

Inside -  
gorgeous  
Monkee  
pix on  
page 12

# Record Mirror

Largest selling colour pop weekly newspaper 6d. No. 314.  
Every Thursday. Week ending March 18, 1967



## Record Mirror

PAUL JONES (from 'Privilege')

**SOMETHIN' SPECIAL!**

**FRANK &  
NANCY  
SINATRA  
SOMETHIN'  
STUPID**

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# YOUR PAGE

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



BOB DYLAN — many sides in the can, although his last single was issued here last June — "I Want You".

## Why haven't these DYLAN songs been issued yet?

I WAS amazed to read that Bob Dylan's old label, CBS, has some six dozen sides of Bob's in the can. Do they realise it is over seven months since Bob's last new release in this country? His many fans have been deprived since last August, even though there are plenty of tracks which could have been issued. Surely not the way to sustain an artiste's popularity. About 70 previously unreleased tracks stored away? — that's farcical and almost as many as he's had issued since his first record five years ago. By the way, "Mixed Up Confusion", released in Holland but not here, is one of the best he has ever made. — Roger M. Haywood, 30 Moor Park Villas, Headingley, Leeds, 6.

## Record Mirror

EVERY THURSDAY

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

a group's distinctive qualities? but their choice of material changes with every release. Compare "Tell It To The Rain" and "I've Got You Under My Skin" — same material? It brings up a good point. People are all too quick to criticise the established groups by condemning their material as "samey" when in fact it is the SOUND which doesn't change. There is a subtle distinction and one which, I believe, many do not appreciate. No doubt Jimi Hendrix will change his material but I bet he won't sound any different. — David Law, Portsmouth, Hants.

me SICK. — Tony Hesford, 67 Digby Drive, Marston Green, Birmingham.

### COUNTRY BIGOT

I'M a C and W "purist" and not ashamed of it. I love the sound of guitars (both acoustic and electric); of country fiddle; of banjo; of steel guitar; of mandolin — though not all at once. This is Country music and we British "bigots" are determined to keep it alive. Like jazz, Country is a distinct music form, separated from pop principally by virtue of its instrumentalisation. C and W in which strings, trumpets, saxophones, gtrike choruses etc. are dominant is indistinguishable from pop, and consequently ceases to be Country music. Make no mistake, we'd love our music to become popular, but not at the expense of its identity. — Derek Lynes, 45 Montgomery Court, Chiswick, London, W.4.

### DON'S A CON

I HAVE to say that Donovan must be the biggest "con-man" in pop music. A scruffy, undernourished little boy, in an ill-fitting suit, waving the microphone around like the end of a reiger-counter, singing a song that sounded like an Estonian nursery rhyme set to the most monotonous tune imaginable. I thought Donovan was supposed to be the High Priest of poetic lyrics yet from what I could make out of his highly-accented mumblings "Mellow Yellow" appeared to be another of last year's elephant jokes, what with his references to electric bananas. I expected the next verse to consist of "E-type carrots" and "shark-infested custard". Yes, that's it — that's where the yellow bit comes in; bananas and custard. Thank goodness he didn't play his guitar this time — he uses that like a tippy Brown Owl at rehearsals of the Chipping Sodbury Gang Show. Then I think of true professionals like Bobby Goldsboro and Jay and Americans who can't make it here through lack of publicity. Makes

### HAS BEENS?

WHAT on earth have the Everly Brothers been doing over the past months. No information comes through and it's about six months since they last had a single. It would be a real pity if they are to be treated as "has-beens". In my opinion, they are in a different class from the "modern puppets" of today. Many young record buyers who have never heard the early Everly recordings would surely agree if they could compare them with most of the rubbish put out nowadays. Has anyone any old cut-ins or pictures of the Everlys? — John McGuire, 106 Nicholson Street, Glasgow, C.5.

### In brief . . .

FRANK Lee, 15 Groby Street, Stalybridge, Cheshire: I'd be pleased to find out the most popular member of the Mothers of Invention; whether or not it is true that they can't play "The Return of the Son of Monster Magnet" live; and any conceivable reason for Love's failure to attain the pinnacle of the British charts.

J. J. Stanley, 77 Birkbeck Road, Rush Green, Romford, Essex: Ray Charles must be the greatest ever all-round artiste. His voice is unique and his interpretation of a lyric is so sincere as to conjure up any emotion he wishes. He is the only true genius of the music world and I hope he'll get the publicity he deserves on his forthcoming visit.

Susan O'Brien, 11 Harty Avenue, Walkinstown, Dublin 12, Ireland: Disagree about the Beatle moustaches. John looks very funny in his; Paul looks very stately in his and he's fab anyway with or without it; George looks like somebody out of the Gospels and I like it; Ringo is gear in his and it even makes his nose look smaller.

Simon E. Myers, 76 Brookfield Avenue, Paynton, Stockport, Cheshire: A year or so ago I got a copy of one of the original two singles that Buddy Holly recorded for Decca (Brunswick) — "Blue Days, Black Nights" / "Love Me", from 1956. Since then I've been trying for the other one "Rock Around With Ollie Vee" / "That'll Be The Day" — the artistes were billed as Buddy Holly and the Three Tunes. I'll give anything to buy this other disc and so complete my collection.

John Richer, 37 West Grove Road, St. Leonards, Exeter, Devon: Is there ANY hope for Buddy Holly fans? Is there any unreleased material left? Is there any truth in there being a new LP in the States — anyone in the know please let ME know!

R. Hosier, 24 Churchhill Road, Kidlington, Oxford: Anybody got a copy of "Martian Hop", by the Randells on London — I've been after it for three years and am now desperate. And any addresses for Sam the Sham and Rita Pavone's fan-clubs?

Barbara Wood, 1 Ridge Road, Middlestown, near Wakefield, Yorks: Anyone help me get a copy of "No Time" by Dave Dee etc. I'll pay a reasonable price for a good-condition copy.

### HOUSEWIFE'S CHOICE

I NOTED Tony Hall's comments about "What kind of music does your mum like" and how right he is in being astonished at the Postmaster-General's statement that housewives prefer "Well Gather Lilies" to pop. I'm a housewife, have been for thirty years, and no doubt Mr. Short would be surprised to learn that the so-called pop is the joy of my daily life. All these gay, young groups, these hard-working young singers — what would life be without their music. The music of my day (most of it) bores me stiff. And the thought of going about my daily chores to the sound of it makes me feel quite frail. More polish goes on my furniture, more shine on my silver, when in the background the joyful beat of "Here Comes My Baby" wings me on my way. How gorgeous if I can sip my morning coffee to the throaty notes of "Detroit City" . . . and I can wash my dishes to the dreamy notes of "Release Me", with the picture of that heart-stealer Humperdinck floating before my eyes. While we have so much talent in our midst today we mums will remain young and gay, happy that we can join in and dig with these fascinating people. — Mrs. Patricia Luscombe, Bank Cottage, Brook Street, Eastry, Sandwich, Kent.

### ROCKER RICK

IN any discussion of the all-time greats, the name of Ricky Nelson is more often than not omitted. Yet surely the singer of such great rockers as "It's Late", "Believe What You Say", "Just A Little Too Much" — all written by the way by the much-lamented late Johnny Burnette — deserves to be included among the ranks of Little Richard, Eddie Cochran, Jerry Lee Lewis etc. Please: no more exclusion of Ricky in the future roll-calls of the R and R immortals. — Robin Shaw, 291, Clockhouse Road, Beckenham, Kent.

### CLIFF'S A CREDIT

I'M getting tired of the bad example certain pop stars appear to be setting to their fans. It is hardly surprising that drugging among young people is on the increase when certain pop stars who should know better are alleged to be connected with drugging themselves. Thank goodness we still have Cliff Richard in show business. He is a person whom many pop stars could model themselves on as far as general behaviour is concerned. He is a credit to the profession. — John Wayne, 6 Firs Avenue, Ripon Yorks.

### BORNEANS

In a review of "A Collection of Oldies", by the Beatles, our panel said nothing need be said about it unless you've just been discovered living in Central Borneo. A little quip which has just produced this letter . . . HAVING only just been discovered living in Central Borneo or thereabouts, we are disappointed that you consider us so out of touch with pop. To man, there are three of us, we have heard all the tracks on the Beatle LP and though the record is as yet unavailable to us at our local trading post, we can hear all the tracks (except "Bad

Boy") by selection of our extensive record library (courtesy of Radio Malaysia and National Record Players). We feel an apology is in order as it is because of the excellence of your publication that my sister keeps it so long before sending it to me. We all enjoy your informative paper very much — we just look forward in returning to Blihtly and being able to buy our own copy every Thursday. — The Lads ("Amat" Franklin, "Bones" Slater, "Spike" Sheldrake, Transmitters, c/o GRSE, RAF Kuching, BFPO 628, Borneo.

### SOUND POINT

DISAGREE entirely with the comment in RM that the Four Seasons are still issuing the same old material. Admittedly the sound is basically the same (after all, who or what can alter

## KATHY AND THE PROBLEMS OF BEING A GIRL SINGER

KATHY KIRBY loves her work but it happens to be one of the commercial facts of life that a highly paid entertainer sometimes gets in the position where there is no financial point in working: the government takes the money in tax.

An enviably enough situation but one that recently caused Kathy a certain distress.

"I hardly did a thing for nearly two months and I was very bored. The one thing that saved me was buying a house. I told a couple of estate agents what I wanted and where I wanted it, which was in Mayfair. They kept sending me details about houses in Hampstead and other areas I wasn't interested in. Then one day I happened to be walking around and saw a For Sale sign. Knocked on the door, the housekeeper showed me round, and I said I'd buy it. The first house I looked at! Had the deal fixed within three weeks. Since then I've been enjoying myself buying furniture."

Kathy's lay-off will soon be just a fading memory: she's been booked for a 16 weeks season at the Winter Gardens, Blackpool. "When I've signed a contract as top of the bill it is my duty to perform to the best of my ability. There's a lot of responsibility — to the promoter, the other artistes, and the public who pay to see the show. I have to keep fit. Working hard tends to make me thinner — I never need to go on a diet and besides I love food too much. Anyway, some women may look better for slimming. I look better well rounded!" At which point we were joined



KATHY KIRBY — talks about other girl singers (RM Pic).

by Kathy's genial and talkative manager, the legendary handleader Bert Ambrose, who seems to get a little younger every year. (If you've ever watched the TV programme "Adam Adamant", in which Kathy sings the title song, you may have heard about The Face — a sinister character who has a secret Eternal Life drug. Perhaps Bert knows something about this. He certainly hasn't aged in the ten years since I first met him. . .)

Bert wanted to make sure that Kathy's professional qualities and great drawing power were being fully appreciated: "What girl have you got in light entertainment who can come out and announce her own numbers well on a television show?" he challenged. "There's Petula, of course, a wonderful artiste, but hardly anyone else. Now Kathy — she's an excellent actress from the moment she gets up! Mind you, I'm not saying there aren't other good girl singers, such as Dusty Springfield, always a favourite with you press boys. She's a terrific singer and we always look forward to seeing her on television." This brought us to the subject of

girl singers and the apparent difficulties they have in a pop scene dominated by male performers. Several years back there was a large bunch of girls who were getting into the charts remarkably often. Kathy, Dusty, Cilla, Sandie all came up around the same time; Helen Shapiro was a trifle before and Lulu a trifle later. Now the girls are, on the whole, doing less well and even Bert admits the tremendous difficulty of finding the right hit-potential songs for Kathy.

Said Kathy: "You know, I was told by a journalist — Paul Boyle — at the beginning of my career that it is very hard for girls to be successful in pop unless they are ugly! The theory is that if you are all, well, glamorous, women won't like you. All I can say is that I try to look as attractive as I can and I've enjoyed very, very high popularity with women fans, including mothers. They don't see me as a man eater out to steal their men!"

Winking happily, manager Bert announced: "Never mind, we can soon remedy that!"

DAVID GRIFFITHS

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# 'I pinch the tunes for Seekers hits'

## SAYS TOM SPRINGFIELD TO DAVID GRIFFITHS

**T**OM Springfield has written five singles-type songs for The Seekers and four of them have sold a million — not bad going. Now it looks as though "Georgy Girl" is going to be the biggest of all, since the song has been nominated for an Academy Award by the academicians of the Hollywood movie industry. Daresay the song will win — the judges have no less than three different Seekers versions to choose from; one at the beginning of the movie, one at the end, and the record version.

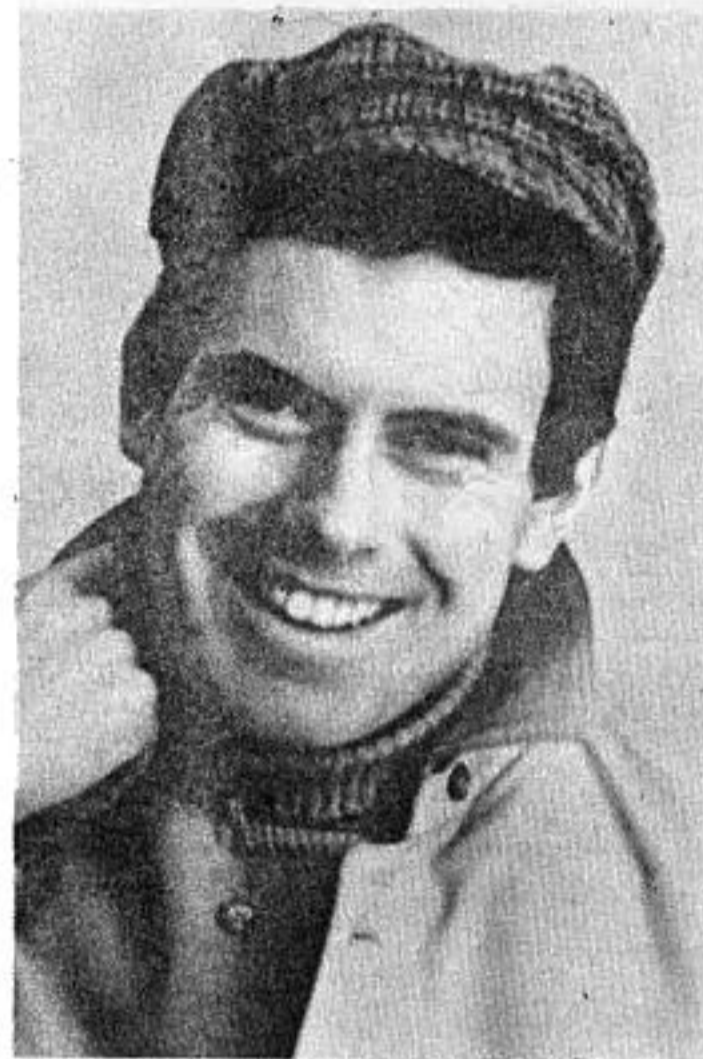
How Tom and The Seekers got involved is a bit of an odd story. "I don't know much about it," said Tom, "but I know the producers had a song titled 'Georgy' that they wanted Dusty to sing. She tells me she's never heard it but I heard from someone else that she turned it down. Anyway, it was a good song but not suitable for Dusty. Then they tried The Seekers but it wasn't suitable for them either. As their recording manager I was brought into the picture, which is how I came to get together with Jim Dale to write the song. The fact that two Springfields have been involved in Georgy is simply a coincidence!"

