It sounded very good. It is very catchy and I'm sure it will be a hit.

"Also I met Jerry Allison and Joe B. Mauldin at Jerry's office. That's where Jerry operates Cricket Music with Sonny Curtis. Good news is that Jerry, Joe B., Sonny and Glen D. Hardin hope to reform in the near future and they have some new songs written by Sonny and Jerry. They'd like to visit England in the New Year to meet their fans. Sonny has a new record out in the States: 'I Wanna Go Bummin' Around', which is in the C and W charts.

"Then I met Dean Torrance, of Jan and Dean fame. Dean tells me that Jan has still not recovered from the car accident of 18 months ago. In fact, there's not much chance of them ever recording again. Dean is now producing his own material. He gave me an album called 'Save For A Rainy Day' which he produced on their own label 'J and D'. It contains 'Yellow Balloon', 'Crying In The Rain', 'Rain On The Roof', 'Raindrops' and 'A Taste Of Rain'. Not yet out in the States."

If anybody would like any more information, well — my address is 93 Score Lane, Childwall, Liverpool, 16.

He also confessed that he was not much of a reader, either "Although I'm reading a Chinese erotic novel at the moment — Wing Ping Loo or something like that. It was written 500 years ago, but it's still got a modern message."

SIAMESE CAT

I sat down while Mike got the Scotch and Alfie, the Siamese cat with the remarkable eyes came along and demanded some attention. Mike confessed that he was pleased at the flat being so central. "I'd been on the verge of buying something in Chiswick when I found this place — all of the things connected with my business are situated within one mile of here — manager's office, recording studios, everything. I believe that while one's in the active period of one's life one needs to be central. Later, a person can plan weekly visits to London. Here, I can think of things on the spur of the moment and go out and do them."

MORE TO ACHIEVE

Mike pointed out that he — and the Manfred Mann group as a whole, wanted to better themselves and "do more". After all, The Beatles had done so much "and yet there is so much more they want to achieve. Just being a member of a group doesn't give you a full outlet — so you look for ways of building a foundation when you finish with a group and want to stay in the business. I am more than a singer — and am thinking in terms of both songwriting and producing records. As a songwriter I hope to have one hit within the next year — one hit and everything will fall into place. I started producing with The Circus and now I'm doing some work for Immediate which is still in the experimental stage.

"Manfred Mann is a unit which I respect. We are all contributing ideas — but their ideas are more direct than mine, I'm still experimenting. The others contribute so much — they try to anticipate trends and have analytical ears."

DIETRICH

"You've got to find your natural musical idiom, which I'm trying to find. Show business embraces Marlene Dietrich, The Beatles, Tony Bennett, The Small Faces. I think I have a voice for standards and films. I was brought up on standards and I feel that everything that is successful is valid. "The Last Waltz" for instance, it was a beautiful record. I don't want to confine myself — I want to appeal to the Mums and Dads as well. You've got to decide whether you're playing to the charts or outside the charts. Tom Jones was making good money after he'd had a few flops because he was "beyond the charts", still a star. The Rocking Berries are in that position — and The Zombies are nearly there."

'BRITISH WEEK'

In common with many artistes, Mike enjoys working on the Continent. "I love playing there. Recently we spent three days running at a Theatre in Belgium during "British Week". The Theatre had presented Chekov, then Ballet, then us — and had its regular audience. There were a lot of young people and a lot of old people — and the interest they created made us play incredibly well.

"I like peoples' attitudes abroad and like French music — Aznavour and Jacques Brel I think is beautiful.

"The Scandinavian countries and Germany and France have respect for English music and groups — you feel more interest is there."

BILL HARRY



MIKE D'ABO—talks to Bill Harry about Painting, Art, Erotica . . . what more could you want?



MR. AND MRS. MURRY WILSON—seen during their recent trip here.

'If the Beach Boys realize their Dad is on the ball—they'll work harder!'

ARRIVING at the Hilton Hotel to talk to Murry Wilson, I phoned his room to enquire as to whether I could go up and start the interview there and then. A voice, seemingly that of a young American girl, answered me saying it would be a pleasure if I would come up. "Thank You," I said. "You're welcome," the voice replied.

At the tenth floor I wandered into the suite and was met by a pipe-smoking amiable-looking middle-aged man, closely followed by a slim attractively dressed lady who was obviously his wife.

"I'm Norman Jopling," I said.

"Well, that's a strange name for England—is it English?" said the lady with the voice.

"Might be French," I replied on the spur of the moment.

"I'm Murry Wilson," said the man, "And this is my wife Audrey. Won't you take a seat, let me take your coat."

The interview commenced. Murry is here to promote his record which is an instrumental LP that he produced which features his own songs, and other original compositions given a beautiful orchestral treatment. Some of the best session men in America were used on the record, which is being marketed by Capitol with a coloured sleeve depicting many photographs of a variety of beautiful young women. (The album is called "The Many Moods Of Murry Wilson" and is on Capitol T 2819.)

MURRY WILSON talks to RM's Norman Jopling

TALENT INHERITED FROM PARENTS

Why has Murry, at his age, just started making records? "I've always written tunes—beautiful tunes," he answered. "And this seemed to me to be just the right time to put some of them on record. I've seen the success of my boys—you know, the Beach Boys, and I figured that maybe I should give them a little competition! Well, maybe not quite like that! But I want them to realize that their Dad is on the ball—it will encourage them to work harder—they'll say 'if Dad can do it' . . ."

My interest in Murry Wilson—a fascinating person—was greatly aroused. How much did he think the Beach Boy talent—or more specifically Brian's talent was inherited from his father?

"We were always a musical family," said Murry, "When Audrey and I were first married and when the kids were young we'd all sit around the piano. Brian's talent was a combination of the genes of Audrey and myself."

Murry said that originally the Beach Boys were managed by him—for a period of two and a half years in fact. When they had declared their intention to be a pop group he had

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DECCA group records

Cat Stevens

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F 12704

Tinkerbells Fairydust

Lazy day
F 12705

DECCA

Patricia Cahill

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R 11031

REX

The Mums and Dads

Glad to be up
RCA 1649

George

Break my mind
RCA 1650

The Sp

Headin' for a
RCA 1651

Freddi

He ain't give
HLZ 10172

Guy M

Traveling she
HLB 10173



THE DAVE CLARK FIVE

been adamant that they were not to fall into the clutches of the sharks of the industry. So Murry became their manager to protect them.

In the ensuing years they all made money. Lots and lots of money.

"We've been very lucky, and we're very thankful," Murry said. "Brian is the richest—he has about a million dollars. I guess I have about the same." Murry runs the Beach Boys' music publishing company, Sea Of Tunes, handled by Immediate here.

Murry talked to me about a variety of subjects — they included his views on communism, his views on the LP cover—he has a habit of talking in man-to-man asides, and also his LP.

FOR WOULD-BE LYRICISTS...

One of the tracks on the album is "The Plumber's Song". Murry likes this song very much and up until now no lyrics have been written for it. What Murry wants are lyrics for this tune, and if any readers who have bought this LP feel they can write an appropriate set of lyrics (all about a merry plumber) then they should send them to Sea Of Tunes. According to Murry the lyricist stands to make anything up to fifty thousand dollars. The address to write to is: "Sea Of Tunes Inc.", c/o Immediate Music Ltd., 63-69 New Oxford Street, W.C.1.

