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MONKEES
NEW LP
REVIEW
IN DEPTH...

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Record Mirror

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CILLA BLACK



THE HOLLIES

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

Praise for the backroom boys on the Beatle album, plus a plea for more stereo LP's...



EVERY THURSDAY

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DICKIE 'BE-BOP' HARRELL with GENE VINCENT.

CALLING Gene Vincent fans — this is Dickie "Be Bop" Harrell calling you from Hollywood. I've been here, staying with Gene for a few weeks and things are great. Gene said to tell you "Hello" and say his leg is coming along fine after the last operation though it'll be about six months before they can tell if it was a complete success. Gene is meanwhile handling recordings and writing songs. He's picked up some weight and really looks great. Also there's a chance of him going to France later this year. He'd much like to go back as he loves the people your side. Saw Little Richard last night and he was terrific. We'll keep in touch with you. — Dickie, PO Box 6, Portsmouth, Virginia, 23705.

PRAISE is showered on the Beatles for their "Sgt. Pepper" LP. Surely this is one album where the skill of the backroom boys is used to its utmost. George Martin has produced what is probably the best stereo "pop" album ever. Praise to, to the engineers for some really outstanding stereogymnastics without overshadowing the musical qualities of the songs. It brings me to the old moan about the number of stereo pop albums released in this country. Isn't it time that the companies realised there is an ever-growing market for stereo — there are lots of us who won't buy mono because we've paid out good money for stereo set-ups. I note EMI have started issuing stereo-only classical albums, and nearly all their pop ones. — Mike Cowley, 26 Barnaby Place, Guisborough, Yorkshire.

EX-CASH FAN

I USED to be a Johnny Cash fan, but not any more. His records get worse and worse and all sound the same. He thinks he's another Dylan since he recorded some Dylan songs — he tries to write songs like Dylan and even to act like him on stage. Seems that country music is getting more popular over here — and this guy Cash doesn't want to know the people who put him where he is today. His backing group have no go in them, the vocal group he uses would be more suited on Val Doonican records — and June Carter is there, we think, just to make the

numbers up. So my plea to Johnny is: stop acting like someone you're not; and make good country records. We'd like to see a fan-club promote him as a Country artist not as a third-rate folk singer. — James F. Turner, 199 Fanshaw Drive, Acton, London, W.3.

'PHILOSOROCK'?

FURTHER to the omnipresent Psychedelic controversy, recognition should be made of the coming musical development "Philosorock". Using rock as a vehicle, groups such as The Doors will shortly be storming our charts. — John Densmore, 33 Waterand Road, Lewisham, London, S.E. 13.

In brief . . .

Julie Prentergast, 61 Mosely Avenue, Edmonton, London, N.18: I was near the ticket office at Kings Cross at 11 p.m. on Saturday April 22, when John Lennon walked along — in a grey suit and with a moustache and steel-rimmed specs. He bought a ticket and hurried down the escalator. But I have no proof it was him. Anyway can anyone help me verify it?

Tom Thatcher, Ley Farm, Teffont, Salisbury, Wilts: Can we have a poll on who is the most highly-rated guitarist on our scene? A lot of people would like to see this sort of contest. My top ten would certainly include Eric Clapton, Peter Green, Jimi Hendrix, Ron Wood, Jeff Beck and Jimmy Page.

Christine Veasey, 36 Muschamp Road, Peckham, London, S.E.15: Jimi Hendrix has the greatest act. I saw him on tour and instead of screaming at the Walker Brothers, I had hysterics over Hendrix and my friend had to take me to be treated by the St. John Ambulance nurses as I was still crying over him half through Engelbert Humperdinck.

Barbara Freedman, 15 Moresby Road Clapton, E.5: I've pictures and articles on Cat Stevens, Engelbert, Who and Spencer Davis and the Move — will swop for articles and pictures on the Small Faces.

L. Day, 5 Diana Road, Walthamstow, London, E.17: Anyone please help me get the Hollies' first single "Just Like Me" — I'll pay anything.

Chrissy, 52 Clendare House, Barton Hill, Bristol, 5: Please help me — I want to find out if Gene Clark, ex-Byrds, now solo singer, has many fans around — please ask anybody keen on him to write to me.

