

Record Mirror **MORE MONKEES INSIDE**



DAVY JONES



THE WALKER BROTHERS clowning about. Is Bertram Mills about anywhere?

# Record Mirror

Largest selling colour pop weekly newspaper 6d. No. 311. Every Thursday. Week ending Feb. 25, 1967



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

## Jerry Lee DIDN'T record 'Grass' and 'Detroit City' first

... says an RM reader



TONY PAPPARD'S comments show either a lack of knowledge about "Green Grass" and "Detroit City", or a complete bias concerning Jerry Lee Lewis. Long before Jerry Lee cut that album, there were at least three versions of "Detroit City" on the market — by Arthur Alexander (the original), Bobby Bare and a classic cutting by Joe Tex. Regarding "Green, Green Grass" this was a massive U.S. hit for Porter Wagoner, long before Mr. Lewis even knew it existed. Tom Jones may have been inspired by Jerry's LP but they were hardly Jerry's personal property in the first place. Sure, support your favourites but Tom can hardly be criticised because his label had the initiative to release two great versions of two great songs... fault lies with Philips for failing to make a single of Jerry Lee's version. — A. L. Lyons, 1181 Trafford Park, Manchester 17.

### LOVE ME

FROM a Record Mirror reader: He is moody and wild and ugly. His movements as he sings are fast and squirmy. His hair is a wild mass of brown. His face is twisted and crazy. Then, suddenly his mood changes. What was wild before is now serene. His features soften and become almost beautiful. His voice, before harsh and noisy, is now soft and gentle. His blue, blue eyes become less piercing and instead look sad. They say to every girl watching... "Come to me, I need mothering, loving". The girls scream and cry, in vain... that's MICK JAGGER.

in the record business. Please, buyers, don't be fooled yet again. A little more trouble taken over your record-buying will always be worthwhile. Take a tip: new record of the time is Mattie Moultrie's version of "That's How Strong My Love Is" — your local shop probably won't stock it, but they'll order one — and it won't cost you any more. — Harry G. Armstrong, 158 Winton Road, Carlisle, Cumberland.

James Craig: And Sir John Philibert, of Fuak Castle, 40 Pleydell Avenue, London, S.E.19, also refers to: "Miserable cover versions having every drop of soul drained away and lacking the charm and unique quality which made the originals such a joy."

### UGLY NOISE

AFTER seeing one of London's top club groups, the Action, reopen at the Marquee Club after a three-month lay-off, I was appalled at their so-called new-action sound, which they define as "Afro-super-pop". They were welcomed by a pack of howling sub-teenagers — the only people present in the audience who seemed to appreciate their new style of material. Pete Watson has left the group and does it show! There was no harmony in the vocals and Pete's superb lead has been replaced by a mere vamping rhythm guitar. I thought it just noisy and ugly. — B. K. Shepherd, 27 Ashwood Road, Potters Bar, Herts.

### BIG EL

ABOUT this hoary old question of Elvis Presley not coming to Britain — we all know that apart from Elvis fans hardly anybody goes to see Elvis films. But would that be the situation at a "live" performance? — never! There are 20,000 members of his British fan-club. If he came here for just one show, it would have to be held somewhere big enough to hold them. But does anybody honestly think there is anywhere large enough in Britain, or the world, to hold everybody who would want to see him give a "live" show. Even if he did give one in Britain, he'd have to undertake a world tour — and even if that went on for a year there would still be many who couldn't see him. If he did come over, the show would have to be in a large stadium — how could you expect him to get a good sound in, say, Wembley Stadium. After all, his fans aren't screaming teenagers — they'd want to listen intently. And the backing? People like Floyd Cramer are recognised as part of his "sound". Remember Jim Reeves ran into a lot of trouble over keeping his original sound. It wouldn't be worth El coming if he runs into troubles of this sort. — Brian J. Murrell, 9 Pound Road, Walberton, near Arundel, Sussex.

### LAY OFF JIM

FOR some time now there has been a smear campaign against Jim Reeves by several pop stars. I personally am sick and disgusted with it and my advice to those responsible is to grow up and not act so childish at seeing a first-class singer repeatedly get into the top ten with his every record — it's just jealousy. So lay off Jim Reeves. — James Crockett, 15 Burford Road, Whalley Range, Manchester.

### NEW WAVE!

THE Monkees unoriginal? Nobody could convince me of this because the Monkees are part of a new wave in American music. They're in the same groove as the Outsiders, Knickerbockers, Turtles and Left Banke. They all play good-time music — the sound of "here-and-now". It's one hundred per cent American and it's great. — Righteous Rick Winkley, 30 Terry Street, Nelson, Lancs.

### CON-JOB

RECORD-BUYERS beware. You may fall victim to two first-degree cons. I mean the records by the Walker Brothers and by Cliff Bennett and the Rebel Rousers. Surely no one can buy these on their musical quality, assuming they have heard the sensational original versions by Lorraine Ellison ("Stay With Me") and Garnet Mimms ("I'll Take Good Care Of You.") Should either of the new ones get in the Top Fifty, then there is no justice

### FATS TOUR

IN a few weeks, Fats Domino, one of the greatest exponents of rock 'n' roll, comes to Britain for his first-ever tour. This is a great achievement for Brian Epstein, whose promotion of a full week of Fats at the Saville Theatre, London, is a fine reward for the fans like myself who have waited several years for a British tour to materialise. Now is the time for the Press to support Fats. And the record companies would benefit if they bothered to issue some new material. Nothing has been heard from his present label, Mercury... only re-issued tracks on Liberty are available. To set something in motion, my society is running a national poll to find out the ten most popular Domino tracks... there are hundreds to choose from and I'd be pleased to hear from all Record Mirror readers. See you all at the Saville on March 27. — Memphis Merv, President, Finchley Rock Preservation Society, 24 Graywood Court, London, N.12.

## Dusty's disc —and a rush from America

ONE has heard of Anglo-American co-operation but when Dusty Springfield is concerned it just gets plain ridiculous. I meaner-say take the question of her latest single, "I'll Try Anything" (Philips' label, "excellent" rating; fast-moving adjectivally).

Remember how Dusty was in cabaret at New York's Basin Street East some time ago... the time of the fisticuff scene with drumming-bandleader Buddy Rich? Well, while there she met up with Mark Barkan, the gent who composed "Pretty Flamingo". He decided to write something specially for Dusty and came up with "I'll Try Anything" as the result of an all-night writing session.

Time was running out, but Dusty rushed round to the handiest recording studios, laid on a session, left behind the tapes and returned home to Britain and a punch-free pantomime season at Liverpool.

When, eventually, the tapes were jetted in to London, Dusty realised that there were several important improvements and adjustments to make. So, on a Sunday, she gave up her day off and flew in to New York, carried out a four-hour recording session, and flew back again. What with the time-changes and all that, she had three breakfasts on that Sunday... or something!

Yet still the record wasn't com-



DUSTY SPRINGFIELD

plete. On the new tapes there was only Dusty's voice and the rhythm section. So an orchestra and backing group was added in the Philips' studios in London — a session which finally ended just about in time for everybody to go home for breakfast.

Probably the most hectic recording scene yet for Dusty, but the result is surely worthwhile. She swings wayout over a swinging backing on a swinging song. Must be a biggie, of course. One shouldn't overlook the "I" side, the title song from "The Corrupt Ones", which Dusty sings in the upcoming movie production. This one has its own touch of address; if you listen carefully you can hear Dusty adding her own on-the-spot rhythmic improvisation by whacking a piece of tin on the studio floor.

And Dusty's future? Well, she drops the odd hint about wanting to branch out rather more. She is particularly interested in films and in tackling more cabaret work... at top international level. On the film scene, it wouldn't be anything particularly serious — a sort of Anglicised Doris Day would be about right in the acting sense if not the singing sense. Trouble is that, like most other top artistes, Dusty finds it hard to find exactly the right scripts.

But she has positively no plans to chuck in the recording scene. It is that which gives her perhaps the biggest satisfaction. I mean anyone who is prepared to fly the Atlantic and back just for a couple of hours or so in a recording studio simply must be serious about getting the dead-right sound on a record. PETER JONES

## Record Mirror

EVERY THURSDAY

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Dorothea Dähue, 18, 61 Darwstadt, Blugersstr. 6, Germany. Stars — Spencer Davis Group, The Who, Rolling Stones, J. Witherspoon. Hobby and interests — pop music, dances, boys.



Eva Arner, 14, Birkagatan 41b, Gothenburg East, Sweden. Stars — Beatles, Animals, Donovan, Marianne. Hobby and interests — collecting pictures and records, etc.

## READERS' CLUB



Panos Panayi, 13, 27 Falcon Grove London, S.W.11. Stars — Presley, Roy Orbison, Marianne Faithfull, Tom Jones, The Shadows. Hobby and interests — collecting records, swimming, films, wants pen-pal.



Cyril Castell, 22, 489b Sutton Road, Southend-on-Sea. Stars — Elvis, Herb Alpert, Manfred Mann. Hobby and interests — Pen-friends please (girls), soccer and pop music.



Maria Sweeney, 17, 21 Grantham House, Peckham Park Road, London, S.E.15. Stars — Cliff Richard, Elvis and Stones. Hobby and interests — films, pop stars, swimming and all sports, travel.



Fred Lefcher, 16, Orteliusstraat 109, Amsterdam (w), Holland. Stars — Association, Beatles, Hollies, Donovan, Dutch pop-groups, Motions, Outsiders. Hobby and interests — Association, base-and-basketball, AJAX (football) club.



Mrs. Joyce McCall, 20, 1 Thorpe House, Barnsbury Estate, N.1. Stars — Stones, Dave Dee and Co., Spencer Davis, Cilla, Moody's, Georgie Fame, Beatles. Hobby and interests — clothes, pop programmes, Peyton Place, cars and being a housewife.



Marianne Jones, 16, 127 Burwood Road, Hershham, Walton-on-Thames, Surrey. Stars — Spencer Davis Group, Otis Redding, Marvin Gaye, Bob Dylan, Mose Allison. Hobby and interests — fashion designing, art, writing, sunshine parties, and travel.

### In brief . .

Linda Crisford, 152 Valley Way, Stevenage, Herts: They've put R and B on the map with a sound that's rough, raw and earthy. A sound all their own. They're the girls' seven-in-one heart-throb. They've hit the charts, rocked the clubs and are seven likeable and talented lads. They're great, they're with-it, they are... the Alan Price Set! James Craig: You're trying to say something, aren't you, Linda!

Mike John, Maesybryn, Carway, Kidwelly, Carmar, S. Wales: I'd like to wish Helen Shapiro good luck with her forthcoming release, which will be a double 'A' side — titles are "Make Me Belong To You" and "I'm Going Out The Same Way I Came In."

T. Thorne, 5 South Range, Mole Street, Sparkbrook, Birmingham 12: I'll give thirty bob for each of these Eddie Cochran discs: "Strollin' Guitar", "Sittin' In The Balcony", "Completely Sweet", "Pretty Girl", "Theresa".

Robert Wood, 47 Bury New Road, Whitefield, Lancs: Can anybody help me get a copy of the Rolling Stones' American "Got Live If You Want It" album.

Patricia Brecknall, 17 Park Court, Boldmere, Sutton Coldfield, Warwick: It's simply incredible how alike are Carl Wayne of The Move and new singer Oscar. They look like brothers.

John J. Green, 239b Queenstown Road, Battersea, London, S.W.8: I've been reading Record Mirror for years now and want to say thank you for being the only national music paper taking interest in R and B and rhythm and soul. Also there is an Impressions fan-club at c/o Morris Rowland, 81 Earls Court Square, London, S.W.5, and they need your support.

Mrs. Brenda Baker, 28 Edison Grove, Lodge Street, Hull: Anyone help me get a copy of a Prince Buster record, "I May Never Love You Again" on the Blue Beat label. I'm worn out trying to get it.

Michael Curtin, Forth Stud, Archerfield, Dirleton, East Lothian, Scotland: Can any readers help me enlarge my collection of pics, articles and cuttings on the Stones — anything at all. Also their monthlies, 1-4. Will swap pics of Beatles, Who, Dave Dee etc.

Terry Lonerzan, 7 Forcross Road, Higher Blackley, Manchester 9: May I express my disgust with the selection of tracks on the fourth Tamla Motown collection LP. To put on tracks that had been on Motown Magic Hitsville USA and the first collection was downright inconsiderate. Also the lack of experimentation on singles as with the Four Tops.

Julie Rixon, aged 14, 3 Farm Cottages, Home Park, Hampton Court, East Molesey, Surrey: Anyone help me get pics of that great American singer Andy Williams, — also any of his early records?

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THE TROGGS—a new LP and single on release at the moment.

# 'We're gonna Smash America' say the Troggs

CHRIS BRITTON, LARRY PAGE and myself settled in the comfortable boardroom of Page One Records, suitably nourished by a hot cup of coffee, and discussed some of the future plans in store for THE TROGGS.