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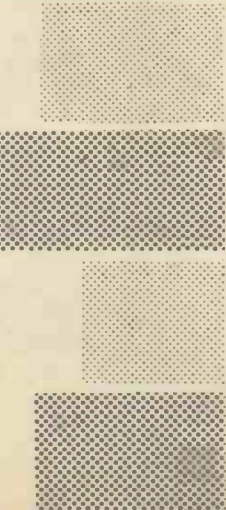
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TRACK 604014

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

New LP's include Kinks' bargain, first by Foundations, good Moodyblues in stereo, Mum-and-Dad albums by Val and Vince, plus a rocking Chuck and smooth Dionne

THE KINKS "Sunny Afternoon"—Sunny Afternoon; I Need You; See My Friends; Big Black Smoke; Louie Louie; Dedicated Follower of Fashion; Sittin' On My Sofa; Such A Shame; I'm Not Like Everybody Else; Dead End Street (Marble Arch MAL 716).

IT comes as a shock to hear the Kinks' naive "I Need You" after their inventive and original "Sunny Afternoon". The whole LP is an example of this enigma—the repetitive riff on "You Really Got Me" kept cropping up until finally killed off by "Well Respected Man" (not included here). Certainly it is difficult to reconcile one style with the other. "See My Friends" included here was probably the best pre-"Well Respected Man" side they cut. But this is an interesting bargain LP. ★★★★★

THE FOUNDATIONS "From The Foundations"—Baby Now That I've Found You; I Can Take Or Leave Your Lovin'; Hold Me Just A Little While Longer; Come On Back To Me; Love Is A Five Letter Word; Call Me; Show Me; Jerking The Dog; A Whole New Thing; The Writings On The Wall; Mr. Personality Man (Pye NPL 18206).

EVEN with a number one record, it is still a gamble to bring out an album on the strength of it over here in Britain. The Foundations are an R & B based group whose talent comes over quite well on record, and if you dig the sax-based backings with plentiful organ work, and a similar tempo throughout, then you'll like this. It's a happy sound. ★★★★★

THE MOODY BLUES with **THE LONDON FESTIVAL ORCHESTRA** "Days Of Future Passed"—The Day Begins; Dawn; The Morning; Lunch Break; The Afternoon; Evening; The Night (Deram STEREO SML 707).

A VERY ambitious record. Since "Sat. Pepper", groups have realised what CAN be done, and the Moody's have been lucky enough to be involved in an LP which could give them the reputation for which they have long been searching. Musically magnificent, and very interesting... it may well be over the heads of some pop buyers, but this is not through any pretentiousness. It could be a big chart LP soon. ★★★★★

VAL DOONICAN "Val Doonican Rocks, But Gently"—Scarlet Ribbons; If I Were A Carpenter; Rainin'; Hold Me; Yesterday; Small World; He'll Have To Go; A Man Chases A Girl; Visions; Bella Rosa; Lazy; Colouring Book; The Folks Who Live On The Hill; Take Me (Pye NPL 18204).

THESE songs are from Val's "Rocking Chair" spot on his TV Show—most of you have probably heard him singing several of these before. They're all at a gentle, relaxed tempo that's so typical of Val, and they ALL suit his style admirably. No real stand-out items, but then everything is a high standard. ★★★★★

DIONNE WARWICK "The Windows Of The World"—The Windows Of The World; Walk Little Dolly; The Beginning Of Loneliness; Another Night; I Say A Little Prayer; (There's) Always Something There To Remind Me; You're Gonna Hear From Me; Somewhere; Taking A Chance On Love; Love; What's Good About Goodbye (Pye Int. NPL 28105).

ANOTHER fine album from Dionne. Several singles are included here, including "Another Night", the title track and of course her latest goodie "I Say A Little Prayer". Her version of the Sandle Shaw hit "Always Something There To Remind Me" is sheer delight, and this sophisticated set will please her many fans. ★★★★★

CHUCK BERRY "Chuck Berry In Memphis"—Back To Memphis; I Do Really Love You; My Heart Will Always Belong To You; Oh Baby Doll; Check Me Out; It Hurts Me Too; Bring Another Drink; So Long; Goodnight Well It's Time To Go (Mercury 20110 SML STEREO).

A WELL-RECORDED new set from Chuck, with just a few of his oldies included. He takes the Elmore James "It Hurts Me Too" and gives it a fair enough treatment—his voice sounds more mature, but there is still enough excitement here to make this sell quite well. If the backings had been a little more adventurous, it would have been better. ★★★★★

KING CURTIS "Soul Serenade"—Tequila; Night Train; Java; Harlem Nocturne; Honkey Tonk; Soul Twist; Memphis; Watermelon Man; Soul Serenade; Swinging Shepherd Blues; My Last Date (With You); Wiggle Wobble (Speciality SPE/LP 6600).

CURTIS is currently bubbling under with his saxy "Memphis Soul Stew". This is a collection of earlier sax instrumentals which features a good re-recording of his biggest ever hit "Soul Twist". This is great for old rock fans, and those people that bought Coasters' records or Holly's "Reminiscing" for the sax breaks which Curtis supplied. Dated, but nicely nostalgic. ★★★★★

THE SEEKERS "Seen In Green"—Love Is Kind, Love Is Wine; The Sad Cloud; 59th Street Bridge Song (Feelin' Groovy); If You Go Away; All I Can Remember; Chase A Rainbow (Follow Your Dream); Angeline Is Always Friday; On The Other Side; Cloudy; Can't Make Up My Mind; Rattler; Colours Of My Life (Columbia SX 6193).

ONE of those double-sleeves on this album. The Seekers have widened their basic sound on this album, and a more sophisticated form of folk-rock is mingled with the usual plaintive Judith Durham vocals. Nice cover, and a very well produced and performed record. Even on familiar tunes like "Feelin' Groovy" and "Cloudy" they add special touches of their own. ★★★★★

KALEIDOSCOPE "Tangerine Dream" (Fontana TL 5448).

I WASN'T sure whether "Tangerine Dream" was the title of the record or the name of the group. But whatever, or whoever it is, the album is one of the best to come from a new group lately. The songs are good and catchy, though they are given a sophisticated enough treatment to make them sound very current. Listen to it. ★★★★★

THE BLOSSOM TOES "We are Ever So Clean" (Marmalade 607001).

CERTAINLY the Blossom Toes have some very good ideas. This LP is brimming full with clever recording techniques, backings, and originality galore. The songs aren't as immediately catchy as necessary—but doubtless if you bought this LP they would grow on you. Good vocal work. ★★★★★



RAY DAVIES—hear him on a new bargain LP of Kinks' oldies.

VARIOUS ARTISTES "The Original Sound Of Detroit"—He's So Fine; Baby Sitting—The Corvells; Lonely Nights, Tell Me What I Aim To Do, Has It Happened To You Yet, You Must Know I Love You—Falcons; My Baby, Baby I'm Coming Home—Mack Rice; You're On My Mind, I Don't Want No Paris Time Love—Bennie McCain; What's My Destiny, Keep On Loving Me—Joe Stubbs; Tell It To My Face, I'm Depending On You—Bobby Williams; Witchcraft In The Air, You Killed My Love—Betty La Vette (Speciality SPE/LP 6602).

