

Record Mirror

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The change in Graham

Graham Nash tells of the change in his life brought about by John Sebastian . . .

The Sebastian Household has had a great effect on GRAHAM NASH. It has given him a greater awareness of life in general and a keener insight into himself as a person. It has also given him the enthusiasm to take up a Zen Diet. I hasten to add that The Sebastian Household is not a Health Farm or a Religious Institution — it is the New York home of JOHN SEBASTIAN of THE LOVING SPOONFUL, a haven for GRAHAM NASH during THE HOLLIES last U.S. trip.

"I learned a lot about life from Sebastian," said Graham, relaxing in a chair, serious thought puckering his brow. "His relationship with his wife LOREY is completely fantastic. She takes part in everything he does — and he takes part in everything she does. They are completely involved in one another and every love song he writes is about her. They have a dog KAHUNA and a cat ROO — all four are devoted to each other and they are a completely integrated household." So integrated, in fact, that John and Lorey will not go out and leave Kahuna and Roo by themselves. "They have an adopted teeny-bopper ARLENE, who sits for the cat and dog when they're not there. She's basically on the Zen Diet."

All about the Zen Diet

The Zen Diet? This is a diet popular with a number of New York intellectuals. John Sebastian and Lorey, of course, have been on the diet — and teeny-bopper Arlene is sending Graham the details.

"Basically you have to eat special rice and drink special tea. It changes your blood stream in ten days and does you a lot of good. It makes you think clearly, clears up any spots, makes your skin clearer — I'm definitely going on to it."

Diet or no, Graham already seems to be thinking clearer — and he has become introspective.

"Meeting creative people like John, Lorey and CASS ELLIOTT has stimulated me, given me feelings about life itself. With being around people like that their whole attitude rubs off on you — this is the sort of thing I've looked for for a very long time. John and Lorey



GRAHAM NASH seen being dragged off the stage during the opening night of the Hollies tour at Aldershot.

gave me the confidence that nothing else matters more than your personal happiness. You should be a person before you're a pop star. No one has been more devoted to The Hollies than myself, but I've realised that the success of The Hollies has been overshadowing my personal wants. I want to find a happy medium—if it doesn't happen I'll give up either one or the other."

Socrates said 'know thyself' — and Graham regards this as significant and important philosophy. "The man in me has been searching" he says — and Graham is refreshed by this new awareness.

Difficult period for Cass

Graham has seen John Sebastian on each Hollie trip to the States, but their friendship really became intimate during their last trip, thanks to Cass. "Sebastian and Lorey vacationed in New Hampshire and it was great for them. The peace of the countryside, I've a feeling that they are going to buy a house there."

"Cass is going through a difficult period and she needs someone to attach herself to. THE MAMA'S & PAPA'S are coming to Britain in a couple of weeks and I've a feeling that Cass will stay here longer than the others and return to the States sometime in March.

Sebastian has been suggesting some titles of worthwhile books for Graham to read, but he tells me he is

currently 'struggling' through 'The Tibetan Book Of The Dead'.

The effect of Bernie

Changing the subject, Graham began to talk about new Hollie BERNIE CALVERT. "I must admit that in the beginning I wasn't quite sure we'd made the right decision accepting him as bass player. I wasn't sure whether he'd got as strong a personality as Eric. In actual fact, Bernie has made a great effect on us as individuals. He's been completely withdrawn from the business and he has an amazing attitude which brings us down to earthly levels. He hasn't been spoilt and conditioned by being a pop star for three years. He's had to get up at 7 in the morning and stand in the rain. Really, the remarks he makes and the way he evaluates situations! He has a different way of looking at problems.

"Take a hypothetical situation. Us and a promoter. We may have a grievance with a promoter and feel, after a nasty row with him, that we won't give the best of what we've got. Then Bernie would say 'There's 5,000 kids there waiting to see you, the argument's nothing to do with them.' He sees things almost as a pop fan would and doesn't realise the complications that occur backstage. But he gives us more to think about than our personal comforts."

BILL HARRY



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NEWS FROM PROBY, FURY & JIM REEVES

A MONG releases for the w/e January 27 are new discs by: Jim Reeves, Peter Cook and Dudley Moore, Del Shannon, P. J. Proby and Billy Fury. The releases are as follows:

DECCA: Johnny Young and Kompan "Step Back", The Attack "Try It", Peter Cook and Dudley Moore "L. F. Bumble Bee", Brad "I Wanna Take You Home", Steve Darbishire "Holiday in Waikiki", RCA: Jim Reeves "I Won't Come In While He's There", Jack Jones "Lady", The Nightcrawlers "The Little Black Egg", Barbara Cummings "She's The Woman".

LIBERTY: Del Shannon "She", P. J. Proby "Niki Hoeky", TAMLA MOTOWN: Originals "Goodnight Irene", STATESIDE "Sammie John", "Little John", Sir William "Shakespeare's Shrew", Aaron Neville "Tell It Like It Is", Inez and Charlie Fox "Tightrope", COLUMBIA: Little Richard "Get Down With It", Al Logan "Daddy's Little Girl", Ian Holmes "The Light, The Love And The Life", PARLOPHONE: Johnny Wells "Guess I'm Dumb", Billy Fury "Hurtin' is Loving", Carlo Dini "Tanto Bella Cosa", The Cats "What A Crazy Life".

CAPITOL: Lou Rawls "You Can Bring Me All Your Heartaches", Manuel "Sunrise, Sunset", HMV: Kenny Lynch "It's Too Sweet", Mercury: Shangri-Las "The Sweet Sounds of Summer", FONTANA: Peter Fenton "I Was Lord Kitchener's Valet", The Remo 4 "Live Like A Lady", CBS: Johnny Cash "You Belong All I Ever Saw", Mattie Molitru "That's How Strong My Love Is", The Descendants "Garden of Eden", James Royal "Call My Name", Liz Christian "Suddenly You Found Love".

ATLANTIC: William Bell "Never Like This Before", Billy Graham and the Escalators "Ooh-Poo-Pah-Do", Fattie La Belle and the Blue Belles "Take Me For A Little While", PYE: Mike Stevens and the Shevelles "Cathy's Clown", PICCADILLY: Geno Washington and the Ram Jam Band "Michael", Jimmy James and the Vagabonds "I Can't Get Back To My Baby", The John Schroeder Orch "You've Lost That Lovin' Feeling", BYRDS: The Kinks Seven "Harlem Shuffle", The Kinks "Daytime Shadows", Maxine Brown "I've Got A Lot Of Love Left In Me".

CHESS: Gene Chandler "I Fooled You This Time", Bobby McEneaney "Peak Of Love", Billy Stewart "Ol' Man River", Etta James "I Prefer You", Bo Diddley "Ode To Billie Joe", WARNER BROS.: The Enchanters "We Got Love".

NEW GENO DISC

GENO WASHINGTON & THE RAM JAM BAND have both a single and an E.P. released on Jan. 27th. Title of the single is "Michael", a popular number from their current hit album, which they have re-recorded. Flip-side has been composed by group member PETE CAGE and is entitled "I Gotta Hold Onto My Love". Their E.P. entitled "Hi" contains the tracks "Always", "Water", "Hi Hi Hazel" and "If You Knew".