All four of the boys are now songwriters. Said Chris: "Up until recently, Reg was the only writer in the group, but during the past six weeks or so, all of us have been writing songs. Ronnie and Pete each have a number on our L.P. and I've written one for the new E.P. Naturally, we all have an entirely different style."

The appeal of The Troggs in Britain is tremendous, but now the boys are also setting their sights on other horizons, particularly America. "This year we're going all out to really smash America. We're also going to Australia and Japan because we're happening in all of these countries. But as far as America is concerned, people thought we'd jump in and be over there when 'Wild Thing' was a hit. But we didn't want to chance going to the worse ballrooms possible and perhaps get cheques that would bounce everywhere. That would have been a bad mistake. We'd rather go over for a week's promotion and pay for it ourselves. Visit, say, 22 cities in a week on a purely promotional trip rather than go out there and play in crappy halls. 'Any Way That You Want Me' wasn't released in America because the U.S. public weren't ready for it, but our new one 'Give It To Me' is released there this week."

The Fifth Trogg, astute manager Larry, has a vast amount of faith in the boys' talent. He said: "We all plan ahead. We have meetings and discuss the future—and I give The Troggs as a group a minimum of five successful years. If one record didn't succeed reasonably well, it would show something lacking in the appeal of that particular record. If we released a record that didn't show a light, we wouldn't give up because of that disc. The Troggs fill a gap in the public demand. When I saw The Troggs there was magic there and I knew that if they played their type of music they would click. They have simplicity and an

appeal even now that is different from any other groups. In the press, The Troggs haven't knocked one person—we could have had double publicity just by knocking, but that's not their way."

Said Chris: "The first time I saw Larry he wasn't at all like I expected. Coming from the country as I did, I had the traditional image on my mind and expected to see a bloke of about 60 with a cigar in his mouth. There was a big difference, he wasn't quite so old and he doesn't smoke cigars so often—he was more with-it than I expected him to be. The thing that impressed me most was that he sat and listened through the audition and then just said 'This is it, we'll go into the studios and record it.' Within a week we'd gone into the studio and recorded 'Lost Girl'. Then Larry found 'Wild Thing'. It was so weird and unusual that we just had to record it."

Heading for the charts is another Andover group THE LOOT who were recommended to Larry by The Troggs. Says Chris: "We knew The Loot as people—Dave Wright used to be with The Troggs before I joined—and in Andover we all try and help one another. There are lots of local musicians around our home town and a lot of them are very good. In fact, the Southern Counties have been left out of this scene a lot. There are great groups all round the area, particularly in Southampton and Bournemouth."

BILL HARRY

## ... and their new album

THE TROGGS "Trogglodynamite" — I Can Only Give You Everything; Last Summer; Meet Jacqueline; Oh No; It's Too Late; No. 10 Downing Street; Mona; I Want You To Come Into My Life; Let Me Tell You Babe; Little Queenie; Cousin Jane; You Can't Beat It; Baby Come Closer; It's Over (Page One POL 001).

THE inimitable earthiness of the TROGGS sound comes over well on this LP. There are enough different types of songs to prove that the TROGGS CAN sing and play on various types of songs. But even on beat-ballads like "Let Me Tell You Babe" and the lovely "Cousin Jane", there is an underlying excitement and power which most beat groups lack. The usual basic Rex Presley songs are here, and fans won't be disappointed with "Let Me Tell You Babe", "Last Summer" and Pete Staples "Oh No". They don't do the Berry and Diddley numbers too well, but that's the only complaint.

★★★★



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# SAVILLE RIOTS ROW

OVER 1,000 Teddy Boys wearing their 1950 zoot suits, winkle pickers and beetle crushers (we are told) rioted last Sunday at the Saville Theatre in London's West End, in protest to the safety curtains being brought down only 25 minutes after the start of CHUCK BERRY's 40 minute act. Light fittings were ripped off the walls, rows of seats were torn down and the safety curtains were ripped as crowds refused to leave.

Chants of "We want Chuck" and "We want our money back" echoed through the 30 year-old theatre, which has specialised in presenting Sunday evening pop shows during the past few months. No reasons seemed evident for the bringing down of the curtain. Previously, one or two of the audience had danced on the stage, but strong arms seemed always to keep them in hand.

Said BRIAN EPSTEIN, licensee of the Saville, who was actually at the concert with BEATLES JOHN LENNON and RINGO STARR, commented: "the bringing down of the safety curtain was an action which appalled and annoyed me, it was entirely unnecessary and a full investigation of those taking the action will be made and those responsible will accept the consequence of possible dismissal." He also wishes it to be known that CHUCK BERRY will appear next Sunday and hopes that no bad feeling has been caused by this upset.

Police have arrested persons who still continued to cause trouble outside the theatre.

## AUSTRALIAN SUCCESS FOR THE BIG O

ROY ORBISON, who flies into London airport at 8 a.m. next Wednesday (March 1), recently returned from a highly successful tour of Australia with THE WALKER BROS. and THE YARD-BIRDS. Tour highlights included sell-out audiences of more than 10,000 each at four concerts in the Sydney Stadium and similar overflow houses for two concerts each in Melbourne, Adelaide and Brisbane. Reports from New Zealand indicated the same high level of attendance for appearances in Christchurch, Hamilton, Wellington and Auckland. In addition, Orbison took time out from the concert schedule to attend a day's outing with his Australia fan club.

A major Television project in Britain is being negotiated for Roy, who telerecords a number of appearances for "Top Of The Pops" on Thursday (March 2). Another TV promotional date for his latest single "So Good" is "Crackerjack" (March 15). March radio dates include "Pop Inn" (7), "Parade Of The Pops" (8), "Monday Monday" (13) and "Easy Beat" (19). Also on the Nationwide tour which commences March 3 at Finsbury Park Astoria are THE SMALL FACES and Ex-Yardbird JEFF BECK. The Faces have a new double A side released to coincide with the tour entitled "I Can't Make It" and "Just Gassin". Jeff Beck makes his disc debut as a singer with the Columbia release "Hi Ho Silver Lining", coupled with a self-penned instrumental "Knee Shake". The disc was recorded by MICKIE MOST who is currently arranging its American release.

## WHO TO U.S.

THE WHO have been booked to appear in New York for the first time. The group leave Britain on March 22nd and appear on Murray The K's Easter Show at the Brooklyn Fox Theatre until April 1. They then appear on a network TV show "Coliseum" on April 2. On the bill at both promotions will be WILSON PICKETT, MITCH RYDER and SMOKEY ROBINSON & THE MIRACLES. Because of this date their proposed German tour has been rearranged and they will now appear in Germany from March 4. ALAN BOWN SET in France from Feb. 25. THE POWER PACK make their radio debut this weekend on "Saturday Club". Feb. 26 release for BARRY FANTONI's first film "Just Like A Woman". Also appearing in the movie is MARK MURPHY who sings the title song.

# Pitney tour—a birthday triumph for first night

THAT well-known Atlantic-hopper Gene Pitney has done it again. Hopped in, that is, and then topped another touring show — and done it with assurance, talent, charm, personality and a sort of impact that needs a few thousand words to get across... but will actually get just one from me. GREAT!

There's an excitement about his stage presence. A small, bantam-weight presence, physically... but of heavyweight power when contacting an audience. At the Astoria, Finsbury Park, on opening night, he powered through a reasonably predictable mixture of old hits and his newie (a hit, a hit, a hit) "In The Cold Light Of Day". And IN the cold light of day, on reflection, his remains one of the most commanding performances currently on show.

Now the rest of the bill. First I'm picking out David Garrick, who really brought the package to life — second house, anyway. There are many who mock this opera-singing pop-star but on this, his first major stage tour, he's quite genuinely in K.O.-form. He roars through an act which is a beautiful mixture of light and shade. It's showmanship, this act, but allied to a vocal artistry developed high in "Unchained Melody" and his newie "I've Found A Love". The dramatic use of a cloak, the movements, the voice... tell you what, David has also found an ACT. More of him soon in RM.

Sounds Inc., augmented to ten, backed Pitney and created their own high-glossed brand of big sounds. With trombones and French horn added, these excellent musicians now have a fat, cleverly-lit, humour-tinged, dynamic sort of routine. They've often been taken for granted... now a few thousand eyes will nightly be opened wide at their excitement.

The Troggs? Well, Troggs are Troggs are Troggs — as the lady said. They've obviously worked hard on their visual impact and Reg Presley, notably (because he alone has his hands clear), has developed his style of selling very nicely. And there's Normie Rowe, bouncy and foot-stomping and a figure of pop good-



GENE PITNEY seen backstage with his birthday cake.

health and bonhomie (with the Playboys); and the Loot, Larry Page's new young hopefuls from Andover; and the Vision, who also back David Garrick; and compere Bryan Burdon who has the worst job on any package show.

'Twas also Gene Pitney's birthday — with a backstage cake shaped like a record-player. Congratulations... and many happy returns, Gene.—P.J.

## A new single from Monkee Micky Dolenz

THERE are new singles from Monkee Mickey Dolenz, the Small Faces, Keith, the Dave Clark Five and Dave Dee, Dozy, Beaky, Mick and Tich for the week ending March 3. All the releases for that week are as follows: — HMV: Impressions — You Always Hurt Me; Sounds Sensational — Love In The Open Air. CAPITOL: Lettermen — Our Winter Love; Sonny James — Take Good Care Of Her. COLUMBIA: Larry Williams and Johnny Watson—Mercy, Mercy; Nina and Frederick—Elisabeth I and II; Dave Clark Five—You Got What It Takes. STATESIDE: Carl Perkins — Country Boys Dream. U.A. Jay Black — What Will My Mary Say?

FONTANA: Dave, Dee, Dozy, Beaky, Mick and Tich — Touch Me, Touch Me; Deke Layne — How Do You Think; I Feel? PHILIPS: Mirage — Hold On; David Cummings — Rubber Rabbit. MERCURY: Horst Jankowski — The Spy With The Cold Nose; Keith — Tell Me To My Face. POLYDOR: Linda Kendrick — I Fall Apart; Dodos — I Made Up My Mind. STAX: Eddie Floyd — Raise Your Hand; Carla Thomas — Something Good (Is Going To Happen To You). Sam and Dave — Soothe Me. CAMP: Dead Sea Fruit — Kensington High Street. DECCA: Small Faces — I Can't Make It; Jamie, John and Jerry — A Legend In My Time. CEDARS — Thanks A Lot; Paul Stewart Movement—Saturday Mornin' Man; Attack — Hi-Ho Silver Lining.

R.A.C. Dick Francis — Lonely Sunday. DREAM: Double Feature — Baby Get Your Head Screwed On. LONDON AMERICAN: Micky Dolenz — Don't Do It, on the flip are the Finders Keepers with Lavender Blue; Association — No Fair At All; Critters — Marryin' Kind Of Love.

PYE INT.: James Brown and The Famous Flames — Bring It Up. CAMEO PARKWAY: Hermione Gingold — Does Your Cheating Gum Lose It's Flavour On The Bedpost Overnight. C.B.S.: Marc Reid — Magic Book; Johnnie Lee — Kiss Tomorrow Goodbye; Kenneth Washington and the Chris Barber Band — Gimme That Old Time Religion; Derek Savage Foundation — Please Stop The Wedding; Jerry Murad Harmonicats — The Spy With The Cold Nose.

## POP SHORTS

TOM JONES, has declined an invitation from BRIAN EPSTEIN to star at the Saville Theatre this spring. His London, Palladium three-week season begins on May 8 and his "Tom Jones Show" TV series begins in April. FRANK SINATRA has been signed for two 20th Century Fox films "Shamus" and "The Detective". ENGLEBERT HUMPERDINCK will be a guest star at Billy Walker's Uppercut Club, Forest Gate, this Thursday (23) during a Big L party night compered by MIKE LENNOX.

SOLOMON BURKE, ALVIN CASH and EDWIN STARR among future bookings for Warrington's Co-op Boat Centre. Rave reviews for SIMON & GARFUNKEL when they appeared at New York's Philharmonic Hall recently. DODIE WEST, who has signed with VIC LEWIS of News Enterprises has landed a starring role in the forthcoming West End musical "Man From The West". Mr. Kosygin and President Johnson sent a copy of "You And Me" — a protest song against nuclear war and racial discrimination by Gibraltar group H. T. New RCA release for former CARAVELLE LOIS LANE entitled "One Little Voice".

March 17 release from THE ZOMBIES entitled "Going Out Of My Head". The boys leave for a fortnight's appearance at the Araneta Coliseum in the Philippines on March 3. "You Got What It Takes" — title of March 3 release from THE DAVE CLARK FIVE, is the first time the Five have had a record with augmented backing — the arrangement is by LES REED. The group appear in "The Ed Sullivan Show" next month. 'B' side of latest PAUL ANKA release "Sunrise Sunset" has now been made the 'A' side due to the success of the new West End musical "Fiddler On The Roof" from which the number is taken. RIK, GUNNEL AGENCY now handles the affairs in Europe of Grief-Garris Managements of Los Angeles who will in turn represent Gunnel's in the U.S. March 1 release for new EMI GEORGIE FAME album. Tracks likely to be included on the L.P. are "Yeah Yeah", "Like We Used To Be", "Let The Sun Shine In", "Getaway" and "Sitting In The Park". EMI will be releasing a Georgie single "Funny How Time Slips Away" in the near future.