FROM Ember's new label comes this collection of long-awaited unissued tracks from the mystical Lupine label. Soul and R & B fans who for years have been importing these can RIP. Some of these are brilliant and some are not. But this is an absolute MUST for all those people who dug "You're So Fine" and couldn't get the follow-ups. ★★★★★

DUKE ELLINGTON "The Far East Suite"—Tourist Point Of View; Bluebird Of Delhi; Isfahan; Deep; Mount Harissa; Blue Pepper; Akra; Amad; Ad Lib On Nippon (RCA Victor SF 7894).

RECORDED in December 1966, this is a record of Duke's oriental tour in 1963. The pictures conjured up by the music and the wonderful atmosphere make this into an outstanding jazz record. ★★★★★

STANLEY UNWIN "The World Of Stanley Unwin" (Masquerade MQ 2004).

STANLEY Unwin has reached the kind of comedy status enjoyed by the Goons, Tony Hancock etc. His brand of confused double-talk can be infuriating if you're not in the mood—but if you are, then he will have you rolling about on the floor with laughter. Tracks on here include "The Casserole", "Folk Lawdy Lawdy Dartmoor", etc. ★★★★★

This is Tony Christie!

'Turn around' MGM1365



VINCE HILL "Always You And Me"—Always You And Me; San Francisco; Here, There And Everywhere; Wives And Lovers; Guess I'll Never Learn; Sunny Afternoon; So Nice; Sunrise Sunset; Girl Talk; Kiss Tomorrow Goodbye; My Cup Runneth Over; Adios Amor (Columbia SCX 6185).

ALL one can say about Vince is that he is the complete professional. Here he ranges from Ray Davies to Bacharach and David and to Lennon-McCartney. The sleeve notes imply that Vince is a "Singer's Singer". Why, goodness, that is almost as bad as saying, as I did, that he's a complete professional! Seriously, though, Vince takes lyrics by the scruff of the neck and makes a complete entity of them. He sings bang on the button. Singers may admire him, but so now do millions of folk who sing best in their bathrooms. There's charm here; and power; and dynamics; and style; and enthusiasm. Also the Mike Sammes Singers and arrangements from such as Johnny Arthey, Alan Braden, Johnny Harris, and Harry Robinson. Can't go wrong. ★★★★★

MANTOVANI And His Orchestra "Old And New Fangled Tangos"—Whatever Lola Wants (Lola Gets); Blue Tango; Tango Delle Rose; A New Fangled Tango; Music Box Tango; Adios Muchachos; Besame Mucho; Hernandez's Hideaway; Blau Himmel (Blue Skies); Takes Two To Tango; The Rain In Spain; The Orange Vendor (Decca STEREO SKL 4893).

THIS is an adventurous album with Monty taking tunes not usually thought of as tangos and giving them that wonderfully comforting tempo. As you might expect it is extremely smooth and well performed but there are enough flashes of excitement to make this into a listenable, as well as a danceable record. ★★★★★

ORIGINAL SOUND TRACK "In The Heat Of The Night" (United Artists ULP 1181).

ANYONE who saw this film will know what a fabulous record this is. All of those compelling tunes, songs and themes are included with the fantastic Southern atmosphere. Interesting titles to whet your musical appetite include "Where Whitey Ain't Around", "Peep-Freak Patrol Car", "On Your Feet, Boy!" etc. Ray Charles sings and plays piano. Quincy Jones composed and conducted the music. ★★★★★

SOPHIE TUCKER "Greatest Hits"—Aggravatin' Papa; You've Got To See Mama Every Night; Hula Lou; Red Hot Mama; Some Of These Days; After You've Gone; I Ain't Got Nobody; One Sweet Letter From You; I Ain't Taking Orders From No-one; What'll You Do; There'll Be Some Changes Made; Fifty Million Frenchmen Can't Be Wrong (CBS 62968).

BORN on January 13, 1884 in Russia, Sophie was to become "The Last Of The Red Hot Mamas". This raunchy album, reeking with great Vaudeville atmosphere, contains some of her best tunes—like "After You've Gone", "I Ain't Got Nobody" and of course "You Got To See Mama Tonight". If Issy Green was here... ★★★★★

THE BARRON KNIGHTS "Scribed"—A Place To Go; In The Night; Condemned; It's A Sin; Hey Dad; Big Man; There Instead Of Here; Return My Love; Easily Pleased; Let's Call It A Day; Every Night; True (Columbia STEREO SCX 6176).

THERE is something immensely appealing about the Barron Knights. Their style is undoubtedly old fashioned and dated, but you can't help listening to it and more often than not liking it. Their appeal, which lies a lot in the careful choice of material should sell this LP—and the comments on the back of the sleeve are excellent. ★★★★★

rapid reviews

MILT JACKSON'S new LP is "Born Free" and as usual the top vibes man is on form. The sound begins to swing and everything happens as you progress with each tune. (Mercury Limestone SLML 4028 STEREO). More jazz—but very different this time from JOHN TCHICHAJ, ARCHIE SHEPP, DON MOORE and J. J. MOSES on "Rufus" (Fontana 681 014ZL)—advanced music recorded some four years ago. **FREDDY HUBBARD'S** "Groovy" LP (Fontana FJL 136) features the late great trombonist Willie Wilson and the set was recorded in 1961. "The Girl From Ipanema" is the much-recorded title especially among jazz and latin circles. On Mercury Value MVL 313 **BUDDY DEFRANCO** and **TOMMY GUMINA** take the tune together with eight others, and give them a contemporary treatment. Anybody still stomping? If so then try "Jug And Washboard" (Ace Of Hearts AH 163) featuring the **GEORGIA WASHBOARD STOMPERS** and **THE ALABAMA JUB BAND**, certainly a sound which is getting more and more attention. Although most people seem to like original soundtracks and things, there is a good version of the songs from "Dr. Doolittle" on Music For Pleasure (MFP 1195). It's by **TONY BRITTON** who's helped by Christine Yates, Kevin Sheehan and the Alyn Ainsworth Orchestra. Try it.

ROBERTO CARDINALI is a fine-voiced Italian vocalist with a warm style which could sell him a lot of records. Slightly reminiscent of Marino Marini. (Fontana STL 5438 STEREO). **ESTHER AND OBI OFARIM** are an attractive couple whose clean vocal style seems to be becoming more and more popular. On Philips SBL 7825, and some of their best sides are here including their recent single "Morbidity Of My Life". The "Four Musketeers" story seems fascinating, judging by Michael Pertwee's sleeve notes and **LAURIE JOHNSON'S** music from it is on Music For Pleasure MFP 1199, and very nice too... those two comics **MORE-CAMBE AND WISE** will delight their fans with "Mr. Morecambe Meets Mr. Wise" (Music For Pleasure MFP 1190) which has 13 funny tracks included.

Quite an original Xmas present from Music For Pleasure—an LP of Christmas hymns and carols, with the cover designed like a parcel, with a label to fill in appropriate details. The **FESTIVAL SINGERS** handle it, and very well too (MFP 1196). But if you want hymns for any time of the year—then try "Well Loved Family Hymns" (MFP 1185) from the same label, featuring the **SOUTHERN SINGERS** of the Salvation Army. Items include "The Old Rugged Cross", "Abide With Me" and "We Plough The Fields And Scatter" (schoolyard memories flood back).

