

# Record Mirror

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



THE BACHELORS — see this week's lead letter.

**'Folk discs get covered too you know'**

Says an RM Reader

**WE** hear a lot about British "covers" of American R. and B. Your readers are obsessed with them. But what about the equally bad cover versions of American folk discs. The Bachelors' "The Sound Of Silence" was, until they recorded it, a very intelligent poetic song. I don't suppose anyone but Paul Simon knows completely what it means, but the Bachelors could have shown a bit more understanding. I must also complain about Val Doonican's "Elusive Butterfly". If songwriters can sing, let them. At least they know what they're singing.—**Andrew Weiner, 88 Harrows Meade, Edgware, Middlesex.**

## Record Mirror

EVERY THURSDAY

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

### REVISE RULES

**I** EXPRESS my disgust with the results from certain countries in the recent final of the Eurovision Song Contest. The announcement of decision from the Scandinavian, Spanish and Portuguese countries were noticeably met with roars of laughter. This policy of these countries in voting for each other is surely a disgraceful insult to the other participating countries. Rather than allow this excellent contest to degenerate to the present level of the Monte Carlo Rally (?) the rules should have immediate revision.—**Colin P. Mannin, 56 Vernon Avenue, Clontarf, Dublin, 3.**

protest on one small point. Dusty says she has never seen a duet between two British stars really come off. Well, I watched Lulu and Tom Jones do a number together in "Strimash" and they were obviously completely relaxed with each other and knew exactly what they were doing. A great act if this wasn't team work and professionalism I don't know what is.—**James Waple, 25 Binwood Avenue, Headington, Oxford.**

James Craig: Fair enough, but Dusty merely said SHE hadn't actually seen a duet like this.

### BLUES PLEA(SE)

**I**M disturbed that the Best R and B is not being made available in this country. We have some ultra-talented and soulful Otis Redding discoveries, on his own Jolt label, with Billy Young and Arthur Conley. We have Ike and Tina Turner protégés like Jerry Thomas, Stacy Johnson, Vernon Guy, Robbie Montgomery and others singing their hearts out on a "live" album on American Kent label and I'm sure it won't be released here. And James Brown disciples are appearing on many R and B labels through the States, nearly all benefiting from the James Brown band with James weaving organ phrases behind them. No matter what anybody says, there IS a market for these sides. I think "There's Something On Your Mind" by Baby Lloyd on the Loma label, with James playing organ in a positively Middle-Eastern style, could make our Top 100.—**Sir Jon Philibert, of the "Organization," 40 Plyedell Avenue, Upper Norwood, London, S.E.19.**

### TOP STARS POLL

**H**ERE'S a new poll contest. How about the top ten of the artists readers would most like to meet? Maybe readers would send me their personal lists. Here, incidentally, is mine: 1. Denny Laine; 2. Graham Bonney; 3. Rod Allen; 4. Frank Allen; 5. Ray Davies; 6. Art Sharp; 7. Vic Dana; 8. Trevor Davies — "Dozy"; 9. Eric Stewart; 10. Herb Alpert. —**Esther L. M. Chamberlaine, 45 Roosevelt Avenue, Leighton Buzzard, Beds.**

### GREAT ACT

**I** AM with Dusty most of the way in her article "Even U.S. Amateurs are Pro's," but I

### ALBUM IDEA

**H**OW I agree with Richard Green about the Suba Films production of "Beatles At Shea Stadium." It's the only production, to my mind, that has fully captured the excitement and atmosphere of a Beatle concert. The photography was excellent and captured the excited frenzies of the vast audience. All I now hope is that EMI and Brian Epstein are enterprising and get the rights to use the soundtrack as the Beatles' next LP. It'd be a knockout and their biggest-selling album to date.—**Terence Redpath, 55 Bermondsey Walk East, London, S.E.16.**

### OLD TIMES

**J**UST for old times' sake, please do a piece on the old Crawdaddy days. When great guitarists like Jeff Beck and Eric Clapton earned barely enough to keep themselves alive. In fact, when I saw Jeff with the Tridents, he had no shoes on! Ask him if he remembers the night when an old woman came up to him on stage, while he was doing a fantastic lead, and told him: "Turn it down a bit, sonny!"—**G. Tinson, 40, Church Street, Calne, Wiltshire.**

### GOOD JOB

**I**m fed up with the "soul"-ing cries of the In Crowd, especially when they use them to have a kick at Eric Burdon. He and the Animals do a marvellous job with "Inside Looking Out" with feeling, control and enormous punch. Perhaps their feeling springs from a different background to a coloured singer. But that doesn't prevent it being genuine. You don't have to be coloured to feel impressed in one way or another.—**D. Hardern, Starkey's Farm, Wrenbury Heath, Nantwich, Cheshire.**

### SCAPEGOATS

**S**O records go up again in price. The finer of accusation points to the pirate radio ships, but they're too easy a scapegoat. O.K., overplanning too soon or too constantly can sometimes ruin a record's chance. But most buyers, if fed to the teeth with their current favourite, will simply transfer affection and cash to the next in their choice range. One real reason could be that there are twice as many new labels and

many exciting hours listening to, watching, or meeting the people from Motown. Not only were they enjoyable — they held in store much hardship while the foundations were laid for what was proving to be the best fan club ever run. Now, at a time like this, the baby is snatched from the parent's arms so to speak, and all the hard work and long hours spent on the club by instigator Dave Godin and others seems to have been to little avail. Although other things are planned due to the de-position of the club, I'm sure nothing will replace the harmony there was once between the company and the club. All Motown have succeeded in doing is to confuse the phrase well-used both sides of the Atlantic as a mutual compliment: "Love You All." In the words of a non-Motown artist, and as an afterthought to Motown, cry: "Stop! Look! What You're Doing!"—**Cliff Clifford, 11 St. Mary's Grove, Chiswick, London, W.4.**

### WHAT'S ALL THIS ABOUT THE MUSICIANS' UNION WANTING TO BAN THEIR MEMBERS FROM MIMING ON TELEVISION?

First of all, let it be said that there are points to be made both for and against the view, as entertainment, of TV miming. For—artists can have their music presented at its recording studio best, without the possibility of TV circumstances (such as poor sound balance or performers' nervousness) interfering with quality and making a less interesting programme for the viewer/listeners. Against—the fact that miming can offer no surprise whereas "genuine" on-the-spot musical creation offers the exciting possibility of the unexpected: a performance might be sensational or appalling.

### SOMETIMES BEST

But the pros and cons of miming are for the television companies and their producers to assess. Sometimes miming is best, sometimes it is inevitable (because of the size of the studio or the budget), sometimes "live" would be better but the producer nevertheless prefers miming. That's up to him. It's his decision and his right to choose. If a show is consistently bad it won't attract viewers and will therefore die.

Now we have at least some members of the MU wanting to tamper with producers' rights to present their shows the way they see fit. Which would mean the end of such programmes as Top Of The Pops and Thank Your Lucky Stars which aim—quite frankly without any sort of deceit (and it's often a suspicion of deceit that makes people hostile to miming even though it has always been common practice in movie making)—at visual presentation of the latest pop records. Get that? Records. They are record shows, presented with some visual appeal on television. They are certainly not just musical entertainment shows that happen to use recorded music because it's cheaper and more convenient. RSG is a live show that specialises in TV studio performances, similar to the kind that recording artists give when on concert tours. But RSG, for all its pride in being a live show, still gains a good deal of its appeal from the interest it takes in the record industry's

### 'STOP . . .'

**A**FTER little more than two years, two swining years, the Tamla-Motown Appreciation Society has closed, at the request of the Motown Record Corp. They were unforgettable years, packed with memories of

### ABUSIVE MAIL

**R**ECENTLY I complained about your special Rolling Stones' issue. May I just have a little more space? It's about the irate Stone fans who wrote abusive letters to me. They were extremely rude, sent anonymously. It drove me that in their burning desire to sling mud at one who does not share their enthusiasms, they didn't have the courage to send their names and addresses. One even claimed to be Keith Richard of the Stones, no less. I'm simply quite sure that Keith would know the way to spell correctly his first name. I say these people should zow up and learn to accept the criticism of others.—**Leonard Harris, 3 King's Gardens, Malvern Close, Blyth, Northumberland.**

### BROS. POLL

**M**AY I organise a poll to determine the best and most popular records of the fabulous Every Brothers? Send the votes to me and I'll summarise the results and send them to Mr. Craig. Terence H. Cooney, 93 The Quadrant, Gorham-by-Sea, Worthing, Sussex.

