

RECORD MIRROR

Largest selling colour pop
weekly newspaper. 6d.
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(Above) SANDIE SHAW reminding you all of the better weather to come! (Dezo Hoffman RM pic.)



ENGELBERT HUMPERDINCK in a shot from his pantomime "Robinson Crusoe" (Dezo Hoffman RM pic.)

LETTER PAGE

RECORD MIRROR-EVERY THURSDAY-116 SHAFTESBURY AVE, LONDON, W.1. GER 7942/3/4

... want to let off steam? Any questions on the scene? Any problems? Then drop a line to MOIRA or JAMES, letters dept.



MIRIELLE MATTHIEU as seen at the Royal Variety Show. See lead letter.

'ALLO MIRIELLE!

An RM reader welcomes Mirielle Matthieu to the British charts

LOVELY to see a new girl pop singer in the charts; namely the French singer Mirielle Matthieu. Although she has only appeared on English TV about twice, plus, of course, her Royal Variety Performance, she already figures in RM's Top 50 and EP charts. Her appearances on our TV screen have been very welcome, but I wish that her records and other top pop stars of Europe could get a better showing on Radio 1 and 2. Day after day we hear "run of the mill" records, getting massive "plugs" on both these radio stations, and yet different pop stars from all over the world only get a small "look-in". I think our Hit Parade could be really international if only "foreign" records were given more plays on our radio stations. — John Waterfield, 278 Taunton Avenue, Plymouth, Devon.

NO C&W NOWADAYS

NOW is not the time for the so-called "Country Music" revolution. Johnny Cash, Eddy Arnold, Roger Miller and Ray Price are not Country Music artists, they are just products of record companies who hope to make money from the true form of Country Music by producing a music that has been watered down in order to make it more acceptable to a mass audience. In fact, very little pure country music is recorded these days and this is mostly on small labels. The Nashville sound of these days is far removed from the hills of Kentucky and surrounding states; and it is sung nowadays by artists whose hearts are in the bank and not in the music. These artists no longer perform country music; they perform a music which belongs nowhere, except in a recording studio, with large orchestras and choirs. Country music in its original

form died around the mid-1950's, and real country music enthusiasts do not need Brian Chalker to promote this pseudo "Country Music" with the phoney Nashville sound. — R. Relton, 12 Fishers Lane, Cherry Hinton, Cambridge.

BEATLE FAILING

THE excuse which the Beatles give for not doing live performances is that their recordings are too complicated to reproduce. I agree that "Strawberry Fields", "Eleanor Rigby", or "I'm Only Sleeping" would be very difficult to perform live, that "Lucy In The Sky", "Tomorrow Never Knows", or "Day In The Life" would be impossible. However, I cannot see why it would be so difficult for them to perform "Penny Lane", "With A Little Help From My Friends", or their latest "Hello, Goodbye", live. These records feature, as far as I can tell, just guitars, drums, and a few other instruments, without any elec-

tronic effects. I have come to the conclusion that the Beatles are just not talented enough singers or musicians to perform even the simplest of songs live. Other top groups (Bee Gees, Hollies, Beach Boys, Monkees, etc.) can reasonably reproduce the sound of their recordings on stage. So, why is it that the Beatles cannot?—Russell Carey, 4 Whitelands Road, Cirencester, Gloucestershire.

PROFIT CON

NO sooner have I written to RM about the misrepresentation of the Temptations and the Isley Bros. than we have another group touring here called the Fabulous Marvellettes. This is another, now perhaps laughable, attempt to attract people to see a group by using a name very similar to a more famous group. However, they have already been billed at one large London Club simply as the Marvellettes. So I wonder, where is it all going to end because in theory, I could form a group called the Fabulous Beatles and make pots of money! — Steve Skinner, 12, Eric Wilkins House, Avondale Square, Old Kent Rd., London, S.E.1

JIMI FOR SALE

TODAY I did something I've never done before — I bought an L.P. simply because it had such rave reviews in the musical press, without having first heard it. So, if anybody wants a second-hand, almost unplayed copy of "Axis — Bold As Love", I'll be glad to off-load it. "Disraeli Gears" is nowhere near the Cream's live standard, but compared to the Hendrix L.P., it's fantastic! — A. Slade, 282a Ballards Lane, North Finchley, London, N.12.

ZAPPA FAN

OCCASIONALLY, RM contains uninteresting hypocrisy which you call "interviews". In these, various artists say what they hope will please us and seem sincere, in the hope that their records will sell. Meanwhile, sincere

groups like the Beach Boys who mean what they say and sing produce superb records like "Heroes and Villains" and "Wild Honey" which don't even reach the Top Ten. Then, Eric Burdon who "is interested in spreading peace" and collects guns, calls Frank Zappa "the Hitler of song"! So what if he is? At least I believe in Frank and what he does, and who is more sincere than Frank? — L. Hime, 46 Station Road, Herne Bay, Kent.

TIME AND MOTION

I THINK that reader John Gallo-way (RM Dec. 16), should check his facts before comparing the Beatles' "Magical Mystery Tour" to Elvis' "Kid Galahad" E.P. He completely fails to take into consideration the playing time of these two E.P.'s. "Kid Galahad" lasts only 11½ minutes compared to the 20 minutes of the "Magical Mystery Tour" E.P.'s; which surely explains the need for two E.P.'s and a higher price. Moreover, the "Magical Mystery Tour" E.P.'s have a longer playing time than Elvis' "Roustabout" L.P. which costs 32/6d. This L.P. was probably the busiest one ever, having a playing time of under 20 minutes, and containing several tracks which make the Beach Boys' "Welcome" sound like a marathon. — Melvin Haskins, 45 Derwent Road, Palmers Green, London, N.13.

MURRAY FAVES . . .

I HAVE always felt that "Family Choice" was one programme where the record selection was dictated almost solely by listener's requests. However, this week I couldn't help noticing how many of Peter Murray's own favourites were amongst the lucky records chosen. If I am correct, and this was not a coincidence, I think that it is a very wrong departure from the format which has made this programme successful for so many years. I deplore the D.J.'s being allowed to limit the records chosen to those which they consider good for us. Producers please note! — Mrs. J. Williamson, 6 Regent Mews, London, S.W. 17.

BETTER THAN BEATLES

AFTER reading last week's issue of Record Mirror I feel that I must reply to Mr. Larry Watson who wrote in to RM about the Hollies. How dare he compare them with Lennon & McCartney, Clarke, Hicks, and Nash are in a class of their own. I would advise him to listen to two recent L.P.'s of the Hollies: "Evolution" and "Butterfly", and see how the Hollies have progressed. The sound and quality improves with each L.P. I assure him that I am not on a Hollie cloud, I have both my feet on the ground, but I still admire the Hollies for what they are doing for British Pop music. If Mr. Watson can find songs similar by Lennon & McCartney to Allan Clarke's own composition "Lullaby to Tim", "Charlie and Fred", and "High Classed", to name but a

few, then he deserves a medal. Either he wants to take the cotton wool out of his ears, or come off his pedestal. — A. M. Woods, 76 Grasswood Gardens, Woodchurch Estate, Cheshire.

YANKS 'N' CLIFF

NOT many artists can claim to have all these achievements: Four Gold Discs, about twenty silver discs, seven films (Four Box Office Musicals), the Credit to Show Business Award, topped the Palladium, topped British and Continental charts, and succeeded in having every single placed in the British Top 30. He's going for nearly ten years now. Who? CLIFF RICHARD! Yet, the Americans don't appreciate him. All he needs now is the M.B.E. and then he could retire to teaching. — William Hooper, 14 Grosvenor Place South, Cheltenham, Glos.

Easybeats - not depressed by their two flops . . .

FINDING a follow-up to a 2 million seller is no easy task. The Easybeats failed with the two singles that followed their massive hit, "Friday On My Mind", which went to No. 5 in the R.M. charts. Both "Who'll Be The One" and "Heaven And Hell" didn't sell sufficiently to put them back into the charts — in their own words: "they both failed miserably".

As a result of their first British single they did a world tour, including an eight week, twenty State tour of America with Gene Pitney, The Happenings, The Buckingham and the 5th Estate.

"When we got back to England after this tour we realised that we had to change our approach to music because what we had thought was the musical trend was in fact wrong. We made the wrong choice of follow-ups — maybe we weren't ready for the success that came with 'Friday'," said lead guitarist Harry Vanda this week.

"Complete success only comes with deep consideration," he added, "when we returned from the States we cancelled all our bookings, except the ones we had already signed contracts for. We decided to devote all our time to a new single."

The result of eight weeks concerted effort by all the group and manager Mike Vaughan is their new single — third since 'Friday' which was riding high in the charts exactly a year ago — "The Music Goes Round My Head" was written by Harry Vanda and George Young and produced by all the group and Mike Vaughan with Bill Shepherd as musical director.

It is the first single ever to be produced by the group and could be the start of a completely new outlook on pop for them.

Says Vaughan: "We have now formed our own production company called 'STAEB Productions', which has been established to

enable us to produce records for other artistes on a lease-tape basis. We are also considering launching a publishing company. I will be chairman, managing director will be our present road manager Samuel Horsburgh and members of the group will be directors.

"We will all take an active part in the production," says Vaughan.

First signing to the company will be a Scottish group the Easybeats met while on a tour of Germany with the Rolling Stones earlier this year.

"Our team has been completely changed on this new single, we have changed agents, promotion and publicists — in fact everything has been revised including the drummer," added Vaughan.

New drummer is Tony Cahill, a Cockney who has already gained great respect from the rest of the Easybeats. He played with various groups in Australia and in fact met the boys when they recently toured there.

Comments Tony: "When I heard that they were looking for a new drummer I thought it would be a good break for me if I got the job so I decided to hitch to England on ships to get an audition. When I got here I applied for the job and was auditioned and eventually got the job. I was so relieved because if I hadn't got the job I would have been stranded over here without any money."

"I'm dead pleased to have got it as the Easybeats are the biggest thing ever to hit the Australian scene, you wouldn't believe how big they are still in Australia, it's really fantastic."

Their failures have by no means made them downhearted, says Stevie Wright vocalist: "We have lost none of our enthusiasm — our interest has not been dampened a bit."



THE EASYBEATS — they talk about their unsuccessful follow-ups to their mammoth "Friday On My Mind" hit . . . (RM pic).

In brief . . .

Kathleen McGuff, Lincs. — The Official Sonny and Cher Information & Penfriend Society, of which I am a member, are organising a petition for the release of "Good Times". Would anyone who is interested in the petition please send their names and addresses to: The Official Sonny and Cher Information & Penfriend Society, 85, Chedworth Crescent, Paelsgrove, Portsmouth, Hants., England.