ZACK LAWRENCE is a 22-year-old pianist who has made some mark already in the musical field, and his new LP "The Zack Lawrence Sound's Like This" (Phillips SBL 7815 STEREO) is a fine and listenable example of his art. Also there is enough variety and excitement to satisfy most tastes. **RAY DAVIES** (the trumpeter) has his "Funky Trumpet On Broadway" LP issued and the wonderful title just about sums up the record (Fontana STL 5440). And if it doesn't, there's a daring pic on the cover too... For party fans who like good romping piano, then "Piano Party Time" (Music For Pleasure MFP 1197) by **ROGER DENE** will be a bargain. Featuring twelve well-known tunes like "For Me And My Gal", "If You Knew Susie" etc., this LP was produced by Norman Newell, the man who also helped Russ Conway to fame. Quickstep time from **JOE LOSS**—"Dancing Down Memory Lane" (Music For Pleasure MFP 1181) has a dozen tracks in Waltz, Quickstep, Foxtrot, Tango and Cha-Cha, and they're all memory-makers for the older generation.

For country fans, the light-hearted "Grand Ole Opry" (Mercury Value MVL 311) is a fun country package with names like **DOTTIE WEST**, **WILLIS BROS**, **JUSTIN TUBB**, **COWBOY COWPANS**, etc. A good bargain-priced album. And if you want your stars read (seriously) for 1968 then go out and buy "Your Stars For 1968" by **COSMOS**—detailed readings and predictions for your next year (Music For Pleasure MFP 1117). For **DAVID KOSSOFF** fans, who don't remember him as Lemmy, try "Bible Stories" (MFP 1191), which has "Jonah" on side one and "The Three Donkeys" on side two, read in David's distinctive tones.

For **MAX MILLER** addicts, a bargain on Marble Arch (MAL 740) called "Max At The Met"—recorded during his act at the "Metropolitan" in Edgware Road some ten years ago. **LOS TRES PARAGUAYOS** (not to be confused with Trio Los Paraguayos) have their second LP of latin hits on Marble Arch MAL 737—songs include "Guantanamo", "Amapola" and "Paraguay".

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

YOUR GUIDE TO THIS WEEK'S NEW SINGLES

THE TEMPTATIONS

(Loneliness Made Me Realise) It's You That I Need; I Want A Love I Can See (Tamla Motown TMG 633). Still in the charts here with "You're My Everything", this one builds up but never loses control. Vocals are familiar and well performed and the catchy tune should give them yet another hit, which should stay awhile in the charts, even if it doesn't make the twenty. I believe this is on their new LP too. Flip is an old Miracles number with a chug-along beat and a catchy tune. Tamla fans will be familiar with this.

TOP FIFTY TIP

JERRY/O Karate-Boo-Ga-Loe; The Pearl (London HLZ 10162). A dance item here with a funky backing and Jerry/O semi-talking his way through — he sounds like a disc jockey who's got a hit. Flip is very similar. ★★

RAY CHARLES: Yesterday; Never Had Enough Of Nothing Yet (Stateside SS 2071). I think everyone will probably hate this. Ray sounds like a caricature of himself on the beautiful songs. Yet there's something very compelling in his emotional piano-blues drenched treatment. Very hard to predict chart status.

WILLIE PARKER: You Got Your Finger In My Eye; I Live The Life I Love (President PT 171). Tamla-based loud danceable number with everything thrown in on the backing. Strong vocal and pounding backdrop could make this into a hit. ★★

BOBBY DARIN; At The Crossroads; She Knows (Atlantic 584147). From "Dr. Doolittle" comes this thoughtful Leslie-Bricusse penned item with Darin on good vocal form. Nice production here.

THE FIFTH DIMENSION: Paper Cup; Poor Side Of Town (Liberty LBF 15037). A well-produced Jim Webb number from the sophisticated U.S. hitmakers — powerful male and female vocals and may be this grows on you. A bit Mamas and Papas-ish again. ★★

THE SOUL MERCHANTS: Whole Lot O Lovin'; Stormy Weather (President PT 166). Dated, and sounds like a cross between the Hollywood Argyles and the Coasters. But there is an "old-rock" appeal here and this could click with the big beat set. ★★

FREDDIE SCOTT: He Ain't Give You None; Run Joe (London HLZ 10172). A soulful slowie from Freddie — powerful vocal and funky controlled backing on a blues base. Femme backdrop softens things up, but this is basically hard, powerful and good.

THE VIBRATIONS: Talkin' About Love; One Mint Julep (Columbia DB 8318). A Carl Davis production here, with powerful backing and a slight Impressions sound despite the gritty lead vocal. Professional, smooth and polished but still quite exciting.

JAMES BROWN: Get It Together Pts. 1 & 2 (Pye Int. 7N 25441). Nothing new here from James — but if you dig his other sounds, then you'll go for this. Jerky, danceable, shouting vocal and very predictable. ★★

CHUCK JACKSON: Shame On Me; Candy (Pye Int. 7N 25439). Gentle beat ballad from smooth-voiced soul star Chuck. Country tinged with femme backdrop, strings etc. A small chance it COULD be immense. ★★

PEACHES AND HERB: Love Is Strange; Two Little Kids (Direction 58 3096). The old Micky and Sylvia, and more recently, Everly Brothers hit, given a cute treatment via Peaches and Herb. Pleasant enough — can't see it garnering big sales though. ★★



SCOTT WALKER

Jackie; The Plague (Phillips BF 1628). There are moments when Scott sounds more like Frankie Vaughan, believe it or not! As for the lyrics, well... I don't care for myself but there's bound to be a hoo-haa about them. However, it will be a big hit, at bouncing Latin-sounding rhythm, and really it's very good. Flip: Haven't received it yet, but it sounds an odd title, doesn't it! CHART POSSIBILITY

FRANK SINATRA

This Town; This Is My Love (Reprise RS 20631). Harmonica heralds Mr. S. He swings from the first phrase and thereafter carries on as the orchestra builds into one of his famed ring-a-ding performances. It's not exactly a catchy number, but it has that aura of class about it. Should return him to the charts. Flip: Strings, this time. Moody ballad. CHART POSSIBILITY

THE SEEKERS

Emerald City; . . . (Columbia DB 8313). This has a Christmassy air to it, without being specifically tied to the festive season. A Kim Fowley song, this time, and the change has done them good. Hearing the Juke Box-ers hammer it surprises me. The excellent Judith in fine fettle. CHART POSSIBILITY

BILLIE DAVIS: Angel Of The Mornings; Darling Be Home Soon (Decca F 12696). Smaller voice than usual from this deserving lass; guitar backing on a rather complex song. It builds later and is sensitively handled. ★★

TINKERBELLS FAIRDUST: Lazy Day; In My Magic Garden (Decca F12705) Strange mixture of several styles here but the overall effect is rather imaginative and melodic. Like it. ★★

SAMANTHA JONES: Why Can't I Remember; Live For Life (United Artists UP 1200) Tough that Sammy is vying with Vince H. on this. She really is something rather special and she handles this class ballad very well. ★★

MAX BYGRAVES: Strollin'; Mame (Pye 17427) Standby standard, given a bright Cockney-growly treatment by one of the world's few great all-rounders. ★★

THE SANDPIPERS: Cuando Sall De Cuba; Softly As I Leave You (A and M AMS 712) All right, really. But nothing special. And there is one of these awful talking bits. ★★

ROY HUDD. Artificial Jumping Piper Seller; Sir Rhubarb Tansy (Pye 17434) Roy takes this rather seriously. An off-beat song but rather charming. Could do well. More about Roy later. ★★

THE CYMBALINE: Matrimonial Fears; You Will Never Love Me (Phillips BF 1624). I'll start a Make the Cymbaline Rich Fund one of these days. They go on making knock-out discs and don't make the charts. Unfair. ★★