### ISSUE FRANKIE'S

**Y**OU said that Frankie Valli, of the Four Seasons, has made name for himself. "You're Gonna Hurt Yourself." Although it was his first to be issued in this country, a few months previously in America he released "The Sun Ain't Gonna Shine Any More." The same number which the Walker Brothers have now recorded. How about Phillips issuing the original version of the song?—**H. Manning, Manchester Road, Middleton, Lancs.**

### WHAT'S SOUL?

**W**HEN dée-jays, Tony Hall among them, keep on and on about "soul" music, I still have only a vague notion of what they mean. But I can recognise "heart" music when I hear it. Edith Piaf sang it. Nat King Cole sang it. Roy Orbison sings it. So you can be white for this.—**Kay Harris, London, S.W.6.**

# IT'S ONE MAN'S OPINION

**WHAT'S** all this about the Musicians' Union wanting to ban their members from miming on television?

First of all, let it be said that there are points to be made both for and against the view, as entertainment, of TV miming. For—artists can have their music presented at its recording studio best, without the possibility of TV circumstances (such as poor sound balance or performers' nervousness) interfering with quality and making a less interesting programme for the viewer/listeners. Against—the fact that miming can offer no surprise whereas "genuine" on-the-spot musical creation offers the exciting possibility of the unexpected: a performance might be sensational or appalling.

### DUTY TO RESIST

It's understandable that MU members should want to be protected and enriched by the policy of the Union to which they contribute their dues. But it is also the duty of the TV and radio companies, in their monopoly positions, to resist — on behalf of all of us (including, say, actors who would like all airtime devoted to their work) — any pressures that attempt to limit their freedom to programme what they will.

Discs are a fact of life today — despite their widespread popularity these are still many musicians in regular employment. Indeed, record-making is a valuable source of income for numerous instrumentalists. Even more musicians could benefit from discs if the London recording session scene were not in the hands of a relatively small and very rich clique of players who run from studio to studio picking up fees. Naturally, those boys want to keep all that loot in their own hands. And furthermore, each one of these lucky session men — heard on most discs by such as Dusty, Frank Ifield, Tom Jones, P. J. Proby etc — is a good, paid-up member of the MU!

DAVID GRIFFITHS



FRANK D'RONE—a big hit five years ago.

**A**MERICAN singing star Frank D'Rone arrived in England last week determined to thank as many people as he could for making his "Strawberry Blonde" record a big hit . . . five years ago!

"Do you know, that record never even sniffed the charts when it was issued in the States" said Frank, "so you can imagine how surprised I was to hear that it had taken off big in England!"

Why then didn't Frank come over to England five years ago when the record was in our top ten? "Boy, you don't know how desperately I wanted to make the trip" he said, "but to be quite honest I just couldn't afford the fare! As the number hadn't done a thing in America and I was just starting my singing career I didn't have a dime. Believe me it was one of the biggest disappointments of my life that I couldn't come over. Just imagine how I felt . . . sitting over the thinking of all the money I could have been making in England!"

Frank was amazed that people he had met since arriving in the country actually remembered him and the record. "I have even had people whistling the tune to me" he said, "and this just knocks me out. Pop songs normally have such short lives and I can't even remember songs that were hits a year ago let alone five years ago."

Since he arrived in England Frank has appeared on three major television shows and is now going to the North of England for cabaret appearances. "Actually I am over here to promote my new single, "Names In A Heart," which has just been issued by CBS" said Frank, "but every time I go on television I have a funny feeling that I should really be singing "Strawberry Blonde" . . ."



# 'I NEVER USED TO CARE'

**RELEASED  
THIS  
WEEK!**

**a remark-  
ably BIG  
voice from  
a remark-  
able little  
girl**

**her first  
release  
we wanna  
stay home  
coupled with  
so sad**

on Planet PLF 110

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GEORGIE shares a joke with STEVE MARRIOTT during their chat reported here.

## STEVE MARRIOTT TELLS GEORGIE FAME IN THIS EXCLUSIVE INTERVIEW

IT was a natural: getting Georgie Fame face-to-face with the Small Faces. They had a lot of common ground, musically, to talk about, and neither side was exactly short of conversation. So here's Georgie's own story of the "clash" — RM's Peter Jones was there to listen in.

Says Georgie: Those Small Faces... wow! They're an incredible team — which is one reason why they appeared in the middle of a recording session I was doing recently. They created mayhem as soon as I stopped bashing the organ.

### INTENSE

I looked round in the middle of a number and there they were, sitting in quiet corners all over the studio and looking very intense. It seemed they'd just grown out of the floor.

As soon as the session finished, Kenny Jones, the Small Faces' drummer, jumped to his feet and shouted: "Let's all go and see 'Thunderball'!" Then they all jumped up and started raving about all over the place.

We discussed this important point in a very rowdy manner for some time and then decided to go back to Steve Marriott's pad. "Crazy, man," yelled Steve. "We can all sit round and talk about the weather."

The trip to the Marriott home-stead was dominated by Ronnie Lane, who was raving continuously about Booker T. The rest of us were pretty keen on him as well,

but it was a bit of a problem getting a word in edgeways. As far as I'm concerned, Booker T has always been way up on my list. He's got so much soul he doesn't need much else.

Steve started talking about gigs. Musicians talk about them all the time... obviously because we spend most of our lives either playing or travelling to and from different places. "There was a time when we used to play gigs and not really

care about the reaction from the crowd," said Steve. "We used to really enjoy ourselves in those days, just not caring, not worrying. Sometimes we'd get up, do two numbers, and sit down, and the place would go wild. We can't do

that any more because we've started worrying about people liking us on stage. The audiences in the North are generally pretty great.

"But sometimes you get this 'perishing Londoners' bit. It's all right for you, Georgie. You come from Lancashire and you first made it in London, so you've got it both ways. Both the north and the south reckon you belong to each of them."

Kenny Jones said: "What about Sheffield, man? They reckon we belong to them, and that's in the North."

### RAVING

Added Ronnie: "That's because the Sheffield audiences were the first to really dig us. What raving scenes we've had up there. But as Steve said, we've recently begun to worry about even Sheffield, which is a drag. Anyway, what about you Georgie? Do you worry about the scene?"

I said: "No, it doesn't work like that with me. As soon as I start trying hard to please my audiences, I guff. The harder I try to get near them, the further I move away. It's difficult to explain. It's a question of trying really hard to play what you want to play and not really being successful in this because you're not moving smoothly. I used to have a lot of trouble this way just a phase I was going through, I suppose.

### MATURED

"You've got to stick to what you want to do. That's what I admire the Stones for. When they started everyone was against them but they stuck to their guns and what they believed in and now they've matured into something fantastic. They do things the way they feel them."

"People used to tell us we should get more commercial, so we said we'd learn a few commercial numbers—but what all this boils down to is that you find yourself playing stuff which they don't want you to do in certain places. If a number ends up with a crash, bang and boom, and the manager of the club keeps telling you that you can't do numbers that end up with a crash, bang and boom... where do you go from there?"

They all laughed and Steve said: "Well, we're O.K. because we're commercial — at least that's what we're told. We've been compared to the Who but forget it quick — we don't play pop-art." I did forget it quick. And the lively Small Faces vanished quick! Just as if they'd disappeared through the floor.

GEORGIE FAME

# 'Don't pick fault-do something!'

says  
**DORIS TROY**



"Cilla Black, Lulu, Peter and Gordon and maybe a score of others have made versions of my songs, and I've even heard 'Just One Look' sung in Dutch. But I'm certainly not sitting around waiting about how unoriginal these discs are. Believe me baby, it gives me nothing but satisfaction when a Doris Troy song gets covered. It satisfies my creative instinct to know that I've written something which other artists consider to be worth recording, and it makes me very happy financially. People who think they're doing me a favour by speaking out against cover versions would do well to remember that."

### CONDEMN

At this point I asked Doris if she was in any way condemning people for exercising their right to believe that one record is better than another.

"No, of course not," was the reply. "I too have my own personal favourite recording stars. Actually, I prefer listening to jazz music, but you don't hear me going around criticising people who don't like jazz or putting down non-jazz records."

"You see, I appreciate other performers for what they are worth. It makes me mad to hear the nobodies sounding off about singers like Dusty, Tom Jones and Eric Burdon trying to get the coloured sound. It wouldn't be

so bad if they could do better, but all they can do is talk. They should quit jawing and do something for a change, then maybe they'd be somebody in the world like Dusty, Tom Jones and Eric Burdon."

Doubtless, many of Doris' most loyal fans are going to be shocked by this tirade, and I pointed out that her words may even antagonise some of the more militant R & B fanatics. "They get over it," said Doris. "I'm hoping that it may help some of them face up to the truth for once, but even if I don't achieve this no harm will have been done. Many of my closest British friends have this mania for labelling music styles and jumping on every cover version that comes along. But what I've said here is hardly likely to come between us because our friendship is far bigger than this issue."

### PURISM

So there you have it, quite the most unexpected development yet in the great purism controversy. As Doris herself freely admitted, she does profit from cover versions, so it is understandable that she should be happier about them than artists who do not write their own material. But this apart, she does present a sincere and very kind opinion based upon the kind of experience which few of the other people who have aired their views on the subject can boast. At very least, it throws new light onto the cold hard facts of the matter and suggests with unquestionable logic that the time has now come for our rhythm, blues and soul addicts to resign themselves to the inevitable and stop wasting their breath in fruitless attacks on the tastes of less discerning pop fans.

