

Record Mirror ▶ More Zany Monkee pix inside

plus the  
Beatles  
& Rock

# Record Mirror

Largest selling colour pop weekly newspaper. 6d. No. 312. Every Thursday. Week ending Mar. 4, 1967



THE MONKEES

DONOVAN



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

# 'Those disgusting MOUSTACHES'

An RM reader complains about the Beatles . . .



BRIAN JONES—an American reader wishes him a Happy Birthday (RM Pic.)

THIS is just to wish Brian Jones a happy birthday. Instead of packing off some fantastic gift which you might not need, Brian, I shall remember on your particular day the couple of times I saw you and talked to you in 1964-65—places like Chicago, Sacramento, Detroit. What I'll remember is how terribly nice you always were, even when tired or busy. You may not remember me, since you meet so many fans, but no matter—I wish you a very happy birthday.—Jeri Holloway, 310 Ratcliff Street, Shreveport, Louisiana, 71104, U.S.A.

## In brief . . .

**RIGHTEOUS** Rick Winkley, 30 Terry Street, Nelson, Lancs.: There are three reasons why Jimi Hendrix' "Hey Joe" is the worst record of all time: 1, the Leaves; 2, the Byrds; 3, The Love.

**Billy Benson**, 7 Pixley Dell, Delves Lane, Consett, Co. Durham: Joe Meek once told me that his ambition was to make RGM Sound as big an organisation as EMI and that his studio in Holloway Road was capable of producing better recordings than anywhere else. I hope somebody takes up where Joe left off and try to keep the same premises going — at the same standards he set.

**Sally and Sue**, 62 Fairlop Road, Barking, Essex: All Small Faces fans will have heard the group aren't doing any more ballroom appearances and are as disappointed as we are. We now ask fans to send their names and addresses to us and we'll take the petition along and see if we can get something done about it.

**Marilyn Parrott**, Starcross, 52 Thrigby Road, Chessington, Surrey: I take off my woolly hat to Jane Lee, of Essex, who wrote the letter about the Monkees. It was the most intelligent and human letter I've read since the Monkees started. I award her the BLOTY—Best Letter Of The Year.

**Malcolm Roberts**, 356 Godstone Road, Whyteleafe, Surrey: I'd like to conduct a poll to find out the most popular single member of the Who and also their most popular

single. Please let's have tons of letters.

**P. Parr**, 1 Hfield Road, London, S.W.10: Was it necessary to point out that the Monkees had not come on the scene when reader Colin White conducted his poll. Perhaps in ten years Mr. White might care to run his poll again when everybody I suppose will have heard of the Monkees. After all the Everlys, Elvis, Duane Eddy, Eddie Cochran, managed to survive the test of time. Are you afraid the Monkees will not? **James Craig**: There was a delay between compiling the chart and the publication of the results. In the short intervening time, the Monkees became the most widely talked-about group in the business.

**M. Pourdad**, 57 Fairholme Road, London, W.14: I am representing a pop magazine, published weekly in Tehran, Iran. It is willing to publish requests from British fans who are seeking pen friends in Persia. Would you please inform your readers to send their requests to me, with photographs?

**John Wynne**, 6 Firs Avenue, Ripon, Yorks: The Who smash up equipment. Now the Move smash up cars and TV sets. Both groups are fairly competent musicians and shouldn't need such gimmicks. After all, I thought the main purpose of a group was to play music . . . not havoc!

**Maureen Donohue**, 19 Easton Avenue, Rhy: Just who does P.J. Proby think he is? He has been in Britain just a week or so and now says Tom Jones doesn't stand a chance and that we're all wrong if we like the Monkees. As for their being put into a thimble, we could write what he has done for the pop scene on a pin-head.

WELL, really, I was utterly ashamed of the Beatles on "Top Of The Pops"—they looked absolutely disgusting with their moustaches. I used to be an ardent follower of the Beatles, my favourite being Paul. But now he looks . . . well, I don't quite know how to explain. Please, Beatles, do something about it before you look even worse.—Miss Kim Spanswick, Le Courtil Brouard, La Village Lane, St. Andrews, Guernsey, Channel Islands.

## TEN YEARS!

LAST Friday marked the first day of a tour of England by one of the world's most brilliant and versatile guitarists — Duane Eddy. It does not seem that ten years have passed since a young and shy guitarist played in church halls with only dreams of success. The proof is that a beat undergraduate of 1958, with hard work and the good fortune of meeting Al Casey, famed American band leader, has matured into one of the finest of musicians. It was "Rebel Rouser" that cast the first coin into the fountain of success, which has since flourished through seven years by thirty singles, twenty LP's, twelve EP's and three films. His versatility allows him to cater for most musical tastes, though his singles stick to the modern trend — his skill can best be heard on his LP's where his music varies from blues to rock, jazz to folk and C and W to the deep lonely sounds of "Lonely Guitar". His first tour here was in 1960 with Bobby Darin and Clyde McPhatter. In 1963, he returned with Little Richard and the Shirelles. — Roslyn-Marie Creasey, Flat 5, Block 2, North Street, Romford, Essex.

## CHARTS & PLUGS

WHY do people think that just because a record is "in the charts" and therefore very popular, that it is also good? There is obviously nothing wrong with a lot of people liking any record but this situation means that it gets more and more plays and even more people will like and buy it. If Sam and Dave's records were plugged to the same extent as those of Dave Dee and the Trogs, it follows that more people would buy them. Place less significance in the charts and more on whether they actually LIKE a particular record. — Peter Hamshaw, 7 Sandham Walk, Clifton, Nottingham.

## CHART IDEA

THERE are so many good songs and so many good artists — but how often do the two meet. Here's my selection of what would make a really good chart: Cliff Richard "I've Been A Bad, Bad Boy"; Jim Reeves "Let Me Cry On Your Shoulder"; Helen Shapiro "What Becomes Of The Brokenhearted"; The Hollies "I'm A Believer"; Kenny Lynch "Sugar Town"; Lulu "Heart"; Mark Wynter "Pamela Pamela"; Adam Faith "I Don't Need Anything"; Matt Monro "Release Me"; Harry Morrison, 35 Elsham Road, London, W.14.

## SONNY & TRAMPS

I WAS horrified to read an article about Sonny and Cher in London — the part about Sonny's comments on beatniks. If they are his idols as he says, he is welcome as there is no excuse for beatniks in London. To my mind they are exhibitionists. I am eighteen and proud to be a gentleman. Fair enough — have fashions, but not young tramps. — N. Franklin, London, N.12.

## ROCK ROT

IN recent months, I seem to have been suffering from a form of musical persecution mania — or could it really be the case that so many music journalists and certain influential columnists (naming no names) have it in for "rock." So often we read of rock, the only really exciting sound around, being dismissed as "dated", "a dirge" and so on by worshippers at the shrine of Talma, Donovan and Co. — remarks probably directed to the min-mods who buy Monkee records and think the Beatles wrote "Long Tall Sally". Stop the rot now, or a wave of prettified sugar-coated tunes, pretty harmonies and pretty singers will rise up and good sounds will be heard no more. Not only rock fans will suffer — wild Atlantic

# Record Mirror

EVERY THURSDAY

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

## DEE, BONDS LP'S

THESE days it seems previously released hits are being lumped together and re-issued on low-priced LP's — an excellent idea. Couldn't the companies concerned with U.S. Bonds and Joey Dee, two of the most exciting rock 'n' soul stars ever, issue "greatest hits" albums of both? For some reason these two stars are no longer recording but only five years ago they were as popular in America as the Beach Boys are today. Now that British fans are becoming increasingly hip to swinging sounds, surely these LP's would prove a commercial success. Take another listen to "Quarter To Three", "Seven Day Weekend", "What Kind Of Love Is This" or "Peppermint Twist" and you'll see what I mean. There are a wealth of good recordings by both artists lying idle in the archives. It's a shame to see wonderfully exciting music left to rot away. — Alan Griffin, 1154 Stockport Road, Manchester 19.

## JIMI REPLY

RE those comments about Jimi Hendrix — we'd like to say that if your reader ever saw Jimi's stage act he would have to admit that it is far in advance of that of the Beach Boys' rather tame and dated performance. We agree that the Beach Boys, etc., can sing better than Jimi but for that matter so can Harry Secombe. How anyone can say that the Seasons and Jan and Dean are streets ahead of the British scene is beyond us, because they are still pumping out the same old material as they did three years ago. — Yours Disgustedly, The End, Brentwood, Essex.

## MONSTERS

THE Hollies may be sexy, long-haired, double-dutch, heart-breaking monsters from outer space (putting it nicely) but I still love them and their records. The latest, "On A Carousel" is fabulous. You can do a great dance to it. But don't try it if you are

having something hot to drink. I tried it with a cup of hot water — and after the record had finished my head was going round and round and up and down, just like the bit in the record. But it'll still be a number one. — Deirdre Fogo, 244 Leicester Road, Marketfield, Leicester.

## DISC TRENDS

AS the curtain goes up on the 1967 scene, the prophets leap into action. They tell us we must expect more complex music, with people following the Wilson Computer Cult. Huge orchestral backings will be used on nearly all discs. The guitar-drum backing is gone and will be replaced by the Jagger Philharmonic Orchestra. Even that genius Eric Clapton insists that music will become more classical. Miss Durham says that the big balladeers will dominate the charts and the groups will fade out. And now, to fool you all, the Monkees bound up the charts with a simple, old-fashioned poppie record. I'd like to point out that it is record-buyers who determine whether a trend stays or not. So Eric can carry on with his guitar masterpieces, Mick can excite us with his raving vocals and Brian can soothe us with his perfect harmonies. Progression is essential but don't go too fast. Let us enjoy for a little longer the great sounds that you make now. — Rob Guyton, The Stables, Queens Road, Hertford.

# Alan's idea—THREE songs on a single!

CHATting to Alan Price and the double-'A' category of his new single "Simon Smith And His Amazing Dancing Bear," backed with "Tickle Me" and the singer-pianist-organist came up with an idea which should win him a lot of support among the disc-buying fraternity.

It came about because one side "Simon Smith" (which will possibly prove the bigger success) is only two minutes long. Said Alan: "I had another number which lasted around the two-minute mark and I wondered if it would be possible to put both tracks on one side of a single.

"As far as I'm concerned, I reckon the price of singles is absolutely scandalous. Therefore, it seems that you give better value if you actually include three numbers for the price of two on the same single. It can only work out if they are, as complete songs, around or just under, the two-minute mark, of course. No point cutting a long number just to squeeze it in . . . but equally there's no point in elongating a short song just to try and fill up the time.

"Anyway I put the idea to record technicians and they say it CAN be done — up to four minutes or a little over on one side of a single. I believe it's up to us to give whatever value we can, especially at today's disc prices.

In fact, "Tickle Me" runs for 2 minutes 50 seconds and it is such a good contrast-number to "Simon Smith" that there was no way of



ALAN PRICE with one of the bears from Colchester Zoo, used to promote his new single "Simon Smith And His Amazing Dancing Bear".

working the three-for-two guise on this particular single.

Chatting more to Alan Price, he said that as a promotion idea for "Simon Smith" (for America) he'd been filming in the company of two "dancing bears" . . .

real ones. "What a job that was," said he rather wryly. "These animals look so cuddly and gentle but the fact is that if they give you a good nip you really feel it. They were grabbing hold of my legs, holding themselves up. Then if the cameras moved in close, they got a bit scared . . . and dug the old claws in. You can't blame the bears, but I've spent more pleasant afternoons, that's for sure.

For my loot, Alan Price is a highly-skilled entertainer who has a real "feel" for recordings — both as singer and pianist-and-organist. I don't think he has yet had the prolonged chart success he deserves . . . mainly because he hasn't yet brought out a bad single. The new one? Well, the pacey "Simon Smith" is likely to be the more immediately commercial . . . a swinging, husky, throaty vocal line on a sort of vaudevillian song. "Tickle Me" is slower, equally throaty . . . posing the problem how can a boy be entertained if the teily-set breaks down! Apart, of course, from being tickled!

I like 'em both. How about you? PETER JONES

**ONLY 5/- DOWN FOR 3 L.P.s**  
(Balance 6/- weekly). After 5/- down, the 3 L.P.s, fresh from the makers, are posted to you, anywhere in Great Britain. Just send 5/- with a list of Nos. and titles. State your age, PRINT your full names and address. Under 17 not supplied.  
Any popular L.P. including all BEATLES, STONES, MONKEES, DYLAN, BEACH BOYS, ELVIS, DUSTY, FOUR TOPS, SUPREMES and all TAMLA MOTOWN STARS.  
**THE G. A. LONG PLAY CENTRE**  
(Dept. 959), 42-44 GT. CAMBRIDGE RD., LONDON, N17



ATLANTIC  
is the name  
of the game  
FAME  
comes to  
FLOYD

there can be  
but one original  
750,000  
soul brothers  
can't be wrong  
the original is:



**EDDIE  
FLOYD**

**'KNOCK  
ON WOOD'**



is the name  
of the game  
584 041  
is the winner

Distributed in the U.K. by Polydor Records Ltd

**Tom answers  
back Proby,  
& tells of  
his flops...**

**T**OM Jones speaking: "I prefer 'Green Green Grass of Home' to my new one, 'Detroit City'. I think it's a better number . . . though from the same Jerry Lee Lewis country album. But a performer can make good and bad discs. 'This and That' and 'Not Responsible' both missed out for me — obviously because they didn't have wide appeal. Recently fans have preferred my big ballad numbers like 'Pussycat' and 'Home' to my ravers . . ."

Tom speaks some more: "Personally I've always liked the big type of raver, with plenty of noise and saxes. I tried it with my first record 'Chills and Fever' but the public again didn't go for it. Obviously my big break came when I stood in for P. J. Proby on that tour — it brought me to the public eye. But since then I've kept away from these package tours. Haven't done one since.

"I see that Proby has said some loud things about me recently — all about how big he is and how he can sing me out of the business. If that's what he thinks . . . well, it's his business. He's only being a fool to himself. It just doesn't worry me at all. The only thing that you can bring as comparison between us is that we are both solo singers. It's the same with Engelbert Humperdinck — you just can't compare us. We're very good mates, incidentally — I've known him a long time, even since the days of 'Oh Boy' and all of us are knocked out that he's made it at last."

So would Tom the Song care to speak on about his future career? Willingly . . .

"Naturally I want to keep broadening my appeal. I've started now at the Talk of the Town and it's very good for me. I've done a lot of cabaret already, mostly up North, and I've really enjoyed it. Later on I'll develop more as an entertainer. I'd like to go the same way as Sinatra — making films AND records. Though I don't really dig Sinatra, he does make some good records. I'd like a big band with me. Sinatra makes a good record and it's a hit: a bad one and it's a miss. Same with me. Just because you are a top star, it doesn't follow that the public will make all your records hits.