Vivienne Grigson, "Winterset", The Drive, Godalming, Surrey. — Is there any Elvis fan, living in the Guildford and Godalming Party in London, on Jan. 8, willing to give this transportless Elvis fan a lift there and back? I am willing to pay for the petrol!

Dianne Johnson, 218 Jessop Road, Trots Hill, Stevenage, Herts. — I have loads of pictures of pop stars, and I would very much like to sell them. Also, I will swap pics of anybody who has a programme from the play "Oliver" showing Steve Marriott. Please have a rummage around, as it is very important!

Cesar Glebbeek, Waverstraat 83, Amsterdam Nieuw Zuid, Holland. — Continental Jimi Hendrix Experience Fan Club wants members in all European Countries except England. Also, some correspondents from all European countries. Please write to the Jimi Hendrix Experience Fan Club, Waverstraat 83, Amsterdam Nieuw Zuid, Holland.

K. G. Lamont, 66 Ashkirk Drive, Moss Park, Glasgow SW2, Scotland. — I am desperately trying to obtain copies of four records. They are "Do You Love Me" and "First I Look at the Purse", both by the Contours; and "Twist and Shout" and "Shout" parts One and Two, both by the Isley Bros. Would anyone who has these records for sale please contact me by post.

George Mendes, 45 Matheson Rd., W.14. — Any readers interested in buying three American Swallow Label Louisiana Cajun Hits, by various artistes. Please contact me if so.

ELVIS

An astonishing lambasting, two-fisted attack on disc-jockeys, notably Tony Blackburn, is made in the new issue of the magazine of the Official Elvis Presley Fan Club of Great Britain and the Commonwealth. And it stems from the non-appearance of El's single "You Don't Know Me"/"Big Boss Man" in the charts.

Writes Todd Slaughter, club secretary: "These views are mine and not those of club members. The blame for the disc failing rests solely on the shoulders of the BBC and the D.J. who has let the Elvis fans down very badly in Tony Blackburn.



TONY BLACKBURN (RM pic).

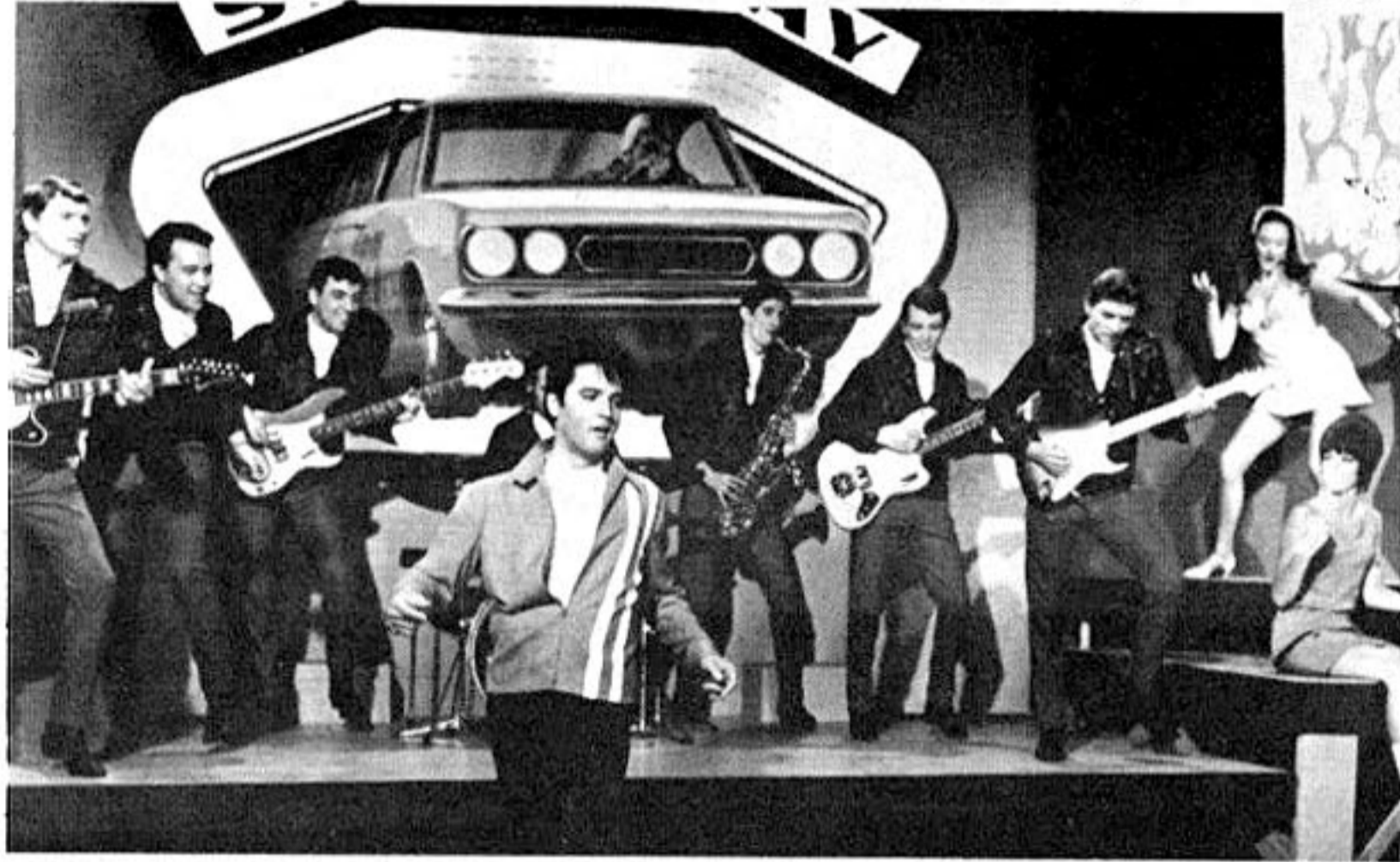
"When he first entered broadcasting he worked on Radio Caroline and used to fill his programmes with Elvis Records. Because of his support for Elvis, we featured him in the D.J. "Friend Of Elvis" section of the Elvis monthly. At about

his time he went into hospital for an operation.

"He later joined the ship Galaxy and became a resident D.J. for Radio London. He still continued to play Elvis and many Elvis fans helped vote him high in the D.J. pop poll sections. Then Radio One was born and the BBC gave him the most coveted programme in broadcasting, the breakfast programme — one of the biggest listening audiences in the world.

"Now, as soon as 'You Don't Me' was released, all the Press went out of their way to praise this single but in the Sketch Blackburn wrote: 'Frankly, Elvis, is it time to quit?' He added that Elvis had lost his magic and shouldn't visit this country.

"Well, this is okay by me — this country will have freedom of Press and Blackburn should be allowed to speak his mind. But he is also a disc-jockey and should play a varied amount of material in his show, especially as he is not in a position to control the pop habits of the record-buying public. But he has not played the record, has axed it completely from his programmes — therefore the record had no chance. The BBC caused this and there is nobody else to blame.



ELVIS in a shot from "Speedway". El's fans blame dee-jays for the failure of El's latest single to make the charts. In fact none of El's three singles since his marriage has made the top fifty here — they fared a little better in the States.

"I say the BBC should, if having one dee-jay hosting this show, have a tighter control on the record player. The fans should also be consulted the more requests received the more plays for the disc concerned. All this will make happy broadcasting in the dignified way the BBC should operate. Certainly if Presley releases a record which is not up to standard then it shouldn't be given the air-time unless the fans request it to be played . . . but a record which has been requested, is well-up to standard and praised by the critics, should not be ignored.

Either make sure Blackburn remains impartial or take him off!"

And that's not all on the disc-jockey scene in this new-style Elvis magazine. Vera Nicholls, writing, from Burnham-on-Crouch, Essex, gives her Disc-Jockey Rule Book, as follows:

1. Never play an Elvis recording if you can avoid it.
2. If you find a Presley disc on your "play list", delete it.
3. Ignore all requests for current singles.
4. Once in a blue moon, substitute an old track, just to keep the fans quiet. Take good care not to use anything recorded since the advent of the Great British Beat Boom. Bad for the Beatles' image.
5. If you find yourself playing a new recording of an old Presley number, never credit Presley with the original version.
6. If Presley records a version of an old hit, substitute the original.

7. When looking for material for a Gold Record series, meticulously avoid choosing one by the man with more gold records to his name than anyone else in the world.

8. Insert Presley records in the above series only after receipt of irate mail from Presley's fans (if your name is Jimmy Young, ignore Rule Eight).

9. When fans complain that you never play a Presley record, always infer that they've not been listening. Or that they are talking out of the back of their necks or both.

10. When in doubt — cut it out. And always be in doubt about Presley.

Continues Vera: "There they are, fans. Ten rigid rules for the dee-jay who would happily plug Donald Duck if he thought DD opposition for the King. I could name a whole string of disc-jockeys, with producers to match, who live by that rule book, but it won't take you long to sort them for yourselves. When you recognise one, write and tell him . . . and above all don't be fooled by these tactics. They have only one aim: to squeeze Elvis right out of British broadcasting."

Is this roughly the truth about dee-jays and Elvis? Is Tony Blackburn really the man to have to shoulder so much blame for Elvis not getting in the charts? We'll try to get Tony to reply . . . and soon. That's a promise.

PETER JONES

FAN CLUB SERIES No. 2 The Rolling Stones

THE OFFICIAL ROLLING STONES' FAN CLUB

Address: 10 Blenheim Street, New Bond Street, London, W.1.

Secretary: Miss Annabelle Smith.

Founded: 1963.

Current membership: 17,000.

Subscription rates: 5/- per year.

REMARKS: Upon joining the Club, each member receives an initiatory package containing membership card, badge, set of portrait-style stamps, group biography (generously laced with the Stones' own distinctive brand of humour) and the latest edition of the quarterly newsletter. This is followed during the subsequent twelve months by three further newsletters and various other items of interest, the most notable of these being copies of the extremely handsome pictorial sleeves in which the group's US singles are issued. Additional facilities provide for the availability of Stones T-shirts and photographs, and a query answering service.

Regarding opportunity for meeting the group in person, the official Club line on this is "very little" which means that even armed with the membership card you're very much on your own. Many members have met the Stones through the Club, however, amongst them Miss Marilyn Fine of 246 Evelyn Court, Amhurst Road, London, E.8 who is also one of the Club's most eloquent supporters. Says Marilyn: "I have been a member of the Stones' Fan Club for about four years and can honestly say that the services it offers are excellent. I am sure that it offers more than any other club in the world, for as well as the usual newsletters, photographs, etc., it gives opportunities of seeing the Stones in action. Since joining the Club I have been given tickets for many of their TV shows

including "Ready Steady Go" (three times) and early this year the Palladium.