ALAN STINTON

"I DON'T disapprove of cover versions, in fact I'm all in favour of them. And I'm sick of all this talk about only Negro people being able to sing soul music. I say everybody's got a soul — it's all a question of whether or not they choose to use it. And anyway, soul in the musical sense is nothing but a label thought up to help sell a particular kind of music. What they'll be calling it five years from now is anybody's guess, but it'll still sound more or less the same."

A British pop star talking? A pop fan maybe, or even one of our more outspoken agents or managers. Actually, none of them. For these are the weighty words of none other than Miss Doris Troy, idol of Rhythm and Blues fans, taking time out from her recent British tour to launch a totally unprecedented attack on her most faithful band of admirers.

### HORROR

Warming to the subject, Doris elaborated: "That cry of horror which goes up every time an American disc gets covered over here really makes me groan. People seem to expect me to be upset when it happens to one of my records but I fail to see why I should be. As you know, I write most of my own material, so I'm delighted when other artists record my songs, not angry. Let them all come and welcome, is the way I look at it."

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# 'Everybody's mixing things'



BARRY at his recording session with writer/a-and-r man RAY DAVIES.

"EVERYTHING is moving in the same direction now. It's got past the stage where you were either a singer, or a sportsman or a painter. Nowadays, people are mixing things."

Barry Fantoni, link-man of BBC-TV's "Whole Scene Going", sometime musician, artist and now pop singer, met me in a London pub to talk about today's pop scene. Now that he has made a record and gets more fan mail than most TV pop commentators, he can be reckoned to know something about what's going on.

"We tried hard to get Peter Osgood onto the programme," he said, sipping a grapefruit juice, "because he's a draw. There are people that are popular and people that are a draw. Take Eamonn Andrews. Put him on television and he wouldn't draw one, but he's popular. When Osgood's playing at Chelsea, everyone goes to see him because he's a draw."

"There's a difference these days between being just a singer or just an actor or anything. Everyone is an entertainer. In the past, it wouldn't have been possible for us to get together in here and talk like this because you're a journalist and I'm something else."

Did he think that it was okay for people who had one profession to include another in their life?

"Yes, if they can do something properly," he replied. "I like to see Billy Walker advertising Brylcreem or whatever it is. You get people like Terry Venables making a record. That's alright. You get a bloke who sings in his local pub and people say: 'You've got a good voice, make a record.' There's no reason Venables shouldn't do it if he's good at it."

"You can be an entertainer of one type and still work out things in an entirely different field. Take Cezanne

## says BARRY FANTONI about the pop scene in general . . .

who was the most technically incompetent of the painters. He wanted to learn clarinet because he could take one colour tone and put it next to another, so he could fit one note next to another that way.

"There's a perfect example in Dudley Moore. Dud can play, sing, act and probably sketch for all I know. He and Pete go on TV and are an immense draw."

Rod Buckle, Unit Four Plus Two's publicist-cum-booker-cum-everything under the sun, joined us and told Barry that at one time he had written the text for Desperate Dan.

"Desperate Dan? Great, man. Desperate Dan I've had Dandy and Beano delivered ever since I was five. I still have them," he yelled. "Dandy and Beano have been the basis of my whole thinking. Lord Snooty and all those people are great, man."

Barry, who had now abandoned the grapefruit juice scene in favour of Dutch gin, went back to his all-round entertainer theme.

"I've spent a lot of time with Ray Davies," he said. "That thing he drew on the front page of one of the papers this week was great. When I taught

him at art school, he and I used to spend a lot of time talking about tones. I'm not surprised that he can draw as well as write songs."

How about Barry as a singer? Has he got a voice or is the record just a gimmick, designed to cash in on his current popularity?

"I can project a voice," was his reply. "The record isn't protest or anything like that, but it puts over a point of view. It was written and produced by Ray Davies. We did it at 3 a.m. It's got a gimmick ending, but that's got to come off. Geoff Stevens and Pete Eden called me about a year ago when they wanted to get in touch with a friend of mine. I mentioned that I'd been writing seriously and they rang me a couple of weeks ago and asked how I'd feel about making a record. I'd written a thing with Ray the night before, so I went to see them."

"When I'm drawing for Private Eye it's an entirely different thing. If you can look at things and find their faults, satire helps to bring them out and make them more obvious. Entertaining is a form of self-expression, that's why people in one field can often adapt something else."

RICHARD GREEN



THE BYRDS with Gene Clark in the centre.

TAMBOURINE man Gene Clark has left the Bryds! However, there seems to be a little confusion as to whether the move is permanent or temporary. After talking to their Press agent, Derek Taylor, I was assured that Gene will be re-united with the rest of the group in just a few weeks.

"He is suffering from nervous strain and has been advised not to undertake any personal appearances for the time being," said Derek. "He'll continue to write songs while Jim, Dave, Chris and Mike go off on a six-week tour of the States."

When I spoke with bass player Chris Hillman, he said: "I'll be doing more singing now that Gene has left. It was his own decision to leave and we're all sorry to see him go. There were no ill feelings within the group. It was just that Gene found the pace a little too fast and his health was suffering."

Even before the Byrds established themselves as a top group, they were under a great deal of strain. They lived in a shabby apartment on Melrose Avenue in Hollywood,

## A BYRD HAS FLOWN

By U.S. correspondent MAUREEN PAYNE

with no transportation, very little money, but loads of determination and talent.

Gene told me: "I feel a lot happier now that I'm not under so much pressure. I'll have time to do everything I never had the chance to do when I was a Byrd! I'll concentrate on writing songs, not only for the Byrds, but for other artists too. The pace was too much for me, I guess, and it just caught up with me."

Despite his major decision to leave the group, especially when they were enjoying maximum success, Gene seemed much more relaxed this time I met him. And if the move proves to be permanent, I'd like to wish him every success on his own.

Note: The Byrds' latest American release is one of Gene Clark's compositions entitled "Eight Miles High".

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# NEW 'B' SIDE FOR WHO'S REACTION SINGLE

THE Who have recorded "Waltz For A Pig" to replace "Instant Party" as the "B" side of their Reaction single "Substitute". They have made the number of the Who Orchestra. Kit Lambert told the R.M.: "We made this record so as not to hold up 'Substitute'. There is an injunction being sought to stop the Who recording with Polydor and a subsidiary injunction over the copyright of 'Instant Party'."

He added that the BBC were due to lift their "ban" on airplay of "Substitute" on Tuesday. Radio Caroline were playing both "Substitute" and the Brunswick single "A Legal Matter" but Radio London were only phoning the latter. The Who have been added to this week's "Ready Steady Go" line-up and will play "Substitute" from April 1, but they may still appear on that date. Immediate have taken up "Circles" — the original title of "Instant Party" — and will release it by the Fleur De Lys.

# Yardbirds' solo discs

THREE of the Yardbirds, including singer Keith Reff, are to make solo records. Manager Georgio Gomelsky is discussing his plans with them and hopes to begin recording shortly. Keith will make the Bob Lind composition "Mr. Zero" which the group brought back with them from America in January. The song is in a similar vein to "Electric Butterfly". Paul Samwell-Smith, who produces the Yardbirds' records with Gomelsky, will turn vocalist for "Green Trees". The number was

specially written for him by Jackie De Shannon — again while the group were in the States. It is planned to use among the backing instruments a French horn and a Hungarian instrument rather like a piano which is played by striking it with sticks. Lead guitarist Jeff Beck will record an instrumental number, but it has not yet been decided what the material will be. Said Gomelsky: "We are writing a rock and roll symphony as well. This is part of the expansion of the group and pop music. We have progressed beyond r and b and are always experimenting with new ideas."

INTERNATIONAL — R. J. Thomas and the Triumphs "I'm So Lonely Some I Could Cry". CAMEO — Eddie Holman's "This Can't Be True".

Carolyn Hester flew to England on Monday for a short promotional tour. She records Scottish TV's "Hootnanny" tomorrow (Friday) and on Saturday appears in a concert at Edinburgh Usher Hall. She appears on ATV's "Eamonn Andrews Show" on Sunday.

# Otis' Stones' disc issued

JUST a few months after the Rolling Stones reached No. 1 with their own composition "Satisfaction," Atlantic are releasing a version of the song by Otis Redding (March 25). Also out on that date is Cher's current U.S. hit "Bang Bang". Cilla Black sings the title song from the film "Alfie" (Parlophone) though the song is not heard in the movie, and the Overlanders follow up their chart-topping hit with "My Love" (Pye). Dusty Springfield sings "You Don't Have To Say You Love Me" (Philips) and the Everly Brothers say "Voulez Vous? The Power Of Love" (Warner Brothers). Roth on Decca, Chris Andrews sings his own composition "Something On My Mind" and Crispian St. Peters has "The Pied Piper" (Mercury). Other March 25 releases include: DECCA — Gene Latter's "Just A Minute Or Two", Syd Dale Orchestra's "I'll Startle You With My Magic Tricks", "The Liars" and Lee Lynch's "You Won't See Me". LONDON — Leroy Welch's "Rag To Riches" and Hugh X. Lewis's "Looking In The Future (For The Past)". ATLANTIC — Joe Tex's "The Love You Save", the Young Rascals' "Good Lovin'", the Mad Lads' "I Want Someone" and the Drifters' "Memories Are Made Of This". FONTANA — David Essex's "This Little Girl Of Mine". THREE — A Crowd's "Look Around The Corner", the Tokens' "I Hear Trumpets Blow" and the Harbour Lites' "Run For Your Life".