Since the breakup of The Springfields vocal group only Dusty has kept right on singing. Mike Hurst made a few forlorn attempts to hit the charts before deciding he was better off producing other people's records. Tom Springfield had a go at a couple of instrumentals with his orchestra but they got nowhere either and so he too has concentrated on record production, and songwriting.

"No, I don't miss singing in public at all," said Tom. "For one thing I was never any good and I knew it. It's different for somebody like Dusty who has got terrific talent. But you can fool people in this business and I was able to fool audiences: they'd scream indiscriminately for me, Mike and Dusty. You'd be a fool not to respond with pleasure when fans are screaming for me, but I still knew I had little talent so I didn't get much of a thrill from the applause I think I'm too inhibited, except when stoned, to be a performer. And I got too bored too often."

Writing songs, on the other hand, never bores Tom — though he is impatient with the task of orchestrating them. "Good orchestrators usually start training in childhood. Even if I studied hard for several years I'd still be two or three years behind the best of the professionals. So I usually get one of them to do the scoring for me. Not worth me learning all about orchestration — it's too much hard work for relatively little reward."

Which leaves Tom basically with the job of finding melodies. Elusive things — but not to him. "I've got melodies knocking around in my head, and on bits of paper, and recorded on tape. Plenty of them. Whenever a particular song requirement



TOM SPRINGFIELD (RM Pic)

comes up I can usually remember one that can be adapted for the purpose."

Good ones?  
 "Oh yes. Not original ones, mind you. I've given up trying to write original melodies because it's impossible. I reckon they've all been thought of. Sometimes it's a tune that you've obviously pinched. Other things you don't know you are pinching, it's a subconscious process, but you're pinching just the same. Fortunately, it's very hard for anyone to sue because you can always point to some traditional song that is similar. I hear a couple of French writers tried to sue Bert Kaempfert over 'Strangers In The Night' but I think it was settled out of court. I guess the idea is to try to get a piece of the action when a song sells in millions. The only trouble I've had was over 'The Carnival Is Over' but I admitted I'd taken it from an old Russian song. Had a few letters signed 'Disgusted though! Oh yes, and a chap sent me a back copy of the sheet music of 'Promises' which I'd written with Norman Newell for Ken Dodd. My correspondent said it was the worst song he'd ever heard. Well, he was entitled to his opinion and who was I to complain? He'd already spent 3s. on the song!"

DAVID GRIFFITHS.

# 55 MILLION

## discs sold—and this is his first British trip!

**S**OON, Fats Domino will be coming to Britain. Fats hasn't had a hit here for a long, long time — his last big hit must have been "Country Boy" which was issued in 1960. Yet Fats is the most sought-after artiste to visit Britain, after Elvis Presley. Why?

The answer probably lies in the style of the man — a style which was a combination of voice, piano and song which became literally world-famous just before, and during, the great years of the big beat boom.

You could play a Beatles' record, a Monkees' record, a Stones' record, or maybe even an Elvis Presley record and there'll be a lot of people who won't be able to tell you who is singing. But you put on a Fats Domino record and EVERYONE knows that voice and that piano.

It was that style which sold 55 million records between the years of 1948 and 1963, the year when Fats left Imperial records and his songwriting partner Dave Bartholomew. Since then little has happened to Fats, disc-wise, although his personal appearances have always been sell-outs. Of course, he doesn't need a hit record — he's had 22 million sellers already (he's running third to Elvis and the Beatles) — but his fans would like him to have one, or even come up with a potential hit. His latest "I'm Living Right" on HMV is a typical latter-day Domino record, good voice and piano, but a poor song.

Fats was born in New Orleans, Antoine Domino, on February 26, 1928. He started playing piano in

local honky-tonks at the age of ten, but had to go out to work—in a bedspring factory—to help his family at the age of 14. But he continued to spend his spare time playing in roadhouses, and soon developed a reputation among other musicians. One day an executive from Imperial records heard Fats and signed him up. He was an immediate success.

His first record (and his first million-seller) was "The Fat Man", written about Fats by himself and Dave Bartholomew, the executive who discovered him. Fats weighs 16 stone and song is a raunchy rhythm and blues beater, which is sung in a key higher than in later, and better-known Domino recordings. The tune is a typical twelve-bar blues melody but the atmosphere created on the record was so new and exciting that nothing could stop Fats after it.

Here's a list of some of the titles which sold over a million copies for Fats in the years after "The Fat Man". There were "Goin' Home", "You Said You Loved Me", "Please Don't Leave Me", "Going To The River", "Love Me", "All By Myself", "I Can't Go On", "Ain't That A Shame", "I'm In Love Again", "Bo Weevil", "Blue Monday", "Blueberry Hill", "It's You I Love", "I'm Walkin'", "I Still Love You", "Whole Lotta Lovin'" and many, many others.

Fats has had about 20 LPs issued in this country — on the London, Liberty and HMV labels. He has also had records issued on Mercury, his current label in the States. The only time you could have seen Fats was in the film "The Girl Can't Help It", in 1957, in which he sang his fabulous "Blue Monday" — other stars in the film were Jayne Mansfield, Gene Vincent,



FATS DOMINO

Julie London, Eddie Cochran and Little Richard. Not a bad line-up. Fats is now married and the father of eight children. He wed his childhood sweetheart Rosemary (he's written songs about her) in New Orleans and still lives there in a beautiful house. As to why he hasn't been to Britain before... well, Lee Dorsey, who knows Fats well, once said a strange thing to me when I interviewed him.

He said that Fats wanted to come to Britain, but as far as Fats knew, nobody had asked him.

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Arthur Heyes, 17, 176 Reginald Road, Sutton, St. Helens, Stars — Bob Dylan, Joan Baez, Spencer Davis, Small Faces. Hobby and interests — Play guitar and harmonica, acting, records and girls.



Miss Peggy O'Connor, 18, Wainui R.D., Raglan, Nth. Island, New Zealand. Stars — Tom Jones, Patrick McGeehan, Dave Clark Five, Brook Benton. Hobby and interests— photography, music, T.V., clothes, dancing, records.

# READERS' CLUB



Diana Threadgold, 14, 140 The Coppice, Yiewsley, Middlesex. Stars — Rolling Stones, Pretty Things, Bo Diddley, Jimmy Reed. Hobby and interests — R & B, readings, jazz, cycling.



David Hills, 23, 14 Bawtree Road, Uxbridge, Middlesex. Stars — Timi Yuro, Brenda Lee, Dean Martin, Esther Phillips, Four Tops. Hobby and interests — Collecting records and listening to the radio.



Emil Vychner, Nad Kajetankou, Praha, 6, Czechoslovakia. Stars — Roy Orbison, Gent Pitney, Johnny Cash, Cliff Richard, Buddy Holly, Gene Vincent. Hobby and interests — Collecting records, music, tape/ recorder, sport.



Teresa Hinton, 15, 140 Green Lane, Small Heath, Birmingham 9. Stars — The Walker Bros., Merseys, Small Faces and Herman. Hobby and interests — Gymnastics and pop records.



Denise Dixon, 16, 40 Swaddale Avenue, Tupton, Chesterfield, Derby. Stars — Elvis, Dylan, Sonny and Cher, Troggs, Beach Boys, Dave Dee etc., James Brown. Hobby and interests — Radio 270, readings, collecting records, U.N.C.L.E., boys.



Malcolm Smith, 17, 11 Burghley Road, St. Andrews, Bristol 6. Stars — Stones, Kinks, Zombies, Yardbirds, Them, Who, Walker Bros., Francoise Hardy. Hobby and interests—Records, Girls, pop magazines, sport, making motor bikes, parties, having my hair long.



Jovent Philippe, 16, 76 avenue de L'Hippodrome, Arras, P.D.C., France (62). Stars — Beatles, Donovan, Otis Redding, Los Bravos, Spencer Davis Group, The Kinks.



Margaret Park, 15, 70 Armadale Street, Glasgow, E.I. Stars — Dave Berry, Small Faces, Manfred Mann, Herman, Troggs. Hobby and interests—Pop music, boys, pen pals, reading (all types).



Simon and Garfunkel arrive in Britain this week for three major concert appearances—Saturday, at the Albert Hall, London; Sunday, at the Birmingham Theatre, Birmingham; and Monday, at the Free Trade Hall, Manchester. And tying up with the visit is the release on CBS of Paul Simon's latest composition "At The Zoo". Their record? It's described as: "Abounding with aural colour patterns which intrigue and interest the more with each hearing. This disc has a brilliant lyric speaking of the logical zoo inmates who play the human game."

## LUCY SHOW IN LONDON

ABC screens the one-hour spectacular "Lucy In London" on March 25 at 9.10. Filmed entirely on location in the capital, the show features Lucy with guest star ANTHONY NEWLEY as the owner of a one-man tourist agency taking her on a guided tour. Other stars whom she meets include THE DAVE CLARK FIVE, WILFRID HYDE WHITE, JAMES ROBERTSON JUSTICE, PETER WYN-GARDE and the David Winters Dancers.

Under the "guiding hand" of Tony Newley Lucy manages to get ducked in the icy Thames; creates havoc in an outdoor Shakespearean festival; nearly dies of fright in

Madame Tussaud's Chamber of Horrors; joins a group of mods in a way-out dance number; serves as a one-woman audience to Tony's vaudeville act and joins him and the Dave Clark Five in ten songs.

## KINKS EP

THE KINKS next EP contains FIVE tracks — all RAY DAVIES compositions — and the royalties for the compositions are being donated to charity. The EP is entitled "Two Sisters" and the tracks are: "Two Sisters", "Village Green", "Mister Reporter", "This Is Where I Belong" and "And I Will Love You".

The Kinks have been awarded a Gold Disc for European sales of their album "Well Respected Kinks" and may soon be receiving a similar award for U.S. sales.

# BRIAN JONES PENS FILM THEME

ROLLING STONE Brian Jones has added a new dimension to his career by writing and producing the sound-track for a major international film. The film is, in fact, Germany's entry for the Cannes Film Festival to be held from April 24 to May 11.

It's titled "Mord und Totschlag", and the world-wide distribution will be handled by Universal and it will be screened in English as "A Degree Of Murder". Film stars Brian's fiancée, blonde actress Anita Pallenberg.

The production was made by Hower Films of Munich and produced-directed-written by German ace Walter Schlöndorff, who won the critics' award at Cannes, and the Golden Gate Award in San Francisco for his "The Young Törless".

Said Schlöndorff from the Bavarian Studios: "Brian's music has worked out marvellously for the film. It fits in wonderfully with the story. He came to Munich three times to see the finished film for timing purposes.

Brian Jones said: "In writing and producing the track, I used a series of different groups . . . from one musician to ten. I ran the gamut of line-ups from the usual brass line-up to country and Western, using violin and banjo. Mostly they were session men, but some of the group boys helped out." Brian himself played sitar, organ, dulcimer, also harmonica and harp.

## CAT IN GERMANY

CAT STEVENS finished a 3-day trip to Germany this week and on Friday begins his first trip to Ireland. He appears at the Floral Hall, Belfast and Castle Ballroom, Banbridge on March 17; Arcadia Ballroom, Bray on the 18th and the Arcadia Ballroom, Cork on the 19th.

Promotion for his new single (released March 24) entitled "I'm Gonna Get Me A Gun" include "Top Of The Pops" (March 30), "Easybeat" (April 2) and "Dee Time" (April 4).

## BIG L SHOWS

Radio London starting new discotheque in Folkestone, Kent. Discotheque is at Mick's Flamingo Club, and it opens Good Friday, March 24. The Discotheque is open on Tuesday, Friday and Saturday evenings and the resident D.J. is Mike Quinn.

On Tuesday evenings they are going to hold a "Discovery Night". This will feature two groups per night over a course of 12 weeks. The best groups will be offered a recording test. This will be open to Kent groups. Those wishing to enter should contact Gordon Shepherd of Radio London.

Friday nights will feature pop groups. Saturday will feature "Soul Shows".

THE EASYBEATS' "Friday On My Mind", recorded in Britain, has become the group's biggest selling record and has now entered the American Hot 100. The group will be returning to Australia for a Tour in May and, depending on their success in America, may tour the U.S. for a short period immediately following.

## YARDBIRDS SINGLE

First single from the 4-man YARDBIRDS is released on the Columbia label on March 31 and is entitled "Little Games". The group begin a three day visit to Rotterdam on April 7 and on April 5 spend three days at the Tivoli Gardens, Stockholm, prior to an eight day tour of the Scandinavian countries. On July 14 the group embark on their fifth U.S. Tour which lasts until September 1.

# HOLLIES-JONES-DAVIS TOUR

STARTING with complete sell-outs at Mansfield and Newcastle, the Hollies-Paul Jones-Spencer Davis tour has settled down into one of the most entertaining yet . . . especially the second half. But let's deal with the cast in order of appearances.

The Richard Kent Style, getting a big sound going, open both halves excitingly, also backing the Young Idea, with their current "Peculiar Situation" (a Hollies' song) going specially strongly, registered finely on their first-ever stage shows — personally and dynamically. Then come the Tremeloes, stirring up big responses for their "Here Comes My Baby" smash . . . signs of an upcoming strong stage act here, even if there are rough edges as yet.

The Spencer Davis Group are in great nick, sound-wise. Could be that some of the audiences have been a trifle too young for them so far, but their musicianship is in no doubt. Stevie W. in great form. Only problem: opening night Spen's wife was taken to hospital having suffered eye damage through her contact lenses, and Spen was late making the show. But a soundly efficient group.

Second half: a knock-out. Paul Jones emerged behind a massive banner scripted: "How Sweet It Is To Be Loved By Yeh!". suddenly appearing and cavorting in hysteria-raising form, bashing away on a brass drum. A superb performance, featuring "High Time", "Pretty Flamingo", "If You Gotta Go", "Do Wah Diddy", "I Cry Alone", "Bad Bad Boy" and finally, in a brilliantly staged finale which had the fans roaring for more. MUCH more!

And the Hollies coped magnificently with their show-closing spot. A tremendous PA set-up, whipping up a massive storm, cheered to the echo, through "I Can't Let Go", "You Don't Know", "Like A Rolling Stone", "Stop Stop Stop", "Carousell", "Reach Out", with Tony Mansfield standing in well for Bobbie Elliott on drums.

Meanwhile, the sieges outside the theatres go on . . . D. B.

