

## Engel's housing problems!

... a £50,000 luxury  
mansion, AND £100  
a week on rent!!

**F**OR YEARS Engelbert Humperdinck lived in a poky Hammersmith flat. He dreamed of owning his own house.

And in January that dream came true. He spent £50,000 on a luxury mansion in St. George's Hill, Weybridge, the Beverley Hills of England.

But, so far, he has spent only three nights in the new house! And he is even saving for **ANOTHER** house in Yarmouth.

For the 32-year-old singer is appearing at the resort during the summer. And he and his wife Pat decided that they were not going to commute to the coast every day.

The rent is £100 a week. Not much when you've sold 25 million singles round the world; have a new record "A Better Man" being released this week, and have just been declared a millionaire.

Engelbert hit the magic million after signing a contract for his own television series which will be beamed round the world — like The Tom Jones Show.

And the new deal — which covers three years — puts paid to the rumours about Engelbert making a film in the near future.

"We have had to shelve all the ideas about Engelbert going into films for the time being," said a spokesman.

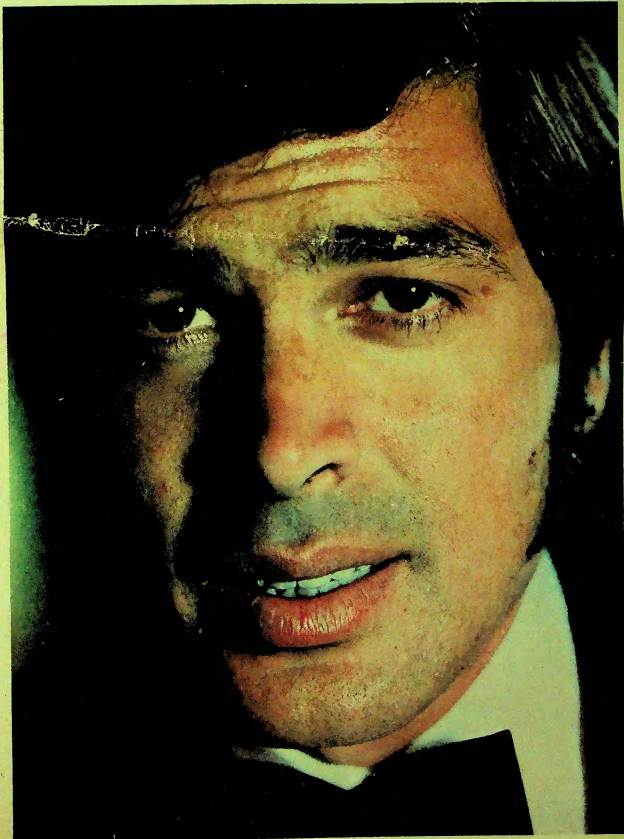
"When he is not recording for the television series he will be doing live performances and when he is not doing either of those things he'll be having a holiday," he added.

**INSIDE ON  
PAGE TWO:**

**KICK OUT  
THE JAMS  
BBC!**

### INSIDE THIS WEEK:

Keith Moon denies rumours,  
Diana Ross colour, Move,  
Rock v Jazz in USA,  
Blind Faith, Bill Haley



... want to let off steam?  
Any questions on the scene?  
Any problems? Then drop a  
line to VAL or JAMES,  
letters dept.

RECORD MIRROR-EVERY THURSDAY 116 SHAFTSBURY AVE, LONDON, W.1. GER 7942/3/4



● TWO RUDE BOYS—Max Romeo & Peter Sarstedt currently having difficulty with the BBC over their songs. "We'll Dream", Romeo; Sarstedt "Take Off Your Clothes".

**WHY** don't the B.B.C. grow up? At the moment on Radio One Max Romeo's "We'll Dream" is being referred to as "the record by Max Romeo" in the chart run-downs. Surely this defeats the Corporation's purpose since now a curious child will become even more curious and suspicious.

M. A. J. Dangoo, 25 Albert Hall Mansions, Kensington Gore, London S.W.7.

**LABEL FUN**

I HAVE been reading with great interest the chart run-downs in the last few weeks of the "label" records. It is a pity that the "label" records are not listed on the London label of interest if it also gives you the following information:

- 1. How long the record has been in the charts.
- 2. How many copies have been sold.
- 3. How many copies have been sold in the U.K.
- 4. How many copies have been sold in the U.S.A.
- 5. How many copies have been sold in the U.S.A. (manufactured by Kapp Records).
- 6. How many copies have been sold in the U.S.A. (manufactured by Polygram).
- 7. How many copies have been sold in the U.S.A. (manufactured by Warner Bros.).
- 8. How many copies have been sold in the U.S.A. (manufactured by Atlantic).
- 9. How many copies have been sold in the U.S.A. (manufactured by Elektra).
- 10. How many copies have been sold in the U.S.A. (manufactured by RCA).