PHILIPS — James Brown's "New Breed (The Boo-Ga-Lo)", CBS — London and the Bridges' "It Just Ain't Right", the Clancy Brothers and Tommy Makem's "Freedom Song" and Nicky Hopkins's "Mr. Big". PARLOPHONE — Lance Perelval's "If I Had Wings". COLUMBIA — Zoot Money's "Let's Run For Cover" and Bob Miller's "Get Smart". Dorothy Squires's "Someone Other Than Me", Page Five's "Let Sleeping Dogs Lie", Kathleen Harrison's "Mrs. Thursday", the Measles' "Kicks" and the Young Growlers' "Amy, The Sunbather". HMV — Joe Loss's "World Cup March". UNITED ARTISTS — Garnett Mimms' "I Take Good Care Of You" and Jay and the Americans' "Why Can't You Bring Me Home". CAPITOL — Buck Owens' "Waiting In The Welfare Line". STATE-SIDE — Norma Tanga's "Walking My Cat Named Doo". TAMLA MOTOWN — Brenda Holloway's "Together Till The End Of Time" and the Isley Brothers' "This Ole Heart Of Mine". PYE — Tony and the Graduates' "Just My Baby And Me", Angelique's "Mio Amore Sta Lontano" and Martin Murray's "I Know What I Want". PYE

# BRIAN POOLE TO GO IT ALONE?

BRIAN POOLE'S next single may be recorded without the Tremeloes. Both Brian and the group have been recording separately during the past two weeks and may later undertake separate appearances. Their contract has been altered so that they can appear without each other, but for the time being they will definitely fulfil all engagements as one unit.

"If Brian finds material on which he can use an orchestra he might well do his next single without the Tremeloes," said a spokesman for the management. "There's no question of a split at the moment, though." Tomorrow (Friday) they leave for sixteen days of TV and concerts in Denmark by public demand. Dave Munden was treated in hospital on Saturday night after he and Brian were involved in a fight with a number of men in an East London Chinese restaurant.

Lulu and the Luvvers part company on Saturday. They decided to make the split shortly before they left for their current Polish tour last week. Lulu will continue to record with a backing of session men as she has done on several of her discs. The Luvvers are to record separately with guitarist Alec Bell as lead vocalist. No group has been finally set as Lulu's backing, but the Peddlers are among those under consideration.

# SEEKER'S CONCERT TOUR

The Seekers have been signed for a lengthy concert tour, beginning at Leicester De Montfort Hall on March 27. The only date not in England is at Edinburgh ABC (June 3).

After Leicester, the Seekers visit Bournemouth Winter Gardens (April 2), Blackpool ABC (9 and 10), Huddersfield ABC (May 6), Chesterfield ABC (7), Hull ABC (8), Wigan ABC (13), Chester ABC (14), Cleethorpes ABC (15), Lincoln ABC (20), Nuneaton ABC (21), Northampton ABC (22), Cambridge ABC (27), Peterborough ABC (28), Great Yarmouth ABC (29 and 30).

In June, they play Stockton ABC (4), Carlisle ABC (5), Gloucester ABC (10), Exeter ABC (11) and Plymouth ABC (12). Their TV and radio dates include Rediffusion's "Five O'clock Club" (February 22), BBC-Light's "Joe Loss Pop Show" (April 3) and ABC's "Lucky Stars" (9). They are tentatively set for BBC-1's "Top Of The Pops" (February 24).

# Cilla for Ed Sullivan show

Cilla Black pays a lightening visit to America on March 25 to appear on the "Ed Sullivan Show" two days later. Another overseas trip for her will be to Manila on October 15 to play 10 days at the Araneta Coliseum.

Her TV and radio dates include: BBC-Light's "Pop Inn" (March 22) and "Saturday Club" (26), Rediffusion's "Ready Steady Go" (April 8) and ABC's "Lucky Stars" (16).

# HOLLIES ABROAD

The Hollies will be the opening attraction at The World of Murray The K — a New York night club owned by the famous deejay — when they arrive in America at the end of the month. After four days at the club (April 14), they begin their six-week tour of the States and Canada.

They go abroad again on May 25 for a 16-day tour of Sweden's folk parks. A week at Rome's Piper Club begins on July 18 and is followed by a short concert tour of Italy.

Concerts throughout the remainder of the summer on Sundays are being set for them at a major resort and they are being negotiated for a visit to Turkey and Israel in late September. Prior to leaving for America, the group will spend a week pre-recording several radio shows for this country.

# MOODIES-A FRENCH TOUR

The Moody Blues have been signed for a headlining tour of France. They begin the 11-day trek on May 6, but on four dates will take second place to Johnny Hallyday. At the moment, they are in Paris with their manager Denny Cordell, recording material for a new single and LP. The Moodies visit Belgium for three days from June 3 for concerts, TV and radio.

# THE WALKER BROTHERS

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

# NANCY SINATRA LIMITED ON HER NEW ALBUM

## rapid reviews

**NANCY SINATRA: "Boots".—As Tears Go By; Day Tripper; I Move Around; It Ain't Me Babe; These Boots Are Made For Walkin'; In My Room; Lies; So Long, Babe; Flowers On The Wall; If He'd Love Me; Run For Your Life (Reprise R 6202).**

THE luscious picture of Nancy on the front is almost worth the price. But, in truth, this member of the Sinatra family really doesn't have much of a singing voice. She reckons she gets away from the sweet-little-girl approach, getting a harder edge, but she is really limited in tone, range and ideas. However, she sells personality, which is also important. A good selection of songs, including the hit single, and she has a marked preference for the less fragile songs. Boosted by excellent arrangements by Billy Strange, Nancy is certainly a trier. ★★

**EDDY ARNOLD: "My World"—What's He Doing In My World; Too Many Rivers; It Comes And Goes; Make The World Go Away; The Days Gone By; Mary Claire; Melvina Rebecca Jane; I'm Letting You Go; As Usual; I'm Walking Behind You; If You Were Mine; Taking Chances; You Still Got A Hold On Me (RCA Victor RD 7790).**

LOTS of strings and lots of a good, super-smooth singing from the massive-selling American country gent. Lovely songs, too. Forget the rather specialist "C and W" tag, for this is just fine pop singing and available to the widest listening field. Very good. ★★

**JOHNNY MATHIS: "Love Is Everything".—HMV CLP 3522.**

SONGS include "People", "Love Is Everything", "Young And Foolish", "Go Away Little Girl" and they're all sung with uniform, sometimes a bit boring, smoothness. But Glenn Osser backings always bring out some fine extra in the warm-voiced Mathis, and this is good late-hour listening. ★★

**JOE TEX: "The New Boss." C.C. Rider; Stop Look and Listen; For Your Love; A Woman (Can Change A Man); What In The World; You've Got What It Takes; Don't Make Your Children Pay; King Of The Road; Detroit City; Any Little Bit; Hold What You've**

**Got; I Want To (Atlantic ATL 5043).**

BLUES man with a style which is so distinctive that he's now building a very big following here. It includes his first big U.S. smash "Hold What You've Got," with its high-pitched approach. His popularity is reflected in our R and B charts and this will be a good seller. Talking bits — and a fine version of "King Of The Road." ★★

**JAY AND THE AMERICANS "Jay And The Americans" (United Artists ULP 1117).**

THE five-strong group who are currently climbing with "Sunday And Me" debut in the LP stakes with the well-performed album which features several of their single hits from the States, such as "Cara Mia," "Some Enchanted Evening," and "Only In America." Jay has a good powerful voice which comes over well on the more melodic songs such as "Twenty-Four Hours From Tulsa," and "To Wait For Love." However it isn't easy for white American groups to click here, and this lot are no exception. But it's still a pleasant LP. ★★

**DAVID AND JONATHAN: "David and Jonathan" (Columbia 6031).**

MESSERS. Greenaway and Cook on a very well varied set of well-known songs — songs they invest with an original ap-



NANCY SINATRA—her album is reviewed on this page.

proach. Sample tracks "You've Got Your Troubles," "See Me Cry," "This Golden Ring," "Every Now And Then" — all written by the boys — and their own treatments of "Michelle," "Let's Hang On," "Yesterday," and so on. They are very strong on harmonic construction, never forgetting the commercial aspect. Give this one a spin. ★★

**MONTEGO JOE "Jarrah! Con Montego Joe" (Stateside SL 10150).**  
MONTEGO JOE, real name Roger A. Sanders, is a conga drummer of some considerable talent, and this is an ultra-cool latin-tinged album which will be liked by a lot of people. ★★

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The  
Tony Hall  
Column

This shortsighted attitude deprives us of many American stars!