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# A LOOK AT THE U.S. CHARTS

FAST rising U.S. hits include — Somethin' Stupid — Frank & Nancy Sinatra (Reprise); What A Woman In Love Won't Do — Sandy Posey (MGM); Tell Me To My Face — Keith (Mercury); For He's A Jolly Good Fellow — Bobby Vinton (Epic); Mercy, Mercy, Mercy — Marlena Shaw/Larry Williams (Cadet/Okeh); Oh That's Good, No That's Bad — Sam The Sham & The Pharaohs (MGM).

New U.S. releases include — Music To Watch Girls By — Andy Williams (Columbia); Gonna Give Her All The Love I've Got — Jimmy Ruffin (Soul); I'm Under The Influence Of Love—Felice Taylor (Mustang); Twilight Time — Ruby And The Romantics (ABC); Vicki Anderson & James Brown — Think (King); That's The Way — Casinos (Airtown); Aren't You The Girl — Tim Buckley (Elektra); Get In My Bag—Curtis Lee (Rojac); One Hurt Deserves Another — Raelets (Tangerine); My Bottle Is My Companion — Percy Mayfield (Tangerine); A Little Bit Me, A Little Bit You — Monkees (Colgems); My Back Pages — Byrds (Columbia); Get Me To The World On Time — Electric Prunes (Reprise); Close Your Eyes — Peaches & Herb (Date); The Proper Thing To Do — T Bones (Liberty); The Wishing Doll — Jackie De Shannon (Liberty); Turn The World Around The Other Way — Big Maybelle (Rojac); Dead End Street Monologue — Lou Bruns (Capitol); Nothing Like Being In Love — La Verne Baker (Brunswick); Hotel — Carmen McCrae (Warner Bros); Louise — Keith Allison (Columbia). N.J.



# Walker fans protest—& Scott blames promoters

HUNDREDS of girl pop fans have protested on learning that THE WALKER BROTHERS' Tour will not be visiting Hadleigh, Essex, as advertised. The Nationwide Tour, which includes CAT STEVENS, ENGELBERT HUMPERDINCK and THE JIMI HENDRIX EXPERIENCE begin on March 31 and was due to give two evening performances at Kingsway Theatre, Hadleigh.

However, as the promoter has not put up the required deposit to the tour organisers, they have now switched the date to the Gaumont, Southampton. SCOTT ENGEL comments: "We are furious about this sort of thing, it's not fair on the public and it's not fair on the artists. It's usually us who gets the blame from fans who don't realise that it's promoters and such people who cause the trouble."

## STEVIE'S NEW GROUP

STEVIE WINWOOD will be leaving the pop scene on April 2 for a short period in which he will concentrate on his musical ideas and also write some film music to "Round The Mulberry Bush" and "The White Witch Of Rose Hall". In both these instances, Stevie will be joined by the other members of his new group THE TRAFFIC. They are JAMES CAPALDI (drums) DAVID MASON (guitar) and CHRISTOPHER WOOD (sax and flute). Although The Traffic are not expected to appear publicly for some time, a single can be expected in the very near future. The Traffic will record on the Island label.

Owing to the fact that THE SPENCER DAVIS GROUP are now without Stevie and Muff Winwood, the line-up will consist of Spencer Davis (rhythm, 12 string guitar and vocals), Pete York (drums) and three new members who have yet to be decided. This will swell the ranks of the Spencer Davis Group to five members.

"B" side of THE MOVE's march 31 release "I Can Hear The Grass Grow" is now "Wave Your Flag And Stop The Drag", another composition by ROY WOOD. The group, who appear at a "Birth Day Ball" at Tiles on March 17 may be recording in New York in May.

## POP SHORTS

DOUBLE FEATURE appearing on "Saturday Club" on March 18. March 24 release for both an LP and single from THE MAGIC LANTERNS. The single "Auntie Griselda" has been taken from an unreleased MONKEES album and will be sung by The Monkees on their BBC show on March 25. The LP is entitled "Lit Up With The Magic Lanterns". The boys are off to Paris for 6 days from May 6. Appearing on "Saturday Club" on April 1 — MANFRED MANN, THE JIMI HENDRIX EXPERIENCE and HELEN SHAPIRO. Appearing on "Easy Beat" on April 2 — CAT STEVENS and ACKER BILK. 1st Pye release for ALAN BOWN SET on March 31 is the self-penned "Gonna Fix You Good". The boys will be promoting it on "The Joe Loss Show" (March 17) and "Saturday Club" (April 1). Later this month the group visit Holland and France. THE HERD began 16 day season at St. Tropez' Papa Guyo Club on March 18. April 14 release for JOHN WILLIAMS entitled "Paisley Blue". THE BUNCH appear as Guest Artists on "Monday Monday" on April 3. DUSTY SPRINGFIELD has been booked for two cabaret appearances in the North. She appears at The Talk Of The North in Manchester on April 2 and at the Fiesta, Stockton on April 16. Her 4 week season at Lon-

## WHISTLING JACK—THE TRUTH

At last: The revelation as to the identity of Whistling Jack Smith, whose record "I Was Kaiser Bill's Batman" is fairly hissing up the charts. He is Coby Wells, who is Billy Moeller, who WAS road manager to the Unit Four Plus Two outfit—an outfit fronted by Bill's brother Tommy Moeller.

Sounds complicated and it probably is complicated. But Billy, who recorded as Coby Wells for Decca only a few weeks ago, and was written about in Record Mirror, just happened to be on the spot when musical director Ivor Raymonde was looking for a whistle expert for a new song. We're just letting you in on the secret this week. For FULL details, see what further confusions we can dig up about J. Smith for next week's Record Mirror.

## SINGLE DATE

New Monkee single has definitely been fixed for March 31 release and the "A" side will definitely be "A Little Bit Me, A Little Bit You", written by fast-rising American singer-composer Neil Diamond, who also wrote "I'm A Believer". Flip is "A Girl I Knew", written by Monkee Mike Nesmith. The second Monkee album "More Of The Monkees" will be released on the same day.

Yet more staggering news about the Monkees' progress in America. Their new single "A Little Bit Me, A Little Bit You" has received a Gold Disc—actually awarded on the day of release in the States—for sales of one and a half million! And the fantastic foursome also have been given three awards by the National Association of Record Merchandisers, as the best-selling American vocal group, for the best-selling American LP ("The Monkees") and for the top single, "I'm A Believer".

don's The Talk Of The Town begins on May 8. French release for THE DEAD SEA FRUIT is entitled "Put Another Record On" and the group travel there on April 14 for 3 week appearance. THE GOOD TIME LOSERS appearing in colour film for U.S. television entitled "The Looming Scene" and will film a sequence in The Cromwellian Club. GEORGIE FAME appears on "Parade Of The Pops" on April 5. ROY ORBISON appears on "The Joe Loss Show" on April 7. ADRIENNE POSTA appearing on "Armchair Theatre" production with SHEILA HANCOCK and also in an episode in "The Saint" series. NASHVILLE TEENS off to Hungary from May 15-31. The group will be in Germany throughout the month of April. RICHARD SHERMAN of THE ATTACK is a member of "The Friends Of Covent Garden", as is MICK JAGGER. A Nationwide competition to find a D.J. entitled "Find A Disc Jockey" is being currently organised. Heats will take place in the Midlands, the North, Scotland and in London. The finals will be held at the Top Rank, Croydon on May 23. THE SOUL SISTERS appear at Tiles, Oxford Street on March 21. JIMMY JAMES & THE VAGABONDS leave this country on June 14 to appear in America, Canada, Australia and New Zealand.



Dorothy Squires, who really deserves the title "Miss Show-business" pictured with Sir Edward Lewis, head of Decca, on the occasion of the launching of her LP-with-a-difference "This Is My Life" out now on the Ace of Clubs label. The album was recorded "live" at the Regal Cinema, Llanelli, now a bingo hall, on October 8, 1966. It was the day when Dot proved to her old home-folk that she really has become an international entertainer. It's an LP full of songs, humour, anecdote, reminiscence... even the break-up of her marriage to Roger Moore, alias "The Saint", isn't left out. But mostly it's a story of warmth and enthusiasm and the real show-must-go-on attitude of the real trouper. She's done the lot, has Dot. She has written all the music and lyrics for "Old Rowley" a stage musical based on the life of King Charles II. Said Dot of her LP: "It was the atmosphere that knocked me out. Specially from the musicians who were determined to do their best" . . . PETER JONES

## New discs from Cat Stevens and Manfred Mann!

THERE are new discs from Cat Stevens, the Four Tops, Roger Miller and Jackie Trent among the releases for the week ending March 23. All the releases for that week are as follows:—COLUMBIA: Les Nocturnes—Do, I Do; Ram John Holder—I Need Somebody; Barron Knights—Lazy Fat People; LIBERTY: Vikki Carr—It Must Be Him. TAMLA MOTOWN: Four Tops—Bernadette. HMV: Clark Terry—Winchester Cathedral; Mike Sammes Singers—Somebody's Thinking of You Tonight. UA: Shirley Bassey — If You Go Away. STATESIDE: Platters With This Ring; Vernon Garrett—Turn Back The Hands Of Time; Yellow Balloon — Yellow Balloon. CAPITOL: West Coast Knack — I'm Aware. DECCA: Blues-breakers — Curly; Jonathan King — Round, Round; Connie Van Bergen — Salty Dog; Ornella Vanoni — Our Song. DERAM: Cat Stevens — I'm Gonna Get Me A Gun; Gibsons — The Magic Book. RCA: Mr. Stanley Myers and the West Hampstead Tea Room New Orpheans with vocal refrain by Master Barry Humphries and the Noveltones — Ulysses Rag. MERCURY: City Smoke — Sunday Morning. FONTANA: Chet Baker and strings — All; Delys — Sweet Maria; Manfred Mann — Ha Ha Said The Clown. PHILIPS: Roger Miller — Walkin' In The Sunshine; Susannah Young — Lazy Afternoon. CBS: Tim Rose — Morning Dew; Jim and Dean — Yellow Balloon; Magic Lanterns—Auntie Griselda; Exceptions — The Eakle Flys On Friday; Gass — Dream Baby; Brian Poole — That Reminds Me Baby; Marty Kristian — I'll Give You Love. POLYDOR: Glen Mason — Too Good To Be Forgotten; Inspirations — Touch Me. Hold Me, Kiss Me. PYE: Jackie Trent — Humming Bird; Dana Gillespie — Pay You Back With Interest; Kenny Bernard — I Do; Brendan O'Brien and the Dixies — Don't Let The Stars Get In Your Eyes. PICCADILLY: Ebony Keyes — Cupid's House. PYE INTERNATIONAL: Chris Montez — Because Of You. REPRIS: Buddy Greco — Girl Talk. DURUM: Little Tony — Long Is The Lonely Night.

## DUANE EDDY AT THE SAVILLE

ANY Dr. Zhivago 'gear' seen in the Saville last Sunday was not due to a 'fab fad' but to the lippy draughts which whistled through the theatre, making hand-clapping, finger-poppin' and freak-out almost impossible. Nevertheless, the faithful bunch of Duane Eddy fans were well pleased at Duane's soft-spoken pleasant stage approach — although he didn't have the semblance of an act he managed, together with the Senate, to reproduce his old instrumental rock sounds (he had 15 top-20 hits in a row!!!) and there was a load of twangy guitar, rebel yells, raunchy sax et al. The three curtain calls, and enthusiastic fans proved that Duane has quality, if not quantity fans. First group on were the Lomax Alliance, who were the usual sort of Saville group — they suffered from the 'Saville Impediment' of singing too near the mike, making every song sound like a Radio London goldenoldiefashback with loads of static interference. But they didn't have much that was new or original to offer. Edwin Starr, as usual, was highly professional. But even he seemed to realise that the audience were a bit cold, to say the least. After singing his songs, and singing them well (his voice is highly distinctive) he again asked the crowd to 'clap your hands, stamp your feet' and as an afterthought, 'even pick your fingernails'. A pity he didn't get a better reception, because he was A-O-K. The Senate, who backed Duane had a spot of their own in which their singer (who reminded me of Bertie Wooster) went through a few numbers. His interpretation of Otis Redding's interpretation of "Try A Little Tenderness" was hilarious — it was just like Al Jolson. I thought he'd try "Mamma" next. A pity he had to imitate, because he wasn't bad — his "Invitation" showed he could sing original British R & B type songs well. The show, despite the theatre being far from full, was a good evening for Duane Eddy fans. NORMAN JOPLING

## POP TALK

THE SWINGING BLUE JEANS made one of their infrequent visits to London last week and spent three days in the recording studios waxing four tracks, one of which will be used as their next single. I wonder whether the single will be the most controversial disc they have so far issued, because one of the tracks concerns a parson's son, himself a parson, who commits suicide because of his love for a girl. Of course, The Blue Jeans haven't had a major hit for some time, although they still have a full date sheet and continue to make their regular appearances on the Continent. In a way they are in the same boat as many of the groups who had major hits two or three years ago... some people may think of them as 'has beens', despite the fact that their records and performances have matured with experience. Surely The Blue Jeans, The Dave Clark 5, Gerry & The Pacemakers, The Nashville Teens etc. all have become real 'professionals'? The Blue Jeans remain optimistic, they feel that if they produce a record that 'clicks', it could well hurdle towards the top of the charts—like the current disc from those other 'has beens' THE TREME-LOES.

C & W Country tinged records from several major artists including CLIFF RICHARD, DAVE BERRY, CRISPAIN ST. PETERS, THE MERSEYS. Perhaps the rising British interest in this style of music will spotlight the releases of the U.S. Country stars who have not had major hits here for several years. HANK LOCK-LIN, for instance, whose current release is "The Upper Room". Hank was born in McCullian, Florida. Both his parents were musically gifted, though neither played or sang professionally. Hearing them inspired Hank from his earliest days, and at the age of 10 he was picking guitar for amateur contests. Until he was able to perform professionally, Hank worked at various jobs in his home state, doing mostly shipyard work and farming. Beyond a doubt the most important year in Hank's life was his 20th, when he made his "debut" at the Community House in Whistler, Alabama. There followed an impressive string of tours, broadcasts and personal appearances through the deep South before Hank moved to Texas. Hank is now a resident of Houston, but it was in Nashville that he recorded his first RCA Victor sides after joining the company as an exclusive recording artiste. Several interesting hobbies take up Hank's spare time—what little there is! The most important are woodworking and record collecting. He has hundreds of the latter, including many old cylinders that were used before present day discs came into being. The Locklins have three children: Margaret, Beth and Maurice. Their family pet is a dog named Farfel. Hank's musical moments at home often involve a bit of song-writing, and his favourite kinds of music both to compose and perform are hymns and heart ballads. Another U.S. C & W singer with a current release is SONNY JAMES with "Take Good Care Of Her" on the Capitol label.