SANDY 'N' ROLF

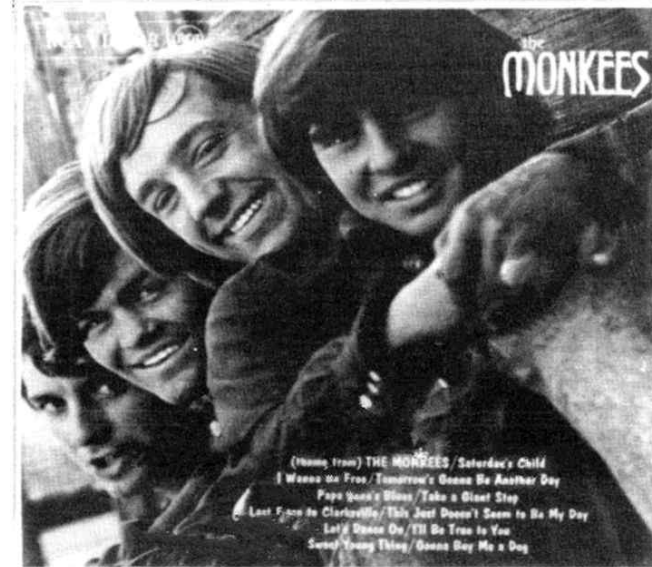
"The Rolf Harris Show" which starts on BBC 1 this Saturday (21), will also have SANDIE SHAW as a regular special guest. In the first seven weeks of the show Sandie's appearances will be leading up to her entry in Vienna in April to sing Britain's entry in the Eurovision Song Contest. Several songs have been chosen from a large entry and Sandie will sing one of them in each of the first five shows. On Feb. 25 she will sing all five, and viewers will be invited to vote by postcard for the final choice. The following Saturday, April 4, she will sing the chosen song.

KINKS TOUR

Negotiations are almost complete for THE KINKS' European Tour which will take in France, Italy, Austria, Switzerland and Belgium. The group return from their German trip on Jan. 23 on flight TW 701 from Frankfurt which arrives at 14.05.

DEFINITELY THE WORLD'S HOTTEST RECORD NEWS OF 1967

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(Music from) THE MONKEES / Saturday Child
I Wanna Be Free / Tomorrow's Gonna Be Another Day
Papa Qum's Blues / Take a Giant Step
Last Train to Clarksville / This Just Doesn't Seem to Be My Day
Let's Dance Or / I'll Be True to You
Send Young Thing / Gonna Be Me a Dog

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A LOOK AT THE U.S. CHARTS

FAST rising U.S. hits include—Grizzly Bear—Youngbloods (RCA); The Beat Goes On—Sonny & Cher (Atco); Ride Ride Ride—Brenda Lee (Mercury); Let's Spend The Night Together—Rolling Stones (London); Then You Can Tell Me Goodbye—Cascinos (Fraternity); All—James Darren (Warner Bros.); Lovin' You—Bobby Darin (Atlantic); Ruby Tuesday—Rolling Stones (London); Lady—Jack Jones (Kapp); Ten Commandments—Prince Buster (Philips).

New U.S. releases include—Sunrise Sunset—Roger Williams (Kapp); Another Page—Connie Francis (MGM); Something Good—Carla Thomas (Stax); What Will My Mary Say—Jay (of the Americans) Black (United Artists); Wish You Didn't Have To Go—James and Bobby Purdy (Bell); Taught Her Everything She Knows—Roy Hamilton (RCA); Little Darlin'—Classics IV (Capitol); Carnaby's Gone Away—Verdelle Smith (Capitol); Life Is Groovy—United States Double Quartet (Tolens—Kirby Stone Four on B.T. Puppy); Gonna Get Along Without Ya Now—Trini Lopez (Reprise); Don't Go Home—Shirley (Scepter); You Are What You Are—Baby Washington (Scepter); Keep Light in the Window—I Come Home—Solomon Burke (Atlantic); Cat in a Tree—Jimmy Smith (Verve); 6 by 6—Earl Van Dyke & the Motown Brass (Soul); Rain Rain Go Away—Lee Dorsey (Amp); Love is Here and Now—You're Gone—Supremes (Motown); Daddy's Little Girl—Al Martino (Capitol); I Wish You Could Be Here—Cyril (Columbia); I've Been Lonely Too Long—Young Rascals (Atlantic); The People in Me—Music Machine (Original Sound); So You Want To Be A Rock And Roll Star—Byrds (Columbia); You Got To Me—Neil Diamond (Bang); I'm A Boy—Who (Decca); Stood Up—Floyd Cramer (RCA); It Might As Well Be Spring—Groove—Holmes (Pacific Jazz), N.J.

NEW IVY DISC

KEN LEWIS recently left THE IVY LEAGUE and was replaced by NEIL LONDON. The trio have recorded an original PERRY FORD composition "Four & Twenty Hours" which is due to be released on the Piccadilly label on Feb. 3. Ken has taken up his former song-writing partnership with JOHN CARTER who left The Ivy League last year.

On Jan. 29 the group take part in Southern TV's "God's Trombone", a live show from St. Nicholas parish church which also features ANITA HARRIS. Other dates for the group include 7 Club Shrewsbury (Jan. 27), Dancing Slipper, Nottingham (Jan. 28).

You too can have a body like mine.

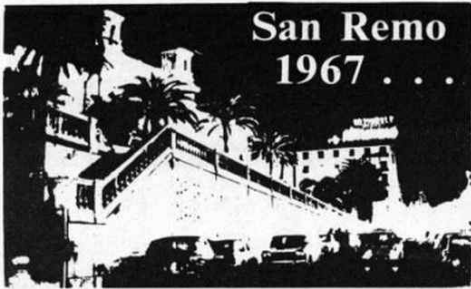


I'll prove in 7 days that you can build HANDSOME muscles! No strenuous exercises and contraptions. I guarantee 'Dynamic Tension' will give you a strong, healthy body, handsome muscles. 'Dynamic Tension' transformed me from a 7-stone weakling into the World's Champion. Post coupon for my FREE book explaining 'Dynamic Tension'.

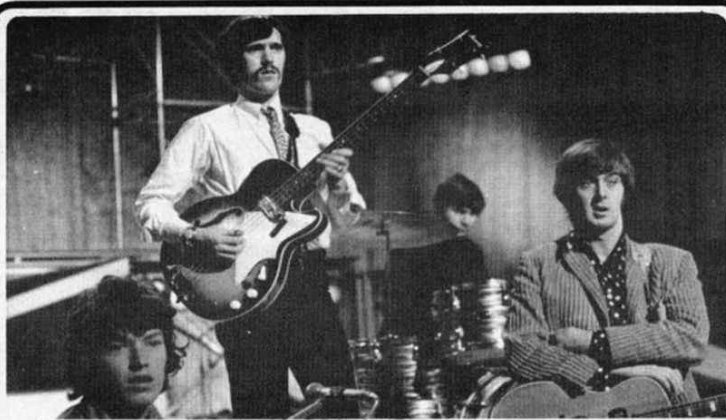
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Age

ENTER THE WINNERS GO
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Some of the contestants of the San Remo contest can be seen above. In case you don't recognise them, they are (top to bottom) — Dionne Warwick, Connie Francis, Domenico Modugno — Marianne Faithfull, Cher, the Bachelors, and of course Gene Pitney (All RM pix)



THE SPENCER DAVIS GROUP—Spence talks to RM's Norman Jopling.

'Some people think Steve is an inspired copyist—But I know he has an individual and very distinctive style of his own'
—Spencer Davis on Stevie Winwood

THE Spencer Davis group's new record is called "I'm A Man" (no relation to the several previous songs of that title) and was part written by Stevie Winwood. It was Stevie, as you may know, who wrote "Gimme Some Lovin'", which is currently providing the group with their biggest-ever hit in America.

"Yes, we're certainly very pleased," said Spencer. "I was surprised that "Keep On Running" didn't make it in the States, but there was the fact that a lot of Americans thought we were a coloured group at that time. In fact it's only recently that pictures of us have been appearing which show we are white. And now the record starts selling . . . I don't know whether it's a good or bad thing about that. But I always said that we wouldn't go to the States unless we had a record going for us. Now perhaps we can."

Spencer continued, this time about Stevie Winwood.

"A lot of people think that Steve is a very inspired copyist. Now I don't. I've been working with him for years and I'm convinced that Steve, as a singer, has a definite individual style of his own. Of course, he is a very talented musician anyway — quite astounding. The idea behind his song was to make the record as exciting as possible."

Spencer asked me what I thought of "Gimme Some Lovin'" and seemed a bit surprised when I told him I thought it

was exciting, but retrogressive — a sort of instant flashback to the rock era.