Dávid Gregory, Conway Twitty Fan Club, 21 Tressillian Road, London, S.E.4: It's three years since any material by Conway came out either on EMI or Decca. I'll send protest letters on to the companies. Also I'm always looking for new members to help Conway get full recognition here.

Roger Broom, 36 Victoria Park, Cambridge: Wanted: "Billboard" and/or "Cashbox" hot hundreds from 1956 onwards — will buy, exchange for discs — anything. And RM is streets ahead — it treats readers like adults, with a mind of their own.

PETE'S GRAN

FROM Peter Turk's grandmother: I received hundreds of delightful letters, many of which I answered, in answer to my protest about the article on the Monkees by Jeremy Walsh. All I want is for these charming teenagers to know how grateful I am for their love and devotion to the Monkees. — Catherine McG. Straus, 350 West 57th Street, New York City, 10019, New York, U.S.A.

I Have To Do is Dream", Everly Brothers (1958), "Cathy's Clown" (Everly's—1960), "Now or Never", Elvis Presley (1960), "Wonderful Land" (Shadows—1962). — Godfrey Phillips, 79 Northampton Road, Broughton, near Kettering, Northants.

THE BALLADS

I PERSONALLY cannot stand the ballad rubbish which is taking over the charts. I have in the past bought a few ballad records but I would never waste my money on anything like "Release Me". I'm interested in seeing how many teenagers, if any, do actually buy the ballads—or whether the sales are due to the mums. I therefore ask all readers to write to me saying whether they would buy ballads or not. To get a fair result, I need those "for" AND "against" to write to me. — Sue Hollman 29 Tring Avenue, Ealing, W.5.

James Craig: This is a most tricky subject, but good luck to you in your quest. Let's know how you get on.

COPYCATS

I THINK the Tremeloes are the biggest copyists. They spring into prominence by jumping on the Beatles' band-wagon with "Twist and Shout", followed by an inferior "Do You Love Me". Then comes "I Can Dance", their original recording, which is a flop. They re-surface with a poor cover of "Good Lovin'", thus depriving the Young Rascals of a massive hit in this country. Then Brian Poole is evicted and the re-formed group cateract the Cat Stevens' scene with the phoney "happy" sound of "Here Comes My Baby" and they cap their spurious career with a hackneyed revival of the American teen-slanted "Silence is Golden". Only because the British public is so sullen can groups like this practice larceny on such a massive scale. — Robin Shaw, 291 Clockhouse Road, Beckenham, Kent.

James Craig: In fact, the Tremeloes' version of "Good Lovin'", an old Olympics' number, was issued here sometime before the Young Rascals' version was released as a single in America or Britain.

POP PRIVACY

WHY all the fuss and publicity when a pop star dates a girl? He only has to be seen with the same girl two or three times and reporters almost have them married off. Particularly when it concerns Monkee Micky Dolenz and Samantha Juste. They are normal young people who want to date like anyone else of their age — so let them have some privacy. Soon we'll be reading stories about "Why did Micky and Samantha break up". And if they do want to get married, I say good luck to them. There's plenty of time for publicity if and when they do. — Miss L. Gallacher, 19 Kennion Road, Harrogate, Yorks.

TOP DISCS

I HAVE every Top Twenty from 1955 in England and America, also notes on every number one disc in both countries from 1950. Reader Tony Neale made two mistakes — Elvis has had 14 number ones (according to Billboard) and not 16; and "Don't Be Cruel" doesn't hold the record for longest stay at number one it is "Mona Lisa", by Nat King Cole, which was there for twelve weeks in 1950. Most number ones in America: 1. Elvis, 14; 2. Beatles, 12; 3. The Supremes, 9. Most Number ones in England: 1. Elvis, 14; 2. Beatles, 12; 3. Cliff Richard, 7. Discs longest at number one in Britain: 1. "I Believe", Frankie Laine (19—1953); 2. "Rose Marie", Slim Whitman (11—1955); 3. "Cara Mia", David Whitfield (10—1954); 4. "Secret Love", Doris Day (9—1954); "Diana", Paul Anka (1957), "All

SPOTLIGHT ON BOBBY BARE & STU PHILLIPS...