WAYNE FONTANA

Gina; We All Love The Human Race (Fontana TF 889). Pacey, brisk, business-like, pretty commercial. Lal-lal-lahing hither and thither, and Wayne doing a smart up-tempo job. Doubt if it'll be really big but Wayne should score well. Trouble is it's also a shade corny. One of his own songs and not a bad song, either. CHART POSSIBILITY

HARPER'S BIZARRE

Chattanooga Choo Choo; Hey, You In The Crowd (Warner Brothers 7090). This is one of my favourite American groups so my bias is showing through. But their policy of reviving oldies is paying off well and this reminder of days gone by is performed in most convincing fashion. Pretty well a hundred per cent sure for the charts. Flip: Nice, that's all. CHART POSSIBILITY

CAT STEVENS

Kitty; Blackness of the Night (Deram DM 156). When Cat develops a song idea, all sorts of things happen. This is yet another exceptional production — a mixture of the loud and the soft, but all the time swinging along. He not only writes good stuff, he sings it well, too. This is a fine arrangement. Flip: A folksy old Cat this time. CHART POSSIBILITY

GEORGIE FAME

The Ballad of Bonnie and Clyde; Beware Of The Dog (CBS 3124). This is Georgie back to his direct old ways of some time ago. I admire his musical meanderings but it's nice to have this for a change. Good song based on the hit movie . . . with clanking and unswerving beat and sound effects added. Great. And a smash. Flip: Swinging instrumental. CHART POSSIBILITY

VINCE HILL

Why Can't I Remember; Why Or Where Or When (Columbia DB 8305). Definitely a hit. It's absolutely straightforward, sung with all Vince's power and professionalism — there are those who will say it is a bit square. But millions will like it a lot — and I'm one. Another hit, Vince me old lad. Flip: Co-written by Mr. Hill — a pleasant melodic idea. CHART POSSIBILITY

DAVE DAVIES

Susannah's Still Alive; Funny Face (Pye 17429). Very catchy walking-bass sort of phrase gets this follow up to "Death Of A Clown" going well. It powers along with Dave in suitably frenzied voice and a whole lotta drumming going on. No question about it being a hit. A powerful piece, Flip: Not so impactful. CHART POSSIBILITY

ROLF HARRIS

Pukka Chicken; Here Come The Bees (Columbia DB 8314). I dunno about this one. It's Rolf's little chicken-impersonation as performed with egg-laying ceremony on the Royal Variety Performance. The whole thing is darned catchy; and it's that that could see it into the Fifty. A pure novelty. CHART POSSIBILITY

TRAFFIC

Here We Go Round The Mulberry Bush; Coloured Rain (Island WIP 6025). This really is great. A most offbeat opening, then some superbness from S. Winwood, all over and around and inside a strong melodic line. In this case, my compliments to that erudite producer Jimmy Miller. This Traffic will be moving for ages to come. Flip: Again it's . . . well, just hear it. CHART POSSIBILITY

THE HERD

Paradise Lost; Come On — Believe Me (Fontana TF 887). Tremendous. This group . . . tremendous. Big-swinging "Stripper" type orchestral intro, then the group takes over, setting the scene of a lonely fellow pondering on life. Very tough and rough and commercial. My compliments to the composers, Ken and Alan. Flip: Ballad, fair enough, change of voice. CHART POSSIBILITY

TOM PAXTON: Jennifer's Rabbit; The Marvellous Toy (Elektra 45021). Wee folksy fairytale by a gent who is fast building a name in this somewhat overcrowded current scene. ★★

THE SPINNERS: Uncle Sigmund's Clockwork Storybook; Mechanical Blackbird (Fontana TF 888). Most charming story-line song — nice lyrics; nice relaxed feel. ★★

AYNSLEY DUNBAR RETALIATION: Warning; Cobwebs (CBS 3109). Big powering slice of blues on the Blue Horizon division. Nice feel to this one. ★★

BOBBY VEE: Beautiful People; I May Be Gone (Liberty LBF 15042). Almost vintage Vee — could click — a bit square maybe, but in with definite chances of a chart return for the nice-guy. ★★

THE MICKEY FINN: Garden Of My Mind; Time To Start Loving You (CBS Direction 3086). A bit of a rave-up in blues-bashing. This group has flair and spirit. Good. ★★

GUY DARRELL: Cupid; What's Happened To Our Love (Pye 17435). And still he goes on . . . making good records. This is a strong song, performance, arrangement, production. Hope it clicks. ★★

TINTERN ABBEY: Beside; Vacuum Cleaner (Deram DM 164). One of the most promising new outfits in a long time. Could be a first-time hit; certainly is a value for money coupling. ★★

THE CHOCOLATE WATCH BAND: Requiem; What's It To You (Decca F 12704). Big powerful intro, then into a number that has great atmosphere and feel, and it's catchy with it. I like this a lot. One of my Discs of the Week. ★★

DERAM

is different

The Flower Pot Men

A walk in the sky

DM 160



Tintern Abbey

Bee side

DM 164



Cat Stevens

KITTY

DM 156



Just 3 of the great sounds on

DERAM

45 rpm records

Suddenly it's HAPPENING for the TOKENS



THE HAPPENINGS—hits in Britain with "I Got Rhythm" and "My Mammy".

THE back-room boys of pop music, such as record producers, arrangers, engineers and managers, seem to be getting as much fame and fortune as the singers themselves — and often the artistes seem to be merely puppets for inventive non-singers and performers.

Occasionally the performer and the producer are one and the same and the result is spectacular. One instance of this is the Tokens, who you may not be very familiar with as a vocal group. But they did have a very big record here in 1961 with "The Lion Sleeps Tonight" on RCA, and not so long ago they did well with their "I Hear Trumpets Blow".

But the Tokens produce and record other artistes. They also write songs (have you ever seen the credits "Margo-Margo-Medress-Seigel"?). Last week I spoke to Phil Margo who was over here on holiday with his wife. "We were over here once in 1961 after 'The Lion Sleeps Tonight'. But our first hit in the States was called 'Tonight I Fell In Love' and that was early 1961. But we got really screwed up over that and didn't get the royalties on it. I didn't even know if it was issued here in Britain or not. Well, we left that record company and moved to Victor and had the big hit and we made some money.

"We had an uncle who was an accountant — very sharp. He suggested that we invested the money and form our own business—just in case we didn't get any more big records. That's what we did. Well, it so happens that since then we spent more time, effort and work on the company than on the Tokens. Our first production was the Chiffons record 'He's So Fine', which as you may know was a million-seller. Well, we've had a lot of records since then — some flops, several hits and some million-sellers. And of course our big thing at the moment is the Happenings.

"They have had four top fifty hits and two million-sellers. In fact, we, as the Tokens, are almost jealous of their success! We spot a good tune, work out an arrangement and then someone says, 'Oh, give it to the Happenings'. And that's it! We see them on the big TV shows, the money-spinning tours... but we're not THAT bothered. The Happenings are nice guys anyway — they approached us, and we made a few records which didn't do too well, but then they hit it with 'See You In September'. They're on our own label, B. T. Puppy, which I believe is issued over here too. But the Tokens don't record for this label — it saves confusion.

"We may be recording Astrud Gilberto in the near future. She knows what to do on albums but not singles. We suggested the old Fleetwoods number 'Come Softly To Me'. We tried it with other groups, but it didn't come off — the original was so superb, but Astrud just has that quality in her voice.