THE BEAT FLEET Colourful military uniforms of every description light up the West End of London—but heads turned when disc jockey ROBBIE DALE strolled around Trafalgar Square resplendent in an admiral's uniform. Robbie has formed a "Beat Fleet" which is made up of some 50,000 radio listeners. Because of the interest in the organisation he has decided to award "commissions" to pop artistes. The 1st Lady Lieut. is LULU. SANDIE SHAW and MILLIE are Lady Lieuts. and among the Hon. Ranks of Vice Admiral, Rear Admiral, Commodore and Hon. Captains are THE MONKEES, THE HOLLIES, THE KINKS, THE SPENCER DAVIS GROUP, GENO WASHINGTON, NEW VAUDEVILLE BAND, DAVE BERRY, JIMI HENDRIX and GEORGIE FAME.

AUNT SALLY BEATLES have collection of 16 different guitars in the studio during their current recording sessions... due to mammoth crowd attending THE JIMI HENDRIX EXPERIENCE's performance at the Gyro Club, Ickley, earlier this week, police stopped the show because they said the "excessive crowd infringed the fire regulations"... despite having had two singles in the charts last year—it is over six months since THE CREATION's last record, and there seems to be no sign of a new one being produced in the near future... now that there are so many genuine American "Soul" artists visiting our shores, will British bands who so faithfully copy their material try to be a bit more original?... has anyone seen VIV PRINCE lately?... JEFF BECK's "outspoken" remarks about group girls in Sunday Mirror tamer than similar comments by MERSEYBEATS in News Of The World some time ago. JOAN COLLINS and ANTHONY NEWLEY at Bag O'Nails Club last week.

SUCCESSFUL TEAM Present at the preview of THE KOOBAS' film of the Stock Market last week were songwriters BILL MARTIN & PHIL COULTER, who wrote all four songs for the film. The boys have had a great deal of success recently, and won the British section of the Eurovision Song Contest with "Puppet On A String". SANDIE SHAW's latest release. The boys have also penned the title song of the latest "Carry On" film, "Don't Lose Your Head." Bill was born in Glasgow and lived in Africa for three years, where he was a professional footballer with The Johannesburg Rangers. Phil comes from Londonderry, and was formerly musical director to THE BACHELORS, TWINKLE and THEM.

## WHO GERMAN TOUR DATES

THE WHO, who fly to New York on flight TW 701 at 4 o'clock on March 21, will travel to Germany following their Stateside trip. Dates for their German tour have now been confirmed and are: Siegen (April 4), Ludwigshafen (5), Zurich — Switzerland (6), Munich (7), Nuremberg; and Amsbach (8), Essen (9), Dusseldorf (11), Dusseldorf Television (13), Munster (14), Wiesbaden (15) and Ravensburg; and Uhm (16). Prior to their U.S. trip they make two further appearances in England — Exeter (March 17) and Plymouth (March 18). The group's next British single is likely to be

released on the Track label at the end of April and will be a PETE TOWNSHEND composition. Co-manager CHRIS STAMP flies to America on Friday to set up their visit.

## GEORGIE DATES

GEORGIE FAME has three promotional dates to tie-in with the release of his first CBS single "Because I Love You", released on March 17. They are: Granada's "Scene" (March 17), "Pop Inn" (March 21) and "Saturday Club" (March 25). Georgie and his band will be off to Copenhagen at the end of the month.

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Here are a batch of pix of one DAVID CUMMING, well-known comedy scriptwriter, who has ventured into the field of pop music with "Rubber Rabbit". You can see how he's in deadly earnest by the facial expressions here—(R.M. Pix).

# The scriptwriter turned singer talks to Peter Jones about his 'RUBBER RABBIT'

DAVID CUMMING is a brilliant scriptwriter and a new-star comedian. Now he's made a record, "Rubber Rabbit", out right now. Peter Jones met and talked to David . . . found him a self-confessed "chubby, happy-go-lucky, generally dissipated bundle of neurosis." The questioning went as follows:—

P.J.: Why had David made the record?

David: I truly believe that the pop scene is growing up at last. The Beatles, the Who, the Beach Boys, Ray Davies and the Kinks are all moving forward, crashing through barriers, creating new areas of expression in sounds and lyrics. And it's time somebody put a stop to all that. Which is why I have recorded "Rubber Rabbit", a simple, catchy, sing-a-long number which recaptures the spirit of an entire era of rubbish.

P.J.: But were these his true motives in making the disc?



David: No, not really. What I wanted to do with this record was to upset Jonathan King and, on reflection, I think I have succeeded. When he hears "Rubber Rabbit", Jonathan King will probably be driven to suicide. So never let it be said that I haven't done my bit in making this country a better place to live in!

P.J.: As a pop star, does David feel a sense of responsibility towards his fans?

David: I'm not a pop star yet and I don't expect to be until next Tuesday at the earliest. Right now, my only fan is my mother and I'm very grateful to her for helping to make me what I am today — an out-of-work layabout.

P.J.: What are his plans and hopes for the future?

David: I want to be a millionaire by the time I'm thirty. As I'm twenty-nine now, and have been for several years, I've only got a few months to go . . . but fortunately I have an ageing rich uncle of a very nervous disposition. I ring him up several times a week and shout "Boo" down the phone. Incidentally I must categorically deny those rumours that I am planning to join the Spencer Davis Group to replace Stevie Winwood. Spencer and I are just good friends.

P.J.: "Rubber Rabbit" was co-written and co-produced by David with one, John Britten. Who is he?

David: I'm glad you asked that, because I don't see why I should take all the blame for "Rubber Rabbit". John wrote the music



and played the organ on the disc. He's responsible too, why shouldn't he take some of the knocks? Why does everybody get at me? It's his fault as much as mine. We produced the thing together. It's not fair, I tell you. It's not fair! I'm sorry about that outburst. But I've been in the pop business for two and a half days now and the strain is beginning to tell.

P.J.: David is married. Does he feel that this will have any effect on his fan-following?

David: Has the news leaked out? Oh dear, I didn't want anybody to know. My wife is cunningly hidden away down a disused mine-shaft in South Wales — the same one where Tom Jones used to keep his wife in the early days. She's got food and provisions for three months but as the secret has now been revealed, I suppose I can get her up again. Oh, I don't know though. . .

P.J.: What about David's fan following?

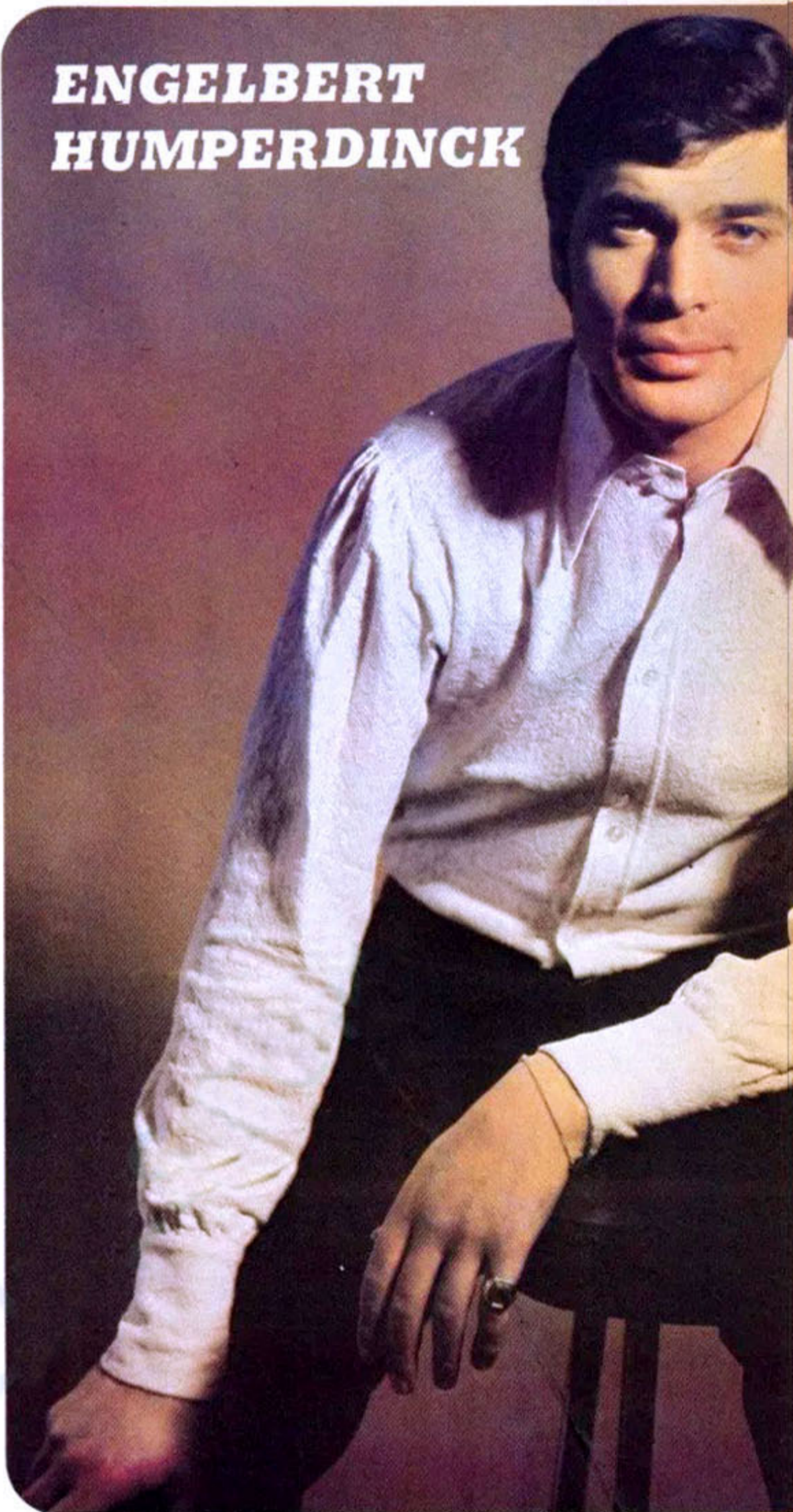
David: I don't think age and being married makes a lot of difference these days. After all, Val Doonican is married and he's sixty-seven years old. The Beatles are married; Richard Burton is married. No, if you've got a good record that's all that matters. Wish I had a good record!

P.J.: What did David feel about the chances of "Rubber Rabbit" in the charts?

David: I'll tell you this for a certain fact. All we need to do is sell half-a-million copies of "Rubber Rabbit", that's all. You'll see me in the charts then, and no mistake. That's where so many others have made their mistake. Not selling enough copies. I shouldn't really be telling you this because it's really my own closely-guarded secret for chart success. Selling lots of copies.

P.J.: Well, did David believe in the current vogue for one group or artiste knocking another in print?

David: No. Why should I knock the Small Faces or the Stones just because they're inferior to me as performers? They're doing their best and it's not their fault if their best isn't good enough. Give them a chance, I say. Oh, by the way, ask everybody to be kind to me because I'm very sensitive. Did I tell you that my record is "Rubber Rabbit", Philips BF 1545? Oh, sorry — I thought I'd forgotten to mention it! PETER JONES



## ENGELBERT HUMPERDINCK

<p><b>Christopher CAINE</b> Saturday night people F 12486 <b>DECCA</b></p>	<p><b>Ronnie ALDRICH &amp; CAMARATA</b> and his orchestra Time alone will tell F 12585 <b>DECCA</b></p>	<p><b>The ZOMBIES</b> Goin' out of F 12586 <b>DECCA</b></p>
<b>NEW THIS WEEK</b>		
<p><b>The MAMAS &amp; The PAPAS</b> Dedicated to the one I love RCA 1576 <b>RCA VICTOR</b></p>	<p><b>Hank LOCKLIN</b> with The Imperials Quartet The upper room RCA 1575 <b>RCA VICTOR</b></p>	<p><b>Malcolm ROBERTS</b> Time alone RCA 1576 <b>RCA VICTOR</b></p>



# Moody Walkers L.P. and a great debut L.P. from Cat Stevens

**T**WO very important, and potentially big, pop LP's are issued this month, and I thought you may like to know a bit more about them than the usual fairly brief album reviews which for reasons of space we usually give in Record Mirror.

The LP's are by the Walker Brothers (their third) and Cat Stevens (his first). I'll review the Walkers first.

First track is "Everything Under the Sun", which is a dramatic big ballad, with just about everything happening in the backing. But the most important part of the Bob Crewe song is the powerful, almost dissonant vocal which is quite stunning on first spin—later it becomes insidious and compelling. Scott sings very strongly. The second track is "Once Upon A Summer-time" and is a nostalgic, pretty-but-sad ballad with Scott's voice sounding very mature. Again, this is a song which improves with time. "Experiences" sounds like something from "Li'l Abner", or "Oklahoma", or one of those corny vivid Western musicals. It's very un-Walker with a strident hard-working chorus and tuneless fiddles. A favourite for 'Housewives Choice', No. 4 Side 1, sounds like Gary—singing on the oldie "Blueberry Hill" which has always been a nice song and still is. Very 1950's type of gentle sax work in the backing and subdued strings. A carefully performed number. "Orpheus", as one might have gathered from the title is a Scott Engel number. It's a compelling, haunting ballad with a long drawn-out intro which is surprisingly effective and which recurs later. Rather mysterious, perhaps. Last track one side one is "Stand By Me", a straight Walker-type version of the Ben E. King hit, with too much echo—Scott's voice sounds



THE WALKER BROTHERS seen during their Japanese tour, with some of the mementoes they bought there. Looks nice over there.

better when you can hear it. They cope with the song well and the familiar tune makes a good closer.

John copes with "I Wanna Know" which he wrote—it's a routine beater with some appeal, but it would be interesting to know what Scott thinks of it. Not really in the Walker image (no pun intended). Second track is a slow ballad backed by enchanting piano work. It's "I Will Wait For You" and is the theme from "Les Parapluies De Cherbourg". Scott sings well on this late-night romancer. Next one is "It Makes No Difference Now", a string-filled backbeat ballad which is a bit reminiscent of "Make It Easy". Perhaps a bit ordinary but listenable. "I Can't Let It Happen To You" is a John Maus song, another late-night thing with a compelling backing and gentle vocal. "Genevieve", one of Scott's songs is also in the sad mood and reflects a certain poignancy which builds up gradually to a beautiful gentle climax. One of the best ones on the album. Lastly there's "Just Say Goodbye" which was part penned by Tony Hatch and Pet Clark. It's in the idiom of the rest of the LP—which does tend to be sadly romantic and slightly depressing.

I don't know how much Scott Engel's personality inflicts itself on this LP—quite a lot it seems and this is both good and bad. Bad because a lot more variety could have gone into this LP—and good because a mood is created which is something which doesn't happen with most LP's. I just hope you like the mood, or can even get into the mood.