By JOHN E. ABBEY



BOBBY BARE



STU PHILLIPS



MAKING his first trip to Britain is Bobby Bare, hit-recorder of "DETROIT CITY" and more recently, "CHARLESTON RAILROAD TAVERN".

Bobby first reached the record buying public way back in 1956 with the take of "THE ALL AMERICAN BOY". Thereby hangs a tale. Bobby had just been released from his contract with Capitol, with whom he had little success. He was in Nashville and the following day was to report for his spell in the Army. His friend Bill Parsons, was going to the studio to cut a song titled "RIVER DOLLY". Whilst there with him, Bobby cut a song called "ALL AMERICAN BOY" which was put on the other side of Bill Parsons' recording. Fraternity Records of Cincinnati accepted both sides and in their hurry to get the record out they pressed both sides as being performed by Bill Parsons. But since then, Bobby has purchased all the masters from Fraternity and in fact, some of those recordings have appeared on his RCA Victor albums.

Whilst in the services, he formed a group called the Latin 5 and they won many talent contests playing Latin-American music. Bobby played bass with the group. It was during his days in the army in California that he began to think of a new concept on music and specifically his favourite brand of music, Country style.

On his release in 1960, he signed with RCA Victor and put his experiment into use. And so, "SHAME ON ME" was born — with its weeping lyrics and the mournful talking interlude. The song was a big success not only in the C & W charts but also the National Hot 100, where it reached the Top 10. On that initial session, Bobby cut just two tracks — "SHAME ON ME" and "ABOVE AND BEYOND", a well-known Country song penned by Harlan Howard and made popular by many artists including Buck Owens. The next success was the now-standard "DETROIT CITY" which again catapulted Bobby into the heights of the Top 10 and the follow-up, "500 MILES AWAY FROM HOME" went equally high. Bobby Bare was made. He was established as one of America's foremost Country artists, and his popularity has never waned. His newest recording "COME KISS ME, LOVE" is rated as one of his best recordings. To his long line of hits, Bobby nearly added "GREEN GRASS OF HOME". He was offered

the song first. It was to be the follow-up to "DETROIT CITY" but never materialised, although Bobby did record it and included it on his recent album, "THE STREETS OF BALTIMORE". The song was then given to Johnny Darrell, who was the manager of the motel in Nashville that Bobby was staying in. Darrell hit very high in the Country charts with that recording and is now a very popular singer in Nashville. His style is very much influenced by Bobby as are several other Country artists such as Earl Scott.

On the subject of talking on recording Bobby was very explicit. "I had two long years in the service in which to come up with something original. As nobody else at the time was doing talking interludes, I figured it would be original." It proved very popular. "The basis of talking on disc would have succeeded had I not been able to sound sincere and able to convince the listener that, for example, I was homesick or whatever message I was trying to put over. I guess the reason I sang so many tales of being away from home and unhappy in big cities and other such morbid subjects, was because I never really had a home. Therefore, I was able to feel genuinely about what I was singing or talking. It boils down, I suppose, to understanding and being able to transmit the message in a way that people can understand and appreciate."

Bobby, although a song-writer of great talent, has recorded many songs penned by other Country writers. "My favourite writer is the one who can write a song for me today. At the moment it is Mel Tillis, who wrote "DETROIT CITY" and the new Johnny Darrell hit "RUBY". The important thing for me is to be able to sing something I feel for today. That way there is no chance of falling into the same old rut because we all change a little each day. Anyway, me and Mel go fishing together!"

Meanwhile Bobby, who hails from Ironton, Ohio, is looking forward to the release of his new album "A BIRD NAMED YESTERDAY", which is a collection of songs about the everyday changes in life — such as new office blocks replacing romantic old houses and such things. And the new single which will be released shortly is "COME KISS ME, LOVE".

SINGIN' STU PHILLIPS by John E. Abbey

Since the tragic death of Jim Reeves, there has been no real replacement in the World of Country music for him. Nor will there ever be probably. Many artists have been hailed as "The New Jim Reeves" and then disappeared into obscurity after one or two hits.

Stu Phillips, a recent visitor to Britain, does not want to be another Jim Reeves disciple. He does not need to be. He has a fine styling of his own which he puts to very good use on many non-ballads as well as the traditional Country ballad.