Fontella Bass in London (RM pic).

READERS' letters often ask me why such-and-such an American artist doesn't come to Britain. I think it's time you knew some of the reasons. Obviously it's difficult to generalise. But let's take the hypothetical case of American singer, Joe Blow. That's as good a name as any. Joe is a young American, unknown artist, with very limited earning power. Suddenly, out of the blue, he gets a hit record in the States. Immediately—and obviously—his services are in great demand. Up shoots his asking price. Often—and this is only human—delusions of grandeur set in.

English agents see Joe's record shooting up the charts. They contact the boy's agent. To discuss a tour. He, too, doesn't know what's hit him. He starts talking in "telephonic numbers." And, in addition, asks for several transatlantic air fares. The English agent laughs his head off. Because the record is getting no reaction in England. And it would be financial suicide to bring him over for a tour under those terms. The result? A stalemate. With both sides refusing to budge. And soon the Americans get so involved with making money back home, they forget all about England. "If they think Joe's going there for peanuts, forget it!" they say "He's a big star."

What a shortsighted attitude this is. England is the second biggest record market in the world after America. And the market is becoming more and more international every day. There is also still great prestige back home for an American artist who can make it in Britain.

If the record is commercially strong enough, given good promotion, it'll happen here anyway. Len Barry's "1-2-3" is an example. And even if they hadn't come over, I'm convinced the Toys' "Lovers' Concerto" would have been very big.

But if Joe Blow is a great visual performer and/or a good-looker, personal appearances on TV and at a couple of clubs will make all the difference to the success here of a good American record. A far-sighted U.S. agent will realise that there is only one way for his act to make it here. Joe Blow must set aside one week to ten days and come to Britain for promotion. Because of the fixed rates payable here by (especially) the regional TV stations, he must reconcile himself to the fact that, if he's lucky, he'll break even financially. He may even be a few dollars in the red.

But in the long run, it'll pay off handsomely. Because if the record takes off as a result of the week's promotion, Joe Blow will be a star here as well as in the States. And will be able to return here at a later date on a first-class package tour for good money.

Recent instances of American managements using their loaves have been the promotion trips of Sonny and Cher and Fontella Bass. Charlie Greene and Brian Stone remembered the lessons they learned here with Sonny. They now handle Bob Lind and have brought him here in association with Larry Page to promote "Elusive Butterfly." (Ironically, I was "with" them for the Sonny and Cher hit, now I'm "booking" them with the Val Doonican Decca cover of "Butterfly." Never a dull moment!) And Marshall Chess cleverly sent Fontella here to ensure that "Rescue Me" became really big. She came in and out within a week. Soon afterwards, riding on the success of the record, she returned to do a proper tour for Arthur Howes. If her "recovery" had been a stronger record, she'd have had another hit.

If American managements would only realise that the Harold Davisons, Tito Burns and Arthur Howes of this world honestly know their business and what their market will stand, life would be a lot easier all round. And you would see many more American acts and many more Americans would make it here.

By the way, before the letters pour in, if you want to know why Presley hasn't been here, don't ask me or the British agents, ask Colonel Tom Parker! However high the offers have been, his classic comment has been: "Well, that's fine for my share. But what about my boy?"

★ Masses of records I wanted to write about. But must will have to wait till next week. Just room for brief mentions of:

★ Carla Thomas' "Time is On My Side" (Liberty EP); a classic performance of the title song, a big hit for The Stones; plus three other early offerings makes this a good souvenir of Tina's visit here. Oh, and there's a new single due as well.

★ Sam and Bill's "Fly Me To The Moon" (Pye International); a slow, soulful version of the standard, that was recorded in London.

★ Little Jerry Williams' "Baby, You're My Everything" (Cameo Parkway); this was high on the George Harrison Top 40 which I printed recently in this column. Available here, now. Nice record, you'll enjoy it.

★ Dion Jackson's "Love Makes The World Go Round" (Atlantic); much more of a Motown than Memphis sound. A smash hit in the States, but virtually untouched by the local decays.

★ The New Faces' and The Marionettes' "Like A Man" (Pye and Parlophone); an RM reader keeps writing to me about the Marionettes. I think they're much better than this record indicates. The New Faces' is the better—and the more commercial.



# names & faces

Three records in the Top Twenty and a storm of publicity for Sonny and Cher. That was some months ago. Then . . . nothing. Not a word about their projected British tour, but now and then a few unpleasant rumours. All of a sudden, "What Now My Love" hit the charts and the pundits were silenced. Quite what Gilbert Beaud thinks of the strange couple's even stranger treatment of the song we don't know, but it can't make much difference to them. Their British agent, Larry Page, began talking in terms of a tour again. And it was announced that they are to make a film in Hollywood. With Sonny wrestling a lion! Quite when they're coming over again isn't certain but it's beyond a shadow of a doubt that when they do eventually get here, all the stunts that surround them will start all over again.



What, you may ask, is "Cool Blue Pop"? — because that is how Peter B's, a foursome, describe their music. And the answer comes up: "It is jazz and blues based instrumental pop music, music to listen to as much as dance to." You can hear it on Peter B's debut disc, "If You Wanna Be Happy", on Columbia. The members of the group are: Peter Bardens, ex-"Them"-organist; Pete Green, guitarist who was with John Mayall's Bluesbreakers; drummer Mick Fleetwood, formerly with the Bo Street Runners; and bassist Dave Ambrose, formerly with the Tony Colton Big Boss Band. All are good musicians. Which is the basis of "cool blue pop."

Perpetual Langley is seventeen, started singing some ten years ago when she entered a singing competition. She was given a good spanking for her trouble. A tiny, pretty girl, she went on to sing with three Irish Show Bands — the Matadors, the Starliners and Dickie Rock. Then, with her songwriting brother Gerry Langley, she arrived in London in search of a recording contract. Shel Talmy did the signing. Perpetual (her real name) did the singing. Her debut disc: "We Wanna Stay Home", on Planet. Her ambition: "to earn enough money to be able to buy as much cooked ham as I want." Dictionary definition of "Perpetual": eternal, held or holding for life, valid for ever or indefinite time, unending.



"Thursday's Children Have Far To Go" the saying tells us and a young brother and sister from London are hoping that it is true. For that is the name Barry and Lynette Husband have chosen for themselves. Barry (20) and Lyn (19) began their recording careers with Sonny Bono's "Just You" last October and did well enough to earn them a second chance, this time with Elvis Presley's "Crawfish" from the "King Creole" movie. Barry (the clever one) has written several songs and persuaded Pye and a man John Schroeder to sign up him and his sister, Lynette (the pretty one) spends time between singing, designing clothes and covering the wall of her Covent Garden flat with sketches. Barry is rarely seen without his guitar and has been known to break into an impromptu session, to the amazement of passers-by. Lynette doesn't take things to such extremes—she is content to sing well and sit around wowing the boys. Which must be some help we suppose.