"Perhaps the reason for the success of the Club," suggests Marilyn, "is the Stones' active interest in the way it is run, for they have a say in everything that is offered to the fans. In fact, calling the members 'fans' is an insult really because the Stones prefer them all to be called friends.

"Being a member of the Club means to me, and to most of the members, more than just a number on a membership card. It is in fact a way of life, as much a part of life as living and eating. Most of the members are not new to the Club but have been members for at least three years. Of course, the Club does have a few fickle members who join for a year then drop out, but mainly Stones' fans are amongst the most loyal to be found anywhere.

"I think that any member of the Stones' Fan Club would agree that it offers the very best service it can, and if only for this reason it is clear that it will go on forever.

Someone who agrees fully with Marilyn is Miss Lindsey Boyd of 134 Uxbridge Road, Hatch End, Middlesex. Another longstanding member, Lindsey endorses most of Marilyn's points, and adds: "I joined the Club early in 1964 and ever since have been able to keep up to date with news of the Stones through answers to my numerous letters to the secretary who is always very willing and prompt in replying.

"Through the Club I have found it possible to make many new friends amongst Stones' fans. Any girl or boy who wears the attractive Stones' Club badge can easily be recognised by fellow members, and there is also an efficient pen-pal service through which friendships may be formed.

"I feel very honoured to belong to such a flourishing group, and as far as I am concerned the Stones can keep rolling forever and I shall still be paying my annual subscription because for each 5/- I am sure I receive pounds' worth of pleasure."

ALAN STINTON



THE ROLLING STONES — details of their fan club are given here. And the Stones are also shooting up the album charts with their "Their Satanic Majesties Request" . . .

CLIVE DONNERS film of "HERE WE GO ROUND THE MULBERRY BUSH"

THE RACE IS ON!

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LONDON PAVILION

Hear TRAFFIC singing the title song
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THE SPENCER DAVIS GROUP
and
Performing 8 new hits!

All on the United Artists Soundtrack Album

MORE LETTERS

BLOSSOMS LP

I HAVE just bought an album by the Blossom Toes, and it's the greatest record I have ever heard. The Blossoms are certainly the most under-rated group around at the moment. The L.P. includes their triple-sided single plus twelve other great tracks, of which the most outstanding are "I'll Be Late For Tea", and "People Of The Royal Parks". They are backed by a full orchestra and the album is produced by Giorgio Gomelsky, who once produced the Yardbirds. Listen to the album, and I think that you will agree with me that it's a great record. — Erik Low, Hjortevien, 1, Oslo 8, Norway.

BACHELORS FLOP . . .

WHATEVER has happened to the Bachelors' record "Three O'Clock Flamingo Street". To my mind it is one of the best singles they have ever made; yet it has made no impression on the charts. Have today's record buyers labelled them square and decided that that is an end to it, not even giving their recordings a second listen? I hope not, for "Three O'Clock Flamingo Street" shows how capable they are with all types of material. I hope that you will not condemn them out of hand, but give them the chart recognition that they deserve. — Stephen Beck, 52 Crummock Gardens, Kingsbury, London, N.W.9.

TIME FOR TIM

WHILE you're saying "Hello, Goodbye" to the Beatles, please take time out for "Goodbye and Hello", Tim Buckley's new album on the Elektra Label. Although pop music is essentially an industry of followers, superlatives are banded like small change. Tim's album, however, deserves all the praise it gets, though it probably will receive little as most people prefer their music to be emptied of content and reduced to a formula. However, to my ears, this is the most thrilling and inventive record for ages and it is good to find a record made with such intelligence. Then there is Tim's latest single, "Morning Glory", which (shame on you, readers,) didn't even reach the fifty. What an album! It's so hard to squash one's comments into a few lines. Anyway, please go out of your way to hear it as it's very hard to describe a sound on paper! — Spencer Leigh, 8 Mersey Road, Blundellsands, Liverpool, 23.



Radio One D.J. Party

Here are the dee-jays who will be taking part in Pete Murray's Christmas Party, which swings along for two and a half hours on the afternoon of Christmas Day on Radio One. Should be a good programme. Here, in vague left to right, top to bottom order, are the names of the One-derful disc jockeys. David Rider, Paul Hollingdale, Tony Hall, David Symonds, Dave Cash, Johnny Moran, John Dunn, then Keith Skues, Pat Doody, Bruce Wyndham, Tony Blackburn, Keith Fordyce, Duncan Johnson, Roger Moffat, then Alan Freeman, Tommy Vance, Pete Brady, Pete Murray, Bob Holness, Mike Lennox and Tony Brandon.

CAPTAIN BEEFHEART TO TOUR IN JANUARY . . .

HE sensational Captain Beefheart And His Magic Band are coming to Britain on January 13. They will be joined by several other acts to make up the Buddah Package, which will include the Lemon Pipers, who have America's fastest-rising hit "Green Tambourine". Other stars on the bill will be Anders and Poncia, who form the Tradewinds, and new Buddah signing Penny Nichols. The 22-piece package is being handled by agent Peter Meaden, who also runs New Wave Productions. Although Beefheart's "Safe As Milk" album has not yet been issued, he has been described by DJ John Peel as "Incredible—the most fantastic West Coast act I've seen." Negotiations are taking place for the package to play at the Middle Earth, the Roundhouse and a major central London Theatre. Also a Nationwide major promotional campaign is being lined up.

BEATLES U.S. LP SELLS OVER 1 1/2 MILLION COPIES

THE Beatles' "Magical Mystery Tour" LP, an American release, has sold 1,600,000 copies since its release three weeks ago, and has made a total of \$8m. "Hello goodbye" is at present at the number one spot in the American charts.

AMEN CORNER

ON January 12 the Amen Corner are to release their new single "Bend Me Shake Me" on Deram. Promotional dates include Top Gear on January 1, Saturday Club on January 9, and Pop North.

SEEKERS

ON January 1, Mickie Most is to start doing the Seekers' recording, the first project being a single and their new album. The Seekers parted with Tom Springfield, their previous recording manager, on the best of terms, and the group will still be recording his material, although not exclusively. The group are going to Australia for Christmas, followed by a tour of America, and they will be returning in April. Mickie Most may in fact be going to the States to record them over there, although nothing definite has yet been fixed.



Foundations—new single and world tour soon

ON January 12 the Foundations are to release a new single, "Back On My Feet Again Baby", another Tony Macaulay composition. At the moment a world tour is being planned, taking in all the countries in which their last single, "Baby, Now That I've Found You" was a hit—at the moment a total of 14 countries. They have engagements in this country until the beginning of March—followed by three weeks in America, and then Australia, New Zealand, the Far East, and Europe.

PINK FLOYD

ON either January 10 or 3, the Pink Floyd will be appearing on B.B.C.'s "Tomorrow's World", a scientific documentary programme, in which Mike Leonard will be featured. Mike Leonard was at one time the group's college lecturer, and was in fact the originator of "Light-Sound", a combination of science and art which gave the Pink Floyd the inspiration for their original stage-act. The Pink Floyd's new light-man is Terry Yetton, who has taken the place of Peter Wynne Wilson.



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LJB on his own LP...

LONG JOHN DISCUSSES HIS MUSIC

THE first time Long John heard his "Heartaches" LP was on an advance pressing (and, unfortunately, on a gramophone that was on less than its best behaviour) in the RM office. These were his comments:

LONG AND LONELY NIGHTS: "The first of five songs on the album written by Tony Macaulay and John Macleod—the authors of 'Let The Heartaches Begin.' This one was considered for my next single but perhaps we can make something more suitable. It's got the same sort of loneliness-of-the-night feel about it as 'Heartaches'. Nice French horn passage."

STAY WITH ME BABY: "The same song as the great record by Lorraine Ellison. Obviously I can't sing it as well but I think this is a better arrangement. Maybe the voice could have been more prominently recorded..."

It's the simplest song on the album yet far and away the hardest to sing. I had a hard time with it. Tremendous amount of impact."

EVERYTIME WE SAY GOODBYE: "The Cole Porter standard, I guess everybody knows this song. Recorded it in one take. We did the whole album in two sessions and we also managed to record some other numbers especially for a French EP."

FOR ALL WE KNOW: "A strange song — one of the last Billie Holliday recorded before she died and one of the last Dinah Washington recorded before she died. Very sad, about never meeting again. There are no fades on this album, which makes a change these days. John Macleod and Nick

Welsh did all the arrangements except for the Tony Hatch number and they could hardly have done a better job for my taste. We tried to get a timeless feel so that the album won't date, either in arrangements or performances."

BETTER BY FAR: "Another one by Tony and John. They tried for an Edith Piaf atmosphere. I think this would make a good number for Shirley Bassey."

LET THE HEARTACHES BEGIN: "A great song. I haven't got tired of it at all. In fact I wouldn't mind recording it again because when you've been performing a song for a while you get into it more and I think I'm doing it better now. I am going to record it for the German market. The song is also being featured in forthcoming albums by Petula Clark and Frank Sinatra."

WISE TO THE WAYS OF THE WORLD: "Tony and John. I think they've given this one a good message — 'You are much too young to plan for growing old.' They write beautiful tunes and their lyrics are not clever-clever, not so avant-garde that they go over everybody's heads."



LONG JOHN BALDRY — his LP rush-released by Pye comes out shortly. (RM pic Dezo Hoffman).

SINCE I LOST YOU BABY: "The last of Tony and John's contributions to the album. This one might be right for The Temptations or The Impressions. You know, I've only heard the tracks on this LP in sections but only now has it struck me that they're all sad songs. We didn't plan it that way, it just happened."

SMILE: "The old Charlie Chaplin advice about smiling even though your heart is breaking."

ANNABELLA: "A very beautiful Italian song. It was issued as the B side to 'Heartaches' though at one time it was intended to be the A. They had a meeting up at

Pye and decided to go for 'Heartaches' — wisely, as things turned out."

WE'RE TOGETHER: "Tony Hatch wrote and arranged this for me, with lyrics by Jackie Trent. Very pretty, with a brilliant arrangement — don't miss those deep cellos. It's got a touch of the old Danny Kaye song 'The Inchworm' about it."

I CAN'T STOP LOVING YOU: "My tribute to Ray Charles who did such a marvellous version a few years ago. Did this in one take. It's got a few little faults — the phrasing could have been cleaner here and there — but Tony, who produced the record, wanted to keep it the way it is because the feel is right."

DAVID GRIFFITHS

SOUNDS DIFFERENT ON DERAM

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THE SPENCER DAVIS GROUP—their new single is "Mr. Second Class".