BARRY FANTONI has written and produced a new single by BILL NILE for Fontana. New Pye single from ALAN BOWN SET on March 24 entitled "Gonna Fix You Good". CAT STEVENS, who appears on "The Joe Loss Show" this Friday (24) has been advised by doctors to lay-off work for a few days. ART WOODS have switched labels and their March 24 Columbia release is "What Shall I Do". STEVE ROWLAND recording French star DICK RIVERS in England next week. MOVE touring Holland in June. DUSTY SPRINGFIELD will be appearing for a three-week season at the Copacabana in July, then she will be off to Mr. Kelly's, Chicago and The Fairmont Club, San Francisco. Dusty had been nominated for a "Grammy" award for "You Don't Have To Say You Love Me". BOBBY ELLIOT of THE HOLLIES seriously ill with inflamed appendix and can't be moved from hospital in Hamburg, Germany. THE ACTION tour Belgium, France and The Netherlands and at the end of April. SUSAN MAUGHAN making jazz L.P. for Philips. Next MIND-BENDERS single "We'll Talk About It Tomorrow" written by TONY WINE & CAROL BAYER, who wrote "Groovy Kind Of Love" and released on March 17. EASYBEATS manager MIKE VAUGHAN currently in States and has four original numbers which of which will be chosen for their next British 'A' side. DAVE DEE, DOZY, BEAKY, MICK & TICH not allowed to play "The Loo's Of England" on "Daddy's Music Box" last Saturday. MANFRED MANN no longer recording with SHEL TALMY who is reducing recording activities to concentrate on film-making. The group will in future be recorded by their personal manager GERRY BRON. Negotiations underway for CREAM to appear in feature film probably with location work in Rome or Paris during the Spring. The trio who appear in Germany this weekend appear in several Scandinavian television shows from March 6-10. RICK DANE now resident comper at Saville Theatre. THE SEARCHERS, who appear on "Daddy's Music Box" this weekend, begin tour of Scandinavian countries on March 16.

DUANE EDDY arrives in Britain this week to promote his current Reprise release "Monsoon" c/w "Roarin'" and commences a three-week tour on Feb. 14 at the Princess and Domino Clubs, Manchester. His other dates are: Liverpool University (25), Plaza Ballrooms, Birmingham (26), Palais, Leicester (28), Locarno, Stevenage (March 1), Locarno, Bristol (2), Central Pier, Morecambe (3), Sheffield University (4), Douglas House London and Agincourt, Camberley (5), Locarno, Streatham and Whisky A Gogo (9), U.S.A.F. Air Base, West Ruislip (10), New Century Hall, Manchester (11) and Saville Theatre, London (12).

## DUANE DATES

## Jimi doesn't think he's a big name yet

HIS appearance is striking. Heads turn as he passes. Tall, black military jacket with ornate braid, wild and shocking black hair, Dylan-like a face hewn with character.

JIMI HENDRIX, guitar virtuoso, is modest. He doesn't regard himself as a big-name artist yet. "We had one little record and I'm just wondering how people are going to take the next one, because it's so different from 'Hey Joe'. I think everyone will think we've used different instruments on it, but it's still two guitars and drums — at one point the guitar sounds like a flute. I recorded it exactly as we do it on stage. Everything we do on record we can do exactly on stage. If we had a disc with a violin on it, we'd hire a violin player to come on stage for that one number. Our third record will be even different. They'd picked out 'Loving Confusion' to be our next single, but I had this thing on my mind about walking on the sea. Then I wrote 'Purple Haze'."

Songwriter Jimi has a fertile imagination, an imagination that doesn't discount the existence of U.F.O.'s or life beyond death. An imagination weaned on Science-Fiction, poetry and painting.

"At school I used to write poetry a lot. Then I was really happy, like in school. My poems were mostly about flowers and nature and people wearing robes... and then I used to paint a picture of, say, a really pretty mountain, then write about it, four lines of poetry about it. I don't hardly get a chance to paint now. The girl in the office bought me a paint box — but I haven't had a chance to buy paper. I like to paint different things, but I don't like to paint people."

Up to now I've written about 100 songs, but most of them are in these New York Hotels I got thrown out of. When I go back I'm going to collect them from these hotel rooms where I missed the rent — I'm not ashamed to say that. I can't write no happy songs. 'Fotsy Lady' is about the only happy song I've written. Don't feel very happy when I start writing."

Jimi's first album will be released next month. "The album will be different and all the songs will be mine except for 'Like A Rolling Stone' and maybe a MUDDY WATERS number. We like to have our own sound. I'm writing a number 'I Don't Live Today', it's really weird, man. I hope we can get it ready for the L.P."

The immediate future? "Britain is our station now and we'll stay here probably 'til around the end of June then we see if we can get something going in America and then come back here. We'll be staying here off and on all the time."

Manager HARVEY FREED'S thoughts drift to the cinema whenever he handles a new artist. If he seeks a commercial name, he thinks of a film title — hence THE KNACK and GENEVEVE. His latest signing is a dished brunette who, he says, is more attractive than RAQUEL WELCH. He has dubbed her MODESTY BLAZE! Harvey is currently seeking a group he can call THE TEN COMMANDMENTS. ONE, TWO, THREE begin a 13-week Saturday night residency at the Marquee on March 11. KOOBAS appearing in BBC TV play in March entitled "If Anybody Calls I'll Be In The Doghouse."

THE FORTUNES are appearing on a Royal Gala Show "Midnight Matinee" at the London Palladium on March 3. The function will be attended by Princess Margaret and Lord Snowdon.

## A LOOK AT THE U.S. CHARTS



FAST rising U.S. hits include — Return Of The Red Baron — Royal Guardsmen (Laurie); The Love I Saw In You Was Just A Mirage — Miracles (Tamla); Jimmy Mack — Martha & the Vandellas (Gordy); One More Mountain To Climb—Ronnie Dove (Diamond); People Like You—Eddie Fisher (RCA); 59th St. Bridge—Harper's Bizarre (Reprise); 1-2-3 — Ramsey Lewis (Cadet).

New U.S. releases include — Because Of You — Chris Montez (A & M); Gondoliers, Shakespearers, Overseers, Playboys and Bums — Dr. West's Medicine Show and Junk Band (Go-Go); I'm Living Right—Fats Domino (ABC); If I Knew Then—Chiffons (Laurie); A Certain Smile — Astrud Gilberto and Walter Wanderly (Verve); You Make Me Feel So Good — Gentrys (MGM); Working On Your Case —O'Jays (Mint); Egg Or The Hen—Ko Ko Taylor (Checker)

Price & Princess Buster — Ten Commandments from Woman To Man (RCA); Wade In The Water — Herb Albert & the Tijuana Brass (A & M); Beggin' — Four Seasons (Philips); The Loser — Gary Lewis & Playboys (Liberty); What a Woman In Love Won't Do — Sandy Posey (MGM); Think — James Brown and Vicki Anderson (King); Lady Miss Clawdy—Buckingham (USA); For He's A Jolly Good Fellow — Bobby Vinton (Epic); Excuse Me Dear Martha — Poze Seco Singers (Columbia); Animals (Crackers in cellophane boxes) — Gene Pitney (Musicor); What You're Doin' To Me — Roscoe Robinson (Wand); Sinner Girl — Benny Spellman (Sansui); Their Last Letter — Ronnie & Drayton's (RCA); How Do You Say Goodbye—Jody Miller (Capitol); Ciao Baby—Toys (Philips); Day And Night—Nina Simone (RCA); This Is My Song—Pet (Clark (Reprise). — N. J.

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**fan clubs**

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

**ROLLING STONES FAN CLUB.** 63-69 New Oxford Street, London, W.C.1.

**INTERNATIONAL MARIO LANZA Society.** S.a.e. for details to Miss P. Franklin, Flat 18, 20 Calthorpe Road, Banbury, Oxon.

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# Sandy's a Single Girl who goes for R&B

"SHE'S difficult to interview - she's very quiet and she's only interested in music and people concerned with music." That was the advice I was given by Sandy Posey's managers just before I met the 'single girl' at London's plush Mayfair Hotel where she is staying during her brief twelve-day British promotion visit.

Sandy's managers were right - she is difficult to interview. But with usual Record Mirror tact I extracted the following snippets of interesting information from Sandy to interest you all.

"I used to sing background," Sandy explained to me, "in Nashville. I did loads of records - I think the biggest one must have been Percy Sledge's 'When A Man Loves A Woman'. I also did background singing on records for Joe Tex and Bobby Goldsboro.

"I like rhythm and blues and pop more than country music. In the States, the same places that used to dig country music are going over to R & B, for instance I grew up in Alabama and they used to be mad about C & W - when I started singing at the age of five or six it was country music I used to sing. But then when I grew older - ten or eleven - I went on to pop and R & B. I always knew that when I left college I'd be a singer.

"When I started singing in a backing group I always wanted to become a solo singer. But I had to wait. I sang in backings for three years before 'Born A Woman' came up. I really liked 'Born A Woman'. I didn't like 'Single Girl' so much, but after I'd heard it a few times I thought it was OK. The next record will be 'What A Woman In Love Won't Do' - it isn't the same as the other two incidentally, and wasn't written by the same writer. The new single was penned by John D. Loudermilk. I don't like it as much as the other two - but I should think that if it's a hit I'll like it enough."

Sandy won't get very much time to see London, or any part of Britain while she's here. She has a very busy schedule what with appearing on radio and TV constantly during this time.

In the States Sandy goes out on lots of one-nighters. She has tours with rock groups, people like Sam The Sham, etc. Do the audiences that go to see Sam The Sham dig Sandy?

"They are mostly girls on the one-nighters - you do get



SANDY POSEY seen in her suite at the Mayfair Hotel. (RM Pic).

a few boys but not too many. I certainly like one-nighters though. I tend to do a lot of rock numbers on stage, the top ten and those. I believe the kids like to hear current pops, more than older songs.

"I still buy records, and I'm still interested in records. My new album 'Single Girl' has just been released in the States - I think that my first LP 'Born A Woman' is to be issued here next week or something."

Now, the question that you all want to know is: does Sandy agree with the feminist lyrics of both of her hit records. Yes, she does. And strongly too. So if you like your women to be man-reliant and feminine, then you can safely dig Miss Posey.  
NORMAN JOPLING

## THE MYSTERY OF VINCE'S 'MUSIC' HIT

REGULAR readers will know I've had a slight tendency to go on a bit about Vince Hill, his voice, versatility and professionalism... and how unfair it is that singers of his class get taken so much for granted in this business. After all, the bloke can sing any kind of song in any kind of voice - and sound vocally convincing. When he's just being himself, he's streets ahead of most.

But Vince DOES occasionally break into the charts. Why is that mostly it's through the sing-along sort of song which I suspect is often bought more for the catchiness of melody than for regard for the artist's ability.

Now he has broken through again. With "Edelweiss" which is not a sing-along but is clearly a super-class ballad. It looks like being his biggest-ever personal hit... his ambition has long been to get into the Top Ten and thereby cock the proverbial snoot at those who DO take him for granted.

His success offers at least a hint that ballads at long last ARE coming back into their own. There's good old Engelbert, and Petula, and Tom Jones, and lots of others (check page eleven for this week's total content). Vince playing it sensibly cool, says: "I think there's been too much crash-bash material in the charts. A reaction must set in. Which I hope is where I can step in..."

Hope he's right. But one thing which puzzles me is that a song from "Suzuki Of Music", film version or no, should suddenly leap in the single charts when it would appear that half the population has already bought the sound-track LP. Vince explains: "Could be that a whole new audience is seeing the film and want a souvenir and don't particularly want to spend out the LP price. It took a lot of argument to persuade the recording company to let me do it as a single, but I had evidence from club work that it was a favourite tune with lots of people."

He is playing dates in Newcastle, Dunstable, Greaseborough, Ollerton. He has one week in London from March 5, then goes to Belfast for his own half-hour mini-spectacular "Hello There" on Ulster TV. From March 12, he is at the Rainbow, Bradford, for a week and then nips round other Northern "resorts" until the end



VINCE HILL—sporting new hair style (RM Pic).

of May. With, of course, his usual Wednesday lunch-time stint at "Parade Of The Pops" in London, followed by a short stint at the nearby "Sherlock Holmes".

His wife, Anne (they've been married since 1959) reckons they are probably the only married couple who invariably travel together to bookings all over the country. She acts as his manager, valet, adviser, hairdresser sometimes, and I remember her once acting as his personal food-taster. She told me: "We try to stay at motels where you can just drive in, have your own bathroom and set up home. We have to take a lot of stuff with us. There's our portable television set, record-player, portable organ (Vince does a lot of composing nowadays), plus his easel and canvasses for his painting, plus our Alsatian Kim. Doesn't leave much room for us in our Citroen."