**SPK OF WARDS**

I AM a big fan of blue beat music and it is a pity that this type of music is fast becoming a thing of the past. There are some aspects, however, that attract me to this

**THE** B.B.C. has done it again! I happened to tune in to Radio One Club last week, mistaking it for the Home Service, and heard Peter Sarstedt singing "Take Off Your Clothes". My what a stoney song! And yet it illustrates the sheer hypocrisy of the B.B.C. for had the song been on a record it would have been banned, but as it was one of their own "live" tapes, which they use when they run out of useful time, they didn't bother to check it before the broadcast.

I hope the B.B.C. consider licit after reproach? Maybe we'll have the N.D.O. singing rugby songs soon! — S. Robinson, 45 Charring Cross, Worcester Park, Surrey.

It seems that the B.B.C. has decided to restrict the use of certain records on its radio stations. This is a pity as the B.B.C. has a reputation for being the most liberal of radio stations and for playing the most interesting records. It is a pity that the B.B.C. should be so restrictive as to restrict the use of certain records on its radio stations. This is a pity as the B.B.C. has a reputation for being the most liberal of radio stations and for playing the most interesting records. It is a pity that the B.B.C. should be so restrictive as to restrict the use of certain records on its radio stations.

**REEVES PART ONE**

WHAT about Jim Reeves having a "hard" version of one of his "country" classics as a single? I have just received "Jim Reeves" what about the pop version he did of "What Would You Do" which is to be found on the "A" side of an imported single.

**The Year 2525 in four languages.**

NINE years after they met, Rick Evans and Denny Zager found the notch in life that Evans had been looking for. That notch was the top position in the American charts.

Zager and Evans formed their duo long ago and their repertoire consisted of other people's songs, which was not at all gratifying. They split up for a number of years, joining and forming separate groups, then eventually found their way back together again with a fresh new outlook towards their careers.

"Out of the three or four years we've actually been together," said bearded Rick Evans, "we've had no recording success at all. When we got tied up with the group we were in, someone heard us do our own stuff and suggested we go into it commercially."

"Rick suggested we have some voice training and after the first couple of lessons, I began to really get interested in singing," explained Denny. "When I hear other people sing, I find myself peering into their voices and trying to discover how they obtain certain effects. In the early days, Rick and I used to listen to harmony groups — mostly the Beatles — and try to learn the knack of singing in harmony. In my old group, I used to work out all the harmonies for other writers, so it began to get boring. When Rick and I started really getting down to developing our voices, our experience in harmony work helped us to work in new ideas and create a style of our own."

The name of the record that topped the U.S. charts is "In The Year 2525," written by Rick Evans and arranged by Denny Zager. Rick does most of the writing for the pair and both play guitar in their stage act. The amazing rise of the number to the top of the scale has left the team in that strange surprised frame of mind brought on by sudden importance.

"We really don't know what to think," Denny said with a gleam. "This is the first thing of our own that we have released and the fact that people seem to appreciate it makes me feel very happy. The whole thing happened in about five weeks, so it didn't give us a chance to cope with it. Rick is well pleased that a song he's written has actually made number one."

**FANTASTIC DOLAN!**

A yearish Irish showband fan is personally thin that Mike McLean's latest single "Fantastic Dolan" is just great for the singer and charm of music. Mike Dolan is the best, would any of Joe Dolan's fans who had the same way please write to me, I'll be glad to send you a copy of the record. — Peter Feat, 4 Falkland Road, London N.16.

**REEVES PART TWO**

WHAT about Jim Reeves having a "hard" version of one of his "country" classics as a single? I have just received "Jim Reeves" what about the pop version he did of "What Would You Do" which is to be found on the "A" side of an imported single.

**FLAMINGO**

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Any questions on the scene?  
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line to VAL or JAMES,  
letters dept.

● ZAGER & EVANS—wrote million seller in thirty minutes.

**I**N spite of what you might read or hear in other publications, drummer Keith Moon is NOT leaving the Who. Keith is very upset and annoyed about the rumour, and spoke out openly.

"This is all rubbish," Keith said, although he used very much stronger language. "If I could find out who started this, I'd have their legs blown off."

Being diplomatic, I changed the conversation and asked if Keith was to follow Pete Townshend and Roger Daltry and take up management.

"Well, it's not really management," Keith admitted. "I'm just helping them out on the recording side. The group's name is Quintessence, and I'm giving them a few production hints. They're a fun band and we just wanted to make a couple of party records. If someone like Mrs. Mills wants to come along, she's invited you know."

"This isn't necessarily the way things are going with the Who. But we've got to have a hobby. We're spending so much time working in the States and not so much time here as far as pigs go. So we have a few days off. In the interim we're doing whatever we want."