"There's this new television series of six. We'll be using the Jack Parnell band and each week will have a different theme to it. One show will feature work songs, then songs of love, mystery, imagination and so on.

"Sure I want to do a film sometime. I have already read a lot of scripts but they just weren't . . . well, good enough for me. You've got to be careful with a film. If you make a bad one it does you a helluva lot of harm. I'd hate to do a musical. All this dancing about and suddenly bursting into songs. I'd like to do a Western . . . but I'd have to get rid of my Welsh accent first. The film I'll probably make is about Wales in the eighteenth century but I can't say too much about it now. It will, however, be a straight acting role."



TOM JONES — an interesting interview with Philip Palmer (RM Pic).

Fair enough, Jones the Speak went next to the family-life side of his world. "Sure my son Mark, who is nine, is proud of me, especially with his school-friends. Recently he's been asking me a lot of questions about my life and is following my career closely. He goes to an ordinary school for his age and he's quite bright, not like me when I was at school.

"We get a lot of fans outside the home but my wife has come to accept it. If I wasn't married, I suppose I'd go to all these clubs. But I don't really like them — they seem so artificial, all this swinging London bit. My real circle of friends are all outside show business. I still see all my old mates from Wales and go for the odd drink and a game of darts at the local. Those mates just accept me as I was . . . before it all happened.

"All the neighbours are great around my home in Shepperton. They all seem to be lawyers and jobs like that. I suppose they all point and say: 'That's Tom Jones' house'. At the beginning of my career, the fact that I was married was kept quiet but then people found out and they didn't seem to mind.

"This bit about marriage harming a star's career is just plain rubbish. If I continue to make good records, people will keep on buying them."

And if anything in this business is certain, then it is that likeable Tom will continue to make good records. And that they'll be hits. — PHILIP PALMER.

**Country stars are less  
purist than their fans,  
says Leroy Van Dyke...**

**I**T was one of those awkward situations. There was Leroy Van Dyke, million-selling star of the Country field. And there was a country-music addict or expert knowledge. And there was me: not exactly a C and W enthusiast but liking some of the things involved.

So it could have been fraught. The country-music addict tending to go to town about how C and W is sometimes diluted to get commercial success. Particularly in the recording "freaks" which allowed Hank Williams to "duet" with his son, Hank Williams Jr., on an LP . . . or the additional backing of mountains of strings on other country discs.

But as I've found so often, the artist himself doesn't worry about the problems. They have a greater "tolerance" than the fans. Take the bloke who's record is "covered" on one of his own songs . . . he invariably says: "I feel honoured that somebody should want to come in on the same scene."

So now take Leroy Van Dyke, a key figure in Country music.

Question: "Would you rather be known as an entertainer or as a true Country singer?"

Answer: "I'd say I'd rather be an entertainer."

Question: "But as somebody

highly rated in the Country field, do you feel annoyed at the way some Country singers go all out for popular commercial success?"

Answer: "Not at all. I believe we should go for the biggest audience possible. I am, by nature and inclination, a middle-of-the-road country singer. Country leaning towards pop music."

This, one might think, is the sort of exchange that make Country fans go berserk with rage. And when Leroy added that he didn't see anything wrong with the Williams' father and son partnership recording together, on the grounds that the family had obviously agreed to it and anyway it was a pleasant sound, one could almost hear the gnashing of teeth.

I hope I haven't been biased in this reporting bit. But these comments bear out my own theory . . . which is that British country enthusiasts are largely bigoted without really worrying what their idols really think. Leroy actually wears neatly-tailored suits, a tuxedo on stage.

But that's by the way. Leroy is a soft-spoken, wide-smiling and completely friendly character. Immaculately groomed and drinking . . . "contrary to rumour", said he . . . either coffee or Coke. He comes from Sedalia, Missouri, and



LEROY VAN DYKE

is the son of a farmer. For a time he went to an Auction School in Illinois . . . and from that learned enough to be able to write "The Auctioneer", a million-seller which Leroy believes is in the country idiom.

He was in the Army for a while. Was even a journalist, which explains how he is so good with reporters. On one talent show he sang "The Auctioneer" and got a contract with Dot Records. He went on to "Walk On By", which also sold a million, and now he, his wife Sue and his six-year-old son, Ray, live in Nashville, Tennessee.

Must say I warmed to Leroy because of his attitude of believing that ALL kinds of music are just . . . music. He doesn't go for the intolerance of the bullshrine. He's recorded Bob Dylan songs like "It's All Over Now Baby Blue" . . . and for why? Simply because he thinks they are GOOD songs.

And, after all, isn't that what we're all looking for?

PETER JONES

ATLANTIC  
is the name  
of the game  
FAME  
comes to  
FLOYD

there can be  
but one original  
750,000  
soul brothers  
can't be wrong  
the original is:



**EDDIE  
FLOYD**

**'KNOCK  
ON WOOD'**



is the name  
of the game  
584 041  
is the winner

Distributed in the U.K. by Polydor Records Ltd



# POP TALK BY BILL HARRY

**L**ISE DOYON, the Canadian girl who marries trombonist HUGH 'SHUGGY' WATTS of THE NEW VAUDEVILLE BAND on March 9th could become something of a globetrotter if she travels with her husband shortly after their wedding — for, from America the Vaudevilles fly to Italy on March 13th, then to Britain on March 18th for dates in Manchester, then to Madrid in Spain for TV dates on March 20th prior to a return to Britain.

The group will travel to Canada with Hugh to attend his wedding in Quebec.

## COUNTRY MUSIC

**MIKE & PETER OMEJAR**, two young Canadians now living in Devon, form the Country Music duo **THE KING BEE'S**. They say: "We play the purer Country, we're both North Americans and we were brought up on it. In Britain we think we have got something to offer because this type of music comes to us naturally. It's pretty chronic to hear some of these London groups singing Country in this deep nasal sound."

Although the boys believe that C & W will enjoy a boom in Britain they are of the opinion that it will be the purer American artists who will be successful and seem to have a rather low opinion of British C & W. I tend to disagree. I believe that British Country bands have added something to the American music in the way that British Beat groups added to Rock & Roll and R & B. I also think that Country Music can only 'make it' in this country if it is commercialised. Being commercial is not something to look down on — although 'purists' may think that way — it simply means that a style of music is presented in such a way that it would appeal and give pleasure to a greater number of people, which is surely the point anyway.

**CRISPIAN ST. PETERS** is in the recording studios this week waxing a Country number — and he tells me that this particular song earned SIX awards in America, so naturally he's keeping mum about the title at present. However, Crispian will be off to Australia again at the end of April and I wonder if he's leaving himself enough time to plug the disc when it is released. I think that one of the main reasons why his last record wasn't a big hit was because he wasn't in Britain to promote it. Don't make the same mistake twice, Peter.

**PHIL SOLOMONS** will be one of the leading lights of a Country revival in Britain — and he no doubt will bring success to many of the Irish bands he is so fond of, because Ireland is a C & W stronghold and there are a lot of fine outfits there. Phil, Pat Campbell and Charles and Dave Williams eventually aim to open a chain of at least fifty Country clubs throughout the British Isles.

## ANTIQUÉ CHRIS

**CHRIS FARLOWE**, currently in Germany where he has been appearing on the Bremen Beat Festival, had to turn down an offer from the Duke of Bedford to spend a week-end at Woburn Abbey, due to commitments. He is spending a few days in Hamburg buying antiques for his stall in Hamden Passage which opens next Monday.

## BAD IMAGE FOR POP

Fair-haired **REGGIE KING** of THE ACTION is concerned about the image pop music is getting these days. "There's only one image coming through in the National Press and that's a lousy one. Whilst a campaign against drug-taking is commendable, this image that it's rife in the pop world is wrong. A few silly mistakes by a few silly people are harming the whole scene — and they're hurting the kids they don't really concern. The police have got to make an example so they pick on a few top names — and it looks as if it's every group in the land! This bad image could have an effect on clubs and could cause the police and Government to stamp down with rules and regulations. Hundreds of clubs and an honest scene can be affected because of a few silly people, it's sickening."

**THE FORTUNES** now have a new songwriting deal. They have signed their own music publishing company 'Fortitude' to Aberbach Music who will now handle publishing on a world-wide scale. **DAVE WILCOX**, former member of Mersey outfit THE YOUNG ONES, is now resident singer with a big band at London's Empire in Leicester Square. **THE KIRKBYS** are now backing group for THE MERSEYS.

## MICKIE SIGNS LULU

**MICKIE MOST** has added **LULU** to his expanding stable of artists. Recording manager Mickie has signed her to a five-year recording contract and will be recording her within the next few days. He is currently negotiating to sign up **BILLY FURY**.

## YARDBIRDS TOUR

**THE YARDBIRDS**, whose next single will be released this month, begin a tour of Germany and France on March 9. The tour will last for 19 days. The group also begin a Scandinavian Tour on April 5 and will tour U.S. colleges in mid-May.



**THE BYRDS**—second tour of Britain, different appearance, and a new disc, "So You Want To Be A Rock 'n' Roll Star."

# STEVIE QUILTS SPENCER—THE REASONS WHY



**STEVIE WINWOOD**, lead vocalist of THE SPENCER DAVIS GROUP, leaves the outfit on April 2nd when the group completes their current tour at Liverpool Empire. On April 3rd they will appear on German television in a pre-recorded programme.

Says spokesman **STU ROWLANDS**: "Stevie is leaving because he wants to concentrate on the musical ideas he has. He is leaving the musical scene for six months and although there is a possibility of a solo disc during that time, it is highly unlikely."

"The parting was mutually agreed between the group—in fact it was decided some time ago. The group receive the "Carl Alan Award", presented by Princess Margaret on March 20 at the Empire, Leicester Square."

(Pic by Alec Byrne)

## DAVE DEE BEATS THE BEATLES

**DAVE DEE, DOZY, BEAKY, MICK & TICH** are top of the pops as far as German youngsters are concerned — and they receive two major awards from Germany this week. The boys beat THE BEATLES in a poll for the most popular group with teenagers in Germany to win "The Golden Otto Award". They also travel to Essen this week to receive the "Silver Bear Award". Currently, the group are in the unique position of having records at No. 1, No. 2 and No. 6 in the German charts — and Germany is the World's third biggest record market!

## New discs from Cliff, Dave and Ike and Tina Turner

**T**HERE are new singles from Cliff Richard, Dave Berry and Ike and Tina Turner released on March 10. All the new releases for that week are as follows: DECCA: Dave Berry — Strangers; Nashville Teens — I'm Coming Home; Three People — Got To Find A Reason; Truth—Walk Away Renee; Donald Lautrec—No Girls For Me. LONDON AMERICAN: Forum — The River is Wide. R.C.A.: Frankie Randall — All

COLUMBIA: Cliff Richard — It's All Over; Scott McKay — I Can't Make Your Way; Kingpins — Summer's Come And Gone; Richard Anthony — Put Your Head On My Shoulder; Adge Cutler and the Wurzels — Champion Dung Spreader; Chances Are — Fragile Child; Helen Shapiro — Make Me Belong To You; Pink Floyd — Arnold Layne; Mood Mosaic — Chinese Checkers. LIBERTY: Slim Whitman — What's This World A-Comin' To. M.G.M.: Moon's Train — Deed I Do.

**TAMLA MOTOWN**: Miracles — The Love I Saw In You Was Just A Mirage. H.M.V.: Fats Domino — I'm Living Right; Ike and Tina Turner—I'm Hooked. PARLOPHONE: Mustangs—Why; Michael Cox — I'll Always Love You. STATESIDE: Ronnie Dove — One More Mountain To Climb; Vontastics—Lady Love; James Carr—Dark End Of The Street. C.B.S.: Chances — R — Talking Out Of The Back Of My Head; Applejacks — You've Been Cheatin'; Chanters — You Can't Fool Me; Shirley Ellis — Soul Time; Skitch Henderson Orchestra — All. GO: Barney Sisters — The Greatest Lesson.

**PYE**: Lena Martell — The Pop Group Song; Strangers — Look Out (Here Comes Tomorrow). PICCADILLY: Worrying Kynde — Call Out My Name; Mick and Malcolm — Big Black Smoke. KAMA SUTRA: Innocents — Mairzy Doats And Dozy Doats. WARNER BROTHERS: James Darren — All. VOGUE: Francoise Hardy — Si C'est Ca. CHESS: Marlena Shaw — Mercy, Mercy, Mercy. POLYDOR: Bert Kaempfert — Hold Me. ATLANTIC: Arthur Conley—Sweet Soul Music; Solomon Burke — Keep A Light In The Window Until I Come Home. PHILIPS: Nola York — I Can Hear You Calling. MERCURY: Robbs — Next Time You See Me. FONTANA: John Dankworth — (Ain't That) Just Like A Woman; Wolfstones — This Town Is Not Our Own; Claude Francois — Bench Number 3 Waterloo Station; Millie Small — Chickenfeed; Deke Layne — How Do You Think I Feel.

## AIRPORT STATEMENT ON FANS

A statement from British Airports Authority says: "The disturbances at Heathrow Airport on February 13 when Davy Jones of the Monkees was greeted by several hundred young and, to put it mildly, overenthusiastic fans have led to a detailed review by the Authority of its facilities for dealing with such an invasion."

"As a result, the airport management and police have confirmed that when large numbers of fans are expected at the airport the only place from which they will be able to see the arriving personality will be the Roof Gardens of the Queen's Building. "No viewing facilities will be available in the passenger terminals as the Authority is determined to do its utmost to prevent interference and annoyance to the travelling public. Since the 'Battle of the Beatles' at Heathrow three years ago arrangements for mass greetings have generally gone smoothly. This is borne out by the fact that in an average day at Heathrow up to twelve show business personalities pass through without trouble."

"The Instance of Davy Jones had several contributory factors. Considerable radio publicity for his arrival, school half-term holiday and the late arrival of the aircraft. Parents of young children could help considerably by discouraging them from joining in these mob scenes. Many girls have been found to be on the airport without knowledge of their parents. We appreciate the action of several girls who rang both the police and the management to apologise after the Davy Jones episode."

## 'POP SINGLES'—A NEW BOOK

**A**T last — something handy to sort out any arguments about what singles are actually on release at any one time. It's called simply "Pop Singles" and is billed as "A quarterly cumulative catalogue of all pop single gramophone records available in Great Britain. First one is dated January 1967 — and it costs just six shillings."

As records are issued, they will be added to the catalogue. As they are deleted, they will be withdrawn from the next issue. All major manufacturers are co-operating in the venture by supplying regular and accurate lists of all new titles and deletions.