THE second LP, named "Matthew & Son" is a debut LP which obviously showcases the writing talents of Mr. Stevens. The first two tracks are the original "Matthew & Son" and the not-so-original "I Love My Dog". Third, there's "Here Comes My Baby", which,

funny enough SOUNDS like the original version, even though I've heard the Tremeloes excellent delivery about a billion times. Cat's version is unambitiously sung, but has a plaintive quality injected into the backing and singing which adds to the song. It's good. "Bring Another Bottle Baby" is a jazz-tinged swinger, slightly reminiscent of Georgie Fame or Mose Allison with a smooth lyric. "Portobello Road" has been heard before—but it fits far better on this LP than it did on the single. "I've Found A Love" has been recorded by David Garrick, and it's typical beat-ballad with highlights and some good acoustic guitar work. But the song isn't as strong, or as interesting as most of the others, even though it is superficially very commer-



CAT STEVENS—his new LP contains several potential hits for other artistes.

cial. Closer on side one is a music-hall type of item called "I See A Road", which Herman should record. It's another face of Cat's talent and is mildly amusing with a banjo and brass backing.

Second side opens with "Baby Get Your Head Screwed On" which has been recorded by new Mike Hurst group Double Feature. It's a steady beater taken at a fast-ish tempo with an infectious lyric and sympathetic backing. "Granny", said to appeal to Georgie Fame, is a gentle and pretty ballad which builds up vocally but retains a simple catchiness and appeal. Nicely sung. Next track, "When I Speak To The Flowers" isn't a sequel to "I Talk To The Trees" but a lost-love going-mad number with the song being perhaps a bit too difficult for Cat's voice. Neurotic sort of jerky backing. "The Tramp" is one of the best

songs on the album—blues backing with insistent guitar work, and a compulsive tune and sensitive lyrics. Well performed too. "Come On And Dance" is a tuneful pop item with a good dance beat and becomes quite breathless after a while—plus what seems to be a joke sax solo. Jackie Trent has recorded "Hummingbird", which is slightly reminiscent of some of Donovan's numbers. Gentle backing, the usual Stevens folksy feel and a sad story of a dying girl. Last track is "Lady", a delicate and musicianly song with a lot of potential for other artistes. Good lyric. Obviously a lot of thought has gone into this album and is reflected by the quality of the songs, the performance and the cover. The arrangements could have been more imaginative on some of the songs but an attempt has been made. This is an enjoyable LP.

NORMAN JOPLING



SO I was talking to Nancy Sinatra about what a good idea it would be if the whole singing and swinging Sinatra clan got together on a record. There's Frank, and Nancy, and Frank Jr. . . . and a younger sister of Nancy's who apparently is no mean vocal artiste. But Nancy said her dad wasn't keen on the idea: "The family makes its way individually," he said. But then Frank got a number one, "Strangers In The Night" to celebrate his 25th anniversary in the business. And Nancy had her number one with "Boots". Naturally, then, they've got together . . . despite what dad said originally! Song is "Somethin' Stupid", on Reprise (again, naturally) and I've a strong feeling that it's going to be a massive hit. — P.J.

**THE BIES**  
my head  
4  
A

**Rosemary SQUIRES**  
Once there was you  
F 12587  
**DECCA**

**Gene CHANDLER**  
The girl don't care  
Q 72490  
**CORAL**

**FROM DECCA**

**Ed AMES**  
My cup runneth over  
RCA 1577  
**RCA VICTOR**

**Ed AMES**  
My cup runneth over  
RCA 1577  
**RCA VICTOR**

**Brian COLL & The PLATTERMEN**  
Just out of reach  
MD 1071  
**emerald**

45 rpm records  
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Decca House  
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London SE1



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

**MIRACLES - DISAPPOINTING NEW TAMLA L.P.**  
**TOM JONES - MOSTLY C&W ON NEW L.P.**  
**SANDY - BETTER-THAN-EXPECTED DEBUT L.P.**

**TOM JONES** "Green Grass Of Home" — Ghost Riders; He'll Have To Go; Funny Familiar Forgotten Feelings; Sixteen Tons; Two Brothers; My Mother's Eyes; Green Grass Of Home; Ring Of Fire; A Field Of Yellow Daisies; Say No To You; All I Get From You Are Heartaches; Mohair Sam; Cool Water; Detroit City (Decca LK 4855).

AS you can see from these titles, Tom has gone very country on this LP. His powerful appealing voice copes admirably with such big-voiced cowboy songs as "Ghost Riders", "Sixteen Tons" and "Cool Water". You get everything from the haunting "He'll Have To Go" to the tongue-in-cheek "Mohair Sam" here. His fans will lap this up.

★★★★

**SANDY POSEY** "Born A Woman" — Born A Woman; Miss Lonely; You Got To Love To Be Happy; Just Out Of Reach; Blue Is My Best Colour; Strangers In The Night; It's All In The Game; Satin Pillows; Arms Full Of Sin; If Tears Had Colour In Them; This Time; Caution To The Wind (MGM C 8035).

NOW, the thing about her LP is that if you liked her two singles, then you'll like this LP. The same format runs throughout — multi-tracked vocal (she doesn't NEED that) sugary backings, with a touch of backbeat, and sentimental songs. The songs don't all sound the same, because someone has been very clever picking material. Better LP than I thought it would be.

★★★★



Top pic is of the Miracles, whose new LP isn't as good as we've come to expect from them. But their new single "The Love I Saw In You Was Just A Mirage" is great, incidentally. Then there's Tom Jones, and his new LP contains both his recent biggies. And Sandy Posey's new album is interesting and listenable, that is if you dig Miss Posey's style. (Tom & Sandy RM Pix).

If you're a fan of

LONDON

records, read this

DID you know (i) that a group called the Commodores cut "Whole Lotta Shakin' Goin' On" in 1956 — some eighteen months before the Jerry Lee Lewis version appeared; (ii) that Patience and Prudence actually found it necessary to record a song entitled "We Can't Sing Rhythm And Blues", and (iii) that both John Lee Hooker and T-Bone Walker had singles issued in Britain as early as 1954?

These are just three of the all but forgotten facts brought to light in a monumental new publication, "London-American Records, 1954-1965" by Malcolm K. Jones.

Basically, the work consists of a numerical listing of some two thousand London-American singles (catalogue numbers HL 8001 to HLU 10000). It is, of course duplicated, and shares some of the disadvantages which this process inevitably incurs. But what it may lack in elegance is simply compensated for by the sheer enormity of the effort employed in its compilation: for in spite of the fact that all but a handful of the discs listed are now deleted (many of them at least ten years since), Mr. Jones has managed to whittle the number of omissions down to a mere thirteen which were almost certainly never issued at all.

The value of the document is self evident, as is its obvious attraction for Rock and R & B fans (more than a quarter of the discs listed are by Rock and R & B artists). C & W addicts will also find their favourites (the Browns, Jim Reeves, Floyd Cramer etc.) well represented; and there is plenty more besides to interest any other tween-aged fan of American pop music. Price 5/-. from Malcolm K. Jones; Dalton Hall; Victoria Park; Manchester 14.

**SMOKEY ROBINSON AND THE MIRACLES** — "Away We A Go Go" — Whole Lot Of Shakin' In My Heart (Since I Met You); You Don't Have To Say You Love Me; (Come 'Round Here) I'm The One You Need; Save Me; Oh Be My Love; Can You Love A Poor Boy; I Just Don't Know What To Do With Myself; Baby Baby; Walk On By; Sweet For You Baby; More, More More Of Your Love (Tamla Motown TML 11044).

UNJUSTLY perhaps, just as Tamla receives the recognition it deserves, this group, the first of all the Tamla groups, just doesn't come up with the kind of material they used to. Even die-hard Motown addicts must admit that the Miracles haven't had much going for them since "Tracks Of My Tears". This LP is a pleasant reminder that Smokey is probably the only falsetto singer who can inject soul into his voice. The collection of not-too-good, originals and Dusty Springfield songs could have done with more of the others' Miracles voices. A nice pic. of Claudette on the cover, but why?

★★★★  
**JOHNNY RIVERS** "Changes" (Liberty LBY 3087).

LIKE the title says, this album is a change for the Go-Go kid. It is wistful, and well performed and produced with plenty of country flavour, despite songs like "A Taste Of Honey" and "The Shadow Of Your Smile". His versions of "California Dreamin'" and "Do You Want To Dance" are refreshingly different. A pity that Johnny doesn't sell well here, because this is a nice LP.

★★★★  
**MATT MONRO** "Here's To My Lady" — When Joanna Loved Me; Real Live Girl; When Sunny Gets Blue; Laura; People; Here's To My Lady; The Good Life; You've Got Possibilities; Rain Sometimes; Sweet Talkin' Hannah; Nina Never Knew (Capitol T 2608).

ONE of Matt's choicest LP's, this features a couple of numbers associated with other artists ("Good Life", "Joanna") but he moulds them into his own mellow adult style. Apart from the rubber woman song "Real Live Girl", this album is very OK.

★★★★  
**GEORGE JONES** "We Found Heaven Right Here On Earth At 4033" (Stateside SL 10195).

ONE of the most popular of the crop of American country artists, George Jones sings breezily through ten country-styled songs which will please his fans. Maybe not his best or most forceful album, but not his worst. I still don't know how he manages to keep his cropped hair so flat though.

★★★★  
**GEORGE MARTIN** "Instrumentally Salutes The Beatles Girls"—Girl; Eleanor Rigby; She Said She Said; I'm Only Sleeping; Anna; Michelle; Got To Get You Into My Life; Woman; Yellow Submarine; Here, There and Everywhere; And Your Bird Can Sing; Good Day Sunshine (United Artists ULP 1157).

ONCE again the melodic appeal of the Beatle songs is stressed on these mainly instrumental versions of their numbers—all penned by Lennon, McCartney (alias Bernard Webb) and of course Arthur Alexander ("Anna"). Very pleasant and listenable with enough imagination to make this into a worthwhile LP.

★★★★

**ANTHONY NEWLEY** "Newley Recorded" — Smile; Darn Ya Smile; No More; Let's Begin; I Have Dreamed; This Is The Beginning Of The End; All Together; The Ballad Of Yesterday's Idol; Old Devil Moon; Bye Bye Brown Eyes; Run, Run, Run; Keep Away; Here I'll Stay (RCA Victor RD 7837).

TONY'S voice has always been interesting. On this LP he takes some adult, but rather unfamiliar songs and injects them with his dry voice and dry vocal wit so that they are moulded into his own individual style.

★★★★  
**ARTHUR PRYSOCK** "Art & Soul" (Verve VLP 9153).

ONE of the more sophisticated of the bluesmen, Prysock sounds like a Brook Benton with rough edges. His voice is extremely appealing, deep and warm and his version of "You Don't Have To Say You Love Me" is superb. The whole LP is very sophisticated and listenable and makes good late-night with-girl music.

★★★★  
**FRANK SINATRA** "That's Life" — That's Life; I Will Wait For You; Somewhere My Love; Sand And Sea; What Now My Love; Winchester Cathedral; Give Her Love; Tell Her; The Impossible Dream; You're Gonna Hear From Me (Reprise RLP 1020).

ALL right—don't waste time, just dig Frankie singing "Winchester Cathedral." If he can swing on that, he can swing on anything! Ernie Freeman arrangements and big-band backings—and I'll put in a quick word for producer Jimmy Bowen. Apart from "Cathedral," there is stand-out work on "Give Her Love," "Somewhere My Love" and a superb "You're Gonna Hear From Me." Slipping? Not Mr. S.

★★★★  
**BILL COSBY** "The Best Of..." (Warner Brothers W 1146).

PRODUCED by fellow funny-man Allan Sherman, this heralds a newish talent on the comedy scene... a coloured character, of telly fame, who just talks rather than explodes into protestation. A bit early for a "best of" collection one might think. And real Cosby fans say that he's an acquired taste. Maybe my taste buds are a little lax.

★★★★  
**CLEA BRADFORD** "Now..." (Fontana TL 5304).

LOT of good musicians in the massive backing orchestra for Clea who is sort of mid-way between standards and jazz. It's a deepish voice, as befits a girl nearly six feet tall, and she seems happier on the up-tempo numbers. Really she's a cabaret performer but her intimacy comes through well on records, too. An all-time great? Early to say. Much too early.

★★★★  
**KENNETH WILLIAMS** "On Pleasure Bent" — (Decca LK 4856).

WHAT a funny man. A genuinely funny man, a mixed-up amalgam of dozens of voices... but with the basic skill of a class actor. Mostly songs by Myles Rudge and Ted Dicks, who've had plenty of chart comedy successes. Outrageously over-done in parts but one of the few comedy releases that bear repeat plays.

★★★★

**THE SEEDS** "A Web Of Sound" — The Farmer; Pictures And Designs; Tripmaker; I Tell Myself; A Faded Picture; Rollin' Machine; Just Let Go; Up In Her Room (Vocalion VA-N 8062).

THE seeds are one of the psychedelic American beat groups in the same class as Love, etc. Their current hit "Pushin' Too Hard" (which has been available here since last July) isn't here, but there is a mammoth track called "Up In Her Room" which occupies most of one side. The Seeds have obviously been influenced by the Rolling Stones, Dylan and Bo Diddley and although their instrumental work is powerful, their vocals are a bit too strained. The singer, Sky Saxon is better on ballads. Pretentious sleeve notes, dancy record.

★★★★  
**BILLY FURY** "The Best Of Billy Fury" — Halfway To Paradise; Running Around; Last Night Was Made For Love; Once Upon A Dream; Like I've Never Been Gone; In Summer; I'd Never Find Another You; Wondrous Place; Letter Full Of Tears; Nobody's Child; Because Of Love; I Will (Ace Of Clubs ACL 1229).

THE distinctive and nostalgic voice of Billy Fury, on a dozen well-known songs which were originally issued for Decca. A pity that the original "Wondrous Place" isn't here — it was not only one of Billy's best, but one of the best British pop records ever issued. His voice, on those great hits like "Like I've Never Been Gone", "I'd Never Find Another You" makes you realise just how much he must have been influenced by Presley. The songs are of a very high standard — if he could find another "Halfway To Paradise" today, his timeless voice could top the charts.

★★★★  
**CHET ATKINS** "From Nashville With Love" (RCA Victor RD 7838).

EVERY Chet Atkins LP is a minor gem — this one, with fine John D. Loudermilk sleeve notes is no exception. His enchantingly clever and atmospheric style comes over well on "La Fiesta", "Al Di La" and the others. Perhaps not so much for the beat fan as the guitar fan.

★★★★  
**ROGER WILLIAMS** "Born Free" (London HAR 8309).

ROGER did A-OK in the States with his classy, dramatic version of "Born Free". A male chorus is used in parts, and there are some soft and gentle numbers here like "Sunny" and "Strangers In The Night". This is a pleasing LP — my mother would like it.

★★★★

**BRENDA LEE** "Coming On Strong" — Coming On Strong; You Don't Have To Say You Love Me; Summer Wind; Kiss Away; Call Me; What Now My Love; Up Tight; Crying Time; Strangers In The Night; Sweet Dreams Of You; You've Got Your Troubles; Somewhere (Brunswick LAT 8672).