BEACH BOYS MED

They still talk with

THE party started normally. The Beach Boys were a little late arriving and when they did arrive a plague of photographers descended on them like locusts, clicking madly away at their shots for minute after minute. Which left the journalists with nothing to do but eat the hotel's food and guzzle the coffee while talking to fellow guests.

While idly chatting with the handsome BBC radio producer Griffin I learnt that on Jeff's series "Happening Sunday" compere, Ed Stewart, had put the Beach Boys' recording "Vegetables" (in which carrots named as the group's favorite) and invited the listeners to send letters naming their favorite. I want you to know that, according to this authoritative "Happening Sunday" poll, peas are top nation's vegetables chart. I votes went to beetroot, Everett and Eamonn Andrews.

Then I fell into conversation with Boy Carl Wilson and we talked about their albums, starting with "Smile" — source of "Vegetables".

MORE PEACEFUL

"It wasn't a carefully prepared album," said Carl. "We put in a lot of 'Pet Sounds' but with 'Smiley Smiley' just went to Brian's house and recorded the numbers in a very short while. People have told us they think it's better than the others don't care for it at all. It's a little more peaceful than our albums these days, we were at peace when we made it, we all liked the songs."



PETULA CLARK talks to RM's David Griffiths.

EX-CHILD STAR PET STILL FINDS ACTING HARD

PETULA CLARK was not keen on talking: "It's my voice, Claude" — her husband — "can't say a word, he's got a throat infection and now I've caught it. I've got a live show tomorrow so I've got to be careful I don't lose my voice altogether. I'm having a drug flown over from Paris. It should be arriving tonight and after an injection I'm sure I'll be all right. I've only had this trouble once before, shortly after I went to live in Paris. I went to a doctor, he gave me an injection of this drug and it worked miraculously — so I know it works on me."

LIVE AUDIENCE EXCITEMENT

Miss Clark had just flown in from Toronto and was preparing to go to work on her BBC-TV series. Most of these shows are going out live because she prefers not to tape record them: "I dig live TV. There's nothing more exciting than a live audience and a feeling that you have got to sing NOW, this is IT, there's no turning back. A certain chemistry works in these circumstances. That's what singing is all about."

Despite the years of success, Petula is still nervous, performing is still something

that has to be worked out. She doesn't go for the easy, relaxed way. She seeks the stimulation of an important challenge which makes her rise to the occasion. Still, she has lately moved into the more leisurely, less immediate world of Hollywood movie-making. Since she started out as a British child and teen actress, this new Hollywood career isn't exactly something new for her. But she's found it a lot different from her younger days.

LOVE ACTING

"I think I acted very badly as a kid," she told me. "I've slowed down a lot, I find it harder to learn lines. But I am working in musicals. I can't imagine not singing. Of course, it can sometimes be a drag but most of the time I love it, that's why I do it — certainly not because I still need the money!"

She's just finished her part in a film version of "Finian's Rainbow" (which she says is going to be a great picture) and will shortly be returning to Hollywood to start work on a musical version of "Goodbye Mr. Chips". Meanwhile, she's recording in London — still, despite her residence in France and her long spells in USA, her favourite town for disc-making. Considering the success of her latest, "The Other Man's Grass", she has no cause to think about changing!

DAVID GRIFFITHS

The Crocheted Doughnut Ring

HAVANA ANNA DM 169

The Les Reed Orchestra

THEME FROM CANDICE (From the film 'V')

DM 170

DERAM

DECCA

THE BEACH BOYS DITATE...

played in Paris to with the Maharishi



THE BEACH BOYS seen with none other than disc jockey ALAN FREEMAN who presented the boys with a silver disc, for sales of a quarter million copies of "Greatest Hits Vol. One". (RM pic Dezo Hoffman).

were in the right mood to groove. We've just finished another album, 'Wild Honey', and that went well too."

BEST TRACK

Carl and all the Beach Boys name "Good Vibrations" (also on "Smiley Smile") as the best track they've ever made. Talking about it, our conversation began to take a turn away from the casual. I asked if the implications of the words (that people emit vibrations) were felt and understood by the group or if they were just going along with a "cute" idea. "Oh Brian knew what it was all about and he wanted to make others aware too," Carl replied. "We all felt the message. Still, we believe that what we have to offer is largely musical rather than lyrical."

Round about this point a BBC type came over and asked Carl if he'd tape a brief message, adding it would only take a minute and asking if I'd mind. I said I wouldn't keep Carl much longer and then he'd be free. "Oh, that's a pity," said Carl, "I wanted to tell you about our fantastic weekend. We've been to see the Maharishi Mahesh Yogi..."

THE MAHARISHI

This was a little too astonishing: First, The Beatles. Now one of America's leading groups. Since Carl was willing—nay, desperately eager — to talk about the Maharishi I waited until he'd done his radio interview, after which he resumed:

"We went to Paris a week ago to do a show for UNICEF. It's a very good cause, for underprivileged children. Well, while in Paris we met the Maharishi. Brian (who was not with us — as usual he'd stayed in L.A.) had been talking for about six months of trying to meet up with him and now, suddenly, by accident, we'd done it—in Paris, where the Maharishi was trying to set up a school of transcendental meditation! He invited us round to his hotel for a talk, we went — and then, instead of coming on to London, we

delayed our departure and checked in for the weekend at his hotel.

"He's a very beautiful, divine man and listening to him we all blew our minds. He taught us transcendental meditation and now we want to help set up a centre for him in Los Angeles.

"I recommend the method to everybody. I feel great, tremendously energised. And yesterday was the first time I tried it!"

Each Beach Boy was given his own personal Mantra—that is a sound to chant to aid meditation. "I can't tell you what mine is because we were told they must be kept secret. He told us so many things! I shall be able to tell Brian, and my parents, all about it so that they can practise transcendental meditation too."

SCEPTICISM

I expressed a little scepticism (based on the very little I know of the Maharishi's method) to the effect that the Maharishi states that the human mind has a natural tendency to turn in the most beautiful and productive direction — which is certainly not my experience and is against the mainstream of yoga teaching on mind-control. I said that higher consciousness has to be worked at with long and often difficult exercises to control the mind's natural tendency to wander in trivial directions. Carl would have none of it: "His method is very simple, very beautiful, and it works. It's changed my life already — and my enthusiasm isn't going to wane. You've just got to try it. Go to the school in London."

Norman Jopling came over and joined us. Carl, eyes shining with fervour, immediately advised Norman to take up the study of transcendental meditation. "If you do, you'll never forget it — and it's bound to help you. The Maharishi is on a divine mission. Everything The Beatles have said about his greatness is true. Enormous numbers of young Americans are sure to listen to what he says — and benefit from him."

DAVID GRIFFITHS

Paul Revere & Raiders — U-S teen mag raves who don't click here



PAUL REVERE AND THE RAIDERS.

PICK up any American fan magazine and chances are that you'll find features and pictures on Paul Revere and the Raiders, who are one of the most popular teen outfits in the business. Yet for some rather obscure reason, they just don't mean a thing here. Maybe it's the material, maybe it's the style... maybe — anything!

But they have a new single out this week on CBS. It's "Mo-Reen", a track from their last LP "Revolution". Not released here is their current U.S. hit. Producer Terry Melcher, who is Doris Day's son, was in London recently and explained that he had made the decision in an effort to get the boys away here. "One reason why their records don't go over here is perhaps because we always release their American hits, which are not necessarily suited to the British market."

Believing that a breakthrough is due for the Raiders, here's an introductory feature on the boys. Paul Revere, a 25-year-old former barber, one-time restaurant-owner, comes first. He says his key word is "action". He says: "Everything hinges on one's ability to grow, to develop, to expand and keep getting better." He constantly strengthens the group by re-investing profits in it.

One of his earliest impressions was seeing comedian Pinky Lee perform to a group of kids. "I'd never seen a harder-working guy in my life," says Paul. "He finished up wringing wet. And I knew that to be a great entertainer, comic or rock-singer, you must always look like you're putting something out. The majority of kids want to be entertained and they'll be watching more than they'll be listening."

So he settled down to a policy of "organised chaos" which has paid off for the group to the tune of earning three gold discs in three months.

Chosen by fan magazines as this year's top teen idol, Idaho-born Mark Lindsay is the lead singer and writer of Raider hits like "A Kiss To Remember You By", "Oh To Be A Man", "Undecided Man", "Steppin' Out", "Louie, Go Home" and "Melody For An Unknown Girl". Though

all the Raiders wear clothing of the Revolutionary period on stage, Mark wears his custom-made colonial costume OFF-stage as well. A dashing figure in high boots, frilly shirt, sleek dark pants, long hair pulled back.

Mark met Paul when he was delivering bread to Paul's drive-in restaurant. Recognising the restaurant-owner as the electric piano player who played local gigs, Mark begged to be allowed to sing with the group. His request was granted, on condition that he learned to play an instrument. So Mark hocked everything and bought a new Selmer tenor sax for 650 dollars. "I ran straight to Paul's house and honked away madly on my new instrument."

Soon they were established through Idaho, and then they took one year off from pop music. Paul lived in a log cabin in Oregon and Mark "lived the good life" in Hollywood. Feeling philosophically "purged", they rejoined forces and became Paul Revere and the Raiders.

Freddy Weller, lead guitarist, is 19 and comes from Georgia. He says: "Some of the best music is country music. I used to produce recordings of country music... one day I'll own my own studio and go back to that work."

Charlie Coe is a six-footer of a bass player, who has a tremendous sense of humour. He also plays piano and says: "I want to learn all I can about music. I would like to be the best guitarist in the world someday!"

Joe Correro, or Joe Jnr. as he prefers to be called, is a twenty-year-old drummer from Mississippi who lists tennis, bowling, baseball and lasagna among his list of favourites. He also plays vibes, flute and guitar. His aim, predictably, is to become "the world's best drummer."

At this moment, Paul and the Raiders are certainly in the top three groups in the States. Whether their breakthrough here is on the way via the new single is a matter of pure guess-work.

But I'm quite convinced that if they came to Britain, even just on spec, they'd become big favourites as from the word "go".

PETER JONES

POP-OPPERS OF THE WEEK

Errol Dixon

TRUE LOVE NEVER RUNS SMOOTH

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The Rogues

MEMORIES OF MISSY F12718

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group records

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the sign of
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and everything
is favourable...

new albums reviewed by Norman

Joplin and Peter Jones



THE DAVE CLARK FIVE — their new album includes their last three singles, including the under-rated "Tabatha Twitchet".