But we all like rock 'n' roll in the group," said Spencer. "I must admit that I was pleased with the sound we captured. Of course it has been slightly changed for American release. The backing is the same, except with a girl chorus in parts, but Stevie has re-recorded his vocal. It's not very much different though, but you know, after a record has been issued you think of little changes or improvements you could have made. So it was changed for U.S. release. We had nothing to lose, and we've still kept the basic earthy sound . . ."

Spencer was depressed when I saw him, as he had just received a couple of speeding summonses — one of which he is pleading "not guilty" to, and to the other "guilty". He has a Mini-Cooper 'S' which he says he would like to race around Brands Hatch, but whether or not his wife Pauline would approve, is another matter. But when Spencer had a go on the mock-up film track at the racing car exhibition, he pulled off some good times.

Spencer is genuinely interested in pop music — and not just in the musical side either. He takes a great deal of notice of the pop publications, of the multitude of publicists, and the image-building that goes on.

Spencer also has a vast and comprehensive collection of records, ranging from R & B through blues and jazz to classical. He spends much of his spare time playing records at home and this prompted me to ask him if he thought that his preoccupation with playing records, and listening to music had much effect on the group.

"Well, we have been influenced by many other artists. Particularly Ray Charles as you can imagine. But it has all gone towards giving the group what I think is an individual sound."

NORMAN JOPLING

The San Remo Song Festival is one of the most famous and most popular of the many musical festivals which have sprung up over recent years. It will be held later this month (26-28) and a large number of international stars will be taking part, including the ones pictured on the left. Altogether there will be about 35 different artists, but the songs they are to sing have not yet been chosen.

A full report from Gabriel Pantucci, at San Remo, will be appearing shortly, with pictures from Dezo Hoffman.

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NEW FROM DECCA

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 F 22547

JOHNNY HACKETT

A clown am I
 F 12549



45 rpm records

NINO TEMPO & APRIL

The habit of lovin' you baby HLB 10107

TOMMY G & THE CHA

I know what I want HLB 10107

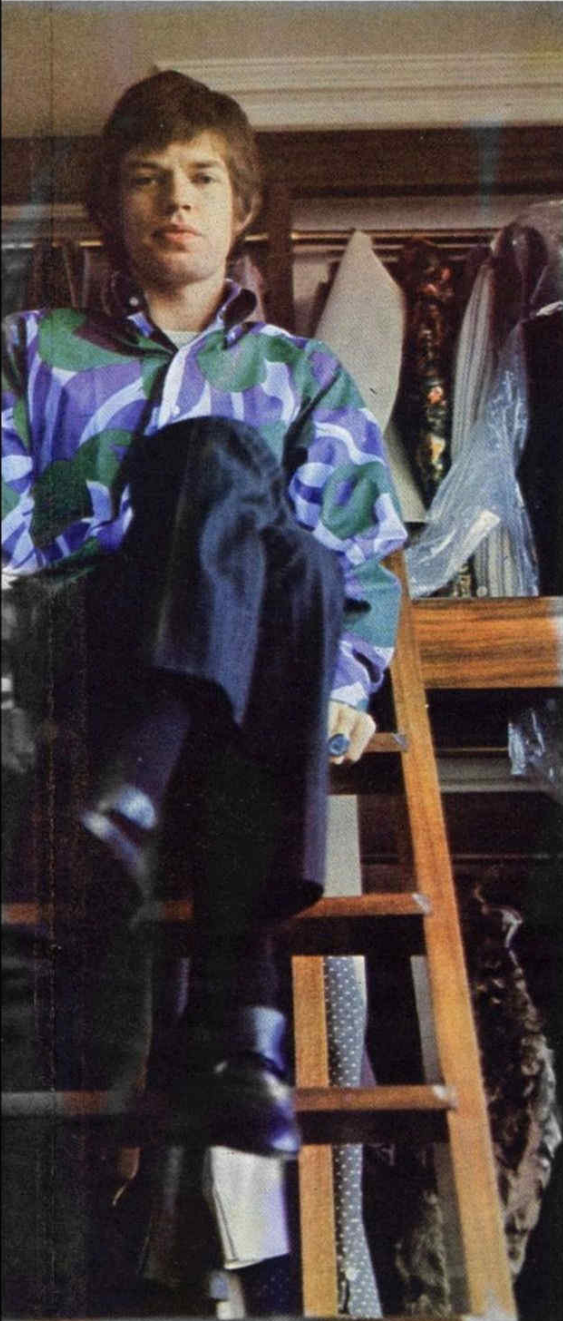
VIC DAMONE

Love me longer
 (from the film 'Drop dead . . . darling')

RCA 1562



YOU WON'T SEE MICK IN PANTO!



WE were just chatting — Mick Jagger, Charlie Watts and I. Just a conversation piece about the importance of the charts, and that long-standing Stones film debut and problems of being in the group scene as opposed to being a solo singer. And about one or two things which will NOT find their way into this column!

Mick, hair shorter and somehow looking slimmer; Charlie, neatly turned out and having a lot more to say than his "image" is supposed to allow him to say.

And there was a general air of cynicism because the Stones have, in all fairness, had a rather more rubbish written about them than any of the other ultra-top attractions in pop music. As Charlie observed in a torrent of words: "They said I never uttered a word. The silent one. Well, that's me. If people ask ruddy stupid questions, I'm not able to launch into an answer taking the whole thing seriously. Some of the others—they're okay at that. Old Mick there... he turns up trumps when it comes to talking about his breakfast or the colour of his socks."

A finger, right hand, points accusingly at me. Belongs to Mick. "Nothing personal, and anyway we've known each other a long time, but part of it is the writers. We try to advance our own music, make improvements... and some of the writers write down to their readers. We're very serious—but we come out sounding like idiots."

From Charlie: "Dead right, we believe that teenage fans can understand far more than some of the papers give them credit for. We give them different kinds of music, improving the standards, so we believe they're much more clever and appreciative than some of your blokes do."

Accusing finger dropped. We talked about the charts. About how the Stones' last

one didn't make the top, but whether it mattered. Summary of their reply: Of course it matters. There may be all sorts of reasons why a record only gets to number two instead of number one, but it MATTERS simply because it matters to the man-in-the-street. Said Charlie, as the coffee arrived: "The national papers are all chart mad. And there are so many different kinds of chart. People are now aware of them. So you meet a taxi-driver and he maybe doesn't much like you and he gloats over it... only got to number two—what's happening then? Slipping?"

Offering genuinely felt words of praise about the Stones' new one, "Let's Spend The Night Together" and "Ruby Tuesday". I changed the subject. Which did they like best? Was it a mistake to risk possible splitting of sales by having two 'A' sides? Consensus of opinion: NOT a mistake. And both Mick and Charlie felt there was a good chance of the ballady "Ruby Tuesday" being the most popular side... they felt it WAS the better song in terms of musical achievement. Anyway, both sides were getting plenty of plays.

Anyway they also felt it was harder for a group than a solo singer to stay com-

pletely on top. Tom Jones, for example—he doesn't have to have a number one every time. He builds to top spot, then goes off to reap the rewards. If the next couple don't do much, he doesn't lose out. Just as long as he comes right back in a reasonable time. For a group, though, the charts are always there. The charts were based on the groups—they started it all off. Now, they reckoned, it was easier for Messrs. Sinatra and Donnican than it was for a group like the Stones.

There was a sort of "oh, blimey" atmosphere when the film debut was mentioned. Again, the Stones felt there were problems which didn't face other people in the scene. Said Charlie: "The things the Beatles did in films—I just couldn't do them. In a film, we've got to do things we're happy with. We've had a script but it just wasn't US. We know people are saying it'll never happen, that we're scared off or something. But we're not the sort of blokes who can do all that show-business stuff. I'd feel a right idiot playing leap-frog with Mick, for instance."

Momentary imagination-boggling bit. Then Mick: "I went to see Cliff and the Shadows in pantomime at the Palladium. I'd never met

him, just went to see what it was all about. He's very good, no mistake about it. But I could never do it. You see the Shadows doing Kussian dances all over the place. Can you honestly see us doing anything like that. It's just not our scene. And the fancy costumes and the funny lines they have to speak and the whole atmosphere—No, I admire THEM for being able to do it, but you won't catch us doing it."