And, just to complete the usefulness, the catalogue is split into two parts—(a) a title section... that is titles of both 'A' and 'B' sides, listed in strict alphabetical order and (b) an artists section, all artists and groups available on singles listed in alphabetical order. Then there is a price list giving label categories and a list of manufacturers. It's published by Christopher Foss Catalogues. On sale in retailers... or on subscription from Foss Catalogues, 34a Paddington Street, London, W.1. At six bob a go, you can't go wrong.

## Easybeats newie

New release from Australian hitmakers THE EASYBEATS is released on March 17 and is entitled "Who'll Be The One You Love" c/w "Do You Have A Soul". Both sides have been written by group members **GEORGE & HARRY VANDA**. Easybeats manager **MIKE VAUGHAN** is currently in Australia arranging their three week tour which begins on May 13. Although the group will continue to be based in Britain they felt that they must make a major tour of their home country, particularly as they have received a petition with 23,000 signatures requesting their return. The Easybeats left for Paris this week for TV dates.

## ROCKERS DOMINATE SAVILLE AGAIN

The most dominating feature of last week's Saville show was once again the large minority of rockers in the audience who had come to see and cheer Chuck Berry. But I had the feeling that mediocre though the other acts were, this particular section of the audience would have booed and jeered any non-vintage rock act—even the likes of Frank Sinatra would not have been spared.

The Truth came on and started leaping around in a mad frenzy which immediately prompted shouts of "Git Orf", "Go 'ome" and much worse. Admittedly they did look pretty laughable, but their vocal style was quite crisp and punchy although I had the feeling they could handle ballads better. A word in their favour — they took the boos and jeers in good humour which was quite something. The next were Hamilton and the Movement — a ten piece outfit with brass etc. The lead singer, presumably Hamilton, wasn't too bad, but the sound could have been about three times as good, considering what a potential there was in a group so large. The rocker section didn't boo Hamilton QUITE as much as the Truth — either because their limited vocabularies had run out of insults, or because there were no gymnastics on stage.

Herbie Goins and the Nightmeters, a very crisp and competent group, went through a selection of Atlantic-linked numbers very professionally, but there was something lacking, namely atmosphere, although some did begin to come through at the close of their act; during their comic version of "Satisfaction". A spark of extra interest was aroused by two young coloured dancers with bare midriffs who accompanied the act for a couple of songs.

When Chuck Berry came on he was greeted by tumultuous applause, and proceeded to work through a selection of numbers like "Nadine", "Sweet Little Sixteen", "School Day", "Wee Wee Hours", "Hoochie Coochie Man", "Roll Over Beethoven" and "Johnny B. Goode". Chuck's act is unchanged except that he injects more humour into the songs. The famous duckwalk, as always was well received, and Chuck didn't disappoint any of his fans who had come to see him. The Canadians were a good backing group.

Comper Rick Dane must be praised somewhat. His stroke of borrowing a drape jacket was masterly, and he didn't lose his nerve once despite the rockers.

NORMAN JOPLING

## POP SHORTS

**OTIS REDDING** arrives in Britain on March 9 for T.V. recordings and promotion prior to his Nationwide Tour which starts at the Hammersmith Palais on March 17. **JIMMY JAMES & THE VAGABONDS** leave for a short tour of all Scandinavian countries on March 26 — their record of "Ain't Love Good. Ain't Love Proud" is in the Top 10 in Sweden, Denmark and Finland. The group recently broke all records at the Boston Gliderdrome when an audience of 7,000 attended. **ALAN BOWN SET** are waxing two albums — one they begin recording this week in England entitled "It's Bown To Happen" and the other they record in America when they travel there on April 7th to wax an album of gospel songs in a New York synagogue. "Experience", "Orpheus" and "Genevieve" among the numbers penned by **SCOTT ENGELS** on THE WALKER BROTHERS new album "Images". **CARL KING'S** ex-Scotland Yard bandwagon mistaken for real thing on M6. Ambulance men stopped the van at the scene of an accident and asked the group to help with traffic until the police came along. **THE FAMILY** start a tour of Belgium from April 21st. **POWERHOUSE** single revives BEATLE hit "I Feel Fine". **TREMELOS** "Here Comes My Baby" released in States on the Epic label. **DONOVAN** composition "Hey Gyp (Dig The Slowness)" — latest release from **KEITH SHIELDS** whose recording manager is **HILTON VALENTINE**. Tyneside's **LINDA KAYE** appears on "The George Kidd Show" on April 10. **FOUR TOPS** on BBC 2's "Something Special" on March 9. Each morning from Monday March 6, the name of a listener who will receive a bouquet of flowers will be announced during "Housewives' Choice" to celebrate the programme's 21st Anniversary. **TONY BOOTH** has his first disc "Bench Number Three At Waterloo Station" c/w "Take Away The Light" on Pye. He also has a new fan club at 7 Kemble House, 58 Dean Street, W.1.

**ROBERT STIGWOOD** has signed top Australian group THE BEE GEE'S, whose newest member is **COLIN PETERSON** who appeared in the films "Smiley", "The Scamp" and "A Cry From The Streets". THE NERVE have recorded "Ten Downing Street" from the "Trogglodynamite" LP. **DENNIS PAYTON** of THE D.C.5 was married to 21-years-old **LYN GRIFFITHS** at High Beech Church Epping Forest, last Friday — best man was **DAVE CLARK**. Premier of the **KOOBAS** "Money Go Round" takes place at The Columbia, Shaftesbury Ave., London next Tuesday. March dates at Tiles, Oxford Street, include: Lord Caesar Sutch & The Roman Empire (10), The Move (17), The Easybeats (24) and — on a special "Welsh Night" The Eyes Of Blue and Rollie & Ray with The Jaguars (26). Next **MANFRED MANN** single entitled "Ha! Ha! Said The Clown" written by **TONY HAZARD**, released on March 24. **DEL SHANNON** has penned four numbers with **ANDREW OLDHAM**—one of which will be his next British single. **GERRY & THE PACEMAKERS**

have been added as special guest stars to the **FATS DOMINO** week at the Saville Theatre, beginning March 27. They also appear with him at Manchester's Palace Theatre on April 2. **BEATLES** next album will consist entirely of their own compositions and they have already completed half of the tracks. **DUDLEY MOORE** begins a residency at The Speakeasy Club, Margaret Club on March 9. This **Dudley Moore Trio** also appears there on March 16 — **THE BYRDS** appear at the club on March 14.

**THE MOVE** have their own half hour 'live' TV show on Granada this Saturday entitled "The Move" — their only guests are **THE PINK FLOYD**. The BBC are currently filming a 30-minute pilot show on the Move with a projected series in mind. On March 31 there will be a special "Move Day" at the famous Swan & Edgars in Piccadilly — **DENNY CORDELL** currently in New York seeking studios for The Move's American record sessions.

**SIMON DEE** leaves for New York on March 12 to view U.S. T.V. programmes in preparation for his forthcoming RBCTV series "Dee Time" which begins on April 4. His last appearance on "Top Of The Pops", due to the fact that he has his own series, is on March 23. **CAT STEVENS** new single "I'm Gonna Get Me A Gun" is to be released later this month — this was the number recently recorded by THE TREMELOS — as Cat has decided to issue his own number, the group have since recorded a new title. Next week Cat appears on Tyne Tees Television's "Gangway", prior to appearing in Germany on March 14. On March 15 & 16 he is in Paris recording television shows and on March 30 he appears on "Top Of The Pops". Cat also promotes his forthcoming record on "Easybeat" on April 2.

**THE CREATION** join THE ROLLING STONES on their tour of Germany and Austria which lasts from March 29 - April 2. **ENGLEBERT HUMPERDINCK** currently has three records in the Belgian Top 10 and three records in the Top 10 in Holland — he returned to Britain this week to record tracks for his next album and returns to Belgium for TV dates on March 10. He appears on "Monday Monday" next week (6th). **PAUL JONES'** flat burled at week-end. **CHRIS FARLOWE** appearing at Rubber Dub Club, Reading on Friday.

**BOBBY ELLIOTT** of THE HOLLIES is now on his feet. **RICK DANE**, comper at The Saville, has been made Honorary Member of Chuck Berry Preservation Society. **KINKS** appeared at Alhambra Theatre in France last week — and when fans rushed the stage **PETER QUARFIE** had a bone fractured in his leg and was taken to hospital. **P. J. PROBY**, currently in the States, received a record fee of £3,500 when he appeared at La Dolce Vita, Newcastle and Club Latino last week (the split his pants during his act). **P. J.** returns to Britain when he joins the **LOVING SPOONFUL** Tour in May.

**HOLLIES** have been requested to pen main number of **MONICA VITTI** film.



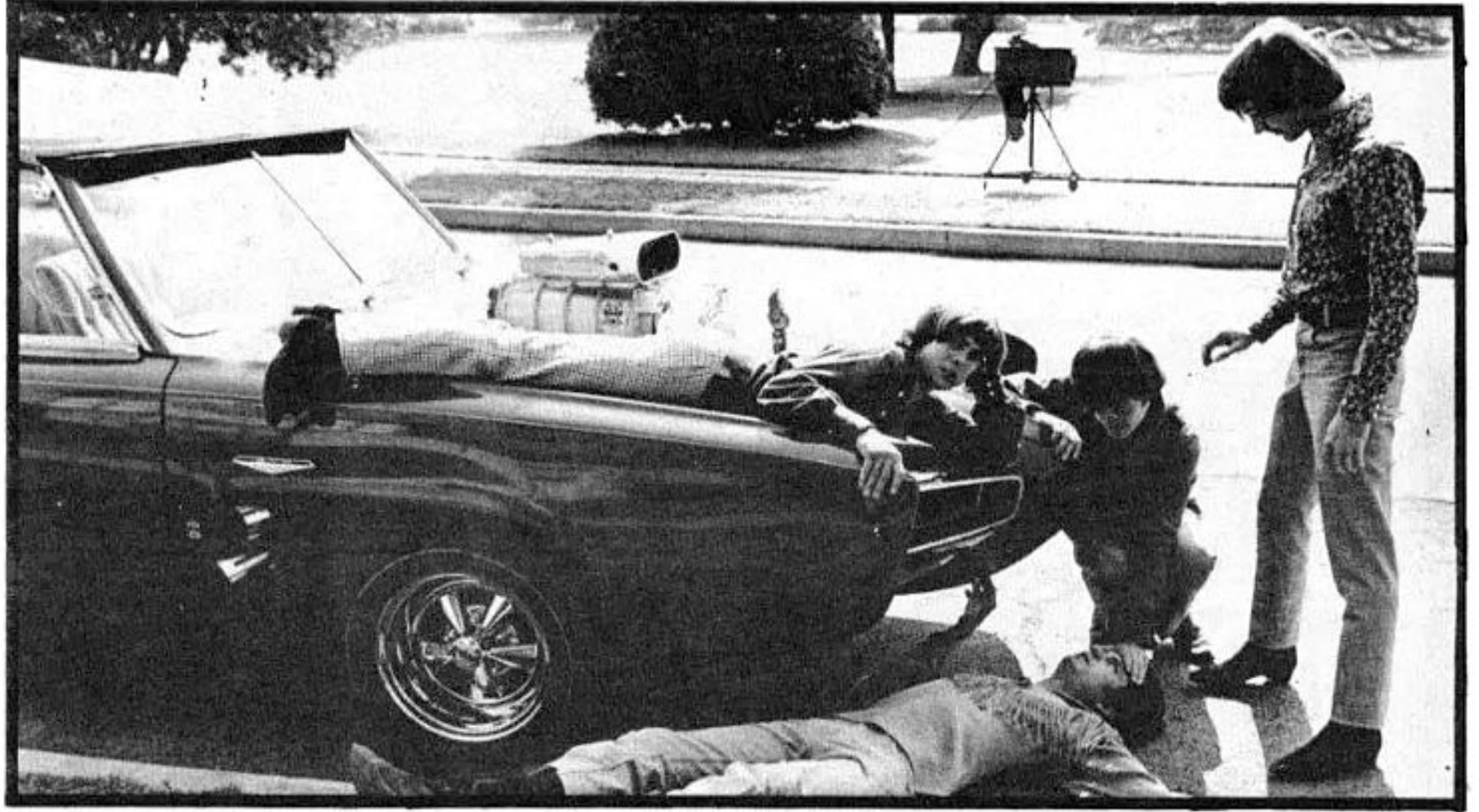


DAVY JONES looks pleased with something or other in this shot taken in Britain.



Here's MICKY with the SPENCER DAVIS GROUP (including Stevie) plus a copy of "I'm A Man", photo taken here in Britain of course.

**MONKEEPIXMONKEEPIXMONKEEPIXMON**



No folks, MIKE hasn't been run over by the Monkeemobile. He's probably fallen asleep . . .

*Great for parties!*

Selects and plays any out of 40 discs (80 sides) at the touch of a button! Gives you 7½ hours of non-stop 7" recordings!

**WIN YOURSELF A GROOVY**



**PORTABLE JUKEBOX VALUE £73**

plus hundreds of consolation prizes

A KB Discomatic for the winner of each of the three competitions—that's top prize in this game of skill! And in each competition, one hundred consolation prizes of a year's free shaving with Personna Injectomatic blades.

**How to Enter**

1. You may send in as many entries as you wish, as long as each entry is accompanied by one of these proofs of purchase: an instruction leaflet from a Personna Injector razor set, or from a Lady Personna set, or the 'Personna Injector' name from any blade pack.
2. Each of the three competitions will be judged separately. Closing dates for the three competitions are March 6th, March 20th, and April 3rd, 1967.
3. All entries will be examined. 1st prizes will be awarded to the competitors who, in the judges' opinion, have placed the characteristics in order of importance. In the case of ties, judges will give preference to the most apt completion of the sentence. Consolation prizes will be awarded to the next best attempts.
4. Only one prize will be awarded per entrant, per competition.
5. The judges' decision is final and legally binding. No correspondence can be entered into.
6. Winners of the three competitions will be notified by post by April 28th, 1967 and the names published in Competitors Journal.
7. The competitions are open to all residents of the U.K. except employees of Ever-Ready Personna Ltd., and their advertising agents.

**NOW READ THIS**

Place, in order of importance, the list of characteristics needed for success as a 'pop singer'. If you think the most important characteristic is, for instance, 'good looks' place the figure 1 in the space opposite, and so on.

**WIN**  
it in this swinging  
**Personna**  
POP STARS COMPETITION!



Using not more than 10 words complete the following sentence. Personna blades are 'super' because .....

NAME .....

ADDRESS .....

All entries to the following address:  
Personna Discomatic Competition, 100 Cromer Street, London WC1

	1st Try	2nd Try
Sense of rhythm		
Sense of humour		
Musical appreciation		
Pleasant voice		
Presentation		
Good looks		
Well dressed		
Youthfulness		





THE BEATLES—'four boys who sang a little song about their home town'



The Penny Lane street sign—now worth millions.



