

Record Mirror

Inside—Monkees, Hollies, Duane Eddy, Small Faces, Roy Orbison, plus bonus

colour
Paul &
Herman

Record Mirror

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pop weekly newspaper
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MICKIE DOLENZ (R.M. Pic)

THE SUPREMES (R.M. Pic)

YOUR PAGE

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



THE BEATLES — as they are today, different at least. This pic was taken during recent filming in Kent to promote "Penny Lane" and "Strawberry Fields Forever". Here they're seen playing about with their stop-watches.

'SELFISH BEATLES'

an RM reader complains

BYRDS/SEARCHERS

THE Face says the Byrds' latest single sounds like the Searchers. I must agree. And it's not the first time. I have all the Byrds' LPs and the Searchers' LPs and many records by the Americans sound Searcher-ish. Tunes like "You Won't Have To Cry", "I'll Peel A Whole Lot Better", "It Won't Be Wrong", "Wild Mountain Theme" for examples. Not only the Byrds, though—listen to "So Sad About Us" on the Who's LP. Why is it that the Who and the Byrds are doing so well and the Searchers don't get a lookin'? Is it because these two groups are more like the Searchers than the Searchers? Let's see the Searchers come back—and what about a new LP. The last, with new material on, was issued in November 1965. Much too long to wait.—Michael Parker, 9 Fairlawn Close, Claygate, Surrey.

DOMINO NIGHT

MARCH 27: Night of the Domino. Shaftesbury Avenue and the Saville Theatre will be descended upon by a vast army of drape-suited and leather-garbed rock'n'rollers. From Tootin' Rec, Glasgow, Putney and the Rhonda, the teeming hordes of hairy, pugnacious, rock-starved fanatics will

swarm Eppy's pop-emporium like the black blight from the skies of doom, for an unforgettable evening of foot-stompin' Big Beat. A lot of us have grown up and married while waiting for the first visit to these shores by the King of Rock himself. In comparison, Jerry Lee's Wimbledon shindig will look like a kindergarten affair. The recent Chuck Berry episode a mere ripple. All roads lead to the Saville. See ya in the aisles, grovellers.—Blood Reid and Fuzzface Foggin, 129 Brighton Mews, Plaistow, E.15.

ISLAND FAVES

HOW about another poll then! As someone thinks I have a poll published every other week, I'd better try and live up to it! Supposing you had to be cast away on a desert island and could take one pop personality with you. Who would he or she be? Better make it a Top Ten as your favourite may be on a tour when the ship sails. My own list: 1. Little Stevie Wright (Easy Beats); 2. Normie Rowe; 3. Mike Nesmith; 4. Davy Jones; 5. Al Jardine (Beach Boys); 6. Joe Butler (Lovin' Spoonful); 7. Peter Turk; 8. Len Hawkes (Tremes); 9. Trevor Burton (Move); 10. Micky Dolenz.—Esther L. M. Chamberlaine, 45 Roosevelt Avenue, Leighton Buzzard, Beds.

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No. 8 MARCH, 1967

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ALL AGENCY REQUESTS CONSIDERED

FOR years now letters have appeared complaining about the fact that Elvis has never visited Britain and that his films are poor. But what many people don't realise is that the Beatles will soon be in a worse position—they don't even make films. All they do is make records and two-minute films to promote their records on pop TV shows. They have not appeared live on television for nine months (just before the miming ban) and they have not done a concert for ages. I know they put a lot of work into their records but they must realise there is more than one side to the pop music business. The Beatles have developed what could appear a very selfish attitude and unless they re-assess their position quickly they will be submerged in as much ridicule as Mr. Presley. I'm sure if you print this letter, people will make excuses for the Beatles. But no honest person can deny that I have written the facts. — Russell Carey, Cirencester, Glos.

Duane and the hitless years...

THERE can't be much doubt at the moment, that rock instrumentals aren't exactly riding the peak of a chart wave. The nearest thing in the top fifty is "Al Capone", which presses the point home.

And who should visit Britain? None other than Duane Eddy, the Twang Guitar Man who notched up an incredible series of instrumental rock hits from 1958 until 1963. His first was "Rebel Rouser", his last "Boss Guitar". In between there were things like "Cannonball", "Peter Gunn", "Yep!", "40 Miles Of Bad Road", "Because They're Young" (his biggest hit), "Dance With The Guitar Man" and many, many more. When Duane made a hit, it was a top ten hit — usually a top five hit. His singles, most of which were issued on the once-great London-American label had advance orders of far more than most top groups today. Duane talked to me about his hitless years since, and his still-vast fan following which he retains here in Britain.

"In a way it's hard to understand why I still have such a fan following. After all, I haven't had a hit single here for three of four years now. No, I'm not too concerned about not having a hit single. My LP's still sell well, and sooner or later I guess the time will come when the public's tastes and my style will come together again!"

Most of Duane's hits were issued by the Jamie label in Pennsylvania, but he did have several bluesies for RCA-Victor for whom he recorded for a couple of years. The biggest was "(Dance With The) Guitar Man" on which he used a little group. Had he thought about bringing the group back?

"No, not really. Mind you, I enjoyed working with a girl group — it made a change. But I received so many letters complaining about them... perhaps the fans thought they were being cheated out of the guitar sound. Talking about the sound, there's no real reason why the sound now should be any different from when I recorded for Jamie. I use the same studio, in Phoenix, Arizona, and most of the same backing musicians. The sound is different, somehow though! I'm very pleased with this Reprise deal, and I don't think I could have signed with a better company. I also used the same studio when I recorded for Colpix, but not when I was on RCA.

"I don't play my old tracks too often — but every once in a while I do. I haven't any regrets about any of the records I've made, except perhaps the "Dylan" album. I didn't do that one the way I wanted to. You know, I collaborate with



DUANE EDDY — seen during a press reception for him at Pye records (RM Pic)

Lee Hazelwood on all of my records, and on that one he insisted on having his own way, and I insisted on having my own way. Usually we get together, but this time I let him have his own way — he's usually right. But I don't think he was there. I first met Lee, incidentally, many years ago when he was a disc jockey.

"I don't think there's any particular reason for my twang guitar style. It's the way I pick the strings, and the guitars which I play. Other guitarists could well be better than me — but they couldn't create the same sound. I do play fast guitar sometimes, I have done on several of my albums."

I asked Duane about the rocker following he has in this country — does he think of himself as a rock 'n' roller?

"Oh yes! Most of my early records were nothing but rock 'n' roll. I'm glad to have any type of fan!"

And Duane does have many, many fans. His new record is "Monsoon" backed with "Roarin'" (the side which Duane prefers), and whether or not it will be a hit is anybody's guess. But for anybody (like me) who remembers with affection, the powerful twang of Duane, plus other great groups like Johnny and the Hurricanes, and the Ventures, here's hoping it will be a hit.

NORMAN JOPLING

Record Mirror

EVERY THURSDAY

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

In brief...

LORRAINE Smith, 90 Sherwood Street, Old Toongabbie, New South Wales, Australia: Anyone help me get numbers one and two of the Beatles' monthlies and number one of the Stones and old RM's from 1964-65 with stuff on the Stones — and any Beatle Xmas records?

Jenny, 14 Pembury Road, Tunbridge Wells, Kent: Hasn't Micky Monkee got luvly luv? I'm referring to your pic in the middle recently. And I'm not an avid Monkee fan either.

Peter Wright, 12 Phyllis Avenue, New Malden, Surrey: "On A Carousel" is the latest in a long line of hits by the Hollies — their consistency as hitmakers is remarkable. Now they are complimented by the papers — well-deserved as they were so under-rated. With so many hit singles, wouldn't it be a good idea to issue an LP of their Greatest Hits.

Lex Werdeker, 139 Ant. Cuyches-treat, The Hague, Holland: Would readers please send me the titles of their favourite records by the Shadows and Cliff Richard — and tell me whether they like Cliff's fast ones more than his sentimental ones. I want to make up a survey to see what kind of records people now enjoy by these stars.

Brenda, Jenny, Bernadette, Penny, 66A Brett Road, Stonebridge, London, N.W.10: Would you give a mention to Tudor Davies, "Dandini" at the London Palladium pantomime. A great personality and very talented. We've started a fan club for him at the above address: Cliff and the Shadows have already joined.

N. Wright, 2 Boston Castle Terrace, Moorgate, Rotherham, Yorks: Can anyone help me obtain any Willie Mitchell American LP's.

Robert Leach, 12 Mavis Close, Stoneleigh, Epsom, Surrey: So the Beatles were reputed to have sold 350,000 of their new single but were only number five in the charts that week, I'm sure that Pet, Engelbert, Monkees and Tremes couldn't have sold that many James Craig: The figure referred to advance orders for the Beatles, from retailers to wholesalers. They weren't all sold in a week, obviously.

Astrid Larsen, 1 Noste Terr 6, Drammen, Norway: Just wanted to tell you that once again another Beatle record went straight into number one in Norway — and "Penny Lane" is their best yet. Can't see how anyone can compare them to the Monkees.

Elizabeth Velka, 1323 North Pleasant, Independence, Missouri, 64050: Wanted: records and any other material on British top girl singers (Cilla, Dusty, Sandie). Reasonable price. Please write me.

Tony Neale, 77 Sunderland Road, Forest Hill, London, S.E. 23: According to Billboard, Elvis has had the most number ones in their charts — sixteen. Next come the Beatles who have had twelve in a very short space of time. The Supremes are next with eight. Longest stay at the top: "Don't Be Cruel"/"Hound Dog", there for eleven weeks in 1956 selling five and a half million copies.

Robert Law, 30 Harcourt Terrace, London, S.W.10: Is the Carol Freeman you recently pictured in "Names and Faces" the same girl I once saw at the Marquee with a group (The Race, I think) supporting the Cream. James Craig: Carol's record is out now. And WERE you that girl, Carol.

Patricia Henden, 48 High Street, Puckeridge, near Ware, Herts: I have snips of hair, pieces of shirts, buttons, shoe-laces from the Small Faces, Beatles, Beach Boys, Billy Fury and Herman, plus a long taped interview with Monkee Davy and the Beatles. I'll swap them for anything to do with the dreamy Stones.

Judith and Kathryn, 73 Redland Street, Newport, Mon: If P.J. is serious about meeting Tom Jones with his fists, he ought to be ashamed of himself. Acting like a child. Anyway, Tom is a Welshman and nobody can beat a Welshman. Tom is liked by everyone.

Mauri Heikola, Helsinki: The land of Santa Claus calls. We buy the same records as you but have our own favourites: Danny and the Islanders, Johnny and the Frankies, Eero and Jussi and the Boys, Cay and the Roosters, the Ernos, Reijo Hirvela and Anki Lindquist — and two English groups fed up with England — the Deejays and the Renegades. And we have five pop radio shows, four television pop shows — and we had the Monkees twice a month before you saw it in Britain.

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THE HOLLIES talk about writing songs (RM Pic)

Songs and MONEY

with the Hollies

WRITING songs has been an occupation — although not a very confident one—for some years now for Tony, Allan and Graham of the Hollies. It's really only recently — compared to the time they have been making records — that the three of them have been putting their own songs on 'A' sides of Hollies singles. Like, for instance, "Stop, Stop Stop" and "On A Carousel".

"We've been writing all our 'B' sides ever since our first record," Allan told me, "but we just hadn't the confidence to make one of them an 'A' side. But it did us a lot of good when other artistes started recording our songs, although we weren't too sure at first whether our songs—which were written for our own type of harmonies—would suit solo singers."

"I must admit," said Tony, "that I don't particularly think that Keith's version of our 'Tell It To My Face' is particularly a pop hit. Still, we do tend to regard our version of the songs as the original—therefore it comes as a surprise when other stars put their own interpretation on it."

Will the Hollies keep on recording their own songs as 'A' sides, even if something else comes up which they like?

"Oh no, we don't intend being greedy!" said Allan. "If we record one of our songs, and say Graham Gouldman comes up with something better, then we'll use Graham's songs. Our aim is always to use the best material. Now, that's what has been the trouble with several groups, using their own material regardless. Probably the

Rolling Stones for instance for always using Jagger-Richards songs—they could have still been at No. 1 with every record if they hadn't always used their own songs."