Stu is one of the few non-Americans to make a real impression on the Nashville scene. He explained "In Nashville, you are

either in or out. It's as easy as that. If they take a liking to you, the recording sessions will take far longer but the result will be well worth it. There are so many geniuses sitting in on one session that are prepared to put every ounce of their talent into making a first class recording if you are an accepted 'citizen' of Music City U.S.A." Certainly Stu has been accepted with open arms. His many British fans have still not got over the fact that his American album "SINGIN' STU PHILLIPS" was never issued.

The Stu Phillips story began in Calgary, Alberta, Canada, his home town. He was encouraged by his family to sing whenever possible and whilst still at school, he was working on Canadian radio stations. The money that he earned, he used to further his education. In Canada he reached every height possible for an entertainer. He had his own radio and TV show as well as being the Country's top musical act. The next step was obvious — to break into the American market. This he did by continual trips to the Northern States of America. Whilst in Canada, Stu recorded for Rodeo and Canadian Columbia companies before signing for RCA Victor. Although at first he signed for Canadian RCA Victor, he was asked to record in Nashville.

The success of Stu's visit to Nashville was made obvious when Chet Atkins requested that he should make his home in Nashville. This he did. Stu is on the verge of becoming a member of the Grand Ol' Opry. Before leaving for this trip, his name was being considered for this honour and rumour has it that he will get a positive "Yes."

Stu, who plays steel guitar, violin, acoustic guitar and several other instruments, made his biggest hit with a Tex/Mex item called "BRACERO", which went to the top of the C & W charts. The song was very topical at the time because at that time the Mexican government cancelled the permits for a large amount of the Mexicans working in the United States. The song deals with this situation although when it was written and first released the controversy had not begun.

One thing about his first recording with Chet Atkins that he will always remember was that when he entered the studio, he was very nervous. Especially with such eminent artists as Chet, Floyd Cramer, Boots Randolph and Grady Martin sitting around waiting. Anyway, Chet approached the nervous young debutant and proclaimed, "This is the first time that I have recorded with you and I am feeling a little nervous!" Chet has since produced all of his recordings and the hits have included "BRACERO", "THE GREAT EL TIGRE" and the latest "ANGEL OF LOVE". His most popular recordings have incorporated the Tijuana sound which first sprang to prominence with Country artists with Johnny Cash's "RING OF FIRE."

The main purpose of Stu's visit was to record in German in Germany. Two sides were cut and released with great results within days of the session. But Stu is keen to visit Britain as soon as possible and is hoping for a tour in the Autumn.

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THE MONKEES

David Gooch reviews the new 'Monkees Headquarters' LP

AT last! The already certified million-seller. To be issued London on June 24th to coincide with their British visit, this is the Monkees at their most original. Unnecessarily, we are reassured on the liner that Mike, Davy, Mickey and Peter played their instruments themselves. The only additions are of French horn, cello and bass, incidentally, played by producer Douglas Farthing Hatlelid under his real name "Chip" Douglas. This 14-track, 29-minute and 59-second album is a mixture of the incredibly good—and the apparently indifferently conceived and recorded. Sales figures and international popularity apart, some of the tracks would not pass the test standing solely on their own merits. However, as part of a whole, it makes groovy listening for the tuned-in fan—whether it could turn-on a "Doors", "Seeds" or "Jefferson Airplane" swinger is questionable.

The opening band "You Told Me" is the most extraordinary opening to an album—chatter and a count-in, the tape speeding up into a moderately interesting ditty penned by Mike. There is some very good bass playing from Peter, but the track has bad balance; "Chip" Douglas seems to have had the glums when he reduced this take from 8-track to stereo—R.C.A.'s Music Centre of the World could be a front room in Camden Town for all the difference it makes here. Nevertheless, the foursome and Douglas redeem themselves on the following number, a Tommy Boyce-Bobby Hart composition, "I'll Spend My Life With You". It's certainly a very pretty waxing with a delicate country style. Mike is playing steel guitar with a foot-swell, and Peter doubles on organ (with a beautiful church-like sound at times) and celeste.