Vince is, as hinted earlier, a thoroughgoing professional. I'm astonished that so few television producers have shown full confidence in him. But "Edelweiss" will obviously do him a lot of good. The offers will doubtless pour in. Yet, of course, one really big hit record doesn't suddenly make Vince a better singer. He's been darned good all the way along.

—PETER JONES.

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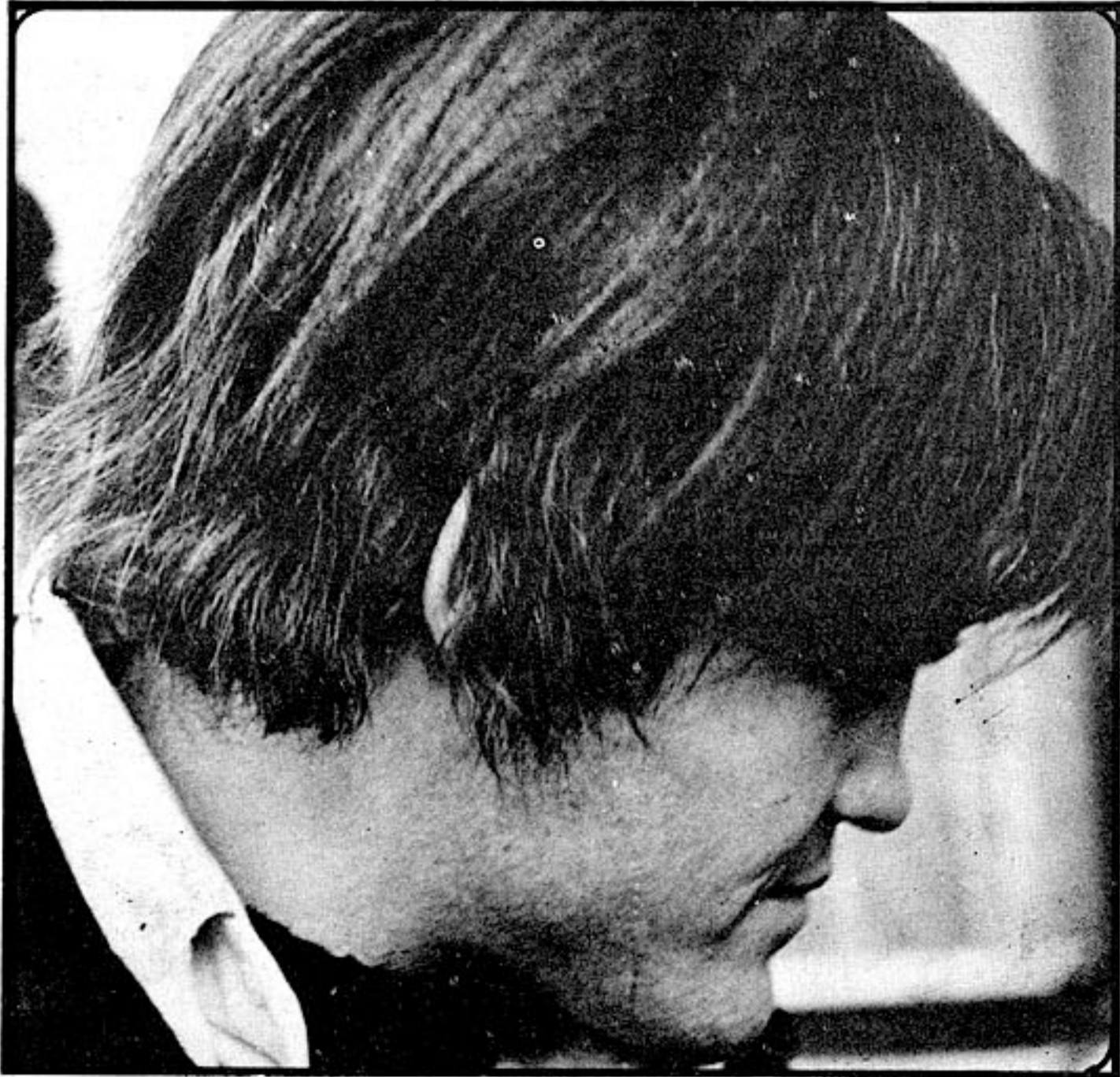
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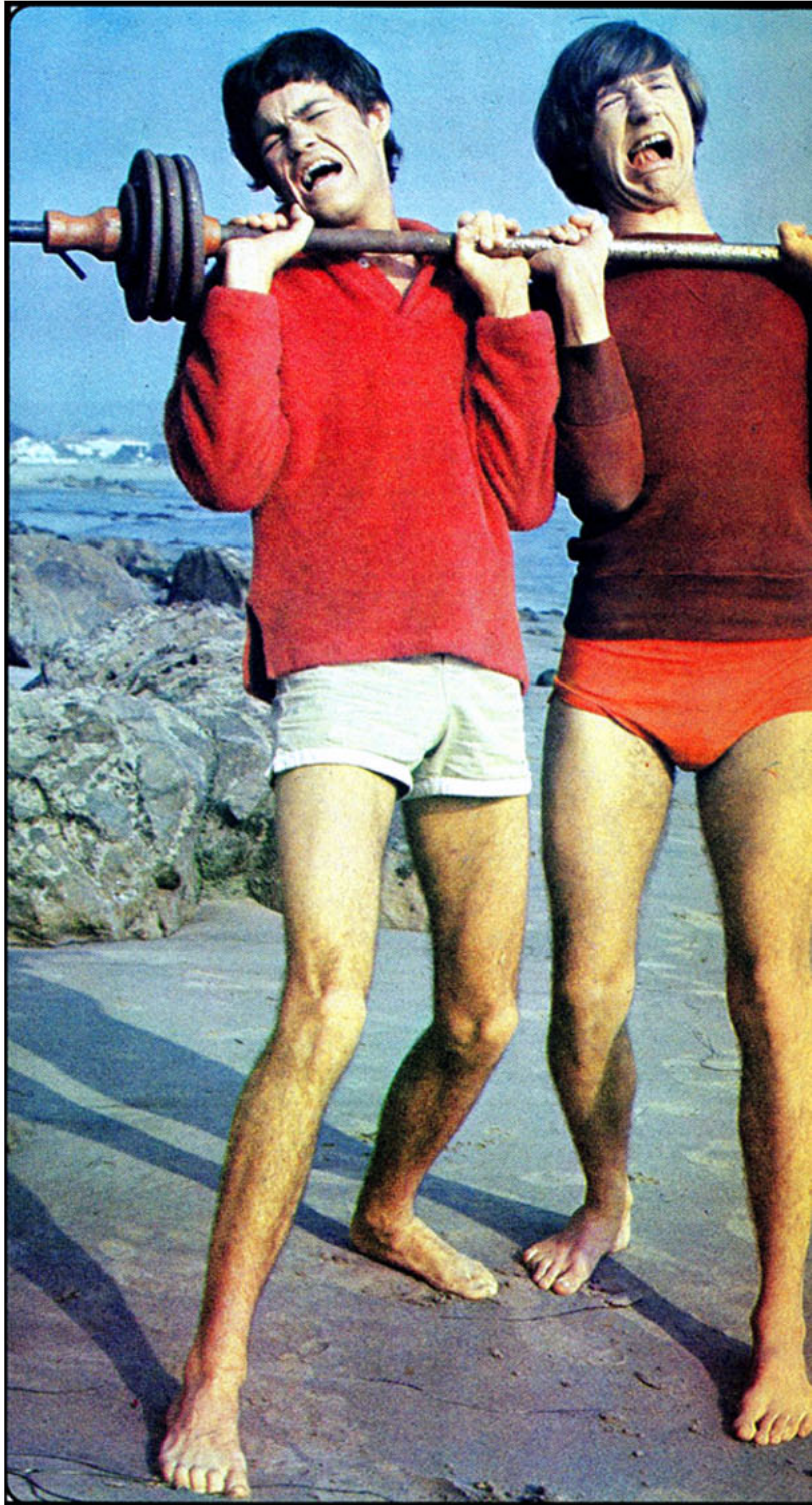




MIKE NESMITH—Seen in Britain without his hat, at a press conference (RM Pic).



MICKY DOLENZ—looking thoughtful (RM Pic)



**Although they receive over 2000 letters each day & sometimes work all night, the Monkees fan club STILL wants you to write to them !!!**

As busy as the proverbial bee, probably even busier, is Monkees British fan club secretary Keith Mallett, recipient of from 1,800 to 2,500 letters every postal day. He says: "We're trying to keep up with the deluge of letters and at the moment we're four days behind. We cope by working all night long — I was in the office 'til four o'clock this morning." The 'we' referred to are Keith's four full-time secretaries and ten part-time staff of Monkee fans.

Naturally, with such a volume of post, there are many unusual requests and colourful presents. "Loads of Gongs are coming through and we received some superb Valentine cards last week," he said.

"Lots of letters have been from girls who want The Monkees to spend a week in their homes. Most of the fans are between thirteen and fourteen years of age and judging by the letters a lot of girls have been given money by their parents to join, because the parents like them as well. Whole

families have joined the fan club—and in one case we had the whole form of a girl's school join. Parents come into the office to buy membership for their children—and a travelling salesman from Bournemouth dropped in because his kids had kept pestering him about the Monkees.

"I took over the running of the club on January 11th and from the start I expected the work I had in store. I reasoned that with 26 television programmes they had to be a success because of the exposure — also, from the beginning the group had a fresh, clean image and loads of personality which British groups seem to lack at present. The scene was just dead and The Monkees had to happen 'cause the twelve-fourteen year old girls had no idols to follow . . . if groups like The Who and Small Faces were going to become very big they would have made it by now.

"Everybody in the whole business has been helped by The Monkees because the sales of papers have gone up and the kids are going into the record shops

again. There was a big danger that the kids of fourteen - fifteen wouldn't buy the music papers because there was nothing for their generation."

A Monkee fan receives value for money. Keith points out: "As soon as a letter comes in it's opened and a reply is sent explaining what the fans receive for their membership fee — they are also sent two index cards, one for them to write down their name and address, the other for their birthday, so that they will receive a card on their birthday. Fans receive a 12 x 10 folder with an individual shot of each member of the group and a photograph of the group together; four biographies with head and shoulder pictures of the boys in different colours, and a membership card and welcome letter."

Snowed under as they are by mail, Keith and his team welcome more, write to him at 30a Horsefair, Smallbrook Ringway, Birmingham, 1, and become part of the rapidly expanding army of Monkee fans.

BILL HARRY.

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# Why Peter's the odd Monkee out



PETER TORK



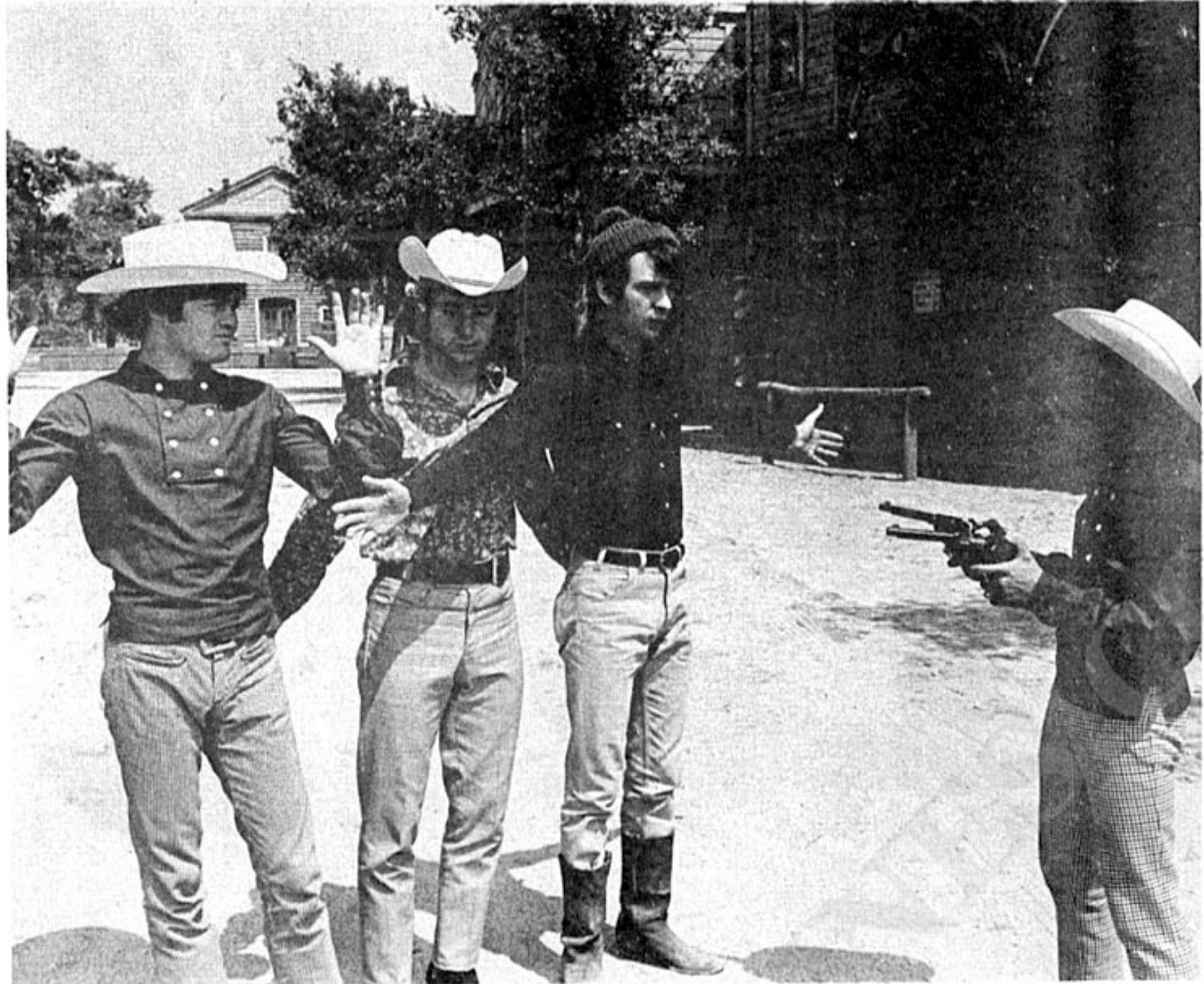
**P**ETER Tork is the only Monkee who has not visited Britain. He's also the one the others say is actually "playing a part" on the television side. Says Micky, for instance: "We all play ourselves except for Peter who sort of does the Huntz Hall bit from Bowery Boys . . . always saying the wrong thing at the wrong time."