I suggested that perhaps the reason for the Rolling Stones chart decline was more likely their public image, which had developed from their famous rebellious attitude, to a melee of Nazi uniforms and women's clothes and brooches.

"Could be," replied Tony. "After all, when they started, when the group thing started, the kids could go out and buy clothes and wear their hair like the groups. They can't do that with Nazi uniforms . . ."

What about the financial side of the Hollies? Obviously a top group makes big money. Has it changed or affected the Hollies at all?

"Well, I've just bought a Daimler!" said Allan. "I had a mini before, but I felt I didn't get the respect I deserved in it!" (I think he was joking). Also the boys' tastes have improved—more expensive cars, food etc. But they felt that they personally hadn't changed—although their old pre-hit days friends might think they had.

"One thing, during the first two years or so of our career—we didn't make anything virtually. After that we kept an eye on everything. We still do and we make sure we see exactly what's happening. But there's one group—I won't name them—who were working seven nights a week for £300 a night, four of them, and when they left their manager, he showed them that they owed HIM eleven thousand pounds! We more or less took them under our wing and showed them what to do and what not to do about finance." That was Tony speaking, about a subject in which the Hollies have had personal experience.

NORMAN JOPLING

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JOHNNY HALLYDAY with his wife, SYLVIE VARTAN

BILL HARRY · POP TALK
Johnny Hallyday here in Britain

DRIPPED into a London pub on the way home last Thursday for a refresher and espied a familiar face. A famous face, in fact, although a fairly rare sight in England. It was JOHNNY HALLYDAY, heart-throb of France.

He was in London for a recording session that evening—his second British session that week. On the Sunday he'd been in London to record 'Hey Joe' for the French market.

Although Johnny's early career was built-up in France, he'd carried on to establish himself in Canada, Germany, Spain, Italy, Czechoslovakia and Poland. "The next thing I want to concentrate on is a career in England" he said. "First of all I intend to have two or three records out here, then do some television shows and then some tours. But for England I'm going to completely change my style. In France I do Rhythm and Blues, but for the English market I'll be concentrating on Beat Ballads. I'm looking for some good songs to sing in English and perhaps Tony Hatch will be writing some for me. I hope to have a record out here in the Autumn."

Johnny's recording manager is GIORGIO GOMELSKI—and Johnny is pleased at the opportunity of recording in England. "I used to record in Nashville two years ago and I now like to record in London. London is the best place in the world to record pop sounds. In France, I don't say it is too bad, but it's impossible to get the right sound there."

Johnny realises that the two countries have different tastes in music, which perhaps explains why he wishes to change his style. For one thing, no singles are issued in France—E.P.s are the main sellers. Of the current trends there, he says: "I like Country & Western music, but it's not really popular in France—DONOVAN is popular in France. Folk Music is 'in' over there, although DYLAN disappointed people when he appeared there. The people had a different image of him in their minds and when he appeared they were dissatisfied."

Incidentally, when he was seven, Johnny spent two years of his life in London.

BEARDS

GEORGE HARRISON has abbreviated his beard—and ALLAN CLARKE is flourishing one. THE CREW, with leader HOWIE CASEY, who left for the Continent over a year ago, have now augmented to a 10-piece outfit and are currently backing SYLVIE VARTAN. ROD HARROD has now returned as host to The Scotch Of St. James Club. FRANK FENTER—an Honorary Liverpudlian—will THE PINK FLOYD and THE SOFT MACHINE change their image now that the psychedelic mini-boom has fizzled out? Congratulations to ASTRID & GIBSON KEMP on their marriage in Hamburg last week. Hear that Cavern no longer holds all-night sessions. London group THE KNACK have changed their name to THE LOBSTERS for the American market. GARY FARR & THE T. BONES—the latest group to disband. Will HOLLIES beat BEATLES to No. 1? New outfit for TRISTRAM, 7th EARL OF CRICKLEWOOD is 3-piece Lurex suit with gold floral designs on a black cloth—similar pattern to outfit worn by SONNY BONO on last trip here.

For next few weeks BEATLES in the studio working on their new album. Which West End Club will be first to hold a Country & Western night? SUMMERSET had own TV Show in Holland. MONKEES PETER TORK and DAVY JONES given a magnum of champagne at Cromwellian Club during their recent trip.

SHEFFIELD'S C & W

GASPIN GUS assures me that Sheffield is Britain's second biggest C&W outpost—Liverpool being the biggest. Gus is concerned with a Sheffield Country Music club called The Sun Sound Club, which publishes its own C&W magazine. The Club features Rock 'n' Country groups every Thursday and say that there are plenty in the area. On April 21 they are promoting a Rock 'n' Country Jamboree at Sheffield City Hall and on the bill will be THE HILL BILLY CATS, THE WESTERNAIRES, THE FRANK WHITE KATTERS and CHUCK FOWLER.

Incidentally, Sheffield's favourite son DAVE BERRY has a Country disc released this week entitled "Stranger".

THE PENNIES

Fans of THE FOUR PENNIES were no doubt very disappointed when the group broke up recently. They had been away from the pop scene for quite some time, building up a reputation in the Cabaret field. However, three of the boys will continue to make a living in show-business. Leader LIONEL MORTON had been planning a solo career for quite some time and last week he was with recording manager JOHNNY FRANZ discussing the future. The outlook, in fact, seems very bright for Lionel and he will be in the studios within a matter of weeks recording with full orchestral backing.

When FRITZ FRYER originally left The Pennies for a period of one year he formed a Folk trio FRITZ, MIKE & MO. Both he and MIKE WILSH are forming a similar type outfit and have already decided on a female vocalist.

All three are so highly talented that I am sure they are just on the threshold of a brighter future.

A LOOK AT THE U.S. CHARTS



FAST RISING U.S. hits include—Kansas City—James Brown (King); Because Of You—Chris Montez (A & M); Wade In The Water—Herb Alpert (A & M); Sweet Soul Music—Arthur Conley (Aco); Western Union—Five Americans (Abnak); With This Ring—Platters (Musicor); She's Looking Good—Roger Collins (Garpax); Lawdy Miss Clawdy—Buckingham (USA).
New U.S. releases include—Somethin' Stupid—Frank & Nancy Sinatra (Reprise); Oh That's Good, No That's Bad—Sam The Sham & The Pharoahs (MGM); Sunday For Tea—Peter & Gordon (Capitol); Can't Get Enough Of You Baby—? & Mysterians (Cameo); The Beginning Of Loneliness—Dionne Warwick (Scepter); Postcard From Jamaica—Sopwith "Camel" (Kama Sutra); One Monkey Don't Stop No Show—Terry Knight & Pack (Lucky Eleven); Walkin' In The Sunshine—Roger Miller (Smash); (Hey You) Set My Soul On Fire—Mary Wells (Aco); Hip Hux-Her—Booker T. & M.G.'s (Stax); Tightrope—Inez & Charlie Foxx (Dynamo); Cry To Me—Freddie Scott (Shout); Make Love To Me—Johnny Thunder & Ruby Winters (Diamond); Make A Little Love—Lowell Fulson (Kent); Out For The Day—Noel Harrison (London); All I Want Is Love—Shades Of Blue (Impact); Twilight Time—Ruby & Romantics (ABC).—N.J.

REDDING, FLOYD & BOOKER T ON STAX TOUR NEXT WEEK



OTIS—heading the Stax package.

New discs from Jimi, 4 Seasons & Mamas and Papas

THERE are new discs from the Mamas and the Papas, the Mindbenders, Jimi Hendrix, the Four Seasons and the Easybeats among the releases for the week ending March 10. All the releases are as follows—DECCA: Zombies—Goin' Out Of My Head; Ronnie Aldrich—Time Alone Will Tell; Christopher Caine—Saturday Night People. CORAL: Gene Chandler—Girl Don't Care. RCA: Mamas and Papas—Dedicated To The One I Love; Hank Locklin—The Upper Room; Ed Ames—My Cup Runneth Over.

CAPITOL: Outsiders— I'll Give You Time. COLUMBIA: Tony Wilson—What Did I Do? Daddy Lindberg—Shirl; Walter Jackson—Speak Her Name; Roy Castle—Scarborough Fair. HMV: Marshall Scott Etc.—Goin' Where The Lovin' Is; Dion and the Belmonts—Movin' Man. MGM: Connie Francis—Another Page. TAMLA MOTOWN: Martha and the Vandellas—Jimmy Mac; Shorty Long—Chantilly Lace. UA: Easybeats—Who'll Be The One. STATESIDE: Dan Patrick—Tiger Lee; Johnny Thunder and Ruby Winters—Make Love To Me.

PARLOPHONE: Johnny Curtis—Jack And The Beanstalk; Legends—Tomorrow's Gonna Be Another Day. MERCURY: Human Instinct—The Rich Man. FONTANA: Mindbenders—We'll Talk About It Tomorrow; Nite People—Try To Find Another Man; Spinners—The Theme From Funeral In Berlin. PHILIPS: Four Seasons—Beggins'; PYE: Hammond Hazlewood—I Can Make The Rain Fall Up; Montanas—Ciao Baby; Roy Budd—Mr. Rose; Tina and the Mexicans—I Won't Marry Him; Michael O'Duffy and Sons—Love Is Teasin'. PYE INT: Music Machine—The People In Me. REPRISE: Nancy Sinatra and Frank Sinatra—Somethin' Stupid.

CBS: Jeannie Lambe and the Gordon Beck Orch.—Miss Disc; Dennis D'ell—It Breaks My Heart In Two; Davy Sands and the Essex—Advertising Girl; Mike and Bernie Winters—How Long Does It Take? Spellbinders—Chain Reaction; Barbara's Castles—Clearway (No Stopping For 2:17); Maureen Evans—Somewhere There's Love; Corsairs—Pay You Back With Interest. POLYDOR: Kingsize Taylor—Thinkin'. TRACK: Jimi Hendrix—Purple Haze.

GRAMMY FOR GEOFF

GEOFF STEVENS has won two major awards for his number "Winchester Cathedral". He has been awarded the Ivor Novello Award and also a "Grammy" for "The Best Contemporary (R & B) Recording". At the end of this month he leaves for a holiday in Bermuda — and he recently purchased a Rolls Royce, proving that outstanding songwriters receive their just reward.

BUSTER DATES

Tiles Agency are bringing over PRINCE BUSTER, current hit-parader and recorder of "Al Capone" to Britain for a 17-day Ballroom and Concert tour, during which he will be backed by a British group. He will make his British debut at Tiles, Oxford Street on April 28. His other dates include: Reading Technical College (29); Top Rank Doncaster (May 3); Ashton Palms (4); Ram Jam, Brixton (6); Central Hotel, Gillingham (7); Tiles and Cromwellian (8); Beachcomber, Nottingham (9); Top Rank, Cardiff (10) and Ritz Ballroom, Skewen (11).

DUSTY SPRINGFIELD begins her second BBC series of six 30-minute Television Shows in mid-June. There will be Guest artists each week and the programmes are being produced by STANLEY DORFMAN.

POP SHORTS

MIKE SAMMES SINGERS feature on SOUNDS SENSATIONAL's "Love In The Open Air" — a PAUL McCARTNEY number from 'The Family Way'. A new experimental TV pop show "As You Like It" will be screened at 5.15 p.m. on successive Saturdays March 11 and 17. On the first show, which is a 'record request' show, PETER MURRAY introduces records by BEATLES, ADAM FAITH, JULIE FELIX, KIKI DEE and DAVE DEE & CO. MURIEL YOUNG introduces the second show which includes DAVE BERRY, CLIFF RICHARD, ANITA HARRIS, JULIE ROGERS and THE BEATLES. CARL KING PROJECTION ignited fireworks during their act at the weekend and set fire to the stage — four fire-engines were called in. March 23 release for GUY DARRRELL with the MORT SHUMAN number "Crystal Ball". CHRIS DENNING, whose new Agent is NOEL GAY, has had his Saturday BBC programme "Where It's At" extended for a further three months.