New LP's - Monkees U-S chart topper, value for money DC5, and second Cat Stevens LP

THE DAVE CLARK FIVE "Everybody Knows" — You Got What It Takes; I'll Do The Best I Can; At The Place; A Little Bit Strong; Good Love Is Hard To Find; Beautiful Baby; Lost In His Dreams; Go On; Sitting Here Baby; Bernerdette; Got To Have A Reason; Play Me Around; Inside And Out (Columbia SX 6207).

IN these days of eleven track LP's, this sixteen-track item from the phoenix-like Dave Clark Five will please and delight anyone who likes them enough to purchase this LP. It should be a big seller, and contains a variety of different sounds, ranging from the frantic "You Got What It Takes", through the balladry title hit and "I'll Do The Best I Can", through to their raunchy "Blueberry Hill". No one can accuse the DC5 of being same-y.

★ ★ ★

THE RIGHTEOUS BROTHERS "Souled Out" — Been So Nice; Stranded In The Middle Of No-Place; If Loving You Is Wrong (I'm Sorry); Here I Am; It's Up To You; So Many Lonely Nights Ahead; I Don't Believe In Losins; Love Keeps Calling My Name; (I Need) Someone Like You; You Bent My Mind; Without You I'd Be Lost (Verve VLP 9190).

THE Righteous Brothers had a pretty funky sound before they met Phil Spector, who elevated them to make one of the all-time great pop records. This LP is a competent, beautifully arranged and well-performed LP. It's better than their last few albums, and should please their fans. Best track, I thought, was "It's Up To You". Nothing as inspired as the Spector productions here, though the general standard is OK.

★ ★ ★

NIRVANA "The Story of Simon Simopath" — Wings Of Love; Lonely Boy; We Can Help You; Satellite Jockey; In The Courtyard Of Stars; He Was Just The One; Pentecost Hotel; He Had Never Found A Love Like This Before; Take This Hand; 1999 (Island MONO ILP 959).

THIS is a delightful LP — it is built around a science-fiction story, with plenty of subtle undercurrents thrown in. The songs are mostly pretty and well performed with a sad sentimentality. Tuneful, and very competent, this makes good listening and is one of the most adventurous LP's to be issued this month. Try "Pentecost Hotel" or "Wings Of Love".

★ ★ ★

THE MONKEES "Pisces, Aquarius, Capricorn and Jones Ltd." — Salesman; She Hangs Out; The Door Into Summer; Love Is Only Sleeping; Cuddly Toy; Words; Hard To Believe; What Am I Doing Hanging 'Round; Pete Percival Patterson's Pet Pig Porky & Pleasant Valley Sunday; Daily Nightly; Don't Call On Me; Star Collector (RCA Victor RD 7912).

IN America at least, the Monkees have really consolidated their initial impact. Here, "Day-dream Believer" — their best single — is a slow mover, but this LP is fine. It contains their Vaudevillian "Cuddly Toy", and the very funny "Pete Percival Patterson's Pet Pig Porky", which made me fall off a ladder laughing when I heard it. Most of the other songs are a good varied selection, some of which are more suited to the show — the backings are still a bit weak in places and nothing very psychedelic appears, but this is, on the whole, an excellent LP.

★ ★ ★

CAT STEVENS "New Masters" — Kitty; I'm So Sleepy; Northern Wind; The Laughing Apple; Smash Your Heart; Moonstone; The First Cut Is The Deepest; I'm Gonna Be King; Ceylon City; Blackness Of The Night; Come On Baby (Shift That Log); I Love Them All (Deram DML 1018).

AS you might guess, all the tunes here were composed by Cat. They mostly have that unusual folksy feel which marks his work, and as usual the backings are superbly arranged and the whole thing is well recorded. The most striking tracks are "Ceylon City", "Kitty" and "I'm So Sleepy". His version of the P. P. Arnold hit "The First Cut Is The Deepest" is less frenetic, and not as effective as Pat's. One of the wierder albums of the month — I'm not sure whether I liked it or not.

★ ★ ★

TIM BUCKLEY "Goodbye And Hello" — No Man Can Find The War; Carnival Song; Pleasant Street; Hallucinations; I Never Asked To Be Your Mountain; Once I Was; Phantasmagoria In Two; Knight-Errant; Goodbye And Hello; Morning Glory (Elektra EKL 318).

PUSHING aside my natural prejudice for OTHER folk singers with Dylan hairstyles, I found this LP to be atmospheric and just that much better than his last album. Backing sounds I well into the comfortable yet slightly disturbing pattern of music. His voice changes from the soothing to the near-falsetto, as in the mammoth title track. LP closes with the beautiful "Morning Glory".

★ ★ ★

rapid reviews

FROM the cool-voiced Miss ASTRUD GILBERTO comes "Beach Samba" (Verve VLP 9187) which contains the usual selection of the more hip and more recent Latin items. Great for those who pine for South America. **THE FIRST IMPRESSION** is a good name for a group who go through some of this year's biggest hits — they handle them quite well too. Title is "Beat Club", on Sava SOC 1045. The present cast of "The Boy Friend" are at last on record — it's on Parlophone PMC 7044 and the SANDY WILSON triumph should sell well. Some well-known names on "Thoroughly Modern Millie" (Eros 8019) which has good renditions of the show tunes, plus an attractive cover. But the original soundtrack music from "Gone With The Wind", that money-spinner is re-issued on MGM C 8056 and should make some more money for all parties concerned.

The versatile LIBBY MORRIS and "It's My Life" will be a good present to anyone who is Show-Biz minded (Polydor 583 016), and Libby knows how to handle many moods of song. Latin tempos galore from WALTER WANDERLY, and his jazz-tinted items could brighten up your Bossa Nova party... that is, if you're not twisting (Verve SVLP STEREO 9188). Songs, say the sleeve notes, of Sex, Sadism and Seduction by INGRID HOFFMAN (Polydor 583 015), and which in fact are quite moody. Would-be James Bond's, try this one.



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



RM's Peter Jones—delectable single reviews.

PAUL REVERE AND THE RAIDERS:

Mo'reen; Oh! To Be A Man (CBS 3186). This group, red-hot in the States, miss out here. Why? Theory is that they release the wrong material. This is from their neglected album "Revolution" and seems pretty commercial to me. Catchy chorus line, with Mark Lindsay singing very well in patches. Hefy beat and generally impressive. Flip: All sort of moaning and emotional, but it takes time to get moving. CHART POSSIBILITY.

BILLY FURY:

Beyond The Shadow Of A Doubt; Baby Do You Love Me (Parlophone R 5658). I maintain that Bill never, no not never, makes a bad record, merely that some are better than others. His last flunked out; this one is rather better and I hope will make it. An atmospheric orchestration and some powering, throbbing vocal work on a sentimental and nostalgic song. Well-sung. Flip: Swinging Randy Newman song, also well-done. CHART POSSIBILITY.

NEW ENGELBERT, NANCY SINATRA PLUS GENTLE HERMAN...

ENGELBERT HUMPERDINCK:

Am I That Easy To Forget; Pretty Ribbon (Decca F 12722). Eagerly-awaited these days — any single from Engelbert, because you know it'll be in the charts for simply ages. This has a big orchestral intro, then settles into a classy and very melodic ballad... and again it appears positively tailor-made for his satiny touch. Engel has become one of the most easily recognisable talents in the business — his voice here is enhanced by girly chorus and a rather sturdy mid-tempo beat. Easy to remember. Flip: Gordon Mill's song, relaxed, strings added... a good-idea number. MASSIVE SELLER.

NANCY SINATRA:

Tony Rome; Some Velvet Morning (Reprise 23215). This goes out as a double A-sider. "Tony Rome" is one of the best Nancy story-about-a-person numbers. She adopts her rather pugnacious pose on it, pushing across the lyrics with extreme power. Rather catchy and a big-swinging orchestral backing. Should do well. Lee Hazelwood joins in for the flip: A flurry of strings, rather movingly presented, and Lee sings first, Nancy changes mood here — could be the bigger draw, this side. BIG SELLER.

NEW VAUDEVILLE BAND:

Thoroughly Modern Millie; One Little Packet Of Cigarettes; So Tired; Flagpole Squatting Papa No. 1 (Fontana TE 17497). Once the Beatles get EP's in the charts, new emphasis is given to this sort of release. Geno Washington's EP is treated like a single; so is this one by the ever-entertaining, ever-amusing Vauds. Plenty of Tristram's unique style of vocalising and whether it zets into the singles charts or no, it'll do nicely. BIG SELLER.

HERMAN'S HERMITS:

I Can Take Or Leave Your Loving; — (Columbia DB 8327). This is Herman at his gentlest and also in a rather good commercial mood, too. I know he's slumped somewhat in terms of British sales, but he needs only the right song, as did D. Clark. The arrangement on the chorus here is very good indeed, with his voice sometimes punctuating the group vocal, sometimes taking it on its own. Should make it. CHART POSSIBILITY.

MARVIN GAY AND TAMMI TERRELL

If I Could Build My Whole World Around You; If This World Were Mine (Tamla Motown TMG 635). Powerful plaintive beat-ballad here, with the accent on the lyric. This is SO good, that despite its not being as commercial as their first two hits, I'm going to tip it. Both performers sparkle with vitality and sincerity and there is that certain spontaneity that marks the better Tamla product. Flip is a slower sweet item — value for money flipside. TOP FIFTY TIP

BESSIE BANKS Can't Make It (Without You Baby); Need You (Verve VS 563). I believe this is Bessie's first here since her original classic "Go Now". It's a thumping smoky-voiced item on a well-known theme. Not a golden goody, but a worthwhile record nevertheless. ★★★

THE O'JAYS I'll Be Sweeter Tomorrow (Than I Was Today); I Dik Your Act (Stateside SS 2073). Their biggest for some time — the sophisticated Impressions-y group, with powerful lead vocal and a soulful, satisfying ballad. Subdued strings, beautifully performed. A good, good record. ★★★



ERROL DIXON: True Love Never Runs Smooth; What Ya' Gonna Do (Decca F 12717). Very bluesy, evocative, distinguished record this — well, I think so anyway. Simple piano backing, but it sounds very full. And for the flip Errol is joined by Judy Kay. ★★★

THE CROCHETED DOUGHNUT RING: Havana Anna; Happy Castle (Deram DM 169). Rather noisy, slightly-involved, yet appealing semi-calypso item, very repetitive but you find it sticks in the mind. Bouncy rhythm. ★★★

THE ROGUES: Memories of Missy; And You Let Her Pass By (Decca F 12718). Something, again, very catchy about this. The simplicity and chord sequence is the probable answer, plus the faintly corny Hawaiian guitar moments. ★★★

REX HARRISON: Talk To The Animals; When I Look In Your Eyes (Stateside SS 2072). Rex on a break-down of the story-line of "Dr. Do-little", one of the big movie events of this festive season. Interesting L. Bricusse rhymes. ★★★

ONE IN A MILLION: Fredercek Hernando; Double Sight (MGM 1370). This is one of those very atmospheric builders, with what actually seems like all million voices involved. Not a bad song, but nothing startling enough to make it here. ★★★

NORMA LEE: Hurt; Rollin' On (CBM 002). This starts off in rather slow style, prior to the warming up of Norma's stylish voice. This one has rather strong charts chances, given deejay support. ★★★



NANCY SINATRA—a powerful double A-sider.