One of the two banks on the corner. But no banker to be seen...



The other bank on the corner—the shelter in the middle of the roundabout can also be seen here.



The world famous Barber's Shop, with the owner Mr. Bioletti seen outside.



Looking across the roundabout to Penny Lane in the distance.



# PENNY LANE REVISITED

## And some comments on the Beatles by the locals

"PENNY LANE?" I asked. "Ain't dara new Bcatles' record?" the man asked back.

"Yeah, yeah, it's that as well," I said. "But WHERE is it?"

"What?" the man asked again.

"Penny Lane — you know the place the song's all about."

This time the man gave an answer. "Oh, dat... well gerra bus over dere and it'll take yer right to it!"

"Ta wack," said I, lapsing into the vernacular — and I made a Beatle-line for the bus stop.

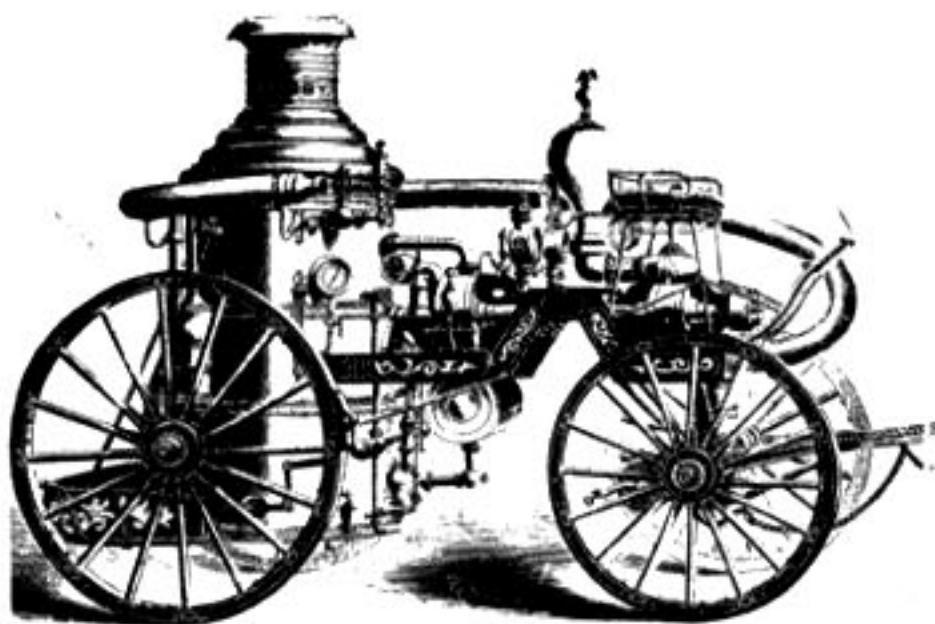
Yes, I was in Liverpool to find out what it was all about. Of course, I'd heard of the Cavern, the Pier Head, Lime Street, even Knotty Ash... but Penny Lane? This was a new one on me. I figured: "Must be something special for the Beatles to sing about it."

About twenty minutes later, the bus slowed down and the conductor shouted: "Penny Lane!" I felt a tremble of excitement. Man, this was really it!

The bus dropped me at a shelter in the middle of a roundabout. "Seems familiar," I thought as I looked around this suburban shopping centre where, sure enough, some of the things the Beatles sing about really CAN be found.

The suburban sky wasn't exactly blue but there IS a barber's shop and there IS a bank on the corner — in fact, there are TWO banks on two corners. I wondered whether I could trace the banker himself, who must by now be infamous to millions of disc-fans, but nobody seemed to be sure about him.

But I had much more luck with the barber's shop. The owner, Mr. Bioletti, kindly broke off his lunch break to have a few words with me.



We couldn't find a picture of the fireman in question, but here's a pretty clean machine. It's a Silsby Fire Engine, and when it went into action it was drawn by horses.

He is a pleasant sort of man who was only too pleased to answer my questions.

Had he ever met the Beatles? — I asked, pointing to an autographed sleeve of their "Please Please Me LP, on show in his office.

"Well, John, George and Paul used to come in here for haircuts when they were kids — oh, about fourteen years ago."

"How about those autographs, then," I asked, looking more closely at the record sleeve. "When did they sign them?"

At this, Mr. Bioletti looked a trifle embarrassed and explained that in fact the signatures were only those of his son, who WANTED to be a Beatle. "Oh well, he's not the only one," thought I. Kids today want to be Beatles, not firemen. In fact, every fireman wants to be a Beatle, or so it seemed when I went up to the nearby fire-station in Allerton Road to track down our hero-of-the-lyrics.

"Is there a fireman here with a picture of the Queen in his pocket?" I asked at the door.

"Better come in a minute,

said a fireman. I repeated my question to a whole group of firemen. "Very strange," they said.

"It could be Charlie—he's that sort of bloke," replied one.

"Yeah, it's gotta be him," said another.

I asked if good old Charlie was in.

"No," they said. "Never mind," I said. "Did anyone know the Beatles?"

"I know George's parents," said one, and another swore he used to live next door to Ringo Starr who apparently threw fireworks through his letter-box.

"Hot stuff," I thought. So what did the firemen think of the Beatles' new record? Their reactions varied from "fabulous" to "haven't heard it." Fireman Ken Jones agreed it was good but added: "They're only singing rubbish. Let's be honest."

"Well, at least they keep their machines clean," I thought, harking back to the lyrics in my mind. And the firemen slid down the pole...

J. D. MOLYNEUX

# NEW

## SMALL FACES

I can't make it c/w Just passing F 12565

## THE ATTACK

Hi-ho silver lining F 12578

## THE SEA-DERS

Thanks a lot F 12576

## JAMIE, JON & JERRY

(I'd be a) Legend in my time F 12575

## THE PAUL STEWART MOVEMENT

Saturday mornin' man F 12577



## DOUBLE FEATURE

Baby get your head

## SIR ALEC & HIS

I'm a believer DM 111

# from

## DICK FRANCIS

## KING GEORGE

I'm gonna be someb

c/w Drive on James

RCA 1573

45 rpm

The Decca Record Company Limited





PETULA CLARK

# ROCK LIVES!

especially it seems, at the Saville. Chuck Berry talks to RM's Norman Jopling for this in-depth interview

**C**HUCK BERRY has become a musical institution in the eleven years that he has been making hit records. Since his first American hit single "Maybellene" in 1955 (before Elvis Presley scored HIS first American hit), Chuck has endeared himself to the hearts of all types of pop music admirers — from never-say-die side-burned drape-jacketed rockers, to trendy mini-skirted young ladies.

Just how much has Chuck himself changed in that considerable amount of time, musically? (to go back to Presley, think how much HE has changed!)

"Then was then, and now is now," Chuck replied. "I re-cut my old tunes for this new Mercury album, but they're different from the old albums. I doubt if I could play them the same now. When I listen to my old tunes I'm never completely satisfied with them. I won't say I'm unsatisfied — just not completely satisfied. New songs? Well, I've written seven, no, eight songs in six months. Five of them I've recorded and sent to Mercury — the others are lying there in my brief-case. One was released — "Club Nitty Gritty". The other album I have here is just a re-issue from Chess."

The Chess LP was a double-album set, containing most of Chuck's biggest hits, ranging from "Maybellene" and the early hits, to "No Particular Place To Go" and "You Never Can Tell", his later hits for Chess. Why did Chuck leave Chess after ten years recording with them? Was there any ill-feeling.

"Oh no, there were no bad feelings. We just shook hands and they wished me good luck. The change-over was just a business deal. The first Mercury album will be released in Britain in March or April."

One thing which fascinates most people about Chuck Berry are the lyrics of his songs. All about life—cars, school, real romance. What has Chuck to say about the words of his songs?

"The car songs — I had a phase of about four or five years of writing songs about cars. Because this was a yearning which I had since I was aged seven to drive about in a car. I first started driving at 17 — one year earlier than I should have. It was my fascination for the roads, for driving, motoring, which prompted me to write those songs."

"I have written about my cars, and about my school. I can't write about something which I haven't experienced. I wrote "Sweet Little Sixteen" at a concert when I saw a little girl running around backstage collecting autographs. She couldn't have seen one act on the show — unless it was mine! When I wrote "Memphis", I had known couples who had divorced and the tragedies of the children."

"You can associate these songs with life — for instance when I wrote "Maybellene" just about every farmer must have been driving about in Fords, station wagons etc. But then Chevrolet got wise and started a big advertising campaign with the farmers!"

I wondered how much notice Chuck took of the charts. How much does he follow them, and consequently how much is his music influenced by current trends and other artists?

"I don't study the charts — I observe them," he replied. "Of course I've been influenced, by everyone from Bink Crosby to the Beatles. I don't let my music be consciously affected by anything. What do I think of the Beatles versions of two of my songs? Very nice. But they recorded them two, three years ago now. In fact it's only now that I'm beginning to feel the benefits of them — those songs "Roll Over Beethoven" and "Rock And Roll Music" are now on an upward trend."

"Talking about the Beatles, three or four of their songs are amongst the best ever written in pop music. Especially "I Wanna Hold Your Hand." I put that one with songs like my "Sweet Little Sixteen" — and I'm not saying that just because I wrote it. I'll never write another song like that."

"And of course there's the Everly Brothers "Wake Up Little Susie." That's really one of my favourite songs. Those three songs I've named — they have virtue and freshness. It doesn't matter who sings them."

On the personal side there are a couple of popular misconceptions about Chuck. He stated, "When I meet people they say, 'Wow, we thought you were a short man.'" (Chuck is well over six feet tall). "I guess it's because of the name, Chuck, it's small, you know! And another thing, I have this popular image of being quiet, and people wonder why, because of my stage act I suppose in which I go pretty wild. Well, you can't expect



CHUCK BERRY seen during his current visit to Britain.

me to be leaping around when I come off stage, and talking extra-fast!"

Apart from the musical side, Chuck Berry has developed into a very successful businessman. He has his own music corporation, music publishers, amusement park, and several other highly-successful money-making projects. Why, I wondered, had Chuck chosen of all things an amusement park (called Berry Park) to make money from?

"It goes a long way back. When I was a child I lived opposite a park but my father forbade me to go there. We moved somewhere else, and the same thing happened. You see, it's a psychological thing. When I bought the land to develop it was just wheat land. It was winter at the time, and of course there was no wheat growing. The first thing I built there was a swimming pool, and I charged 25c admission. Now there are many more things to do and I charge more. I have groups there, Western and Rock. That's the music people want to listen to — they don't want jazz. After all who wants to learn and study music when they go to an amusement park — people just want something to entertain them."

"Myself, when I feel like dancing then I play rock music. If I'm in a sentimental mood, then Western music. And of course I do play jazz because that's the only music you can learn something from."

I ventured to suggest that it was strange that Chuck, hero of the rock and roll set, should like Country and Western music. Especially as his own brand of sound was so different.

"Oh no! You're wrong there. "Maybellene" was very much a country song, with country lyrics. Maybe a little faster but basically it was country. You ask me if I would have made money if I hadn't been an entertainer. Yes!"

Finally, just how much work does Chuck do now, and will he be appearing in any more rock films?

"I take about 60 per cent of the work that's offered to me. That means I work about three days a week. I'm offered work for about four or five days of the week. But I won't do the kind of tours that I used to. They were eighty day tours . . . really something. I like to do different kind of venues — colleges, concert halls, different avenues of work. The reason I haven't made any films for a long while is because I haven't been offered any. I wouldn't be averse to making films at all."

And a final point of interest — Chuck reads a lot. He reads books on psychology and science. Nothing else. No fiction. And he says, "I write fiction, I don't read it . . ."

NORMAN JOPLING

RE screwed on DM 115

BOYS **DERAM**

**Decca**

Lonely Sunday RCA 1572

body, someday

**RAVICTOR**

records  
Decca House, Albert Embankment, London SE 1

**MICKY DOLENZ**

Don't do it HLH 10117

**THE ASSOCIATION**

No fair at all HLT 10118

**THE CRITTERS**

Marryin' kind of love  
HLR 10119



**DAVID COYLE & THE MELODY AGES**

Stand beside me R 11026



**this week**



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



JOHN MAYALL and his Bluesbreakers—an excellent grindingly powerful new album issued on Decca this month.

## rapid reviews

A folk singer much in the same vein as Pete Seeger is GUY CARAWAN, whose "A Guy Called Carawan" is on Columbia SX 6065 — his songs are interesting and entertaining without being precocious. A very good country LP called "The Songs of WYNN STEWART" has been issued on Capitol T 2332 and this one has been selling as an import already. Worth buying if you're a C & W addict. ERNEST TUBB does "Country Hits Old And New" on Brunswick LAT 8671, and even includes Chuck Berry's "Memphis Tennessee" which must prove something. The GREENWOOD SINGERS had a noise-maker with their single "Please Sell My Daddy No More Wine". There's a lot of the same on the LP titled "Tear Down The Walls" on London HAR 8308.

There are quite a few goodies in the foreign music field this month. Try "Hawaii" from FRANK CHACKFIELD and his ork — many favourite tunes are beautifully played on this album (Decca LK 4835). Nearer home, STANLEY BLACK, his ork and chorus do "France", with all the old tunes like "I Love Paris", "La Mer", and of course "La Marseillaise". Some South-American sounds on "The Latin Sound Of TRIO LOS AMIGOS" on Telefunken GMA 108, with a selection of songs that are pleasingly unfamiliar and entertaining. Back to the South Seas on "A Taste Of Hawaii" from the BIG BEN BANJO BAND and there's no need to tell you what they sound like. They take familiar tunes like "Michelle" and "Three Coins In A Fountain" and dress them up a la South Seas. On Studio 2 Stereo TWO 152.

Still in the South Seas, there's "The Magic Islands Revisited" (has he been there before?) by AXEL STORDAHL on Ace Of Hearts AH 134 — a very atmospheric LP. Back to France, and "The New Echoes Of Paris" by GEORGE FEYER on Brunswick LAT 8670 which starts off with the haunting "La Vie En Rose" and ends with "The Poor People Of Paris" — quite a good LP for French fanciers. There are a number of interesting spirituals and folk songs from an LP called "Spirituals and Folk Songs" (surprise surprise) by FELICIA WEATHERS on Decca LXT 6245 — judging by the sleeve notes the songs sound quite interesting but some of them don't do justice to the voice of the girl who is acclaimed as one of the world's great sopranos.

AL MARTINO is a consistent seller, judging by the number of LP's which are issued — his new one "This Is Love" will doubtless please his many Mum-and-Dad fans. (Capitol T 2592). IVAN HOLMES is a new name, but one to be reckoned with — his folk-tinged versions of songs by the Beatles and Dylan sound good on "The Light, The Love And The Life" on Columbia SX 6119. JOHN CAMERON'S "Cover Lover" LP is swinging and amusing (Columbia SX 6116) but it DOES need to be heard properly to be fully appreciated.