BRENDA LEE can mould any song and make it sound good — however you DO have to appreciate her stuff. This LP has more adult material than usual but it's still a mystery why her "Coming On Strong" wasn't a hit (Don't say 'because nobody bought it').

★★★★  
**THE CLANCY BROTHERS WITH TOMMY MAKEN** "Freedom's Sons" — Outlawed Raparee; Port Lairge; I'm A Free Man; Hi For The Beggar Man; When We Were Under The King; Freedom's Sons; Lord Nelson (CBS 62775).

★★★★

**ORGANIST LEON HAYWOOD** sounds like Ramsey Lewis in places — in others like Jimmy McGriff but in places he is formulating a style of his own. A nice bluesy instrumental LP on Vocalion VA-L 8064. A good cover for GLORIA LYNNE's "Calendar" LP (Vocalion VA-H 8063), and her sulky bluesy voice wraps itself around some standards, all of which have all-age appeal. Late night and warm. Big-voiced ROBERT GOULET has a live LP in the shape of "Traveling On" (CBS's spelling!) and it's a swinger, which is lively and loud. On CBS BPG 62878 The SIR DOUGLAS QUINTET's marvellous "She's About A Mover" (penned by Doug) grows into an LP called simply "The Sir Douglas Quintet" on London HAU 8311 — a routine beat LP.

LENNY DEE is a zippy organist who can take slow or fast numbers and make them into good vehicles for his piping sort of playing. Strictly for his fans, but still a good album. Brunswick LAT 8673. The KEN MOULE ASSEMBLY do a BBC band treatment to many of Tchaikovsky's best tunes — not really needed, this kind of thing (Ace of Clubs ACL 1228). Taking a leaf out of the Arthur Lyman book are DON RANDI, CURTIS AMY and the EXOTIC STRINGS on "Jungle Adventure" (London HAU 8310), which is a good background record to play when you're weeding your garden. Still on the instrumental bit, is BILLY STRANGE has a loud vibrant guitar sound, very metallic, but the rock beat is still there — title is "Billy Strange and the Challengers" on Vocalion VA-N 8065, and the tunes are a bit softer than usual.

For film theme fans, there's "Drop Dead Darling", which sounds like a charming film, and the music is on RCA Victor RD 7846 — Wedding, Bedding and Deading indeed! For Dean Martin fans, or would be agents, there's "Murderer's Row", on RCA Victor RD 7847 and you can play this at your secret agent parties, with cloaks and daggers, etc. LALO SCHIFREN is responsible for the exciting music.

There are some country releases this month which should please all the country fans who have stopped buying Record Mirror. On "Music City U.S.A." a bunch of famous stars like Carl Smith, Claude King and Little Jimmie Dickens go through a load of good C. & W. songs, with some meat on them. (CBS 62867). Another live LP is "The KITTY WELLS Show" on Brunswick LAT 8674, which includes a pretty instrumental version of "Boots" and five Kitty vocals. The "Golden Hits" LP of GENE AUTREY should appeal to either C. & W. fans or else people who liked Tom Mix and his ilk. You've got to be a really fanatical member of the nostalgia set to remember some of the songs. (RCA Victor RD 7839). DERROLL ADAMS's first solo LP is alright, and he makes pleasant and interesting listening. He obviously enjoyed making the record too — banjo work is great. (Ace Of Clubs ACL 1227).

rapid reviews

THE immensely popular Irish folk team, with their lusty voices and the usual amount of anti-English songs, which always brings a cheer and a laugh especially from the Dublin audience at this live concert. A big seller, obviously.

★★★★  
**VARIOUS ARTISTES** — "Women Of The Blues" — (RCA-Victor RD 7840).

THE striking thing about this record is the fantastic cover. Someone put a lot of thought into it. It's a great disc too, recorded between 1926 and 1930 with those fantastic New Orleans backings, ice-cool vocals, cleverly mastered. Artistes concerned are Alberta Hunter, Margare Johnson, Lizzie Miles, Mone Te Moore, Mamie Smith, Victoria Spivey, Sweet Peas and Sippi Wallace.

★★★★



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

**THE PEENUTS:** Theme From "The Monkees"; The World's Been Good To Me Tonight (Ember S 242). Though Monkee-business is incredible, this may just miss out. It's the theme, not recorded by the Monkees, with the lyrics adapted to the third person. A souvenir, though — could easily click. ★★ ★

**CONNIE FRANCIS:** Another Page; Souvenir d'Italie (MGM 1334). Still urgently in need of an immediately commercial song is Connie. This is fastish, beaty, meaty but not good enough. ★★ ★

**SIMON AND GARFUNKEL:** At The Zoo; The 59th Street Bridge Song (CBS 202608). Don't think this one will be much for the boys here, despite their concert appearances. Builds well, though, into quite a beater. The flip, I'm sure, is better — and will be a hit for Harper's Bizarre. ★★ ★

**THE DAKOTAS:** I'm 'n' 'ardworking Barrow Boy; Seven Pound Of Potatoes (Page One POF 018). Billy J. Kramer's outfit on a Cockney sparrow sort of song, tongue-in-cheek, with banjo and a completely unexpected sort of style. Might just make it, at that. ★★ ★

**THE QUIET FIVE:** Goodnight Sleep Tight; Just For Tonight (CBS 202586). This has a jerky sort of attack that appeals. Tremendous sound-packed vocal arrangement, mit falsetto, and it's not getting plugged so much it could hit the charts with no trouble. ★★ ★

**THE PINK FLOYD:** Arnold Layne; Candy And A Currant Bun (Columbia DB 8156). I've a feeling I'm remiss in not tipping this. Group is getting stacks of publicity and this is a way-out, reverberating sort of production which really is different. AND well performed. Watch it closely. ★★ ★

**SOLOMON BURKE:** Keep A Light In The Window Till I Come Home; Time Is A Thief (Atlantic 584100). Rather good, though a bit draggy. Full of sentimentality and soul and odd bell-like backing sounds. But, I suspect, not one of his biggest. ★★ ★

**JOHNNY THUNDER AND RUBY WINTERS:** Make Love To Me; Teach Me Tonight (Stateside SS 2005). Two most expressive voices but the general presentation of this oldie is perhaps too far-removed from the original number to make the grade. Good Soul Supply material. ★★ ★

**THE ZOMBIES:** Goin' Out Of My Head; She Does Everything For Me (Decca F 12584). I think this is, performance-wise, their best yet. Tremendous vocal arrangement. But isn't it a bit too early to revive this number? No? All right then. ★★ ★

**GENE CHANDLER:** The Girl Don't Care; My Love (Coral Q 72490). Gene apparently still has plenty fans here (ask James Craig!) but this slow-burning beater is more a vocal showcase than a pointedly hit-sound. ★★ ★

**HANK LOCKLIN:** The Upper Room; It Is Love (RCA Victor 1575). Don't personally like this at all. A religious Country number with Biblical references and talking bit. Maudlin Locklin about sums it up. But stranger things have happened. ★★ ★

**SHORTY LONG:** Chantilly Lace; Your Love Is Amazing (Tamla Motown TMG 600). The Big Bopper old hit, with pounding and spoken intro. Good number, match, but I don't really see that this is particularly different, treatment-wise. A "miss", then. ★★ ★

**DION AND THE BELMONTs:** Movin' Man; For Bobbie (HMV Pop 1586). This is very good—a sort of mixture of old and new. As a production, it has a lot to commend it... sturdy beat, good group vocal, strong lead. Try it. Should click. ★★ ★

**ROSEMARY SQUIRES:** Once There Was You; Ridiculous (Decca F12587). This is slow, dreamy, inventive vocally. Add the fact that Rosie is clearly one of our great stylists and you have a good record. But a hit—dunno. Should be automatic if there was justice. ★★ ★

**MALCOLM ROBERTS:** Time Alone Will Tell; Maria (RCA Victor 1578). Big ballad for a new talent to the recording world. Telly-man Malc starts in restrained mood, then builds climactically. A talent. ★★ ★

**DAVEY SANDS AND THE ESSEX:** Advertising Girl; Without You I'm Nothing (CBS 202620). There's something specially catchy about this—a teen-slanted beater about the search for a special bird. Good beat—Davey in form. ★★ ★

**JOAN SIMS:** Sweet Lovely Whatsisname; The Lass With The Delicate Hair (CBS 202645). A sort of lament from the star comedienne—she wants Engelbert's record but can't pronounce or remember his name. Association with number one record could help a lot. ★★ ★

**DENNIS D'ELL:** It Breaks My Heart; Better Use My Head (CBS 202605). Ex-Honeycomb star—and Dennis here reveals that he has a useful future as a solo singer. This is an emotional song, slow to develop, but probably not hit material. ★★ ★



MATT MONRO



THE EASYBEATS



SANDIE SHAW

## Otis' Beatle disc, Sandie's contest song and a Frank & Nancy duet disc. Also tips for Easybeats, Matt, Martha, Georgie and Mamas and Papas.

**MATT MONRO:** Where In The World; The Lady Smiles (Capitol CL 15496). Right, so Matt doesn't always get in the charts. But if he sings a beautiful ballad beautifully, well... he must have chances in these ballady days. This is slow, gently backed (by piano early on) and every sentimental word comes through loud and clear. A fine professional single. Flip: Swings a bit more, but is still slow.

**TOP FIFTY TIP**

**THE MAMAS AND THE PAPAS:** Dedicated To The One I Love; Free Advice (RCA 1576). Not too sure how commercial this'll be. It's the old Shirelles' number, starting very gently with the mums and then boosted into a big, rather

**TOP FIFTY TIP**

**NOLA YORK:** I Can Hear You Calling; Clown Face (Phillips BF 1558). Nola scores both as writer and singer. Two good sides, with the accented styling of the top deck an item with above-average commercial chances.

**TOP FIFTY TIP**

**THE ROBBS:** Next Time You See Me; I Don't Feel Alone (Mercury MF 970). New teen-group from the States. The sound is rather good, so is the spirit, but the moaning instrumental sounds behind give a lot to it. This could easily register. ★★ ★

stirring sound. Very clever presentation, with a complexity of harmonies which I found most pleasant indeed. But it does take time to get used to. Flute heralds the flip, which is also clever.

**TOP FIFTY TIP**

**OTIS REDDING:** Day Tripper; Shake (Stax 601005). This Beatle ex-number one gets a right old going over by Otis. A fast pace, powering organ, and sometimes the star loses all control over the violence of the kinky-jerky backing. You can hardly pick out the melody but no matter—it must sell well. Song is jolted out of any complacency it may have had. Flip: Pacey and bluesey, with a tremendous spirit.

**TOP FIFTY TIP**

**THE EASYBEATS:** Who'll Be The One; Saturday Night (United Artists UP 1175). Another good 'un from the Australian hit-makers—whether it'll be as big as their last is anybody's guess. I guess it may fall just a bit short. But it's a strong arrangement, with moments of vocal frenzy and a so-sturdy beat. This song has built-in grow-on-you-appeal. Flip: Guitar-led and drawled, vocally.

**TOP FIFTY TIP**

**GEORGIE FAME:** Because I Love You; Bidin' My Time (CBS 202587). Must be big, this self-penned and beautifully performed joggling beat-ballad. Excellent lyrics, with a compact and delicious backing, crisp and urgent. But George's phrasing is the stand-out bit of this Denny Cordell production, it's all there — an intuitive bit of blues-selling, rhythmically laid down. Great! Flip: same tempo, roughly, and a swinging arrangement.

**TOP FIFTY TIP**

**THE MINOBENDERS:** We'll Talk About It Tomorrow; Far Across Town (Fontana TF 806). Powering sort of opening on this one. First time of hearing, I wasn't struck... but later the harmonic construction catches on and the song emerges as being highly commercial. Nice guitar break and general air of tunefulness. Not massive, but big enough. Flip: A pacey little item written by Bob Lang.

**TOP FIFTY TIP**

**THE FOUR SEASONS:** Beggin'; Dody (Phillips BF 1556). High-pitched raving from Frankie Valli first, then the beat hustles up a little and it's down to the usual, high-class Season harmonies. A good song, but it's not in the Instant Hit category that I've felt some of their recent ones to

be. Clever and full-blooded arrangement. Flip not quite so strong.

**TOP FIFTY TIP**

**SANDIE SHAW:** Puppet On A String; Tell The Boys (Pye 17272). Suddenly the knives are out for Sandie — but I still declare my enthusiasm. This is her Eurovision song, a perky sort of circus-type song, with a most catchy arrangement and with Sandie coming through beautifully. She's distinctive and she's darned good. So there. See you in the charts, Sandie! Flip: One of the biggies she does so well.

**TOP FIFTY TIP**

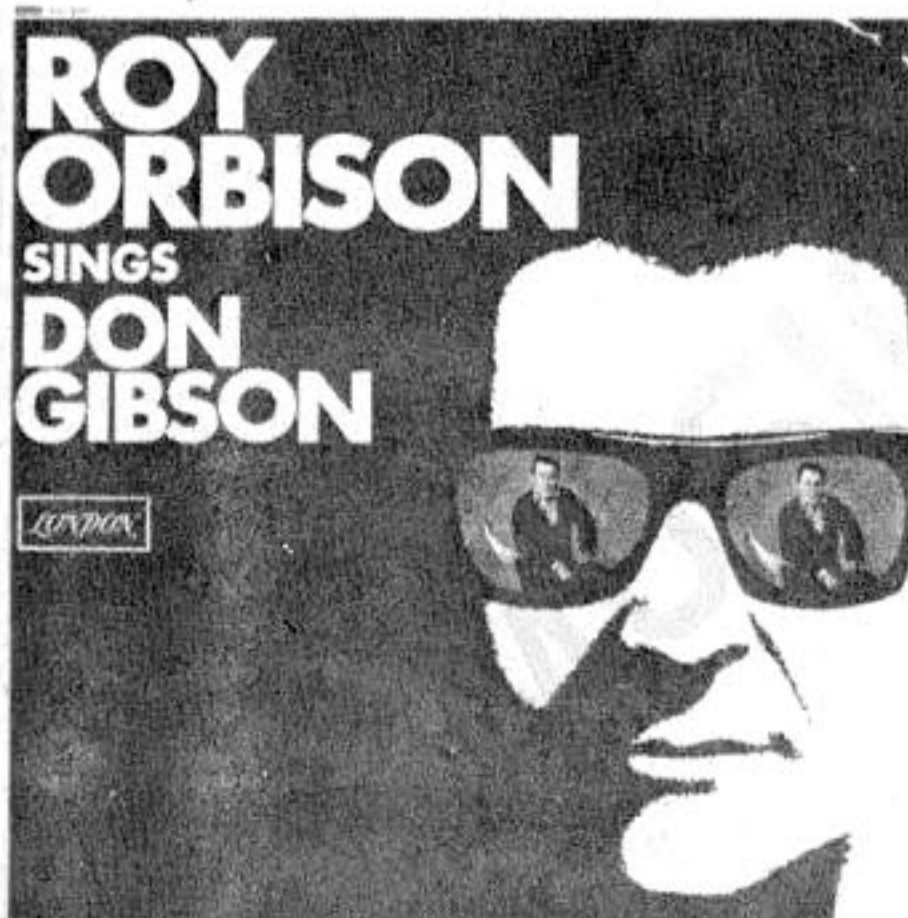
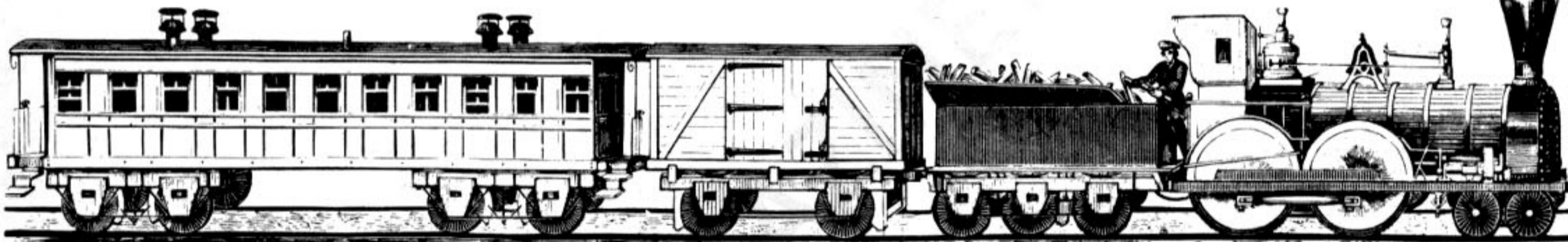
**NANCY SINATRA AND FRANK SINATRA:** Somethin' Stupid; Call Me (Reprise 23166). This could easily be a number one. Nancy once told me that her dad wouldn't record with "the family", but he has. And how. This is a rippling and gentle love song, with Frank a little more the dominant. Melody is splendid. Lyrics are slanted at all and sundry. I love it. Good backing. "Nuff said? Flip: Just Frank here, on the Tony Hatch "great".