Most every producer contrives to have one of his own songs on an album or a "b" side (how many times did Norman Newell record "More"?). In this case "Chip" Douglas is credited with a very mediocre song—unlike tunesmith Newell's "More", it is not going to be the world's most heavily waxed copyright nor will it make the Hot Hundred, let alone top spot. Starting well, it degenerates into an uninteresting arrangement until two-thirds of the way through where it picks up again rather too late, adding a real spark of originality with a fade ending . . . "Forget That Girl", forget it. Much the same can be said of "Band 6".

"Band 6" which is really Band Four (isn't that clever?) features the voice of "Chip" Douglas (Farthing Hatlelid). "That was a little too long" (he instructs. This piece of nonsense was obviously fun to record, but reluctantly I see no reason for its inclusion—except to give an additional track (for what it's worth) or the publishing to the foursome. They really do have a credit for its "composition".

Mike Nesmith emerges well on "You May Just Be The One", a two-minute song of above average interest—it is noticeable that Davy is not exactly overtaxed instrumentally. The liner credits him with "tambourine, jaw-bone, maracas, etc.". The "etc." must cover a multitude of sins!

Band Six (not "Band 6") is beyond reproach. "Shades of Gray" is a Mann-Weil ballad of compelling beauty. Arpeggios from Peter's piano form the introduction to this five-star track. Davy leads off in a whisper, supported by cello and French horn, which solos on the instrumental. The production is rich in unusual harmonies, and the foursome, D. F. H. and R.C.A. show their mettle for once. The final track on side one is another Boyce-Hart epic, "I Can't Get Her Off My Mind". Straight out of vaudeville with out-of-tune piano, it is performed in a supremely professional manner.

It is evocative of a possible Kim Cordell/Sopwith Camel combination, which are names not usually conjoined! It is cute, good, bouncy; making a fun ending to an interesting and perhaps controversial deck.

Side Two opens with a saga from Pete and buddy Jo Richards. A quasi-message band ("We Gotta Be Free. . ."), it does little to impress me on that front. P. F. Sloan did it so much better and Barry Maguire gave it more guts. However, it's a good attempt at doing a song not usually associated with the happy-go-lucky funsters. They



THE MONKEES — the two sides that are going to be issued as a single from their LP will be "Alternate Title" (or "Randy Scouse Git") and "Forget That Girl" — which according to RM correspondent David Gooch are the best and the worst — tracks on the album!

follow up with "Mr. Webster", a kind of Boyce-Hart "Eleanor Rigby". The story of a bank clerk, honest, brave and an employee with no raises. Mr. Webster—declines—by telegram—to go to an office party in his honour. There is an Oriental feel to this: funky piano and steel guitar lend themselves well. By this time D. F. H. has found his feet in the studio!

Mike Nesmith penned "Sunny Girlfriend" which is getting aired well in Flower Power vein. The stereo balance is critical here, as in mono it's great. Another country-styled track. It is yet again an example of the professionalism that has been attained by all concerned.

"Zilch" is the title of the fourth track and runs at one minute five seconds. It is destined to be the most controversial. On first listening it appears ravey. This feeling changes after six times, but reverts after 10 to the groove as intended. No music. Like a spoken round: remember "Frère Jacques"? Except everyone's lines are different. It collapses towards the end—"Zilch" is fun; "Zilch" is grotesque—apart from anything else "Zilch" is here to stay.