He is specially highly rated by Messrs. Jones and Dolenz as being one of the two musicianly influences on the group. From the point of view of acting, he's certainly no slouch. And, speaking personally, it seems a pity that he couldn't make the trip so that we could talk Monkee talk, as I have done with the other three Monkees.

So let's investigate Peter Tork. Talk Tork, as the saying now goes — now that I've invented it. He's just an inch under six feet tall, has brown eyes and reddish-brown hair, along with a highly expressive expression.

He plays guitar, bass, organ, banjo . . . is learning drums, is highly excited about the organ, has also played French horn. There have been strong rumours that Peter is actually married . . . but he ain't! He has a fairly steady girlfriend named Lea, but as he says: "Things can change every day where the girls are concerned."

His closest mates are probably Davy Jones and a guitarist named Lance Wakely, who is a fine musician and who met up with Peter in Greenwich Village, where Peter used to work his folksey-type act. This Village scene is really something — its where stars like Bob Dylan, the Mamas and the Papas, and the Lovin' Spoonful were discovered. Peter is, in a sense, the newest star to emerge from this folk-club scene, but there's a strong theory that



Lance Wakely will be the next.

Peter was born in Washington, D.C., on February 13, 1944. Most of his childhood was spent in Connecticut. He went to Carleton College in Minnesota for three years, planning a school-teaching career, specialising in English. Alas! he flunked out, time after time. Peter took it philosophically . . . but his dad, H. J. Torkleson, associate professor of Economics at the university of Connec-

ticut, didn't find it much of a laughing matter.

As a musician, Peter started out in Greenwich Village in what they call "pass-the-hat" establishments. This meant that you sang and played and just hoped when the hat was passed round. Mostly he played banjo, standing there with a shy smile and a quick line in wit. He also used to say: "We poor folk singers don't get much money. I will pass my banjo round and if you put in silver coins it will sound like 'clink-clink.' If you put in folding money, there will be a 'swishing' sound. The 'swish' will prove that you are not only music-lovers but also very generous people."

### for chicks

Mostly there was a swishing noise. Peter was great for the chicks of the village . . . they queued up to see him and talk to him. But eventually he had an offer to join the Phoenix Singers, who were short of a guy to play banjo AND guitar. And if you still have any doubts about whether he really does play, and play well, then the thing to do is ask the management behind the Phoenix Singers. Even without the Monkees, there is little doubt that the amiable Peter would have made the grade in the music business.

When, eventually, Peter went to the West Coast, to California, he wasn't kept waiting long for fame. Within two months he was auditioned and accepted for the Monkees. Behind him was a mass of previous girlfriends but, unlike many blokes, Peter has the knack

of staying on very friendly terms with girls even after he's stopped going out with them.

What you may not know is that for a long time Peter included classical selections on his banjo. This was supposed to prove his width of talent and his versatility but even he now admits that most times his fingers got hopelessly confused and he had to make things up as he went along. "I thought faster than my fingers could operate," says he.

### ethnic folk

Any personal pointers on Peter—I'm hearing you ask. Well, he is very keen on the truly ethnic folk as from guys like Leadbelly. He's keen on swimming. On playing chess, believe it or not. He's extremely keen on the Rolling Stones, and the Beatles, too . . . but the Stones have that little extra something special for him. His ambition has long been to make a million, then go back to the old clubs in Greenwich Village and just sing for kicks, caring not whether there is a "clink" or a "swish" in his banjo. He says: "Lots of people have helped me on the way to where I am right now, but I'm not a hypocrite and I believe I owe myself a lot of credit simply for keeping on working even when things looked pretty black."

### snappy dresser

Unlike Mike Nesmith, who cares little for money or clothes, Peter is a snappy dresser, going for black leather and wild-coloured shirts. On the chick-scene,

he likes girls with character rather than looks . . . hates that self-centred image which so many girls create when out with a rather-keen boy.

### shy

Certainly Peter is the shy one of the Monkees. This, of course, fits his television image, too. Only his close friends realise how much he feels the strain of suddenly being a star in a world-famous group . . . he laughs off most things but sometimes gets "brought down" and feels that maybe he'd have been better off teaching schoolkids how to speak proper!

### we ARE good

But one thing does link Peter Tork with the other Monkees. And that is his strong conviction that the critics will have to eat their words once they see the boys in their seventy-minute act on stage. He says: "A lot of thought and a lot of expense went into it and we can, in this way, prove that we're not just a manufactured group of nobodies. We ARE good and that's all there is to it. It's sometimes heartbreaking to be criticised in great big headlines and know there is no way to answer back . . . except by personal appearances and shows."

Pete's dad may be still disappointed that his boy was a flunked-out scholar. But millions of fans are glad that he's there to add an extra edge of zanniness to the Monkees.

PETER JONES

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new albums reviewed by Norman Jopling and Peter Jones new album

## NEW U.S. SOUNDS INCLUDE Soul (Joe Tex & Aretha) Cool (Andy Williams) Beat (Shangri-Las, Love) Jazz (Mose Allison)

**ARETHA FRANKLIN** "Soul Sister"—Until You Were Gone; You Made Me Love You; Follow Your Heart; Oh Man River; Sweet Bitter Love; A Mother's Love; Swanee; (No, No) I'm Losing You; Take A Look; Can't You Just See Me; Cry Like A Baby (CBS BPG 62744).

**CURRENT** darling of the soul set, Miss Franklin has a beautifully controlled yet powerful voice which comes across well on this sophisticated LP, which will appeal to more older fans as well as younger ones. Best tracks are "Until You Were Gone" and "Cry Like A Baby." Although Aretha isn't terribly distinctive at the moment she could develop an individual style of her own.

★★★★ **THE SHANGRI-LAS** "Golden Hits Of The Shangri-Las"—Leader Of The Pack; Past Present and Future; Train From Kansas City; Heaven Only Knows; Remember (Walking In The Sand); Out In The Streets; I Can Never Go Home Anymore; Give Him A Great Big Kiss; Look Live Our Love; Give Us Your Blessings; Sophisticated Boom Boom; What Is Love (Mercury MCL 20096).

**THE** marvellous Shangri-Las, provocative little things, manage to re-record their old hits for the Red Bird label for Mercury and they sound very similar indeed, in fact I couldn't spot the differences on some of the tracks. Although the main claim of the girls is that they once used a motor-bike as a backing instrument, their voices are excellent and very coloured sounding if that's still a compliment Recommended, especially to imaginative rockers.

★★★★ **MOSE ALLISON** "Wild Man On The Loose"—Wild Man On The Loose; No Trouble Livin'; Night Watch; What's With You; Powerhouse; You Can Count On Me To Do My Part; Never More; That's The Stuff You Gotta Watch; War Horse (Atlantic 587931).

**THE** still-hip Mr. Allison and a collection of songs which don't include "Parchman Farm" and/or "Baby Please Don't Go." Really good piano work, jazz-blues tinced and vocals which you either take or leave. Ideal buyer (sorry Adrian)—a George Fame fan.

★★★

**JOE TEX** "I've Got To Do A Little Bit Better"—Papa Was Too; What Me And My Baby Ain't Got; A Woman Sees A Hard Time (When Her Man Is Gone); Watch The One (That Brings Bad News); Taking Care Of A Woman (Is A Full Time Job); Lyina's Just A Habit John; I've Got To Do A Little Bit Better; The Truest Woman In The World; I Believe I'm Gonna Make It; Got You On My Mind; Half A Mind; S.Y.S.L. J.F.M. (The Letter Song) (Atlantic 587053).

**ONE** of the best new R & B singers for some time, Joe Tex's new LP is quite excellent. Ten of his own songs are on here, much bracketed and Marje Proopsy, but they're interesting, and his voice is good enough to carry almost anything alone. A must for the soul crowd—genuine talent comes through on this.

★★★★

★★★★ **ANDY WILLIAMS**—"In The Arms Of Love"—The Very Thought Of You; If I Love Again; Theme From "The Sand Pebbles"; Remember; Here's That Rainy Day; In The Arms Of Love; The Face I Love; Sand And Sea; So Nice; Pretty Butterfly; A Man And A Woman; All Through The Night (CBS BPG 62802).

**A** VERY gentle album from Andy—a very good album too. But then he never seems to make bad LP's. Perhaps this one is slightly unspectacular in the choice of material but the singing is still great. Try "And We Were Lovers" or "So Nice."

★★★★

★★★★ **LOVE** "Da Capo"—Stephanie Know Who; Que Vida! Seven And Seven Is; The Castle; She Comes In Colours; Revelation (Elektra EKL 4005).

**THIS** highly-rated (someone sent us a letter about them once) seven-strong American group Love and their second LP which contains a whole side given over to one track (didn't someone do that before?). For a group with such corny lyrics they come over as an extraordinarily strange team—"Da Capo" indeed. Best track is "Que Vida" and bits of "Revelation." Perhaps I should have listened to this under LSD to have fully appreciated it.

★★

## rapid reviews

**FRENCH** idol JACQUES DUTRONC comes up with a collection

of uninhibited basic French rock on an LP of his name on Disques Vogue VRL 3029—best tracks are those which have been issued as a single—"Mini, Mini" and "Et Moi, Et Moi, Et Moi." From Spain, there's CANTA RAPHAEL on an LP of his name of Hispa Vox HXL 106—he's an intense, dramatic, emotional singer which can't be bad. All you continental-lovin' girls, try it. **CLEA BRADFORD** is a new name, but definitely one to watch—swinging yet cool, bluesy yet jazz inspired. She has a warm powerful voice on Fontana TL 5301. **DORRIS HENDERSON** ranges through everything from folk to the blues—as the sleeve notes say you can't pigeon hole her. She sounds a bit like Joan Baez in parts, and the LP is called "Watch The Stars" on Fontana TL 5385. Another girl you can't put into any category is the marvellous **MIRIAM MAKEBA** who comes up with everything from jungle to city sounds on her new LP "All About Miriam" on Mercury 20095. You've heard Beatle songs done almost every way but country and western—the **CHARLES RIVER VALLEY BOYS** do just that, on "Beatle Country" (what a good title!) on Elektra 4006. Recommended. More C & W—but this time mainly instrumental on "Banjo Jamboree" featuring Flatt & Scruggs, Carl Story etc. Good value for money on Wing WL 1127. First album by folk-blues singer **LEN CHANDLER** is a must for folk fans. It's on CBS BPG 62951, and it is worth a spin. Two fellers, Pat & Don form the **BROTHERHOOD** who come up with some very English folk songs which are easy-on-the-ear. Discovered in Leicester Square, they could go far—they sound refreshing. (Fontana TL 53900).

There are three rather good Super Stereo records from CBS this month. Try "Tasty" from **ANDRE BRASSEUR**, which contains his fabulous "Holiday" and other multi-sound organ favourites (CBS SS 62858). Then there's **THE FLUEGEL KNIGHTS** and their "A Sign Of The Times" and some tuneful versions of old and new pops with the lead taken by the Fluegelhorn. (CBS SS 62855). Lastly, try "From Lusher With Love" (ouch) by trombonist **DON LUSHER**, again with a very tasty young lady on the cover (CBS SS 62883).

**BARBARA MOORE** is a talented vocalist-pianist who proves she can make a good LP, with "A Little Moore Barbara" on CBS BPG 62839—try "It's A Raggy Waltz" or "Cry Me A River" to demonstrate her scintillating style. If you dig jazz guitar, then try a brilliant new LP by **GEORGE BENSON** called "The Most Exciting New Guitarist On The Jazz Scene Today" or something like that. It's OK and it's on CBS BPG 62817. One of Britain's top modern jazz teams, the **DICK MORRISSEY** Quartet come up with "Here And Now And Sounding Good", their second LP which deserves to be snapped up by anyone who bought their first. It's not at all bad. (Mercury 20093 MCL).