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# RECORD MIRROR CHARTS PAGE

## CASHBOX TOP 50



AIR MAILED FROM NEW YORK

- 1 THE BREAD OF THE GREEN HERETS  
1 (6) S. St. Barry Sadler (RCA)
- 2 THESE BOOTS ARE MADE FOR WALKING\*  
2 (7) Nancy Sinatra (Reprise)
- 3 19TH NERVOUS BREAKDOWN\*  
6 (4) Rolling Stones (London)
- 4 CALIFORNIA DREAMIN'\*  
4 (5) Mamas & Papas (Dunhill)
- 5 NOWHERE MAN\*  
5 (2) Beatles (Capitol)
- 6 LISTEN PEOPLE  
6 (2) Herman's Hermits (MGM)
- 7 ELUSIVE BUTTERFLY\*  
1 (4) Bob Lind (World Pacific)
- 8 DAYDREAM  
17 (3) Lovin' Spoonful (Kama Sutra)
- 9 HOMEWARD BOUND\*  
18 (5) Simon and Garfunkel (Columbia)
- 10 LIGHTNIN' STRIKES\*  
8 (9) Lou Christie (MGM)
- 11 I FOUGHT THE LAW\*  
5 (4) Bobby Fuller (Mustang)
- 12 LOVE MAKES THE WORLD GO ROUND\*  
15 (4) Dean Jackson (Casta)
- 13 UP TIGHT\*  
11 (11) Stevie Wonder (Tamla)
- 14 634-5789\*  
18 (4) Wilson Pickett (Atlantic)
- 15 THE CHEATEER\*  
16 (4) Bob Kuban (Meridian)
- 16 BATMAN  
14 (5) Marketa (Warner Bros.)
- 17 WORKING MY WAY BACK TO YOU\*  
12 (7) Four Seasons (Philips)
- 18 YOU BABY  
20 (5) Turtles (White Whale)
- 19 BABY SCATCH MY BACK\*  
23 (4) Slim Harpo (Excello)
- 20 HUSBANDS AND WIVES\*  
21 (4) Roger Miller (Smash)
- 21 SURE GONNA MISS HER  
31 (3) Gary Lewis (Liberty)
- 22 MY WORLD IS EMPTY WITHOUT YOU\*  
13 (9) Supremes (Motown)
- 23 MY BABY LOVES ME (YOU'RE MY SOUL AND INSPIRATION)  
— (1) Righteous Brothers (Verve)
- 24 MY BABY LOVES ME  
25 (5) Martha and the Vandellas (Gordy)
- 25 SHAKE ME, WAKE ME\*  
28 (3) Four Tops (Motown)
- 26 AT THE SCENE  
16 (7) Dave Clark Five (Epic)
- 27 WOMAN\*  
33 (2) Peter and Gordon (Capitol)
- 28 MAGIC TOWN  
27 (2) Vozes (Co & Ce)
- 29 CRYING TIME\*  
22 (10) Ray Charles (ABC)
- 30 TIME WON'T LET ME  
40 (2) Outsiders (Capitol)
- 31 ONE MORE HEARTACHE\*  
36 (2) Marvin Gaye (Tamla)
- 32 WHAT NOW MY LOVE\*  
27 (7) Sonny and Cher (Atco) (Columbia)
- 33 IT'S TOO LATE\*  
41 (2) Bobby Goldsboro (United Artists)
- 34 BANG BANG\*  
32 (4) Neal Hefti (RCA)
- 35 I'M SO LONESOME I COULD CRY  
44 (2) B. J. Thomas (Scepter)
- 36 SOMEWHERE THERE'S A SOMEONE\*  
34 (4) Dean Martin (Reprise)
- 37 BANG BANG\*  
— (1) Cher (Imperial)
- 38 GET READY  
42 (3) Temptations (Gordy)
- 39 I WANT TO GO WITH YOU  
45 (3) Eddie Arnold (RCA)
- 40 INSIDE LOOKING OUT\*  
48 (2) The Animals (MGM)
- 41 THIS OLE HEART OF MINE  
49 (2) Isley Brothers (Tamla)
- 42 MY LOVE\*  
26 (10) Petula Clark (Reprise)
- 43 TEARS  
43 (3) Bobby Vinton (Epic)
- 44 WHAT NOW MY LOVE  
— (1) Herb Alpert and the Tijuana Brass (A&M)
- 45 CALL ME\*  
36 (7) Chris Montez (A&M)
- 46 IT WON'T BE WRONG  
39 (4) Byrds (Columbia)
- 47 WHEN LONING TURNS TO LOVING  
24 (7) Ronnie Dove (Diamond)
- 48 DEAR LOVER  
— (1) Mary Wells (Atco)
- 49 WALKING MY CAT NAMED DOG\*  
— (1) Norma Tanega (New Voice)
- 50 THIS CAN'T BE TRUE  
47 (2) Eddie Holman (Parkway)



Gary Lewis — number 21

## TOP E.P.'s

- 1 BEATLES MILLION SELLERS  
1 The Beatles (Parlophone)
- 2 YESTERDAY  
2 Beatles (Parlophone)
- 3 KWYET KINKS  
2 The Kinks (Pye)
- 4 NO LIVING WITHOUT YOUR LOVING  
2 Manfred Mann (HMV)
- 5 FAVOURITES No. 1  
1 Andy Williams (CBS)
- 6 THE SEEKERS  
5 The Seekers (Columbia)
- 7 DODDY AND THE DIDDYMEN  
10 Bob Dylan (CBS)
- 8 ONE TOO MANY MORNINGS  
4 Ken Dodd (Columbia)
- 9 FIVE YARDBIRDS  
14 The Yardbirds (Columbia)
- 10 FARLOWE IN THE MIDNIGHT HOUR  
13 Chris Farlowe (Immediate)
- 11 YOU PUT THE HURT ON ME  
8 Spencer Davis Group (Fontana)
- 12 BACHELORS HITS VOL. 2  
9 Bachelors (Decca)
- 13 DONOVAN Vol. 1  
12 Donovan (Pye)
- 14 GOT LIVE IF YOU WANT IT  
11 The Rolling Stones (Decca)
- 15 BEATLE CRACKER MUSIC  
15 The Arthur Wilkinson Orchestra (HMV)
- 16 UNIVERSAL SOLDIER  
19 Donovan (Pye)
- 17 DYLAN  
17 Bob Dylan (CBS)
- 18 BEATLES FOR SALE No. 1  
15 Beatles (Parlophone)
- 19 TONY BENNETT  
13 Tony Bennett (CBS)
- 20 THREE WHEELS ON MY WAGON  
New Christy Minstrels (CBS)

## TOP L.P.'s

- 1 SOUND OF MUSIC  
1 Soundtrack (RCA)
- 2 RUBBER SOUL  
2 Beatles (Parlophone)
- 3 MARY POPPINS  
1 Soundtrack (HMV)
- 4 BEACH BOYS' PARTY  
4 Beach Boys (Capitol)
- 5 TAKE IT EASY WITH THE WALKERS BROTHERS  
5 Walker Brothers (Philips)
- 6 GOING PLACES  
6 Herb Alpert (Pye)
- 7 THE SECOND ALBUM  
6 Spencer Davis Group (Fontana)
- 8 BYE BYE BLUES  
7 Bert Kaempfert (Polydor)
- 9 OTIS BLUE  
9 Otis Redding (Atlantic)
- 10 A MAN AND HIS MUSIC  
10 Frank Sinatra (Reprise)
- 11 THE ORBISON WAY  
11 Roy Orbison (London)
- 12 FAREWELL ANGELINA  
15 Joan Baez (Fontana)
- 13 HELP  
13 Beatles (Parlophone)
- 14 A WORLD OF OUR OWN  
14 The Seekers (Columbia)
- 15 A STRING OF TONY'S HITS  
16 Tony Bennett (CBS)
- 16 ALMOST THERE  
14 Andy Williams (CBS)
- 17 MY NAME IS BARBRA, TWO  
17 Barbra Streisand (CBS)
- 18 OUT OF OUR HEADS  
18 Rolling Stones (Decca)
- 19 MAY EACH DAY  
— Andy Williams (CBS)
- 20 TEARS OF HAPPINESS  
— Ken Dodd (Columbia)

## 5 YEARS AGO

- 1 WOODEN HEART  
1 Elvis Presley
- 2 WALK RIGHT BACK/EBONY EYES  
2 Everly Brothers
- 3 ARE YOU SURE  
3 The Allisons
- 4 THEME FOR A DREAM  
4 Cliff Richard
- 5 MY KIND OF GIRL  
5 Matt Monro
- 6 LAZY RIVER  
5 Bobby Darin
- 7 EXODUS  
7 Ferrante and Teicher
- 8 WILL YOU LOVE ME TOMORROW?  
1 Shirley
- 9 AND THE HEAVENS CHIEF  
11 Anthony Newley
- 10 RIDERS IN THE SKY  
8 Ramsdell
- 11 F.B.I.  
10 Shadows
- 12 WARPAIN  
17 Brook Brothers
- 13 MARRY ME  
16 Mike Preston
- 14 WHERE THE BOYS ARE  
10 Connie Francis
- 15 AFRICAN WALTZ  
10 Johnnie Dankworth
- 16 BABY SITTIN' BOOGIE  
17 Buzz Clifford
- 17 CALENDAR GIRL  
15 Neil Sedaka
- 18 SAILOR  
13 Petula Clark
- 19 GOODNIGHT MRS. FLINTSTONE  
13 Hudson Men
- 20 GEE WHIZ IT'S YOU  
10 Cliff Richard

## BRITAIN'S TOP 50

NATIONAL CHART COMPILED BY THE RECORD RETAILER.