"I wouldn't go into management full-time because it's the same as bleeding boking I'm it. It's really just a hobby with me as with the others. We have a lot of time off and it's a question of talent spotting for the record company. We're helping other bands who want to record, to record."

"We're interested in getting the best out of the bands that we can. If we succeed in getting the best out of them, then that's all we hope to do."

To see the Who, you'll get the impression they are happy and play as they want and to hell with the rest of the world. To a certain extent this is so. As Keith says:



## 'RUBBISH'

— 'I'm not leaving the Who' says Keith Moon

"We're just playing our music. We're happiest playing when we're playing our music and it's being appreciated. I can't really define our audience. Sometimes people come to see us through word of mouth rather than seeing a poster billing us."

### KNOCKED OUT WITH 'TOMMY'

One of the big talking points concerning the Who has been their L.P. "Tommy". Keith was very pleased with the outcome of the recording.

"I think with 'Tommy' it was the first time we ever got the sound we wanted on the tracks," he said. "With the other L.P.s, we felt we could have done a lot better. We still feel we could do a lot better, but we're knocked out with 'Tommy'. It's not as if after this one we have reached an apex. Because this was just a phase in our career. Now we'll go on to something else."

"The idea we're kicking around at the moment for our next L.P. is to do a 'live' one. We've never been successfully recorded 'live'. But there again when we get down to it, we might decide against

it. We have a lot of work to do yet on the promotion of 'Tommy' both in this country and elsewhere. When that is finished we'll be into something else. The thing is we mean what we say and are very sincere."

The Who is closer now than it has ever been. Both on a musical and social front. They've been together for over six years and for the members to get on well with each other after that time is a sure indication there is nothing happening which would dissolve the group.

### DRINKING TOGETHER

"We still go round to each other's houses and out with each other for drinks," said Keith. "We know each other inside-out and get on well, so if one of us isn't doing anything, they'd ring up the others and have a loon together."

If there are still people around who think Keith might be leaving because of a slight rumour... forget it. If he ever did decide to go—everyone would know.

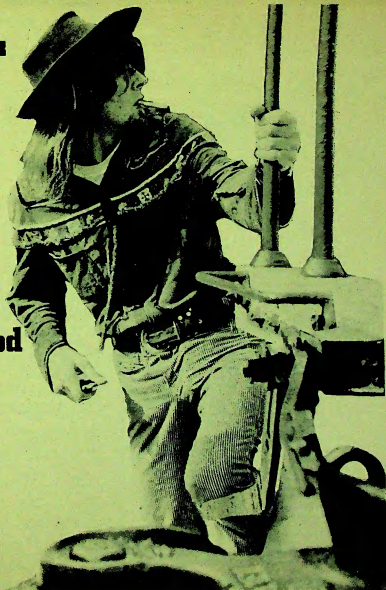
IAN MIDDLETON

# JOHN MAYALL LOOKING BACK

Listen to Looking Back and  
you'll hear Jack Bruce  
Eric Clapton Roger Dean  
Aynsley Dunbar Mick Fleetwood  
Peter Green Keef Hartley  
Dick Heckstall-Smith  
John McVie Mick Taylor

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DECCA





FAIRPORT CONVENTION at the time of recording "Unhalfbricking".

**BLIND FAITH PROBLEMS, & JAZZ & ROCK RIOTS . . .**

**BLIND FAITH**, the supergroup, now in the throes of an American tour, intend to play a series of dates in Britain on their return. Special dates, says joint manager, Bob Cawston. "We intend to play in the small, mainly blues clubs where the boys in the group came from — where they started the development that has made them into the kind of group they are today," he said.

Stigwood was talking to me about the kind of dates that Eric Clapton, Steve and Rick play across the States. Huge places: Stadiums, football fields, immense open areas. . .

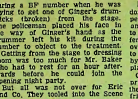
He was also talking about the problem of sound with particular reference to the opening concert (after the Newport concert stopped the Blind Faith Festival) at Madison Square Garden. Apart from the usual roar—more later—there was criticism of the sound quality. Like every Blind Faith themselves says, it's a body that is awful. . .

That the trouble is that you can't expect blind faith to be on the road in America, just as you can't expect blind faith to be on the road in England. The British fan wouldn't let it go, and don't forget they went to get into the recording studio and take it home. . .

"That they would have to travel in the States if they were made, where possible, the music would be different. They certainly would prefer to stay in the States." . . .

Blind Faith is trying to do something about this. The Blind Faith equipment across the States to cover. And it isn't any more needing a second record day there in its repertoire because you can't get a second record day there in any case. You have to produce your own record. . .