"Our own new disc — as the Tokens — is the old Marvin Gaye tune 'Ain't That Peculiar', which has an interesting arrangement. Most of the work is done from our office in Manhattan — it's like an open house though. This is because when we were young we didn't get too many breaks. So anyone who's passing and wants to come in — they do! We listen to them."

There has been some confusion as to the connection between Neil Sedaka and the Tokens. But Phil said that Neil was with the Tokens in 1957 and left to become a successful solo artiste. The group have kept in touch with him though.

NORMAN JOPLING

THE TOKENS (Below)—a photo taken six years ago during the group's tour of Britain to promote their million-selling hit "The Lion Sleeps Tonight" (RM pic).



THIS year's Jazz and Blues Festival at Windsor threw up some fairly big musical surprises—not least of which was Ten Years After. For this was the group who fairly stole the show and excited producer Mike Vernon so much that he decided to give them their debut on an L.P. Released by Deram the album highlights the act of four young talents who got together six months ago and have since been pulling in the crowds at some top venues.



RONNIE Jones, ladies and gents New label... St. George, of Polydor set-up; new song... "In My Love Mind". Good sounds. This ex-USAF electronics expert, who used to sit in with Georgie Fame and Alexis Korner, comes from Springfield, Massachusetts, and must be feeling more confident about things what with Long John being up there at the top. St. George records? A new company formed by the Gunnell brothers, Rik and John, and Steven Komlosy... formed "to enable young singers and producers to experiment and reach the standard of those in the top twenty". I wish good luck to all concerned.



The blues revival in this land, spearheaded by British groups of repute, is being helped along by the Savoy Brown Blues Band, pictured here. The band, who back John Lee Hooker when he visits these shores, play a style of Chicago-based blues which is both commercial yet authentic. Line-up is: Chris Youlden; the highly-rated vocalist, Kim Simmonds, on lead guitar; Dave Peverett, guitar; Bob Brunning on bass; Bob Hall on piano, and Huey Flint on drums. In the blues set Chris is often rated in the same breath as Long John Baldry and Rod Stewart.



WHEN Chas Chandler last explained in courteous terms that he had a "fantastic incredible group", he was dead right. The group: The Jimi Hendrix Experience. We spent a goggling afternoon in a London club listening to a preview of what was to become very hot indeed. He's been explaining again. "A fantastic incredible group but with a completely different image". You won't be hearing a record from the aforesaid group, the Eire Apparent, until January, but here's a preview of their image, picture-wise. From left to right: drummer Dave Lutton, bassist Chris Stewart, rhythm/vocalist Ernie Graham, lead guitarist Henry McCullough. Fantastic, not to mention incredible. You just wait and see!



PAGING a one-time Savoy Hotel page-boy known as Niffer. For Niffer was responsible for pushing Tim Andrews, debut recorder of "Sad Simon Lives Again" on Parlophone, into show business. He literally pushed him: through the stage door of the New Theatre for an audition for "Oliver", which Tim got and played on Broadway. Tim wishes to meet up with Niffer and thank him. Stage experience has helped Tim greatly. In fact, he was at one time in the running to become a Monkee—but they'd already got Davy Jones and wanted only one English boy. Never mind, though. There's high promise in Tim's record.

I'VE long been taken with the voice of Margo, front lady of the Marvettes and now I've nicked this accompanying picture of her I'm equally taken with her face. Margo comes from Belfast, and formed her group back in 1959. She lives in Manchester now, along with a miniature German sheepdog and, alas! her husband Trevor (only kidding!). Now the group line-up is Margo (Margaret Burns) lead singer; husband Trevor, lead guitarist; drummer Carson Boyd; bassist Les McSheffrey; saxist Brian Huddleston; organist Ron Chimes. They are a very busy group indeed. Their record: "When Love Slips Away", on Pye.

Yours
Sincerely

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an LP on which
JIM REEVES
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his life including
such favourite songs as
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Scarlet ribbons,
The wreck of the
Number Nine,
The Fool's Paradise,
Am I losing you,
I grew up and others

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RECORD MIRROR CHARTS PAGE

CASHBOX TOP 50

AIR MAILED FROM NEW YORK

- | | |
|---|--|
| 1 DAYDREAM BELIEVER
3 (3) Monkees (Colgems) | 26 MASSACHUSETTS*
35 (3) Bee Gees (A&O) |
| 2 THE RAIN, THE PARK,
& OTHER THINGS
1 (8) Cowells (MGM) | 27 NEON RAINBOW
34 (3) Box Tops (Mala) |
| 3 INCENSE &
PEPPERMINTS
2 (8) Strawberry Alarm
Clock (UNI) | 28 IT MUST BE HIM*
16 (11) Vikki Carr (Liberty) |
| 4 TO SIR WITH LOVE*
4 (11) Lulu (Epic) | 29 LET IT OUT
7 (8) Hombres
(Verve/Forecast) |
| 5 PLEASE LOVE ME
FOREVER
6 (9) Bobby Vinton (Epic) | 30 SUMMER RAIN
47 (2) Johnny Rivers
(Imperial) |
| 6 I SAY A LITTLE
PRAYER
2 (4) Dionne Warwick
(Scepter) | 31 SHE IS STILL A
MYSTERY
16 (5) Lovin' Spoonful
(Kama Sutra) |
| 7 SOUL MAN*
5 (11) Sam and Dave (Stax) | 32 YESTERDAY
44 (3) Ray Charles (ABC) |
| 8 I CAN SEE FOR MILES*
5 (7) Who (Decca) | 33 IT'S YOU THAT I NEED
11 (7) Temptations (Gordy) |
| 9 I HEARD IT THROUGH
THE GRAPEVINE
24 (4) Gladys Knight & Pips
(Soul) | 34 LOVE IS STRANGE*
22 (8) Peaches and Herb
(Date) |
| 10 KEEP THE BALL
ROLLIN*
14 (5) Jay & Techniques
(Smash) | 35 EXPRESSWAY TO
YOUR HEART*
22 (11) Soul Survivors
(Crimson) |
| 11 I HAD A DREAM*
12 (15) Paul Revere &
Raiders (Columbia) | 36 BY THE TIME I GET
TO PHOENIX
44 (3) Glenn Campbell
(Capitol) |
| 12 AN OPEN LETTER TO
MY TEENAGE SON
22 (3) Victor Lundberg
(Liberty) | 37 LIKE AN OLD TIME
MOVIE*
16 (5) Scott McKenzie (Ode) |
| 13 PATA PATA*
17 (6) Miriam Makeba
(Reprise) | 38 PAPER CUP
42 (2) Fifth Dimension
(Soul City) |
| 14 WATCH THE
FLOWERS GROW
15 (5) Four Seasons (Phillips) | 39 HONEY CHILE
48 (2) Martha Reeves &
Vandellas (Gordy) |
| 15 IN AND OUT OF LOVE
19 (3) Diana Ross & Supremes
(Motown) | 40 GLAD TO BE UNHAPPY
25 (5) Mamas & Papas
(Dunhill) |
| 16 YOU BETTER SIT
DOWN KIDS
31 (3) Cher (Imperial) | 41 OUT OF THE BLUE
27 (4) Tommy James &
Shondells (Roulette) |
| 17 STAG-O-LEE
20 (4) Wilson Pickett (Atlantic) | 42 BEAUTIFUL PEOPLE
— (1) Bobby Vee (Liberty) |
| 18 I SECOND THAT
EMOTION
29 (3) Smokey Robinson &
Miracles (Tama) | 43 GET IT TOGETHER*
41 (5) James Brown (Kinx) |
| 19 KENTUCKY WOMAN*
12 (6) Neil Diamond (Bang) | 44 PEACE OF MIND
56 (2) Paul Revere & Raiders
(Columbia) |
| 20 SHE'S MY GIRL
27 (3) Turtles (White Whale) | 45 BACK ON THE STREET
AGAIN
— (1) Sunshine Company
(Imperial) |
| 21 LAZY DAY
21 (6) Spanky & Our Gang
(Mercury) | 46 NEXT PLANE TO
LONDON
— (1) Rose Garden (A&O) |
| 22 WILD HONEY
25 (4) Beach Boys (Capitol) | 47 WOMAN, WOMAN
— (1) Union Gap (Columbia) |
| 23 BOO-GA-LOO DOWN
BROADWAY
26 (4) Fantastic Johnny C.
(Phil L.A. of Soul) | 48 HELLO GOODBYE
— (1) Beatles (Capitol) |
| 24 SKINNY LEGS AND ALL
36 (4) Joe Tex (Atco) | 49 OKOLONA RIVER
BOTTOM BAND
— (1) Bobby Gentry |
| 25 BEG, BORROW
AND STEAL
28 (7) Ohio Express (Cameo) | 50 A DIFFERENT DRUM
— (1) Stone Poneys (Capitol) |