JOHN MAYALL "A Hard Road" — A Hard Road; It's Over; You Don't Love Me; The Stumble; Another Kinda Love; Hit The Highway; Leaping Christine; Dust My Blues; There's Always Work; The Same Way; The Supernatural; Top Of The Hill; Someday After Awhile; Living Alone (Decca LK 4853).

IT will be interesting to see how this follows up his last very successful LP, which had the added benefit of Eric Clapton. Not that John Mayall has deteriorated — in fact he still retains the same powerful atmospheric blues sound he always had. A worthwhile LP.

★★★★  
ALEXIS KORNER "I Wonder Who" — Watermelon Man; Streamline Train; Rock Me; Come Back; Going Down Slow; 2.19 Blues; Rivers Invitation; I Wonder Who; Chicken Shack Back Home; County Jail Blues; Roll 'Em Pete; Betty & Dupree; See See Rider (Fontana TL 5381).

ALEXIS, still not pandering to commercial tastes, comes up with a very atmospheric LP of the blues, and there are so many different types of songs on here that boredom could not possibly set in. The backings are good, without being too way-out and the group captures such an authentic sound that some of the tracks are quite astounding.

★★★★  
NINI ROSSO "In America" (Durium DRL 50024).

IF you liked Nini's big hit "Il Silenzio", then you'll dig his LP. The tunes are all good and suited to his vivid trumpet style — some are familiar like "Theme From The Bible" and the inevitable "Yesterday" and "Strangers In The Night". Some are less familiar, but still tuneful.

★★★★

# Chart potential LP's—Mayall, Nancy, Marianne Faithfull

MARIANNE FAITHFULL—"Love-in-a-mist" — Yesterday; You Can't Go Where The Roses Go; Our Love Has Gone; Don't Make Promises You Can't Keep; In The Night Time; This Little Bird; Ne Me Quitte Pas; Counting; Reason To Believe; Coquillage; With You In Mind; Young Girl Blues; Good Guy; I Have A Love (Decca LK 4854).

THE very distinctive voice of Miss Faithfull on a collection of some songs beautiful ("This Little Bird," "Yesterday," "Counting") and some very ordinary ("You Can't Go," "In The Night Time"). Rather a pleasing and easy-on-the-ear LP, with a cover pic of Marianne looking as if she's wearing Mick Jagger's shirt and tie. The only track I didn't like was her version of "Ne Me Quitte Pas."

★★★★

THE OLYMPICS "Dance By The Light Of The Moon" — Dance By The Light Of The Moon; Workin' Hard; Big Chief Little Puss; Stay Where You Are; Peanut Butter; Mash Them Taters; The Stomp; Little Pedro; I'll Never Fall In Love; Dooley; Just Like That; Shimmy Like Kate; Hoochie Coochie Coo; Everybody Likes To Cha Cha Cha (Vocanova VA-11 1059).

A FOUR-YEARS old LP from the Olympics, currently scoring with "Baby Do The Philly Dog" — but the items on this LP are much more earthy and uninhibited and even fresh-sounding. There are some classic R & B items on here like "Shimmy" and "Peanut Butter", which the Olympics recorded under the name of the Marathons. Best tracks apart from those are the title track and "Big Chief Little Puss". A bit Coaster-ish at times and although this couldn't be called up-to-date by any stretch of the imagination, the old-rock vocals and sax backings are quite invigorating.

★★★★

NANCY SINATRA, "Sugar." — Sweet Georgia Brown; Vagabond Shoes; Oh You Beautiful Doll; Hard Hearted Hannah; All By Myself; Coastin'; Mama Goes Where Papa Goes; Let's Fall In Love; What'll I Do; Limehouse Blues; Sugar Town; Button Up Your Overcoat; My Buddy (Reprise RLP 6239).

AN old-time set and for my money it goes a long way to prove that Nancy, despite the early gimmicks, has the talent to stay around a long, long time. Maybe she overdoes the enunciation bit from time to time, but she can also swing and introduce little gems of original phrasing. Happy-sounding big band and songs that stand the test of time. And there's a picture on the front of Nancy in a bikini which should have, but didn't, double the selling price!

★★★★  
HUGO MONTENEGRO "More Music From The Man From U.N.C.L.E." (RCA Victor RD 7832).

WHEN you're sitting at home pretending to be an agent, you can play this and look at Napoleon and Ilya on the cover in a smashed-up MGB. Most of the tunes were written by two gents called Dransin and Fried. But Hugo does very well on the light-hearted, and at times dramatic series of tunes.

★★★★  
MICHEL POLNAREFF "Michel Polnareff" — (Disques Vogue VRL 3027).

FRANCE's weird M. Polnareff and a collection of atmospheric guitar-backed songs which will appeal to anyone interested in gentler and more tuneful pop. The basic sound of these songs is good for late-night listening and somehow Michel manages to retain the age-old romantic French atmosphere even in a rather more modern idiom than that used by older French idols

such as Charles Trenet. His two hits are here, "Love Me Please Love Me" and the nostalgic "La Poupee Qui Fait Non", which brings back memories of beach parties, Cote d'Azur bikini-clad girls and cheap wine.

★★★★  
BOBBY DARIN "If I Were A Carpenter" — If I Were A Carpenter; Reason To Believe; Sittin' Here Lovin' You; Misty Roses; Until It's Time For You To Go; For Baby; The Girl That Stood Beside Me; Red Balloon; Amy; Don't Make Promises; Daydream (Atlantic 587051).

A SORT of instant folk from the very versatile Mr. Darin. His hit is on here, with the similar but unsuccessful follow-up, and his new record "Lovin' You". His version of "Until It's Time For You To Go" is lazily, sensually sung, while the five other Tim Hardin songs are sung in the usual vocally effected manner. You could find this LP quite charming, but unless you were inspired by the lyrics, you would find it slightly monotonous.

★★★★

STEVE LAWRENCE "Sings Of Love And Sad Young Men" — I'm A Fool To Want You; Tender Is The Night; Baby Won't You Please Come Home; The Thrill Is Gone; Good Times; Just Say I Love Her; The Gal That Got Away; I Want To Be With You; When Your Lover Has Gone; With So Little To Be Sure Of; The Ballad Of The Sad Young Men (CBS BPG 62877).

ALTHOUGH this is a beautifully performed and produced LP, it seems somehow wrong to review it in the middle of the morning. This is an atmospheric LP — a late night lonely atmosphere. A good LP.

★★★★

COMING ON STRONG  
BRENDA LEE

INCLUDING: WHAT NOW MY LOVE • YOU DON'T HAVE TO SAY YOU LOVE ME  
YOU'VE GOT YOUR TROUBLES • UP TIGHT • STRANGERS IN THE NIGHT • CALL ME

ADD THIS TO YOUR COLLECTION  
The Lee treatment for  
'What now my love' is a knockout

ANOTHER FABULOUS LP  
from

# BRENDA LEE

Coming on strong

Ⓢ STA 8672 Ⓜ LAT 8672  
12" stereo or mono LP record

Brunswick



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



DENIS PAYTON of the DAVE CLARK FIVE with his bride LYN GRIFFITHS — they wed last Friday.



DAVE DEE, DOZY, BEAKY, MICK AND TICH (RM Pic).

# Driving Dave Dee, a solo Monkee, plus an oldie revived by Dave Clark. And a short measure Small Faces

**THE SMALL FACES:** I Can't Make It; Just Passing (Decca F 12545). This is a double 'A' sizer but the depressing thing is that one side is just over two minutes and the other ("Passing") is a shade under one minute fifteen seconds... which is hardly generous. I prefer "Can't Make It" — A chunky beater with Steve Marriott singing out in robust bluesy style... very powerful. Can't make head nor tail of the flip, except it has a tongue-in-cheek sound and the lyrics are rather good.

**MICKEY DOLENZ:** Don't Do It. Lavender Blue (London HLI 10117). Obviously a hit, though it doesn't really deserve to be, judged purely on its merits which happen to be old-style rock delivered in rather phoney tones. But a Monkee is a Monkee and anything our Micky sings is bound to do well. All rasping and throaty and a bit predictable... still! A hit. Flip: features Finders Keepers, on a full-sounding item.

**TOP FIFTY TIP**



a bit too much for the charts. Five bright-sounding boys from California, the **CHAMBERS BROTHERS** do a commercial-sounding workover on "All Strunk Out Over You" (CBS 202502). A splendidly alive spiritual scene. Welcome **DEKE LAYNE**, as writer AND sinner, on "How Do You Think I Feel" (Fontana TF 797). A pleasantly produced item of catchiness and charm and string rifts. Arch-villainess of the musical-comedy scene **HERMIONE GINGOLD** tackles, with gusto and corniness, the Lonnie Donegan oldie "Does Your Chewing Gum Lose It's Flavour" (Cameo Parkway C 462) — V-E-R-Y odd: Good stuff from the Greenaway-Cook team in penning "The Magic Book" for **MARC REID**, (CBS 202581) — a melodic little bit with probably a wide appeal, age-wise. Remember Adam Faith tackling the Bob Lind song "Cheryl's Going Home" — now come the **HONDELLS** on it (Mercury MF 967), and the four boys create intricate harmonies. Rather straight and square: "Stand Beside Me" by **DAVID COYLE** AND **THE MELODY ACES** (Res 11026), but Three mouth-organ experts: **JERRY MURAD'S HARMONICATS** and the theme from the new movie "The Spy With A Cold Nose" (CBS 202590), melodic. From the **URCHINS:** "I Made Her Way" (Polydor 56145), an ambitious production which somehow doesn't come off — not for me... but the lead voice is terrific. New to me: **LINDA HENDRICKS** and "I Fall Apart" (Polydor 56146), well-performed but not really a hit song. Spare a few minutes to hear: **THE PAUL STEWART MOVEMENT** (Decca F 12577) because they do some most interesting things to "Saturday Mornin' Man" and it's rather different. Change of style from the near-madrigal to up-to-date for "Elizabeth I and II" by **NINA AND FREDERIK** (Columbia DB 8141), the couple getting by without actually using lyrics. Touch of the history lessons: "Venus de Milo" by **COBY WELLS** (Decca F 12560), neatly dressed up in modern style—remember "Lady Godiva" did well. Country fans start queuing for **DAVID HOUSTON'S** "Almost Persuaded" (Columbia DB 7997), for it's very pleasant.

Story of the "other" side of a sly's character: "Mr. Hyde," by **THE PUSSYFOOT** (Decca F 12561), the sort of idea which brings fresh air to the reviewing business. From **IVOR EMMANUAL**, two well-sung show tunes, headed by "A Man And A Woman" (Columbia DB 8136) — older folk please note. Interestingly presented: "My Friend Jack," who eats lump sugar, by **THE SMOKE** (Columbia DB 8115). Mixture of jazz 'n' pop organ-playing: **ANDRE BRASSEUR**, from Belgium, on "Holiday" (CBS 202557), a multi-sound production. Comedy, on LP track (often very funny) from **KENNETH WILLIAMS** and "Pardon Me Sir Francis" (Decca F 12562). Piano virtuosity on music theme: "Sunrise, Sunset," by **ROGER WILLIAMS** (London HLR 10112). Extremely well sung and written and produced: "The Walls Are High" by **TWO AND A HALF** (CBS 202526), but it may be

**DAVE DEE, DOZY, BEAKY, MICK AND TICH:** Touch Me; Touch Me; Marina (Fontana TF 798) Sixth hit in a row for the boys—and their writing partnership, good old Ken and Alan, alias Howard Blaikley. A change of approach, too, but the same instant impact, with good lyrics and a commercial driving beat. Honest I have to admire the way they all (seven of them) come up with the goods. Flip: Group-penned, slower, and nowhere near so interesting, alias.

**TOP FIFTY TIP**

**SHARON TANDY:** Toe-Hold; I Can't Let Go (Atlantic 584988). South African Sharon, recording in the Stax studios in Memphis, with Booker T and mates on the backing. It's therefore a most likely sort of sound and the song turns out, on a couple plays, to be most commercial. Jackie Palo could get a toe-hold on this. An excellent and tasteful performance which swings. Flip: Steve Cropper number, also well sung.

**TOP FIFTY TIP**

**WILSON PICKETT:** Everybody Needs Somebody To Love; Nothing You Can Do (Atlantic 584101) The old Solomon Burke number but dressed up with a franticness (?) that wasn't there before. This is Wilson at his most driving and tremendously-matched backing. Not sure it'll be a real biggie but it goes like the proverbial clappers. Flip: Rather similar in some respects, smokily and spikily projected.

**TOP FIFTY TIP**

**DAVE CLARK FIVE:** You Got What It Takes; Sitting Here Baby (Columbia DB 8152). The great old Mary Johnson biggie — surely one of the best songs ever. The sort of thing that people will remember instantly. Dressed up here with a fine lead voice and towering, powering brass behind. I rate this Dave's best in ages and ages and if it isn't a hit, then there ain't no justice at all. Flip: Sing-along good-time scene with banjo, guitar, harmonica and gently compulsive listening.

**TOP FIFTY TIP**

**JAMES BROWN AND THE FAMOUS FLAMES:** Bring It Up; Nobody Knows (Pye Int. 25411). Fans will dig but this is a ranter of the first order and probably won't register. I found it exciting and interesting.

**HARPERS BIZARRE:** 59th Street Bridge Song; Lost My Love Today (Warner Brothers 5890). Rather gentle harmonies but this really is a good song, faintly reminiscent of something else... it's sub-titled "Feel'n' Groovy". Just missed a tip, but good.

**GRAHAM BONNEY:** Happy Together; That Bad Day (Columbia DB 8142). This likeable lad always turns in good records — but this double-tracked job may just not prove strong enough. Jerky in style, and tuneful, with a very good backing.

**DOUBLE FEATURE:** Baby Get Your Head Screwed On; Come On Baby (Deram DM 115). Two new boys and recorded by Mike Hurst on a Cat Stevens' song... could prove irresistible. Bluesy edge to it, and dead clever, with sizzling bridging passages. Watch this.

**THE ASSOCIATION:** No Fair At All; Looking Glass (London HLT 10118). U.S. hit but somehow they don't sound distinctive enough to register here. Musicianship, definitely. Song: tuneful, definitely. But a miss again.

**THE IMPRESSIONS:** You Always Hurt Me; Little Girl (HMV POP 1581). Latin rhythm and organ and the usual sort of violent vocal attack but it just doesn't seem to come over very well. Compact and all that — but not!

