

Record Mirror

▶ INSIDE — DAVY JONES, STAX

SPECIAL &
DAVE DEE
COLOUR



THE MONKEES



ELVIS PRESLEY (Pic courtesy Paramount)

Largest selling colour pop weekly newspaper. 6d.

No. 315. Every Thursday. Week ending Mar. 25, 1967

Record Mirror

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

Tamla - what's happened to the rest of the talent?

Record Mirror

EVERY THURSDAY

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



DONOVAN — his song "Hey Gyp" was taken from an old blues number, according to an RM reader.

KEITH SHIELDS, managed by Hilton Valentine and with a current record "Hey Gyp", could have made himself a little more pocket money if instead of attributing the composition to Donovan he had changed the lyrics while retaining the tune. You see, when Donovan recorded "Hey Gyp (Dixie The Slowness)" and set himself up as the composer, he had actually "borrowed" a traditional Negro blues, altering the lyrics. How slightly the lyrics were changed can be judged by hearing a copy of the London LP "Roots of the Blues — Southern Folk Heritage Vol 3". On it is a track by Ed and Lonnie Young from the Mississippi Valley, called "Chevrolet" — same tune and rhythm, though Donovan sings "I'll Buy You A Cadillac" in place of "I'll Buy You A Chevrolet". This LP was out in 1961. Still, all's fair in love, war and songwriting. I suppose — Tony Grinham, 196 Selwyn Avenue, Highams Park, London, E.4.

WITH Mr. Berry "Motown" Gordy's favourite protégés doing so obviously well, isn't it time he turned his attention to some of the other fantastic artists under his wing. Never do we hear much record-wise of such greats as Carolyn Crawford, Eddie Holland (song-writing can't take up all his time), the Monitors, and the knockout Hattie Littles. Recording by those fantastic Marvelettes are few and far between as are those by Brenda Holloway, Kim Weston, the Spinners, Tammi Terrel and Gladys Knight and the Pips. Surely Mr. Gordy must realise that he cannot hold the British Charts with only the Supremes, Four Tops and the Temptations. He found that out once before. So what about it — we want more by some of the greatest talents in popular R and B. — John Gunner, 2 Trevor Road, Waltham Forest, London, E.17.

DERAM PRAISE

AMID all the knocking and bickering, may I say a word in favour of the Deram label. Even though still in its infancy, Deram has already done a tremendous amount of good for British music. While other labels can't get their many singles out fast enough, Deram only releases the best of British music and have already had two top ten hits with Cat Stevens and The Move. The Pyramid have a fantastic new release. And Beverley must break his soon. Credit to Tony Hall for creating a label with character and making it a commercial enterprise. The sky's the limit — Vivienne Thumpton, 129 Swakeleys Road, Ickenham, Uxbridge, Middlesex.

DUSTY POLL

THANKS to you, James Craig, for allowing me to conduct a poll to find Dusty Springfield's favourite recordings. Here are the results: 1. "You Don't Have To Say You Love Me"; 2. "Goin' Back"; 3. "Some Of Your Lovin'"; 4. "My Colouring Book"; 5. "I Had A Talk With My Man"; 6. "I Just Don't Know What To Do With Myself"; 7. "Oh No Not My Baby"; 8. "All I See Is You" and "Long After Tonight Is Over"; 10. "Doodin'". — Michael Cowgill, 15 Wentcliffe Drive, Earby, Colne, Lancs.

WALKER COVER

ABOUT the letters concerning the A cover version of Lorraine Ellison's disc "Stay With Me Baby" recorded by the Walker Brothers. Far from being "conned", the public have been treated to a more professional, smoother and extremely well-produced disc through the Walkers. I was kindly lent a copy of Miss Ellison's version by Chris Lorimer, secretary of the Timi Yuro Appreciation Society, Flat 3, 1 Trinity Crescent, London, S.W.17. and it is soulful and she is a great singer, but I still prefer the Walkers' slicker, easy-to-listen-to version. I resent the implication that anyone who doesn't rave over "soul" is an inferior fan. We all have different tastes and that's how it will always be. Support, by all means, the music you think is tops, but please refrain from forcing your views on other fans. Reader Armstrong is a dedicated "soul" fan and is to be applauded for pointing out that a more soulful version was available, but that's all that was necessary. "Soul" fans should thank their lucky stars that the number wasn't recorded by a group far less talented than the Walkers. — Mark Aiken, Hildrop, Blo Norton, Diss, Norfolk.

MONKEE POLL

WITH your help, I conducted a poll to find the most popular Monkee. Here are the results: 1. Davy Jones with 1,361 votes; 2. Peter Tork, 183; 3. Micky Dolenz, 129; 4. Mike Nesmith, 124 — Marilyn Venham, 12 Torrington Road, Dagenham, Essex.

WHERE'S DUSTY?

WHATEVER happened to Dusty Springfield? For weeks now there has been a lack of articles, pictures—all we discover is that she is going to the States. Belgium everywhere except Britain is Dusty following in the footsteps of the Beatles, Stones, etc. Has she forgotten about us? The "Golden Hits" LP was all right for those who have just discovered how great she is, but ardent fans like me would appreciate a new LP with new numbers. Come on, Dusty, let's hear a lot more of you — Margaret Caskey, 2 Greathead Street, South Shields, County Durham.

DYNAMIC DUO

WHY do P. J. Proby and Tom Jones keep arguing about who is the best of the two? In my opinion, if they stopped rowing and made a record together it would be fantastic and would certainly get in the charts. Even if they can't stand the sight of each other, they would make a great partnership. In my opinion, neither is better than the other. — Paul Prescott, 145 Bromsgrove Road, Redditch, Worcestershire.

'PRESSED' PRAISE

IT'S time something was said in praise of the new-look "Newly-Pressed" programme on BBC Light. Dee-jays Jacobs and Murray have already startled the public and performers with their outspoken comments on some of the particularly poor discs played. For two years, it's been too easy for groups with incredibly little talent to come on the scene. Result is the pressing of poor quality discs, while established artists, like Marianne Faithfull, Brenda Lee, Proby, etc., are being forgotten because of time wasted on plugging these poor outfits. The only way to relieve it is to give disc-jockeys freedom of speech on all radio and TV shows. In America, the situation is even worse. — N. P. Healey, No. 1 Brixton Terrace, Penrose Road, Helston, Cornwall.

JAZZ TOUR

ID like to inform you of a tour of British Universities in late April. On the bill: Tubby Hayes Quartet, the Mike Pine Trio and Annie Ross. It will be the first of its kind in this country and goes under the heading "Pete Berman's Jazz Tete A Tele Presentation". In organising it, Graham Hadley Artistes of Stoke-on-Trent and will be Tubby's last concert appearances in this country before he emigrates to the States. Venues are being fixed now — Alvin Roy, Terry Oates Productions, 32 Maddox Street, London, W.1.

COCHRAN F.C.

RECENTLY I became a member of the Eddie Cochran Appreciation Society and was disgusted to find that the society is well and truly in the red. Why?

Because you fans who were already members have not bothered to renew your membership. It couldn't be more reasonable than five shillings. Sometimes, we are doing for you is that President Andrew O'Neill and Peter Morgan are fighting to get the un-issued tapes released. And anything that is deleted, re-issued. Please don't let Eddie's name be forgotten — Martyn Mills, the Red Lion, Linton, Bedford, Beds.

In brief . . .

MISS A. Edwardes, 234 Collier Row Lane, Romford, Essex: Anyone help me contact the Rasin' Storm, a group from Manchester who visited Romford in February. They were very good. Also can anyone help me find out more about these groups: Soul Method, Unsusited Medium, Him and the Others, The Late, the Tyme and the Pandemonium.
Pete Preston, 50 Princes Avenue, Dartford, Kent: What do EMI hope to gain by releasing "I'm Living Right" and "I Don't Want To Set The World On Fire" by Fats Domino. Top side was on an LP in 1963, the flip on the 'B' side of a previously issued single. What we want is the issue of material that is new to this country. For HMV there are seven unissued tracks, all better than either side of the new one.
Bryan, Pam and Patricia Ywell, Mere Cotages, Scoulton, Norwich, Norfolk: Your "Desert Island" poll is the best yet in RM. Here are our choices, starting with number one: Joe Brown and the Bruvvers, Breakaways, Tom Jones, Dusty Springfield, Paul Jones, Clinton Ford, Vaudeville Band, Shadows, Pet Clark, Sonny and Cher.
Dorinda Gray, 38 Mill Hill Road, Eaton Ford, St. Neots, Hunts: Anybody who wants to see the Walker Brothers tour the London Palladium again, please send their names to me at the above address.
William Gwynn, 6 Greenbank, Penzance, Cornwall: Walter Jackson's "Speak Her Name" is beyond any exaggeration, while most records by better-known R and B artists at present certainly are not.
Valerie Watterson, 49 Windsor Drive, Belfast 5, Ireland: Isn't it wonderful? Once again the Seekers have brought out a great record "Georgy Girl". The LP from which it comes is really fantastic — Judith's version of "Yesterday" is beautiful — Paul McCartney should be proud of her.
Johnny and David Taylor, 22 Chaulden Terrace, Hemel Hempstead, Hertfordshire: The Byrds are a religion. How anyone can put them on the same level as the Searchers we just do not know.
Bob Braeaird, By The Bridge, Whinlchie, Prestbury, Cheshire: Our "Good wishes to the Southern Rockers, London and Dan Coffey's gang from the Rhonda but please don't poach on our Northern Preserves" night of the Domino here Manchester Palace, April 2. There are still tickets unsold. Don't let our show be a tame uninteresting night — come and support the big beat of the fat man.

THE LEGAL PIRATE & 'EASY-BEAT'

HOUSEWIVES have been known to have had lunch on the table by 11.30 a.m. propelled by the speed of it; husbands clean the car and do a hundred and one other jobs that would normally take weeks due to the glad-to-be-alive spirit of it. And, as for the kids, they just sit by their transistors paralysed by the ruthless action of it.

Guessed what 'it' is yet? Of course; the above paragraph can only be describing the new-style "Easy Beat" programme that hits the country like a force ten gale every Sunday morning at 10 a.m. and is giving the pirates their biggest challenge since they started operations.

Apart from producer Ron Belchier, a great deal of the credit for this dynamic new show's success must go to the programme's compere David Symonds, a self-confident 23-year-old, who gurgles like a stream, rushes like a river in spate and would give the hind legs of a donkey no chance.

David, who looks most unique sitting in the hallowed portals of Broadcasting House wearing dirty jeans and a sloppy sweater when "Easy Beat" is on the air, has been accused many times of obtaining his success by copying the style of the pirate disc jockeys, but he dispels this as rubbish.

"Yes, of course I sound like a pirate D.J.," he said, "but only because I was in commercial radio — legalised commercial radio — for over three years in New Zealand. And this was long before the off-shore stations started operations over here. So I can't be accused of copying a style that I already had."

What then, I wondered, did David think of our pirate stations. "I quite like listening to them," he grinned, "but as far as commercial radio is concerned I think they are poor — exponents of it. Mind you, the limited facilities aboard a boat don't give them much of a chance so I suppose under the circumstances they do pretty well."

Off he ate David is just the same as the impression he gives on "Easy Beat": taut, full of nervous energy and never stuck for something to say. He lives "Easy Beat" seven days a week except for the two mornings he hosts the "Breakfast Special" programme. And funnily enough, it was this programme that gave him his "Easy Beat" break. But let's start at the beginning.

Always a man of quick decisions, David gave up studying botany in mid-term at Oxford University



DAVID SYMONDS — sweater and jeans at the BBC.

"because I was fed-up with the dull routine" and went up to Southshore where he landed a job digging holes in the sand.

It wasn't long before he realised that going down holes eight feet deep wasn't exactly getting him anywhere so he booked a passage to New Zealand in the hope that a fresh start in a new country would help him in his ambitions to become a broadcaster.

David stayed in New Zealand just over three years and during this time he had worked as a radio announcer, ballroom compere and comedian. It is true to David's character that he left New Zealand at the height of his career. He has just landed a weekly television programme, "Teen-Scene", and had been voted the country's top disc jockey.

On arrival back in England he fell on his feet and landed a job as a staff announcer with the B.B.C. "Something I couldn't have done without the experience I obtained in New Zealand."

It was while hosting the "Breakfast Special" programme that Ron Belchier contacted him and offered him the "Easy Beat" job. "I liked David's fast-talking, witty approach," said Ron, "and besides, anybody that can sound alive at 5.30 in the morning must be good!"

I asked David if he saw himself following in Brian Matthew's steps career-wise — a B.B.C. staff job and then a successful freelance career.

"Yes, I suppose my ambition is to become a freelance broadcaster," said David, "but I must get some television experience first. Radio is an excellent medium, but judging from the letters I have had in, people like to see you as well."

It seems that what Symonds wants Symonds gets. Shortly after saying that he wanted television exposure he was booked to appear on the "Juke Box Jury" panel and an excellent debut it was too.

In my opinion David Symonds is on the way to becoming one of this country's top disc jockeys. And if determination, self-confidence and sheer talent are anything to go by it won't be very long before he's challenging for the number one spot. Meanwhile, David Symonds and "Easy Beat" are proving to be very, very good for each other. **R.E.**

" TRY TO FIND ANOTHER MAN "

b/w

"STAY AS SWEET AS YOU ARE"

Fontana TF 808

Representation: **STARLITE-KING LTD.**
London 405 0943
AVENUE ARTISTES LTD.
Southampton 27159

the nite people

DAVY

What's his singing voice like?—Here's the answer...

FOR those who persist in the view that there's not much vocal talent in the Monkees' line-up, a newly-released Davy Jones' album provides a few insights. Maybe he's no great stylist in the standard pop idiom, but he's heavy on personality and perky charm. And even heavier on sheer professionalism. This album, called (Surprise!) "Davy Jones", was recorded while Davy was starring in "Pickwick". The accent, then, is rather on show tunes and Cockney-type British numbers which appeal so much to the Americans. Someone wrote that Davy's voice has "the sparkle of youthful enthusiasm and brightness of style" . . . well, let's look into whether that "some-one" is right.