**TOP FIFTY TIP**

**MARTHA AND THE VANDELLAS:** Jimmy Mack; Third Finger, Left Hand (Tamla Motown TMG 599). The ones tipped for the Fifty aren't entirely my own personal taste, of course. This'll probably make it, but honest it sounds very typed and typical of just about everything they've ever done. Song isn't all that hot, either — doesn't get anywhere. But Tamla is eminently tipplable nowadays. Flip: Liked it much, much better.

**TOP FIFTY TIP**

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**MY SCENE**  
by  
**Tony Hall**

**WHAT'S YOUR POLICY FOR A TOP FORTY RADIO STATION?**

**I**F YOU had the chance, wouldn't you like to have a basically Top 40-type station? I know I would. But what sort of playlist policy would you set? Given, of course, a reasonable ration of "needletime". And remembering that the main objective was to make it pay. Would you stick to a rigid chart based on those in the music weeklies or would you try to please minorities as well? Would you have a tight list of "climbers"? Or would you play as many new releases as possible? Would you have 'specialist' shows—say, for R and B and country fans? Or would you mix them all up together? Or would you adopt a completely different policy altogether? Frankly, I'd be fascinated to know.

From my investigations, I've found out that there's recently been a trend towards an accurate Top 50 of genuine sellers. Not on London, where new records are really exposed. But certainly on Caroline. And their list is supplemented by paid-for spots on records not yet in the charts. By big names and unknowns alike. Even the Beatles' single wasn't played on Caroline till it had actually entered the charts. Whereas London played it about two and a half weeks before release. In fact, the best 'in' gag I've heard this year is that The Beatles were going to award London a Silver Disc for 250,000 plays on their current record!

Seriously, though, the main point I'd like to query concerns a genuine Top 40/50 chart. Do you really still want to hear records that were top ten six or eight weeks ago, but which are still in the 40/50? Or are you sick to death of them? And want something new all the time? Personally, I can't think of anything that dates more quickly than a passe pop. And if you're sick of them, who benefits? Because big sales die almost as soon as a record drops from the top ten. So the record companies certainly don't.

Anyway, put your thinking caps on. And write and let us know. Because an RM reader could easily come up with a brilliant idea which could revolutionise Top 40-type radio! If or when space permits, I'll give you my own ideas sometime.

● Still on the subject of radio, I must lavish praise on the BBC weekend record show, "Where It's At". I was driving near Broadcasting House the other Saturday afternoon (on Shell, of course!) and decided to pop in and see the show. It was the most relaxed and enjoyable programme atmosphere I can remember since the late-lamented "Top Gear". And, for my money, that's praise indeed. And a special tribute to "Where It's At" producer, Johnny Beerling.

He's fast becoming to the BBC Gramophone Department what Bernie Andrews was to the Aeolian Section. The week I went along, deejay Chris Denning gave what I thought was his best-ever performance. Bright, sometimes outrageously bold and immensely enjoyable. In fact, it's the nearest thing the BBC has yet presented to play the pirates at their own game. (The new "Easy Beat", of course, is not an all-record show. But cleverly combines a mixture of records and 'live' tapes. Haven't heard it recently. Remind me to wake up early one Sunday soon and hear it again. From all reports it's first-rate). But going back to "Where It's At", this show needs and deserves your support. Because it's going on at a time when most people have become habituated to listening to the pirates. And despite the fact that it follows a brass band show (very high listening figures, I'm told), it'd be a shame if low ratings forced the Corporation to remove as they did "Top Gear". So, rally round, chaps! And support the cause.

● Let's make it an all-radio column this week. And switch over to Luxembourg. At one time, almost every show was scripted. Now, slowly but surely, more and more are ad-libbed. Which can only be for the better. Take my own Shell show as an example. Until recently (though I hope it didn't sound it!) almost every word was scripted. Everything was timed to the nearest half second! But the pirates have made that approach, however cleverly delivered, completely outdated. I now ad-lib everything. It doesn't always come off the way it's planned. But at least it's spontaneous.

Of course, there's one big difference between the ships and BBC Luxembourg when you try this approach. Because, as yet, neither concern has (what are known as) consoles. In other words, complete "do-it-yourself" equipment. With tape cartridges, self-operate playing decks, etc. So it means that the gram operators have to get inside your mind and anticipate what you're going to say before you say it. And, speaking for myself, that's extremely difficult. Because most of the time, I never know what I'm going to say until I say it. But they're good lads. And really try hard. It's a pleasure working with them.

- There are so few good new records around, it's hard to recommend any. But I suggest you try these:
- ★ The Turtles' "Happy Together".
  - ★ Harper's Bizarre's "59th Street Bridge Song (Feelin' Groovy)".
  - ★ The Forum's "The River Is Wide".
  - ★ The Pink Floyd's "Arnold Layne".
  - ★ Marlena Shaw's "Mercy, Mercy, Mercy"; and
  - ★ The new Simon and Garfunkel album, especially their version of "Scarborough Fair".



As, if you didn't know — here are Dave Dee and Co. at a factory. But no ordinary factory, if there is such a thing as an ordinary factory. This is Phillips records factory, where the records are pressed, and the boys can be seen playing about with the gadget that presses LP's. While they were at the factory they also saw their new single "Touch Me Touch Me" being pressed — by the thousand!

**names & faces**

by  
**PETER JONES**



Now, here's a picture of the Royal Guardsmen — who as you must admit look much the same as any other American beat group. There is a difference however. Firstly, they are somewhat of a mystery outfit — not even their record company here knows anything at all about them. Except of course that their record, waxed in the U.S.A. for the Laurie label and called "Sloopy Versus The Red Baron" is a mammoth trans-Atlantic hit. The song, based on the Peanuts cartoon character dog, is to have a similar follow-up soon called "The Return Of The Red Baron". And there are no prizes for guessing the title of the group's forthcoming first LP.



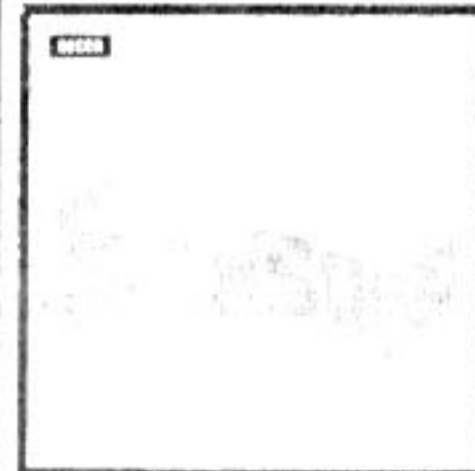
Dick Francis is an old mate of mine who has been roaring round the world in recent years... including a very successful season at the Sands Hotel in Las Vegas. Dick is one of those under-rated balladeers who have to find wide-angled pastures away from their own country in order to get acceptance. Dick is a fine singer, with a fine in-person style of performance. He's tackled just about every singing "bit" in the business. His record is "Lonely Sunday", out here on RCA Victor. It's good. And it remains GOD whether it gets in the charts or not.



If you thought that the Casinos were a coloured group then here's a picture of them to prove how wrong you were. Leader Gene Hughes talks about their sound — "It's soul. Anybody can sound coloured if they feel a song. Being associated with musicians in rock 'n' roll and rhythm and blues I get to sounding like that. But it's unconscious. I even try to get away from it — especially when I sing standards in night clubs." Gene and the Casinos have been formed since 1958, have made seven records and this is their first real hit. They're proud of their clean-cut image and think it may be a new trend.

*Stop mucking about*

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# RECORD MIRROR CHARTS PAGE

## CASHBOX TOP 50

AIR MAILED FROM NEW YORK

- 1 PENNY LANE\*  
5 (4) Beatles (Capitol)
- 2 RUBY TUESDAY\*  
1 (8) Rolling Stones (London)
- 3 HAPPY TOGETHER\*  
3 (4) Turtles (White Whale)
- 4 SOCK IT TO ME BABY\*  
4 (4) Mitch Ryder and Detroit Wheels (New Voice)
- 5 THEN YOU CAN TELL ME GOODBYE\*  
5 (8) Casinos (Fraternal)
- 6 BABY I NEED YOUR LOVIN\*  
6 (5) Johnny Rivers (Imperial)
- 7 THERE'S A KIND OF HUSH\*  
3 (5) Herman's Hermits (MGM)
- 8 LOVE IS HERE AND NOW YOU'RE GONE\*  
3 (8) Supremes (Motown)
- 9 MY CUP RUNNETH OVER\*  
11 (4) Ed Ames (RCA)
- 10 DEDICATED TO THE ONE I LOVE\*  
16 (4) Mamas and Papas (Dunhill)
- 11 KIND OF A DRAG\*  
7 (10) Buckingham (USA)
- 12 EPISTLE TO DIPPY  
10 (6) Donovan (Epic)
- 13 STRAWBERRY FIELDS FOREVER\*  
13 (4) Beatles (Capitol)
- 14 FOR WHAT ITS WORTH\*  
20 (5) Buffalo Springfield (A&O)
- 15 DARLIN' BE HOME SOON\*  
17 (5) Lovin' Spoonful (Kama Sutra)
- 16 THE HUNTER GETS CAPTURED BY THE GAME\*  
18 (6) Marvelettes (Tama)
- 17 I'VE BEEN LONELY TOO LONG\*  
19 (6) Young Rascals (Atlantic)
- 18 THE BEAT GOES ON\*  
12 (8) Sonny & Cher (A&O)
- 19 GIMME SOME LOVIN\*  
14 (8) Spencer Davis Group (United Artists)
- 20 RETURN OF THE RED BARON  
27 (3) Royal Guardsmen (Laurie)
- 21 CALIFORNIA NIGHTS\*  
24 (4) Lesley Gore (Mercury)
- 22 I THINK WE'RE ALONE NOW  
31 (3) Tommy James and Shondells (Roulette)
- 23 UPS AN' DOWNS  
28 (3) Paul Revere & Raiders (Columbia)
- 24 THIS IS MY SONG\*  
40 (2) Petula Clark (Warner Bros.)
- 25 GEORGY GIRL\*  
23 (12) Seekers (Capitol)
- 26 PRETTY BALLERINA\*  
15 (9) Left Banke (Smash)
- 27 GO WHERE YOU WANNA GO\*  
21 (7) 5th Dimension (Soul City)
- 28 YOU GOT TO ME\*  
22 (4) Neil Diamond (Bang)
- 29 I NEVER LOVED A MAN (THE WAY I LOVE YOU)  
45 (2) Aretha Franklin (Atlantic)
- 30 JIMMY MACK\*  
48 (2) Martha & The Vandellas (Gordy)
- 31 I'M A BELIEVER\*  
25 (14) Monkees (Colgems)
- 32 50th STREET BRIDGE SONG\*  
49 (2) Harper's Bizarre (Reprise)
- 33 NIKI HOEKY\*  
39 (4) P. J. Proby (Liberty)
- 34 LADY\*  
36 (5) Jack Jones (Kapp)
- 35 PUCKER UP BUTTERCUP\*  
37 (5) Junior Walker (Soul)
- 36 BEGGIN\*  
42 (2) Four Seasons (Phillips)
- 37 INDESCRIBABLY BLUE\*  
35 (7) Elvis Presley (RCA)
- 38 BERNADETTE\*  
—(1) Four Tops (Motown)
- 39 NO MILK TODAY\*  
41 (2) Herman's Hermits (MGM)
- 40 EVERYBODY NEEDS SOMEBODY TO LOVE\*  
43 (4) Wilson Pickett (Atlantic)
- 41 LETS FALL IN LOVE\*  
47 (2) Peaches & Herb (Dale)
- 42 THE LOSER WITH A BROKEN HEART  
—(1) Gary Lewis (Liberty)
- 43 MERCY, MERCY, MERCY\*  
29 (8) Cannonball Adderley (Capitol)
- 44 WE AIN'T GOT NOTHIN' YET  
24 (12) Blues Magoos (Mercury)
- 45 IT TAKES TWO\*  
44 (2) Marvin Gaye and Kim Weston (Tama)
- 46 DADDY'S LITTLE GIRL\*  
46 (3) Al Martino (Capitol)
- 47 ONE MORE MOUNTAIN TO CLIMB  
—(1) Ronnie Dove (Diamond)
- 48 WESTERN UNION  
—(1) Five Americans (Abnaki)
- 49 I HAD TOO MUCH TO DREAM (LAST NIGHT)\*  
30 (8) Electric Prunes (Reprise)
- 50 MORNINGTOWN RIDE  
—(1) Seekers (Capitol)

\*An asterisk denotes record released in Britain.