Said Charlie: "Our scene really is the recording scene. Producing and writing and playing — trying to keep ahead of the rest. This is much more exciting to us than the more show-business aspect. Of course we want to do a film, but the right film, not a re-run of all the old rubbish that's been done before."

Time to go. Me to write this, the Stones to America. Charlie having adamantly put his foot down at the thought of flying on Friday the Thirteenth. "Asking for trouble," said he, demanding to leave a day earlier.

Unmoved by superstition, Mick let the original arrangement stand. But rest assured you'll never see Mick Jagger, a great original of the pop scene, playing Prince Charming in pantomime.

That, friends, is a promise!
PETER JONES

← MICK JAGGER seen in front of his vast wardrobe, of many colourful clothes.

DECCA THIS WEEK

APRIL STEVENS
by HLU 10106
CHARMS
0107
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JACK GREENE
There goes my everything
05969
Brunswick

BOOTS RANDOLPH
The shadow of your smile
MON 1001

DON CHERRY
There goes my everything
MON 1002
monument

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SONNYS & CHER

NEW **45** HIT!!
ATLANTIC

THE BEAT GOES ON

584 078

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

Top new LP's include a rave-up Jerry Lee & the Monkees debut album



JERRY LEE LEWIS — his new LP is another 'live' disc — and very exciting too.

JERRY LEE LEWIS "By Request—More of The Greatest Live Show On Earth"—Introduction; Little Queenie; How's My X Treating You; Johnny B. Goode; Green Green Grass Of Home; What'd I Say part 2; You Win Again; I'll Sall My Ship Alone; Crying Time; Money; Roll Over Beethoven (Phillips BL 7746)

IT'S funny (peculiar) how Jerry Lee Lewis, who has sold millions of singles, has by clever recordings become a successful LP artiste. This LP, primarily aimed at country-based rockers contains some interesting items, including a live version of "Green Green Grass of Home" (Jerry had the original some time ago), and some not-so-good versions of Chuck Berry songs. But he injects the slower country songs with a very atmospheric southern flavour—especially "You Win Again" and "How's My X". He sings "Crying Time" a la Ray Charles not Buck Owens. This is a confident and

entertaining country-rock LP. Good audience, too.

★★★★

THE MONKEES "Meet The Monkees"—Theme From 'The Monkees'; Saturday's Child; I Wanna Be Free; Tomorrow's Gonna Be Another Day; Papa Jean's Blues; Take A Giant Step; Last Train To Clarksville; This Just Doesn't Seem To Be My Day; Let's Dance On; I'll Be True To You; Sweet Young Thing; Gonna Buy Me A Dog (RD 7844).

ALTHOUGH the Monkees appeal is mainly visual, their sound is uninhibited and danceably enjoyable. They sound quite enthusiastic on this set of catchy pop tunes, most of which are fast-paced. Already this is a most successful LP, having sold a million or something in America, but it's unlikely it'll do as well comparatively here.

★★★★

charts. Nothing way out . . . Just honest-to-goodness musicianship. Chet Baker featured a plenty which is a bonus selling point.

★★★★

MANFRED MANN "Soul Of Mann"—The Abominable Snowman;

I Got You Babe; Bare Hugg; Spirit Feel; Why Should We Not; L.S.D.; (I Can't Get No) Satisfaction; God Rest Ye Merry Gentlemen; My Generation; Mr. Anello; Still I'm Sad; Tengo Tango; Brother Jack; Sack O' Woe (HMV CLP 3594).

ROY CASTLE "Songs For A Rainy Day". — Soon It's Gonna Rain; The Gentle Rain; February Brings The Rain; Stormy Weather; Here's That Rainy Day; Rain, Rain; Every Time It Rains; April Showers; Isn't This A Lovely Day; Pennies From Heaven; Singin' In The Rain; When The Sun Comes Out (Columbia 6189).

SLEEVE-notes from the Frank Sinatra Appreciation Society. A mention that Mel Torme rates Roy the best singer (yes, the best!) in Britain. Now will you take Roy seriously as a singer? This is a superbly arranged set, with ballads on one side and swingers on the other. Roy has something of a jazz stylist in his make-up — shown best in the swinging "April Showers"; a jazz waltz treatment of "Singin' In The Rain"; a stack of punch or persuasion elsewhere on each track. EMI are pleased to have signed Roy. I'm pleased to have heard this subtle-yet-saleable album. It's excellent ★★★★★

THIS is a pretty good record as it so happens. Although they were recorded during the group's halcyon days with EMI, the tracks don't date — mainly because they're all instrumental and all jazz styling. At times delicate, and at times heavy, but always very professional. None of Wain "Do Wah Diddy Diddy" fans would recognize Manfred Mann from many of these listenable and exciting tongue-in-cheek (I hope).

★★★★

CHARLES AZNAVOUR "Charles Aznavour Encore" (Fontana TL 5384).

THE voice that epitomises the romantic Frenchman on a new set of tunes guaranteed to appeal to all these girls who pretend they're French. And of course anyone who can understand the words, which happen to be as poignant and meaningful as always (that's a guess, for a start).

★★★★

OVER THE WALL WE GO
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ROGER MILLER "Words & Music" — My Uncle Used To Love Me; But She Died; Husbands And Wives; Every Which-A-Way; Train Of Life; Dad Blame Anything A Man Can't Quit; I've Been A Long Time Leavin'; Workin' Girl; You're My Kingdom; Home (Phillips BL 7748)

ROGER, whose main claim to fame seems to have been to have added sophistication to C & W, comes up with another surprising album. Yet his style is trash enough and the messages get through the first time around. Apart from his ruinous version of Presley's "Heartbreak Hotel", this is a fine country-pop record. Listen to "Dad Blame Anything A Man Can't Quit", "Train Of Life", and the tracks which have been singles.

★★★★

SARAH VAUGHAN "The New Scene". (Mercury MCL 20084).

SOMEHOW overlooked these days, yet Sarah remains a brilliant stylist. She's ballady here as on "Who Can I Turn To" and "Shadow Of Your Smile", but the rhythmic side isn't forgotten, as on "Sneakin' Up On You", revealing her "soul" side. And she manages to add genuine blues-feel to "Michelle" — an experiment marked by super-gloss.

★★★★

BUD SHANK "California Dreamin'". (Fontana TL 5371).

LOTS of good jazz saxophone but veering from the specialist field Bud takes songs like the title track, and "Daydream" and "Norwegian Wood" and invests them with the style that has got him in the American singles

I WANNA BE FREE
JOE STONE
Paragon
Polydor 66 139

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

MATURITY now added to win some charm. GRENNEVE might do surprisingly well with "That Can't Be Bad" (CBS 202524) for it's not bad, some of Comedian-turned-ballerina **JOHNNY HACKETT** and "A Clown Am I" (Decca F 12549) link up smoothly with saxophone stylist **BOOTS HANDOLPH** in breezy mood rather than punchy on "The Shadow of Your Smile" (Monument 1001). I liked, most strongly, the professionalism of **VIC DAMONE** on "Love Me Louder" (RCA Victor 1562), which is from the "Drop Dead Darling" movie. Very predictable lyrics in "It May Be Winter Outside" by **FELICE TAYLOR** (President PT 120), but nevertheless, it's a winsome performance. **THE SHYERS** and "The Trouble" (Polydor 56143) no real trouble but a bit samey, beat-wise.