Davy opens with "What Are We Going To Do", a catchy little tune in the Vaudeville idiom . . . one can imagine a boy-and-girl duo using it as an act-closer. A small sort of voice here, in the Lancashire accent which is Davy's own . . . "Love" is specifically "Luv". The arrangement is fair enough but unambitious — just sticks to the gentle little melody.

And on to "Maybe It's Because I'm A Londoner" in which he drops the North and gets on his Cockney kick — conjuring up a picture of this wee chap, thumbs stuck in braces, perking about the room. His voice, so far, is more the show-biz character sort of voice. A bit tinny — a bit deliberately old-time. Specially the talking bit.

But then comes "Put Me Amongst The Girls". A long track and sounding as if it comes from a show score. This is variety, but more of a sing-song treatment, with a chorus coming in behind Davy's cheeky styling. So far it's been miles away from anything he does with the Monkees . . . but this was for the American market, remember.

On to "Any Old Iron" — one of the great old oildies of the days when Variety lived. Fast-paced. Guitar backing on that diddle-diddle-bit at the end of the chorus. Slightly modernised, but old fans of Harry Champion (the originator) would probably approve, even through the guitar break mid-way. Then comes "Theme For A New Love" . . . a complete change of style. French horn dominant behind and then Davy talks through the lyrics, over a fine backing. Davy, make no mistake, is a fine little actor . . . and this track will surely be a top favourite among the Monkee millions.

Side two opens with Dylan's "It Ain't Me Babe". The most "current" yet. If hands of Dylan admirers reach high in horror, this'll still please a lot of people. A big-blooded backing, steaming along — Davy still in distinctive voice, with the Mancunian accent coming through. Surprisingly exciting.

"Face Up To It" is a fair enough sentimental ballad — "he's made a fool of you"

sings Davy with a staccato sort of intensity which underlines his at-home feeling with a big ballad. A thin voice, still, but full of impact and he hits his notes well.

"Dream Girl" is perky and commercial, with a girlie group behind Davy. Really it's a rather routine sort of number but the type that doesn't seem to date. Davy's voice seems to get higher and higher on this one, without actually getting into the falsetto range. Hard to pick him out from the girls in parts — and in some ways less successful than the other tracks.

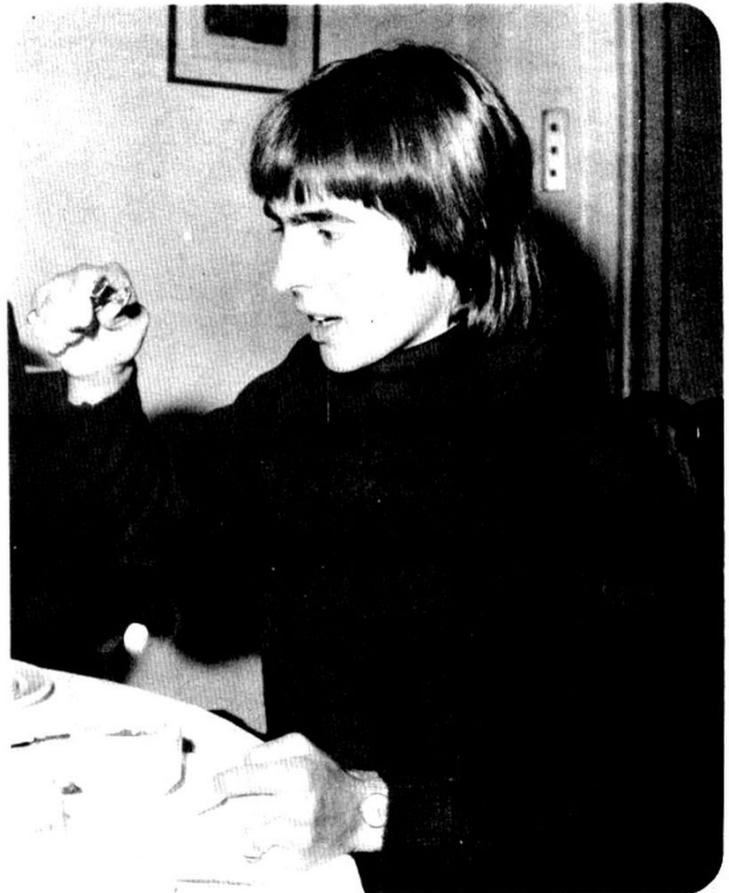
Up comes "Baby It's Me". This is a blatantly corny sort of number, with Davy lapsing further into his Northern pronunciation, jerking along. Nothing very much happens except that it adds to this picture of Davy's charm and appeal. Brisk sort of backing with nothing approaching originality. Male chorus on this one.

Davy is very close to his father so "My Dad" had to be included. A sentimental song, surprisingly well-sung by the Monkee — this is slow-paced and takes quite a bit of singing. Piano accents the backing and it's a wide-ranged sort of melody. Davy avoids sounding drearily schmaltzy, which is no mean feat.

And finally: "The Bouquet". A sad-tinted little song about a bunch of flowers which didn't come from a ritzy flower shop. More or less a sing-along number, but with charm . . . though Davy's voice is slightly hidden by the backing chorus.

That's it then. Stones and Beatles and Beach Boy fans needn't bother. It's simply a show-case of a most experienced Monkee, on songs which were put together principally for the American market — they love things to do with Olde Engleland.

There's no fantastic depth to Davy's solo voice. It's really a little-boy STAGE voice. But he has an uncommon talent with a song — and there's a wide enough range of material here to cope with the most difficult of tastes. The boy is a PERSONALITY. For my money, a fine personality. "Davy Jones" (Pye NPL 18178) — out now. **PETER JONES**



DAVY JONES — his LP was recorded several years ago — long before the Monkees.

ADGE'S 'GOOD TIME FOLK'



ADGE CUTLER with the Wurzels — his first record sold 50,000 copies in Somerset alone!

If really all started in the West Country where Adge Cutler and the Wurzels sold somewhere around 50,000 copies of their first single "Drink Up Thy Zider", which was recorded "live" and appropriately in a boozier at Nailsea. The group started touring all over Britain—and now audiences in the most far-out places are singing these Cutler-devised songs. Included is their latest on Columbia, "Champion Dung Spreader". There's also an LP "Adge Cutler and the Wurzels", with material galore for the odd convivial sing-song. Adge may have left it late to become a "character" in the performing scene (he's 35 now) but he was a character long ago when acting in the nominal role of road manager to that ultra-character Mr. Acker Bilk.

Says the amiable Adge: "I gave my first public performance when I was about seven at the Village Institute, Nailsea. I sang 'I'll Always Be A Nailsea'. As a regular Saturday night drinker, later on in life, I noticed that it was usually songs about London or Glasgow that were being sung. Nothing local left. So that's when I wrote a good roaring pub song with local connections . . . 'Drink Up Thy Zider' was born. And the song spread. Next came 'Champion Dung Spreader' which may give the impression I'm mad about spreading, one way and another."

Adge and his Wurzels were "received" at a press

do the other day. They acquitted themselves in high professional manner. Songs with a different slant were performed by Adge, with Reg Quantrell on guitar, Johnny Macey on bass, Reg Chant (accordian), and Brian Walker on tuba.

Says Adge, by way of

finale: "I suppose you can call the sort of music I write 'good-time folk'. I have hardly ever written a sad song. I write songs so that people can sing them. They have got to be simple for me to sing them."

LANGLEY JOHNSON

Adventure!

and a good trade

At sea with the Royal Navy — that's where you'll find adventure. New ships and weapons are already coming into service. Prospects are excellent. Today one officer in three begins his career as a rating. And the pay's better than ever. Post the coupon now.

You can join at 15.

Royal Navy

Royal Naval Careers Service, Dept. 474 GT1 Old Admiralty Building, Whitehall, London, S.W.1.

Please send me, entirely without obligation, the free, 52-page booklet 'The Royal Navy as a Career'.

NAME

ADDRESS

Date of birth

EASYBEATS TO TOUR AMERICA



SHIRLEY BASSEY—a projected show.

SHIRLEY AND NAPOLEON

There we were — a bunch of show business journalists — invited to Shirley Bassey's London house to guzzle champagne and be given some exciting news about our hostess.

The news turned out to be all about a projected show (projected by her husband and current mentor, Kenneth Hume), a West End musical titled "Josephine" in which Shirley will play the title role of Napoleon's wife — "who was married in a topless dress," Shirley pointed out with some relish, "but I don't think I'll be doing that on the stage. The audience will have to use its imagination. But its a part I'm tremendously looking forward to. Yes, there are a few similarities. Josephine liked men and so do I. And I think Kenneth is rather like Napoleon. In fact, I suspect he thinks he IS Napoleon. Watch."

At which Shirley shouted across the room to Kenneth who was engrossed in conversation. "Napoleon! Bonaparte." Alas, Mr. Hume did not respond until she shouted "Mentor".

So we turned to the subject of who would be a suitable actor to play Napoleon. Charles Aznavour and Charlie Drake were suggested but

Shirley didn't think so. She liked the idea of Anthony Newley but didn't think Tony would do it. Then she came right out with her top choices: "I'd like David McCallum or David Hemmings." The musical will also be made as a film, which is an idea very dear to the Bassey heart: "It's my ambition to be a film star and I don't see why I shouldn't be. And don't give me that colour bit because I don't want to know."

What about her singing career? "Now I want to do the things I want to do. No more travelling round and singing with orchestras not familiar with my music. And I don't want to do two shows a night—they take too much out of me. All right for groups and some pop singers, they've got vocal chords that can stand it. I'd like to travel with my own orchestra and sing because I want to sing and not because I've got to. I suppose one can never be completely happy but that would make me reasonably happy."

Frankly, Shirley looked a good bit more than reasonably happy. In her lavishly furnished home (actually more like an expensive restaurant or club than a home) she looked radiant and sparkled as much as her jewellery—which included an emerald ring and matching emerald ear pendants. "They're real too!"

DAVID GRIFFITHS

MANAGER MIKE VAUGHAN has negotiated with GENE PITNEY for THE EASYBEATS to embark on a 20 Show tour of the United States, following their forthcoming Australian tour. The group will be appearing with THE ROLLING STONES and THE CREATION on a short tour of Germany from March 29 - April 3. The group will remain in Germany for a further five days for television shows and an appearance at the Star Club, Hamburg.

They will then fly to Italy for another television appearance. Vocalist STEVIE WRIGHT was hit in the eye by a gift whilst the group were performing at the Pavilion, Bath last week. His eye is very inflamed and he can hardly see out of it and has had to be attended by a Harley Street eye specialist.

WHISTLING JACK CONTROVERSY

Rumours that DAVID & JONATHAN were the whistlers on the current "I Was Kaiser Bill's Batman" hit have been scotched by A & R man NOEL WALKER. He says: "David and Jonathan wrote the number—but they had no part in the session. I don't know how this rumour got about. On the record there were three whistlers—two of them were session men, the other was BILLY MOELLER." Billy Moeller, brother of Tommy Moeller of UNILY FOUR PLUS TWO is WHISTLING JACK SMITH and the record is being rush-released in America and in several Continental countries. In America the disc is issued on the Parrot/London label.

On April 7 Whistling Jack will be appearing on a new BBC TV series which replaces "Blue Peter". The programme is called "Jerry and Company" and stars JOE BROWN.

MARY WELLS arrives in London on March 27 on a trip arranged by the GUNNELL Agency and appears at the Bag O'Nails on March 29. Also arriving in Britain on the same day is jazz musician HERBIE MANN.

New Monkees disc is released next week

THERE are new discs from The Monkees, Herb Alpert, Frank Ifield and The Bachelors among the releases for the week ending March 31. All the releases are on Capitol Records. — "I Believe In You, COLUMBIA. Adee Cutler and the Wurzels — Champion Dung Spreeder. RED Peers — Turn The World Around. The Other Way; Brian Auger. Tiger. Frank Ifield — You Came Along. Jonathan & Gilly Gilly. Osenfelder. PARLOPHONE: Lance Percival — The Maharajah Of Brum. LIBERTY: Jimmy Holiday — Everybody Needs A Heart. UA. Shirley Bassey — If You Go Away; Bobby Goldsboro — Too Many People. STATESIDE: Mary Love — Lay This Burden Down. Royal Guardsmen. Return Of The Red Baron. TAMLA MOTOOWN: Stevie Wonder — Travlin' Man.

DECCA: Bachelors — Oh How I Miss You; Flys — House Of Love; Roland Shaw and his Orch. — The Look Of Love; Christian Ward — A Girl I Used To Know. DEGRAM: Celia — Can't Beat The Grass Grow. LONDON: Earl Harrison — Humphrey Stomp; Casino Royale. — When I Tell You That I Love You. BRUNSWICK: Ken Jones and his Orch. — When I Tell You That I Love You. RCA: Monkees — A Little Bit Me, A Little Bit You. CBS: Paul Revere and the Raiders — Ups And Downs. Dr. West's Medicine Show and Junk Band — Gondoliers. Shakespeares. Over-Seers. Playboys and Bums; Joan Rivers — No One Beside Me. Executives — Sensation; Robert Plant — Our Song; Roger Bloom's Hammer — Out Of The Blue; Gene Lazer — Always; Harry Roche — Constellation — Casino Royale; Stan Butcher His Birds And Brass — Something Stupid; Guy Durrell — Crystal Ball; Romeo Jones and his Back — Baby, Come Back. FONTANA: Blossom Dearie — Moonlight Saving Time; Jackie O'Brien and the Pikemen — The Killen Dragoons; Ken Street — Here Today And Gone Tomorrow. MERCURY: Dee Dee Warwick — When Love Slips Away; Les McKeown — All PHILIPS: The Franco-London Orch. — Theme From Robinson Crusoe; Peddlers — What'll I Do; Toys — Ciao Baby. POLYDOR: Normie Rowe — Going Home.

PYE: Alan Bown Set — Gonna Fix You Good (Every Time You're Ready). Gates Of Eden — 1 To 7; Vince Hill — If You Knew; Collette — Good Times; Sean Dunphy — If I Could Choose. CHESS: Ramsey Lewis — 2-3-7; VOGUE: Jacques Dutronc — Les Cactus. A&M: Herb Alpert and the Tijuana Brass — Casino Royale.