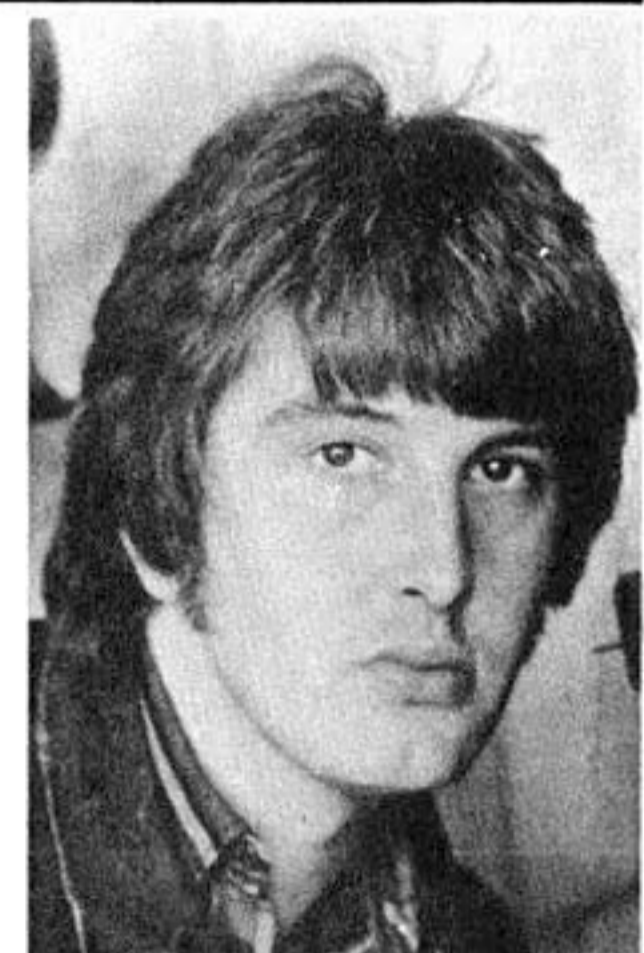
After that light-hearted intermission there is a return to out and out, hard-core rock. Hank Cicalo's "No Time". This is a gas and it

is a thumping good rave-up. By contrast, "Early Morning Blues and Greens" follows on in gentler mood. Another sample of the Mann-Weil genius, it is yet again a ballad of beautiful dimension with a bass introduction and interesting organ instrumental. Davy makes an excellent job of the vocal.

The final track on "Monkees Headquarters" is Mickey's "Randy Scouse Git". This without a doubt is the best track on the entire album. Brilliantly conceived and produced, it is a fine sample of the rapport between artist and producer. Opening with a very echoed bass drum—or perhaps slowed-down tom-tom—it builds into an exciting pounding vocal. Mickey appears to drop his sticks on the tubs at the end—there's always a laugh to be had in any situation! I cannot say enough in praise of this track—great, gear, fab, tuned in, freaky, turned on, outside — even zilch!

On this album, the Monkees prove they are here to stay. With unprecedented exposure they have shown that they not only can act, sing and play, but when called upon can compose songs of originality and interest. It is doubtful if they have time to refine their writing talents, but no doubt when pressure eases they, too, will come up with a "Yesterday", "Good Vibrations" or "A Day In The Life".

Gordon Waller—his mews flat, his acting, his money, and his song writing interests



GORDON WALLER (Dezo Hoffman RM Pic).

GORDON WALLER'S mews flat is becoming more visually interesting than ever. When I dropped in there recently I noticed that a piano, an old phonograph, some Japanese prints, guns and a mackaw had been added to the living room since my last visit.

The mackaw is a beautiful bird, bursting with colour. "Billy Fury gave it to me," said Gordon as the bird nipped over and perched on his shoulder. The bird settled—it's very affectionate, and the day before it had spent the whole afternoon on Gordon's shoulder. Whilst this was going on, two cats walked into the room. One settled on my lap, the other jumped on a table. Unperturbed, Gordon poured us out some healthy measures of Scotch.

We discussed his recent acting debut in the BBC 2 play, "The Fantast".

"We were in America and had just finished a tour. I'd decided to stay in Los Angeles for a bit when a telegram came saying I had to come back immediately to appear in a play. As soon as I got off the plane I had to go into rehearsals straight away. We spent two weeks rehearsing—in between times Peter and I appeared on a couple of TV shows and we went to Madrid for one day. They were so rude to us in Madrid, awful.

"The play was the last in a series of three which ALUN OWEN had written. Alun was very helpful to me, and so was the director, Peter Hammond. In fact, everyone was so nice that I really enjoyed it. Maybe I was

just lucky having so many helpful people around on my first acting job.

"I thought learning the script would be absolutely impossible—but I was surprised to find it wasn't so hard at all.

"I've no other acting jobs planned, but I'd like to do some more, if they suited me—although there's not much money in it. I'd also love to do a film, but I'd like it to be done on location in a hot country—Africa, or America. I'd also love to do cowboy films. I've got an agent in America, HENRY WILSON. He knows what I want to do, so he'll find a good part for me. He knows I don't want to appear in a musical film."