PEACHES AND HERB, creating interest in R and B circles in the States, link up for a very fine "Let's Fall in Love" (CBS 202509), ignisly falling for specialise: "In Your Arms" (Stateside SS 541), by **SLIM HAIPO** and a worthwhile Soul Supply addition. American group sounds by **TOMMY G AND THE CHARMS**: "I Know What I Want" (London HLH 10107), at times original. Telly-theme: "The Late Show" by the trombone-dominated **BRASS CHORALE** (Columbia DB 8113) bouncy. Almost a carol approach to "Winters Children" by **THE CAPES OF GOOD HOPE** (Stateside SS 577). Younger brother of Nat the King, **IKE COLE** shows family traits on "The Washing Doll" (United Artists UP 117), a film-theme ballad. John Loudermik some for the CASINOS and "Then You Can Tell Me Goodbye" (President PT 123), featuring a most pleasant lead voice. Almost hit-worthy: **PETER, PAUL AND MARY** and "Hurry Sundown" (Warner Brothers 5853), a classy sort of folksy. Rather surprisingly square: **BUNNY SHIVEL**, a girl, on "You'll Never Find A Love Like Mine" (Capitol CL 15487), in the Discotheque '67 series.

Something called "Gh Your Backfield in Motion" from the **POINDEXTER BROTHERS** (Verve VS 5566), which is offbeat enough but stangly US-styled. Latin-styled backing for **RENE AND SAM AND DAVE**: "You Got Me Hummin': Sleep Good Tonight" (Atlantic 84064). They don't change much, these boys—and this is more for disconcerting—and not as good as "Hold On I'm Comin'". But their support is growing. ★★

JOE TEX: "Papa Was Too: The Truest Woman In The World" (Atlantic 84068). Here's a change for Joe. Much more blues, rather less "soul", and I like the variation. But commercially it may not be one of his strongest sellers. ★★

THE SEFTONS: "Car Share: Through You: Here Today" (CBS 202491). I like this little song and there's a lot to commend in the performance. Strong lead voice... hefty beat. Try it. ★★

rapid reviews

RENE on "Lovina You Could Hurt Me So" (Island 6001) but rather drags and dated. Fine orcaant **JIMMY McGRIFE** on a rather over-long but inventive treatment of Ma Rainey's "See See Rider" (United Artists UP 1170) — He's the kuc'nor. That we lass **PEANUT** sounds more mature somehow on "I Didn't Love Him Anyway" (Columbia DB 8104), but I doubt the song appeal.

"You've Got Me High" sing the new outfit **"SCIENCE FICTION"** (Columbia DB 8106), scientifically experimenting with falsetto voices. Not to be underrated: **THE FINGERS** and "All Kinds Of People" (Columbia DB 8112), a fairly restrained outline for them on a Geoff Stephens-John Carter number. Go over halfway with **DAVE WALTON** and "After You There Can Be Nothing" (CBS 202508) and you find vocal excitement, but it starts drably samey. Producer **CLAIRE FRANCIS** produced her own "But I Don't Care" (Polydor 56142) and gets a predictably commercial edge to it. Sort of Eddy Arnold-ish: **JACK GREENE** and "There Goes My Everything" (Brunswick 05969), sentimental and with above-average appeal. "The Voice of Scotland"—that's the title of **COLIN STUART's** newie (Pye 17254)—you can guess what it's all about.

NORMIE ROWE: "Ooh La La: Ain't Nobody Home" (Polydor 56144). Okay, so the Aussie white kid didn't make it last time. But this is getting a stack of TV support and it's a most commercial song, with a direy sort of organ chording away behind a polished voice. Not necessarily a monster, but good enough to establish the down-under boy up on top. Flip is heater, brassier, and in some ways more dynamic.

TOP FIFTY TIP

SAM AND DAVE: "You Got Me Hummin': Sleep Good Tonight" (Atlantic 84064). They don't change much, these boys—and this is more for disconcerting—and not as good as "Hold On I'm Comin'". But their support is growing. ★★

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GRAHAM BONNEY



SONNY AND CHER



BOB CREWE

NOT A VERY STRONG WEEK-BUT THERE'S A CURIOUS SPENCER DAVIS, AND A PRETTY GOOD ONE FROM SONNY & CHER.

GRAHAM BONNEY: Thank You Baby: Briony (Columbia DB 8111). Rather liting, rather gentle — a song by Beach Boy Bruce Johnston and arranged by him, too. Graham has little direct power but there's a pleasing attitude and I feel this could break through as did "Supergirl". Most easy on the ear. Flip: Graham-penned song, all right, but really nothing special.

TOP FIFTY TIP

THE GAMBLERS: Cry Me A River: Who Will Buy (Parlophone A 5557). Julie London never sounded like this... but the boys, with a personally commended lead voice, give the oldie a new lease of life. ★★

BOBBY HEBB: Love Me: Babe I'm Crazy (Philips BF 1541). AS wee Bob missed out last time, this is hard to tip, as an automatic right. But it's more commercial, slow, bluesy, on the "Sunny" lines. Now go and buy it into the charts. ★★

WOODY HERMAN: Sidewinder: Greasy Sack Blues (CBS 202522). Great old jazzy bit, with Woody singing, and as he's here nowabouts it could pick up substantial sales. ★★

NINO TEMPO AND APRIL STEVENS: The Habit Of Lovin' You Baby: You'll Be Needing Me Baby (London HLH 10106). Pleasantly angled song, full of background moodiness and atmosphere. But a hit? Dunno but there's a Spector angle to the production. ★★

RAY CAMERON: Doing My Time: Gateway Getaway Car (Island 6003). Two items about the prison-break scene by an amiable Canadian comedian. Amusing, satirical and well-produced. ★★

THE McCOYS: I Got To Go Back: Dynamite (Immediate IM 046). Typical of the McCoys, but bluesier than most of their releases. Trouble is that it just doesn't really build distinctively enough. Still, they do have a following. ★★

TWIGGY: Beautiful Dreams: I Need Your Hand In Mine (Ember S 223). Very curious, this debut by the top model lady. I loved the Johnny Hawksworth backing — it brings out the simple charm in Twigg's voice. Song isn't bad. But it's the novelty value that earns it a "tip" — you'll be hearing it wherever you walk. Rather flattered, vocally, but you can't have everything. Flip: More dimmed romanticism.

TOP FIFTY TIP

THE LEFT BANKE: Pretty Ballerina: Lazy Day (Philips BF 1546). Highly liked by Graham "Hollie" Nash, this could easily register here. Fine vocal line, ultra clever backing and a charming little song. ★★

ADAM FAITH: What More Can Anyone Do: You've Got A Way With Me (Parlophone B 5556). With a calypso flavour and a strong Chris Andrews' song, this is dead right for Adam. Nice brass figures and sense of rhythmic style — I just hope it bashes right into the charts. ★★

THE SEARCHERS: Popcorn, Double Feature: Lovers (Pye 17225). Again, the trouble is lack of immediate distinctiveness. But this is a good song, and the presentation is commercial. ★★

JACKIE TRENT: Open Your Heart: Love Can Give (Pye 17248). This really does sing. Dramatic, nuances, phrasing, the lot! But this may not meet with justice when it comes to the charts. ★★

GENE CLARK: Echoes: I Found You (CBS 202523). Rather a Dylanesque sort of sound and song—which may be good or hard. Slurred, drawing sort of job all round by the ex-Bird. ★★

THE BLUES PROJECT: I Can't Keep From (Cyril: The Way My Baby Walks (Verve 1265). High-touted American blues out, but it's rather a strained sound to these strained old ears. I say it misses. ★★

SONNY AND CHER: The Beat Goes On: Love Don't Come (Atlantic 544978). Without wishing to provoke an argument, I say this is for me the best yet from the duo. I'm still not K-O'd by their respective voices but this has a fantastic-swinging backing and a retentive, easy-tempoed brass riff which gives it added depth. Why, I'm nearly converted to the duo's cause. Flip: on more typical lines.

TOP FIFTY TIP

OSCAR: Over The Wall We Go: Every Day Of My Life (Reaction 591012). If this is played in entirety on the BBC, I'll be flabbergasted. It's really a chorus song about the gentry breaking out of prisons with a catchy little phrase suggesting that all police officers are "manas". Some genuine humour: some doubtful lines. But it's topical, commercial and the surprise tip of the week.