It all proved that rock and jazz don't mix, at Festival. Jazz people don't do the rock audience and the rock audience, who like to be on a chair, think of going to see in five, all right. . .



It was a few festive drinks, sat down quietly and then a fight started in another part of the stage. The policeman placed his hands in the way of Clapton's hat during the drummer laid his feet on the stage. . .

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**UNHALFBRICKING** (if you can halfbrick, you Pan unhalfbrick; like the plural of music, to the plural of house is) is the title of the new LP from the Fairport Convention. The album includes the last efforts of the late Martin Lambie and demonstrates that the Fairports were in the process of moving toward a state of unrestricted musical freedom just before the accident. The record has three Dylan numbers, including "St. James Parish" ("If You Gotta Go, Gotta Go"), plus Sandy Denny's "Who Knows Where The Time Goes" which was taken as the title track for Judy Collins' last album. On the sessions, Marc Ellison sings, Trevor Lucas (Electric) plays triange, Dave Sarrobbick plays fiddle and mandolin and Ian Matthews sings.

The album was impressed with the beauty of this release. I called Simon Nichol to hear a bit about his history. I also wanted to find out what "Unhalfbricking" (the word looks curiously pornographic if you stare at it long enough) was supposed to be. . .

Sometimes when we get stuck in the van without petrol, we have to play games to pass the time on the road. On this occasion, we were taking turns inventing words. Sandy came up with this one and we all remembered it because it was so strange. I don't recall who suggested it as a title, but it sounds nice. . .

The mood of song on the album drifts toward a good-time rock sound in part, as well as the strange and the traditional inclinations (though all but the Dylan tracks were written by the band). This, according to Simon, wasn't a conscious tendency until late in the recording sessions. . .

We didn't realize we were getting that feeling until half or three-quarters of the way through the LP. When we did, we thought it was good and decided to encourage it. This record is much freer and much less contrived than the last one. There is far less over-dubbing. . .

"The song 'Mullin Dollar Band' came from the lyrics of the late George Baker. The other members were inspired in their own ways. The lyrics are a mixture of Dylan and the others. We needed one more person to add a verse. . .

size but found a good drummer, David Matlock, who is joining at the end of this week. Martin Drew and Dave Swarbrick will be making up and Dave Swarbrick will be making up and Dave Swarbrick will be making up. . .

FOR many months now, Mr. Mike A. J. Dolan has been putting the floor of the Marine Band. He is not like an obedient father. The reasons for a public display of affection are not what you would expect. . .

HARD MEAT—The "Erection" LP (see last page) is a collection of songs written by the band. Many of the songs have never been able to break through. . .

The song "Mullin Dollar Band" came from the lyrics of the late George Baker. The other members were inspired in their own ways. The lyrics are a mixture of Dylan and the others. . .

On a note of optimism, I have seen Hard Meat playing with a small local band. They are doing it better in a country setting and so on, but behind the basement there is a wall of fame. . .

As the moment, the Fairports aren't doing any more. . .





**“WHAT** Rock and Roll needs now is a really big star — somebody really hot.”

Bill Haley, Rock and Roller extraordinaire, explained.

“Rock is having a full right now and we’ve always depended on something big,” Bill continued. “We need a new image. We’ve had the Bill Haley curl and the Elvis Presley wiggle. Now it’s got to be something else.”

Rock fans will be pleased to know that Bill is to do the definitive story of Rock and Roll. “I’m going back to the States to make an hour-long film for TV,” Bill said. “The film will show the true story of how the music started. It’s already been written and goes back to the very early ‘fifties. The plans are to have just us on the show plus some guests and some of the early Rock deejays.”

“So many years have gone by and people get different stories told them how Rock started, that we decided to set it straight and tell the truth. People forget so easily.” The authorities have been very wary of Bill Haley because of his reputation of having riots at his concerts. (He was banned from London’s Royal Albert Hall last year). What was it that attracted a violent element?

“I think any so-called violent element is more of a publicity stunt than anything,” Bill advised. “You could have an audience of many hundreds and a few people might get down front if the stage and jump and clap. So it immediately becomes a riot in the eyes of the sensationalist press. You would notice the people dressed in their leather. But for fifty of them there could be five hundred other fans dressed in suits and wearing collars and ties. Because they are well behaved nothing is said about them.”

“I’ve never been afraid of riots. We’ve been playing for so long, we can judge the audience reaction and know how to control them. Our aim is to try and send a musical

message to people. If I clap your hands, I’ve done a good job.”

Did Bill think there was a big revolution in Rock and Roll? “Well, you can’t cause a revolution without the groups behind it to the public,” Bill said. “You get the people interested and you get to have more than one play for them. My dream is to have the guys together with the show with twenty of the like we had in ‘58 or ‘59. We could come and tour and show people what it’s like. In 1957 he planned on occasions, don’t think into hiding. He’s busy to the world keeping Rock alive. In 1957 he planned to show business and working hard since then.”