ATLANTIC OLDIES

British Atlantic are releasing a series of GOLDEN OLDIES on March 31. The discs will be by big selling artists and will couple two of their big hits on one single. The artists and their records are as follows: Sam and Dave — You Don't Know Like I Know/Blame Me Don't Blame My Heart; Young Bascals — Good Lovin'/Ain't Gonna Eat Out My Heart Anymore; Coasters — Yakety Yak/Searchin'; Booker T — Green Onions/Bootleg; Rufus Thomas — Jump Back/Walkin'; The Dog; Drifters and Ben E. King — Save The Last Dance For Me/Stand By Me; Otis Redding — Respect/These Arms of Mine and My Girl/Mr. Pifflful; Ray Charles — What'd I Say/I Got A Woman; Don Covay — Mercy, Mercy/Sookie, Sookie; Sonny and Cher — I Got You Babe/But You're Mine; Joe Tex — Hold What You've Got/A Sweet Woman Like You.

PEDDLERS WITH NINA

THE PEDDLERS have recorded the IRVING BERLIN standard "What'll I Do" for March 31 release. The trio will be promoting the disc on "Swimalong" (March 24), "Saturday Club" (March 25), "Dee Time" (April 6), "Pop North" (April 7) and "The Joe Loss Show" (April 21).

On April 14 the group begin a tour with NINA SIMONE and DICK GREGORY at the Guild Hall, Portsmouth. Other dates include: The Royal Albert Hall, London (16); Free Trade Hall, Manchester (18), Odeon, Birmingham (20) and The Upper Cut, Forest Gate (22). In May the group appear at the Flamingo Club, Las Vegas for a six week season, followed by a two week season in Miami, Florida.

POP SHORTS

BERT JANSCH appearing at Ulster Hall and on the Ulster Television on Wednesday, March 22.

On current HOLLIES Tour, the controversy aroused by the fact that both The Hollies and THE TREMELOES A performed "Reach Out I'll Be There" has been settled. The Tremes have dropped the number from their act. BONZO DOG DOO DAH BAND telecasting for new April television series "The Russ Conway Show" on March 27. BRIAN AUGER and JULIE DRISCOL have been offered six consecutive television dates by Television Francaise as the result of their recent appearances in Milan, Italy.

New theme tune for television pop show "As You Like It" is to be a WALKER BROTHERS album track "Land of a Thousand Dances". Following the success of her GEORGIE FAME and SCOTT ENDEL of tribute singles, BLOSSOM WAXIE will be waxing an album paying tribute to several artists, entitled "Name Drop".

DADDY LINDBERG attracting attention with his visual appearance and chirpy recording of the GEOFF STEPHENS number "Shirl". OTLIE PATTERSON rejoining THE CHRIS BARBER BAND in April when KENNETH WASHINGTON'S work permit expires. PETER MEADEN has completed negotiations on behalf of JIMMY WALKER & THE VAGABONDS with PHIL WALDEN, who handles the artists on the current Six Yell Tour. Phil will now represent the group in a management capacity in America. JAYNE MANSFIELD arrives in Britain for Cabaret appearances on March 22.

PETER & GORDON return to Britain in April — and Gordon's first solo disc is due to be released around that time. On current tour PAUL JONES' split his trousers during stage act.

GENE PITNEY has sent a puppy back to the States as a present for his wife.

CHARITY DISC SALES

On Monday this week, a cheque for £15,475 was handed over to the Save The Children Fund by Mr. Leslie Gould, managing director of Philips Records—proceeds from the sale of SCF's LP record "Stars Charity Fantasia". This represents the first instalment from the sales, 110,000 copies of the album being distributed and sold.

But further cheques are expected later from overseas sales of the record, from two record clubs (Concert Hall Record Club and World Record Club), from Reader's Digest, from SCF Branches, NAAFI clubs and the U.S. Forces. They have also sold the record.

Artists who helped the fund by donating tracks: Andy Williams, Dusty Springfield, Cliff Richard, The Walker Brothers, Johnny Dankworth, Cleo Laine, Roger Miller, Spencer Davis, Frankie Vaughan, Sandie Shaw, Val Doonican, The Swingle Singers, Harry Secombe, Kathy Kirby and Ken Dodd.

STARS AT TRACK

There were visuals gimmicks galore at the reception last Thursday at the Speakeasy club, to mark the birth of Track Records, a new company under the auspices of Polydor, which will handle the Who, Jimi Hendrix, and many other artists. Jimi was there in person, and so were many well known stars including actors Terence Stamp and Michael Caine. First release on the label will be Jimi's "Purple Haze"—out this week, which follows his ultra-successful "Hey Joe".

JACKIE GETS 60,000,000 AUDIENCE

American singer Jackie de Shannon, also a most successful composer, will be seen by an estimated audience of 60,000,000 on April 10 when she sings "The Wishin' Well", theme from the movie "Hawaii", on the Academy Award Show, televised direct from Hollywood—and some out on the early-bird satellite to Europe.

Jackie is also having important talks about a movie future. She has recently been seen in "Intimacy", earning good reviews. She has also completed a new album "Great Songs And Fantastic Standards"—studio technicians say she has never sung better.

EXTRA STAX

An additional date has been added to the current Stax-Volt Tour and the artists will be appearing at The Roundhouse, Chalk Farm on March 31. Also appearing on the bill that evening will be FELDER'S ORGANS, The Nite People and Ebony Keys South African soulstress SHARON TANDY has been added to several of the Tour's shows. The Roundhouse date is a Radio London promotion.

U.S. TOUR FOR JOHN'S CHILDREN

JOHN'S CHILDREN are to tour Germany with THE WHO next month and recently completed a deal with Track Records who now handle the Continental distribution of their records. The group are to tour America in May and their latest album, released there last week, has advance sales of 25,000. It is entitled "Orgasms". The group recently bought a club in Leatherhead "The Bluesette" — on the royalties they received for their American hit "Smashed, Blocked".

FATS & ORCH

FATS DOMINO will be bringing his own 9-piece Orchestra to Britain when he appears for six nights at Constellation — Always; Harry Roche — Constellation — Casino Royale; Stan Butcher His Birds And Brass — Something Stupid; Guy Durrell — Crystal Ball; Romeo Jones and his Back — Baby, Come Back. FONTANA: Blossom Dearie — Moonlight Saving Time; Jackie O'Brien and the Pikemen — The Killen Dragoons; Ken Street — Here Today And Gone Tomorrow. MERCURY: Dee Dee Warwick — When Love Slips Away; Les McKeown — All PHILIPS: The Franco-London Orch. — Theme From Robinson Crusoe; Peddlers — What'll I Do; Toys — Ciao Baby. POLYDOR: Normie Rowe — Going Home.

DAKOTAS

BILLY J. KRAMER will not be backed by THE DAKOTAS on the "A" side of his next release. His disc, with full orchestral backing, is issued on April 7 on the Reaction label and is entitled "Town Of Tuxley Toymer Part One". The number was written for him by top Australian group THE BEE GEE'S, who recently joined NEMS Enterprises. The disc has been written by The Dakotas and is entitled "Chinese Girl".

you'll be missing out on something if you miss Record Mirror TAKE A SUBSCRIPTION and be sure of a copy

Britain 3 months 7/6, 6 months 15/-. 1 year £11.00.
Foreign 3 months 10/-. 6 months 20/-. 1 year 37/6.
Europe—airmail 6 months 35/-. 1 year 70/-.
Outside Europe—airmail 6 months £21.00, 1 year £5.
I live outside the U.K. and wish the paper to be sent by ordinary mail/air mail. (Delete section not applicable).

Send form and money to Subscription Dept., Record Mirror, 116 Shaftesbury Avenue, London, W.1.
I enclose £ s d for subscription.

NAME _____
ADDRESS _____

ONLY 5/- DOWN FOR 3 L.P.s

(Balance 5/- 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 MOTOOWN STARS.

THE G. A. LONG PLAY CENTRE
(Dept. 95D), 42-44 GT. CAMBRIDGE RD., LONDON, N17

ACNE PIMPLES!

DO THEY CAUSE YOU EMBARRASSMENT?

Read now what people say about Mascoplil—the tried and tested formula used by thousands! —After only one supply of Mascoplil the spots have virtually gone. It's lovely to go out and mix with people again.

F.P. of Norwich actually works.

A.J.P., Radley College —"... my face was a mass of spots but they have almost gone now."

C.C., Enfield —"You too can enjoy Mascoplil treatment. Just swallow two tiny pills a day — what could be simpler. For a descriptive leaflet and a 30-day treatment just send 8/6 (post free) to:

CROWN DRUG CO.
(Manufacturing Chemists—Est. 1908)
(Dept. RM.2), BLACKBURN

Says Paul Simon — 'Each song is a good picture of me on the day I wrote it. Ten years later, I'll look back and know how I was—like home movies'

PAUL Simon: small, dark-haired, eloquent, guitarist (six and twelve strings), songwriter Art Garfunkel: tall, angular, fair hair sprouting like pale cacti. Both are 23. They receive high-brow accolades gracefully — like "they have fractured the stereotyped adult view that the music of youth is, at best, only trivial rhymes and teenage noise, and at worst, offensive."

Basically, the thing to do is to sit back and ENJOY them. Listen to their almost choir-boyish singing. Appreciate how it is that they sold more than six million records last year. But when you stray into the field of ANALYSING what they are doing, then you get caught up in phrases and theories that get plain baffling.

Paul says: "Each song

is a good picture of me on the day I wrote it. Ten years later, I'll look back and know how I was then, like in home movies."

Art says: "Pop music is supplanting film as the leading medium in which to comment on the world to a large audience, just as film supplanted literature."

They both say: "Old concepts about the Top Forty and Tin Pan Alley are dying. In a year they will be dead as the new music comes in."

That's clear enough. But then you get a critic writing: "They deal with current realities and illusions, reflecting the instincts of the poet, the commitments of concerned humans, and the earnest questionings of youth."

And you get the lyrics of "A Simple Desultory Philippic": "I was Union Jacked Kerouac'd John Birchd

stopped and searched Rolling Stoned and Beatled till I'm Blind", which set off a whole lot more critical investigation, but in fact this song is merely a send-up of Bob Dylan. Their music has been called pop-folk, folk-rock, hippie-rock. And it's in this business of classifying WHAT they are that the troubles start.

Paul Simon doesn't hold with labels. "Really, I'm a songwriter who uses a guitar. I write these songs that are a reflection of myself. Then we sing them to a guitar accompaniment. This gives them a feeling of folk music. But it's not really folk and it's not really rock. Maybe it's pop because after all it IS popular!"

Paul and Art paid a quickie visit to Britain in the middle of last week—for concerts at the Albert Hall (Saturday), Birmingham and Manchester. They explained how they'd been together for years, since they were both fifteen — and recorded "Hey School Girl" (a Paul composition) which sold 100,000 copies on the Big label in New York. They called themselves Tom and



SIMON AND GARFUNKEL—here for three concerts only—their new disc is "At The Zoo" backed with "59th Bridge Street Song (Feelin' Groovy)".

Jerry, believing that the world was not ready for pop singers called Simon and Garfunkel.

Now, according to American sources, their future is kinda confused. Art has received his master's degree in mathematics from Columbia University and starts now for his Ph.D. degree. Says he eventually wants to give up music to teach maths. Simon says he is basically a writer—fiction and shows as well as for records.

But it seems certain they'll stick together as long as they can go on filling massive theatres purely on the strength of their in-person performances. In America, teachers have been playing their records in class and teaching from their lyrics. But Paul insists: "I write and perform to entertain, not to teach or preach. I'd much rather a concert-goer said: 'I had a great evening', rather than 'I learned a lot'. If we make them think, okay... it's an added dimension. We are just creating doubts and

raising questions. There are doubts in every area."

Paul adds: "I look back on life in curiosity more than anger. It's not all protest. But I think songs must have a meaning."

They're in a curious position. They treat their business of writing and singing with a direct clarity of purpose. But then the critics move in and use such deep language that sometimes even Paul and Art are bemused. Ralph Gleason said of one performance: "It was starkly simple, almost painfully direct and removed from all show-business clichés, with the songs themselves driving deeply and poetically into the very basis of contemporary problems."

But the last word comes from Paul. "They say it's poetry. I dunno. I don't think it is — unless maybe it's some kind of crude poetry. What do you think? That's where the final analysis is. It all depends on what YOU think!"

PETER JONES

PAUL JONES

and the time he lost his temper with fans

PAUL Jones is used to the old fan hysteria bit, especially on his current tour where he has finally emerged as a solo performer of exceptional talent. It's been screams, kerfuffles, pandemonium all the way. Which is all very well but one wonders if there are times when the artiste concerned comes near to breaking point...

So happens Paul did once reach this point. He remembers it well:

"We'd gone up north for a date, with Manfred Mann, and we went along to the hall to do some rehearsing — we had a lot of new numbers and they needed working over. We specially wanted to put on a good show. Anyway, after a little while some fans came in — probably BROKE in, as I remember it.

"So everything came to a halt. We started signing autographs. Bits of paper, scraps of paper — all shoved at us. Right, it was our duty to sign. But all the time, we wanted to get on and rehearse...

"Gradually it got worse and worse. People just appeared from nowhere. We signed... tried to get people out of the hall. But we had no luck. It was just as if they'd taken over. Bits of paper, more bits of paper. Being tactful didn't work out — they just kept chattering at us. And there was even a danger that our equipment would be wrecked.

"So suddenly I snapped. I just sort of saw red. I really let rip... won't say exactly what I yelled, but I got fed up with the whole scene. And the most astonishing thing happened.

"Suddenly the whole mood of those fans changed. They looked at me, and I swear there was hate there. They started shouting things back. It was a dodgy moment. Maybe I wished I hadn't said anything, but it was too late.

"What went through my mind was that here were WE trying to work, to get a show together, and there were THEY trying to hold us up.

"And some of them shouted things like: 'We put you where you are today — who do you think you are?' And it was all ME. I was the one who'd started it. It gave me a very funny feeling standing there, feeling a bit off, as they tore up the autographs we'd given. Just dropping little scraps of paper on the ballroom floor.

"My bit had its effect. But it was more than a bit frightening, believe me."