DONOVAN

CAT STEVENS opened the "Funny Girl" Boutique in Bath last Thursday and 4,000 people crowded the surrounding streets. When he made his Cabaret debut on Sunday his backing group failed to appear and he accompanied himself on guitar. DONOVAN was voted World's No. 1 Folk Singer in a poll organised in several Continental countries. His "Mellow Yellow" album has sold over half a million copies in the States. KEN HOWARD & ALAN BLAKLEY now manage THE HERD, who make their disc debut with "I Can Fly" on the Fontana label on April 14. The group's agent is DANNY BETESH. Burgomaster of Essen, Germany refused to let DAVE DEE sign Visitor's Book in the Town Hall there. EASYBEATS unable to be filmed by Italian TV crew on Mediterranean Cruise at Easter due to previous commitments.

Female Beat group from Sweden — THE NURSERY RHYMES have signed a recording contract with Polydor. BLOSSOM DEARIF has recorded the 1931 song "Moonlight Saving Time". THE BEE GEE'S have been added to the FATS DOMINO/GERRY & THE PACEMAKERS Easter week show at the Saville. NEMIS likely to sign NORMIE ROWE to Agency contract. The 'Grammy' Awards presented to THE BEATLES included "Eleanor Rigby" as 'The year's best solo vocal performance' and "Michelle" as 'single of the year'. KLAUS VOORMAN won an award for his design of THE BEATLES' 'Revolver' album sleeve.

THE WALKER BROTHERS will tour Japan in July and August of this year. In August they are likely to appear in Cabaret in Las Vegas and in January '68 they begin a tour of Australia, New Zealand and the Far East. Promotion for THE MINDBENDERS new release includes "Saturday Club" on March 18 and "The Joe Loss Show" on March 24. 'B' side of the record is "Fire Across The Town" — the first number written by BOB LANG.

Television actor DINSDALE LANGDON is making a Shakespearean E.P. with THE KOORAS. MALCOLM ROBERTS has recorded the English version of the recent winner of the San Remo Song Festival. The English lyrics have been written by NORMAN NEWALL and the song is entitled "Time Alone Will Tell". Malcolm's promotional dates will include "On The Braden Beat" Saturday, March 11 and "Mike & Bernie's Music Hall" on April 8. THE CREAM were refused entry into Copenhagen earlier this week because they had forgotten to bring any money with them. They had to wait at the airport for three hours until money was wired through. The group appear with THE WHO on "Murray The K's Easter Show" in New York and are scheduled to tour the States in August. P. J. PROBY refused to appear on his first American Concert date in San Francisco with THE NEW VAUDEVILLE BAND and THE SIR DOUGLAS QUINTET last week, because the pianist with the backing group he'd intended to use had died. Proby is due to begin a three week tour of the States with KEITH on March 15 and is due to tour Britain with THE LOVING SPOONFUL on May 15. He then returns to America for a TV series prior to returning to England for six months.



P. J. PROBY

Pops recording (16), Royal Albert Hall (18), Birmingham Theatre (19) and Free Trade Hall, Manchester (20). THE BYRDS return to Britain this Saturday for a further five days. Whilst here they appear on "Where It's At" (11), record "Monday Monday" (13), appear on "Pop Inn" (14) and telerecord "Top Of The Pops" (15). GENO WASHINGTON & THE RAM JAM BAND in the recording studios this Wednesday and Thursday waxing all four tracks from their "Hi!" E.P. in Italian. UNIT four PLUS two and THE ROULETTES now recording with JACK BAVERSTOCK.

ALAN PRICE SET guest on "The Joe Loss Show" on Friday, March 31. GUY DARRRELL appears on "Parade Of The Pops" on March 29. THE CREAM appear on "Monday, Monday" on March 27. ENGLEBERT HUMPERDINCK on "Pop North", March 27. ALAN BOWN SET appear on "The Joe Loss Show" on March 27 and "Saturday Club" on April 1. TOM SPRINGFIELD now managed by VIC BILLINGS and TERRY OATES has been nominated for an Academy Award for the song "Georgy Girl". New record label 'Stardust' is to specialise in records by Irish artists.

THE "Hit The Road Stax" Tour, with OTIS REDDING topping the bill, opens at the Finsbury Park Astoria on March 17. Other Stax-Volt artistes appearing on the bill are SAM & DAVE, EDDIE FLOYD, ARTHUR CONLEY, THE MAR-KEYS and BOOKER T. & THE M.G.'s. Further dates for the Tour include: Upper Cut, Forest Gate (18); Paris Olympia (21); Queens Hall, Leeds (22); Manchester Palace (23); Imperial, Nelson (24); Granby Hall, Leicester (25); Liverpool Empire (26); Fairfield Hall, Croydon (27); Colston Hall, Bristol (28); Glasgow (30). April dates are: Birmingham Theatre (2); Top Rank, Cardiff (3); Stockholm (6) and Copenhagen (7).

CARLA THOMAS, daughter of RUFUS THOMAS, appears only at the Finsbury Park Astoria as she is here for a few days only due to her commitments at Howard University, Washington, where she is a student. She appears with all other Tour members on a special edition of "Saturday Club" on March 18. Otis Redding appears on "The Eamonn Andrews Show" the following day (19) and also on "Top Of The Pops" the previous Thursday (16).

HOLLIE BOBBY OFF BIG TOUR!

DUE to his recent serious illness, drummer BOBBY ELLIOTT will not be able to join the HOLLIES at the beginning of their Nationwide tour this weekend. Bobby is at present recuperating at his home in Nelson, Lancs., and will miss the first six days of the tour. The Tour opens at Macclesfield Granada on March 11 and TONY NEWMAN, former member of SOUNDS INCORPORATED will join the Hollies until Bobby appears at the Granada Maidstone on March 17.

The Group appear on "Top Of The Pops" this Thursday and also on "Daddy's Music Box" on Saturday (11). Their British tour ends on April 2nd and the boys begin a Worldwide Tour which (as reported in RM several weeks ago) takes in Singapore, New Zealand, Australia, America, Honolulu, America and Sweden. On the group's return from America on May 29 they are likely to spend three days in Yugoslavia from June 1st to make up for the dates they missed there due to Bobby's illness. Their Swedish Tour covers August 10-27.

MANFRED DATES

Promotion for MANFRED MANN's new single includes: "Top Of The Pops" March 23; "Pop Inn" March 28; "Crackerjack" March 31; "Saturday Club" April 1; "Monday Monday" April 3; "Scene" April 7; "Easy Beat" April 9; "Dee Time" April 11.

GARRICK TO GERMANY

DAVID GARRICK, who has remained at the top spot in the German charts for some weeks with "Mrs. Applebee" returns to Germany for a 10-day tour commencing May 10. Prior to the tour he will be in Holland from May 4-7 for three concert dates and one TV performance.

ZOMBIE DATES

THE ZOMBIES opened their Tour of the Philippines at the Arnetta Coliseum in Manila to a sell-out audience of 24,000 people last week. The group are currently the top-selling recording artists in the Philippines and their next British release "I Think I'm Going Out Of My Head" is out here on March 17.

ORBISON THE STAR

UNDOUBTEDLY the star of the show: Roy Orbison. But then the gentle American holds his star status whatever the opposition on whatever the show. At Finsbury Park, second house, he went through a familiar routine, yet the excitement of his soaringly effective voice created an ever-new atmosphere. Backed by his own group, the Candy Men, he worked over "Only The Lonely", "Lana", "Too Soon To Know", "So Good", "Mean Woman Blues", "It's Over", "Pretty Woman" — and still left room for the backing group to show what they can do on their own.

A pretty well-balanced and interesting package this: advance bookings are strong through the country. The Small Faces pulled in screams galore, confirming their still-rising progress through the very top echelon of groups. With Steve Marriott jumping about in a style similar to that of a goldfish in a bowl, they roared through "All Or Nothing", "Hey Girl", "Whatcha Gonna Do About It", plus a great boost for their new record "I Can't Make It". Little Stevie the stand-out personality, throwing his guitar about as if it were a toy.

Paul and Barry Ryan had another strong act, featuring "Dancing In The Street", Little Richard's "Keep On Knocking", "Missy Missy", Dusty's "Going Back", and their latest "Keep It Out Of Sight" and the boys personably polished, would be the first to say a "ta" to Robb Storme's group for the backing.

Rest of the show? Sonny Childe and the T.N.T. opened with a great big sound, then the Settlers, featuring their luscious-looking girl singer. Jeff Beck's act was full of sound gimmick and a stack of noise and excitement. Canadian Ray Cameron had, as ever, the toughest job — compering and controlling a scream-happy crowd.—R.G.



CHRIS FARLOWE and his bass player "BUGSY" WADDELL are seen here at their antique stall in Camden Passage.



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Face 'pro tow

S MALL FACES
Kenny, Plonk
and Mack
settled in the
luxury of a
suite at the
plush Mount
Royal Hotel.

They had a hard day ahead of them as they had to face a barrage of questions from dozens of pressmen who were taking the opportunity of seeing them prior to their longest-ever Nationwide Tour, which would last 38 days.

Plonk had had no sleep at all and Mack had exactly one hour's kip. Said Mack: "We've had one week's holiday since the group began and every time we make plans to have some time off, something crops up. We were supposed to have been on holiday for the last couple of weeks, but it didn't happen — recording sessions and all kinds of things came up — that's why I had so little sleep last night, we had to go to the studios to finish off our L.P."

The album, which should be released within a matter of weeks, is one on which they have been working since "our last L.P. came out — over a year ago. We'd completed half the tracks and then we changed management and agency — and the L.P. had to be held up. Plonk and Steve's songwriting output is ridiculous, they write a hell of a lot of numbers—and they have original material on the L.P. We've recorded 19 tracks and I think that at least 14 tracks will be used. TWICE AS MUCH and THE APOSTOLIC INTERVENTION are among the groups who will be recording Plonk and Steve's songs as soon as the album is out — and Kenny has written a song called "Up The Wooden Hills". In fact, all four of us are songwriting these days and we have a new deal with Immediate. They publish all our material throughout the World — and they also lease

MONKEE TIME AGAIN!



If you think the MONKEES are about to have a friendly fight—you're probably right. That's why Davy is staying in the Monkeemobile!

Dave Berry

Strangers
F 12579

DECCA

The Nashville Teens

I'm coming home F 12580

DECCA

Three Peas

Got to find a r
F 12581

DECCA

45 rpm records

NEW from Decca

The Forum

The river is wide
HLM 10120

LONDON

Frankie Randall

All (Theme from 'Run for your wife')
c/w Yellow haired woman

RCA 1574

RCA VICTOR

The Golliv

Fragile ch
V-F 9283

vocalion

as tell of their 'protective instinct' wards each other



THE SMALL FACES—their longest-ever nationwide tour is just starting—38 days on the road.

our tapes to Decca. We now produce our records ourselves at Olympia Studios — and we've got two engineers working with us. There are further plans to tie-in with Immediate, but they're still under negotiation."

Kenny was sporting a four day growth of fair-haired beard, but had still to decide whether to shave it off before the tour began. He also intends to have an operation on his wrist when the tour comes to an end. He showed me a swelling on his wrist and explained: "The doctor said it's fluid on the bone that forms a ball. He said that in ten years time I'd have to have it out. I've had it for four years, but it's not bothered me — now it's started to ache and I think I should get it attended to."

As a unit, the Faces work well together, particularly since they are such close friends. I asked Mack what

he thought of the other three — and accompanied by guffaws from Plonk, Mack began to analyse them. "Plonk — he's a constant explosion, like Stevie." "So much, in fact, that I bug him" chuckled Plonk. Mack continued "They vibrate a hell of a lot. Plonk, actually, is a bit like me and his good points at times are a lot like my bad points, so he can put me in my place. For instance, he can get up in the morning and I can't. It's not a case of ribbing, like, he's just on the 'phone straight away. He rings me up as soon as he wakes — and I can't communicate with him in the morning, I just want to keep on sleeping. In as much as he's an explosion, both Plonk and Stevie are very much aware, awake — they're very hard to keep up with, as it happens, both of them. I have to keep in top gear. "Kenny, he's very quiet in

front of a lot of people. He's very shrewd, as it happens, this guy here — he gets out of all the hustles. He's not as quiet as he appears. He's a very dedicated geezer, engrossed. He's . . . I dunno, what can you say, there's so much!