**BRIAN HYLAND:** Hung Up In Your Eyes; Why Mine (Philips BF 1555). Okay but despite it's American rise, this double-tracked job lacks the vital spark. Pity, 'cos Brian sells any song well.

**DICK FRANCIS:** Lonely Sunday; Midnight Blue (RCA Victor 1572). Armed with a new contract, Dick comes back with a fine ballad — not ultra-commercial but a fine bit of singing, stylish, relaxed and moody. High quality — only hope it does well.

**THE CRITTERS:** Marryin' Kind Of Love; New York Bound (London HLR 10119). I think this is a marvellous song, but the treatment doesn't do it top justice. Wanna buy just a good song?

**THE DODOS:** I Made Up My Mind; Can't Make It Out (Polydor 56153). This is good but not, I suspect, good enough... a French group who set a good sound on a hurry-up rhythm. Nice vocal but it doesn't create the confidence for a "tip"... not quite.

**LARRY WILLIAMS AND JOHNNY WATSON:** Mercy, Mercy, Mercy; A Quitter Never Wins (Columbia DB 8140). Vocal version of the Cannonball Adderly hit and so soulful it's ridiculous in parts. For the way-out specialist but it's very compelling anyway.

**CARL PERKINS:** Country Boy's Dream; If I Could Come Back (State-side SS 599). Country-rock, remotely dated, but it should still sell well here. Carl's virile voice comes through well.

**THE ATTACK:** Hi-Lo Silver Lining; Any More Than I Do (Decca F 12578). This is certainly good enough to make the charts—very commercial presentation featuring an instantly-catchy chorus line. Otherwise solo voice over simple-but efficient backing. Watch this one.

**SIR ALEC AND HIS BOYS:** I'm A Believer; Green Grass Of Home (Deram DM 116). Corny old punch-along instrumental treatment of two hits—pacey, dated, but kinda infectious.



Joe Waring, 15, Grange Lodge, Draycott Road, Sawley, Long Eaton, Nottingham. Stars — Supremes, Beach Boys, Sonny and Cher Seekers, Pet Clark, Sandie Shaw. Hobby and interests — Swimming, photography, ice-skating, Tamla-Motown, psychology.



Doreen Tandy, 16, 40 Lichfield Street, Princess End, Tipton. Stars — Walker Brothers, Stones, Searchers, Sonny and Cher. Hobby and interests — Records, Dancing, Writing, boys.

# READERS' CLUB



Neil Pickup, 18, 4 Hudson Street, Accrington, Lancashire. Stars — Beach Boys, Move, Four Tops, Roy Orbison, Who, Small Faces. Hobby and interests — Girls, swimming, records, dancing. Would like girl pen-friend anywhere.



Simma Arrie, 17, Cap-Zaim St. No. 34, Kiriat-Chaem, Haifa, Israel. Stars — Beatles, Stones, Animals, Herman's Hermits, Hollies, Kinks, Searchers, Sonny and Cher. Hobby and interests — Pop singers, songs, modern fashion, pen-pals with girls of 17-18.



Marilyn Lawrence, 18, 21 Chelwood Ave., Roundway, Leeds 8. Stars — Walker Bros., Stones, Kinks, Manfred, Gene Pitney. Hobby and interests — Dancing, records, bowling, boys.



Wolfgang Schmidt, 18, 1 Berlin 11. Germany, Willibald-Alexis-St. 14. Stars — Stones, Beatles, Animals, Searchers, Kinks, Yardbirds, Hobby and interests — Pop music, playing drums, photography, girls with long hair, travelling to England.



Hanna Milewska, 18, Waszawa 12, ul. Watoska 82/86 mZF, Poland. Stars — Beatles, Trogs, Stones, Kinks. Hobby and interests—Music, collecting photos, records, view cards.



Gerard Guinrand, 19, 46 rue de la Paroisse, 77 Fontainebleau, France. Stars — Stones, Trogs, Beatles, Jerry Lee Lewis, Beach Boys. Hobby and interests — Literature, Music, Travelling and letter writing.



Mike Dauncey, 17, 3 Landrail Walk, Frenchay, Bristol. Stars — Stones, Dylan, J. Baez, Birds, Sonny and Cher, Animals. Hobby and interests—Fast cars, sleeping, hiking, would like girl pen friend or friends, anything mad.



Jane Herrick, 17, 21 Copse Close, Oadby, Leicester. Stars — Stones, Small Faces, Who, Chris Farlowe, Hollies. Hobby and interests — Records, parties, reading pop mags, art, males.

## SOUL SUPPLY

**EMI**

**B. B. KING**  
Night Life H.M.V POP1580

**CLYDE McPHATTER**  
Lavender Lace Stateside 55592

**THE FASCINATIONS**  
Girls are out to get you Stateside 55 594

**MAJOR LANCE**  
Ain't No Soul (In These Old Shoes) Columbia DB8122

**LARRY WILLIAMS & JOHNNY WATSON**  
Mercy, Mercy, Mercy Columbia DB8140

HEAR SOUL SUPPLY WITH MIKE RAVEN ON RADIO  
LUXEMBOURG MON: TUES: THURS: SAT: 7.45 p.m.

E.M.I. Records (The Gramophone Co. Ltd.) E.M.I. House, 20 Manchester Sq. London W.1.

**Readers' Club Coupon**

NAME \_\_\_\_\_ AGE \_\_\_\_\_

ADDRESS \_\_\_\_\_

STARS \_\_\_\_\_

HOBBY & INTERESTS \_\_\_\_\_

Please send this form together with your new photograph (which we are afraid cannot be returned) to: Record Mirror Readers' Club, 116 Shaftesbury Avenue, London, W.1.



# MY SCENE

by Tony Hall



## What kind of music does YOUR Mum like?

THE most astonishing statement of the past two weeks? From Postmaster General Edward Short. That housewives prefer "We'll Gather Lilacs" to pop (Actually, I think that's his private "hang-up" song!!!). In the pre-irate days, he might well have been right. But not nowadays. I'd say that Mrs. Joe Doakes would rather have "Release Me", "This Is My Song", or "Green Green Grass". Their colossal hit sales must mean masses of mums are buying them.

Purely as a matter of interest, what sort of musical taste has your mum? Three or more years ago, the average one would have said "turn that ruddy row off" any time any kind of pop record was played. But now times have changed. The pirates have played such an important part in the average person's life that, quite subconsciously, I'm certain, their whole musical outlook has become pop-orientated (what a ghastly phrase that is!). And now people like Lee Dorsey, The Four Tops, Ike and Tina Turner (I'll still never forget, on the BBC's late-lamented "Top Gear", the time when Kenny Lynch thought it was "Ikeand Tina Turner", and said, in all seriousness, "who's he?") are (to use another horrible cliché) "household names".

I'm using my Joe Loss Show mail as a yardstick here. Much of it comes from folk in their 40's, 50's and 60's. And, honestly, there really were cards asking for The Move's "Night Of Fear". For some old girl's 70th birthday!

But, quite seriously, I'm sure Mr. Short is wrong. So let's see what sort of musical mums our very hip RM readers have. Maybe we'll send a survey to Mr. Short. Make me laugh if they all dig "We'll Gather Lilacs"!

● In certain respects I'm the luckiest guy in the world. Because it's been my extremely good fortune to have been asked to compère just about every exciting concert in London lately. The Georgie Fame at The Festival Hall show started it. Brian Epstein was in the audience. He then asked me to do The Tops' show at The Saville. Then came The Tops' tour. And I'm so glad I did it. Not only from the musical point of view. But also—and this was very important to me—because it gave me the chance to meet and talk with people all over the country who'd been listening to my Decca Luxembourg shows or reading this RM column. Who had so many interesting things to say about the scene in general. Wouldn't have missed it for worlds.

Now I've been asked to do another concert with Georgie at the Festival Hall. On Saturday, March 18. This could be even more interesting than the last one. Because it features "Two Faces (or should it be "Phases"?) Of Fame". The R and B side. As well as the jazzy things with Harry South. Virtually the story of my life.

It seems to strange that it should all start "happening" for me at this stage of my career. Anyway, to be really honest with you, I'm absolutely knocked out by it all. And I only wish there were 48 hours in every 24. So that there was time to do everything I wanted to do (Like answering your letters! Please bear with me for being so far behind. It's only a matter of time!).

The one thing I do try to do—and will always continue to try to do—at all times and in all aspects of my career, is to encourage talent. Real talent. Performers and producers with something of musical integrity to say. If that sounds pompous, forgive me. Honestly, it's not meant to. And I think you know that's the truth.

● Don't think I've ever mentioned Dick Rowe's name in this column. Nowadays he's principally more of an executive producer than an active one. But he's still in the studios a lot. "Someone's got to cut the corn," he's often said, pulling on his pipe in a Wilsonish way. "So I guess I'll have to do it." Anyway, he produced the Engelbert Humperdinck "Release Me". Which has sold something like 400,000 copies in five weeks. And which, to coin a phrase, can't be bad. Dick, like several other people in the business, always believed that Gerry Dorsey deserved to make it. Now, with the help of Dick and a very commercial song, he has. The man who originally believed in Gerry? Jack Good. Further proof that our Jack was a pretty shrewd judge of talent.

● By the way, at the place where I spent my "sick leave" (no, it wasn't a health farm, though perhaps my pal Pete Murray does have a point!) the only radio station I could pick up was Luxembourg. It prevented me from going potty with boredom. But what a dearth of good new records there are around. So many are so dreary. So indifferent. And, sad to say, so dull. Thank God for The Byrds and The Beatles.

### NEXT WEEK

**Monkees : Hollies : Duane Eddy  
Cat : Small Faces : Orbison**



To be honest, I thought the Young Idea was a full group, not just two blokes, ex-London University students Douglas Macrae-Brown and Anthony Cox. They get a very big sound going—as you can hear on "A Peculiar Situation", a Hollies' song, waxed on Columbia. The boys tell me it is a common mistake. But it'll be out right when they go out on a show-casing tour with Paul Jones, the Hollies and Spencer Davis soon. They are two highly personable lads . . . boosted for stardom by the Hollies "Probably the best cover version of one of our songs yet—great production and harmony" and by Simon Dee "Knocked out by the boys—couldn't resist going to their last session and help arrange the girl voices on the backing". The Radio London gentry are similarly keen. What's more, we gave it a Top Fifty Tip. If this lot doesn't augur well, as they say, then nothing does. More about these intelligent and hip gents later on. . . .

## names & faces

by PETER JONES



Say howdy, if you please, to Lois Lane, who used to be one of the Caravelles but is now singing solo—per "One Little Voice" on the RCA Victor label. Lois, an amiably chatty blonde, has been working solo since last summer, playing club dates and the cabaret scene in London. Her record is an Italian ballad, with English lyrics from Hal Shaper, and the arrangement is quite sensationally good, featuring a thirty-piece orchestra. Lois, Lincolnshire-born, is a good guitarist and song-writer, as well as a singer of breathy sensitivity. Chart chances? Well, it's a bit of an eye-opener when one thinks that Britain didn't produce one really big new girl star through the whole of 1966. Times are tough for the birds. But WHY? That'll be the basis of another feature—and it'll include Lois.



Prince Buster has currently 68 singles available, which must be pretty near the world record. All of them are on the Blue Beat label, and as we all know, Blue Beat, or Ska, is enjoying the beginning of a revival in London in-clubs. Buster, named after Jamaican leader Busermante, was born in 1938 and he started life in Kingston, Jamaica. First club he played in was the Glass Bucket Club, and he soon became one of Jamaica's top singers. He has since toured Spain, France and Britain, and is currently in our charts with "Al Capone", and the U.S. charts with "Ten Commandments". The picture shows Prince Buster, whose real name is Buster Campbell, in tribal costume.



Five feet two, EYES OF BLUE . . . so the song goes, and here's the group of the same name who will shortly be hitting the headlines with their self-penned song "Supermarket Full Of Cans", released on the Deram label this Friday. Fresh up from Wales, these six boys have got the right idea about publicity, they intend to promote the theme of their song by performing it in their local store. If the sales go up, the manager of the shop has promised them free groceries, sounds like a good deal to us!