TWO AND A HALF, on "I Don't Need To Tell You" (Decca F 22715) turn in their customary polished performance but I've a feeling the song won't be strong enough... shame. "Ram Jam" by JACKIE MITTO AND THE SOUL VENDORS (Coxsone CS 7019) is one of those slow-burning organ-backed instrumentals which are always in with chances. Rather cornily sentimental: The lyrics of "Mama, I'm Not The Boy I Used To Be" (Kinn KG 1069), but cer-

tainly TERRY CONNOLLY sings it well enough. "Confusion" by LARIS McLENNON, with the Pat Daniels Band (CBM 004), moves along well, but is one of those that need a couple of spins to resist. "Theme From Candice", by THE LES REED ORCHESTRA (Deram DM 170), is powerful, music-anly and rather compelling. Lively sort of material from HOAGY BENSON on "Kangaroo" (CBM 003), with some authentically exciting moments.

MORE LETTERS

THE MUSICIANS' UNION, those arch-enemies of pop, have struck again! On TOT! a few weeks ago, a film of The Beatles performing: their latest single was cut because it broke the miming ban. They could never have reproduced their sound "live", so we were deprived of the unique opportunity of seeing them perform. That's what I call being really mean! But if you ask pop producers about it, all they say is: "Nothing can be done". I have no sympathy for any TV company or TV producer who cannot stand up to these kill-joys.—Stephen Robinson, (Chemistry student), 45 Charming Road, Worcester Park, Surrey.

WHY did Sandie Shaw dress in such a way to do such an important show as the Royal Command Performance. I love mindresses but there's a time and a place for everything; after all, this wasn't just another Pop show, I am a fan of Sandie but watching her made me blush for you could even see her stockings sagging at the knees. What a mistake! — Linda Collins, Oakes, Huddersfield, Yorks.

W. M. Murton, 53 Lynwood Crescent, Woodlesfor, Nr. Leeds. — I have books and articles on the Monkees and Cliff Richard for sale. I also wish to obtain books on Elvis Presley. Will buy, for reasonable price or exchange for Monkees or Cliff material. Also, does anyone in the Leeds/Wakefield area who likes Elvis want to form a pop group with me? S.A.E. with all enquiries please to: address as above.

T. Bennett, 17, Bridge Rd., Woolmer Green, Knebworth, Herts. — I am running a Pop poll to find out which Radio Station teenagers prefer in Britain; Radio One or Radio Caroline. Please lets have lots of votes, all will be gratefully received. Send your votes to the above address.

K. Southern, J. Ellis, D. Robertson, "Dundree", 28, Birley St., Leigh, Lancs. — We three readers have pictures of almost everyone except the Monkees. We are prepared to swap them for any pictures or articles of Scott, John, and Gary Walker. Please write to address as above.

Julie Fenton, "Downside", Sanjon Bank, Salt, Stafford, Staffs. — I am starting a petition in an attempt to get the fantastic, gorgeous Beatles to do a tour of England again. Please send your names to me at the above address.

Marcia Bullock, 52 Enfield Road, Highbury Est., Newbold, Chesterfield. — Anyone interested in hundreds of unwanted Monkee pictures etc., in exchange for pictures etc., on *Paul Jones. Contact at above address.

Rose Turner, Avondale, 258, Bark'n'g Rd., East Ham, London, E.6. — We are running an Appreciation Society for Simon and Garfunkel, Honorary member to the club is Julie Fe'ix. Anyone wishing to know further details or to send a contribution would send a S.A.E. to the address above.

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Marian Jawezak, 20, Lodz 14 ul. Trebacka 38m, 4; Poland. Stars — S. Shaw, The Animals, Walkers, Crispian St. Peters, The Ivy League, Alan Price. Hobby and interests — Collecting S. Shaw pictures, pop music, playing guitar and drums.



Stephen Griffin, 17, 37, Boswell Avenue, South Shields, Co. Durham. Stars—Them, Kinks, Byrds, Dylan, Donovan, Antoine, Lovin' Spoonful, Spencer Davies Group, Sonny & Cher, Pretty Things, Beach Boys, Viv, Prince, Dave Davies. Hobby and interests — R & B music, painting, lyric writing, records, films.

READERS' CLUB



Christine O'Nions, 17, 71 Thurlstone Road, Longbridge, Birmingham, 31. Stars — Walker Bros., Lovin' Spoonful, Donovan, Spencer Davis, Otis Redding. Hobby and interests — Playing records, Beatniks, dancing.



Oldrich Nytra, 19, Ostrava-Zábreh ul. Rodinná c.9, Czechoslovakia. Stars — Rolling Stones, The Beatles, Manfred Mann, Animals, Kinks. Hobby and interests — Collecting records, photographs of actors, dancing.



Piotr Otto, 19, Poland, Warsaw, Sioleczna 3m 126. Stars — Spencer Davis, Kinks, Stones, Lovin' Spoonful, Monkees, T. Jones. Hobby and interests—R & B, collecting records, girls!!!, sing and play guitar, piano.



Julie Skalska, 18, Lodz 18, ul. Krakowska, 127 m2, Poland. Stars — Beatles, R. Stones, Animals, Yardbirds, Pitney, Dylan, Springfield, S. Shaw. Hobby and interests — Collecting records and magazines, guitar, yokal.



Inger Poulsen, 16, Baunbeekve 15, Tarm Vestjylland, Denmark. Stars — The Beatles, Donovan. Hobby and interests — Folk songs, sport, photography, painting and drawing.



John Sigley, 23, 687, Huddersfield Rd., Stalybridge, Cheshire. Stars — Stone, Beatles, Troggs, Who, Monkees, Beach Boys, Four Tops. Hobby and interests — Girls, fast cars, films. To be an actor, also to make a million.



Phil Reed, 15, 28 Church Street, Trowbridge, Wilts. Stars — Stones, Small Faces, Dave Dee etc. Who, Kinks. Hobby and interests — Swimming, Rugby, mods, records, girls.



Janet Wells, 16, 59 Coleman Rd., Dagenham, Essex. Stars — Paul Jones, Four Seasons, Beatles and Small Faces. Hobby and interests — Pop music, reading and collecting records.

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



PETER JONES
If you didn't see the recent TV play "Death Of A Private" by Robert Muller . . . well, 'ard luck. Not only was it a very good play, but it featured Charles Stuart in his first-ever television appearance, which is a strange sort of debut for a pop singer. He handled his acting part well and most certainly he sang well. This Cheshire-born lad is 6ft. 8in. tall, has quite a following on the Continent and his debut disc is "Happy Tramp", out here on RCA Victor. Recently he spent a few days with an old pal of his from early days in Manchester Davy Jones, Monkee.



DEBUT disc, on the CBS label, for the Love Affair, formed (like the Monkees) as the result of an advertisement in a musical paper. The boys, who were in trouble for their publicity-scheme scrambling all over Eros in Piccadilly, are aged between 15 and 17 . . . and are already fully professional. They've played at the Marquee frequently, concentrating mostly on a rather raw sort of soul music. Line-up of the lads: Stephen Ellis (17), vocalist; Maurice Bacon (15), drummer; Michael Jackson (17), bass; Lynton Guest (16), piano and organ; Rex Brayley (17), guitar. A ready-made love affair for pop fans.



Geographically speaking, the four young men who comprise Tintern Abbey are poles apart. Singer and rhythm guitar David MacTavish comes from Tripoli, North Africa. Lead guitarist Don Smith is from Vienna. Bassist Stuart Mackay comes from Pateley Bridge in Yorkshire — and drummer John Dalton is an East Londoner. But musically they are very much together, as one can hear from their first Deram release "Beeside". An out-of-the-rut disc by a group destined to make quite a noise in the pop scene.



Chart-bitting with their first record "Train Tour To Rainbow City": The Vikings, six lads who originally came from Jamaica but now live in London. They formed up two years ago as the Bees but on joining President Records, decided on a change of name which, incidentally, brought a change of fortune. This record was produced by Eddie Grant, lead guitarist with the Equals who, of course, have an LP in the best-sellers. Line-up: singer Roy Barrington; tenor saxist Roy Knight; drummer Frank Pitter; bassist Michael Thomas; lead guitarist Joe Roberts; organist Tennyson Neysmith.



Kris Iff, real name Christopher John Iff, was taught guitar by a school-mate, then formed the Vikings who built a reputation for themselves playing Johnny and the Hurricanes' numbers, featuring organ. Then Kris and Patrick Dane formed a group known as the Quiet Five, who had a couple of records in the charts. And Kris, after success writing songs for such as Pet Clark and Dave Berry, is now solo . . . recording for MGM and his first disc is "Hush", which is rather good — and well-supported by dee-jays. Ex-bank clerk Kris should soon be counting his own money.