“I guess we’ve been

**“We’ve had the hair curl and the Elvis wiggle”**  
BILL HALEY TALKS TO IAN MIDDLETON

## Turning on the Greeks

The story of Dominic King in Athens . . .

MOST new singers spend months, sometimes years, trundling around Britain appearing in small clubs and dance halls gaining experience which will be essential to them when the “big break” comes.

Not so Dominic King. He’s a talented 17-year-old newcomer who not only sings but is also a prolific songwriter.

And Dominic in one appearance has performed before more people than it would normally take in a year on the UK club circuit. It happened when he was invited to represent Britain at an international song festival in Greece, singing one of his own compositions, “You’re Leaving Me”.

The festival was held at a massive open-air stadium in beautiful Hellenistic Athens, there were over 30,000 people—enough to fill the London Palladium over 100 times—on the programme when Dominic climbed the ten terraced steps to the elevated platform. “It was a nerve-racking experience,” admits Dominic.

The fact that he was British, where the heather blows, plus his stunning 100-watt green and white suit, made specially for the occasion by London designer Tom Gilbey, was enough to excite the huge audience — mostly Greeks who don’t understand English—and they clapped and cheered throughout the song. A second hit encore was the Greeks show their approval.

But, unfortunately, the performance did not excite all. A number of the press was too preoccupied by that part of the world, where now as we know it does not matter. Actually, however, it has turned on one British group, Cobby’s Inspiration. They’ve recorded it under a new name, “Bad Things” as their first single for the Decca label.

Two of Dominic’s songs are featured in the upcoming horror film “Creep” and screen actor which stars Ames Currier. They are the title song



● THE LOVELY DIANA ROSS photographed by Dejo Hoffman—she’s in the charts with “No Matter What Sign You Are”, together with Mary and Cindy. But . . . wouldn’t it be nice to hear them on H. D. & H. song again . . . (RM pic).

WHILE in Greece for his appearance in an international song contest, new British singer Dominic King went on a sightseeing tour. He’s pictured here at Greece’s famous Parthenon.

RM Pic by Doro Hoffmann and “When We Make Love”. Family Dog’s new single will feature another of his songs “At Last I’ve Got Someone To Love”. Two top girl groups are compering recordings his “Make Me Feel A Woman”. Another four of Dominic’s songs will be recorded in time now in preparation. Because of the interest in his songs, Dominic has had little of making his own demo tapes. He figured that if better-known acts than himself want to record for agents, they should be better than him. Clever, showed Mr. King, or chance of it. But, with so much going for him, it won’t be long before the name Dominic King becomes known in British far flung as well as everywhere. He’s working on titles now for his debut release in August. Although the label has yet to be finalized. So when that first great concert date is scheduled Dominic can look back to that warm night in Athens and he’ll be able to face even the Palladium audience.

MICHAEL CLARK

# info from Decca



The best single ENGELBERT HUMPERDINCK ever made is called “I’m a better man”. It has grown to an even greater range full on this beautiful happy Bacharach arrangement is as brilliant as usual, a restoration guaranteed to put you in this. This has all the ingredients of a number on Decca, number F 12957.

I was lost for words when I saw the single in this week’s releases. Can you think I chased the woman with an reel to reel? Not that I know the full story the story so surprising! It’s the theme music from the successful show of the same name, current hordes of theatregoers to the Comedy in End. The music wasn’t scheduled for release

# 'A new image for rock'

people. If I can't make our hands, I don't feel good job." "I think there would be a mix of rock and roll music," he says. "I can't cause a revival of groups being available." Bill said, "You can be interested but you've more than one band to get together and do a twenty of the Rock stars in '58 or '57. Then we can go and tour and really let what it's all about." "I don't read anything on Bill's, don't think he's gone." He's busy touring round the world. Rock music in '57 he planned to keep business and has been round since then. "We've become a bit of



BILL HALEY—the man who first got rock together, and always creates a terrific scene where he plays. (RM pic)

## We've had the Haley curl and the Elvis wiggle...

BILL HALEY TALKS  
IAN MIDDLETON

over the last six or seven years," he admitted. "I've been because we were there winning. We play the same as we did back in the '50s, we don't get bored doing long as we get the right sound." "I can't play anything which is doing, because then we don't get bored doing long as we get the right sound." "I can't play anything which is doing, because then we don't get bored doing long as we get the right sound."

"I started off as a DJ on a country music station in '47 and I still have a basic love for country and western music. I try to keep this and rock going together. In fact, I've tied the two on 'That's How I Got To Memphis' which I recorded in the States in November last year."