"We all have a protective instinct for each other.

"Stevie, as I said, is a constant explosion. He's working at 78, he seems to be. I have to speed up to keep up with him."

Mack said he was really looking forward to the tour, because he considered the tour would be something like a holiday. "I'm dying for it. I can't wait for it to start. We'll have a lot of travelling to do, you get to know more people and you go out more — although it sometimes tends to drag more. I'm looking forward to seeing Mad Ann and Mad Rita" (chuckles from Plonk). "On a tour you

can get into a ridiculous state. You can sleep 12 hours a night if you plan it well. Three meals a day, plenty of exercise. A tour gets you into a good pitch when you're playing. You feel a bit out of practice until you get going again. It's like a constant rehearsal in a way. You can rehearse every night . . . rehearsing on your own is no use."

Talking of romance, Mack said "I haven't seen a woman in three years, what do they look like? No, I'm not courting. 'I'm looking' — you can quote me on this. I believe that Hounslow is where I'll find my wife eventually, I'm sure there must be some nice young ladies there, quite untouched by the moodies in the business."

Plonk commented that Mack was something of an artist. "Mack does some fantastic drawings — I've got some of his that are actual knock-outs. He draws objects — just a stall with all cups in it or something like that, you know what I mean, an average scene."

Said Mack "I've always been drawing, really, I went to an art school for a while. I occasionally draw these days, it's a source of pleasure to me."

The boys mentioned that following their British Tour they may be off to Sweden and Germany. "We've been to quite a few countries — France, Germany, Holland, Belgium, Ireland, Guernsey, the Isle of Man . . ." However, they've never been to America, although they want to. "Our manager HAROLD DAVISON has been over to the States arranging things for us — and ANDREW OLDHAM is also seeing to it that we make an impact over there, too. We once had a record that went to No. 1 in Owl Creek — and although we haven't had a big hit in the States, we've got lots of fan clubs over there. The nearest we've ever been to America is when we spent a day at a U.S. army base in Germany."

BILL HARRY



SHARON TANDY—fabulous backing on her "Toe Hold" (RM Pic)

Sharon's backing — Booker T & the MG's!!

TO Sharon Tandy, a 20-year-old from Johannesburg, has gone a most unusual honour. She has become the first white artist, boy, girl or group, to be invited to record in the Stax studios in Memphis. That means with Booker T., the Mar-Keys and Steve Cropper et al.

So how did it come about? Said Sharon: "It was in November last year. Frank Fenter, of Atlantic Records, took some of my discs to Jim Stewart in Memphis. Next thing I know is that I'm flying over there, alone, to make special recordings there."

"I was given a few days to sort out the atmosphere in the studios. And what an atmosphere it is, too. Then they put me in a room with the Hayes, Porter song-writing team. You know, it was instant song-writing. They'd come up with an idea—'How do you like this groove?', they'd ask. If it was right for me, they went on and finished the song. Then into the studios."

"The difference between recording there and here is staggering. There's nothing clinical about the Stax scene. The musicians get together, nothing written down, and just feel their way through it. Like you'd get Issac Hayes playing piano, with Booker T. on organ. They'd work through a riff, there and then, then fit it into everything else. Just like a happy family scene. And nobody in a hurry to go home. They stop right there until the very best sound is created. Only trouble is getting some of the boys in on time in the morning . . ."

"I met up with a lot of the artists — like Rufus Thomas, Eddie Floyd, Johnny Taylor, William Bell, the Mad Lads. They all use the Booker T. and Mar-Keys' men because they're actually contracted to the studios. Carla Thomas uses strings sometimes, which is an extra. Recording with these fellows is hard work because they have this distinctive feel to their sound, but they made me completely at home."

"Funny thing about Steve Cropper. He's idolised by most of the people in this country who like this kind of music, yet he's shy and unassuming and he just can't believe there's any following in Britain. Anyway, you probably know the whole of the Stax stable are coming over for a tour in the middle of March—you'll be able to see for yourself how good they are."

"Why pick on me to go there? Well, I think they had an idea of mixing a pop voice half-and-half with the rhythm and blues backing. I mean, I'm certainly no soul singer."

Sharon's single, picked from nine sides cut in Memphis, is "Toe-Hold", on Atlantic, and it's already being well-plugged on radio. Says Sharon: "I honestly believe it is the most commercial one I've ever done." And certainly it has a most distinctive all-American backing—something a lot of British girls would give their eye-teeth, at least, for.

Said Sharon: "Now I've tasted this business of recording in America, I'd love to do all my records there. I hope for an LP, anyway, out of my stay there. It's just like being in another world. Didn't have much time to go sight-seeing. We tried to get a look at Elvis Presley's home, but it was too misty. But the radio stations—great. There's one pure R and B station there putting out great stuff all day."

"And the other thing that knocked me out was the regular church service on radio. Really modern stuff, great music and singing. Makes you realise that the whole thing really comes from there."

Sharon, whose record was produced by Tom Dowd ("who is a real genius"), could quite easily have a big hit on her hands.

PETER JONES

<p>People Reason</p>	<p>The Truth Walk away Renee F 12582 DECCA</p>	<p>Donald Lautrec No girls for me F 22583 DECCA</p>
<p>Decca this week 45 rpm records</p>		
<p>Vogs ld</p>	<p>Group 'B' I know your name girl V-F 9284 vocalion</p>	<p>The Mad Lads Strangers MD 1070 emerald</p>

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



THE BEACH BOYS — don't they look different! This is their 1963 line-up which was (top, left to right) Mike Love and Brian Wilson, bottom, Dennis Wilson, an ex-Beach Boy whose name we don't know and Carl Wilson. Al Jardine, Bruce Johnson, weren't in the group then...



GEORGIE FAME — now he's changed labels EMI have taken the step of issuing his best sides on a very good album, reviewed here. (RM Pic)

NEW E.P.'S jones and jopling

THE LOVIN' SPOONFUL — "Day Blues" — It's Not Time Now; Didn't Want To Have To Do It; Day Blues; There She Is (Kama Sutra KEP 303). Four previously issued sides from the Spoonful, not so good-time, and more folk-blues with one old-type rock track "There She Is" thrown in for good measure.

ANTOINE "La Guerre" — La Guerre; Pourquol; Ces Canons; Autoroute Europeenne No. 4; Metamorphoses Exceptionnelles (Disques Vogue VRE 5024). A sort of "Universal Soldier" in French, which is OK if you still dig protest songs and can understand French, which excludes most of us.

DAVE DEE, DOZY, BEAKY, MICK AND TICH — "Loos Of England" — Loos Of England; Over And Over And Over Again; Nose For Trouble; All I Want To Do (Fontana TE 17488). Four of their more off-beat songs collected together, which include Beaky's exceptional "Nose For Trouble". Not bad at all.

ROBERT EARL — "Shalom" — Yaass; Go To Sleep My Baby; Go To Sleep; Mom-E-Le; Shalom (Philips BE 12598). Songs from Rumania, Broadway and Israel. In other words, something for everybody. His big voiced style comes over well, especially in "Go To Sleep".

SANDIE SHAW — "Sandie Shaw In French" — Mals Tu L'aimes; Tu L'as Bien Compris; Pourvu Que Ca Dure; Rien N'Empereha

L'Amour (Pye NEP 24271). Sandie works through French versions of four of her hits, namely, "Girl Don't Come", "Message Understood", "Long Live Love" and "I'll Stop At Nothing".

SANDIE SHAW — "Sandie Shaw In Italian" — Viva L'Amore Con To; E Ti Avro; Doman; Quelle Che Tu Cerchi Amica (Pye NEP 24273). Three of her big hits here in Italian — "Long Live Love", "Girl Don't Come", "Tomorrow" and one that seemed unfamiliar, namely "Quello Che Tu Cerchi Amica", which was also written by Chris Andrews.

MARVIN GAYE — "Originals" — Can I Get A Witness; Stubborn Kind Of Fellow; Baby Don't You Do It; You're A Wonderful One; Hitch Hike; Pride & Joy (Tamla Motown TME 2019). Six old Gaye top-sides — great value-for-money EP. Best tracks? They're all good old Tamla.

THE BARRON-KNIGHTS — "Under New Management: Round The World Rhythm and Blues; The House Of Johann Strauss (Columbia SEG 8526). Two singles here, including the clever "Under New Management", OK for their fans who missed their first time around.

DIONNE WARWICK — "I Love Paris" — I Love Paris; C'Est Si Bon; Oh Yeah Yeah; The Good Life (Pye Int. NEP 44083). Four tracks culled from a recent LP — quite a nice EP with Sacha Distel featured on "Oh Yeah Yeah".

BEACH BOYS

VINTAGE 'SURFER GIRL' LP ISSUED

GEORGIE

'BEST OF' LP FROM HIS OLD LABEL

THE BEACH BOYS "Surfer Girl" — Surfer Girl; Catch A Wave; The Surfer Moon; South Bay Surfer; The Rocking Surfer; Little Deuce Coupé; In My Room; Hawaii; Surfer's Rule; Our Car Club; Your Summer Dream; Boogie Woodie (Capitol T 1981).

WHEN the Beach Boys were really the fantastic SURFING group in America they had very few records issued in Britain. The complete lack of interest then meant that their old stuff had been gradually re-issued — this I think is the last of the old stockpile. All the ingredients are here, surf-beat, falsetto, high-school voices and enthusiastic lyrics. Some of the numbers are ballads — like their 1963 hits "Surfer Girl" and "In My Room" — and there are two instrumentals "The Rocking Surfer", and "Boogie Woodie". Fine LP for Beach Boys devotees who haven't yet imported this, but perhaps outdated for most of their present fans.

★ ★ ★

MARY WELLS "Two Sides Of Mary Wells" — Satisfaction; Love Makes The World Go Round; In The Midnight Hour; My World Is Empty Without You Babe; Good Lovin'; Dear Lover; Where Am I Going; Shangri-La; On A Clear Day You Can See Forever; The Shadow Of Your Smile; The Boy From Ipanema; Sunrise Sunset (Atlantic 587049).

APITY perhaps, that Mary Wells made this LP. Because Mary has such a distinctive voice, which can be wonderfully warm and exciting, and on this LP she sings all the wrong songs. Apart from a few exceptions — "Dear Lover", "Sunrise Sunset", these numbers don't suit her caressing voice. And that's not even mentioning the corny title. But the cover is nice.

★ ★ ★

PETER, PAUL AND MARY — "The Best Of" — Blowin' In The Wind; Don't Think Twice; Early In The Morning; This Land Is Your Land; For Lovin' Me; If I Had A Hammer; Lemon Tree; Puff, The Magic Dragon; The Cruel War; Betty & Dupree; Go Tell It On The Mountain; 500 Miles (Warner Brothers W 1683).

JUST what the title says — the very listenable trio and their atmospheric hits, ranging from the light-hearted "Lemon Tree" through the throbbing "Blowin' In The Wind" up to "Betty & Dupree". There is a certain something about their sound which appeals to everybody — best track in here is "If I Had A Hammer" which is head-and-shoulders above any other version of the song.

★ ★ ★

THE IKE AND TINA TURNER SHOW — "Volume Two" — Shake A Tail Feather; You Must Believe In Me; Ooh Poo Pah Doo; Early In The Morning; All I Can Do Is Cry; Somebody (Somewhere) Needs You; It's All Over; You're No Good; A Fool For You (Warner W 5904).

THE Ike and Tina Turner show is very visual — the writhing animalistic sensuality of Tina and the lkettes, the sparkling, sleek costumes and the lighting arrangements DO enhance the show's fiery brand of raw R & B. Tina sings on all of these songs, most of which will be familiar to the Soul Set, and although you can't see them performing, shut your eyes and it's not too hard to imagine. Strictly for devotees perhaps, but an excellent LP of its kind.

★ ★ ★

TRINI LOPEZ "In London" (Reprise RLP 6238).