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Danny Williams



a new LP

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- Summer wind
- Nature boy
- Never my love
- That guy's in love
- A kind of loving
- Our song
- If you go away
- Whose little girl are you
- Over the rainbow
- Love was here before the star
- Julie knows
- That old feeling
- Another time

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RECORD MIRROR CHARTS PAGE

CASHBOX TOP 50



AIR MAILED FROM NEW YORK

- 1 DAYDREAM BELIEVER* 26 IF I COULD BUILD MY WORLD AROUND YOU*
- 2 HELLO GOODBYE* 36 (3) Marvin Gaye and Tammi Terrell (Tamlab)
- 3 1 SECOND THAT EMOTION* 27 BEAUTIFUL PEOPLE*
- 5 (6) Smokey Robinson and The Miracles (Tamlab)
- 4 I HEARD IT THROUGH THE GRAPEVINE* 28 NEON RAINBOW*
- 3 (7) Gladys Knight & Pips (Soul) 24 (6) Box Tops (Malta)
- 5 THE RAIN, THE PARK & OTHER THINGS* 29 BY THE TIME I GET TO PHOENIX
- 4 (11) Cowsills (MGM) 26 (5) Glenn Campbell (Capitol)
- 6 CHAIN OF FOOLS* 30 LOVE ME TWO TIMES
- 13 (3) Aretha Franklin (Atlantic) 42 (7) Doors (Elektra)
- 7 WOMAN, WOMAN 31 AND GET AWAY
- 12 (4) Union Gap (Columbia) 40 (3) Esquires (Bunky)
- 8 YOU BETTER SIT DOWN KIDS* 32 WEAR YOUR LOVE LIKE HEAVEN
- 9 (6) Cher (Imperial) 37 (3) Donovan (Epic)
- 9 BEND ME, SHAPE ME 33 THE OTHER MAN'S GRASS IS ALWAYS GREENER
- 19 (2) American Breed (A&M) 43 (2) Petula Clark (W.B.)
- 10 BOO-GA-LOO DOWN BROADWAY* 34 SUSAN
- 15 (7) Fantastic Johnny C. (Phil L.A. of Soul) 46 (2) Buckingham (Columbia)
- 11 SKINNY LEGS AND ALL* 35 BEAUTIFUL PEOPLE*
- 14 (7) Joe Tex (A&M) 39 (3) Kenny O'Dell (Vegas)
- 12 IN AND OUT OF LOVE* 36 SINCE YOU SHOWED ME HOW TO BE HAPPY*
- 10 (5) Diana Ross & Supremes (Motown) 38 (3) Jackie Wilson (Brunswick)
- 13 SNOOPY'S CHRISTMAS* 37 YESTERDAY*
- 34 (2) Royal Guardsmen (Laurie) 28 (6) Ray Charles (ABC)
- 14 MASSACHUSETTS* 38 I CAN SEE FOR MILES*
- 17 (6) Bee Gees (A&M) 31 (10) Who (Decca)
- 15 SHE'S MY GIRL* 39 PLEASE LOVE ME FOREVER*
- 16 (6) Turtles (White Whale) 30 (12) Bobby Vinton (Epic)
- 16 SUMMER RAIN 40 AN OPEN LETTER TO MY TEENAGE SON
- 21 (5) Johnny Rivers (Imperial) 6 (6) Victor Lundberg (Liberty)
- 17 JUDY IN DISGUISE* 41 DANCING BEAR
- 22 (2) John Fred (Paula) — (1) Mamas and Papas (Dunhill)
- 18 HONEY CHILE 42 WATCH HER RIDE
- 23 (4) Martha Reeves & Vandellas (Gordy) — 1 Jefferson Airplane (RCA)
- 19 INCENSE & PEPPERMINTS* 43 PATA PATA*
- 7 (11) Strawberry Alarm Clock (UNI) 32 (9) Miriam Makeba (Reprise)
- 20 IT'S WONDERFUL 44 PEACE OF MIND*
- 27 (2) Young Rascals (Atlantic) 35 (5) Paul Revere & Raiders (Columbia)
- 21 A DIFFERENT DRUM* 45 I CAN'T STAND MYSELF
- 33 (4) Stone Poneys (Capitol) — (1) James Brown (King)
- 22 I SAY A LITTLE PRAYER* 46 OKOLONA RIVER BOTTOM BAND*
- 8 (8) Dionne Warwick (Scepter) 41 (4) Bobby Gentry
- 23 NEXT PLANE TO LONDON 47 MONTEREY
- 25 (4) Rose Garden (A&M) — (1) Eric Burdon And The Animals (MGM)
- 24 LAZY DAY 48 I AM THE WALRUS*
- 18 (9) Spanky and Our Gang (Mercury) — (1) Beatles (Capitol)
- 25 KEEP THE BALL ROLLIN'*
- 11 (8) Jay & Techniques (Smash) 49 BEST OF BOTH WORLDS
- (1) Lulu (Epic)
- 50 O-O I LOVE YOU
- (1) Delis (Cadet)

*An asterisk denotes record released in Britain.

Owing to Christmas delays the "Cashbox", and R & B charts have been repeated. Normal service will be resumed as soon as possible . . .

TOP L.P.'s

- 1 SGT. PEPPER'S LONELY HEARTS CLUB BAND 1 Beatles (Parlophone)
- 2 SOUND OF MUSIC 2 Soundtrack (RCA)
- 3 VAL DOONICAN ROCKS BUT GENTLY 4 Val Doonican (Pye)
- 4 LAST WALTZ 5 Engelbert Humperdinck (Decca)
- 5 BREAKTHROUGH 3 Various Artists
- 6 BRITISH MOTOWN CHART BUSTERS 7 Various Artists (Tamlab Motown)
- 7 THEIR SATANIC MAJESTIES' REQUESTS 23 Rolling Stones (Decca)
- 8 AXIS-BOLD AS LOVE 9 Jimi Hendrix Experience (Track)
- 9 ISRAELI GEARS 6 Cream (Track)
- 10 REACH OUT 9 Four Tops (Tamlab Motown)
- 11 TOM JONES LIVE AT THE TALK OF THE TOWN 11 Tom Jones (Decca)
- 12 RELEASE ME 15 Engelbert Humperdinck (Decca)
- 13 DOCTOR ZHIVAGO 16 Soundtrack (MGM)
- 14 THIS IS JAMES LAST 20 James Last (Polydor)
- 15 MORE OF THE HARD STUFF 26 The Dubliners
- 16 BEST OF THE BEACH BOYS VOL. 2 10 Beach Boys (Capitol)
- 17 THIRTEEN SMASH HITS — Tom Jones (Decca)
- 18 GOING PLACES 19 Herb Alpert (A&M)
- 19 GREAT WALTZES (32) Roberto Mann
- 20 BEST OF THE BEACH BOYS VOL. 1 18 Beach Boys (Capitol)
- 21 A DROP OF THE HARD STUFF 17 The Dubliners (Major Minor)
- 22 THERE MUST BE A WAY (39) Frankie Vaughan (Columbia)
- 23 GREEN GREEN GRASS OF HOME 28 Tom Jones (Decca)
- 24 UNEQUALLED EQUALS 22 Equals (President)
- 25 FOUR TOPS LIVE 24 Four Tops (Tamlab Motown)
- 26 FIDDLER ON THE ROOF (38) London Cast (CBS)
- 27 OTIS BLUE — Otis Redding (Atlantic)
- 28 THOROUGHLY MODERN MILLIE 29 Soundtrack (Brunswick)
- 29 SEEKERS SEEN IN GREEN 21 Seekers (Columbia)
- 30 THRILL TO THE SENSATIONAL SUPER STEREO 25 Various Artists (CBS)
- 31 SUNNY AFTERNOON 12 Kinks (Merbie Arch)
- 32 UNIVERSAL SOLDIER 13 Donovan (Merbie Arch)
- 33 SCOTT—SCOTT 27 Walker (Phillips)
- 34 TEMPTATIONS WITH A LOT O' SOUL (31) Temptations (Tamlab Motown)
- 35 BEE GEES FIRST 30 Bee Gees (Polydor)
- 36 WALKER BROTHERS STORY — Walker Brothers (Phillips)
- 37 ARE YOU EXPERIENCED? 36 Jimi Hendrix Experience (Track)
- 38 MR. FANTASY — Traffic (Island)
- 39 TAMLAB MOTOWN COLLECTION OF 16 ORIGINAL HITS Vol. 5 — Various Artists (Tamlab Motown)
- 40 SMILEY SMILE 14 Beach Boys (Capitol)

5 YEARS AGO

- 1 RETURN TO SENDER 1 Elvis Presley (RCA)
- 2 THE NEXT TIME 2 Cliff Richard (Columbia)
- 3 LOVESICK BLUES 3 Frank Ifield (Columbia)
- 4 SUN ARISE 4 Rolf Harris (Columbia)
- 5 ROCKIN' AROUND THE CHRISTMAS TREE 7 Brenda Lee (Brunswick)
- 6 DANCE ON 11 The Shadows (Columbia)
- 7 BOBBY'S GIRL 5 Susan Maughan (Phillips)
- 8 DANCE WITH THE GUITAR MAN 6 Duane Eddy (RCA Victor)
- 9 SWISS MAID 8 Del Shannon (London)
- 10 TELSTAR 7 Tornadoes (Decca)
- 11 IT ONLY TOOK A MINUTE 13 Joe Brown (Piccadilly)
- 12 DEVIL WOMAN 10 Marty Robbins (CBS)
- 13 LET'S DANCE 12 Chris Montez (London)
- 14 THE MAIN ATTRACTION 14 Pat Boone (London)
- 15 LOVE ME TENDER 15 Richard Chamberlain (MGM)
- 16 JAMES BOND THEME 16 John Barry (Columbia)
- 17 LIKE I DO 20 Maureen Evans (Oriole)
- 18 SHERRY 17 Four Seasons (Stateside)
- 19 DESAFINADO 18 Stan Getz and Charlie Byrd (HMV)
- 20 A FOREVER KIND OF LOVE 19 Bobby Vee (Liberty)

BRITAIN'S TOP 50

NATIONAL CHART COMPILED BY THE RECORD RETAILER.