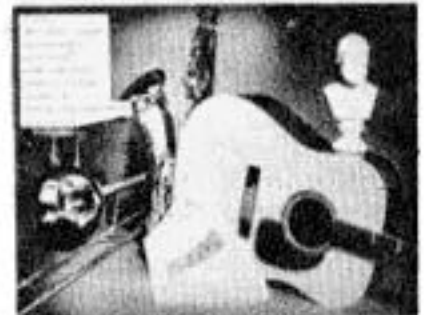
a new stereo ace of clubs LP



# TCHAIKOVSKY BEAT!

## The Ken Moule Assembly

TCHAIKOVSKY BEAT!  
The Ken Moule Assembly



Ⓢ SCL 1228 Ⓜ ACL 1228  
available in stereo or mono

wonderful value at only 20'9½



Ace of Clubs Records  
Decca House, Albert Embankment, London SE 1



# RECORD MIRROR CHARTS PAGE

## CASHBOX TOP 50



AIR MAILED FROM NEW YORK

- |  |   |
|--|---|
| 1 LOVE IS HERE AND NOW YOU'RE GONE*<br>3 (4) Supremes (Motown)               | 26 STRAWBERRY FIELDS FOREVER*<br>27 (2) Beatles (Capitol)             |
| 2 RUBY TUESDAY*<br>1 (4) Rolling Stones (London)                             | 27 HAPPY TOGETHER*<br>28 (2) Turtles (White Whale)                    |
| 3 GEORGY GIRL*<br>2 (10) Seekers (Capitol)                                   | 28 98.6*<br>11 (9) Keith (Mercury)                                    |
| 4 KIND OF A DRAG*<br>4 (8) Buckingham (USA)                                  | 29 DEDICATED TO THE ONE I LOVE<br>42 (2) Mamas and Papas (Dunhill)    |
| 5 GIMME SOME LOVIN*<br>4 (6) Spencer Davis (Group) (United Artists)          | 30 SO YOU WANT TO BE A ROCK 'N' ROLL STAR*<br>28 (4) Byrds (Columbia) |
| 6 THEN YOU CAN TELL ME GOODBYE*<br>2 (6) Casinos (Fraternity)                | 31 COME THE DAY<br>8 Seekers (Columbia)                               |
| 7 THE BEAT GOES ON*<br>5 (6) Sonny & Cher (A&O)                              | 10 BOB DYLAN'S GREATEST HITS<br>13 Bob Dylan (CBS)                    |
| 8 I'M A BELIEVER*<br>5 (12) Monkees (Colgems)                                | 11 GENTLE SHADES OF VAL DOONICAN<br>12 Val Doonican (Decca)           |
| 9 SOCK IT TO ME BABY*<br>16 (4) Mitch Ryder and Detroit Wheelers (New Voice) | 12 DISTANT DRUMS<br>15 Jim Reeves (RCA)                               |
| 10 BABY I NEED YOUR LOVIN*<br>17 (3) Johnny Rivers (Imperial)                | 13 TROGGLODYNAMITE<br>20 Trogas (Pare One)                            |
| 11 EPISTLE TO DIPPY<br>15 (4) Donovan (Epic)                                 | 14 MANTOVANI'S GOLDEN HITS<br>16 Mantovani (Decca)                    |
| 12 PRETTY BALLERINA*<br>13 (7) Left Banke (Smash)                            | 15 FRESH CREAM<br>11 The Cream (Reaction)                             |
| 13 WE AIN'T GOT NOTHIN' YET<br>7 (10) Blues Magoos (Mercury)                 | 16 COLOUR MY WORLD<br>18 Pet Clark (Pye)                              |
| 14 THERE'S A KIND OF HUSH*<br>22 (3) Herman's Hermits (MGM)                  | 17 DOCTOR ZHIVAGO<br>14 Soundtrack (MGM)                              |
| 15 PENNY LANE*<br>56 (2) Beatles (Capitol)                                   | 18 COLLECTION OF BEATLES OLDIES<br>19 Beatles (Parlophone)            |
| 16 GO WHERE YOU WANNA GO*<br>18 (5) 5th Dimension (Soul City)                | 19 FINDERS KEEPERS<br>21 Cliff Richard (Columbia)                     |
| 17 MY CUP RUNNETH OVER<br>22 (4) Ed Ames (RCA)                               | 20 HIT PARADE<br>22 Petula Clark (Pye)                                |
| 18 MERCY, MERCY, MERCY*<br>20 (6) Cannonball Adderley (Capitol)              |   |
| 19 THE HUNTER GETS CAPTURED BY THE GAME*<br>24 (4) Maryeliettes (Tamla)      |   |
| 20 I HAD TOO MUCH TO DREAM (LAST NIGHT)*<br>12 (4) Electric Prunes (Reprise) |   |
| 21 GREEN, GREEN GRASS OF HOME*<br>10 (7) Tom Jones (Parrot)                  |   |
| 22 I'VE BEEN LONELY TOO LONG*<br>25 (4) Young Rascals (Atlantic)             |   |
| 23 DARLIN' BE HOME SOON*<br>32 (3) Lovin' Spoonful (Kama Sutra)              |   |
| 24 YOU GOT TO ME*<br>27 (4) Neil Diamond (Bang)                              |   |
| 25 FOR WHAT ITS WORTH*<br>34 (3) Buffalo Springfield (A&O)                   |   |

\*An asterisk denotes record released in Britain.

### BUBBLING UNDER

Dis-Advantages Of You—Brass Ring (Dunhill)  
Let's Fall In Love—Peaches & Herb (Date)  
Tiny Bubbles—Don Ho (Reprise)  
No Fair At All—Association (Valiant)  
Love You So Much—New Colony Six (Centar)  
Jimmy Mack—Martha & Vandellas (Gordy)  
The Love I Saw In You Was Just A Mirage—  
Miracles (Tamla)  
One More Mountain To Climb—Ronnie Dove (Diamond)  
Beggin'—Four Seasons (Philips)  
This Is My Song—Petula Clark (Reprise)

### TOP L.P.'s

- 1 MONKEES  
1 The Monkees (RCA)
- 2 SOUND OF MUSIC  
1 Soundtrack (RCA)
- 3 BETWEEN THE BUTTONS  
4 The Rolling Stones (Decca)
- 4 BEST OF THE BEACH BOYS  
3 Beach Boys (Capitol)
- 5 GOING PLACES  
4 Herb Alpert (Pye)
- 6 S.R.O.  
7 Herb Alpert and the Tijuana Brass (Pye)
- 7 HAND CLAPPIN'—FOOT STOMPIN'—FUNKY BUTT—LIVE!  
3 Gene Washington (Atlantic)
- 8 FOUR TOPS (LIVE)  
3 Four Tops (Tamla Motown)
- 9 COME THE DAY  
8 Seekers (Columbia)
- 10 BOB DYLAN'S GREATEST HITS  
13 Bob Dylan (CBS)
- 11 GENTLE SHADES OF VAL DOONICAN  
12 Val Doonican (Decca)
- 12 DISTANT DRUMS  
15 Jim Reeves (RCA)
- 13 TROGGLODYNAMITE  
20 Trogas (Pare One)
- 14 MANTOVANI'S GOLDEN HITS  
16 Mantovani (Decca)
- 15 FRESH CREAM  
11 The Cream (Reaction)
- 16 COLOUR MY WORLD  
18 Pet Clark (Pye)
- 17 DOCTOR ZHIVAGO  
14 Soundtrack (MGM)
- 18 COLLECTION OF BEATLES OLDIES  
19 Beatles (Parlophone)
- 19 FINDERS KEEPERS  
21 Cliff Richard (Columbia)
- 20 HIT PARADE  
22 Petula Clark (Pye)

- 21 FOUR TOPS ON TOP  
16 Four Tops (Tamla Motown)
- 22 A QUICK ONE  
17 The Who (Reaction)
- 23 THAT'S LIFE  
— Frank Sinatra (Reprise)
- 24 GOLDEN HITS  
24 Dusty Springfield (Philips)
- 25 BIG HITS (HIGH TIDE AND GREEN GRASS)  
25 Rolling Stones (Decca)
- 26 BEST OF JIM REEVES  
29 Jim Reeves (RCA)
- 27 BERT KAEMPFFERT BEST SELLER  
28 Bert Kaempfert (Polydor)
- 28 TEMPTATION'S GREATEST HITS  
27 Temptations (Tamla Motown)
- 29 WELL RESPECTED KINKS  
29 Kinks (Pye)
- 30 OTIS REDDING DICTIONARY OF SOUL  
23 Otis Redding (Atlantic)

### TOP E.P.'s

- 1 BEACH BOYS HITS  
1 Beach Boys (Capitol)
- 2 MORNINGTOWN RIDE  
5 Seekers (Columbia)
- 3 BEST OF BENNETT  
3 Tony Bennett (CBS)
- 4 HITS FROM THE SEEKERS  
2 The Seekers (Columbia)
- 5 FOUR TOPS  
4 Four Tops (Tamla Motown)
- 6 GREEN SHADES OF VAL DOONICAN  
7 Val Doonican (Decca)
- 7 READY STEADY WHO  
4 The Who (Reaction)
- 8 ANDY'S NEWEST HITS  
8 Andy Williams (CBS)
- 9 GOD ONLY KNOWS  
10 Beach Boys (Capitol)
- 10 THE LOOS OF ENGLAND  
— Dave Dee, Dozy, Beaky, Mick and Tich (Fontana)

### 5 YEARS AGO

- 1 ROCK-A-HULA BABY/CAN'T HELP FALLING IN LOVE  
1 Elvis Presley
- 2 WONDERFUL LAND  
2 Shadows
- 3 TELL ME WHAT HE SAID  
6 Helen Shapiro
- 4 MARCH OF THE SIAMESE CHILDREN  
5 Kenny Ball
- 5 WINOWEH  
7 Karl Denver
- 6 LET'S TWIST AGAIN  
4 Chubby Checker
- 7 THE YOUNG ONES  
3 Cliff Richard
- 8 CRYING IN THE RAIN  
3 Evelyn Brow
- 9 STRANGER ON THE SHORE  
11 Acker Bilk
- 10 HOLE IN THE GROUND  
15 Bernard Cribbins
- 11 WALK ON BY  
12 Leroy Van Dyke
- 12 SOFTLY AS I LEAVE YOU  
12 Matt Monro
- 13 FORGET ME NOT  
8 Eden Kane
- 14 THE WANDERER  
10 Dion
- 15 THEME FROM Z CARS  
18 Johnny Keating
- 16 DREAM BABY  
— Roy Orbison
- 17 TWISTIN' THE NIGHT AWAY  
— Sam Cooke
- 18 LITTLE BITTY TEAR  
14 Burl Ives
- 19 I'LL SEE YOU IN MY DREAMS  
15 Pat Boone
- 20 LETTER FULL OF FEARS  
— Billy Fury

## BRITAIN'S TOP 50

- |  |   |
|--|---|
| 1 RELEASE ME<br>2 (16) Engelbert Humperdinck (Decca)                           | 26 STAY WITH ME BABY<br>28 (4) Walker Bros. (Philips)                       |
| 2 PENNY LANE/STRAWBERRY FIELDS FOREVER<br>5 (2) Beatles (Parlophone)           | 27 HEY JOE<br>23 (10) Jimi Hendrix (Polydor)                                |
| 3 THIS IS MY SONG<br>1 (5) Pet Clark (Pye)                                     | 28 I'M A MAN<br>22 (6) Spencer Davis Group (Fontana)                        |
| 4 HERE COMES MY BABY<br>4 (5) Tremeloes (CBS)                                  | 29 BEAT GOES ON<br>31 (5) Sonny & Cher (Atlantic)                           |
| 5 I'M A BELIEVER<br>3 (9) Monkees (RCA)  | 30 LAST TRAIN TO CLARKSVILLE<br>28 (6) Monkees (RCA)                        |
| 6 EDELWEISS<br>12 (4) Vince Hill (Columbia)                                    | 31 THIS IS MY SONG<br>44 (2) Harry Secombe (Philips)                        |
| 7 ON A CAROUSEL<br>15 (3) Hollies (Parlophone)                                 | 32 I'LL TRY ANYTHING<br>43 (2) Dusty Springfield (Philips)                  |
| 8 MELLOW YELLOW<br>10 (4) Donovan (Pye)  | 33 I'VE PASSED THIS WAY BEFORE<br>29 (4) Jimmy Ruffin (Tamla Motown)        |
| 9 PEEK-A-BOO<br>7 (6) New Vaudeville Band (Fontana)                            | 34 SO GOOD<br>41 (2) Roy Orbison (London)                                   |
| 10 SNOOPY vs. THE RED BARON<br>8 (7) The Royal Guardsmen (Stateside)           | 35 RUN TO THE DOOR<br>34 (9) Clinton Ford (Piccadilly)                      |
| 11 THERE'S A KIND OF HUSH<br>15 (5) Herman's Hermits (Columbia)                | 36 98.6<br>32 (6) Keith (Mercury)   |
| 12 LET'S SPEND THE NIGHT TOGETHER/RUBY TUESDAY<br>6 (7) Rolling Stones (Decca) | 37 MEMORIES ARE MADE OF THIS<br>45 (2) Val Doonican (Decca)                 |
| 13 DETROIT CITY<br>21 (3) Tom Jones (Decca)                                    | 38 COLD LIGHT OF DAY<br>48 (2) Gene Pitney (Stateside)                      |
| 14 I WON'T COME IN WHILE HE'S THERE<br>12 (5) Jim Reeves (RCA)                 | 39 THEN YOU CAN TELL ME GOODBYE<br>46 (2) Casinos (President)               |
| 15 MATTHEW AND SON<br>9 (8) Cat Stevens (Deram)                                | 40 STANDING IN THE SHADOWS OF LOVE<br>23 (8) Four Tops (Tamla Motown)       |
| 16 IT TAKES TWO<br>16 (6) Marvin Gaye & Kim Weston (Tamla Motown)              | 41 LOVE IS HERE AND NOW YOU'RE GONE<br>— (3) Supremes (Tamla Motown)        |
| 17 SINGLE GIRL<br>28 (9) Sandy Posey (MGM)                                     | 42 AL CAPONE<br>50 (2) Prince Buster (Blue Beat)                            |
| 18 GEORGY GIRL<br>30 (2) Seekers (Columbia)                                    | 43 KNOCK ON WOOD<br>— (1) Eddie Floyd (Atlantic)                            |
| 19 SUGAR TOWN<br>14 (7) Nancy Sinatra (Reprise)                                | 44 I WAS KAISER BILL'S BATMAN<br>— (1) Whistling Jack Smith (Deram)         |
| 20 I'VE BEEN A BAD, BAD BOY<br>11 (7) Paul Jones (RMV)                         | 45 MICHAEL<br>39 (5) Gene Washington (Piccadilly)                           |
| 21 GREEN, GREEN GRASS OF HOME<br>18 (17) Tom Jones (Decca)                     | 46 YOU ONLY YOU<br>38 (7) Rita Pavone (RCA)                                 |
| 22 GIVE IT TO ME<br>27 (3) Trogas (Pare One)                                   | 47 KEEP IT OUT OF SIGHT<br>— (1) Paul and Barry Ryan (Decca)                |
| 23 LET ME CRY ON YOUR SHOULDER<br>24 (7) Ken Dodd (Columbia)                   | 48 SIMON SMITH AND HIS AMAZING DANCING BEAR<br>— (3) Alan Price Set (Decca) |
| 24 INDESCRIBABLY BLUE<br>25 (4) Elvis Presley (RCA)                            | 49 I FEEL FREE<br>36 (12) The Cream (Reaction)                              |
| 25 NIGHT OF FEAR<br>17 (9) Move (Deram)  | 50 MORNINGTOWN RIDE<br>35 (15) Seekers (Columbia)                           |

A blue dot denotes new entry.