Because of his popularity around the world, Haley records new rock numbers for the different markets—usually in the home language. But whichever country he's playing, Bill will always perform "Rock Around The Clock" in English.

Had Bill any thoughts on retiring? "Mentally I've thought about it about four or five times," Bill confessed. "But I'll keep playing for as long as we're accepted. I'm not worried about the age gap between the audience and ourselves. We weren't young when we started! But we sell the music rather than an image."

Rock and Roll stars don't die, they just wait until they burn out.



VANITY FARE (RM pic)

## The Cliff Bennett re-entry

'Soul was getting sour!' Cliff tells Valerie Mabbs

CLIFF BENNETT—with his new group. They are (left to right): Ken Hensley, Cliff, Lee Kerlake and John Glascock. Their record producer is Jonathan Peel who records Simon Dupree and the Orange Bicycle.

FOR many years now Cliff Bennett has steadily worked around the clubs of Great Britain, collecting a fan following and created acclaim with his lively singles such as "One Way Love" and "Got To Get You Into My Life". And as Cliff best sums it up: "People say, 'Cliff, is he still going!'?"

Although he has been absent from the charts for some time Cliff is still very much in evidence and planning a major "re-entry" campaign! "My manager John Gunnell felt it was time for me to change my style or I might get left behind," Cliff (who was sporting gas tartan bermudas, and a matching orange t-shirt) told me. "I found the music I was playing, that sort of soul type music, was getting a bit sour and played out. It doesn't attract people any longer, they want something out of the ordinary." Now Cliff certainly has the scope for a change in style. The brass section of the Rebel Rousers was gradually reduced until Cliff found himself working with a less complex unit. Twenty-three-year-old Ken Hensley had already led the Gods to work with Cliff's band. Following this an unfortunate accident robbed the band of its equipment, which was not insured. That caused the group to split temporarily, but persuaded the remaining Gods—who were Cliff's group.

So the line-up now reads: 21-year-old Lee Kerlake on drums, John Glascock, 18 on bass guitar, Ken doubling on guitar and organ, and of course Cliff, vocals. "We dropped the organist from the line-up before because you need bigger vocals

to transport the organ, and it's a pain in the neck," Cliff told me. "Now we don't use organ on gigs, Ken just doubles for records. I got the horrors when I first changed the band and saw three people in the studio, I was waiting for the next van load to arrive!"

"When Dave went Independent E.M.I. suggested that we try Jonathan Peel because he might create a different sound and he was experienced with American sounds like Memphis Steppenwolf," Cliff explained. "Memphis Streets" was written by Neil Diamond. He made the American version, but you wouldn't believe it was the same thing. When Jonathan Peel first played us the number we said, 'You've gotta be joking.' "Oh I'm very happy with it now, though," Cliff continued. "I've got away from what I've been doing for the last few years. Things have definitely changed an awful lot. Soul music was more technical, but I dig the simple heavy sounds. You've got to forget the technical side of it now, and it's a help that Ken and the boys were playing that style of music. Ken's very keen on Johnny Winter's."

"It's hard to foresee the future," Cliff added. "But I'm relying a lot on the record to help me with the new band. We need a bit of encouragement. We've got to get into some ideas that will be a greater change than Memphis Streets, it will be more way out."

Meanwhile Cliff is having a little trouble finding a suitable name for the new-look band. "I suggested the name could be Corned Beef Doughnuts," he told me, and added with a hurt look, "but our manager didn't seem very keen!"

but the audience reaction to it was too good to be ignored. It's by THE COMEDY PLAYERS, and it's written and produced by none other than JANETHAN KING. Decca F 12956 is the number.

More than music, this time from a T.V. show in the States that's taken over for trendiness where Batman left off. "Quentin's theme" by THE CHARLES RANDOLPH GREEN SOUNDE has done what you'd expect of an in show theme tune and zoomed up the American charts, and even without seeing the show there's no reason why it shouldn't do the same here. It's one of those hypnotic, haunting things that gets in your head. This is on London HLD 10283. Keep in.

DECCA group records

45 rpm records

The Decca Record Company Limited Decca House, Albert Embankment London SE1

BERT HUMPERDINCK has better man. His voice seems in an greater range, used to the by Bacharach/David ballad. Giant as usual, with lush orchestration in a mellow mood. It's a number one, and it's 57.

In I saw the title of the next pages. Can you believe "The with an ed" because I could tell story the title doesn't seem music from a very successful name. Currently attracting the Comedy in London's West scheduled for release as a single,

IT'S not bad considering it's only been out a few days, is it?" said Carl Wayne, referring to the appearance of "Curly in the Chair." And I was bound to agree, as the Move's great new single had literally been on sale for three days! Pop pigs (no deer not the Move, they really are nice people) are obviously a commercial proposition.