The long-established **BOB MILLER** band (The Millermen of course) have a new one out called "The Exciting Sounds of Bob Miller And The Millermen" which contains a number of swingers, all pepped up appropriately by the team on Mercury MCL 20098. And if you fancy hearing Rolling Stones hits done again, in almost the same style but by an inferior group, then you'll like "A Tribute To The Rolling Stones" by the **PUPILS**, who aren't a bad group, but who should try other material (Wing WL 1150). There's a lot of excitement about the new musical "Fiddler On The Roof", and the original Broadway Cast Recording is out on RCA Victor RD 7843. It could be a very big LP, including songs like "Matchmaker, Matchmaker" and "Sunrise Sunset". **MEMPHIS SLIM** comes up with a blues LP "Pinetop's Blues" on Polydor 423211. Includes songs like "Going To Kansas City" and "Rock Me Baby".



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

CAROL FREEMAN: The Rolling Sea; Leaving You Now (CBS 202579). Discovery of Hilton Valentine. Carol is in the folk field but with more sort of guts to her voice. Very pleasant song, eminently promising performance and I hope it goes straight into the charts 'cos it's a first-rate recording. ★ ★ ★

LESLEY GORE: California Nights; I'm Going Out (Mercury MF 963). Good treatment of a commercial number. Lesley really has become a bit under-rated, yet she never loses standards. Good. ★ ★ ★

THE BYRDS: So You Want To Be A Rock 'n' Roll Star! Everybody's Been Burned (CBS 202559). Boys soon tour here which could put this big-beater into the charts. Long intro and bassy, then semi-hidden vocal line—more their old-style sounds. ★ ★ ★

LARRY CUNNINGHAM: In The Misty Moonlight; Fools Paradise (King 1053). Two country-styled items, either one of which might garner full support. Very polished, yet sensitive, singing. ★ ★ ★

RITCHIE VALENS: Donna; La Bamba (President PT 126). Could be a surge of nostalgic interest in these re-re-re-issues. Two hits by a 17-year-old talent, tragically snuffed out. ★ ★ ★

LESLEY DAWSON: Run For Shelter; I'll Climb On A Rainbow (Mercury MF 965). A truly fine new talent on a matchingly fine song specially written for her by Paul Anka. Lesley has style, poise, personality, power. And she deserves to make it first time out. ★ ★ ★

O'HARA'S PLAYBOYS: Spicks And Specks; One Fine Lady (Fontana TF 793). In competition with the Australian originals, but the Playboys do well enough on this obvious hit song to garner a lot of the support. Tuneful and well-played and produced with zest. ★ ★ ★

KIKI DEE: I'm Going Out; We've Got Everything Going For Us (Fontana TF 792). All Kiki needs is a really strong song. This one is strong but misses out on the required blatant commercial appeal. Pity, because she is singing better than ever. ★ ★ ★

THE REAL McCOY: Show Me How To Milk A Cow; I Paid For My Laughs (Fontana TF 794). And back comes a form of blue-beat, which may or may not be wise. It's all very catchy, very bouncy, but I can't see it really going big. ★ ★ ★

WYNDER K. FROG: Green Door; Dancin' Frox (Island 6006). That old Frankie Vaughan etc. belter, dressed up with violent excitement and with little done to the vocal side. Disco-material. ★ ★ ★

ODIN'S PEOPLE: Tommy Jones; I Need Your Hand In Mine (Major Minor MM505). Offbeat story line about the lady-killer coming back to town. Quite perky and catchy but I doubt whether it will sell as well as it deserves. ★ ★ ★

THE EYES OF BLUES: Supermarket Full Of Cans; Don't Ask Me To Mend Your Broken Heart (Derram 114). You can't buy love in a supermarket etc. It's all right but I don't see anything all that different. ★ ★ ★

MITCH RYDER AND THE DETROIT WHEELS: Sock It To Me — Baby; I Never Had It Better (Stateside SS 596). Everything thrown in, as per usual, but it all sounds so messy and over worked. They seem to hammer the whole thing too much. ★ ★ ★

CINDY WILLIAMS: Eyes Of A Man; My Love And I (Parlophone R 5573). Now this I DO like. A big ballad, perhaps a bit too sentimental, but this Welsh lass has a powerful voice of great excitement and I hereby thank her for a very good record. ★ ★ ★

LEROY VAN DYKE: Almost Persuaded; Less Of Me (Warner Bros. 5777). Rather a poignant country ballad—and certainly good enough to make the charts. Just missed a tip, in my ratings, but Leroy is here to make personal appearances, so I could be wrong. ★ ★ ★

KATHY KIRBY: No One's Gonna Hurt You Anymore; My Yiddish Mamma (Columbia DB 8139). First from Kathy for EMI. A plaintive, well-sung ballad about how she's gonna make life worth living for some lucky fellow. Touches of the old country sing-along. ★ ★ ★

THE CYRKE: I Wish You Could Be Here; The Visit (She Was Here) (CBS 202577). Written by Paul Simon and Bruce "Seeker" Woodley, this is moving a bit in the States. Gently folksy and wistful and with a super-smooth gloss. Could catch on. ★ ★ ★

THE TURTLES: Happy Together; We'll Meet Again (London 10115). Fast-rising American group. This starts off a bit tamely but builds into a most commercial sort of sound. The all-happening bits appealed most. ★ ★ ★

TONY AND NIC: Mummy Doesn't Live Here Anymore; The Shabby Dog Story (CBS 202583). Tony Hendra and Nic Ullett literally cluck, chicken-style, through this amusing parody of pop and yet somehow retain a non-novelty interest, which is fair enough. This one could make it, but I wouldn't bet on it. ★ ★ ★

rapid reviews

NEW E.P.'S Jones and jopling

FONTELLA BASS & BOBBY McCLURE "Don't Mess Up A Good Thing; Safe & Sound; Don't Jump; Peak Of Love (Chess CRE 6025). Very beaty, likeable title track which could be a hit if placed enough. Solo items from the stars concerned aren't so strong.

HERB ALPERT "What Now My Love" — What Now My Love; The Shadow Of Your Smile; Five Minutes More; It Was A Very Good Year (Pye Int. NEP 44079). Quite a delicious EP from Herb — his version of "It Was A Very Good Year" is slow, atmospheric and superb.

CHRIS MONTEZ "There Will Never Be Another You" — There Will Never Be Another You; One Note Samba; How High The Moon; You Can Hurt The One You Love (Pye Int. NEP 44080). Chris has built his current reputation on "The More I See You" — but these songs can be a bit similar. However "One Note Samba" is fine.

ARTHUR WILKINSON & ZACK LAWRENCE "The Beatle Concerto" — Yesterday; All My Loving; From Me To You; Michelle (HMV 7EG 8968). After the success of "Beatle-cracker Suite," Arthur bases four Beatle tunes on four classical concertos. Interesting.

RICHARD ANTHONY "It's His Francals" — Lundi Lundi; Le Soleil Ne Brille Plus; Rien Pour Faire Une Chanson; Un Papillon Qui Vole (Columbia SEG 8515). Apart from track one, you can't translate them literally, but they're all very popular songs, dressed up well by Mr. A. or Monsieur A. if you prefer.

BROOK BENTON "I Don't Hurt Anymore" — I Don't Hurt Anymore; Lie To Me; Hotel Happiness; Tomorrow Night (Mercury 10037MCE). Four numbers sung with superb feeling and blues-inspired warmth by Brook. An EP worth listening to.

MIMIS PLESSAS "Dance The Hassapiko" — Invitation To Hassapiko; Hassapiko Improvisation; Minor Mood; Bouzouki Panorama (Fontana TE 17466). Greek dancing and dance music is a bit beyond most people, but it can catch on as has been shown with "Zorba's Dance" or the "The Bend." Do the Hassapiko kiddies!

TONY KAYE AND THE HEARTBEATS tackle "Hey Hey Little Orphan Annie" (Pye Int. 25412) bounce along, American-style, through a repetitive item which didn't really register. Rather pleasant arrangement for LIONEL LONG on "Humming Bird" (Parlophone R 5576) which is slow starting then speeds up to brisk country-style tempo. I've mentioned BARRY BENSON before



PETULA CLARK (R.M. Pic.)

PETULA CLARK "Hello Mister Brown" — Hello Mr. Brown; Pierrid Pendu; Tout Le Monde Veut Aller Au Ciel Mais Personne Ne Veut Mourir; Plastic Roses (Disques Vogue VRE 5023). Obviously a big seller with her current No. 1, Pet manages to inject loads of flavour into some unlikely sounding sounds. Best track is the title.

HERMAN'S HERMITS "Dandy" — Dandy; Dream On; No Milk Today; For Love (Columbia SEG 8520). One U.S. hit, one U.K. hit, perhaps they don't mix, but "Dandy" is really an excellent song.

JOHN McEVoy "The Rambler" — Muirshen Durkin; Love Minus Zero/No Limit; Those Brown Eyes; An Bonnan Bul (Pye NEP 24274). Four totally different folk songs — ranging from Dylan to John's self-penned songs. Specialist but quite worthwhile.

THE SANDPIPERS "Guantanamo" — Guantanamo; Things We Said Today; Louie, Louie; What Makes You Dream Pretty Girl (Pye Int. NEP 44081). Their two singles, one a hit, one a miss but both beautiful.

IKE AND TINA TURNER "Somebody Needs You" — Somebody (Somewhere) Needs You; Hi-Heel Sneakers (Tight Pants); I'll Do Anything Just To Be With You; Good Times (Warner Bros WEP 620). Not a bad EP—a raver for the title, plus a slightly altered version of "Sneakers"—put on your tight pants, baby. Good gospel version of Cooke's "Good Times".



VAL DOONICAN



THE SUPREMES



ALAN PRICE

Better Alan Price, oldie from Val and distinctive Supremes. Plus a long-awaited David Garrick, Powerful Wilson Pickett and a sure hit from Gene.

THE LOVIN' SPOONFUL: Darling Be Home Soon; Darlin' Companion (Kama Sutra KAN 207). Not predictably all that big, but there's something about the atmosphere the boys get that is completely satisfying. They don't go mad, backing-wise, it's just a controlled sort of sound with built-in appeal. Excellent song. Flip: Faster and moving near the country field.

TOP FIFTY TIP

THE HEARTS AND FLOWERS: Rock and Roll Gypsies; Road To Nowhere (Capitol CL 15492). Big vocal group sound on a sort of modernised folk song. Jolly-along bit . . . but a hit? Dunno. ★ ★ ★

THE TOKENS: Green Plant; Sology (Stateside SS 598). Electronic bit of jiggery-pokery about a plant growing in an office and a bit baffling unless I miss the whole point. ★ ★ ★

MARGARET WHITING: Just Like A Man; The World Inside Your Arms (London HLU 10114). I think this is a hit song. I think M. Whiting does it well . . . but there is strong British competition and it's an open race. Excellent. ★ ★ ★

SHIRLEY ABICAIR: I Will Be There; Am I Losing You (Pye Piccadilly 33364). Oh, these birds! Shirley has more personality than most and she looks so nice. A cheery and optimistic song, well performed. ★ ★ ★

GARNET MIMMS: All About Love; The Truth Hurts (United Artists UP 1172). His fans will dig deeply. A rolling beater, with soul and heart and most things good . . . except a really good song. ★ ★ ★

VAL DOONICAN: Memories are Made Of This; I Was Born Ten Thousand Years Ago (Decca F 12566). Yes, the old hit of axes back . . . Dean and Dave King both had hits with it. But it so happens it is dead right for Val's lazily projected deep voice. Only those with long memories will say: "Heard it all before." A good song, well-sentimented and a hit. Flip: a traditional air, untemped.

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THE SUPREMES: Love Is Here and Now You're Gone; There's No Stopping Us Now (Tamla Motown TMG 597). Totally and completely distinctive. That beautiful rolling rhythm and the lush voice of Miss Ross, with the harmonic fill-ins, well . . . its destined to be a sizeable hit. Not entirely sold on the spoken bits that crop up here and there, but it's still completely in Supreme character. Flip: Faster and jerkier and brasher and a not half-bad song.

TOP FIFTY TIP

THE BEE GEES: Spicks And Specks; I Am The World (Polydor 56727). Never heard of 'em—I can hear the cry. But this is actually an out-of-the-blue Australian release, a big hit "down under", and it seems to me that it stands a very good chance. Simple piano thumping behind a building vocal line. It's a very good song, too, compulsive and rather exciting. Flip: just ordinary, I'm afraid.

TOP FIFTY TIP

DAVID GARRICK: I've Found A Love; You Can't Hide A Broken Heart (Pye Piccadilly 33371). Big, pounding arrangement and David on this Cat Stevens' song has very good chances indeed. His voice is a curious mixture of softness and dramatic emotion. What with his current tour and all, this should soon build into the Fifty. Doesn't do to under-rate a chap like David . . . he's rather good. Flip: French-horn backed intro and a gentle, enunciated ballad.