THE light-sounding swinging Mr. Lopez and a collection of songs ranging from "Your Ever Changin' Mind" to "Lady Jane". The actual record is good, the sleeve notes dubious. One has the idea that whoever wrote them actually thinks London is swinging.

★ ★ ★

THE ANITA KERR SINGERS "Slightly Baroque" (Warner Bros. W 1665).

IN case you haven't heard of them, the Anita Kerr Singers were voted the Top Vocal Group in America (the sleeve notes don't say by whom). They're a four-piece sweet-voiced team who turn a number of songs into pleasant Baroque arrangements. (you know, Bach, harpsichord). Pretty and pleasant. Best tracks are "If Ever I Would Leave You" and "My Love".

★ ★ ★

FRANCOISE HARDY "Francoise Hardy" (Disques Vogue 3023).

AFOLD-OUT sleeve of pretty pix of Miss Hardy here. Plus an album of gentle French songs, prettily sung which will delight and enchant all of her fans. Quite a bargain.

★ ★ ★

VARIOUS ARTISTES — Running The Boogie-Roosevelt Sykes; All Your Love, My Own Fault—Otis Rush; I Keep On Drinking—Little Brother Montgomery; You Shouldn't Do It—Sleepy John Estes/Yank Rachell; Checkin' On My Baby, A Tribute To Sonny Boy—Jr. Wells; Suitcase Blues—Sippie Wallace; Louise—Robert Pete Williams (Fontana TL 5389).

THE annual LP from Berlin, recorded "Live" and full of excellent blues. Try the sophisticated Otis Rush numbers, or the kospelly "You Shouldn't Do It" for size. This is a must for blues fans.

★ ★ ★

SAMMY DAVIS Jr. "That's All" — (Reprise 6237).

TAKES too long to list all the songs featured here on a live performance recording from the Sands, in Las Vegas. To sum it up it's simply super-professionalism, liberally laced with laughs and with some of the darnedest old swinging in a long time. With Sammy, there is no straining after effects... he gets his excitement apparently without effort. If there is a criticism it is that he still includes much of his old repertoire... but on a live scene like this, there are still strong differences. Impersonations, a Buddy Rich drum solo, fine musicianship.

★ ★ ★

DUKE ELLINGTON: "Greatest Hits." Don't Get Round Much Any More; Do Nothing Till You Hear From Me; Black And Tan Fantasy; Creole Love Call; The Mooch; Things Ain't What They Used To Be; Pyramid; The Blues; Echoes Of Harlem; Satin Doll (Reprise RLP 6234).

THERE are re-recordings of numbers linked with Duke since the 1920's... and the uncanny thing is that the personnel changes somehow don't affect the overall atmosphere. Most of his finest sidemen are featured, with Ellingtonian piano always there and it's a fine tribute to a superb jazzman.

★ ★ ★

THE LONDON JAZZ FOUR. "Take A New Look At The Beatles" — I Feel Fine; Paperback Writer; Rain; Michelle; Yes It Is; Please Please Me; Things We Said Today; From Me To You; A Hard Day's Night; Ticket To Ride; Yellow Submarine (Polydor Hi-Fi 582 005).

AS Steve Race so rightly says in the sleeve-notes: "They swing as hard as any group this side of the Nantucket Lightship." Drums, piano, bass, vibes... four class musicians on 11 of the best Lennon-McCartney numbers. And the reason it's so thoroughly listenable is that they play well... and at tempos other than the originals. "Hard Day's Night" as a waltz, for instance, or the interesting changes done to "Ticket To Ride," with a fantastic piano solo. You don't have to like jazz to like this fine set... but if you do, you won't be disappointed. Ingenious, that's what it is.

★ ★ ★

GEORGIE FAME "Hall Of Fame"—Yeh Yeh; Sunny; Point Of No Return; Like We Used To Be; Get On The Right Track Baby; Outrage; Let The Sunshine In; Getaway; Sitting In The Park; In The Meantime; Something; Do-Re-Mi; Sweet Thing; Lil' Darling (Columbia SX 6120).

THE best of Georgie Fame—and a good souvenir album for those of his fans who haven't bought too many of his records. Naturally, there is a great deal of overlapping singles and LP's, but this could appeal to those who haven't heard too much of Georgie. Best track is "Yeh Yeh."

★ ★ ★

rapid reviews

A WHILE after the big Freak Out craze (?) EMI issue THE MOTHERS OF INVENTION's "Freak Out" LP, or at least one half of the original two-album American set (Verve VLP 9154). Amusing in parts, dreary in parts, it seems to be not quite as revolutionary as one might have hoped. On the same label but in a different bag (do you like that phrase?) there's "Blue Pyramid", by jazzmen JOHNNY HODGES and WILD BILL DAVIS (Verve VLP 9157) — excellent tasteful cover and Blues-drenched jazz inside. In complete contrast again, there's "The Best Of THE LETTERMEN" (Capitol T 2554) — these boys are very smooth-voiced lads who have had several U.S. hits — their best ones "The Way You Look Tonight", and "When I Fall In Love" are here but a couple of their popular numbers are missing like "Come Back Silly Girl", which could have been included as this is only an eleven track LP.

An impressive cover on "Theme From The Bible" by DAVID ROSE should help to sell this dramatic and moving instrumental film theme LP (Capitol T 2627). JIMMY WITHER-SPON goes through a number of well-known songs like "What Kind Of Fool Am I", "I Want A Girl (Just Like The Girl That Married Dear Old Dad)" on his "Blue Point Of View" LP (Verve VLP 9156) — Jimmy shows his tremendous versatility on this. From WOODIE GUTHRIE comes "Bonneville Dam" on Verve VLP 5019, an LP for the solid folk enthusiast, but this has more than specialist appeal. Tracks include "Talking Columbia Blues", "Grand Coolidge Dam" and "This Land Is Your Land". There's a musical tribute to the songs and shows of Lionel Bart called "The Heart Of Bart" by JOHNNY HARRIS and his orchestra — and a sincere and musicianly tribute too. Lionel wrote the good sleeve notes, for United Artists ULP 1152.

If you sit glued to the screen during watching the Tracys and loving every second of the Thunderbirds, then try "Thunderbirds Are Go" (United Artists ULP 1159), which features the background music. There are the usual shades of "Love Letters" on KETTY LESTER's "When A Woman Loves A Man" LP (State-side SL 10196), but this is a desirable LP, from my point of view at least.

With the acceptance of Indian music, it's only natural that this medium would soon enter the jazz field. On "Indo Jazz Fusions", JOE HARRIOTT and JOHN MAYER Double Quintet go through five numbers, one of which lasts an entire side — on Columbia SX 6122. For those Cyder-drinking folks, of whom there are many, then ADGE CUTLER and the WURZELS can oblige with their LP named after the group on Columbia SX 6126 — contains originals like "The Champion Dung Spreader", "The Mixer Man's Lament", "Virtue Et Industrial" etc., plus of course their mammoth "Drink Up Thy Zyder". For all those people who like me dig Steplie Powers, (for the unenlightened she's the Girl from U.N.C.L.E.) try "The Girl From U.N.C.L.E." theme music on MGM C 8034 — music arranged and conducted by TEDDY RAN DAZZO.

I don't know whether our readers are particularly interested in details of the Kennedy tragedy, but a new LP entitled "The Controversy" (Capitol T 2677) features the voices of the late President, Lee Harvey Oswald and Jack Ruby on this documentary recording. Prokofiev's "Peter And The Wolf" is cleverly dressed up by JIMMY SMITH on Verve VLP 9159 — OK for Jimmy's fans but maybe not for classical music lovers. Two more from EMI's commendable Studio 2 Stereo series — one is latinish, namely "The Mood Is Latin" from DENIS LOPEZ (TWO 155), and WOUT STEENHUIS's "Guitars For Girl Friday" (TWO 156) which has an extremely exciting picture of a young lady on the front.

SLIM WHITMAN is a consistent and large album seller. His commercial brand of country music is pleasing to the ear, and his latest LP is "A Time For Love", an LP slightly more mellow than the rest of his, on Liberty LBY 3086. Then, for all of you movie fans there's the music from "The Sand Pebbles" on Stateside SL 10198 — sounds quite exciting, especially with a track like "Death Of A Thousand Cuts". The popular duo of DAVID and MARIANNE DALMOUR on their sophisticated latin stylings could well have a big selling LP in the shape of "Thinking Of You" (Columbia SX 6112). It contains that song "Quando Caliente El Sol" which you hear each and every time you go abroad.

So long as you've got stereo equipment, and are a lover of old-time trad jazz, there are a couple of superb albums on the market, imported from Germany where the recordings were made. "The Original New Orleans All Stars" (International Polydor Stereo 623217) features such elderly masters of the style as ALVIN ALCORN, JIMMY ARCHEY and DARNELL HOWARD. They may be getting on in years but the spirit's still there. "Echoes Of The Twenties" (International Polydor Stereo 623202) by the CANAL STREET JAZZBAND is a recreation of early jazz by a bunch of enthusiastic young Hamburgers. For devotees of the old-time religion, Negro gospel type, there's BISHOP KELSEY (International Polydor Stereo 623201) and the Congregation of The Temple Church Of God in Christ, Washington D.C. They make a joyful noise.

WE don't review many classical records in RM (mainly because we don't get sent them) but here are some excellent bargain LP's from the Music For Pleasure label. It seems peculiar that these records, which will give greater and more lasting pleasure than pop records, can now be bought at such a low price. Such is the benefit of re-issues. Try "Music Of Delius" with Felix Slatkin conducting the Concert Arts Orchestra (MFP 2065). Top British pianist Solomon plays Beethoven's Concertos Nos. 1 and 2 with Herbert Menges Orchestra — on MFP 2067. Another excellent piano record is Moura Lympny playing the piano concertos in A minor by Grieg and Schumann — on MFP 2064. From the great French composer Berlioz there's the Symphonie Fantastique from the Orchestre De La Societe Concerts Du Conservatoire (MFP 2066). Lastly there's Leopold Stokowski conducting his Symphony Orchestra on some of the more familiar works by J. S. Bach. It's on MFP 2062.

N.J.

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

JAMES CARR: The Dark End Of The Street; Lovable Girl (Stateside SS 2001). One of the best of the week for me. A slow, meaningful ballad with a tremendous vocal approach. ★ ★ ★ ★

THE CHANTS: Ain't Nobody Home; For You (Page One POF 016). Rather jerky; not instantly commercial, but this really is a fine-working group. ★ ★ ★ ★

FATS DOMINO: I'm Living Right; I Don't Want To Set The World On Fire (HMV Pop 1582). I'll be got at by the Rockers but I don't think this fine performance is matched by a good enough song. It's typical Fats, though — which will sell. ★ ★ ★ ★

SMOKEY ROBINSON AND THE MIRACLES: The Love I Saw In You Was Just A Mirage; Sweet For You Baby (Tamla Motown TMG 598). Extra label credit for Smokey but the sound is as usual. Despite the Tamla enthusiasm, this will probably miss out. ★ ★ ★ ★

IKE AND TINA TURNER: I'm Hooked; Dust My Broom (HMV 1583). I'm rather hooked, too — I think it's tremendous work from Tina but I doubt it's chances. ★ ★ ★ ★

THE SOFT MACHINE: Love Makes Sweet Music; Feelin' Reelin' Squeelin' (Polydor 56151). Just missed a tip, this highly commended first effort. It's very different in every way, with gimmicks but also sound musicianship. I liked it a lot — hope you do. ★ ★ ★ ★

HELEN SHAPIRO: Make Me Belong To You; The Way Of The World (Columbia DB 8148). Wondrously big-voiced and swinging performance which really does deserve to do well. Great sound and a great song with an equally great arrangement. Love to see it be big. ★ ★ ★ ★

MARK MURPHY: Just Like A Woman; Do You Wonder If I Love You (Fontana TF 803). Perhaps his likeliest single yet. A commercial song, yet given touches of jazz phrasing and styling that could get a wide audience. Super-professional, of course. ★ ★ ★ ★



DAVE BERRY



THE TRUTH



CLIFF RICHARD

Disappointing new Cliff disc, and weak songs from Dave Berry and Eddie Floyd but strong tips for the Truth and James Darren

DAVE BERRY: Stranger; Stick By The Book (Decca F 12579). Nice piano intro and then Dave brings his splendid voice to bear on a song that I honestly don't think is as strong as it could be. But as with all his discs, it grows on you after a few plays. Slow, rather tender, almost country-ish. Yes, a hit. Flip: faster, a slice of sort-of philosophy. Nice contrast.