TOP FIFTY TIP

THE SPENCER DAVIS GROUP: I'm A Man, I Can't Enough Of It (Polygram 11745). A curious old mixture of Latin-plus-blues with more involved vocal approach from Steve W. First hearing, I wasn't too sure, the second I'm darned sure I'll be a massive and deserved hit. Marvellous organ figures, and a dramatic sort of backing involving indian-type whoops. Great. Flip: planned, finish, more good singing, unusually bluesy.

TOP FIFTY TIP

THE BOB CREWE GENERATION: Music To Watch Girls By: Girls On The Rocks (Stateside SS 582). Personal opinion: pretty well a routine sort of instrumental, with s'urring brass bits. Chart opinion: it's a fast-riser in the States and given the blues it could register quite strongly here. But established big bands have that much more of a crisp approach. Flip is similar material, remotely punchier.

TOP FIFTY TIP

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RECORD MIRROR CHARTS PAGE

CASHBOX TOP 50

AIR MAILED FROM NEW YORK



- 1 I'M A BELIEVER* 26 I KNOW I'M LOSING YOU
- 2 SNOOPY VS. THE RED BARON* 27 I'M NOT YOUR STEPPING STONE*
- 3 TELL IT LIKE IT IS 28 MUSTANG SALLY*
- 4 SUGAR TOWN* 29 BORN FREE
- 5 GOOD THING* 30 CRY*
- 6 WORDS OF LOVE* 31 KNIGHT IN RUSTY ARMOUR
- 7 STANDING IN THE SHADOWS OF LOVE* 32 TALK TALK*
- 8 GEORGY GIRL 33 GOOD VIBRATIONS*
- 9 COMING HOME SOLDIER 34 HOW DO YOU CATCH A GIRL
- 10 WE AIN'T GOT NOTHING YET 35 PAPA WAS TOO*
- 11 WINCHESTER CATHEDRAL* 36 WILD THING
- 12 TELL IT TO THE RAIN* 37 DEVIL WITH A BLUE DRESS ON & GOOD GOLLY MISS MOLLY*
- 13 THAT'S LIFE* 38 I NEED SOMEBODY*
- 14 NASHVILLE CATS* 39 HELP ME GIRL*
- 15 SINGLE GIRL* 40 GREEN, GREEN GRASS OF HOME*
- 16 EAST WEST* 41 HELLO, HELLO
- 17 I'VE PASSED THIS WAY REPEATEDLY 42 A PLACE IN THE SUN*
- 18 COLOUR MY WORLD* 43 BLUE AUTUMN
- 19 STAND BY ME 44 ANOTHER NIGHT*
- 20 TRY A LITTLE TENDRINESS* 45 GALLANT MEN
- 21 WHERE WILL THE WORDS COME FROM* 46 PRETTY BALLERINA*
- 22 88.6* 47 THERE'S GOT TO BE A WORD*
- 23 MUSIC TO WATCH GIRLS BY* 48 I FOOLED YOU THIS TIME
- 24 KIND OF A DRAG 49 KARATE*
- 25 BELLOW YELLOW 50 BRING IT UP

BUBBLING UNDER
 I Had Too Much To Dream (Last Night) — Electric Prunes (Reprise)
 It Takes Two — Marvin Gaye & Kim Weston (Tamla)
 It's Now Winter's Day — Tommy Roe (ABC)
 Look What You're Doing — Pozo Seco Singers (Columbia)
 Mercy, Mercy, Mercy — Cannonball Adderley (Capitol)
 Are You Lonely For Me — Freddie Seck (Shout)
 Wack Wack — Young Holt Trio (Brunswick)
 I'm Gonna Miss You — Artistics (Brunswick)
 Gimme Some Lovin' — Snuggler Davis Group (United Artists)
 Hey Leroy Your Mama's Calling You — Jimmy Castor (Smash)

TOP L.P.'s

- 1 SOUND OF MUSIC
- 2 BEST OF THE BEACH BOYS
- 3 COME TO THE DAY
- 4 A QUICK ONE
- 5 DISTANT DRUMS
- 6 GENTLE SHADES OF VAL DOONICAN
- 7 FINDERS KEEPERS
- 8 HAND CLAPPIN' — FOOT STOMPIN' — BUTT — LIVE!
- 9 FRESH CREAM
- 10 BIG HITS (HIGH TIDE AND GREEN GRASS)
- 11 COLLECTION OF BEATLES OLDIES
- 12 PET SOUNDS
- 13 GOING PLACES
- 14 GOLDEN HITS
- 15 SUPREMES A GO GO
- 16 REVOLVER
- 17 FOUR TOPS ON TOP
- 18 BEST OF JIM REEVES
- 19 DOCTOR ZHIVAGO
- 20 SOUND GOLD SOUL
- 21 WELL RESPECTED KINKS

5 YEARS AGO

- 1 THE YOUNG ONES
- 2 ROCK-A-HULA BABY, CAN'T HELP FALLING IN LOVE
- 3 MULTIPLICATION
- 4 HAPPY BIRTHDAY SWEET SIXTEEN
- 5 STRANGER ON THE SHORE
- 6 LET'S TWIST AGAIN
- 7 FORGET ME NOT
- 8 I'LL NEVER FIND ANOTHER YOU
- 9 WALK ON BY
- 10 LET THERE BE DRUMS
- 11 CRYING IN THE RAIN
- 12 THE TWIST
- 13 RUN TO HIM
- 14 LONESOME
- 15 THE PEPPERMINT TWIST
- 16 THE LION SLEEPS
- 17 THE COMANCHEROS
- 18 WIDOWEL
- 19 MIDNIGHT IN MOSCOW
- 20 LANGUAGE OF LOVE

TOP E.P.'s

- 1 BEACH BOYS HITS
- 2 READY STEADY WHO
- 3 HITS FROM THE SPEAKERS
- 4 GOD ONLY KNOWS
- 5 BEST OF BENNETT
- 6 FOUR TOPS
- 7 SOLO JOHN
- 8 GREEN SHADES OF VAL DOONICAN
- 9 FIRST DELIVERY
- 10 GETAWAY

BRITAIN'S TOP 50

- 1 I'M A BELIEVER
- 2 GREEN, GREEN GRASS OF HOME
- 3 HAPPY JACK
- 4 MORNINGTOWN RIDE
- 5 SUNSHINE SUPERMAN
- 6 IN THE COUNTRY
- 7 NIGHT OF FEAR
- 8 SAVE ME
- 9 ANY WAY THAT YOU WANT ME
- 10 STANDING IN THE SHADOWS OF LOVE
- 11 MATHEW AND SON
- 12 SITTING IN THE PARK
- 13 I FEEL FREE
- 14 PAMELA, PAMELA
- 15 DEAD END STREET
- 16 HEY JOE
- 17 YOU KEEP ME HANGIN' ON
- 18 WHAT WOULD I BE
- 19 I KNOW I'M LOSING YOU
- 20 A PLACE IN THE SUN
- 21 FRIDAY ON MY MIND
- 22 WHAT BECOMES OF THE BROKEN HEARTED
- 23 GOOD VIBRATIONS
- 24 CALL HER YOUR SWEETHEART
- 25 DISTANT DRUMS
- 26 LET'S SPEND THE NIGHT TOGETHER/RUBY TUESDAY
- 27 SINGLE GIRL
- 28 MUSTANG SALLY
- 29 UNDER NEW MANAGEMENT
- 30 NASHVILLE CATS
- 31 WALK WITH FAITH IN YOUR HEART
- 32 MY MIND'S EYE
- 33 REACH OUT I'LL BE THERE
- 34 JUST ONE SMILE
- 35 THERE WON'T BE MANY COMING HOME
- 36 TELL IT TO THE RAIN
- 37 I'VE BEEN A BAD, BAD BOY
- 38 I'M READY FOR LOVE
- 39 SUGAR TOWN
- 40 GIMME SOME LOVIN'
- 41 SNOOPY VS. THE RED BARON
- 42 DEADLY THAN THE MALE
- 43 RUN TO THE DOOR
- 44 YOU ONLY YOU
- 45 LET ME CRY ON YOUR SHOULDER
- 46 FA-FA-FA-FA-FA
- 47 SAD SALLY
- 48 SOMEWHERE MY LOVE
- 49 ISLAND IN THE SUN
- 50 I DON'T NEED ANYTHING