"The number is only dedicated to my pig," Carl hastened to add "it's not about it." (And having listened to the words I can see his point)

"Roy had written the number and he couldn't think of a catchy title, so I said Carl agreed, "we've got a great deal of publicity from it too!" But where is the celebrated Curly now? He's going to be the father of many many pigs," Carl told me. "He's grown up big and fast so I couldn't keep him, and now, he's living on a farm. I've got a new pig, Curly II and when he's too big he'll go back to the farm too. Most male pigs are kept for breeding anyway."

"We're going up to Scotland for two days this week," Carl continued, "and then we've got a week's cabaret at the Dolce Vita, New

castle and Tilos, Stockton. We did a week's cabaret before, but it isn't basically a Move thing. We've never agreed the tons or made any bones about it, it's basically for the money. It's one good stable way of earning money."

When they appear in cabaret the Move limit their stage set to their hits, and some specially featured numbers, including 'Ave Maria'.

### The Move talk to Valerie Mabbs

"Carl added, "to the States in September." "We're going, so we'll have a bit of freedom then. We shouldn't be going back to the violence of smashing things up, but here the finger of conformity is hanging over us. Not that they were bothered about that really, it's just that clubs wouldn't re-book us if we didn't!"

I asked Carl, who by this time was battling above the sound of a record at his end of the line, if the trip to America would perhaps serve to relieve these frustrations. "It works as a relief of frustrations both ways I think," Carl explained: "We're playing the Fillmore on the 19th September, so



we're looking forward to that." Before the Move leave us, however, they will be completing work on their second album, which is due for release in September. And as Carl admitted, it's been two years since the release of the Move's last album... so it seems pretty much a case of filling in lost time.

"The album will feature a cross section of Roy Wood and David Morgan compositions," Carl told me. "David composed the B sides of our last two singles." I asked Carl what he visualised for the 'newly-formed' Move, now that they are virtually splitting their time between the conformity of cabaret and the freedom of the Fillmore.

"At the moment things are going nicely," Carl told me. "When 'Frev' left our initial idea was to look for someone we could get on with. We put that above finding a great musician, who might not be a nice person. Rick Hills fit both ways. In the future though I expect we'll cut down as much as possible and play only where it financially beneficial."

"I'd love to get a farm myself. I can find the right place at the right time. I'll have lots of animals there," Carl added, and before dashing off to open 'Top Of The Pops', he left me with this thought: "..."

"They'll all be neutered. Yes, I agree with it, from my point of view..."

## NEW ALBUMS REVIEWED BY R.M. REVIEWING PANEL NEW ALBUMS REVIEWED BY R.M. REVIEWING PANEL

**DR. STRANGELY STRANGE** (aka 'The Serene' stand LPs etcetera).

FIRST LP from an Irish folk band, understandingly, Midway sounds with cover and lyrics, and their lyrical beauty is certainly not limited, via the lyrics 'Signs in the Earth and Air', beautiful, fantastic back cover design and altogether a remarkable and worthwhile LP.

★★★★

**THE FRIENDS OF DISTINCTION** (aka 'The Friends of Distinction' LPs etcetera).

TAGGED after their vocal virtuosity in the 1950s, this group are in the 1970s Manhattan. But without some of the vocal virtuosity of the 1950s, this is a substantial LP, with a beautiful and original sound, an acquired taste I think, but a record that will be the special buyers due to its inherent vocal virtuosity.

★★★★

**THE MICKY SPARROWBYSON** (aka 'The Micky Sparrowbyson' LPs etcetera).

ON Godard has taken out a LP this LP in greater depth than his underground career here are some other points. The Conservatory's impact is far different from their sound, which is basically religious, strong, well-sung, and a little bit of a rock LP with a lot of interesting lyrics. The overall sound is beautiful, with a lot of interesting lyrics. The overall sound is beautiful, with a lot of interesting lyrics.

★★★★

**ROY WHITTAKER** (aka 'The Whittaker' LPs etcetera).

ROCKY WHITTAKER 'This is Roy Whittaker' LPs etcetera. This is Roy Whittaker's LP, and it's a beautiful collection of folk songs, with a lot of interesting lyrics. The overall sound is beautiful, with a lot of interesting lyrics.

★★★★

# Rock

### THE KINGLY BAND AND MALCOLM'S ALL STARS



**DILLY BREXTON** (aka 'The Dilly Brexton' LPs etcetera).

THE DILLY BREXTON 'This is Dilly Brexton' LPs etcetera. This is Dilly Brexton's LP, and it's a beautiful collection of folk songs, with a lot of interesting lyrics. The overall sound is beautiful, with a lot of interesting lyrics.