Eventually the fans were removed, almost bodily, from the ballroom. The whole affair has left its mark on Paul. Nobody is more appreciative of fans' support than he — as he's proved countless times on the current tour with the Hollies, etc.

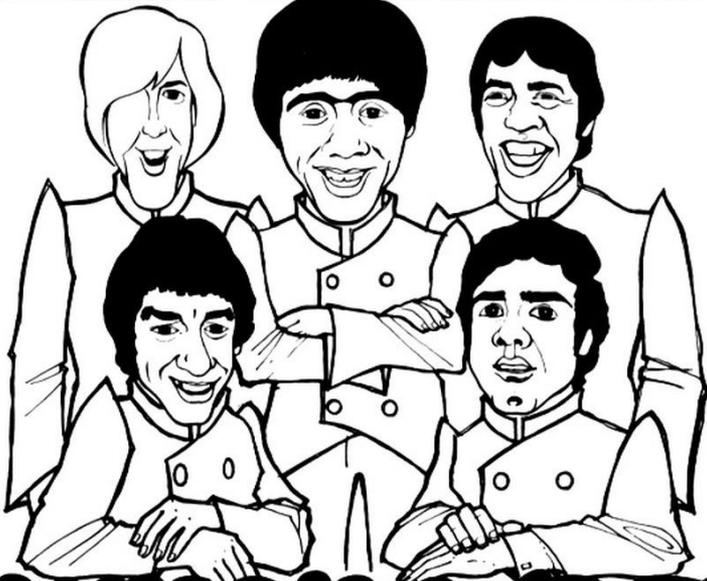
But to even the most even-tempered artiste, there comes a time when everything gets a bit too much.

And I'm quite sure that the REAL fans would never want to put their favourites through such a time. There's a time and a place for everything... and a rehearsal is NOT the time to worry an artiste.

End of moral. —

PETER JONES

The EASY BEATS



WHO'LL BE THE ONE

UNITED ARTISTS UP1175



THE YOUNG IDEA talk about the Paul Jones, Hollies and Spencer Davis tour.

Secrets of a tour...

H! We're the Young Idea, and we're in the middle of our first-ever national tour—finding out what it's all about from the Hollies and Paul Jones and Spencer Davis and the Tremeloes. And to say we boarded the coach on that first day with some trepidation is putting it mildly. The Tremeloes travelled with us and helped put us at ease.

First show at Mansfield was a nerve-wracking experience, and we stood in the wings as the Richard Kent Style opened the proceedings. They made a reassuring explosion of sound with "Shake" and got the whole audience moving. First minor disaster: the curtains jammed down. Then the mikes failed and then Spencer Davis was held up and the group had to start without him!

We sneaked into the hall during the second house and were knocked out by Paul Jones' fantastic act. We wondered how anyone could follow it, but the Hollies did. They looked great and got nearer to their record sound than anybody else on the tour. Visually, they must be the best group around. Allan Clarke in a red velvet suit and black Spanish hat looked like a Mexican bandit, while Graham Nash, immaculate in black frock coat, looks more like a benign Edwardian uncle.

Next night, in Newcastle, was very wild. The City Hall has a stage with no curtains and seats only inches away. The stars were in considerable danger. The bouncers by the stage were busy keeping away over-enthusiastic fans. We were very chuffed at the reception our record "Freaky Situation" got because we weren't sure if it had been widely heard in the North. Evidently it had. This was the first time we got to talk to the Hollies, who wrote our song, and we chatted over chicken, chips and Newcastle brown ale!

The Richard Kent Style and the Young Idea nearly found themselves sleeping in the streets that night because of a mix-up over hotel booking. Bet the Beatles never had this trouble! At our hotel, we found they had no room for us but we stayed a while to watch Otis Redding on the Eamonn Andrews Show. Manfred and Stevie Winwood were there, about fifteen of us crammed into a tiny room to watch a television set that looked old enough to be Lokie Baird's original prototype.

On to Glasgow — Spencer Davis's van breaking down so Stevie found himself without an organ and they couldn't play their recent hits. But they still gave a great performance in the huge Odeon cinema there.

Next morning — up at dawn, cursing the tour planners, driving 250 miles to Doncaster. So this is touring!

Sometimes, fame comes to a label as well as a star—like Tamla Motown. Now here's Stax Volt from America with hot soul discs, & a crop of chart-riding R & B artistes



SAM AND DAVE—the fantastic duo seen singing "You Don't Know Like I Know" (RM Pic)



BOOKER T. seen without the M.G.'S. (RM Pic)



THE MAR-KEYS—during their performance of "Philly Dog" (RM Pic)

WHEN you come to consider the Stax sound, you've got to consider principally the backing musicians—the resident session boys who do literally every single release. Which means considering Booker T. (Jones) and his M.G.'s the augmentation which makes them become the Mar-Keys, and you have to ponder more than a little on the 25-year-old guitar genius Steve Cropper.

I talked to both Booker and Steve. Separately. Booker is a quiet character who lights up ultra-violently when he gets on stage. He also lights up American cigarettes. "Two things I don't like about Britain—your cigarettes and your food. The food's maybe all right but in America we get more sauces and spices. Food is kinda naked here."

He was surprised at the warmth of reception from British fans. He said: "In the States, we just can't tour because we're continually in the studios. Maybe we'll start recording at midday, then carry on for fourteen or fifteen hours. You see, though we record under our own name, we're really employees of the studio. People figure we should get out more. But first and foremost we want the company's records to sell. If we vanish, you look around for musicians who understand the scene... and there aren't many of them."

"Yeah, we keep tabs on the British scene. Tell you one thing: I think the Rolling Stones like us and have been influenced by us. They're a fine group. Certainly they get the nearest of all British groups to our kind of music. I like the Beatles, too—some of those slower numbers like 'Michelle' and 'Yesterday' are just great. By the way, we had the Animals look over the studio once and they were very impressed with our set-up."

What, I wondered, was it that made the Stax sound so obviously different? Said Booker: "It really is a matter of 'feel' for the music. It's like mind-reading almost. Every single artiste on the books has his own preference. We get to understand it and, without anything being written down, we just 'feel' our way through it. You see, I've been at Stax since 1959, which is a long time. It's just never occurred to me to move on. We believe in what we're doing, we get the rewards and we're happy. I was a professional organist at Fourteen—never known anything else."

Drummer Al Jackson called in to tell Booker he was wanted on stage. "Yeah, this is what we really like doing—playing to people. It's communication. That's why we're on tour in Britain is such a gas. It's something we don't get to do very often—work on a stage."

And Al hustled Booker off. "It's been a year since we really faced



OTIS REDDING singing "Try A Little Tenderness"—Steve Cropper can be seen over Otis' left shoulder playing lead guitar (RM Pic)

an audience," said Al. "It's a shame." On to Steve Cropper, who is one of the most modest characters in the business. No objection about British cigarettes from him. He, too, was amazed that fans in Britain had even heard of him. I told him of a Record Mirror reader who finished a letter to me: "Yours till Steve Cropper plays a bum note"—implying like forever. Said Steve: "Is that so? It's great to hear it. But I played a bum note only last night." He reflectively sipped a bourbon and said: "I'd hate to be a star. What I enjoy is being part of the Stax scene. I look upon myself as being a producer and a composer. And, of course, a guitarist. That's all. I've had offers to go to New York, get the star treatment and all, but I don't want to leave Memphis. It's a family atmosphere there. Really. If one of our artistes become a bigger star than the others—no jealousy. Just a pat on the shoulder from all of us. I can't really explain it. It's more a way of life than a way of working." Steve Cropper had to go to work. As he left, he said: "Truly I had no idea that our sort of music had a following in Britain." Modesty personified.

PETER JONES

Floyd songs

I'M not superstitious, about you" sings Eddie Floyd, the only artiste to have two records in the charts. One of them, the near-classic R & B opus, "Knock On Wood" has been around for nearly six months. Why did Eddie write a song on superstition? "I write songs on ideas that I get anywhere—even walking the street, talking to you, anything," explained Eddie. "I had the title 'Knock On Wood' for months—but I had to wait before I could think of words and music to go with it." Eddie talked about his career to date. "I've been with Stax for two years now, and I joined mainly as a writer. But I've always liked singing. I was with the Falcons for some time—but I only used to record 'B' sides with them. I like writing songs—I wrote a couple for Otis Redding including 'Don't Mess With Cupid' and his next single." Eddie's LP in the States, shortly to be issued here, is obviously called "Knock On Wood". About his new single "Raise Your Hand" which shot into the charts on the first week of release, Eddie declared that he didn't think it was as good as "Knock On Wood" and that he was a bit surprised it was an immediate hit—N.J.



CARLA THOMAS (RM Pic)

IF you used to listen to records in 1961 then you'll remember "Gee Whiz (Look At His Eyes)", a plaintive little love song by a Miss Carla Thomas. Who just happens to be here in England with the Stax tour.

"I didn't write the song with anyone special in mind" confessed Carla. "It was written when I was in High School and I thought about lots of boys when I wrote it. Then one day I went to the studio to cut a record and nobody had any songs. So I said, here, I have this song of mine. And we cut it and it was a hit! Since then I haven't written many songs, but I've had a few 'B' sides."

Carla declared that she wanted to see all the usual sites when she had the spare time—London Bridge (why London Bridge?) especially. Attractive Carla, whose father is Rufus Thomas, should delight audiences who see her on the Stax package—certainly she pleased the press at the reception when she sang her hit "B-A-B-Y".

"The reason my father didn't come along with the rest of the show" said Carla, "was that he went into hospital to have his appendix out about two weeks ago. But he may be coming here in about six months or so." N.J.

THE BLUESBREAKERS

Curly F 12588

JONATHAN KING

Round, round F 12589

CONNIE VAN BERGEN

Salty dog F 12590

ORNELLA VANONI

Our song (La musica è finita) F 22591



NEW from Decca this week

45 rpm rec.

CAT STEVENS I'm gonna get me

THE GIBSONS The magic book DM 119

STAX



QUOTE from the Pink Floyd, tipped as one of the big new groups of '67: "If we have to have some kind of definition, you could say we are lights and sounds. The two mediums complement each other and we definitely don't use them together as a gimmick. Our aim is simply to make the audience dig the effect. They don't, they say, seek to create hallucinatory effects on their audience . . . they want only to entertain. But they own up to being musical spokesmen for a new mushrooming movement . . . experimentation in all the arts, including music. The effect is quite shattering, as their bemused (and capacity) audiences will testify. Their record, doing very well: "Arnold Layne"/"Candy And A Currant Bun", on Columbia.

STAX SHOW REVIEW -& THE FIRST LP'S

Carla and Booker T

CARLA THOMAS "Carla" — B-A-B-Y; Red Rooster; Let Me Be Good To You; I Got You Boy; Baby What You Want Me To Do; For Your Love; What Have You Got To Offer Me; I'm So Lonesome I Could Cry; I Fall To Pieces; You Don't Have To Say You Love Me; Fate; Looking Back (Stax 58906).

CARLA'S highly distinctive voice on a number of different styles. She takes pop songs like "B-A-B-Y", blues like "Little Red Rooster", and C & W like "I Fall To Pieces", and moulds them into her own bluesy, yet charmingly likeable style. Her version of "I'm So Lonesome I Could Cry" is brilliant.

★ ★ ★ ★
BOOKER T. AND THE M.G.'S—"And Now!"—My Sweet Potato; Jericho; No Matter What Shape; One Mint Julep; In The Midnight Hour; Summertime; Working In The Coal Mine; Don't Mess Up A Good Thing; Think; Taboo; Soul Jam; Sentimental Journey (Stax 58902).

THE usual format from Booker T — heavy brass and brilliant drums, plodding yet effective organ and of course Steve Cropper's jerky, highly individualistic guitar work. Their music can be used as background, dance or listen to music although it does tend to get repetitive if you just sit and listen. There are the usual shades of "Green Onions"—especially in "One Mint Julep"—but apart from that it's OK. Probably not as good though as their last LP, but better than the "Green Onions" album.

★ ★ ★

"THE Otis Redding Show" as the Stax tour has now been mysteriously re-titled commenced at the Finsbury Park Astoria on Friday (first house) with Booker T. and the M.G.'s, who invariably did "Green Onions"—quite a powerful version too, but Booker's organ work was a bit subdued, which was more the fault of the acoustics than of the artiste. The Markeys arrived to augment the M.G.'s and did the best number on the show, in terms of nearness-to-record, with "Philly Dog". Closer on side, oops part one was new boy Arthur Conley, who despite being billed as a singing midget is actually no shorthouse. Arthur put on a very good act, his dance routine was clever and entertaining and his version of his American hit "Sweet Soul Music" was professional. Although Arthur does not yet have that magic aura of "soul stars from the States" he showed he was better than many with far bigger reputations. But it was a mystery how he received second billing to Redding when chart names Sam and Dave and Eddie Floyd were on the show. Something to do with being Otis' protege I suppose.

Eddie Floyd opened the second half, and competently sang "Raise Your Hand" and "Knock On Wood", although by this time, a certain same-y sound had set in. Somehow the atmosphere of Eddie's records didn't come across—but it would be difficult to pinpoint any reasons. Sam and Dave crashed into "You Don't Know Like I Know", and had immediate impact—their act was exciting and entertaining. A send-up version of "When Something Is Wrong With My Baby" was followed by a spine-tingling "Hold On I'm Coming", in which they created loads of excitement and were called back for an encore—which unfortunately was a disappointing "I Take What I Want". Otis entered after a big build up and came out with his typical out-of-breath stuttered soul. He sang mainly fast numbers and I lost count of the number of times he said "Lord Have Mercy"—my sentiments entirely. His closer "Try A Little Tenderness" was better but the encores were exceptionally corny. His act was well-received by his fans, but to anyone who isn't a Redding fanatic, the whole thing must have exploded the soul myth. I would rather have seen him sit at a piano and sing "I've Been Loving You Too Long" than attempt any amount of Rolling Stones, Temptations, or Frank Sinatra numbers. NJ

Mr. Stanley Myers and the West Hampstead Tea Room
New Orpheans with vocal refrain
by Master Barry Humphries and the Noveltones

ULYSSES RAG RCA 1579

RODGER COLLINS
She's looking good V-F 9285

THE DELICATESSEN
The Red Baron's revenge
V-N 9286

W Decca week
cords

a gun DM 118

NEXT WEEK IN RECORD MIRROR
Monkees - John Walker - Elvis

new albums reviewed by Norman Jopling and Peter Jones new album

A COUPLE OF GOOD R&B OLDIE L.P.'S + POOR PICKETT, GOOD JAMES BROWN, AND ATLANTIC RE-ISSUES

VARIOUS ARTISTES "Solid Gold Soul Volume Two"—When A Man Loves A Woman; My Adorable One — Percy Sledge; Down In The Valley; Cry To Me—Solomon Burke; 434 5789; Dancer — Wilson Pickett; You Got What It Takes; A Sweet Woman Like You—Joe Tex; Drown In My Own Tears; Let The Good Times Roll—Ray Charles; Something You Got; I Like It Like That Paris 1 and 2—Chris Kenner (Atlantic 587058).