TOP FIFTY TIP

CARLA THOMAS: Something Good; It's Starting To Grow (Stax 601002). A digger of Carla, me. But this song takes too long to get going and therefore loses impact. Good performance, though. ★ ★ ★

ADGE CUTLER: Champion Dink Spreader; When the Common Market Comes to Stanton Drew (Columbia DB 8145). Amusing follow-up, full of West country accents and spirit. This'll sell down Somerset way. ★ ★ ★

THE SYMBOLS: You'd Better Get Used To Missing Her; Hideaway (President PT 128). As ever, tremendous vocal work from the four boys, with a swinging big band backing, and pretty well all the ingredients of a hit. Hope so, anyway. ★ ★ ★ ★

THE NASHVILLE TEENS: I'm Coming Home; Searching (Decca F 12580). Maybe I'm wrong in not tipping this, anyway it's a new-sounding teen approach, dead up-to-date, and really rather clever. ★ ★ ★ ★

BERT KAEMPFFERT AND HIS ORCHESTRA: Hold Me; Pussy Footin' (Polydor 56528). Instrumental version of the Proby bit—pleasant. ★ ★ ★

SAM AND DAVE: Soothe Me; Sweet Pains (Stax 601004). Growing support for these boys here. Talkie intro, then into a hard-hitting heater. Good. ★ ★ ★ ★

JAMES DARREN: All; Misty Morning Eyes (Warner Bros WB 5874). This song is obviously destined to be big. And Jimmy has the American hit with it — and he's likely to do ditto here. It's really a chorus song, easy on the melodic side. Okay it's a bit square-sounding, but remember how the ballads are doing right now. Flip: James in a stronger singing mood on a sensitive ballad.

TOP FIFTY TIP

THE TRUTH: Walk Away Renee; Fly Away Bird (Decca F 12582). Two cents with a fair share of talent. This song is well-recorded, with moments of thundering percussion and, overall, a sound that looks right for the charts. Song is pretty strong, too. Flip: Rather softer and not instantly impactful. But taken together, a fair chance of clicking.

TOP FIFTY TIP

RICHARD ANTHONY: Put Your Head On My Shoulder; I Wish You Could Be Here (Columbia DB 8143). Lovely song by Paul Anka, and a years-back hit for him. Can't see any reason why the potentially chart-worthy Richard shouldn't make it this time round — a big swirling backing of strings mostly. Rather classy and sentimental. A really wistful old flip.

TOP FIFTY TIP

KEITH: Tell Me To My Face; I Can't Go Wrong (Mercury MF 968). A Hollies' song, with Eastern sounds and approach, but Keith's solo voice gives it a completely new lease of life. I don't think it'll be a massive hit, even though the whole thing smells so good.

DAVID CUMMING: Rubber Rabbit; The Parrots of Simple Street (Philips BF 1545). This sort of thing often comes into the chart to the surprise of the know-alls. It's a straight performance by a new comedian — a charming story-line about a fair-ground. Rather nice. ★ ★ ★ ★

CLAUDE FRANCOIS: Bench Number 3 Waterloo Station; Run to Daddy (Fontana TF 799). Most amiable song about a favourite meeting place — the French star will be much-exposed on television and this could quite easily get into the charts. Nicely done. ★ ★ ★ ★

HERB ALPERT: If I Were A Rich Man; Mazic Trumpet (Pye Int 25416). Not the usual Tijuana Brass style — this is a virtuoso bit of trumpet-playing, with almost a touch of the squareness about it. I doubt its chart chances, despite the star's appeal. ★ ★ ★ ★

SHIRLEY ELLIS: Soul Time; Waltin' (CBS 202606). Erstwhile hit-maker on a good singing and swinging performance which could easily make it. ★ ★ ★

THE APPLEJACKS: You've Been Cheatin'; That's How It Gonna Stay (CBS 202615). New set-up for the one-time hipsters and new contract. This is quite good, but not quite good enough to make it. ★ ★ ★

rapid reviews

FINELY-SUNG double 'A' slder from **FRANKIE RANDALL** featuring "All" and "Yellow Haired Woman" (RCA Victor 1574), with "All" likely to be tough opposition for James Darren. On "The River is Wide", **THE FORUM** (London HLM 10120) treat a woddish song with not much style. LP track from **SLIM WHITMAN:** "What's This World A-Comin' To" (Liberty 66226) but it's not really hit material. American group **THE VONTASTICS** tackle "Lady Love" (Stateside SS 2002) is a high-pitched and rather familiar style. Yet another version of Charlie Chaplin's "This Is My Song" by the **JAMES LAST ORCHESTRA** — comes up in this style (Polydor 56529). Highly rated in the Stax stable is **JOHNNIE TAYLOR** with "Ain't That Lovin' You" (Stax 601003) — hope it does very well indeed. Remember "Deed I Do" — it's worked over by **MOON'S TRAIN** (MGM 1333) with the special guidance of Stone Bill Wyman — rather good. Irish ballad opus "Dear Little Shanrock" (King KG 1054) by **CARLTON CLIPPER** — a traditional air. Southampton group, **THE CHANCES-R** instill talent into "Talking Out Of The Back Of My Head" (CBS 202614), plus a most commercial sound.

JAMIE, JON AND JERRY tackle "A Legend In My Time" (Decca F 12575) with a leisurely attitude but it's all a bit over-sad for me — the old Orbison-Gibson country song. **JOHNNIE LEE** and "Kiss Tomorrow Goodbye" (CBS 202591) matches the dramatic intensity of the ballad as written — but it rambles on too much. **THE SEA-DEERS** sing "Thanks A Lot" (Decca F 22576) well enough but the guitar figures are what caught my attention most of all — darned good. **SONNY JAMES**, on his old country kick, tackles "Take Good Care Of Her" (Capitol CL 15494) with careful enunciation and warmth — never know with this as Adam

Wade had a big American hit with it. Slow and moody: **THE LETTERMEN** on "Our Winter Love" (Capitol CL 15493), but it really doesn't have a hit sound.

Watch out for **THE EQUALS** because their "I Won't Be There" (President PT 117) is highly powerful, persistent and possibly set for the charts. I like **RONNIE DOVE**, who sounds a bit like the old Johnnie Ray, but I'm afeared "One More Mountain To Climb" (Stateside SS 2003) won't click here. From the **KINGPINS** "Summer's Come And Gone" (Columbia DB 8146), but it is musically without having that vital spark.

JOHN DANKWORTH and his orchestra do a glossy big — sounding job on "Just Like A Woman", the film theme (Fontana TF 805). Plenty little-girl charm in **MILLIE SMALL**'s latest "Chicken Feed" (Fontana TF 796), but it's not likely to do another "Lollipop" for her, despite the perkiness. Instrumental for plenty instruments: "Jaunty Joe" by **THE MUSICIANS** (King KG 1055), a catchy bit penned by Stan Reynolds. For Irish addicts: **THE WOLFETONES** and "This Town Is Not Our Own" (Fontana TF 804), with a plaintive sort of quality amid the squareness. Piano-dominated, naturally: **HORST JANKOWSKI**'s "The Spy With A Cold Nose" (Mercury MF 966), but the theme really isn't a big-selling type.

Another version of "All" from **SKITCH HENDERSON** and his orch: (CBS 202607), which could well come of the sales of the "Run For Your Life" movie. Commen-

ded Ray Davies' song for **MICK AND MALCOLM** on "Big Black Smoke" (Pye Piccadilly 35372), a social-comment-type song. Nice arrangement of "The Greatest Blessing" by **THE BARNY SISTERS** (Go 11407), a sentimental ballad. **PETER COWAN**, with the **Hiltons**, does "Doesn't Anybody Know My Name" (King 1052) with a sort of country-beat appeal. Neil Diamond writes good material as per "Look Out (Here Comes Tomorrow)" for the **STRANGERS** (Pye 17274), but I don't think it'll click. Two brothers and two sisters make up **THE CHANTERS** (CBS 202616) on "You Can't Fool Me", and I think it's a darned good sound.

Oriental capers, with some excellent vocal arrangements, from **THE MOOD MOSAIC** and "Chinese Chequers" (Columbia DB 8149), rated by me for originality. Yardbird song and produced by Jim McCarty: "I Can't Make Your Way" by **SCOTT MCKAY** (Columbia DB 8147), which is rather routine and overly goodhumoured. On something of a Dave Dee kick: **THE REBELS** with "Hard To Love You" (Page One POF 017), but it's not surprising as the song is by Howard and Blaikley — and very lively, too. Singing in French, and therefore probably not for the charts: **FRANCOISE HARDY** on the self-penned "Si C'est Ca" (Vogue VRS 7020), a plaintive little tune. On Chess CRS 8054: **MARLENA SHAW** and "Mercy Mercy Mercy" a towering powering performance which deserves to make it. "Why", by **THE MUSTANG** (Parlophone R 5579), turns up with routine vocal work but some likely instrumentalism. From **DONALD LAUTREC** comes a nursery-rhyme sort of beater "No Girls For Me" with some corny lyrics yet a rounded commercial sound (Decca F 22583).

SOUNDS SENSATIONAL fall a bit short of that description with "Love In The Open Air", the McCartney movie music (HMV Pop 1548), really just gentle listening. Laitnish orchestral stuff from **PEPE JARAMILLO** (Parlophone R 5577) on "Bravo", piano over the Alyn Ainsworth orchestra. "I Know Your Name Girl", by **GROUP 'B'**, (Vocalion V-F 9284), has a curious madrazal sort of effect on a neat tune. From **THREE PEOPLE:** "Got To Find A Reason" (Decca F 12581), but it's not very different. "Day And Night" is the **DRAGNET** contribution (Go 11405), strong on vocal work and excellent on guitar. Quite liked **THE WORRYING**, **KYNDE** and "Call Out My Name" (Pye Piccadilly 35370) for their urgency and hearty beat and enthusiasm. **LENA MARTELL**, a fine cabaret singer, takes the mick in amiable style with the pop group "Song" (Pye 172276) a chorus song all about the group way of life. Can't really see much point in reviewing "Mairzy Doats and Dozy Doats" (Kama Sutra KAS 206), by the **INNOCENCE** this time round.

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Kris Eriesson, 19, The Cottage, Orchard End, Weybridge, Surrey. Stars — The Move, Yardbirds, Walkers, Tam'a-Motown. Soul. Hobby and interests — Song-writing, Singing, Playing the Guitar, going to the Marquee.



Peter Orr, 19, 18 Brighton Road, Redland, Bristol. 6. Stars — Stones, Elvis, Sand'e, Dylan, Gene Pitney. Animals, Hobby and interests — Records, Radio London, Cinema. I Play Guitar.

READERS' CLUB



Timothy Bond Jackson, 19, 120a The Green, Southall, Middx. Stars — Beatles, Who, Beach Boys, Everlys, Kinks, Hollies. Hobby and interests — Cycling, Dancing, Table Tennis, Considering. Would like to contact Southamptoners.



Janis Cable, 16, 43 Dunbridge House, Roehampton, London, S.W.15. Stars — Righteous Brothers, Walker Brothers, P. J. Proby, Byrds, Donovan, Spencer Davis, Beach Boys. Hobby and interests — Radio London, Records, Films, Art, Hair, Dancing, Writing Letters, Boys.



Sussi Bentzen, 17, Bellahøjvej, 40 A 9 Sau, Copenhagen, B.R.H. Denmark. Stars — Elvis Presley. Hobby and interests — Elvis's film and Records.



Peter Danielewicz, 18, Poland, Grudziadz, Słowackiego 17/8. Stars — Dylan, Spencer Davis, Trojaks, Small Faces, Kinks, Monkees, Who. Hobby and interests — Pop Music, Dancing, Records, girls, Night Clubs.