- 1 THE SUN AIN'T GONNA SHINE ANYMORE  
10 (3) Walker Bros. (Philips)
- 2 I CAN'T LET GO  
7 (4) Hollies (Parlophone)
- 3 SHA LA LA LA LEE  
6 (6) Small Faces (Decca)
- 4 A GROOVY KIND OF LOOVE  
2 (4) The Mindbenders (Fontana)
- 5 BARBARA ANN  
5 (5) Beach Boys (Capitol)
- 6 SHAPES OF THINGS  
17 (3) Yardbirds (Columbia)
- 7 BACKSTAGE  
2 (4) Ron Pinesy (Stateside)
- 8 DEDICATED FOLLOWER OF FASHION  
20 (2) Kinks (Pye)
- 9 THESE BOOTS ARE MADE FOR WALKIN'  
1 (9) Nancy Sinatra (Reprise)
- 10 MAKE THE WORLD GO AWAY  
16 (5) Eddie Arnold (RCA)
- 11 LIGHTNING STRIKES  
14 (4) Lou Christie (MGM)
- 12 19TH NERVOUS BREAKDOWN  
2 (4) Rolling Stones (Decca)
- 13 SPANISH FLEA  
8 (12) Herb Alpert (Pye)
- 14 MY LOVE  
16 (5) Petula Clark (Pye)
- 15 WHAT NOW MY LOVE  
19 (5) Sonny & Cher (Atlantic)
- 16 THIS GOLDEN RING  
15 (7) Fortunes (Decca)
- 17 INSIDE LOOKING OUT  
22 (2) Who (Reaction)
- 18 SUBSTITUTE  
32 (2) Who (Reaction)
- 19 MAY EACH DAY  
26 (4) Andy Williams (CBS)
- 20 YOU WERE ON MY MIND  
12 (11) Crispian St. Peters (Decca)
- 21 ELUSIVE BUTTERFLY  
— (4) Bob Lind (Fontana)
- 22 SECOND HAND ROSE  
21 (9) Barbra Streisand (CBS)
- 23 HOLD TIGHT  
31 (2) Dave, Dee, Dozy, Beaky, Mick and Tich (Fontana)
- 24 UPTIGHT  
18 (7) Stevie Wonder (Tamla-Motown)
- 25 TOMORROW  
11 (8) Sandie Shaw (Pye)
- 26 BLUE RIVER  
22 (4) Elvis Presley (RCA)
- 27 YOU DON'T LOVE ME  
26 (4) Gary Walker (CBS)
- 28 WOMAN  
29 (4) Peter and Gordon (Columbia)
- 29 I GOT YOU  
29 (4) James Brown (Pye)
- 30 A MAN WITHOUT LOVE  
24 (10) Cilla Black (Parlophone)
- 31 MIRROR, MIRROR  
22 (10) Pinkerton's Assort. Colours (Decca)
- 32 HEARTACHES  
— (1) Vince Hill (Columbia)
- 33 LOVE'S JUST A BROKEN HEART  
24 (10) Cilla Black (Parlophone)
- 34 GET OUT OF MY LIFE WOMAN  
27 (7) Lee Dorsey (Stateside)
- 35 ELUSIVE BUTTERFLY  
— (1) Val Doonican (Decca)
- 36 GIRL  
22 (10) St. Louis Union (Decca)
- 37 LITTLE BY LITTLE  
28 (4) Dusty Springfield (Philips)
- 38 I MET A GIRL  
— (1) Shadows (Columbia)
- 39 SOUND OF SILENCE  
— (1) Bachelors (Decca)
- 40 YOU'VE COME BACK  
20 (6) P. J. Proby (Liberty)
- 41 TROUBLE IS MY MIDDLE NAME  
24 (5) Four Pennies (Philips)
- 42 634-5789  
46 (2) Wilson Pickett (Atlantic)
- 43 JENNY TAKE A RIDE  
35 (4) Mitch Ryer and the Detroit Wheels (Stateside)
- 44 MICHELLE  
32 (10) The Overlanders (Pye)
- 45 FLOWERS ON THE WALL  
42 (4) Staller Bros. (CBS)
- 46 GOING TO A-GO-GO  
44 (4) Miracles (Tamla-Motown)
- 47 NOWHERE MAN  
49 (2) Three Good Reasons (Mercury)
- 48 TAKE ME TO YOUR HEART AGAIN  
40 (11) Vince Hill (Columbia)
- 49 BABY NEVER SAY GOODBYE  
— (1) Unit 4+2 (Decca)
- 50 LIKE A BABY  
37 (10) Len Barry (Brunswick)



The Hollies — number 2

## BRITAIN'S TOP R & B ALBUMS

- 1 634-5789  
2 Wilson Pickett (Atlantic 4073)
- 2 UPTIGHT  
Stevie Wonder (Tamla-Motown 545)
- 3 I GOT YOU (I FEEL GOOD)  
3 James Brown (Pye 2350)
- 4 THE PAIN GETS A LITTLE DEEPER  
12 Darrow Fletcher (London 10024)
- 5 HOLE IN THE WALL  
5 Packers (Pye International 2534)
- 6 BABY COME ON HOME  
9 Solomon Burke (Atlantic 4073)
- 7 GOING TO A GO-GO  
4 Miracles (Tamla-Motown 547)
- 8 ONE MORE HEARTACHE  
— Marvin Gaye (Tamla-Motown 552)
- 9 LOVE MAKES THE WORLD GO ROUND  
8 Dean Jackson (Atlantic 4073)
- 10 DON'T MESS WITHBILL  
7 Marvlettes (Tamla-Motown 546)
- 11 GET OUT OF MY LIFE WOMAN  
6 Lee Dorsey (Stateside 408)
- 12 DANCE DANCE DANCE  
18 Tommy Duncan (Sue 4092)
- 13 HARLEM SHUFFLE  
13 Bob and Earl (Sue WI 274)
- 14 NIGHT TRAIN  
— James Brown (Sue WI 268)
- 15 NEVER LEAVE YOUR BABY'S SIDE  
16 Martha & the Vandellas (Tamla Motown 459)
- 16 HI-HEEL SNEAKERS  
19 Jackie Ivory (Atlantic 4075)
- 17 BABY SCRATCH MY BACK  
28 Slim Harpo (Stateside 491)
- 18 CAN'T YOU SEE YOU'RE LOSING ME)  
16 Mary Wells (Atlantic 4062)
- 19 MICHAEL  
11 C.O.D.s (Stateside 459)
- 20 COMFORT ME  
17 Carla Thomas (Atlantic 4074)

## BRITAIN'S TOP R & B SINGLES

- 1 OTIS BLUE  
1 Otis Redding (Atlantic 544)
- 2 GOING TO A GO-GO  
3 Miracles (Tamla-Motown 11024)
- 3 THE NEW LOOK  
2 Fontella Bass (Chess 4571)
- 4 FOUR TOPS SECOND ALBUM  
13 Hudson Men (Tamla-Motown 11021)
- 5 TEMPTIN' TEMPTATIONS  
8 Temptations (Tamla-Motown 11022)
- 6 BABY I'M YOURS  
— Barbara Lewis (Atlantic 5447)
- 7 HFRE I AM  
4 Dionne Warwick (Pye Int. 2897)
- 8 MOTORTOWN REVIEW IN PARIS  
4 Various Artists (Tamla-Motown 11077)
- 9 SOUL BALLADS  
7 Otis Redding (Atlantic 5079)
- 10 I'LL TAKE YOU WHERE THE MUSIC'S PLAYING  
9 Drifters (Atlantic 5028)

\*A blue dot denotes record released in Britain.

• A blue dot denotes new entry.

**LOWELL FULSOM**

BLACK NIGHTS  
BM 56 515

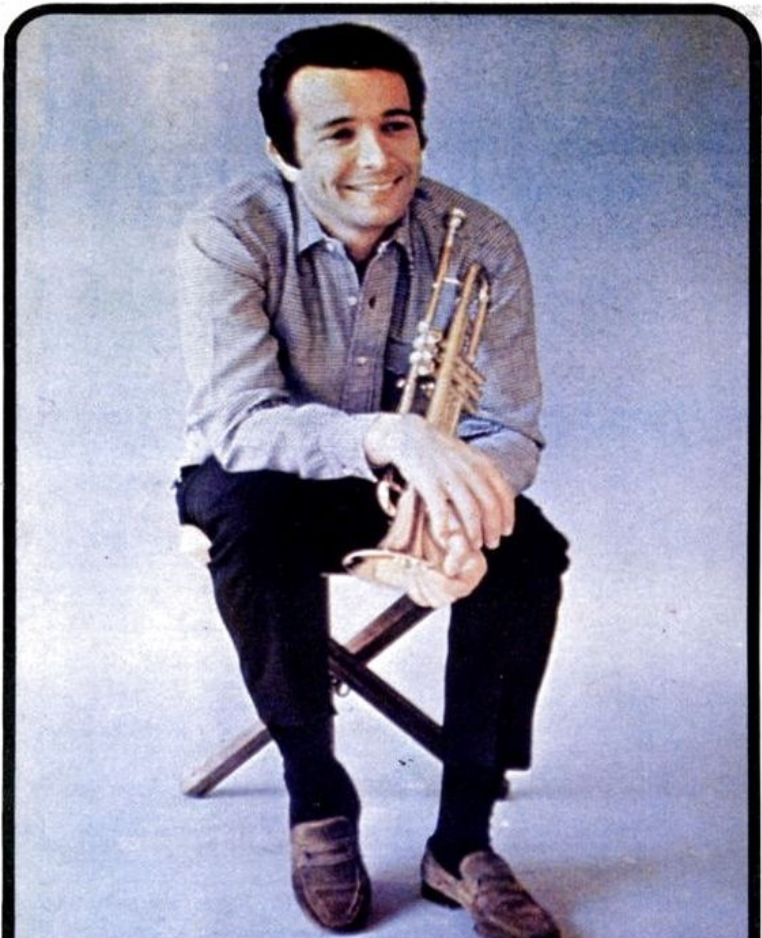
**VALERIE MASTERS**

IT'S UP TO YOU  
BM 56 056

**BOBBY FULLER FOUR**

I FOUGHT THE LAW  
BM 56 702





# Tony Rivers tells the RM that the Beach Boys' 'PARTY ALBUM IS A FAKE!'



TONY RIVERS

**THE** Beach Boys' latest LP, currently pushing aside all challengers in the RM album chart, is **A FAKE!** Though it's called "Beach Boys' Party", it was **NOT** recorded at a rave scene as the tracks indicate.