VARIOUS ARTISTES "Dr. Soul!" —Say (That Your Love Is True)—Joe Simon; (Do The) Mashed Potatoes—Nat Kendrick and the Swans; Lemmy (Goodie) — The Naturals; Say Yeah—Preston Epps Trio with Andre Franklin; Gotta Give Her Love—The Volumes; Soul Train—King Curtis; Little Bit Of This (Little Bit Of That)—Chuck Flamingo; Make It Easy On Yourself—Jerry Butler; Oh What A Feeling—Shep and the Limelites; Loving You Every Day—Wade Donald; Let's Sit And Talk—Gene Allison; You Don't Want Me—James Carr; Strange Feeling—Sugar Pie De Santo; Believe In Me—Impressions (Sue LP 943).

SECOND volume of the series — the first one was a big hit and better than this. But there are highlights here—the Percy Sledge million-seller "When A Man Loves A Woman" is still one of the best soul ballads ever made while Joe Tex's highly underrated "A Sweet Woman Like You" is undated. A pity that the two Solomon Burke tracks are so similar, but the Chris Kenner songs are a nice addition.

A COLLECTION of lesser-known, but very influential soul and R & B oldies from now-defunct or smaller U.S. labels. All of these sold well in the States, a couple of the numbers such as "Make It Easy" and "Mashed Potatoes" will be familiar to every pop fan. But this is more special than most collection LPs. The fantastic variety of sound here makes this a special collection which was compiled by James Hamilton (Dr. Soul). Try "Gotta Give Her Love" by the Volumes or King Curtis' scinty "Soul Twist".

RAY CHARLES "Hallelujah I Love Her So" — Ain't That Love; Drown In My Own Tears; Come Back Baby; Sister's Prayer; Funny (But I Still Love You); Losing Hand; A Fool For You; Hallelujah I Love Her So; Mess Around; Mary Ann; Greenbacks; Don't You Know; I Got A Woman (Atlantic 587056).

WILSON PICKETT "The Wicked Pickett"—Mustang Sally; New Orleans; Sunny; Everybody Needs Somebody To Love; Ooh Poo Pah Doo; She Ain't Gonna Do Right; Knock On Wood; Time Is On My Side; Up Tight Good Woman; You Left The Water Running; Three Time Loser; Nothing You Can Do (Atlantic 587057).

THIS is a re-issue, for obvious reasons. But some of Ray's classic sides, recorded in the Atlantic studios many years ago are included here. This is a classic R & B album of the old school, where the emphasis is put on the soulful vocals, rather than any gimmicky backing or arrangements.

THE wicked Pickett indeed! Rumours that his next LP is to be titled "I'll Never Get Well If You Pickett" are totally unfounded. Wilson's usual format of speeding up well-known soul standards wears a bit on this LP, which isn't as inspired and original as his last two. He can do better than this. Best tracks are "Mustang Sally" and "She Ain't Gonna Do Right". Backing sounds a bit thin too.

BEN E. KING "Sings For Soulful Lovers" — My Heart Cries For You; He Will Break Your Heart; Dream Lover; Will You Love Me Tomorrow; My Foolish Heart; Fever; Moon River; What A Difference A Day Made; Because Of You; At Last; On The Street Where You Live; It's All In The Game (Atlantic 587055).

JAMES BROWN "Handful Of Soul" — Let's Go Get Stoned; Hold On I'm Comin'; Our Day Will Come; Message To Michael; The King; 454 5789; When A Man Loves A Woman; Hot Mess; Oh! Henry; Get Loose (Philips BI 7761).

ANOTHER re-issue, this time from the fantastic Mr. King whose voice must be one of the most distinctive to emerge from the States. His jazzed-up (what a phrase!) version of standards like "My Heart Cries For You" and "On The Street Where You Live" are scintillating, while he can caress ballads like "What A Difference" and "It's All In The Game" with tenderness and feeling. He's my favourite soul singer and although this isn't his best album it is one of the best this month.

JAMES Brown's undoubted talent on the keyboard is put to good use on a number of his arrangements of R & B hit tunes, and some of his own melodies, which he penned with Nathaniel Leon Jones. Good for James' fans.

★★★

★★★

rapid reviews

SOME typical Caribbean music here from BYRON LEE and some happy sounding rhythms on his "Jump Up" LP on 587018. Nice, happy sounds. ESTHER OFARIM and ABRAHAM have a following here, and their folk-Israeli style comes across beautifully on their "The New Esther and Abu Ofarim Album", which is on Philips BI 775. Three tracks on the new HERBIE MANN LP "At The Village Gate" (Atlantic 587054), which are "Comin' Home Baby", "Summertime" and "It Ain't Necessarily So". An LP delight for disco addicts. For original Screenplay enthusiasts there's "Baby The Rain Must Fall" which has music by ELMER BERNSTEIN (Fontana TI 5006). Steve McQueen fans should try this one for bringing back memories, but it's a shadow of its former self, having been recorded by many people — now ARTHUR LYMAN and his group do a fantastic South Seas version of it on an LP of the same name on Vocalion VA II 806. Also included are "Yesterday", "I'll Remember You", "Hang On Sloopy". If you remember "Sleep Walk" then you may also remember the distinctive guitar stylings of SANTO and JOHNNY whose new album "Mona Lisa" is out on Philips BI 7760. The plaintive guitar sound is very sleepy and late night but pretty effective. DR. JESTER HANSON (what a name!) and his Chorus on "Amen" is a powerful and inspired gospel album. The title track is the familiar number, while the chorus handles the rest of the songs well. (Fontana TI 5236).

POLYDOR have issued five LPs this month from the Storyville label, imported direct from Germany. They are firstly Blues From New Orleans Vol. 1 from SNOOKS EAGLIN on Storyville 670 119. Snook's dry blues voice and the popular and well tried blues songs (there are 16 of them) come over well, but maybe there isn't quite enough variety. On 670 165 there's some jazz being played by the EMILY BARNES NEW ORLEANS BAND — the material was recorded in 1951, but it's much more vintage than that in style. BILLY and DE DE PIERRE on 670 173 take some "New Orleans Jazz" and again this is vintage-style stuff which doesn't pander to commercial tastes. "Blues Scene U.S.A." Volume three on 670 181 features various artists on a number of typical blues songs, some of which are more familiar than usual — like "Good Morning Little Schoolgirl". Lastly for blues addicts, there's "Boogie Woogie Blues" with PETER JOHNSON, ALBERT AMMONS and MEADE LUX LEWIS on 670 184. Very jaunty and effective.



GREEN GRASS OF HOME

TOM JONES

TYERS IN THE SKY
WE'LL HAVE TO GO
FOLLY FAMILIAR FORGOTTEN FEELINGS
SIXTEEN TONS
TWO BROTHERS
MY MOTHER'S EYES
GREEN, GREEN GRASS OF HOME
RING OF FIRE
A FIELD OF YELLOW DAISIES
(I wish I could) SAY NO TO YOU
ALL I GET FROM YOU ARE HEARTACHES
MOHAIR SAM
COOL WATER
DETROIT CITY

DECCA

SKL 4855 LK 4855



12" stereo or mono LP record

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

Catchy debut solo from Jeff Beck, and a typical but powerful Four Tops. Better showcase for Jimi Hendrix on his newie, and best vet from Cat Stevens, plus a simple new Peter and Gordon.



JEFF BECK seen wearing a tie from John Stephens (his belt is matching, but you can't see that).



THE FOUR TOPS seen here during their British tour with EMI chairman Sir Joseph Lockwood.



CAT STEVENS

GUY DARRELL: Crystal Ball: Didn't I (CBS 202642) Been plagued by people telling me how good this is—and now I finally agree. Certainly it puts Guy strongly on the hit trail, in a semi-singalong and good-time style—shades of the Spontinels we had not long ago. A good song and a good arrangement and a good production and I know it's getting deejay support. Watch it climb. **TOP FIFTY TIP:** Good performance but song is routine.

rapid singles

THE DELICATESSEN come up with 'The Red Baron's Revenge' (Vocalion 5286), but my view is that this cartoon-based story is going on a bit too long. Great trad-styled better from **CONNIE VAN BERGEN** on 'Salty Dog' (Decca F 12590), swinging like mad all the way. **TIM ROSE** (CBS 202631) is hailed as the most original and marvelous but I found his 'Morning Dew' a bit of a wet blanket—droning and rambling. Aussie lad, recorded by Crispian St. Peters in Australia. **MARTY KRISTIAN** and 'I'll Give You Love' (CBS 202638), which is rather routine but with moments of high interest. **MAUREEN EVANS** and a most tuneful and stylish ballader and her 'Somewhere There's Love' (CBS 202621) is highly polished. I recommend **ORNELA CARONI** and 'Our Song' (Decca F 22591), which builds most beautifully. Song from 'Fiddler On The Roof'—'If I Were A Rich Man' (CBS 202631), sold in stagey fashion by the star **TOPOL**, and is catchy enough to click.

GILLIAN THOMAS on the Welsh song 'Rhy Rhyw' (Envoy MCV 026), is clearly a talent, even if you don't do the words. **LITTLE TONY**, from Italy, emotes well on 'Long Is The Lonely Road' (Durium 54012), at fast pace and in English with enthusiasm. The oldie 'Don't Let The Stars Get In Your Eyes' by **BRENDAN O'BRIEN** and **THE DIXIES** (Pye 17289) stands out for its booting big sound and infectious energy. Old-time corn, but foot-tapping. 'Ukisses Rag' (Mercury 1578) by **MR. STANLEY MYERS** and **THE WEST HAMPISTEAD TEA ROOM NEW ORPHEANS** featuring **MR. BARRY H. BERRY** on vocal. **EBONY KEYES** comes up with 'Cupid's House' (Pye Piccadilly 53375), a moaningly bad slice of blues, at slow tempo. Touch of the Tamia imitations. **THE INSPIRATIONS** and 'Touch Me, Hold Me, Kiss Me' (Polydor 56730), but with good vocal lines. **KENNY BERR** shows again a bit-worthwhile ability on 'I Do' (Pye 17284), most expressive. **RODGER COLLINS** sings 'She's Looking Good' (Vocalion 5285), with up-tempo zest and a chunky backing.

In the Soul Supply series **VERNON GARRETT** and 'If I Could Turn Back The Hands of Time' (Stateside SS2096), a raucous job of work which is a little bit monotonous but sure has excitement. **THE TREMERS** on 'Sunshine' (Parlophone R 5596) get through some powerful vocal work but I doubt if it's hit material. Magnificent arrangement on 'Do, I Do' by **TIE SOK**. **TURNES** (Columbia DB 8158), with a choral atmosphere, churchy, and building to a great old climax. 'That SINGIN' POSTMAN' (Hlan Smethurst) crops up again with 'Mind How You Go' (Parlophone R 5584), another sample of homespun philosophy with the odd built-in riddle—and it should sell well. **VIKKI CARR**, with 'I Must Be Him' (Liberty 55917) earns another accolade for emotion that she sings, but it's not a hit parade song.

Perky Welsh lass **MIA LEWIS** stabs again with 'No Time For Loving' (Parlophone R 5585) which is either very commercial or not commercial at all—that sort of all-round production—and I liked her show here. A lot of fun on with **RAM JAM HOLDER** and 'I Need Somebody' (Columbia DB 8157), with some of the most urgent singing of the week but the song didn't click with me. **MCKINLEY 'SOUL' MITCHELL**—'The Town I Live In' (President PT 125) raves along rather well—

CAT STEVENS: I'm Gonna Get Me A Gun: School Is Out (Derram DM 118). For me, his best yet. Simple opening as Cat explains how he is demoralised, then it jerks into big-sounding life. Easy to remember melody, with pulverising backing. Like Mike Hurst and Alan Tew. Song is Instant Commercialism, with the usual strong words. This is a real performance job. Cover imitations. **Flip:** Another unusual song but it didn't click so forcibly.

TOP FIFTY TIP: **MANFRED MANN:** Ha! Ha! Said The Clown: Feeling So Good (Fontana TF 812). Light-tuned, this, and very nice and with some clever instrumental tricks behind. Clever vocal mostly and in a different vein to the last few Mann-made epics. Must be a bit for sheer professionalism and sense of style—but maybe not a massive smash. **Flip:** value for money here, a good number from Hugh Mann team.

TOP FIFTY TIP: a specialist sound here. **THE GIBSONS** have a fairy-tale 'Greenaway and Cook number' 'The Magic Book' (Derram DM 119). This one could be a surprise biggie, believe me.

TONY WILSON emerges on 'What Did I Do' (Columbia DB 8151) with a sort of frenzied projection, full of waiting effects—can't see it happens. 'Shirl' is the 'zirl' predictably, for **TADDY LINDBERG** (Columbia DB 8153). The People in Me (Pye 17284) with piano opening lapsing into a sing-along job virtually. **THE MUSIC MACHINE** tackle 'The People in Me' (Pye 17284) with semi-Eastern efficiency and yips and sundry other gimmicks—no like. In 'The Soul Supply' series, **STATESIDE SS 2094**, **DAN PATRICK** moves aggressively through a pounding 'Teaser Lee', soulful (yes) but of general appeal (no). **MARSHALL SCOTT**, ETC. come up with 'Goin' Where The Lovin' Is' (HMV Pop 1585), at steady mid-tempo, and some rather nifty vocal arrangements and harmonies. Another version of 'All', this time by **DALE ABRATTICO** (Parlophone R 5583) but though pleasant it can hardly win through.