Han de Droog, 21, Maasstr 2 r/d Haarlem, Netherlands. Stars — Bob Dylan, Ous Redding, Kinks, Who, Donovan. Hobby and interests — Photography, Travelling, Records.



Monique Tavelet, 16, 28 Rue de la Motte 76, Petit Queully, France. Stars — Claude Francois, Francoise Hardy, Beatles, Stones, Antoine. Hobby and interests — Jazz, Writing to an English boy a little older than me, Like going out.



Yvonne Capewell, 16, 11 New Bank Road, Hough Green, Widnes. Stars — Elvis, Walker Brothers, Fortunes, Spencer Davis. Hobby and interests — Dancing, Swimming.



Keith J. Berry, 16, 149 Lordship Lane, Tottenham, N.17, London. Stars — Stones, Pretty Things, Kinks, Elvis. Hobby and interests — Girls, Motor-cycles.

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KEITH

tells of the lowest wage ever earned by a group, and why he includes 'Rock Around The Clock' in his act

KEITH, shoulder-length auburn-sort-of-hair and a matey disposition, arrived for his current promotional tour and talked about the scene twist Britain and America, coming down on the side of Britain when it comes to taking pop music rather more seriously.

And he talked about his early days in the business, which led to him recording a trans-world hit "98.6" and a newie by the Hollies, "Tell It To My Face".

Said he: "We had a group, five of us. And we were playing a whole summer season at a swimming pool for ten dollars. That's two dollars for each of us . . . for the WHOLE summer, not for each show. And the guy running it, in the KINDNESS of his heart, introduced me to Jerry Ross, who was then a big man with Columbia in Philadelphia. So we made records. They didn't like the group so I quit the scene with the boys and cut a few on my own. Then I formed a rock group, growing our hair and all that—with a Union Jack on the drums. Keith Limited—that was us.

"We worked the schools and colleges, just anything. And one day I heard one of my records, previously unreleased, being played on the air. It was "Ain't Gonna Lie", so I figured I'd ring up and see if there was any loot in it for me. Seems they'd been trying to track me down for a long time . . ."

"Come home, Keith," said the record company. And Keith hasn't really looked back.

Now he has his own backing group, but not with him in Britain. On stage, they concentrate on putting on a show as opposed to just letting the entertainment come from the instruments and the voices. "We have about ten or fifteen different shows to fit different audiences." It includes, usually, a deliberately corny version of "Rock Around The Clock" which has people saying: "How on earth can someone who makes such good records make such a helluva noise!"

Keith's own tastes run to the "hard" sound — I thought he said "horrid" — of Spencer Davis and The Who. He's also keen to catch up with the Move and Jimi Hendrix.

He's also proud of his grandmother who died a few months back, aged 80. Keith's mother and father were both dead and gran looked after him, encouraging him in show business and wondrously managing to keep further ahead of the pop scene than did Keith himself. "She was great," said he. "She KNEW about things . . ."

Having just finished a tour with the Beach Boys, and returning for more dates with them and then with Dick Clark, Keith has developed a new "game" of his own.



KEITH — seen here in Britain. Rather long hair, too . . . (RM Pic)

It's this. He reads about a group or an artiste in the fan magazines, listens to their records — then, when he meets them, he relates their "image" to what they are actually like as "persons". Only one has so far come out of the under-counter scrutiny with flying honours — a coloured artiste named Lennie Welch. As Keith was just off to meet three of the Hollies for the first time, I wondered how they'd come out of his examination!

Keith is really an off-beat sort of character. He genuinely doesn't worry much about money, or about anything—except giving a show. He says: "It's sort of a show from where you start to where you finish. I'm just enjoying myself, whether I'm working or not. That's what interests me."

He writes a lot of songs. Enjoys the occasional dabble with paints and brushes. Says he enjoys all kinds of music but puts in a special word of commendation for the Mandala, a group from Canada ("I think they were banned there") who are currently doing well in the States.

We helped him to sort out his currency problems. Took him out of the plush Grosvenor House Hotel. He gave a long look at Hyde Park, produced a Churchillian V-sign and was off to meet the Hollies. To see how far they matched up to their public "image" . . . PETER JONES.

Jazz star Blossom — her Georgie disc, and her friend Scott . . .

THE cute-voiced and oddly-named Blossom Dearie is hardly the sort of lady artiste you'd expect to find taking an interest in the British pop scene. For Blossom has been playing and singing her cabaret jazz for many years in her native USA and on the Continent. In recent years she's made a few working visits to London, appearing in such jazz niteries as the Ronnie Scott Club. Her public is, by pop standards, small and it is also quite a serious one — no screaming teenagers, just people who like musicianly piano playing and songs that come piping cool from a little-girl voice.

BUT Blossom has a keen appreciation of pop personalities. Which is why she's recorded a tribute titled "Sweet Georgie Fame". And there's more where that came from. Here's how it happened.

"I had heard about Georgie from other musicians but had never heard him in action till I dropped in at the Marquee Club one night. I thought he was marvellous. Then, last June, I was working at the Ronnie Scott Club and Georgie came in. We talked briefly and I thought he was so natural, like his talent. He was cute. I decided to write a song about him.

"But Georgie is only the first. I admire him, but I don't really know him well. Scott Walker is something else. He's a dear friend, one of the brightest and most unusual talents, a wonderful voice and a

wonderful person. Which is why I've written THREE songs about Scott. One of them is 'When Scott Sings To Me' and I intend to record that.

"Don't you think it's a good idea to write songs about people you admire? It might set a trend. I'm also working on a jazz waltz about Spencer Davis, Stevie Winwood and all the boys in that fine group. It's called 'Having Tea With Spencer Davis'. With luck I'll be able to collect enough songs to do an album. What about a title?"

Well, there are endless possibilities. I suggested "A Bouquet From Blossom" or "Blossom's Bud-dies."

And who else does Blossom admire? "Many, many pop stars, though I don't put singers and musicians in the same category — it would be disastrous to compare most young singers with musicians! But Brian Wilson of The Beach Boys is a fantastic musician, classically trained, you can tell. He's a brilliant arranger, rather than composer and he has real 1967 electronic know-how.

"Those Monkees look very nice but I think it's terrible about them not actually playing. I hope the guys promoting them go out of style."

Although Blossom's home is basically in New York City she hates the town and intends to spend much more time in London. "New York people are so terrible. They fight to get taxis. And the taxi drivers lock you in in case anybody leaps in to kill you, I'm not exaggerating. I live in Greenwich Village and I



BLOSSOM DEARIE — her current pop (?) single is "Sweet Georgie Fame" (RM Pic)

can't go out of the house at night to buy a pack of cigarettes, especially being blonde. When I work at a club, the Village Gate, four blocks from my home I have to take a taxi. Daren't walk. In contrast, the worst thing about London is the plumbing but that can be fixed." Blossom's next record, to follow "Sweet Georgie Fame", has been made in London. And despite her association with modern jazz, it's in the style of the 1930's. "It's called 'There Ought To Be A Moonlight Saving Time' and it's full of hot licks from the Thirties. It would be nice to have a hit record. Maybe I will. I'm getting better at making records."

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- 6 BABY I NEED YOUR LOVIN'* 31 I THINK WE'RE ALONE NOW
- 7 KIND OF A DRAG* 32 GREEN, GREEN GRASS OF HOME*
- 8 THERE'S A KIND OF HUSH* 33 98.6*
- 9 HAPPY TOGETHER* 34 SO YOU WANT TO BE A ROCK 'N' ROLL STAR*
- 10 EPISTLE TO DIPPY 35 INDESCRIBABLY BLUE*
- 11 MY CUP RUNNETH OVER 36 LADY*
- 12 THE BEAT GOES ON* 37 PUCKER UP BUTTERCUP*
- 13 STRAWBERRY FIELDS FOREVER* 38 LET'S SPEND THE NIGHT TOGETHER*
- 14 GIMME SOME LOVIN'* 39 NIKI HOEKY*
- 15 PRETTY BALLERINA* 40 THIS IS MY SONG*
- 16 DEDICATED TO THE ONE I LOVE 41 NO MILK TODAY*
- 17 DARLIN' BE HOME SOON* 42 BEGGIN'*
- 18 THE HUNTER GETS CAPTURED BY THE GAME* 43 EVERYBODY NEEDS SOMEBODY TO LOVE*
- 19 I'VE BEEN LONELY TOO LONG* 44 IT TAKES TWO*
- 20 FOR WHAT ITS WORTH* 45 I NEVER LOVED A MAN (THE WAY I LOVE YOU)*
- 21 GO WHERE YOU WANNA GO* 46 DADDY'S LITTLE GIRL*
- 22 YOU GOT TO ME* 47 LETS FALL IN LOVE*
- 23 GEORGY GIRL* 48 JIMMY MACK
- 24 WE AINT GOT NOthin' YET 49 59th STREET BRIDGE SONG*
- 25 I'M A BELIEVER* 50 DIS-ADVANTAGES OF YOU

*An asterisk denotes record released in Britain.

One More Mountain To Climb—Ronnie Dove (Diamond)
 I'll Take Care Of Your Cares—Frankie Lane (ABC)
 No Fair At All—Association (Valiant)
 The Love I Saw In You Was Just A Mirage—Miracles (Tamla)
 Love You So Much—New Colony Six (Centar)
 Sit Down I Think I Love You—Mojo Men (Reprise)
 The Loser (With A Broken Heart)—Gary Lewis & The Playboys (Liberty)
 Morning Town Ride—Seekers (Columbia)
 Bernadette—Four Tops (Motown)
 I Dig You Baby—Jerry Butler (Mercury)

TOP L.P.'s

- 1 MONKEES 1 The Monkees (RCA)
- 2 SOUND OF MUSIC 2 Soundtrack (RCA)
- 3 BETWEEN THE BUTTONS 3 The Rolling Stones
- 4 BEST OF THE BEACH BOYS 4 Beach Boys (Capitol)
- 5 S.R.O. 6 Herb Alpert and the Tijuana Brass (Pye)
- 6 FOUR TOPS (LIVE) 8 Four Tops (Tamla Motown)
- 7 GOING PLACES 5 Herb Alpert (Pye)
- 8 HAND CLAPPIN' — FOOT STOMPIN' — FUNKY BUTT—LIVE! 7 Geno Washington (Atlantic)
- 9 COME THE DAY 9 Seekers (Columbia)
- 10 TROGGLODYNAMITE 13 Trogas (Page One)
- 11 BOB DYLAN'S GREATEST HITS 41 Bob Dylan (CBS)
- 12 DISTANT DRUMS 12 Jim Reeves (RCA)
- 13 MANTOVANI'S GOLDEN HITS 14 Mantovani (Decca)
- 14 GENTLE SHADES OF VAL DOONICAN 11 Val Doonican (Decca)
- 15 FRESH CREAM 15 The Cream (Reaction)
- 16 DOCTOR ZHIVAGO 17 Soundtrack (MGM)
- 17 COLOUR MY WORLD 16 Pet Clark (Pye)
- 18 HIT PARADE 20 Petula Clark (Pye)
- 19 COLLECTION OF BEATLES OLDIES 19 Beatles (Parlophone)
- 20 FINDERS KEEPERS 19 Cliff Richard (Columbia)

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

TOP E.P.'s

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

5 YEARS AGO

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

BRITAIN'S TOP 50

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

A blue dot denotes new entry.