### BUBBLING UNDER

The Love I Saw In You Was Just A Mirage — Miracles (Tama)  
 Sit Down I Think I Love You — Mojo Men (Reprise)  
 Travlin' Man — Stevie Wonder (Tama)  
 When Something Is Wrong With My Baby — Sam and Dave (Stax)  
 Sweet Soul Music — Arthur Conley (A&O)  
 Detroit City — Tom Jones (Parrot)  
 Because Of You — Chris Montez (A. & M.)  
 Kansas City — James Brown (King)  
 With This Ring — Platters (Musicor)  
 Wade In The Water — Herb Alpert & Tijuana Brass (A. & M.)

## 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 (Decca)
- 4 BEST OF THE BEACH BOYS  
4 Beach Boys (Capitol)
- 5 FOUR TOPS (LIVE)  
5 Four Tops (Tama Motown)
- 6 BOB DYLAN'S GREATEST HITS  
11 Bob Dylan (CBS)
- 7 COME THE DAY  
7 Seekers (Columbia)
- 8 HAND CLAPPIN' — FOOT STOMPIN' — FUNKY BUTT—LIVE!  
8 Geno Washington (Atlantic)
- 9 S.R.O.  
5 Herb Alpert and the Tijuana Brass (Pye)
- 10 TROGGLODYNAMITE  
10 Trooks (Page One)
- 11 GOING PLACES  
7 Herb Alpert (Pye)
- 12 DISTANT DRUMS  
12 Jim Reeves (RCA)
- 13 GENTLE SHADES OF VAL DOONICAN  
14 Val Doonican (Decca)
- 14 MANTOVANI'S GOLDEN HITS  
13 Mantovani (Decca)
- 15 DOCTOR ZHIVAGO  
5 Soundtrack (MGM)
- 16 FRESH CREAM  
15 The Cream (Reaction)
- 17 COLLECTION OF BEATLES OLDIES  
19 Beatles (Parlophone)
- 18 GOLDEN HITS  
24 Dusty Springfield (Phillips)
- 19 COLOUR MY WORLD  
17 Pet Clark (Pye)

- 20 A HARD ROAD  
— John Mayall's Bluesbreakers (Decca)
- 21 SURFER GIRL  
— Beach Boys (Capitol)
- 22 HIT PARADE  
18 Petula Clark (Pye)
- 23 FOUR TOPS ON TOP  
21 Four Tops (Tama Motown)
- 24 FINDERS KEEPERS  
20 Cliff Richard (Columbia)
- 25 BEST OF JIM REEVES  
22 Jim Reeves (RCA)
- 26 HALL OF FAME  
— George Forme (Columbia)
- 27 TEMPTATION'S GREATEST HITS  
26 Temptations (Tama Motown)
- 28 A QUICK ONE  
23 The Who (Reaction)
- 29 THAT'S LIFE  
25 Frank Sinatra (Reprise)
- 30 BIG HITS (HIGH TIDE AND GREEN GRASS)  
27 Rolling Stones (Decca)

## TOP E.P.'s

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

## 5 YEARS AGO

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

## BRITAIN'S TOP 50

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

A blue dot denotes new entry.

### BUBBLING UNDER

Arnold Layne—Pink Floyd (Columbia)  
 Don't Do It—Micky Dolenz (London)  
 The Love I Saw In You Was Just A Mirage—Miracles (Tama Motown)  
 Drink Up Thy Zider—Aidge Cutler and the Wurzels (Columbia)  
 Happy Together—Turtles (London)  
 Stranger—Dave Berry (Decca)

## BRITAIN'S TOP R&B SINGLES

- 1 LOVE IS HERE AND NOW YOU'RE GONE  
1 Supremes (Tama Motown TMG 597)
- 2 TELL IT LIKE IT IS  
2 Aaron Neville (Stateside SS 584)
- 3 AL CAPONE  
3 Prince Buster (Blue Beat BB 324)
- 4 RAISE YOUR HAND  
14 Eddie Floyd (Stax 601001)
- 5 EVERYBODY NEEDS SOMEBODY TO LOVE  
4 Wilson Pickett (Atlantic 584101)
- 6 IT TAKES TWO  
3 Marvin Gaye and Kim Weston (Tama Motown TMG 596)
- 7 KNOCK ON WOOD  
7 Eddie Floyd (Atlantic 584041)
- 8 CROSSCUT SAW  
9 Albert King (Atlantic 584099)
- 9 HE WAS REALLY SAYIN' SOMETHING  
11 Velvets (Tama Motown TMG 595)
- 10 GET DOWN WITH IT  
13 Little Richard (Columbia DB 8114)

- 11 SOOTHE ME  
— Sam and Dave (Stax 601004)
- 12 SWEET SOUL MUSIC  
— Arthur Conley (Atlantic 584083)
- 13 NEVER LIKE THIS BEFORE  
6 William Bell (Atlantic 584076)
- 14 THE LOVE I SAW IN YOU WAS JUST A MIRAGE  
— Miracles (Tama Motown TMG 598)
- 15 STAY WITH ME  
8 Lorraine Ellison (Warner Bros. WB 5850)
- 16 BRING IT UP  
15 James Brown (Pye Int. 7N 53411)
- 17 LAST NIGHT  
10 Markeys (Atlantic 584074)
- 18 MERCY, MERCY, MERCY  
19 Cannonball Adderley (Capitol CL 15109)
- 19 MERCY, MERCY, MERCY  
— Marlena Shaw (Chess CBS 8054)
- 20 TRAMP  
17 Lowell Fulson (Fontana TF 794)

## BRITAIN'S TOP R & B ALBUMS

- 1 GREATEST HITS  
1 Temptations (Tama Motown TML 11042)
- 2 'LIVE'  
2 Four Tops (Tama Motown TML 11041)
- 3 THE GREAT MEMPHIS SOUND  
4 Markeys (Atlantic 587024)
- 4 HOLD ON I'M COMING  
3 Sam and Dave (Atlantic 587045)
- 5 AWAY WE GO-GO  
9 The Miracles (Tama Motown TML 11044)
- 6 COLLECTION OF HITS VOL. 4  
8 Various Artists (Tama Motown TML 11043)
- 7 DICTIONARY OF SOUL  
5 Otis Redding (Atlantic 587050)
- 8 SOULIN'  
7 Lou Rawls (Capitol 2554)
- 9 I'VE GOT TO DO A LITTLE BIT BETTER  
6 Joe Tex (Atlantic 587043)
- 10 LIVE VOL II  
10 Ike and Tina Turner (Warner Bros. W 5809)

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# THIS MONTH - NEW MONKEES L.P. PLUS SOLO DAVY ALBUM

**T**HE next Monkees L.P. "More Of The Monkees" is being released by RCA Victor around the end of the month. It will be titled "More Of The Monkees" and has already sold over a million copies on the Colgems label in the States. Titles include "I'm A Believer", "I'm Not Your Stepping Stone", "The Day We Fall In Love", "She" (the Del Shannon single), "Your Auntie Grizelda", "Look Out (Here Comes Tomorrow)" and many others.

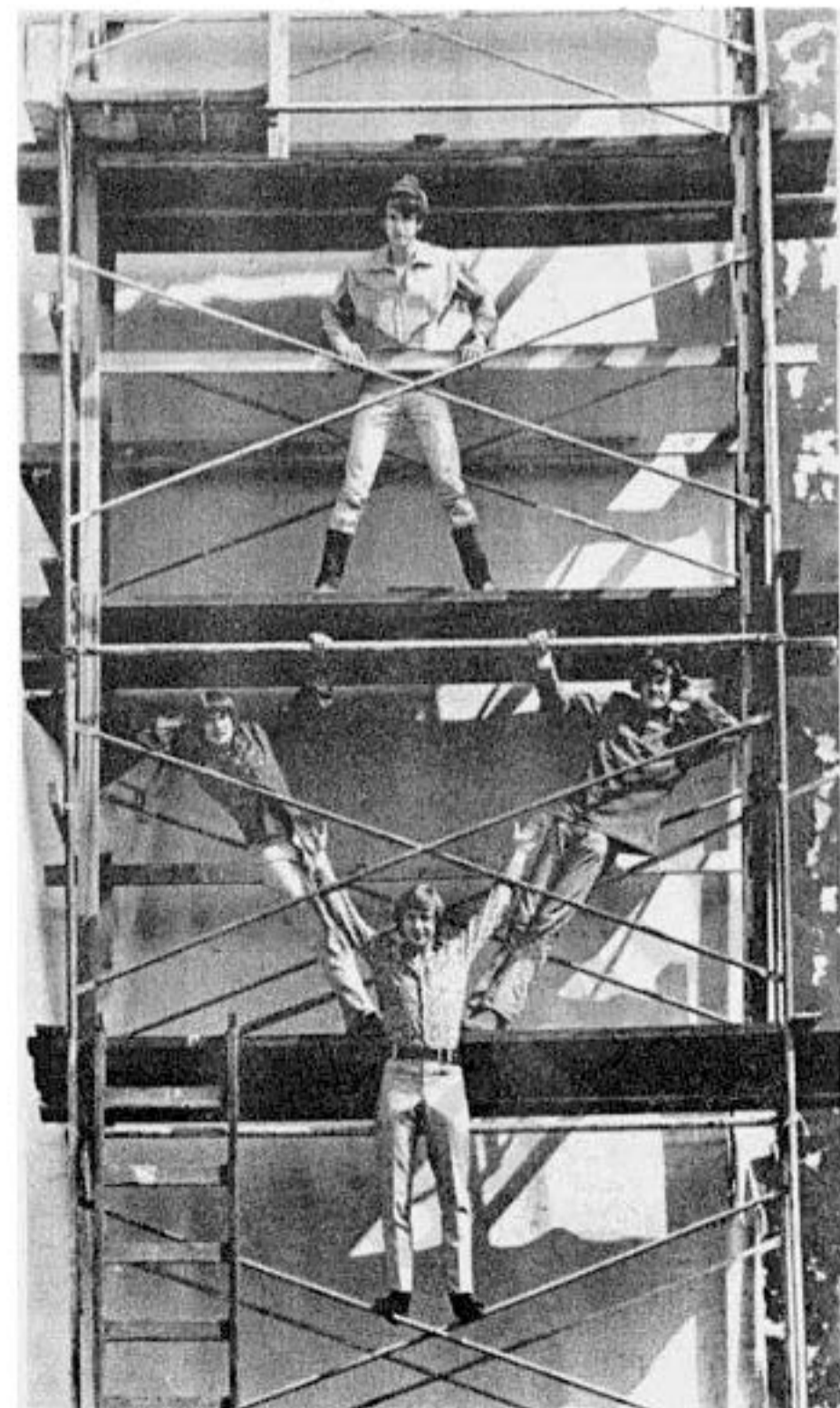
The Davy Jones L.P., simply titled "Davy Jones" comes out on the Pye Cerise label (No. NPL 18178). It was recorded for the American Colpix label back in 1965 and was arranged and produced by Hank Levine. The titles are "What Are We Going To Do", "Maybe It's Because I'm A Londoner", "Put Me Amongst The Girls", "Any Old Iron", "Theme For A New Love", "It Ain't Me Babe", "Face Up To It", "Dream Girl", "Baby It's Me", "My Dad", and "This Bouquet". The LP will be issued on March 24.



MIKE NESMITH (RM PIC)



Here's Davy, whose LP will be issued later this month, looking like something from Cape Kennedy.



THE MONKEES—and Peter has that great expression on his face! Quite a clever photo too.



**M**ARVIN Gaye-Kim Weston hit "It Takes Two", only transatlantic Tamla-Motown hit that reached higher place in Britain than U.S. chart... biggest radio chart surprise must be the Casinos topping Radio London's 'Fab Forty'... Andy Williams re-signed with U.S. Columbia - CBS here... Monkee show surprise - the fact that Mickie Dolenz sings lead all the way through on "I'm A Believer"... Simon & Garfunkel have sued for nearly half a million dollars Pickwick International Inc., who re-issued their old "Tom And Jerry" LP with a modern pic of them on the cover... although Gene Pitney's "Just One Smile" was a U.S. flop. Musicor have issued an album to tie in with the single... Palladium star Francoise Hardy's version of Verdelle Smith's "Tar And Cement" was great!... latest Kim Fowley production - "The Bells" by the Laughing Wind - and it's very un-Kim... Four Seasons new 'B' side "Dody" isn't dedicated to Ken... Q.11 - a noted British boxer has no less than three connections with the pop scene - name the boxer and the connections?

English lyrics to San Remo Festival winner "Time Will Tell" penned by Norman Newell... Pye should re-issue Shirelles original "Dedicated To The One I Love" to compete with Mamas and Papas version... latest "Battle Of The Giants" (Lux) result - the Troggs (343 votes) beat the Cream (73 votes)... for U.K. market Sam and Dave's "Double Trouble" album retitled "Double Dynamite"... Jr. Walker's "Pucker Up Buttercup" in Leeds top ten... with Mike Hurst-Cat Stevens success, all three ex-Springfields now highly successful... ex-Beach Boy on cover of "Surfer Girl" LP is David L. Marks... Guy Darrell says his forthcoming CBS album is to be titled "Guy Darrell's Greatest Misses"... congratulations to Bill Bebb, Ron Belchier and Keith Bateson on three B.B.C. producers challenging the pirates with their programmes and giving new talent a chance... all Chinese singers, dancers and musicians have been drafted into the Communist Army as part of the new cultural revolution! Original "59th St. Bridge Song (Feeling Groovy)" is on Simon & Garfunkel's "Parsley, Sage, Rosemary and Thyme" LP - also on the flip of their "At The Zoo" single... Tony Macaulay joins Pye as A & R man this week - he was previously assistant to Norman Newell... sickest pop handout ever - latest publicising Carla Thomas... this Friday last date for R & B soul quiz winner prize requests... Byrds new single is Dylan's "My Back Pages"... now that the Saville probably won't be featuring the Impressions, someone has told compere Rick Dane to blame the music papers for starting the 'rumour'... A10 - all have cut answer discs... Yardbirds stage props include Buddhist prayer mats... after receiving a severe shock from a hand mike at Club 99 Barrow, Truly Smith quipped to audience 'I needed something to liven me up'... who is the original Thunderbirds puppet?

Tamla Motown fact - Supremes "Love Is Here" brings TM's R & B chart-topping singles total to a round dozen - 4 clear of the number notched up by their nearest rival Atlantic... Good Time Loser Chris knocked out (concussed!) by a golf ball during his first game, in Coventry... "Al Capone" has been available here for four months - the follow-up will be "Ten Commandments" which has been available even longer (namely, for several years!)... Andrew Steele of the Herd took the rest of the group for a £12.0 meal on a pools win he later found amounted to £13.6... Tim Boyle has left Terry Oates agency and has joined the Arthur Howes office as a booker... Eddie Floyd's "Knock On Wood" has been in the RM's R & B chart longer than any other disc - beating Wilson Pickett's "Midnight Hour" which was in for 19 weeks... Tom Springfield wants to record Svetlana Stalin on a revival of "Oh Mein Papa" on the Purple label!



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