Piano styling de-luxe from **RONNIE ALDRICH** on 'Time Alone Will Tell' (Decca F 12585) dreamily enhanced by a string orchestra of America's Camarata. 'Speak Her Name' urges **WALTER JACKSON** (Columbia DB 8154) but, I suspect none of us will register. All about the party lot and so on. **CHRISTOPHER CAINE'S** 'Saturday Night People' (Decca F 12586) enhances the party side and it shows. Meet **THE LEGENDS** and 'Tomorrow's Gonna Be Another Day' (Parlophone R 5581) which is pleasant but not really a party come-uppance. Excuse the expression: Welcome return from **KING SIZE TAYLOR** who is really in rather splendid form. **THE POLYDOR 56152**, evoking some nice phrasing and style. The brilliant **ROY CASTLE** tackles the traditional 'Scarborough Fair' (Columbia DB 8155) with superb control and ingenuity but I personally prefer him swinging. **ARTHUR CONLEY** and 'Sweet Soul Music' (Atlantic 584083) could pick up specialist sales and I liked the vibrancy of his speedy attack.

Tradition air revived: 'Love Is Tradition Air' by **MICHAEL O'DUFFY AND SONS** (Pye 17285). Irish balladeering, **HAMMOND HAZLEWOOD** on a neat lyric idea: 'I Can Make The Rain Fall Up' (Pye 17279), but melodically it's not so hot. Great pianos from **ROY BUDD** on 'Mr. Rose' (Pye 17279), with strings. And from **THE OUTFITS** (Capitol CL 15495), a hurry-along sort of group vocal.

JEANNIE LAMBE, on 'Miss Disco' (CBS 202636) odd mixture little to the proceedings, which are mainly jazz-influenced sounds. She really just interpolates if you'll excuse me. **THE AMES BROTHERS**, formerly one of the Ames Brothers, does well enough on 'My Cup Runneth Over' (RCA 1577), singing with conviction and clarity. British country music. 'Please, Come Back' by **PHIL BRADY AND THE RANCH SET** (Go AJ 1446), rather melodic. From **JOHN VERTUS**, 'Jack And The Beanstalk' (Parlophone R 5582), pantomime in blues, which can't be bad.

JEFF BECK: Hi Ho Silver Lining: Bolero (Columbia DB 8151). I'm sure this is a hit song—and I'm pretty sure this is a hit treatment by the new solo figure on the scene. Curious sound effects early on, then into a commercially staccato beating number, with a catchy chorus phrase. And Jeff's guitar gets a fair amount of space, too. **Flip:** a virtuoso (and noisy) guitar instrumental, self-penned.

TOP FIFTY TIP: **JIMI HENDRIX EXPERIENCE:** Purple Haze: 51st Anniversary (Track 64001). This one takes a bit of explaining. Not, to me, as instantly commercial as 'Hey Joe', but it is rather a stronger showcase for this wild-haired talent. That crooning guitar and that fury-tipped voice—no body goes to sleep while Jimi in full flight. Very exciting in the build-up. **Flip:** In some ways more restrained, which is a novelty.

TOP FIFTY TIP: **THE NITE PEOPLE:** Try To Find Another Man: Stay As Sweet As You Are (Fontana TF 808). Bit jerky and convulsive, but the sound is in the right semi-soul idiom. A good arrangement, with a push-along spirit.

THE MIKE SAMMES SINGERS: The Rich Man: Illusions (Mercury MF 972). New Zealand group on a big-boosted beater. Some of it is dead stereotyped, but the rest of it has moments of pure commercialism. Especially the high-flying chorus.

JONATHAN KING: Round Round: Time And Motion (Decca F 12589). This is Mr. King's personal viewpoint of the drug-taking scene and should earn him plaudits from many sections. That apart, it's a darned commercial sound all round and could easily click.

LONNIE MACK: Where There's A Will: Baby What's Wrong (President PT 127). For my money, the best of the week—but I just doubt if it'll set into the charts. A slow-burning ballad, beautifully sung and backed. Emotional, almost Gospelish. Terrific.

THE PLATTERS: With This Ring: If I Had A Love (Stateside SS2007). The wedding ceremony with a beat, in a sense. Strong lead voice but probably a sympathetically tut-tutted miss.

THE MIKE SAMMES SINGERS: Somebody's Thinking Of You Tonight: Lace Covered Window (HMV Pop 1587). Don't forget they hit the charts big last time. This is an oldie, melodic and gentle, with piano prominent behind. Old-time schmaltz.

THE BARRON KNIGHTS: Lazy Fat People: In The Night (Columbia DB 8161). A novelty treatment, not out-and-out comedy, with great sound effects. A philosophical statement, lyrically, and the sort of thing that could easily make the charts. Great leads. Terrific.

MARK MARTIN: Extraordinary Girl: Love Could Be Like Tell (Pace One POF 020). Based on a Bizet theme for opera, this is the sort of vocal excitement at hectic pace that could click big. Rather clever and well-words.

THE DALYS: Sweet Maria: Leaving Time (Fontana TF 809). Slow moving ballad of considerable charm. In the Fontana, two fresh lads, must enhance their reputation, performance-wise.

JACKIE TRENT: Humming Bird: I'll Be With You (Pye 12786). A Cat Stevens song, which will help Jackie considerably perhaps. A fine performance on a building song—very glossy, backing and vocal. I liked.

THE MAGIC LANTERNS: Auntie Grizelda: Time Will Tell (CBS 202637). A Monkee song from an LP, and it suits the group well. They are one of my favourite less-known outfits. Hope it goes.

THE EXCEPTIONS: The Eagle Flies On Friday: Girl Trouble (CBS 202632). Good song. All about the rigours of ordinary jobs and based on an old Negroid saying. Probably not a hit.

JAN AND DEAN: Yellow Balloon: Taste Of Rain (CBS 202630). Okay; but not likely to convert people to the group—this is their first on the new deal for CBS. Merely ordinary.

BUDDY GRECO: Girl Talk: Love (Reprise 23053). No matter what he does this guy swings. Not a great number, commercially, but what polish.

DANA GILLESPIE: Play You Back With Interest: Adam Can You Beat That (Pye 17289). Hollies' song and Dana does it very well indeed. I take back earlier snipes at her voice—this is curiously compelling.

GLEN MASON: Too Good To Be Forgotten: It's All Over Now (Polydor 56155). Welcome back, Glen maverick. A sing-along song of uncommon charm and, though straightforward, well done. Hits have recently been made of this.

THE BLUESBREAKERS: Curly: Rubber Duck (Decca F 12588). Swinging and bluesy instrumental with some excellent guitar figures.

THE MARMALADE: Can't Stop Now: There Ain't No Use In Hanging On (CBS 202643). A bit patchy, sound-wise, this, but the chorus builds well and in a most commercial way. Might just do it.

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

6 1/2 in. wide by 8 1/2 in. deep—6/0d.
8 in. wide by 10 in. deep—8/0d.
10 in. wide by 12 in. deep—10/6d.

All colour pictures captioned RM are now available to readers as a 10" x 8" full colour print at £5 per print.

Just write to "RM PHOTO SERVICE,"
20 Gerrard Street, London, W.1."

Mark is interested in you!!!



MARK MURPHY — or at least three different poses, for the price of one. Value for money, folks!

MARK MURPHY, as just about everybody in the music business knows, is a popular/jazz singer of exceptional ability. Really exceptional. His technical equipment is of the finest — good voice, good control, good pitch, good swing. And yet if you're a pop fan the chances are you're not particularly interested, at present, in Mark Murphy, the style and the man. Nevertheless, Mark is interested in YOU.

For — despite the fact that he's over 30, far from shaggy haired, and an artist of considerable sophistication—Mark Murphy occasionally tries his hand at a pop disc. Since his pop efforts have not so far been acclaimed by the young pop public, and since Mark's own regular market seems to be in the "quality LP" field, I asked him to talk about the thinking behind his new single:

"It's called 'Ain't That Just Like A Woman' and was written by bass player Kenny Napper and film director Bob Fuest for a movie. I recorded a jazz version for the sound track over a year ago. This new Fontana version is slightly more commercial in approach. But it's certainly not a beat record — the accompanying musicians are such well known jazzmen as Ronnie Scott, Tony Crombie and Mike Carr.

"I think a pop record by someone like myself can sell if the material is first rate and unlike others on the market. There's always the risk of being put down for trying to do pop music — you know: copying trends. I think this particular record will displease the least! Only the most intolerant jazz buff would throw it out. It's very swinging and musical,

DAVID GRIFFITHS



Valerie Mears, 17, 5 Bradford Avenue, Weaste, Salford 6, Lancs., England. Stars — Adam Faith, Walker Brothers, Beatles, Jimmy Savile, Righteous Brothers, Stones, etc. Hobby and interests — records, reading, films, pen-pals, stamps, fashion.



2404652 Gnr. Jones, G. E., 29, "T" BTY "D" Troop, 12th Lt. Ad. Regt., R.A. B.F.P.O. 44. Stars — Elvis, Beatles, Cliff, Trots, Tom Jones. Dusty. Hobby and interests — records, football, swimming and girls (any type).

READERS' CLUB



Sheila Chinn, 17, Twynhams Hill, Shirrell Heath, Southampton. Stars Alan Price Set, Lovin' Spoonful, Righteous Brothers, Monkees, Beach Boys. Hobby and interests — records, dancing, writing letters, going mad.



Mr. Dariusz Michalski, 21, Cicha 13/13 Blok 2, Grodzisk Mazowiecki, Poland. Stars — Bachelors, Beatles, Sanjle Shaw, Gene Pitney, Zombies. Hobby and interests — collecting records of above artists and tape recording.



Miss Ann McCourt, 18, 95 Telford Street, North Ormesby, Middlesborough, York. Stars — Elvis, Kinks, Beatles, Dusty, Searchers. Hobby and interests — singing, dancing, folk music, boys.



Norman Hume, 16, 2 Norbury Street, Lonsight, M/c 12. Stars — Eric Clapton, John Mayall, Jeff Beck, Steve Winwood, etc. Hobby and interests — playing lead guitar for a group called Soul Set.



Chrissie Laine, 17, Ald Vista, Palmto, Finland. Stars — Cream, Who, Monkees, Stones. Hobby and interests — R & B music, clothes, wild life and everything.



Rainer Hulsermann, 20, 2000 Hamburg 26, Hammer Baum A2. Stars — The Knack, The Vip's, Marshall Scott, etc. Hobby and interests — Star Club, Hamburg, dancing girls.



Lise Hansen, 17, Niels Ebbesen stied 13, Copenhagen V, Denmark. Stars — Stones, Beatles, Donovan, Who, Trozgs, Walker Brothers. Hobby and interests — dances, painting, travel.



Richard S. John, 17, 27 Raeburn Street, Brixton, London, S.W.2. Stars — Pat Boone, Don Gibson, Slim Whitman and Yul Brynner. Hobby and interests — music, guitar playing, writing letters, sport and art.



John's Children, currently selling well with "Just What You Want" on Columbia, are described by their manager, Simon Napier-Bell as "outrageously arrogant, crippledly honest and, at the same time, totally naive". And that's not all. He goes on: "They are honest because they aren't sophisticated enough to be devious. They are naive because they look clean, young and sweet and this has so far protected them. They are arrogant because they find other people ugly, devious and boring." Be all that as it may, the boys line-up is: guitarist/singer Marc Bolan; bassist, John Melvin Hewlett; Andy Anthony Ellison; and drummer Chris Townson. The boys have already nibbled at the American charts with their "Smashed! Blocked!" single.

names & faces by PETER JONES



Trinidad Lopez the Third was back in London recently — to star on the London Palladium show and generally promote his new records. His latest single, incidentally, is "Gonna Get Along Without Ya Now", on Reprise. Trini is becoming quite an Atlantic-hopper — his last visit to Britain was to film "The Dirty Dozen" with Lee Marvin. He's also recently hopped to South Africa for a successful concert tour. Many things have happened for likeable Trini since he started in a small combo at the age of eleven.

Here, ladies and gents, is Whistling Jack Smith. For a few weeks, we knew him as Coby Wells, who made his first record "Venus De Milo" for Decca. For years before that, we knew him as Billy Moeller, road manager of Unit Four Plus Two. He is twenty-one, mad about sport, is reputedly amazed at the success of the record. "Really I'm just an average whistler, but I guess it was different". Now, suddenly, Whistling Jack is in demand — he whistled through "Top Of The Pops" last week. There's an LP of whistling coming up. There are stage performances, complete with a backing group. The only complaints so far have come from two budgerigars and a canary.



Four young boys from Yorkshire, members of different groups, joined forces. They arrived in London, song-writing by night and otherwise earning the odd few bob as salesmen, dish-washers, flat-cleaners, waiters. Then came "My Friend Jack", now in the charts, via a little controversy, for EMI. Said lead singer Michael Rawley (20): "It was a sticky time for us. To try and cheer the others up I began to sing this stupid phrase 'My friend Jack eats sugar lumps'... and soon we were writing a song around it." They add: "The words could actually mean a lot of things". Other Smoke-ers: Malcolm Luker, guitarist; John "Zeke" Lund, bassist; Geoffrey Gill, drummer. Why the Smoke as a name? Well, folk up north always talk of London as... the smoke. They're managed by Chris Blackwell.