BUBBLING UNDER

Raise Your Hand—Eddie Floyd (Atlantic)
 You Got What It Takes—Dave Clark Five (Columbia)
 Fool's Paradise—Larry Cunningham (King)

BRITAIN'S TOP R & B SINGLES

- 1 LOVE IS HERE AND NOW YOU'RE GONE 1 Supreme (Tamla Motown TMG 597)
- 2 TELL IT LIKE IT IS 2 Aaron Neville (Stateside SS 584)
- 3 IT TAKES TWO 5 Marvin Gaye and Kim Weston (Tamla Motown TMG 590)
- 4 EVERYBODY NEEDS SOMEBODY TO LOVE 7 Wilson Pickett (Atlantic 384101)
- 5 AL CAPONE 9 Prince Buster (Blue Beat BB 324)
- 6 NEVER LIKE THIS BEFORE 1 William Bell (Atlantic 584076)
- 7 KNOCK ON WOOD 10 Eddie Floyd (Atlantic 384041)
- 8 STAY WITH ME 8 Lorraine Ellison (Warner Bros. WB 3858)
- 9 CROSSCUT SAW 13 Albert King (Atlantic 384099)
- 10 LAST NIGHT 4 Mar-Keys (Atlantic 384074)
- 11 HE WAS REALLY SAVIN' SOMETHING 18 Velvettes (Tamla Motown TMG 595)
- 12 I'VE PASSED THIS WAY BEFORE 6 Jimmy Ruffin (Tamla TMG 593)
- 13 GET DOWN WITH IT 11 Little Richard (Columbia DI 8116)
- 14 RAISE YOUR HAND — Eddie Floyd (Stax 501001)
- 15 BRING IT UP — James Brown (Pye Int. 7N 25411)
- 16 TEN COMMANDMENTS OF MAN — Prince Buster (Blue Beat BB 334)
- 17 TRAMP — Lowell Fulson (Fontana TF 794)
- 18 60 MINUTES OF YOUR LOVE 12 Homer Banks (Liberty LIB 12017)
- 19 MERCY, MERCY, MERCY — Cannonball Adderley (Capitol C 15189)
- 20 WE'RE IN THIS THING TOGETHER — Ivachas & Herb (RS 2020509)

BRITAIN'S TOP R & B ALBUMS

- 1 GREATEST HITS 1 Temptations (Tamla Motown TML 11042)
- 2 'LIVE' 2 Four Tops (Tamla Motown TML 11041)
- 3 HOLD ON I'M COMING 3 Sam and Dave (Atlantic 587045)
- 4 THE GREAT MEMPHIS SOUND 4 Mar-Keys (Atlantic 587024)
- 5 DICTIONARY OF SOUL 5 Otis Redding (Atlantic 587050)
- 6 I'VE GOT TO DO A LITTLE BIT BETTER 8 Joe Tex (Atlantic 587053)
- 7 SOULIN' 7 Lou Rawls (Capitol T 2556)
- 8 COLLECTION OF HITS VOL. 4 9 Various Artists (Tamla Motown TML 11043)
- 9 AWAY WE GO-GO — The Miracles (Tamla Motown TML 11044)
- 10 LIVE VOL II 6 Ike and Tina Turner (Warner Bros. W 5809)
- 10 WARM AND TENDER SOUL 9 Percy Sledge (Atlantic 587448)

classified & SMALL adverts

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LOU ADLER's new record company, Ode, will be distributed through U.S. Columbia — CBS here on his newie, Alan Price sounds more like Allan Sherman. British hits bubbling under the American top hundred include "I'll Try Anything", "Friday On My Mind", "Here Comes My Baby" and "Matthew And Son". latest 'Battle Of The Giants' (Lux) result — Paul Jones (558 votes) beat Cat Stevens (490 votes). T-M fact: the following is an extract from a newspaper ad. run last week by a Bristol eaterie: "Be led into Temptation with our Marvelette sandwiches and Supreme snacks. Nothin' Ruffin' here. Four Tops in Eat 'n' Beat, meet at The Heart-beat." will Lois Lane cut a retitled version of Graham Bonney's "Super Girl"?

Electrical Banana is really an acoustical banoo, created by U.S. music wizard Richard Kunk. Prince Buster's "Ten Commandments" now available on FOUR labels in the States (thanks Michael!). Walker Brothers revive Ben E. King's "Stand By Me" for their next LP "Images". Hollies new songbook, published by Dick James, includes Keith's newie "Tell Me To To My Face". A9 — Scepter... big anticlimax for Emma Rede publicity stunt... T. D. Backus & Powerhouse may be showing an anti-drug film on stage during their act and play gospel music in the background... Q.10 what have the following girl vocalists in common: Carla Thomas, Ketty Lester, Jody Miller, Thelma Carpenter?

Five LP's scheduled for release for the first bunch of new Stax discs... Roger Easterby says his new singing discovery Matthew, doesn't have a son and is no relation to Brian... top pop single in the States ten years ago was Presley's "Too Much"... Roy Orbison told RM's Norman Jopling that he didn't think the Monkees would mind if he called them a manufactured group... in France's top ten — "Si J'Etai Un Charpentier" by Johnny Hallyday... according to 'Variety', lyrics of pop songs have become safer (less narcotics and prostitution) over the past year... Trini Lopez shortly to cut his 14th LP for Reprise... South African group the Bats have been signed to a management and agency contract by Arthur Howes...



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ROY ORBISON—talks about rock'n' roll days.

ROY — 'MY WILD STAGE ACT!'

DID you know that once upon a time, Roy Orbison had a stage act? Listen to what he said.

"I had a wild act at one time — it was when I used to record for Sun. It was really wild as opposed to my act now, not that I really have an act now! I used to wear loud clothes on stage and play tremendously loud — I think that Buddy Holly and I used to play the loudest guitar in the country then!"

Roy's recording career with Sun was short-lived, but he was in the company of such rock giants as Jerry Lee and Carl Perkins. Presley had left Sun by then. Does Roy think he could have ever become a rock idol like Jerry Lee?

"Well, I think I could! Or should I say I like to think I could — I reckon it's only

natural for me to think that I could have become a rock star if I had wanted to, but even then I wanted to sing ballads. I don't know... also I was very young at the time, caught up in things. It was the first time for everything — recording, meeting disc jockeys, going on tour. I made records but didn't have very much idea."

What about Roy's first hits, like "Only The Lonely", "Blue Angel"—what are his views on them and subsequent hits? Has he ever thought of using a girl chorus doing the 'Dum Dum Dum Dummy DOO Wah' bits?

"I knew 'Only The Lonely' would be a hit—although I didn't think it would be as big as it was. I wouldn't go back to that style of backing—it was a phase in my life, my career, and I couldn't and wouldn't want to reproduce it."

"Also if you listen to my voice you'll find it has changed, matured perhaps. If you listen to 'Only The Lonely', then 'Running Scared' and then 'Pretty Woman', you'll see what I mean."

What are Roy's favourites out of his own songs?

"When I look back, and play my records, the only one I wouldn't change would be 'Running Scared'—although just lately I've been having some ideas about that! I guess you could say it's my favourite—it represented to me exactly how I felt at the time, the soft intro, building up, and the idea of the bridge or the break at the end instead of in the middle."

"Now, that record wasn't very big in Britain—I think it just made your top twenty. I think the reason why it wasn't bigger was that it was only played on Radio Luxembourg then, and they used to play only half of the record. Now, only playing the first half of 'Running Scared'—it must have sounded a dull record. They should have played the last half — nothing really started happening until about two thirds of the way through—it was the same with the follow-up 'Crying'. 'Pretty Woman' was a big hit, and I never really liked that. Now of course I can see why it was a hit, the construction of the lyric, the beat, and the appeal it had for the market at the time. I wish I could see things like that BEFORE the record is issued!"

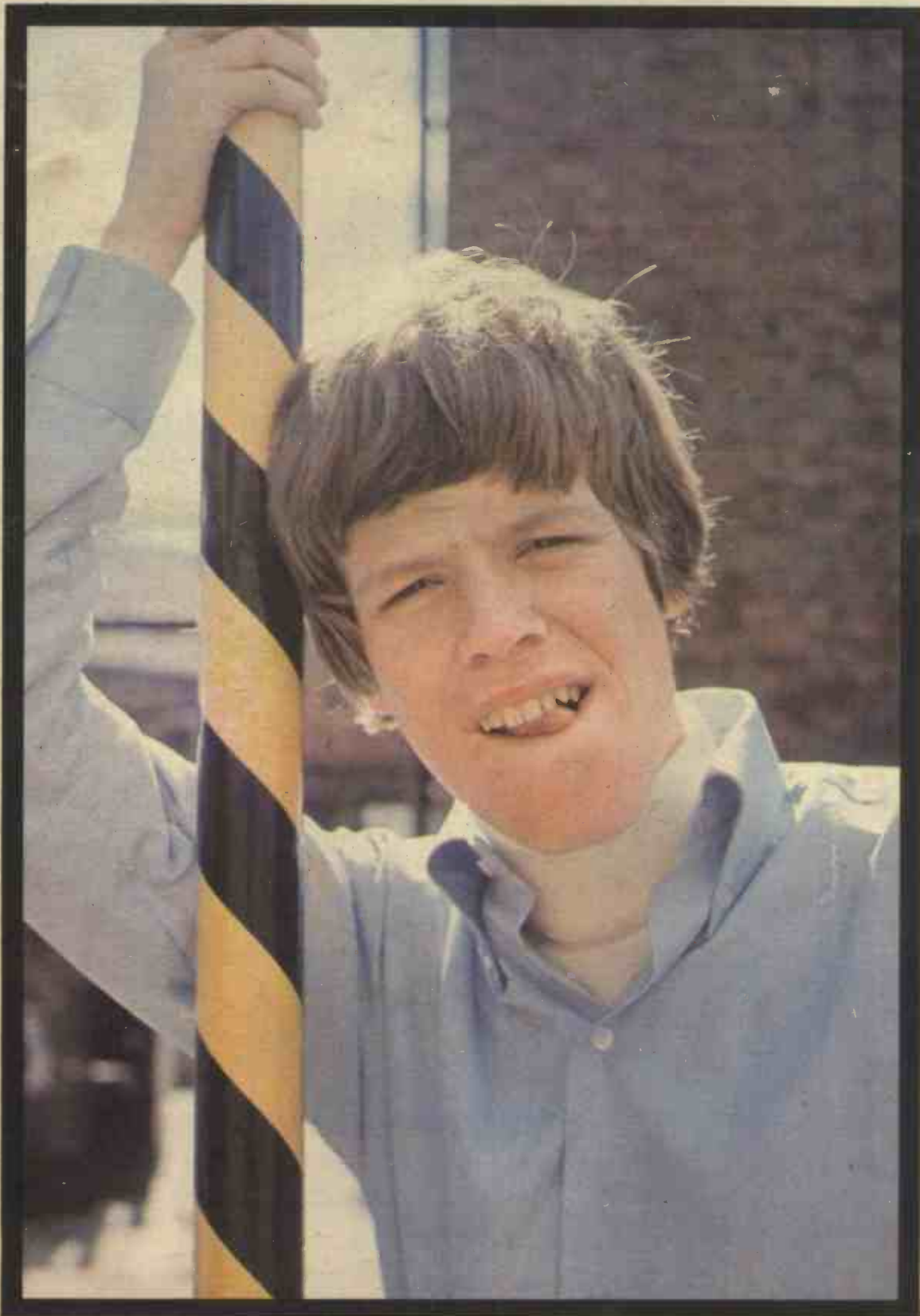
Financially Roy has been successful too—his tours and million-selling records ("Pretty Woman" sold FOUR million copies) have made him into a millionaire—a pound sterling millionaire!!! Roy's career is his life, and recently he has made his first full-length feature film "The Fastest Guitar Alive". Any news of release?

"It's being issued in May in the States," answered Roy. "We wanted a spring or summer release because that's the best time for films in the States. Because that's when the drive-in movie season starts—nearly all of the kids in the States have cars—I don't know when the film will be released here. I think I would ultimately like to make more films, to concentrate on films but that would not stop me making records or touring."

"I enjoy touring very much—I am much more relaxed now on tour than I used to be several years ago. I like touring here in Britain—I've been here enough times! Talking about touring overseas, I remember once when I was at an interview, when a reporter was talking to Jerry Lee Lewis. He asked Jerry if he had ever been abroad. 'Have I ever been a Broad!!?' said Jerry. So Jerry's manager hastily interjected, 'He means have you ever been overseas, Jerry.'

"Talking about my records again, the studio we're using now is the same one that we cut the early hits in. I find it easier, more relaxing that is, making records now than when I was with Monument, and I'm pleased with the new record 'So Good'—but you have to hear it a few times before you can fully appreciate it, so to speak."

One final note for all of Roy's fans—he won't be riding any motor bikes or doing any scrambling while he's over here this time. So you can breathe a sigh of relief about that, anyway...



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