"It's a joke record, they did it for a laugh. All they did was to go down to the recording studio and make the record. They had people talking and banging glasses together in the background so people'd think it was at a party," said the RM's master spy **Tony Rivers**, who is more than just a Beach Boys' fan, he's a personal friend of each member of the group. That includes **Brian Wilson**, not his current substitute **Bruce Johnson**.

With his group, the **Castaways**, Tony met the Beach Boys when they visited these shores and since then has been writing to the surfing/dragging specialists every week. He probably knows more about the group than any other performer in this country.

Back to the LP, and Tony added: "There's not even a guitar break on 'Barbara Ann', they were using an acoustic guitar. They start talking and laughing in the middle and the whole thing was treated as a laugh."

## FUNNY

I asked Tony what he thought about the Beach Boys including some Beatle songs on the LP and he replied: "It's funny because the first time I met them they were singing a Beatles song. I went into their dressing room and they were sitting round singing an old Beatles song from one of their LPs. It sounded different the way they did it, but I'm not all that keen on them doing those type of songs on records."

"On the LP they sing out of tune deliberately. Some people think they make a mess of the songs, but they do it on purpose."

Tony picked up a musical paper and read a quote from **Brian Wilson** that they had recorded "Barbara Ann" as a single and not for the LP. "That's a load of rubbish," stormed Tony. "He never said that. They couldn't have talked to him. If they had intended it as a single, they



THE BEACH BOYS with some fans.

wouldn't have done it on the LP first. What's this all about?"

He demonstrated his opinion of the article by flinging the paper into a puddle of beer (charming for the person whose paper it was), then calmed down enough to part with some more "inside" information.

"I got a letter the other day from Al's mother and she said they've all bought houses in different canyons. Al's in one canyon, Brian's in another and so on. It's fantastic when you think about it. The houses cost a hundred thousand dollars each, a hundred thousand! I haven't got the courage to stop and work out how much that is."

## SADISTIC

Feeling a bit sadistic, I told Tony it was about thirty thousand pounds. The look on his face was a perfect study in astonishment and depression. Obviously the thought of that much money was too much for him.

Sufficiently revived by another drink — just like the woman on "David Copperfield" who's always having spasms — he said: "This replacement they've got is part of a group called **Bruce and Terry**, that's **Terry Melcher**, **Doris Day's** son. He appears with them in concerts, but not on records. Brian still does that."

"I've heard lots of stories about why Brian left the group, but he told me that it's because of his songwriting. He was to write at least sixty songs a year. That's one good song a week and he hasn't got time to do that and appear with the group and record them and everything else. All

this about him going deaf and everything is news to me. I wonder if he knows about it."

One of the things that Tony is proud of is the fact that while the Beach Boys were in England, drummer **Dennis Wilson** and bassist **Al Jardine** went to hear them play.

Tony explained: "They were recording and we went along to the session. About eleven fifteen we had to leave because we were playing at a hotel. Al stopped playing and said 'Where are you going?' We told him we had to work and he said he was coming with us. The session was supposed to go on until eleven thirty, but they just stopped then. It was great. We couldn't believe they wanted to hear us."

## OLD JEANS

"The first time I heard them play was at 'Beat Room'. They were hanging around waiting to be called. They were wearing anoraks, old jeans and sandals, no shirts. They'd been hanging around all day and were pretty fed up. They queued up in the canteen for tea during the break. Can you imagine it — the richest group in America queuing up with everyone else for a cup of tea?"

Wonders will never cease. "They got called last of all," Tony went on "and just stood there singing 'round, round, get around' dead slowly and all off. They couldn't care less. The next day, though, they were great. It depends how they feel. When I first heard them I thought they were terrible and hated them, but the next day it was okay again."

Tony and the **Castaways** use a lot of Beach Boys and **Four Freshmen** material in their act. Recently, they had to do "Barbara Ann" three times in one night. He told me that all the Beach Boys numbers they do go down a bomb and he can't understand why "The Little Girl I Once Knew" didn't sell here.

"We decided to do 'Girl Don't Tell Me' for our single and when it was issued, the Beach Boys put it on the back of 'Barbara Ann'. Why did they do this to me?"

I am tempted to sarcastically say "that's show business" but Tony Hall said it last week and not one of the "tin crowd" so I can't say it. **RICHARD GREEN**

**THERE** was a time, during his teenage years, when **Herb Alpert** seriously considered giving up the instrument that has now brought him fame and fortune. "I've been playing trumpet since I was eight years old," he told me. "Grew up in quite a musical atmosphere—my older brother used to be a professional musician. I had my idols. Sometimes I fancied I wanted to play like **Miles Davis**, sometimes I figured I was **Dizzy Gillespie**."

"And then I heard **Clifford Brown**. His records are good but in person his performances were beyond belief. He seemed to float through the chord changes, there was nothing he couldn't do, he expressed his ideas perfectly. After hearing him I knew I could never be that good if I practised for ever. I just wanted to give up."

Herb did give up his ambition to be a great jazzman. But he persevered with the trumpet and concentrated on finding something original. For originality is extremely important to him and he hates hearing bands who copy his **Tijuana Brass** style. It was a long search before Herb got his distinctive sound together and I get the impression that this rather nervous and shy young man (so good looking that one wonders what he's got to feel shy about!) is intensely proud that he has now, at the age of 25, overcome the sense of despondency and inadequacy that the genius of **Clifford Brown** induced in him. (Clifford, sadly, died ten years ago in a car smash at the age of 25).

Asked if he saw his band's success as part of a trend towards instrumental pops he replied: "I think so. The big band sound is too good to be completely forgotten and ignored for long. What happened, I guess, is that dance bands got big and stereotyped—you know, five trumpets, four trombones, five saxes and rhythm."

If Herb's hopes for an instrumental revival in pop are realised then the scene is in for an astonishing reappraisal. Which should be exciting.

**MATT MONRO** recording an LP and a single for Capitol in Hollywood from April 20 according to **Tony Marsh**. Vis **Prince** to make an LP titled "I Remember Tommy Quickly" . . . is **Raveup Shaker** the Eastern version of **Pete Townshend**? . . . congratulations **Keith Moon**—whether it's true or not . . . it took **James Brown** six hours from America to London and one and a half hours from Park Lane to his reception at **Marble Arch** . . . surely whoever stole **Dave Dee's** stage suit won't dare wear it in public . . . **Benny Hill's** TV impersonations of **Peter and Gordon** and **Cathy McGowan** hilarious . . . sounds like **Bach's** *Tocatta and Fugue* got mixed up in **Alan Price's** newie . . . all that chat spoils **Len Barry's** "Some-where" . . . **Kit Wells** says he's forming a **Donovan Appreciation Society** . . . sensational—**Dick Taylor**

has shaved his beard off . . . black E-type for **Dave Clark Five** vocalist **Mike Smith** . . . **George Fame** travelled to Paris with **Zoot Money** to watch him on the **James Brown Animals** show . . . which female publicist should try for **An-An's** account? . . .

**Rod Buckle** and **Allan McDonough** racing for **Tiles** work . . . **Seeker Bruce Woodley** visited **Paul Simon** in New York **Harry Fanoni** becomes a singer on Dutch TV and radio April 6 and 7 . . . **Herman** became a satirist when he presided over "Pop Periscope" on "Now" . . . **Them's** latest reminiscent of "Don't Let Me Be Misunderstood" . . . which **Beatle** does **Manchester United's** **George Best** resemble most? . . . **Wilma Burgess** displays similar qualities to those of the late **Patsy Cline** on her great disc released last week . . . just like old times in last week's RM **Top Fifty** with four American discs in the top five . . . top nine LP's in **Hillboard's** album chart last week had all passed the million sales mark . . . **Lou Christie's** follow-up to "Lightnin' Strikes" is "Rhapsody in The Rain" **Louical** . . . only five all-British albums in **RM's** LP chart last week . . . **James Brown** fans should tune in to



Europe One (1650m., L.W.) on Sunday between 12 noon and 1 p.m. We boozed last week—"Act Naturally" is from the "Help!" LP.

**Eddy Arnold** nominated for four Grammy awards—best disc, best country disc, best LP and best country LP . . . **Pinkerton's** *Assorted Colours* manager, **Reg Calvert**, has five different coloured phones and gives one number to each member . . . **Beach Boys'** new U.S. single is "Sloop John B", once a bit under a different name for **Lonnie Donegan** . . . **Chris Andrews** once drove the **Pentad** over a cliff into a river . . . **Matt Monro** plays nine days at **Newcastle Carousel** from marked disagreement between **Brian Matthew** and **David Jacobs** over **Barry Sadler's** record on "J.B." . . . **Nancy Sinatra's** "Boots" dropped from **Radio London** chart while No. 1 with **RM** what did **Richard Green** do to become honorary member of **Gibbering Jim Scruddy** fan club?

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