★★★★

**THE MONKEYS** (aka 'The Monkeys' LPs etcetera).

THE MONKEYS 'This is The Monkeys' LPs etcetera. This is The Monkeys' LP, and it's a beautiful collection of folk songs, with a lot of interesting lyrics. The overall sound is beautiful, with a lot of interesting lyrics.

★★★★

**PECKY GEE** (aka 'The Pecky Gee' LPs etcetera).

PECKY GEE 'This is Pecky Gee' LPs etcetera. This is Pecky Gee's LP, and it's a beautiful collection of folk songs, with a lot of interesting lyrics. The overall sound is beautiful, with a lot of interesting lyrics.

★★★★

**ROCKY WHITTAKER** (aka 'The Whittaker' LPs etcetera).

ROCKY WHITTAKER 'This is Rocky Whittaker' LPs etcetera. This is Rocky Whittaker's LP, and it's a beautiful collection of folk songs, with a lot of interesting lyrics. The overall sound is beautiful, with a lot of interesting lyrics.

★★★★

**DR. STRANGELY STRANGE** (aka 'The Serene' stand LPs etcetera).

DR. STRANGELY STRANGE 'This is Dr. Strangely Strange' LPs etcetera. This is Dr. Strangely Strange's LP, and it's a beautiful collection of folk songs, with a lot of interesting lyrics. The overall sound is beautiful, with a lot of interesting lyrics.

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**THE FRIENDS OF DISTINCTION** (aka 'The Friends of Distinction' LPs etcetera).

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★★★★

**JACK POWELL** (aka 'The Jack Powell' LPs etcetera).

JACK POWELL 'This is Jack Powell' LPs etcetera. This is Jack Powell's LP, and it's a beautiful collection of folk songs, with a lot of interesting lyrics. The overall sound is beautiful, with a lot of interesting lyrics.

★★★★

**THE MONKEYS** (aka 'The Monkeys' LPs etcetera).

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★★★★

## CLASSIFIED

HAPPY BONES album here, all the usual ingredients, with a lot of interesting lyrics. The overall sound is beautiful, with a lot of interesting lyrics.

★★★★

Small adverts section with various notices and advertisements.







# RECORD MIRROR ARTS & RECORDS

## RECORD BOARD



### AIR MAILED FROM NEW YORK

- 1 IN THE VEIN BEE (RCA)
- 17 LIZZY EARLE (RCA)
- 2 CRYSTAL BALL PERSUASION (Mercury)
- 3 TOMMY JAMES & SHONDOHN (Mercury)
- 3 SPINNING WHEEL (Mercury)
- 4 THE BEACH BOYS (Capitol)
- 5 THE BEACH BOYS (Capitol)
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## TOP 20 LP's

- 1 ACCORDING TO MY HEART (Mercury)
- 2 PLANNING STRAIGHT (Mercury)
- 3 THE BEACH BOYS (Capitol)
- 4 THE BEACH BOYS (Capitol)
- 5 THE BEACH BOYS (Capitol)
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## 5 YEARS AGO

- 1 HARD DAY'S NIGHT (Parlophone)
- 2 IT'S ALL OVER NOW (Mercury)
- 3 THE BEACH BOYS (Capitol)
- 4 THE BEACH BOYS (Capitol)
- 5 THE BEACH BOYS (Capitol)
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## U.S. ALBUMS

- 1 BLOOD SWEAT AND TEARS (Capitol)
- 2 THE BEACH BOYS (Capitol)
- 3 THE BEACH BOYS (Capitol)
- 4 THE BEACH BOYS (Capitol)
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## INTERNATIONAL TOP 20 LP's

- 1 HONEY TUNE WOMEN (Mercury)
- 2 THE BEACH BOYS (Capitol)
- 3 THE BEACH BOYS (Capitol)
- 4 THE BEACH BOYS (Capitol)
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## RECORD MIRROR ARTS & RECORDS

### RECORD BOARD

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## R & B SINGLES

- 1 IT MEK (Mercury)
- 2 THE BEACH BOYS (Capitol)
- 3 THE BEACH BOYS (Capitol)
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## R & B LP's

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## Owing to the printing strike of Summer 1959 when the Record Mirror was not published for nearly two months, our "Ten Years Ago" chart will be discontinued until further notice.

### RECORD MIRROR ARTS & RECORDS

- 1 THE BEACH BOYS (Capitol)
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Strange things are happening for Steve Wonder! His single "My Cherie Amore" was the first to hit the charts. "Don't You Know" is now his record company have re-released "My Cherie Amore" in this form. It's the same, and what a success it has proved.

Clodagh Rodgers is the bird with the "smashing pair of legs," she is also the one who has the right to be called "One of a Kind." Her single "Goodnight Midnight" is moving fast.

## RED NUMBERS DENOTE NEW ENTRY

\*AN ASTERISK DENOTES RECORD RELEASED IN BRITAIN

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