TOP FIFTY TIP

JACKIE DE SHANNON: Come On Down; Find Me Love (Liberty 66224). Very amiable indeed . . . double-tracked Jackie selling with sex appeal and artistry. Probably not a hit, but I'll keep playing it. ★ ★ ★

KEITH SHIELDS: Hey Gyp (Dig The Slowness); Deep Inside Your Mind (Decca F 12572). Donovan song, debut singer, violent in parts and with a powering backing. ★ ★ ★

ALAN PRICE SET: Simon Smith And The Amazing Dancin' Bear; Tickle Me (Decca F 12570). This comes up as a double 'A' sider, and I must say that Alan comes high on my short list of Most Distinctive Voices. Take the "Bear" side: jazz-styled and bouncy and smokey and with tremendous punchy piano. Take the "Tickle" side: a slow, rambling, tortuous, teen-slanted and darned well-performed item. Value for money, ladies and gents. Go get it.

TOP FIFTY TIP

SIMON DUPREE AND THE BIG SOUND: Reservations; You Need A Man (Parlophone R 5574). This really is a big sound and South Coast fans will be rushing already to buy. It's a hectic-paced basher, with organ-boosted backing, with repetitive vocal lines and a sort of do-or-die determination. I don't think it'll be a massive hit but it'll do well. Flip: Strong lead but rather samey in sound.

TOP FIFTY TIP

GENE PITNEY: In The Cold Light Of Day; Flower Girl (Stateside SS 597). Folk who think Gene is just a cold professional should listen to this. It's vibrantly warm, performance-wise, but I have doubts about whether it's in his top-song category. Builds beautifully though and is obviously a big, big hit. Punchy backing of fullness. Flip: Slower, showing his quieter mood.

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HERE! THE BEE GEES

TELLING ABOUT 'SPICKS AND SPECKS'



polydor 56727





MAXINE BROWN — over here for a short series of promotional dates.

# 'John Lennon stopped my hit' - Maxine

MAXINE Brown has been one of the all-time raves of the Soul Set, both here in Britain and in the States. I saw Maxine at her hotel, where she was recovering from a nasty back injury, sustained through her falling down a complete flight of stairs on one of her venues during her current British tour.

"Soul singing — well, I can't sing songs about moon and June. That kind of thing doesn't mean anything to me. But I can sing songs about you and I — about people, and it doesn't matter whether they're fast songs, slow songs, ballads or rhythm and blues ravers. I'd like to be in a position where I could sing the kind of songs that I personally would like to sing. At the moment I can't do this — I'm told that I must stick to the commercial stuff.

"Now, a couple of artistes that I know are big album sellers, Dionne and Nancy Wilson. They can put on their LP's the kind of songs they'd like to do — for instance Dionne has recorded songs like "La Vie En Rose," on her 'In Paris' LP. But then Dionne is closely connected with Burt Bacharach and Hal David — they write most of her songs and what they say goes. If I had writers like that — then I expect I'd be able to tell my record company what to do and what to release."

Maxine's new record is "I've Got A Lot Of Love Left In Me" — and although it isn't her strongest disc it goes down well in her act. But Maxine played me a record of hers which hasn't been issued here — "We Can Work It Out." It is her version of the Lennon-McCartney number and she gives it a beautiful treatment—rather a la her original version of "Oh No Not My Baby," with that relaxed, rolling sound. Maxine hopes it'll be issued here — it should do well if it does. Surprisingly enough it didn't do too much in the States.

"It came out about three weeks before John Lennon's quotes about the Beatles being bigger than Jesus Christ broke. Of course they stopped playing anything connected with the Beatles then, including my record. I imagine that Lennon's quotes were taken the wrong way, but it really was an immense national issue at the time."

Maxine's career began with her record "All In My Mind," a very atmospheric bluesy ballad which had an equally big follow-up (in the States at least) with "Funny." Before that, Maxine had been a Medical Secretary, a job which she had taken when she fell out of work as a dress maker. But her record of "Funny" wasn't issued here.

"We had distribution problems with that one. I imagine that's why it wasn't issued in Britain. I wasn't too sure whether "All In My Mind" was, but I keep getting royalties for it, so that made me sure it was. I moved to the ABC label then, and I nearly did a duet thing with Ray Charles. I wish I had done! But I changed labels again and moved to Scepter where I cut "Ask Me" which was a regional hit, but didn't break out nationally."

Maxine has performed on tours all over the States, and has been on the bill with artistes like Jackie Wilson, Chuck Jackson and many many others. She has also cut an LP with Chuck Jackson.

"That LP wasn't planned that way. What was happening was that Chuck was in the studio and singing other people's songs — he was singing them fine, but everyone felt we needed something different. So one of the studio men said, why doesn't Maxine sing as well. So we tried Alvin Robinson's "Something You Got," and the key was all wrong for me. But we tried it anyway, and it came out OK. So there was the LP!"

Maxine has a flourishing fan club, both in Britain and the States and they come up with some bright ideas. Maxine told me about the audiences which come to see R & B shows in the States.

"It did used to be mainly a coloured audience. But it's not now. You get just as many white kids as you do coloured kids. Music has done a lot for integration. My favourite British singers incidentally are Tom Jones and Dusty.

NORMAN JOPLING



The Love Affair, a new and very young group, launched themselves on the scene last week with a Valentine's Party at Samantha's . . . and proved to a show-biz gathering that their debut single, "She Smiled Sweetly" (written by two blokes named Jagger and Richard) is certainly of the quality needed to get into the charts. They record for Decca and include a fine new 16-year-old singer, Stevie Ellis; a gifted organist, Morgan Fisher, also 16; guitarist, Georgie Michael; bassist, Mick Jackson who regards himself as the Methuselah of the outfit at 17; and Maurice Bacon, youngest (15) and biggest, and a nephew of that fine old-timer, comedian and drummer Max Bacon. Try their record once, then again — I think it'll grow on you.

## names & faces

by PETER JONES



And now comes the first French pop group to have recorded in English, in Britain . . . the Dodos. All French Mauritions (the national emblem of the island is a dodo) and they feature the brothers Pascal (Jacques and Georges) and Sylvio Derepin and Alexandre Desire Marcel. When they first formed, in 1962, they found the French pop scene disheartening: "Our type of music was too way-out for them. The French scene has always been about five years behind the British one." Says Jacques: "Now we're out on Polydor here with 'I Made Up My Mind' . . . we are happy. What the Beatles did for Britain in America, we want to do in Britain for France." And at the same time they are promoting French menswear fashions for the West One Shop at Selfridges.



Don't talk to Carol Freeman, the girl "hopeful" pictured here, about what it feels like to wait ages for a debut disc to appear. She reckons it's worse than being last in the queue at the dentist's. Back in January 1966, ex-Animal Hilton Valentine spotted her at a party and recommended that she should make a record. He was at the session, along with Mike Leander and Ken Pitt. Then he went to America, the disc was lost somehow, and only now has it come out: "The Rolling Sea", on CBS. Worth waiting for? I think so. Incidentally, Carol was for three years at a teachers' training college and actually taught in school for a term. Then she opted out and joined the singing set in folk clubs. She comes from Blackheath, Kent. She wrote "Rolling Sea". She is also a very patient girl!



Folk kinda thought the Bystanders were asking for trouble in recording "98.6", on Pye Piccadilly, when the American big-seller Keith was out here. But they've proved there's room for more than one version of a good song, by getting their five-handed presentation into the charts. Line-up: Vic Oakley (23), Jeff Jones (21), Clive John (21), Charles Jones (20) and Ray Williams (23). Group was formed in 1963 from the lead vocalists of prominent South Wales groups. Actually the temperature-tune is their third record. They say that if it gets to be very big, they'll stop playing their instruments and become an all-vocal group. Which explains also their fan fervour for the Beach Boys and the Four Seasons.

IN THE LP CHARTS NOW



# TOM JONES

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DECCA

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# RECORD MIRROR CHARTS PAGE

## CASHBOX TOP 50

AIR MAILED FROM NEW YORK

- |  |  |
|--|--|
| 1 RUBY TUESDAY*<br>2 (5) Rolling Stones (London)                             | 26 INDESCRIBABLY BLUE*<br>38 (4) Elvis Presley (RCA)                   |
| 2 GEORGY GIRL*<br>1 (9) Seekers (Capitol)                                    | 27 YOU GOT TO ME*<br>33 (3) Neil Diamond (Bang)                        |
| 3 LOVE IS HERE AND NOW YOU'RE GONE*<br>1 (5) Supremes (Motown)               | 28 SO YOU WANT TO BE A ROCK 'N' ROLL STAR*<br>22 (3) Byrds (Columbia)  |
| 4 KIND OF A DRAG*<br>4 (7) Buckingham (USA)                                  | 29 ARE YOU LONELY FOR ME BABY*<br>29 (5) Freddie Scott (Shout)         |
| 5 I'M A BELIEVER*<br>3 (11) Monkees (Colgems)                                | 30 HELLO, HELLO*<br>12 (5) Sopwith Camel (Kama Sutra)                  |
| 6 GIMME SOME LOVIN'*<br>12 (5) Spencer Davis Group (United Artists)          | 31 STAND BY ME*<br>15 (8) Spider Turner (MGM)                          |
| 7 WE AIN'T GOT NOthin' YET<br>8 (9) Blues Magoos (Mercury)                   | 32 DARLIN' BE HOME SOON*<br>47 (3) Lovin' Spoonful (Kama Sutra)        |
| 8 THE BEAT GOES ON*<br>17 (5) Sonny & Cher (A&C)                             | 33 LET'S SPEND THE NIGHT TOGETHER*<br>28 (5) Rolling Stones (London)   |
| 9 THEN YOU CAN TELL ME GOODBYE*<br>13 (5) Goodbye (Fraternity)               | 34 FOR WHAT ITS WORTH*<br>10 (4) Tom Jones (Parrot)                    |
| 10 GREEN, GREEN GRASS OF HOME*<br>10 (4) Tom Jones (Parrot)                  | 35 HEY LEROY YOUR MAMA'S CALLING YOU*<br>35 (4) Jimmy Castor (Smash)   |
| 11 98.6*<br>7 (8) Keith (Mercury)  | 36 WISH YOU DIDN'T HAVE TO GO*<br>30 (3) James and Bobby Purify (Bell) |
| 12 I HAD TOO MUCH TO DREAM (LAST NIGHT)*<br>14 (5) Electric Prunes (Reprise) | 37 STRAWBERRY FIELDS FOREVER*<br>— (1) Beatles (Capitol)               |
| 13 PRETTY BALLERINA*<br>21 (6) Left Banke (Smash)                            | 38 ALL<br>48 (5) James Darren (Warner Bros.)                           |
| 14 MUSIC TO WATCH GIRLS BY*<br>9 (7) Bob Crew Generation (DynaVoice)         | 39 HAPPY TOGETHER<br>— (1) Turtles (White Whale)                       |
| 15 EPISTLE TO DIPPY<br>18 (3) Donovan (Epic)                                 | 40 PUSHIN' TOO HARD*<br>42 (4) Seeds (GNP)                             |
| 16 SOCK IT TO ME BABY*<br>26 (3) Mitch Ryder and Detroit Wheels (New Voice)  | 41 IT'S NOW WINTERS DAY*<br>43 (5) Tommy Roe (ABC)                     |
| 17 BABY I NEED YOUR LOVIN'*<br>38 (2) Johnny Rivers (Imperial)               | 42 DEDICATED TO THE ONE I LOVE<br>— (1) Mamas and Papas (Dunhill)      |
| 18 GO WHERE YOU WANNA GO*<br>23 (4) 5th Dimension (Soul City)                | 43 LOVIN' YOU*<br>45 (3) Bobby Darin (Atlantic)                        |
| 19 TELL IT LIKE IT IS*<br>8 (11) Aaron Neville (Parlow)                      | 44 LADY*<br>48 (2) Jack Jones (Kapp)                                   |
| 20 MERCY, MERCY, MERCY*<br>22 (5) Cannonball Adderley (Capitol)              | 45 PUCKER UP BUTTERCUP*<br>49 (2) Junior Walker (Soul)                 |
| 21 SNOOPY VS. THE RED BARON*<br>11 (18) Royal Guardsmen (Laurie)             | 46 NIKI HOEKY*<br>— (1) P. J. Proby (Liberty)                          |
| 22 MY CUP RUNNETH OVER<br>34 (3) Ed Ames (RCA)                               | 47 EVERYBODY NEEDS SOMEBODY TO LOVE<br>— (1) Wilson Pickett (Atlantic) |
| 23 THERE'S A KIND OF HUSH*<br>44 (2) Herman's Hermits (MGM)                  | 48 TEN COMMANDMENTS*<br>54 (2) Prince Buster (Phillips)                |
| 24 THE HUNTER GETS CAPTURED BY THE GAME*<br>27 (3) Marvelettes (Tama)        | 49 CALIFORNIA LIGHTS*<br>— (1) Lesley Gore (Mercury)                   |
| 25 I'VE BEEN LONELY TOO LONG*<br>31 (3) Young Rascals (Atlantic)             | 50 PENNY LANE*<br>— (1) Beatles (Capitol)                              |

\*An asterisk denotes record released in Britain.