- 1 HELLO, GOODBYE 26 LA DERNIERE VALSE
- 1 (5) Beatles (Parlophone) 25 (11) Mirielle Mathieu (Phillips)
- 2 MAGICAL MYSTERY TOUR 27 LOVE IS ALL AROUND
- 3 (3) Beatles (Parlophone) 2 (6) Tom Jones (Decca)
- 3 I'M COMING HOME 28 JACKIE
- 2 (6) Tom Jones (Decca) 29 I ONLY LIVE TO LOVE YOU
- 4 IF THE WHOLE WORLD STOPPED LOVING 26 (5) Cilla Black (Parlophone)
- 4 (11) Val Doonican (Pye) 30 SUSANNAH'S STILL ALIVE
- 5 SOMETHING'S GOTTEN HOLD OF MY HEART 27 (4) Dave Davies (Pye)
- 5 (7) Gene Pitney (Stateside) 31 RELEASE ME
- 31 (48) Engelbert Humperdinck (Decca)
- 6 ALL MY LOVE 32 SOUL MAN
- 7 (7) Cliff Richard (Columbia) 32 (9) Sam and Dave (Stax)
- 7 DAYDREAM BELIEVER 33 HANDBAGS AND GLADRAGS
- 8 (7) Monkees (RCA) 35 (13) Chris Farlowe (Immediate)
- 8 LET THE HEARTACHES BEGIN 34 JUST LOVING YOU
- 6 (8) Long John Baldry (Pye) 34 (27) Anita Harris (CBS)
- 9 THANK U VERY MUCH 9 (6) The Scaffold
- 9 (6) The Scaffold 35 AUTUMN ALMANAC
- 10 WALK AWAY RENE 16 (3) Four Tops (Tamlab Motown)
- 11 CARELESS HANDS 36 THERE IS A MOUNTAIN
- 11 (9) Des O'Connor (Columbia) 37 (16) Donovan (Pye)
- 12 HERE WE GO ROUND THE MULBERRY BUSH 37 GIMME LITTLE SIGN
- 10 (5) Traffic (Island) — (1) Brenton Wood (Liberty)
- 13 LAST WALTZ 38 I'LL NEVER FALL IN LOVE AGAIN
- 12 (19) Engelbert Humperdinck (Decca) 40 (23) Tom Jones (Decca)
- 14 KITES 39 ZABADAK
- 15 (6) Simon Dupree (Columbia) 36 (11) Dave Dee, Dozy, Beaky, Mick and Tich (Fontana)
- 15 WORLD 40 MASSACHUSETTS
- 14 (6) Bee Gees (Polydor) 39 (12) Bee Gees (Polydor)
- 16 EVERYBODY KNOWS I CAN SEE FOR MILES
- 13 (9) Dave Clark Five (Columbia) 38 (11) Who (Track)
- 17 IN AND OUT OF LOVE 42 WILD HONEY
- 17 (5) Supremes (Tamlab Motown) 41 (6) Beach Boys (Capitol)
- 18 BALLAD OF BONNIE AND CLYDE 43 CHAIN OF FOOLS/ SATISFACTION
- 22 (3) Georgie Fame (CBS) 45 (2) Aretha Franklin (Atlantic)
- 19 TIN SOLDIER 44 PARADISE LOST
- 18 (4) Small Faces (Immediate) 44 (2) The Herd (Fontana)
- 20 THERE MUST BE A WAY 45 NEVER WED AN OLD MAN
- 29 (19) Frankie Vaughan (Columbia) 43 (2) The Dubliners (Major Minor)
- 21 I FEEL LOVE COMING ON 46 I SECOND THAT EMOTION
- 19 (9) Felice Taylor (President) — (1) Smokey Robinson And The Miracles (Tamlab Motown)
- 22 BIG SPENDER 47 I HEARD IT THROUGH THE GRAPEVINE
- 24 (12) Shirley Bassey (Columbia) — (1) Gladys Knight And The Pips (Tamlab Motown)
- 23 SO TIRED 48 YESTERDAY
- 21 (6) Frankie Vaughan (Columbia) 49 (2) Ray Charles (Stateside)
- 24 THE OTHER MAN'S GRASS 49 I HEARD A HEART BREAK LAST NIGHT
- 28 (3) Petula Clark (Pye) 42 (6) Jim Reeves (RCA)
- 25 BABY NOW THAT I'VE FOUND YOU 50 NIGHTS IN WHITE SATIN
- 23 (14) Foundations (Pye) — (1) Moody Blues (Deram)

A blue dot denotes new entry.

N.B. This week's chart has been compiled from returns up until Wednesday, December 20. The previous chart has been adjusted to include these returns.

BRITAIN'S TOP R & B SINGLES

- 1 SOUL MAN 1 Sam and Dave (Stax 401023)
- 2 WALK AWAY RENE 15 Four Tops (Tamlab Motown TMG 634)
- 3 GIMME LITTLE SIGN 2 Brenton Wood (Liberty LBF 15021)
- 4 IN AND OUT OF LOVE 3 Diana Ross & Supremes (Tamlab Motown TMG 637)
- 5 I FEEL LOVE COMING ON 4 Felice Taylor (President PT155)
- 6 1 SECOND THAT EMOTION 8 Smokey Robinson & Miracles (Tamlab Motown TMG 631)
- 7 IT'S YOU THAT I NEED 12 The Temptations (Tamlab Motown TMG 633)
- 8 PIECE OF MY HEART 7 Erma Franklin (London HL 10170)
- 9 STAGGER LEE 6 Wilson Pickett (Atlantic 58442)
- 10 HIGHER AND HIGHER 9 Jackie Wilson (Coral Q72493)
- 11 I HEARD IT ON THE GRAPEVINE 12 Gladys Knight & Pips (Tamlab Motown TMG 629)
- 12 PRESSURE AND SLIDE 19 The Juniors (Coxsone CS704)
- 13 YOU GOT YOUR FINGER IN MY EYE 5 Willie Parker (President PT 171)
- 14 FIRST CUT IS THE DEEPEST 11 Norma Fraser (Coxsone CS7017)
- 15 RAM JAM — Jackie Mitto (Coxsone CS7019)
- 16 SKINNY LEGS AND ALL 10 Joe Tex (Atlantic 584144)
- 17 I'M WONDERING 16 Stevie Wonder (Tamlab Motown TMG 626)
- 18 A NATURAL WOMAN 20 Aretha Franklin (Atlantic 584141)
- 19 TRAIN TO RAINBOW CITY 18 Pyramids (President PT 161)
- 20 SEVEN DAYS TOO LONG 14 Chuck Woods (Big T Big 164)

BRITAIN'S TOP R & B ALBUMS

- 1 MOTOWN CHARTBUSTERS 1 Various Artists (Tamlab Motown TML 11055)
- 2 REACH OUT 2 Four Tops (Tamlab Motown TML 11056)
- 3 HISTORY OF OTIS REDDING — Otis Redding (Volt-Import Y18)
- 4 KING AND QUEEN 4 Otis Redding and Carla Thomas (Stax 589007)
- 5 OTIS BLUE — Otis Redding (Atlantic 587036)
- 6 PAIN IN MY HEART — Otis Redding (Atlantic 587042)
- 7 GREATEST HITS 6 Temptations (Tamlab Motown TML 11042)
- 8 EVERYBODY NEEDS LOVE 5 Gladys Knight & Pips (Tamlab Motown TML 11058)
- 9 STAX/VOLT SHOW Vol. 2 — Various Artists (Stax 589011)
- 10 THE SOUND OF PICKETT 10 Wilson Pickett (Atlantic 587090)

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- publications

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NEXT Merrill Moore LP being issued in March on the low-price Ember label . . . free poster printed in Amsterdam being given away with new Who album "The Who Sell Out" . . . Esquires' follow-up to "Get On Up" is "And Get Away" . . . artistes with albums being issued on Liberty's 17/6d. label Sunset include Jackie De Shannon, Fats Domino, Jan and Dean, Johnny Mann and Timi Yuro . . . fantastic new EMI LP "Pianola Playtime", compiled from Ampico rolls for pianos, feature keyboard work from Richard Rodgers, Rachmaninov, etc. . . very chartworthy originals — Robert Knight's "Everlasting Love" and Billy Joe Royal's "Hush" . . . every Bill Haley disc now deleted in the USA . . . original recorders of "Papa Oom Mow Mow" the Rivingtons used to vocalise on early Duane Eddy hits . . . Q50: what is the real name of Peaches, who sings with Herb?

Rock info courtesy the excellent "Haley News" . . . Kinks' "Live At Kelvin Hall" album being issued by Pye next month . . . A49 — (a) Simon Dee or Lonnie Donegan, (b), Vince Hill, (c) Alan Freeman, (d), Marion Montgomery . . . according to "Cashbox", Chuck Jackson will record for Motown at the beginning of next year . . . Stones' "She's A Rainbow" "2000 Light Years from Home" issued as a single in America . . . enough good Redding tracks missed off "History" album to make a fine follow-up LP . . . next REAL Drifters' single likely to be "Burning In My Heart" . . . next Temptations' LP "In A Mellow Mood" . . .

FACE's disc of the week—Byrds' "Going Back/Change Is Now" . . . British Verve release of Bessie Banks' "I Can't Make It (Without You Baby)" brought about by efforts of Soul City's own Dave Godin . . . British fans now need three imported albums to keep up with Donovan's American output—about time things were sorted out . . . EMI issuing big US hits "Bend Me Shape Me" by the American Breed and "Honey Chile" from Martha Reeves and The Vandellas on January 5 . . . about seven years too late, or a very good send-up—Paul Revere and The Raiders' newie "Mo-reen" . . . more publicity from Hilton reception for the Beach Boys than EMI anticipated?

Next week in RM

STAFF LP FAVOURITES OF 1967



Julie Felix with the Dubliners

A HISTORY OF SOUL QUEEN ARETHA FRANKLIN

Well, what's going to happen in 1968? New faces? New stars? Of course. But as we step gingerly over the threshold into the new year, clutching our lump of coal in the one hand, and holding our ancestral kilts up with the other, we can be sure that some of the faces of '67 will be there to greet us. Not just as faces, but as stars.

How many people at the beginning of 1967 had heard of Aretha Franklin?

At this point I pause to bite my tongue — ever so gently — because I'm certain that there are quite a few well-informed soulsters among the readers of R.M. who remember all those years Aretha spent with Columbia, building up a solid R & B reputation in the States. Anyway, even they must agree that 1967 was the year that brought Aretha Franklin the recognition she so deserved in this country.

At the beginning of the year Aretha signed with Atlantic. In April, Aretha arrived! Since April she has so established herself that Atlantic Records assure me that 1968 will see her as one of the great names of the soul scene — a name on which they are to lavish care, attention, and publicity.

And she deserves it.

Look at the record. Since April Aretha has had four gold discs — two for her albums "I Never Loved A Man" and "Aretha Arrives", and two for her singles "I Never Loved A Man" and "Respect". A couple of weeks ago she received the Bill Gavin Award for top R & B performer (her producer,

Gerry Wexler got the award for top record producer of the year), and in November she received the NARA award.

And apart from all that, her latest disc "Chain Of Fools" is climbing the U.S. top ten, and has entered our charts in an upward direction. But Aretha and hit records are one and the same thing — her first Atlantic single "I Never Loved A Man" was in the American top ten for ten weeks — she followed that with her fantastic version of Otis Redding's "Respect" — a record which went straight up to the number one spot.

But it's worth remembering all those years with Columbia. Aretha signed a six year contract with them in 1960, and although she had nowhere near the sort of success she's found now with Atlantic, she was always in the limelight — one of her very first Columbia releases "Today I Sing The Blues" went into the charts, and with the release of her first album, called "Aretha", her impact was such that she was voted the "Most Promising Newcomer" in the Downbeat "International Jazz Poll".

And at that time it was as a jazz singer that our young heroine was being hailed — but even her jazz numbers had that unmistakable quality of the truly great soul singer — an' by that, y'all, ah do mean SOUL.

Yes; Aretha Franklin has come a long way since those early days singing in her father's choir at the New Bethel Baptist Church in Detroit, and at the age of twenty-five, after seventeen years of singing, she well deserves her title of "Soul Queen".

DEREK BOLTWOOD