Hal Carter, one of Gordon's friends, dropped in. He'd just taken on co-management of The Loot, and the conversation moved to different aspects of show biz. We talked about the number of groups splitting up—and Gordon denied that there was any definite decision made about Peter and Gordon going their separate ways. "I don't think groups are splitting up because the members can't get on with each other. There are so many of them splitting up that it would seem funny if they all made the split because they didn't like each other. I think it's got to do with all the money they have to pay out—to Governments, managers, agents, on expenses—there's no money in it."

Gordon took his guitar out and played a number. "I still do a bit of

songwriting. But I have a big problem—it's very difficult for me to be commercial. I much prefer to write a song that a handful of people think is knock-out. Sharon Sheeley has been a good influence on my songwriting. The first record she ever wrote, 'Poor Little Fool', sold several million copies. She taught me about the songwriters who are 'naturals'. There must be millions who are in the same predicament as me—who write songs, get great ideas, but get into muddles. There are only about ten 'naturals' that I know who can consistently produce first class material which is commercial AND good. Randy Newman, for instance."

He then played me a number that Randy Newman had sent him. It was full of humour, melody—and had a quite unique story line.

"I think I'll record that," Gordon said.

BILL HARRY



FLOWER power growing daily—now it's the r & b bag with THE JADES "Flower Power". Troubles still plague Sunset Strip—KALEIDOSCOPE dark after short life. Apparently no decision by Monterey Pop Fest. officials on use of proceeds—LOU ADLER favouring Ford Foundation or similar. JEFFERSON AIRPLANE return to Boss Angeles waxing for Warner Bros. flick "Petulia". Newie "White Rabbit" finding good air time. MOBY GRAPE signed at last as predicted in 20-20 to CBS. SIMON DUPREE and the Big Sound slotted for release on Tower—no present decision for "Reservations" or "Daytime Night-time". BEATLES album played as of midnight, May 29th. RAVI SHANKAR inked to appear at Music Center. SEEDS again set off rioting—report and pix to follow—they adopt DEANA MARTIN as Flower Child. She warbles for Reprise—natch—Daddy DEAN does, too. JANIS IAN'S "Society's Child" getting spasmodic air play—censor stations cut; hip stations spin. Theme is inter-racial. Deram's "A Whiter Shade Of Pale" must make Number One. RIGHTEOUS BROTHERS rave at the Grove. THE COIN RETURNS tinkle title tune at Metro's "The Power". SUPREME'S new album of Rogers & Hart a must for good listening, reminiscent of MCGUIRE SISTERS, real Motown sound lacking. BUTTON OF WEEK: "STAMP OUT REALITY."

The sound of the Monkees single

TO coincide with THE MONKEES' forthcoming appearances at the Empire Pool, Wembley, RCA will be rush-releasing a new single on June 16 — "Alternate Title" c/w "Forget That Girl". Both numbers have been taken from the U.S. album "Monkees Headquarters", which has already received a Gold Disc. The album will be released in Britain on June 30. Since last September, total world sales of Monkees' records have reached the 17 million mark.

A RUSH-RELEASED copy of the Monkees' new single hits the Record Mirror editorial department — and we took a quick look-around to find out what members of the staff felt about it. Titles are: "Alternate Title", backed with "Forget That Girl".

In first comes Peter Jones: Great powering sounds, then a simple bridge passage and so on to Micky, singing in a surprisingly high-pitched voice. I think this shows musical development in the boys, despite the apparent simplicity of it all. Listen to the lyrics — I think this is development. Words by M. Dolenz. If there is a complaint, it is that they don't sound anything like as Monkee-styled as on earlier ones. But it builds well and there are moments of scat-singing which helps a lot. Clever changes of pace. But the noisy ones are the best. Obviously a great hit. And I'm delighted with it as a change from the boys' norm."

Norman Joplin: Certainly better than their last record — but I didn't like that one anyway. Why's this one better? Because of a better tune, ability to hear what he's singing about — and a couple of bits sound like Barry McGuire, which means impact. Rather a vaudeville flavour to it. Quite nice — and obviously a hit whatever I say about it.

Derek Boltwood: I reckon even if the Monkees hadn't done it, it would have been a hit. The song's bound to be a number one. What do I like about it? Well, it's this. It's a real happy sound. Seems to me that Micky Dolenz has almost

taken over the group on this one — but, goodness, he's done it well. A hit.