BUBBLING UNDER
 88.6 — Keith (Mercury)
 Let's Go To A Dream — Tim Hardin (Verve)
 See The Light — Simon Dupree (Parlophone)
 Knock On Wood — Eddie Floyd (Atlantic)
 I'm The One — Miracles (Tamla Motown)
 Last Train To Clarksville — Monkees (RCA)
 Peck-A-Boo — New Vaudeville Band (Fontana)
 I Tears Me Up — Percy Sledge (Atlantic)
 Games That Lovers Play — Donald Peers (Columbia)
 Baby Do The Philly Dog — Olympics (Fontana)

BRITAIN'S TOP R & B SINGLES

- 1 KNOCK ON WOOD
- 2 STANDING IN THE SHADOWS OF LOVE
- 3 I KNOW I'M LOSING YOU
- 4 MUSTANG SALLY
- 5 I'M THE ONE YOU NEED
- 6 IT TEARS ME UP
- 7 60 MINUTES OF YOUR LOVE
- 8 YOU KEEP ME HANGIN' ON
- 9 THE PHILLY DOG
- 10 HEY JOE
- 11 FA-FA-FA-FA-FA
- 12 LOOK AT GRANNY RUN RUN
- 13 STAY WITH ME
- 14 REACH OUT I'LL BE THERE
- 15 A PLACE IN THE SUN
- 16 WHISPERS
- 17 WHAT BECOMES OF THE BROKEN HEARTED
- 18 THAT'LL GET IT
- 19 IT TAKES TWO
- 20 I'M GONNA MISS YOU

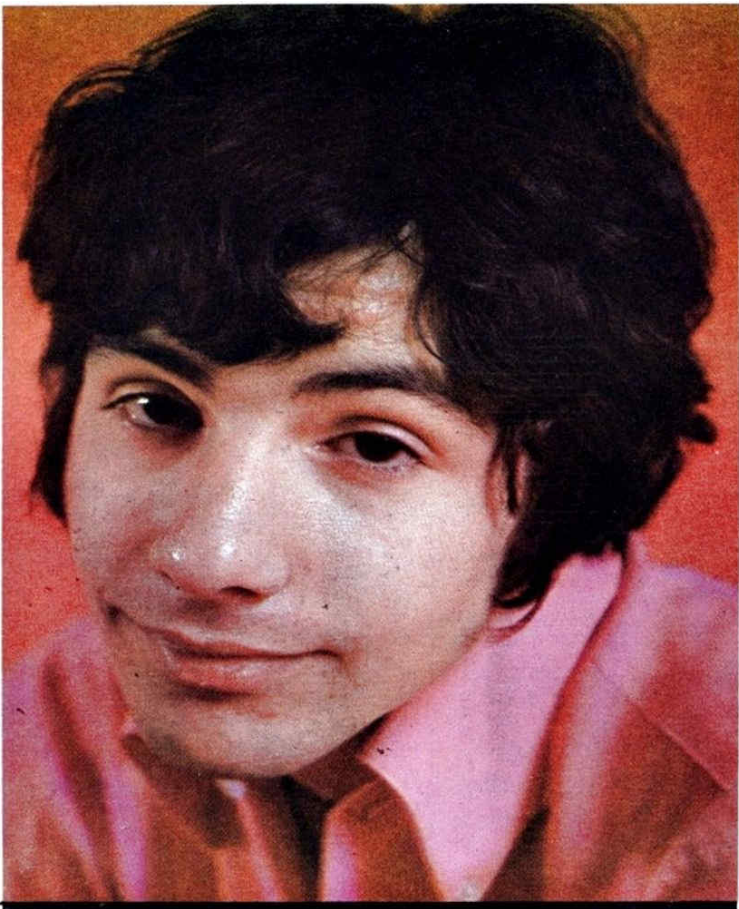
BRITAIN'S TOP R & B ALBUMS

- 1 SUPREMES A GO GO
- 2 ON TOP
- 3 DICTIONARY OF SOUL
- 4 SOUL
- 5 SOLID GOLD SOUL
- 6 NEW LEE DORSEY
- 7 HOLD ON I'M COMING
- 8 MIDNIGHT SOUL
- 9 THE GREAT MEMPHIS SOUND
- 10 SOUL SESSION



THE
GUESS WHO?
 'HIS GIRL'
 on KING KG 1044





Cat Stevens



MONKEES' second album "More Of The Monkees" has already gained a gold disc for U.S. sales... Bobby Hebb wed registered nurse Constance P. Vall on Dec. 31... Guy Darrell complained bitterly when he was told he had been booked to play Lyons—until he found out it was the French City and not the corner house... Simon & Garfunkel's 10^{1/2} LP on Allegro was recorded when they were Tom And Jerry and contains their old hit "Hey School Girl"... Cleo Sylvestre who appeared in "Cathy Come Home" once recorded "To Know Him Is To Love Him" for Andrew Oldham... Eric Clapton says he wishes he could play as well as Jimi Hendrix... Dylan's MGM contract gives him an option for motion pictures... next Byrds disc could be "So You Want To Be A Rock 'n' Roll Star"... which club is known as the Drag by certain pop writers?

A recent medical report states the Gnomes of Zurich are in very good off on "Stand By Me". Snyder Turner imitates everyone but Ben E. King... Clancy Brothers with Tommy Makem drew more crowds to the Albert Hall than Donovan... Stan Kenton looks like long-term hitmaker Clinton Ford... Move singer Carl Wayne dating journalist Miranda Ward... Five years ago, Barbara George's "I Know" topped the U.S. R&B charts... Dutch Magazine Kink wrote a feature on RM columnist Tony Hall... Terry King smokes ice-cool cigarettes... Mobydick's "Like a Not Life" cut nearly a year ago... Johnny Halliday has gone mad on stage... Mitch Ryder no longer with the Detroit Wheels... which famed manager, agent and non writer performed cabaret at the Cropwellian last week? "Lovin' Spoonful's" next LP "Hums" includes "Sum-

mer In The City", "Rain On The Roof" and "Nashville Cats"... Cat Stevens penned the next Tremeloes disc "Here Comes My Baby"... anybody would think Paul McCartney was appearing in "The Family Way" judging by the advertisements... fantastic cover on new Bo Diddley LP "The Original"... chances of hits on Decca's new Monument label would have been better when Roy Orbison was recording for it... James & Bobby Purify at the Flamingo on Feb. 3... Ray Toliday reports Richard Green seen sober in a pub... many people saying spiteful things about a brand-new publicist Tony Payne?

Guy Darrell says he has had so many broadcasts lately that the BBC have offered him an office in Broadcasting House... Gerry and Billy J. both having LP's containing many of their hits issued on the Music For Pleasure label... James Brown chairman of the recording artists committee of the U.S. Government's "Stay In School" campaign—their mottoes include "I'm A Standout, Not A Dropout" and "I'm No Fool, School Is Cool"... big pop turn-out likely for the Millwall-Spurs game... Steve Marriott, Marianne Faithfull, Lionel Bart, Tony Hall and Beverley among Donovan's audience at the Albert Hall... fans of Johnny Halliday reported causing havoc on the Monte Carlo Rally in which he is a competitor... A. to last week's Q—Kenny Chandler and Wayne Newton... dual tracking... Nancy Sinatra sounds like Connie Francis... this week marks the third anniversary of the Beatles first ever U.S. top fifty entry... latest "Battle of the Giants" result (Lassenbourg)—Dave Dee etc. (306) beat Herman's Hermits (148)... Tamla Motown fact—for their latest album "Away We A-Go-Go", the Miracles revive Dusty's "I Just Don't Know What To Do With Myself" and "You Don't Have To Say You Love Me", Dionne Warwick's "Walk On By" and the Temptations' "Beauty Is Only Skig Deep"... Gene Washington seen raving over Jimmy James And The Vagabonds at the Manor House Blueville Club last week... Q—which of the following "Rock 'n' Roll" veterans is the odd man out and why—Bill Haley, Larry Williams, Gene Vincent, Little Richard, Elvis Presley and Jerry Lee Lewis? (A. next week).