*An asterisk denotes record released in Britain.

U.S. BUBBLING UNDER

Since You Showed Me How To Be Happy — Jackie Wilson (Brunswick)
 O — O — I Love You — Dells (Cadet)
 Georgia Pines — Candyman (ABC)
 Chattanooga Choo Choo — Harpers Bizarre (W.B.)
 Wear Your Love Like Heaven — Donovan (Epic)
 Beautiful People — Kenny O'Dell (Vegas)
 If I Could Build My Whole World Around You
 — Marvin Gaye & Tammi Terrell (Tama)
 Wake Up, Wake Up — Grass Roots (Dunhill)
 The Other Man's Grass Is Always Greener
 — Petula Clark (W.B.)

TOP L.P.'s

- SOUND OF MUSIC
2 Soundtrack (RCA)
- BREAKTHROUGH
3 Various Artists
- BRITISH MOTOWN
CHART BUSTERS
4 Various Artists
(Tama Motown)
- SGT. PEPPER'S LONELY
HEARTS CLUB BAND
1 Beatles (Parlophone)
- BEST OF THE
BEACH BOYS VOL. 2
5 Beach Boys (Capitol)
- DISRAELI GEARS
6 Cream (Track)
- LAST WALTZ
21 Engelbert Humperdinck
(Decca)
- UNIVERSAL SOLDIER
7 Donovan (Marble Arch)
- SMILEY SMILE
10 Beach Boys (Capitol)
- UNEQUALLED EQUALS
22 Equals (President)
- DOCTOR ZHIVAGO
13 Soundtrack (MGM)
- REACH OUT
23 Four Tops (Tama Motown)
- RELEASE ME
9 Engelbert Humperdinck
(Decca)
- MORE OF THE HARD
STUFF
11 The Dubliners
(Major Minor)
- BEE GEES FIRST
2 Bee Gees (Polydor)
- A DROP OF THE HARD
STUFF
14 The Dubliners
(Major Minor)
- THOROUGHLY MODERN
MILLIE
15 Soundtrack (Brunswick)
- THIS IS JAMES LAST
18 James Last (Polydor)
- TOM JONES LIVE AT
THE TALK OF THE
TOWN
16 Tom Jones (Decca)
- RAYMOND LE FEVRE
29 Raymond Le Fevre
(Major Minor)

TOP E.P.'s

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

5 YEARS AGO

- LOVESICK BLUES
1 Frank Ifield (Columbia)
- SWISS MAID
3 Del Shannon (London)
- BOBBY'S GIRL
5 Susan Maughan (Phillips)
- LET'S DANCE
2 Chris Montez (London)
- DEVIL WOMAN
9 Marty Robbins (CBS)
- DANCE WITH THE
GUITAR MAN
10 Duane Eddy (RCA Victor)
- VENUS IN
BLUE JEANS
6 Mark Wyner (Pye)
- SUN ARISE
— Rolf Harris (Columbia)
- TELSTAR
4 Tornados (Decca)
- THE LOCOMOTION
7 Little Eva (London)
- NO ONE CAN MAKE
MY SUNSHINE SMILE
13 Evely Brothers
(Warner Bros.)
- RAMBLIN' ROSE
11 Nat King Cole (Capitol)
- SHERRY
8 Four Seasons (Stateside)
- THE MAIN
ATTRACTION
— Pat Boone (London)
- OLD LONESOME ME
16 Craig Douglas (Decca)
- JAMES BOND THEME
19 John Barry & Orchestra
(Columbia)
- LOVE ME TENDER
18 Richard Chamberlain
(MGM)
- IT MIGHT AS WELL
RAIN UNTIL
SEPTEMBER
12 Carole King (London)
- I REMEMBER YOU
17 Frank Ifield (Columbia)
- IT ONLY TOOK A
MINUTE
— Joe Brown (Piccadilly)

BRITAIN'S TOP 50

NATIONAL CHART COMPILED BY THE RECORD RETAILER

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

A blue dot denotes new entry.

BRITISH BUBBLING UNDER

Never Wed An Old Man—Dubliners (Major/Minor)
 Give Love A Try—The Equals (President)
 Rudy's Dead—Little Grant and Eddie (President)
 A Walk In The Sky—The Flowerpot Men (Deram)
 Apples And Oranges—The Pink Floyd (Columbia)
 Suzanna Still Alive—Dave Davies (Pye)
 Ethiopia—The Four Gees (President)

BRITAIN'S TOP R & B SINGLES

- SOUL MAN
1 Sam and Dave
(Stax 601923)
- I FEEL LOVE
COMING ON
2 Felice Taylor
(President PT155)
- I'M WONDERING
4 Stevie Wonder
(Tama Motown TMG 628)
- HIGHER AND HIGHER
3 Jackie Wilson
(Coral Q72493)
- MY ELUSIVE DREAMS
8 Moses and Joshua Dillara
(Stateside SS2659)
- STAGGER LEE
11 Wilson Pickett
(Atlantic S84162)
- BABY NOW THAT
I'VE FOUND YOU
7 Foundations (Pye 7N17364)
- SEVEN DAYS TOO
LONG
6 Chuck Woods
(Big T Big 104)
- FIRST CUT IS THE
DEEPEST
12 Norman Fraser
(Coxsone CS7017)
- GIMME LITTLE SIGN
20 Brenton Wood
(Liberty LBF 15421)
- A NATURAL WOMAN
5 Aretha Franklin
(Atlantic S84141)
- KNOCK ON WOOD
14 Otis Redding and Carla
Thomas (Stax 601621)
- I GOT A FEELING
11 Barbara Randolph
(Tama Motown TMG 628)
- I HEARD IT ON THE
GRAPEVINE
— Gladys Knight & Pips
(Tama Motown TMG 629)
- TRAIN TO
RAINBOW CITY
10 Pyramids (President PT 161)
- ON A SATURDAY
NIGHT
19 Eddie Floyd (Stax 801024)
- I WANT MY BABY
BACK
— Edwyn Starr
(Tama Motown TMG 630)
- YOU GOT YOUR
FINGER IN MY EYE
— Willie Parker
(President PT 171)
- YOU'RE MY
EVERYTHING
15 The Temptations
(Tama Motown TMG 630)
- GOOD DAY SUNSHINE
13 Roy Redmond
(Warner Bros. WB 2075)