HAPPENING BIG CAT STEVENS

FIRST LP



Matthew and Son

© SML 1004 © DML 1004 12" stereo or mono LP record

Matthew and Son, I love my dog and Here comes my baby plus eleven other great self-penned tracks make this the most original LP of 1967

and now another chart-bound new single

I'M GONNA GET ME A GUN

DM 118 45 rpm record



Deram Records The Decca Record Company Limited Decca House Albert Embankment London SE 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

RECORD MIRROR CHARTS PAGE

CASHBOX TOP 50

AIR MAILED FROM NEW YORK

- 1 PENNY LANE* (5) Beatles (Capitol)
- 2 HAPPY TOGETHER* (5) Turtles (White Whale)
- 3 THERE'S A KIND OF HUSH* (5) Herman's Hermits (MGM)
- 4 DEDICATED TO THE ONE I LOVE* (5) Mamas and Papas (Dunhill)
- 5 RUBY TUESDAY* (5) Rolling Stones (London)
- 6 SOCK IT TO ME BABY* (7) Mitch Ryder and Detroit Wheels (New Voice)
- 7 BABY I NEED YOUR LOVIN'* (6) Johnny Rivers (Imperial)
- 8 THEN YOU CAN TELL ME GOODBYE* (5) Casinos (Fraternity)
- 9 MY CUP RUNNETH OVER* (5) Ed Ames (RCA)
- 10 FOR WHAT ITS WORTH* (4) Buffalo Springfield (A&O)
- 11 STRAWBERRY FIELDS FOREVER* (5) Beatles (Capitol)
- 12 LOVE IS HERE AND NOW YOU'RE GONE* (5) Supremes (Motown)
- 13 I THINK WE'RE ALONE NOW (2) Tommy James and Shondells (Route 66)
- 14 THIS IS MY SONG* (4) Petula Clark (Warner Bros.)
- 15 DARLIN' BE HOME SOON* (5) Lovin' Spoonful (Kama Sutra)
- 16 CALIFORNIA NIGHTS* (5) Lesley Gore (Mercury)
- 17 RETURN OF THE RED BARON (4) Royal Guardsmen (Laurie)
- 18 I'VE BEEN LONELY TOO LONG* (5) Young Rascals (Atlantic)
- 19 UPS AND DOWNS (2) Paul Revere & Raiders (Columbia)
- 20 I NEVER LOVED A MAN (THE WAY I LOVE YOU) (5) Aretha Franklin (Atlantic)
- 21 JIMMY MACK* (5) Martha & The Vandellas (Gordy)
- 22 59th STREET BRIDGE SONG* (5) Harper's Bizarre (Reprise)
- 23 KIND OF A DRAG* (1) Buckingham (USA)
- 24 THE HUNTER GETS CAPTURED BY THE GAME* (5) Murellettes (Tama)
- 25 THE BEAT GOES ON* (5) Sonny & Cher (A&O)
- 26 WESTERN UNION (4) Five Americans (A&M)
- 27 EPISTLE TO DIPPY (5) Donovan (Epic)
- 28 BEGGIN'* (5) Four Seasons (Phillips)
- 29 BERNADETTE* (5) Four Tops (Motown)
- 30 GEORGY GIRL* (5) P. J. Proby (Liberty)
- 31 SOMETHIN' STUPID* (5) Frank and Nancy Sinatra (Reprise)
- 32 A LITTLE BIT ME, A LITTLE BIT YOU (5) P. J. Proby (Liberty)
- 33 WANDA GO* (5) 5th Dimension (Soul City)
- 34 NIKI HOEKY* (5) P. J. Proby (Liberty)
- 35 NO MILK TODAY* (4) Herman's Hermits (MGM)
- 36 PUCKER UP BUTTERCUP* (5) Junior Walker (Soul)
- 37 THE LOSER WITH A BROKEN HEART (4) Gary Lewis (Liberty)
- 38 LADY* (4) Jack Jones (Kapp)
- 39 LET'S FALL IN LOVE* (4) Peaches & Herb (Date)
- 40 YOU GOT TO ME* (5) Neil Diamond (Bang)
- 41 I'M A BELIEVER* (1) The Monkees (Colgems)
- 42 SWEET SOUL MUSIC* (5) Arthur Conley (A&O)
- 43 IT TAKES TWO* (4) Marvin Gaye and Kim Weston (Tama)
- 44 DETROIT CITY* (1) Tom Jones (Parrot)
- 45 THE LOVE I SAW IN YOU WAS JUST A MIRAGE* (1) Miracles (Tama)
- 46 TRAVELIN' MAN (1) Stevie Wonder (Tama)
- 47 SET DOWN I THINK I LOVE YOU (1) Molo Men (Reprise)
- 48 EVERYBODY NEEDS SOMEBODY TO LOVE (1) Arthur Conley (A&O)
- 49 WITH THIS RING (1) Platters (Muscor)
- 50 WHEN SOMETHING IS WRONG WITH MY BABY* (1) Sam & Dave (Stax)

TOP L.P.'s

- 1 SOUND OF MUSIC (2) Soundtrack (RCA)
- 2 MONKEES (1) The Monkees (RCA)
- 3 COME THE DAY (7) Seekers (Columbia)
- 4 BEST OF THE BEACH BOYS (4) Beach Boys (Capitol)
- 5 BETWEEN THE BUTTONS (3) The Rolling Stones (Decca)
- 6 S.R.O. (3) Herb Alpert and the Tijuana Brass (Pye)
- 7 FOUR TOPS (LIVE) (5) Four Tops (Tama Motown)
- 8 BOB DYLAN'S GREATEST HITS (6) Bob Dylan (CBS)
- 9 GOING PLACES (1) Herb Alpert (A&O)
- 10 A HARD ROAD (2) John Mayall's Bluesbreakers (Decca)
- 11 HAND CLAPPIN'—FOOT STAMPIN'—FUNKY BUTT—LIVE (4) George Washington (Piccadilly)
- 12 TROGGLODYNAMITE (10) Trogs (Pase One)
- 13 SURFER GIRL (2) Beach Boys (Capitol)
- 14 DOCTOR ZHIVAGO (15) Soundtrack (MGM)
- 15 MANTOVANI'S GOLDEN HITS (14) Mantovani (Decca)
- 16 GOLDEN HITS (18) Dusty Springfield (Phillips)
- 17 GENTLE SHADES OF VAL DOONICAN (7) Val Doonican (Decca)
- 18 DISTANT DRUMS (12) Jim Reeves (RCA)
- 19 HALL OF FAME (26) Georgie Fame (Columbia)
- 20 IMAGES—Walker Bros. (Phillips)

5 YEARS AGO

- 1 WONDERFUL LAND (1) Shadows (Decca)
- 2 TELL ME WHAT HE SAID (2) Helen Shapiro (Columbia)
- 3 DREAM BABY (4) Roy Orbison (Capitol)
- 4 ROCK-A-HULA BABY/CANT HELP FALLING IN LOVE (3) Elvis Presley (RCA)
- 5 WIMOWEH (6) Karl Denver (Mercury)
- 6 STRANGER ON THE SHORE (7) Acker Bilk (Decca)
- 7 TWISTIN' THE NIGHT AWAY (1) Sam Cooke (Mercury)
- 8 HEY LITTLE GIRL (6) Fred Shannon (Mercury)
- 9 HOLE IN THE GROUND (9) Bernard Cribbins (Mercury)
- 10 SOFTLY AS I LEAVE YOU (1) Matt Monro (Mercury)
- 11 THEME FROM Z CARS (14) Johnny Keating (Mercury)
- 12 HEY BABY (5) Johnny Channel (Mercury)
- 13 LET'S TWIST AGAIN (5) Chubby Checker (Mercury)
- 14 MARCH OF THE SAHASE CHILDREN (5) Four Tops (Tama Motown)
- 15 THE WANDERER (15) Dion (Mercury)
- 16 THE YOUNG ONES (11) Cliff Richard (Mercury)
- 17 DR. KILDARE THEME (15) Johnny Spence (Mercury)
- 18 NEVER GOODBYE (1) Karl Denver (Mercury)
- 19 LOVE ME WARM AND TENDER (1) Paul Anka (Mercury)
- 20 WHY'N MY LITTLE GIRL IS SMILING (1) Craig Douglas (Mercury)

TOP E.P.'s

- 1 FOUR TOP HITS (1) Four Tops (Tama Motown)
- 2 MORNINGTOWN RIDE (2) Seekers (Columbia)
- 3 HITS FROM THE SEEKERS (1) The Seekers (Columbia)
- 4 BEACH BOYS HITS (3) Beach Boys (Capitol)
- 5 FOUR TOPS (5) Four Tops (Tama Motown)
- 6 GREEN SHADES OF VAL DOONICAN (7) Val Doonican (Decca)
- 7 READY STEADY WHO (1) Who (Reaction)
- 8 BEST OF BENNETT (5) Tony Bennett (CBS)
- 9 THE TROGGS NUMBER ONE (1) The Troggs (Pase One)
- 10 ANDY'S NEWEST HITS (10) Andy Williams (CBS)

BRITAIN'S TOP 50

- 1 RELEASE ME (1) Engelbert Humperdinck (Decca)
- 2 EDELWEISS (5) Vince Hill (Columbia)
- 3 GEORGY GIRL (5) Seekers (Columbia)
- 4 THIS IS MY SONG (3) Pet Clark (Pye)
- 5 PENNY LANE/STRAWBERRY FIELDS FOREVER (7) Beatles (Parlophone)
- 6 SIMON SMITH AND HIS AMAZING DANCING BEAR (2) Alan Price (Decca)
- 7 ON A CAROUSEL (5) Hollies (Parlophone)
- 8 I WAS KAISER BILLS BATMAN (18) Whistling Jack Smith (Decca)
- 9 THIS IS MY SONG (15) Harry Secomb (Phillips)
- 10 THERE'S A KIND OF HUSH (7) Herman's Hermits (Columbia)
- 11 DETROIT CITY (6) Tom Jones (Decca)
- 12 MEMORIES ARE MADE OF THIS (16) Val Doonican (Decca)
- 13 HERE COMES MY BABY (9) Tremeloes (CBS)
- 14 SNOOPY vs. THE RED BARON (16) The Royal Guardsmen (Stateside)
- 15 GIVE IT TO ME (12) Petula Clark (Pase One)
- 16 PUPPET ON A STRING (27) Sandie Shaw (Pye)
- 17 I'M A BELIEVER (14) The Monkees (RCA)
- 18 I'LL TRY ANYTHING (13) Dusty Springfield (Pye)
- 19 LOVE IS HERE AND NOW YOU'RE GONE (22) The Supremes (Tama Motown)
- 20 PEEK-A-BOO (15) New Vaudeville Band (Mercury)
- 21 AL CAPONE (15) Prince Buster (Tama Motown TML 11042)
- 22 LOVE (2) Four Tops (Tama Motown TML 11041)
- 23 HOLD ON I'M COMING (4) Sam and Dave (Atlantic 587045)
- 24 AWAY WE GO-GO (3) The Miracles (Tama Motown TML 11044)
- 25 THE WICKED PICKETT (1) Wilson Pickett (Atlantic 587057)
- 26 THE GREAT MEMPHIS SOUND (3) Markeys (Atlantic 587024)
- 27 COLLECTION OF HITS VOL. 4 (6) Various Artists (Tama Motown TML 11043)
- 28 SOLID GOLD SOUL VOL. II (1) Various Artists (Atlantic 587058)
- 29 DICTIONARY OF SOUL (7) Otis Redding (Atlantic 587058)
- 30 LIVE VOL II (16) Ike and Tina Turner (Warner Bros. W 5909)
- 31 IT TAKES TWO (4) Marvin Gaye and Kim Weston (Tama Motown TMG 590)
- 32 GET DOWN WITH IT (19) Little Richard (Columbia DB 8116)
- 33 MERCY, MERCY, MERCY (18) Cannonball Adderley (Capitol CL 15489)
- 34 BRING IT UP (16) James Brown (Pye Int. 7N 25411)
- 35 YOU ALWAYS HURT ME (Impressions (HMV POP 1581))
- 36 THE DARK END OF THE STREET (1) James Carr (Stateside SS 2001)
- 37 MERCY, MERCY, MERCY (12) Mantovani (Decca)
- 38 HE WAS REALLY SAVIN' SOMETHING (9) Velvets (Tama Motown TMG 595)
- 39 DAY TRIPPER (1) Otis Redding (Stax 601005)
- 40 THE LOVE I SAW IN YOU WAS JUST A MIRAGE (1) Miracles (Tama Motown TMG 598)
- 41 IT TAKES TWO (1) Supremes (Tama Motown TMG 597)
- 42 EVERYBODY NEEDS SOMEBODY TO LOVE (1) Arthur Conley (A&O)
- 43 KNOCK ON WOOD (7) Eddie Floyd (A&O)
- 44 SOOTHE ME (11) Sam and Dave (Stax 601004)
- 45 TELL IT LIKE IT IS (2) Aaron Neville (Stateside SS 84)
- 46 CROSSCUT SAW (8) Albert King (Atlantic 584099)
- 47 SWEET SOUL MUSIC (12) Arthur Conley (A&O)
- 48 HE WAS REALLY SAVIN' SOMETHING (9) Velvets (Tama Motown TMG 595)
- 49 I CAN'T MAKE IT (2) Small Faces (Decca)
- 50 SO GOOD (3) Roy Orbison (London)
- 51 YOU GOT WHAT IT TAKES (4) Dave Clark Five (Columbia)
- 52 GREEN, GREEN GRASS OF HOME (31) Tom Jones (Decca)
- 53 RUN TO THE DOOR (33) Clinton Ford (Piccadilly)
- 54 BECAUSE I LOVE YOU (1) Georgie Fame (CBS)
- 55 LET'S SPEND THE NIGHT TOGETHER/RUBY TUESDAY (18) The Seekers (Decca)
- 56 PURPLE HAZE (1) Jimi Hendrix (Track)
- 57 COLD LIGHT OF DAY (39) Gene Pitney (Stateside)
- 58 I'VE PASSED THIS WAY BEFORE (35) Jimmy Ruffin (Tama Motown)
- 59 RAISE YOUR HAND (48) Eddie Floyd (Stax)
- 60 DAY TRIPPER (1) Otis Redding (Stax)
- 61 LET ME CRY ON YOUR SHOULDER (18) Ken Dodd (Columbia)
- 62 HI HO SILVER LINING (15) Prince Buster (Tama Motown TML 11042)
- 63 MY FRIEND JACK (45) The Smoke (Columbia)
- 64 BEAT GOES ON (47) Sonny & Cher (Atlantic)
- 65 SOOTHE ME (48) Sam and Dave (Stax)
- 66 HAPPY TOGETHER (1) Turtles (London)
- 67 SUGAR TOWN (24) Nancy Sinatra (Reprise)