"I didn't think the Americans would be so naive" — Alan

BILL HARRY'S POP TALK

NEW VAUDEVILLE BAND singer ALAN KLEIN, who tackles the lead vocals on their current release "Peek-A-Boo" has now definitely adopted the name TRISTRAM, 7th EARL OF CRICKLEWOOD as his stage name.

It all started as a joke when Alan first joined the band—but on their first U.S. trip, reporters took it seriously. Says Alan, sorry, Tristram: "Some knew it was a gag, some asked me about it and with others I played the whole thing up. With one female reporter who had a column syndicated throughout America, I had a two-hour conversation about the British aristocracy. It was a big giggle. Yes, a lot of people over there took the title seriously. One asked me: 'Have you always been an Earl?' I told him that I discovered at Somerset House that I came from an aristocratic background which dated back to the Russian aristocracy, claimed my inheritance and bought a town house and a country estate around London.

"The Americans love this sort of thing, they've got this image of 'swinging London'—I didn't think they'd be as naive as to believe all they do."

"When we first arrived in New York, people didn't know what to expect from us. After they saw us we became the 'in' thing and were invited to all the 'scenes' all over New York. People were inviting us to parties in Greenwich Village because they wanted to be seen around with us.

On Sunday, at the Palladium, the boys introduced a new member into their act — a 13 stone 2 year old St. Bernard dog called JUDY.

approached about this idea — even a script idea had been worked out—but there was no response I even discussed the idea with a British television producer in December 1965, but no luck. I know that at least half a dozen people have tried to sell the idea to British TV since the past two years, with no success. It is, after all, an obvious idea. So I can't see how The Monkees series can be criticised in this way, they must be commended for going ahead and setting something done. British TV it seems is not open to bright new ideas in this way, they are left merely with "Top Of The Pops" and the ageing "Juke Box Jury". In fact, there are far more programmes aimed at minority interests.

More about The Monkees next week.

Mersey Boys

Atlantic Records in America seem interested in developing the talents of former Liverpool musicians. They have ADRIAN BARBER in Hollywood—and in New York, CHRIS JUSTON—former members of THE UNDERTAKERS is now an Atlantic A & R man. I hear that THE UNDERTAKERS' former lead JACKIE LOMAX is in London. TONY JACKSON & THE VIBRATIONS have signed a management contract with Hamburg, Germany organisation Arcade Artistes. The group will have a change in recording company and are currently appearing in Spain. Following bookings in Paris they will return to Britain in March.

Nems seem to be going all out to promote that little THE REMOJS, who join THE FOUR TOPS tour this month. Their first Fontana single is issued to coincide with the tour and it features a COLIN MANLEY number "Live Like A Lady", recorded in Berlin last November for Star Club Records. To achieve that curiously Twenties nasal effect, Colin sang with a smother of tissue paper between his mouth and the microphone plus a clip on his nose. Behind him hear a number of piano players with the rest of the Remo building up the rollin' rhythmic backdrop.

SPENCER LLOYD MASON and ALAN SYTNER have now parted company. Spens, a highly talented Liverpoolian who was responsible for launching THE MOJOS into the charts. He has also several other achievements to speak of, including the "Liverpool Goes Country" album released by Decca. Lloyd Mason Orchestra saw the release of their latest record, penned by Spens, entitled "Flugel In Carnaby Street". Currently he is seeking a backer to help him launch an independent record label.

BILLY J. KRAMER left Crosby Nursing Home last week after a successful operation to remove his tonsils. He will rest at his Bootle home for the next couple of weeks before beginning Cabaret at Burnley Casino Club on Sunday, February 12. He will also be appearing at Middleburgh South Bank Club from Sunday, March 26.

Currently on holiday... GERRY & THE PACEMAKERS. They began a ten-week tour of Northern clubs on Sunday, January 29.

Club scene

Beyond any shadow of a doubt, THE JIMI HENDRIX EXPERIENCE is the "in" thing with London "in" clubs — he's worth a

fortune to any West End Club sensible enough to book him. Last Wednesday he appeared at the Flag O' Nails—"sensational" is not a word adequate enough to describe his success there. The club was so packed it was almost impossible to breathe. Among the "faces" who gathered to watch him were: BILL WYMAN, PAUL MCCARTNEY, MIKE WILSHER, DONOVAN, KEITH MOON, TONY HALL, BRIAN EPSTEIN, VIV PRINCE, TONY BOOTH, GEORGIE FAME, TWIGGY, BOBBY ELLIOTT, ERIC CLAPTON, PETE TOWNSEND, LISA MINELLI, ALLAN CLARKE, CHRIS DENNING, JOHN ENTWISTLE, RINGO STARR, DENNY LAINE, TWINKLE, PHIL MAY, PETER PENTON, THE FOUR MOST, etc. etc. etc.

He also drew great response when he began a week's residency at new London club THE 71 in Whitehorse Street. The 71 is an interesting new club with live entertainment by groups who play from 1 a.m. in the morning.

C & W Federation

February 1 is the launching date of the COUNTRY MUSIC FEDERATION, the branch of a young music publisher, GORDON SMITH. Chairman of the first order, Gordon has a vast C & W record library which he has insured for £100,000. For years he has been eager to promote his favourite style of music—and he considers 1967 is the year in which it will all happen.

"I've been making so many trips to Liverpool these days—that's where all the action is," he told me. "I've signed up several acts there including THE HILLSIDEERS, PHIL BRADY & THE RANCHERS and THE NORTH & WEST."

The Federation is to publish its own paper "The CMF Record"—a bi-monthly, and will bring U.S. Country music to Britain each month—in exchange for British acts who will travel to the States. In February DAVID HOUSTON will come over, followed by BOBBY BARK (March), MERLE KILGORE (April) and ARON YOUNG (June).

The Federation will also organise promotions, some of which are already under way.

Several other personalities are interested in C & W, so I am willing to pass on any details and information of British Country acts who care to write to me.

Monkee man

Official British fan club secretary for THE MONKEES is KEITH MALLETT, of 30a Horsefair, Smallbrook Ringway, Birmingham. 1. Keith has soon found himself with a vast amount of work to cope with. Already the BBC has presented him with a letter from fans inquiring about the group in the next few months should prove to be the most hectic he's ever experienced.

Although I enjoyed last Saturday's episode I detested the canned laughter — and also found the 25 minute story to be very "bitty". However, I must admit that they are doing a bit of life on to a scene that desperately needs new faces. They are coming in for a terrific amount of criticism — but I can't see it damaging their increasing popularity. DICK LESTER, in particular, is furious about the series because he believes it plagiarises sequences from his BEATLE films—and he's been quoted as saying: "I think it's a pity we let the Americans get in first."

This latter criticism is a general feeling with people in the business. They say "Heat" group were essentially a British phenomenon and such a series should have been made in Britain. In the issue of Record Mirror March 2, 1966 I wrote an article outlining a similar idea I conceived a group recreating THE BOWERY BOYS. Film and television people were

launched Liverpoolian who was responsible for launching THE MOJOS into the charts. He has also several other achievements to speak of, including the "Liverpool Goes Country" album released by Decca. Lloyd Mason Orchestra saw the release of their latest record, penned by Spens, entitled "Flugel In Carnaby Street". Currently he is seeking a backer to help him launch an independent record label.

BILLY J. KRAMER left Crosby Nursing Home last week after a successful operation to remove his tonsils. He will rest at his Bootle home for the next couple of weeks before beginning Cabaret at Burnley Casino Club on Sunday, February 12. He will also be appearing at Middleburgh South Bank Club from Sunday, March 26.

Currently on holiday... GERRY & THE PACEMAKERS. They began a ten-week tour of Northern clubs on Sunday, January 29.

Club scene

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