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- REACH OUT
2 Four Tops
(Tama Motown TM 11056)
- WITH A LOT O' SOUL
3 Temptations
(Tama Motown TML 11057)
- KING AND QUEEN
5 Otis and Carla (Stax S89007)
- THE STAX/VOLT SHOW
IN LONDON, 1.
7 Various Artists
(Stax S89010)
- GREATEST HITS
4 Temptations
(Tama Motown TML 11043)
- ARETHA ARRIVES
6 Aretha Franklin
(Atlantic S87085)
- GREATEST HITS
— Joe Tex (Atlantic S87079)
- STAX/VOLT
SHOW IN LONDON,
Vol. 2
9 Various Artists
(Stax S89011)
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BLUES & SOUL No. 3, December. (Formerly "Home of the Blues"). Features: photos; on Maxine Brown, Mable John, Lou Rawls, Junior Walker, Freddy King, The Incredibles. Plus Ska, Pare, Gospel & President. Authentic charts, reviews. Send P.O./Cheque for 25. 6d. to "Blues & Soul", 100 Angel House, Woolmer Road, London, N.18. Also available at all good newsagents.

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A VIVID LISTENING EXPERIENCE

—that's "Axis : Bold as Love"—the latest album from Jimi Hendrix

FIFTEEN days in the studios, at an average of ten hours a day . . . and that's not counting the time used up on mixing the thirteen tracks. Or counting the fact that the stereo versions, on tape, were either nicked or lost . . . which meant extra time being spent.

These facts and figures relate to Jimi Hendrix and the "experience" he went through producing "Axis: Bold As Love", the latest LP. A vivid listening experience. And blessed with a super-special sleeve, not to mention a song-book containing the lyrics.

Album producer/manager Chas Chandler and I talked it over, track by track. Basically, the recordings were done from something like ten o'clock at night to eight o'clock the next morning. All done at Olympic Sound. Odd characters like Graham Nash and Gary Leeds, and a couple of the Move, dropped in to add harmonies to the general scene. They were recording in nearby studios. But they were as avid as anybody else in the business to hear what J. Hendrix, M. Mitchell and N. Redding were laying down.

The label: Track Records (612 003). The release date: This Week.

On the various sessions, Jimi played piano, harpsichord, glockenspiel (on some tracks), three guitars. Let's go through, track by track.

SPACE SHIP IN LIVING ROOM

First: EXP. More or less an interview between a man from outer space and a radio announcer. Two bass-men, here, with Mitch and Noel both operating. Really you need the stereo version to get the full effects here . . . almost like having a space ship in your living room.

This first item leads into "Up From The Skies", which was originally planned as a continuity to the initial track. Very atmospheric.

"Spanish Castle Magic" has Jimi doing his three-guitar tracking job and he also played piano here. An eight-string bass used on this one — rather effective. On to "Wait Until Tomorrow", all about a guy going to elope with a girl and he's half-way up the ladder to her room when she comes out with the title phrase. A bring-down? Yep. A let-down? Yep. But darned good pop music.

Next is "Ain't No Telling", which has Jimi doing his reverse guitar bit . . . that means playing on a reverse tape, so the whole thing comes out backwards. "Little Wing" is a love song, very smooth, with some very special echo effects helping the whole thing along.

"If Six Was Nine" . . . well, this is another strange scene, lyrically. Six does look like nine if you print it the wrong way up. There is foot-stamping here from Messrs. Nash and Leeds, and that doesn't even take into effect the heavy-footed thumping of Chas Chandler's partner Mike Jefferies.

NOEL REDDING COMPOSITION

Side Two folks. "You've Got Me Floating" features the Move's Trevor and Roy singing in the background. Mitch and Noel join in to give a fair old choral effect. "Castles Made Of Sand" . . . sounds a bit sick lyrically unless you listen to the whole scene. The last couple of words make the meaning clear. A bit more of the reverse guitar scene . . .

"She's So Fine" is the only track not written by Jimi . . . Noel Redding is the gent concerned this time. He jotted it down after a "Top Of The Pops" telly-show and now feels right encouraged at hearing his own work on an album. A very good track. Noel now owes me a drink!

"One Rainy Wish" is one of those great titles that Jimi unconcernedly comes up with. Singing about a chick. Dreaming about the said chick. Then suddenly realising that she has faults. "Little Miss Lover" is an R & B-type up-tempo better . . . this could so easily have been a single.

And "Bold As Love", the title theme. Some very unusual electronic sounds here, including a guitar that somehow is boosted a full octave above norm. A very interesting climax.

Summary? Jimi and the Mitchell-Redding duo have produced something very special. A hit LP with no doubts. But as someone said when it was being played: "How can such a gentle guy as Jimi come out with such violent, almost sadistic music?"

PETER JONES



JIMI HENDRIX



BILL WYMAN'S solo single "In Another Land" (produced by the Rolling Stones) issued this week in the States . . . Atlantic definitely signed to Warner Brothers in the States . . . Elvis' Christmas greetings being broadcast by 3,000 radio stations in the States . . . Soul City record shop launching their own label in December . . . Face's disc of the week — Freddie Scott's Van Morrison penned "He Ain't Give You None" . . . impressive — J. J. Jackson . . . Jess Conrad and ex-Miss World Ann Sidney in "Mother Goose" commencing a five week run at Civic Theatre Barnley on New Year's Day . . . Eddie Cochran's "Cherished Memories" album being re-issued by Liberty soon . . . would "I Am The Walrus" have been the Beatles 'A' side had not a BBC ban been anticipated?

Fantastic — new Motown album "Motown Memories" issued this month . . . no British discs bubbling under the top hundred in the States this week . . . next Jefferson Airplane single likely to be "Watch Her Ride" . . . Beatles reported to be planning a series of American night clubs named after "Sgt. Pepper" . . . Monkees now topping both the American singles and album charts with "Daydream Believer" and "Pisces, Aquarius, Capricorn and Jones Ltd." respectively . . .

Miriam Makeba's full name is 32 words long . . . Saville compere Peter Stringfellow plans to open another Mojo Club in London . . . TM fact—Club billing for James Brown Jr. includes the words "no connection with the Tamla Motown act of the same name" . . . Solomon King's "She Wears My Ring" withdrawn by EMI and a new version produced by Gordon Mills with a 45-piece ork issued on December 8 . . . "Something Stupid" recorded by Marvin Gaye and Tammi Terrell on their "United" album out this month . . . A45-Columbia—all of the others have ties with their transatlantic namesakes . . . J. Walker's next revives the Supremes "Come See About Me" . . . on Beatles "Magical Mystery Tour Booklet" the name and addresses of the Beatles' fan clubs are accompanied by the words—"Hurry Now! Don't Delay! Amaze Your Friends And Write Today" . . . Lulu's follow-up U.S. single is "The Best Of Both Worlds" . . . Q46 who (originally of course) sang of (1) "Angela Jones" (2) "Anna" (3) "Abigail Beecher" (4) "Anastasia" (5) "Alice (In Wonderland)"? The Face is guaranteed Safe As Mirrec.

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