Nancy & Frank Sinatra

BRITAIN'S TOP R & B SINGLES

- 1 AL CAPONE (15) Prince Buster (Blue Beat BB 350)
- 2 RAISE YOUR HAND (15) Eddie Floyd (A&O)
- 3 LOVE IS HERE AND NOW YOU'RE GONE (1) Supremes (Tama Motown TMG 597)
- 4 EVERYBODY NEEDS SOMEBODY TO LOVE (1) Arthur Conley (A&O)
- 5 KNOCK ON WOOD (7) Eddie Floyd (A&O)
- 6 SOOTHE ME (11) Sam and Dave (Stax 601004)
- 7 TELL IT LIKE IT IS (2) Aaron Neville (Stateside SS 84)
- 8 CROSSCUT SAW (8) Albert King (Atlantic 584099)
- 9 SWEET SOUL MUSIC (12) Arthur Conley (A&O)
- 10 HE WAS REALLY SAVIN' SOMETHING (9) Velvets (Tama Motown TMG 595)
- 11 DAY TRIPPER (1) Otis Redding (Stax 601005)
- 12 THE LOVE I SAW IN YOU WAS JUST A MIRAGE (1) Miracles (Tama Motown TMG 598)
- 13 IT TAKES TWO (1) Supremes (Tama Motown TMG 597)
- 14 GET DOWN WITH IT (19) Little Richard (Columbia DB 8116)
- 15 MERCY, MERCY, MERCY (18) Cannonball Adderley (Capitol CL 15489)
- 16 BRING IT UP (16) James Brown (Pye Int. 7N 25411)
- 17 YOU ALWAYS HURT ME (Impressions (HMV POP 1581))
- 18 THE DARK END OF THE STREET (1) James Carr (Stateside SS 2001)
- 19 MERCY, MERCY, MERCY (12) Mantovani (Decca)
- 20 LAST NIGHT (17) Mar-Keys (Atlantic 584074)

BRITAIN'S TOP R & B ALBUMS

- 1 GREATEST HITS (Tama Motown TML 11042)
- 2 LIVE (2) Four Tops (Tama Motown TML 11041)
- 3 HOLD ON I'M COMING (4) Sam and Dave (Atlantic 587045)
- 4 AWAY WE GO-GO (3) The Miracles (Tama Motown TML 11044)
- 5 THE WICKED PICKETT (1) Wilson Pickett (Atlantic 587057)
- 6 THE GREAT MEMPHIS SOUND (3) Markeys (Atlantic 587024)
- 7 COLLECTION OF HITS VOL. 4 (6) Various Artists (Tama Motown TML 11043)
- 8 SOLID GOLD SOUL VOL. II (1) Various Artists (Atlantic 587058)
- 9 DICTIONARY OF SOUL (7) Otis Redding (Atlantic 587058)
- 10 LIVE VOL II (16) Ike and Tina Turner (Warner Bros. W 5909)

classified & SMALL adverts

POP RECORDS, S.a.c.—6 Wellfields, Louthton, Essex.

RECORD BAZAAR, 50.000 from 2.—Write for list, 1142-6, Argyll Street, Glasgow.

DO YOU live in SWEDEN, NORWAY, SWITZERLAND, AUSTRIA... then why not buy your British records from our speedy, tax free, postal record service, Tandy (RM 14), 28 Kenilworth Road, Birmingham 32.

KNOCKOUT! You don't have to be a raving soul fanatic to enjoy the groovy music on DOCTOR SOUL—but if you are, it's a must for your collection. Imagine—raving Joe Simon, James Carr, King Curtis, Nat Kendrick! Jerry Butler's 'Easy On Yourself'! Ridiculous new Preston Epps! Fantastic Volumes, Wade Donald, 'Sugar Pie' deSanto! Silep & Linnelites, Impressions—plus three more! Fourteen rare soul/soulful sounds—for your prescription see "DOCTOR SOUL". Sue Records ILP 943.

MAMMOTH RECORD Sale. Rock, pop, C & W, mostly London, NOT an auction. Foolscap s.a.e. for lists — 46, then why not buy your British records from our speedy, tax free, postal record service, Tandy (RM 14), 28 Kenilworth Road, Birmingham 32.

R & B AUCTION. Supremes, Drifters, Miracles. Many more on sale. Atlantic, S.a.e. for lists: 97 Eybush Avenue, Elm Park, Hornchurch, Essex.

THE GREATEST OF SOUL Favourites. Specially imported Golden Soul available now. Write at office enclosing s.a.e. to: Toscana, 4 Tranfield Avenue, Bradford Road, Gulseley, Yorkshire.

songwriting

LYRICS WANTED by Music Publishing House—11 St. Alban's Avenue, London, W.4.

EARN MONEY SONGWRITING. Amazing free book tells how. L.S.S., 10-11 R. Dyrden Chambers, 119 Oxford Street, London, W.1.

penfriends

PENFRIENDS at home and abroad. Send S.a.e. for free details—Euro Penn Friendship Society, Burnley.

JEANS INTRODUCTIONS. 16 Queen Street, Exeter, 17 to 70. Worldwide successful romances.

ROMANCE OR PENFRIENDS. Enkland / Abroad. Thousands of lists. Home abroad, M.F.C., 9 The Arbour Enterprises, MC74, Amhurst Park, N.18.

UNDER 217 Pennals 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—Anlo French Correspondence Club, Burnley.

TEENS / TWENTIES, Penfriends. Home abroad, M.F.C., 9 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.

PENFRIENDS of all ages. Confidential service. S.a.e. for free details—"Penfriends", 13 Avenue Road, Hampton, Middlesex.

CHARLIE CHESTER CLUB. Girls used 18/21 wanted urgently as Pennals for servicemen, Josie Veen, 49 Tunley Road, Tooting, London, S.W. 17.

INTRODUCTIONS to new friends of the opposite sex arranged by post. Members aged 16 upwards everywhere. Details under plain cover from: Mayfair Introductions (Department 9), 60 Neal Street, London, W.C.2.

wanted

WANTED: Folk or folk-rock male group or solo artist for management and recording. Replies Box 0078.

Groups available

THE KRISIS—"Mod" Group. experienced, prompt, E.L.G. 2991.

fan clubs

KENNY HALL APPRECIATION SOCIETY. S.a.e. to Miss Pat Sanders, 18 Carlisle Street, London, W.1.

GEORGE FAME fan club. Secretary, 47 Gerrard St., W.1. 1029

ROLLING STONES FAN CLUB. c/o Annabelle Smith, Roxburgh House, 273/287 Recont Street, London, W.1.

TEE-SHIRTS printed to any design, any colours, including fluorescent. Fab-Ads, 4 Hastings Avenue, Hellesdon, Norwich.

SPECIAL OFFER!! FREDDIE AND THE DREAMERS are pleased to announce that as it is the fourth anniversary of their first major hit, every new member enrolled during this month will receive a copy of their latest release HELLO HELLO. For details s.a.e. to Judy, 14 Piccadilly, Manchester 1.

RICK NELSON FAN CLUB. S.a.e. 40 Lancaster Road, Southall, Middlesex.

publications

THE BOB CAT—Rock 'n' Roll Magazine No.1. features Jerry Lee, Chuck Berry etc. Send 9d. plus 3d postage to: Shakin' Tom Papard, 29 The Vineyard, Welwyn Garden City, Herts.

The price for classified advertisements is 9d. per word per week for all sections. Advertisements should be submitted by Thursday of the week preceding publication. All advertisements are subject to approval by the publishers.

Dave Clark—or how to be courteous, modest AND a million seller...

DAVE CLARK was there for our lunch appointment — bang on time! Which is one thing about this amiable character: he's always punctual, always rings through when he promises, sticks rigidly to the theory that courtesy costs nothing. SOME million-sellers I could mention wouldn't give you the time of day unless they were getting something back out of it!

Anyway, we moved through the first course got on to the T-bone steaks and shifted effortlessly from the usual chat about soccer and boxing and got down to Dave's current position in the business.

Remembering Dave's enormous successes and the way he waded the Union Jack luther and thither through the world, it always surprises me that so many people are ready to put him down. Not only put him down — but categorically deny that he ever existed. In fact, Dave is doing very nicely thank you, with enormous interest now created here on his new single, "You Got What It Takes" — previously a biggie, years back, for Marv Johnson.

Said Dave: "What I'd like to do is become a recognised actor. No, there's no question of the group packing it in. Why should we, with things still doing so well? There's a couple of years left. Maybe three. The point is that if that

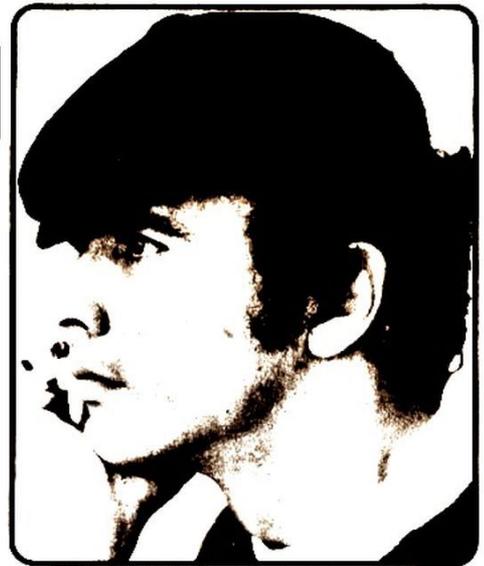
side of it ended, I'd like to do films. A GOOD film. Whether I'd be any good or not is something else.

"I've been asked if I'd like to go into management. I don't think so. I couldn't cope with a lot of different groups — I know from personal experience how tough that is on the individual act. Some people look on me as being an ogre. They think I'm ridiculously shrewd. I'm not. But I can sum up another person quite quickly. But I'm not the marvellous businessman some people would like to think.

"But the knockers have a go at anything. Take the Monkees. All copied from the Beatles, they said. Come off it. The things featured in the Beatles films had all been going before. I remember some of the ideas being used in Three Stooges' films I saw at a cinema on a Saturday morning.

"When you start in this business, you have an idol in your own mind. You try to copy. Then, suddenly, you find something of your own — like 'Glad All Over' in our case. From then on you're made. But you can't just find something completely original.

"Of course it's nice to have a hit record. But what can you do about it? If you get all the air-plays and people don't buy it — then it's not a commercial record. Doesn't matter what you may think about it. If it doesn't get the air-plays and the Press, then you can always say it didn't



DAVE CLARK — looking slightly different...

sell because nobody knew about it. We've done things like "Nineteen Days" which I honestly thought was a good commercial record. If it doesn't make it, it means that I'm wrong. And the others in the group — also wrong."

Dave tackled his orange juice — he still doesn't smoke or drink — into the coffee. And he said: "There is this tendency to build somebody up, then try and find something to put him down. This thing of my not playing on our records. I knew it wasn't true. My agent said: 'Just laugh all the way to the bank, Dave.' But it's not like that. You can get very hurt. Fact that you're making money isn't important."

"In television, I can't do much in terms of action behind the drums. You're tied to the kit. So I smile. People say: 'How nervous you looked.' So we do an up-tempo heater and I get carried away. My facial expression goes: 'How ill you looked,' they say. You can't win either way. 'We've made a fair amount of money. I don't know what the others would do if the group scene finished for us, though I suspect they'd go into some other kind of business — two of them into photography. But I couldn't just stop working. I mean on the performing side. You get the pop singer who wants to be an actor. The actor who wants to be a pop singer. People always trying to change their image. In fact, things just happen. I'm a great believer in luck." PETER JONES.



DAVE DEE, DOZY, BEAKY, MICK and TICH



A POSSIBLE number one hit—the Sinatras' "Some- thin' Stupid" — Paragon not responsible for sick Carla Thomas hand-out. U.S. pop news mag worth reading—"Record World". Nite People took their name because they have an abnormal fear of the dark (phengophobia). Richard Green created spontaneous 'freak outs' at the Track reception by discreet use of bottles of scotch and volauvents. Footprints return to the Marquee on April 1. Herb Alpert's A&M label which has Chris Montez, Baja Marimba Band etc. now under its own banner through Pye here. Alan Bown's "Gonna Fix You Good" a short-while back R & B item for Little Anthony And The Imperials in France's top ten—"Ta Ta Ta Ta" by Michel Polnareff and "Les Play Boys" by Jacques Dutronc who is Spaniel?

More mistakes in the Stax show programme than on an Island LP sleeve. Olympics "Something Old, Something New" LP to be issued on Fontana. Jimmy James and the Vagabonds being handled in the States through the Phil Walden agency, which also manages Otis Redding. Alvin Cash's Crawlers are his brothers, while his Registers are his backing group. British discs bubbling under the U.S. hot hundred include "Matthew & Son", "I'll Try Anything", "Here Comes My Baby", and "Give It To Me". Nancy Sinatra and Lee Hazelwood's "Summer Wine" now issued on a single in America. cover of "Boston Soul" album featuring Senator B-bby is a send-up of the "Rubber Soul" LP. Philip Palmer worth taking to receptions.

A11—Billy Walker who has himself cut a disc, owns the Paper-out Club and has a C&W singing namesake (currently with Moni ment). well-heeled Presley fans may like to know that for the modest sum of £50 (plus 7d for a copy of Exchange and Mart) they could acquire a complete set of Elvis' HMV releases (original retail price about £10). Battle of the Giants' (Lux) latest—Penita Clark (52 votes), beat Nancy Sinatra (45 votes). Tania Malton fact—in completing five straight months at HMV's top ten and giving T.M. it's first ever chart-topping LP here last week the Four Tops brought their EP top ten points total to almost seven times that amassed by all other T.M. acts put together in spite of its title George Faime's latest not another Billy Stewart y 12—what name estimates the following: Suzanne, Bernadette, Jimmy, Buttercup, Irene, Sylvia, Cleo.

SHE'S LOOKING GOOD

Recorded by
RODGER COLLINS
on Vocalion V.F. 9285

**THREE GREAT SONGS!!
FRAGILE CHILD**

Recorded by
THE GOLLIWOGS and **THE CHANCES ARE**
on Vocalion V.F. 9283 on Columbia D.B. 8144

DON'T DO IT

Recorded by
MICKY DOLENZ
on London H.L.H. 10117

The Burlington/Palace Music Group, 9 Albert Embankment, London, SE1 Reliance 2692 and MALDEN 7507 Sole Selling Agents: Southern Music, 8 Denmark St., London, WC2