### BRITAIN'S TOP R & B SINGLES

- 1 NEVER LIKE THIS BEFORE  
2 William Bell (Atlantic 584076)
- 2 TELL IT LIKE IT IS  
4 Aaron Neville (Stateside SS 384)
- 3 LOVE IS HERE AND NOW YOU'RE GONE  
— Supremes (Tamla Motown TMG 397)
- 4 LAST NIGHT  
5 Mar-Keys (Atlantic 584074)
- 5 IT TAKES TWO  
1 Marvin Gaye and Kim Weston (Tamla Motown TMG 590)
- 6 I'VE PASSED THIS WAY BEFORE  
3 Jimmy Ruffin (Tamla TMG 583)
- 7 EVERYBODY NEEDS SOMEBODY TO LOVE  
— Wilson Pickett (Atlantic 584101)
- 8 STAY WITH ME  
6 Lorraine Ellison (Warner Bros. WB 3850)
- 9 AL CAPONE  
12 Prince Buster (Blue Beat BB 324)
- 10 KNOCK ON WOOD  
9 Eddie Floyd (Atlantic 584041)

- 11 GET DOWN WITH IT  
8 Little Richard (Columbia DJ 4116)
- 12 60 MINUTES OF YOUR LOVE  
7 Homer Banks (Liberty LIB 12047)
- 13 CROSSCUT SAW  
— Albert King (Atlantic 584099)
- 14 GIVE AND TAKE  
— Jimmy Cliff (Island WIP 6004)
- 15 I GOTTA GO NOW  
16 Rex Garvin (Atlantic 584097)
- 16 WHAT IS SOUL?  
14 Ben E. King (Atlantic 584088)
- 17 HEY LEROY, YOUR MAMA'S CALLING YOU  
— Jimmy Carter (Philips BF 1543)
- 18 HE WAS REALLY SAYIN' SOMETHING  
15 Velvettes (Tamla Motown TMG 595)
- 19 PUCKER UP BUTTERCUP  
19 Jnr. Walker (Tamla Motown TMG 586)
- 20 IT MAY BE WINTER OUTSIDE  
18 Felice Taylor (President PT 120)

### BRITAIN'S TOP R & B ALBUMS

- 1 GREATEST HITS  
1 Temptations (Tamla Motown TML 11042)
- 2 'LIVE'  
3 Four Tops (Tamla Motown TML 11041)
- 3 HOLD ON I'M COMING  
2 Sam and Dave (Atlantic 587045)
- 4 THE GREAT MEMPHIS SOUND  
7 Mar-Keys (Atlantic 587024)
- 5 DICTIONARY OF SOUL  
4 Otis Redding (Atlantic 587050)
- 6 LIVE VOL II  
6 Ike and Tina Turner (Warner Bros. W 3909)
- 7 SOULIN'  
— Lou Rawls (Capitol T 2356)
- 8 I'VE GOT TO DO A LITTLE BIT BETTER  
10 Joe Tex (Atlantic 587051)
- 9 WARM AND TENDER SOUL  
5 Percy Sledge (Atlantic 587046)
- 10 COLLECTION OF HITS VOL. 4  
— Various Artists (Tamla Motown TML 11043)

Fools Paradise—Larry Cunningham (King)  
Nicky Hoeky—P. J. Proby (Liberty)  
Darlin', Be Home Soon—Lovin' Spoonful (Kama Sutra)  
My Friend Jack—The Smoke (Columbia)

### BUBBLING UNDER

## classified & SMALL adverts

● records for sale  
A HUNDRED thousand 45 r.p.m. Records available—All artists—Many deleted. Send s.a.e. for lists—12, Winkley Street, London, E.2.

DO YOU live in Sweden, Norway, Finland, Germany etc., then why not buy your British records from our speedy, tax free, postal record service. Tandy (RM 12), 28 Kenilworth Road, Birmingham, 32.  
1958-66. Pop records for sale S.a.e. for full lists. Moore (R) 73, Mill Road, Leighton Buzzard, Beds.  
A HEARTFUL of Soul, Blues and Rock. Imports, Deletions, Set Sale. S.a.e. for lists, 18 Monmouth Rd., North End, Portsmouth, Hants.  
MONKEES L.P. or Between the Buttons, plus 4 singles. £2 post free. Disco-Radio (R.M.2), 88 Benedict Street, Glasbury.  
INTERESTING ROCK and pop collection. Mainly 1956-1960. All discs priced from 2.6d. Not an auction. S.a.e. lists. 88, Reddley Road, Bristol, 9.  
● records wanted  
POP RECORDS WANTED. Post to me for cash by return. Moore, 73, Mill Road, Leighton Buzzard, Beds.  
● songwriting  
LYRICS WANTED by Music Pub. House—11 St. Alban's Avenue, London, W.4.

EARN MONEY SONGWRITING. Amazing free book tells how. L.S.S., 10-11 R. Dyden Chambers, 119 Oxford Street, London, W.1.  
● penfriends  
PENFRIENDS at home and abroad, send S.a.e. for free details.—European Friendship Society, Burnley, 504  
JEANS INTRODUCTIONS. 16 Queen Street, Exeter, 17 to 70. Worldwide successful romances.  
ROMANCE OR PENFRIENDS. England—Abroad. Thousands of members. Details World Friendship Enterprises, MC74, Amburst Park, N.16.  
UNDER 21? Penpals anywhere. S.a.e. for free details.—Teenage Club, Falcon House, Burnley, 503  
MARY BLAIR BUREAU. Introductions everywhere. Details free.—43-52 Ship Street, Brighton, 523  
FRENCH penfriends, all ages from 12 to 21. Send s.a.e. for free details.—Audio French Correspondence Club, Burnley.  
PENFRIENDS of all ages. Confidential service. S.a.e. for free details.—'Penfriends', 13 Avenue Road, Hampton, Middlesex.

TEENS / TWENTIES. Penfriends Home/abroad. M.P.C. B The Arbour Farmhill, Keighley, Yorkshire.  
PEN PALS FROM 100 COUNTRIES would like to correspond with you. Details and 150 photos free! Correspondence Club Hermes, Berlin 11, Box 17/M, Germany.  
INTRODUCTIONS to new friends of the opposite sex arranged by post. Members aged 16 upwards everywhere. Details under plain cover from: Mayfair Introductions (Department 91, 60 Neal Street, London, W.1.  
FREE LIST OF PENPALS will be forwarded to everyone sending stamped self addressed envelope to WORLD WIDE FRIENDSHIP CLUB, 48 Cemetery Road, Denton, Manchester, Lancs. (State a/c).  
50 ADDRESSES (Germany, Russia, Japan, Poland, ...) only 8s. W.R. 224 Heide, Reckformarten-17. Don't miss this chance.  
● fan clubs  
KENNY BALL APPRECIATION SOCIETY.—S.a.e. to Miss Pat Sanders, 18 Carlisle Street, London, W.1.  
GEORGIE FAME fan club. Secre 1ary, 47 Gerrard St., W.1. 1029

ROLLING STONES FAN CLUB, 63-69 New Oxford Street, London, W.C.1.  
DUANE EDDY Appreciation Society. S.a.e. 4B Cremorne Road, Sutton Coldfield, Warwickshire.  
MADELINE BELL FAN CLUB. S.a.e. 1 Pikeysyde, Dipton, Newcastle-upon-Tyne.  
TIME BOX. S.a.e. Liz. 11, Inglewood Drive, Aulaby Common Hull  
● announcements  
BLUSHING, SHYNESS, Nerves, quickly overcome by my famous 40-year-old remedy. Write now to Henry Rivers (A.M.D.) 2 St. Mary's Street, Hunningdon, Hants.  
"WHAT, no NATIONAL SOUL BOARD ad, this week?"  
● recording  
STUDIO—19, Gerrard Street W.1. Demos from £10.00. P.H.I. GER: 1559.  
● publications  
FROM NOWHERE to number one soul magazine, Fame Goldwax Soul Survey, 13 Milestone Road, S.E.19. Still only 1s.

WHAT IS SOUL? SOUL BEAT of course.  
Britain's leading SOUL journal is now available. Exclusive articles, photo's and reviews on the Ike and Tina Turner review, Capitols, Arthur Conley, Jan Bradley and many more. Also introducing the official Garnet Mimms Appreciation Society.  
Only 2/- from 64, Brighton Rd., Coulsdon, Surrey, England.  
"WE WON'T STOP" advertising until everyone of you try FAME-GOLDWAX SOUL SURVEY, 1s. 13 Milestone Road, S.E.19 — it's for your own good!!"  
● for sale  
NAKED WALLS NEED covering! Unused posters advertising top London Clubs, top names, etc. Varying in size from 13 x 20 in. to 30 x 40 in. Six assorted at the ridiculous price of 10s., plus 1s. 6d. p. and p. Cauldron Promotions, 162a Haverstock Hill, Hampstead, N.W.3.



# Trems talk about their shed song, flips for money and Brian Poole



THE TREMELOES—they certainly look different from when they were with Brian Poole, don't they!

**L**ET'S forget all the bickering and get on with the business of making records — so says Alan Blakley, of the Tremeloes . . . and so say all the others, Dave Munden, Ricky West, Chip Hawkes. All those headlines roaring: "Brian Poole slams the Trems" and vice-versa: Forget 'em.

Said Alan: "It was simply this. Brian liked doing slow numbers, appealing to the older audience. We go for the fast, up-tempo stuff. So we're going our own ways. And for our part, we just didn't think things could happen as fast and with so much excitement as they have in the past few weeks."

With "Here Comes My Baby" doing so well, all eyes are now on what the Trems will do for their next. Said Alan Blakley: "Our hit came from Cat Stevens and we were on to his songwriting before all the others jumped on the wagon. But he isn't the composer on our next. It's called 'You', just that I think, and it was written by a bloke called Roy O'Sullivan, who is about nineteen. He just goes down to the end of his garden and writes songs in the shed there, with his tape-recorder and his old piano. Marvellous stuff. And he's so quiet. He came to our last session and just sat there in the corner. He's nothing to do with the business . . . just writes this marvellous stuff. Flip side will be by us. We do that. Just for the money . . ."

## REORGANISE THEMSELVES

From being more-or-less a backing group, the Tremeloes have now had to re-organise themselves into a real act. It's a well-produced scene. There is Ricky on lead, now doing the falsetto pieces as on New Beats' numbers. The boys reckon he is fantastic. He sometimes plays two guitars at the same time. And, for the first time, he'll be featured in two solo pieces on the new single.

And there is Alan on rhythm and organ . . . he switches from number to number to keep up a well-varied sound. He also does a lot of the comedy, usually with Dave Munden, drummer. "We make up the comedy, but it's really taking the Mickey out of somebody else," he says.

And Len, bass-player. The others don't like letting on, but he's become the main scream-provoker of the outfit — he's been with the Trems for about six months. Said Alan: "We noticed it as soon as he joined us. Before we'd not really had the screaming bit, but Len got them going."

And there is Dave, with the group right from the start and hitherto underestimated by fans for his vocal work. "We knew he'd be good . . . but it took time to give him the chances", said Alan. He added: "So now we've speeded up our act, which runs about 40 minutes now, though we're adding new stuff all the time. We've got a tour coming up with the Hollies, Spencer Davis and Paul Jones, then we want to go to America. We so far haven't really made it there. Even when 'Do You Love Me' was big, it wasn't released there, so we want to make up for lost time."

## MUSIC AND COMEDY

But there's something else which could be very important for the group. Some time ago, they made a film in which they did a sort of Monkees' routine. They hated it and vowed it would never be shown. "Now we've had an offer to do 25 colour films, in which we'll all play parts . . . sort of Monkees. The backing is there — and the rest is up to us."

"We think we can do this sort of music-and-comedy mixture. Recently we were in Germany and a television producer simply let us loose in a garage and we were allowed to do what we liked in front of the cameras. We came out looking like four coalmen, with steering wheels on our heads and so on . . . and it worked. Manager Peter Walsh is hoping to get it to help promote our new single in Britain."

Generally, then, the picture is of four happy Tremeloes. Not hampered by the presence of ONE lead singer and able to tackle four-part harmonies and build on their comedy and build on the pace of their act. A great deal of importance is placed on the next single because, obviously, they're far from really proving themselves as stayers in the chart battle.

But I must say they clearly have the personalities and wit and ability to establish themselves. And if they can get the American scene going as well, so much the better.

PETER JONES.



THE NEW VAUDEVILLE BAND



**B**OB DYLAN may now be signing for Capitol, not MGM, but his old label still has about six dozen sides in the can . . . Duane Eddy lives in Beverly Hills, California, with his wife and family . . . new Lee Hazelwood discovery is Lynn Castle—but he's still producing Nancy Sinatra's records . . . Jimmy Ruffin has recorded "Black Is Black" . . . "Cashbox" calls Seekers "Georgy Girl" the surprise hit single of the year . . . Brian Jones was once a lorry driver, and a record salesman at C & A's . . . RM Editor Peter Jones quoted in length in the Sunday Times about his views on the Monkees and the Dodos . . . David Garrick's "Mrs. Appleby" top in Germany for the third week running . . . EP sales falling off . . . President's re-issue of Ritchie Valens' "Donna/La Bamba" makes this the third time "Donna" has been released (on London, Sue and President) and the fourth time for "La Bamba" (twice on London, once on Sue and President) . . . wonder what Diana Ross thinks of Felice Taylor's "It May Be Winter Outside"?

Nell Korner left the New Vaudeville Band to form his own blues band . . . MGM films rejected offer of ten million dollars for one TV showing of "Gone With The Wind" . . . heading in "Variety" reads—"Beatles Say Yeah to 9-Year EMI Pact" . . . Prince Buster's "Ten Commandments" issued on three different labels in the States . . . Sandy Posey is one-eighth Cherokee . . . stereo version now available of Geno

Washington's "Funky Butt Live" LP . . . big Rolling Stones' management shake-up expected . . . not to be confused—Cannonball Adderly's "Mercy Mercy" . . . Don Covay's "Mercy Mercy" or Willie Mitchell's "Mercy" . . . Beach Boys' next album "Surfer Girl" was recorded in 1963 . . . chart debut last week of the Blue Beat and President labels doesn't Duane Eddy look like Cliff Bennett?

Dave Clark Five have formed a film company called "Big Five Films Ltd." . . . in Birmingham, LSD stands for L-Shaped Discotheque . . . "Battle Of The Giants" (Lux) latest—Dylan (329 votes) beat Donovan (120 votes) . . . Elvis "How Great Thou Art" gospel LP contains "Crying In The Chapel" . . . Darrell Banks of "Open The Door To Your Heart" fame signed to Atlantic . . . watching Maxine Brown at the Bag O' Nails club last week were RM's Norman Jopling, Tony Hall and Bill Harry . . . A8—Jack Jones—"A Day In The Life Of A Fool" . . . 17-year-old Paul Styvar new singer with Bob Miller and the Millermen . . . Ike & Tina Turner's "River Deep Mountain High" revived by Dobie ("The In-Crowd") Gray . . . was Mick Jagger under the impression he was going to a fancy dress party last Thursday instead of a ballet?

Adamo top in France with "Inch Allah" . . . Jay (of the Americans) Black's first solo disc out this week, a Gerry ("No Chemise Please") Granaham production . . . organ heard on Walker Bros. "Archangel" recorded at the Odeon Theatre, Leicester Square . . . worth buying—Marvin Gaye's 6-track "Originals" EP . . . EMI have only issued half of "Mothers of Invention" "Freak Out" LP . . . Cilla Black watched Chuck Berry on Sunday . . . T-M fact—believe it or not, Tamla-Motown discs have actually notched up an unbroken run of six straight months in RM's Pop Twenty . . . Q8—which U.S. label has had discs released in Britain through London-American, Top Rank, HMV, Stateside and Pye Int. in that order?

## NEXT WEEK—MORE MONKEES COLOUR!

TWO GREAT NEW RELEASES !!

### "DON'T DO IT"

Recorded by  
**MICKY DOLENZ**  
on London HLH 10117

### "THANKS A LOT"

Recorded by  
**THE SEA-DERS**  
on Decca F 22576

The Burlington/Palace Music Group, 9 Albert Embankment, London, SE1 Reliance 2892 and MALDEN 7507 Sole Selling Agents: Southern Music, 8 Denmark St., London, WC2