### BUBBLING UNDER

It Takes Two — Marvin Gaye & Kim Weston (Tama)  
I'll Take Care of Your Cares — Frankie Laine (ABC)  
Daddy's Little Girl — Al Martino (Capitol)  
Dis-Advantages of You — Brass Ring (Dunhill)  
Ups and Downs — Paul Revere and The Raiders (Columbia)  
No Milk Today — Herman's Hermits (MGM)  
Sit Down I Think I Love You — Mojo Men (Reprise)  
Tiny Bubbles — Don Ho (Reprise)

### TOP L.P.'s

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

- 21 FINDERS KEEPERS  
15 Cliff Richard (Columbia)
- 22 HIT PARADE  
27 Petula Clark (Pye)
- 23 OTIS REDDING DICTIONARY OF SOUL  
24 Otis Redding (Atlantic)
- 24 GOLDEN HITS  
18 Dusty Springfield (Phillips)
- 25 BIG HITS (HIGH TIDE AND GREEN GRASS)  
21 Rolling Stones (Decca)
- 26 SUPREMES A GO GO  
22 Supremes (Tama Motown)
- 27 TEMPTATION'S GREATEST HITS  
23 Temptations (Tama Motown)
- 28 BERT KAEMPFERT BEST SELLER  
— Bert Kaempfert (Polydor)
- 29 BEST OF JIM REEVES  
23 Jim Reeves (RCA)
- 30 WELL RESPECTED KINKS  
20 Kinks (Pye)

### TOP E.P.'s

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

### 5 YEARS AGO

- 1 ROCK-A-HULA BABY/CAN'T HELP FALLING IN LOVE  
1 Elvis Presley
- 2 WONDERFUL LAND  
9 Shadows
- 3 THE YOUNG ONES  
4 Cliff Richard
- 4 LET'S TWIST AGAIN  
2 Chubby Checker
- 5 MARCH OF THE SIAMESE CHILDREN  
3 Kenny Ball
- 6 TELL ME WHAT HE SAID  
5 Helen Shapiro
- 7 WIMOWEH  
8 Karl Denver
- 8 FORGET ME NOT  
10 Karyn Kane
- 9 CRYING IN THE RAIN  
10 Everly Bros.
- 10 THE WANDERER  
13 Dion
- 11 STRANGER ON THE SHORE  
16 Acker Bilk
- 12 WALK ON BY  
4 Leroy Van Dyke
- 13 SOFTLY AS I LEAVE YOU  
— Matt Monro
- 14 LITTLE BITTY TEAR  
12 Burl Ives
- 15 HOLE IN THE GROUND  
11 Bernard Cribbins
- 16 LESSON No 1  
20 Russ Conway
- 17 DON'T STOP, TWIST  
18 Frankie Vaughan
- 18 THEME FROM Z CARS  
— Johnny Keating
- 19 I'LL SEE YOU IN MY DREAMS  
— Pat Boone
- 20 FRANKIE AND JOHNNY  
— Acker Bilk

## BRITAIN'S TOP 50

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

A blue dot denotes new entry.

### BUBBLING UNDER

Is This What I Get For Loving You—Marianne Faithfull (Decca)  
Keep It Out of Sight—Paul & Barry Ryan (Decca)  
Niki Hoeky—P. J. Proby (Liberty)  
Baby What I Mean—Drifters (Atlantic)  
Fools Paradise—Larry Cunningham (King)

### BRITAIN'S TOP R & B SINGLES

- 1 IT TAKES TWO  
1 Marvin Gaye and Kim Weston (Tama Motown TMG 500)
- 2 NEVER LIKE THIS BEFORE  
2 William Bell (Atlantic 584975)
- 3 I'VE PASSED THIS WAY BEFORE  
3 Jimmy Ruffin (Tama TMG 503)
- 4 TELL IT LIKE IT IS  
5 Aaron Neville (Stateside SS 554)
- 5 LAST NIGHT  
11 Mar-Keys (Atlantic 584974)
- 6 STAY WITH ME  
6 Lorraine Ellison (Warner Bros. WB 5858)
- 7 60 MINUTES OF YOUR LOVE  
10 Homer Banks (Liberty LIB 12047)
- 8 GET DOWN WITH IT  
14 Little Richard (Columbia DB 8116)
- 9 KNOCK ON WOOD  
4 Eddie Floyd (Atlantic 584941)
- 10 BABY, WHAT I MEAN  
7 Drifters (Atlantic 584945)
- 11 TRY A LITTLE TENDERNESS  
12 Otis Redding (Atlantic 584970)
- 12 AL CAPONE  
15 Prince Buster (Blue Beat BB 334)
- 13 IT TEARS ME UP  
8 Percy Sledge (Atlantic 584971)
- 14 WHAT IS SOUL?  
9 Ben E. King (Atlantic 584969)
- 15 HE WAS REALLY SAYIN' SOMETHING  
— Velvelettes (Tama Motown TMG 505)
- 16 I GOTTA GO NOW  
— Rex Garvin (Atlantic 584987)
- 17 WE'RE IN THIS THING TOGETHER  
18 Peaches & Herb (CBS 582598)
- 18 IT MAY BE WINTER OUTSIDE  
— Felice Taylor (President PT 126)
- 19 PUCKER UP BUTTERCUP  
— Jnr. Walker (Tama Motown TMG 504)
- 20 MERCY, MERCY, MERCY  
16 'Cannonball' Adderley (Capitol CL 15489)

### BRITAIN'S TOP R & B ALBUMS

- 1 GREATEST HITS  
3 Temptations (Tama Motown TML 11042)
- 2 HOLD ON I'M COMING  
2 Sam and Dave (Atlantic 587945)
- 3 'LIVE'  
4 Four Tops (Tama Motown TML 11041)
- 4 DICTIONARY OF SOUL  
1 Otis Redding (Atlantic 587950)
- 5 WARM AND TENDER SOUL  
6 Percy Sledge (Atlantic 587948)
- 6 LIVE VOL II  
— Ike and Tina Turner (Warner Bros. W 5900)
- 7 THE GREAT MEMPHIS SOUND  
5 Mar-Keys (Atlantic 587924)
- 8 BLUES AND SOUL  
8 Various Artists (Marble Arch MAL 664)
- 9 GREATEST HITS  
7 Martha and the Vandellas (Tama Motown TML 11040)
- 10 I'VE GOT TO DO A LITTLE BIT BETTER  
9 Joe Tex (Atlantic 587953)

TWO SMASH HITS ON THE KING LABEL

# "FOOLS PARADISE"

by

## LARRY CUNNINGHAM

KG.1053

# "HIS GIRL"

by the

## GUESS WHO?

KG.1044



# MUMMY'S BOYS?

We're changing **THAT** image, say Paul and Barry



PAUL AND BARRY RYAN seen in Soho's Newport Court. (RM Pic).

**Y**ES, we ARE trying to change our image. People have got the wrong idea about us — we certainly aren't Mummy's boys or anything like that. That's one reason why our new record has a tougher sound — it's the change of image. But we were never anything like the image which we think people reckon we have. It seems that everyone thinks we are exceptionally pampered and tucked in at night and all that. Well, it's just not true — obviously."

That was Barry Ryan, half of Decca's successful duo who are currently getting lots of air play with their new record "Keep It Out Of Sight", which was written for them by Cat Stevens. As I'd never met Paul and Barry before, I was slightly apprehensive about whether or not they were distinguishable from each other. However, I can report that they look and speak very differently indeed (this is true). It's a bit unnerving, however, when one of them says something, and the other one immediately repeats it. Bad habit, boys.

As Paul and Barry munched meat pies and sipped scotch and coke, they told me some quite interesting things about themselves. They've been in the business for eighteen months, which was when they were blasted on to the scene with "Don't Bring Me Your Heartaches".

"Yes, we know it was a mammoth publicity campaign" they said, almost wearily. "But we rather liked it. We still like to look back on it — and on the jokes that were going around at the time. There was the one about people expecting to see us on the Epilogue. Funnily enough, we did actually try to get on the Epilogue. We wanted to say, right at the very end, 'This is Paul and Barry Ryan — will you please switch off your sets,' but they wouldn't let us."

On stage, the boys go through some much more

powerful routine and numbers than most people think (another reason for image-changing). Said Barry, "A couple of weeks ago we had a really good house, and there was some feller at the front singing along with us and going berserk. Suddenly he rushed on stage and kissed me! It was most embarrassing. Backstage everyone was taking it out of me!"

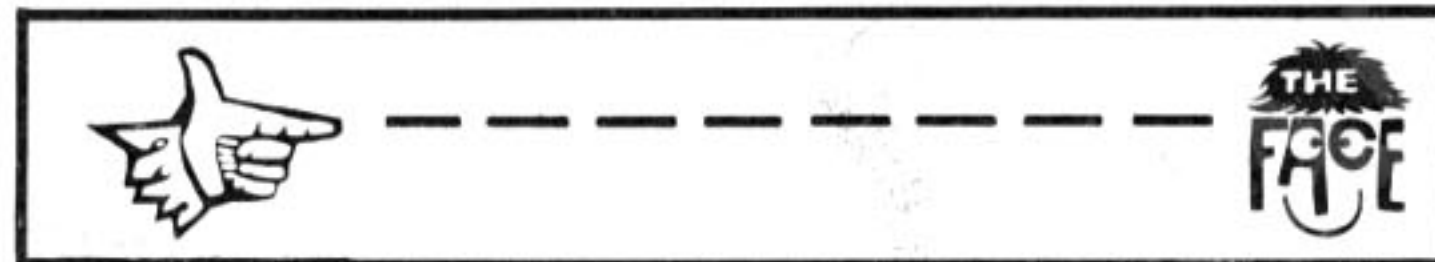
On the personal side, the boys have recently moved into a new South Ken. flat which apparently is very nice indeed. On the record side, the boys have loads of TV dates etc. to plug their record, and on March 3 they begin a major tour with Roy Orbison and the Small Faces.

Despite their wealth of publicity which they have received, the boys are still

very embarrassed about having photos taken. We went into a Soho street and they posed against an antique stall for Record Mirror cameraman Dezo Hoffman to take pictures. Of course, loads of people were looking at them and saying 'Who are they?' and other people were saying 'Paul and Barry Ryan, of course' and the ones who knew were getting autographs. Afterwards Paul and Barry—Paul especially confessed how they hated having pictures taken in the street. They had even more of a shock when they saw the picture which was being used for an ad for their record in a previous week's issue of Record Mirror. Apparently they posed for it as a joke, and their manager had picked it out as being the best of the bunch!

NORMAN JOPLING

THE BEATLES



**B**IGGEST-EVER advance pressing of new Beatles disc in America — in three days 1,100,000 were pressed and distributed... Colin Blunstone of the Zombies broke his leg playing basketball this week... new lark Lois Lane used to be a Caravelle... a fan sent Peter Tork an eleven-foot birthday card last week... Manfreds Mike, Tom and Klaus watched the Bonzo Dog Doo Dah Band's highly amusing act at the Marquee on Sunday... Conway Twitty recorded "Green Green Grass Of Home" before Tom Jones... Aretha Franklin has signed for Atlantic records — her first for them will be "I Never Loved A Man (The Way I Loved You)"... latest "Battle Of The Giants" (Luxembourg) result: the Monkees (2,007 votes) beat Los Bravos (73 votes)!... Q.8: which American singer recently cut a vocal version of the music which introduces BBC Light's "International Spin" and under what title?

The French Government have struck a medallion in honour of Ray Charles... Jim Rambell now a director of the Gunnell agency... Sandy Posey's first-ever train journey experienced last week when she travelled from London to Manchester... being deposed both in Britain and America didn't prevent the Monkees "I'm A Believer" becoming the world's top pop last week... on their next LP "Younger Than Yesterday" the Byrds sing Dylan's highly personal "My Back Pages"... looking alike — George Harrison and Graham Nash, Eric Clapton

and Jimi Hendrix... Billy Fury's "Best Of" LP issued next month DOESN'T include "Maybe Tomorrow", "Jealousy", "Margo Don't Go", "I'll Never Quite Get Over You", "Give Me Your Word" ad infinitum — how about a couple more volumes?

Tamla-Motown fact — within the first two months of this year, the Tamla-Motown label has bettered its entire RM pop LP chart achievements of the previous three years... Kenny Ball set fire to an Hotel room in Tenby... five years ago, Gene Chandler was top of the American pop R & B charts with "Duke Of Earl"... next Stevie Wonder record is "Travlin' Man"... Gunnell Organisation opening new clubs in Croydon and Walford... A7 — the sequence was: ? and the Mysterians (96), Keith (98.6), Wilson Pickett (99)... don't the Byrds sound like the Searchers on their newie?... the Beatles sold 350,000 copies of "Penny Lane" from Friday to Monday evening

**NEXT WEEK:**  
**MONKEES**  
**CHUCK BERRY**  
—an in depth interview  
**C&W—purist controversy**

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