The "B" side is "Forget That Girl", written by disc-producer Douglas Farthing Hatfield.

Peter Jones: Gentler tempo. But I rather miss the punch of a normal Monkee record, even though this shows the more relaxed style of their performance. It's a good song, actually, with a repetitive riff running through it — and some very strong vocal harmonies.

Norman Joplin: Must say I think it's horrible. Dull. It's ballady without the normal emotion of the ballad. A hastily written song — that's what it sounds like to me. But the boys make the best of a poor song.

Derek Boltwood: Rather a boring "B" side. A sort of standard Monkee-ish song, and the boys do it well, but I didn't really like it. Anyway, it must be one of the worst tracks on the LP.

There it is then, The single to tie in with the Monkees' long-awaited visit in toto to Britain.

Details: THE MONKEES: Alternate Title; Forget That Girl (RCA Victor 1604), produced by Douglas Farthing Hatfield. Top side runs 2 min. 35 sec; flip for 2 min. 21 sec. A Colgems Production.



THE TREMELOES—their first appearance, on the last London Palladium.

Big 'O' single Pop Shorts

ROY ORBISON'S forthcoming British single release is entitled "Try Softly Lonely One" and was written by JOE MELSON & DON GRANT. Flipside is an Orbison composition from his "Fastest Guitar Alive" film entitled "Pistolero".

British Rail Beat Cruises

STARRING on the first of a summer season of British Rail beat cruises from Portsmouth, Simon Dupree and the Big Sound were mobbed by more than 700 fans aboard a converted Isle of Wight-Portsmouth ferry in the Solent last week.

The six members of the group took refuge in a tiny waitresses' cabin while British Rail officials cleared the playing area in the After Peak club, converted from the ferry's after lounge, and roped it off.

Posters and record sleeves decorated the ship which normally ferries between Portsmouth and Ryde on the Isle of Wight. But on Wednesday nights it becomes the British Rail Beat Cruise special and cruises through the Solent to Southampton Water and back.

Records were broadcast throughout the evening on two decks while Simon Dupree and Portsmouth band the Sons of Man played in the club. Pye recording group the Episode Six made a personal appearance during the show.

Also booked to appear on the cruises which continue throughout the summer on Wednesdays are the Gass, the Amboy Dukes, the Shevilles, the Creation, the Ferris Wheel featuring Diane Feraz, the Fingers and Terry Reid with Peter Jay's Jaywalkers.

MIKE D'ABO and MIKE HUGG have been commissioned to write several Television jingles... THE TREMELOES drew a record-breaking crowd of 17,000 at the Newtownards Beat Festival in Belfast last week... EARLY this week, DAVE DEE, DOZY, BEAKY, MICK & TICH filmed "The Morecambe & Wise Show" in colour for American T.V... MUFFY WOOD has signed two new outfits for Island Records — THE BIRTH and THE BOSS MEN... BILLY J. KRAMER makes his Liverpool cabaret debut when he appears at the Shakespeare Club for a week commencing July 31... CHRIS BLACKWELL of Island Records currently in the States to promote records by THE TRAFFIC, WYN-DER K FROG, JACKIE EDWARDS and JIMMY CLIFF, which have been released by United Artists.

Move for USA

THE MOVE begin a 10-day promotional tour of America on September 6 and whilst there they will be recording both an album and single. During the short trip they will make two concert appearances. The group's next British single will be issued next month.

New Bee Gee's

ROBIN & BARRY GIBB have penned "To Love Somebody" the June 30 release for THE BEE GEES. All three Gibb Brothers have written the flipside "Close Another Door".

Sales of "New York Mining Disaster 1941" currently in the charts of four different countries, have topped the 350,000 mark.

Country Music Chart

COUNTRY SINGLES

- 1 THERE GOES MY EVERYTHING (1) Engelbert Humperdinck (Decca)
- 2 FUNNY, FAMILIAR FORGOTTEN FEELINGS (2) Tom Jones (Decca)
- 3 CHARLESTON RAILROAD TAVERN (3) Bobby Bare (RCA)
- 4 IT TAKES A LOT OF MONEY (6) The Hillside (Strike)
- 5 THIS SONG IS JUST FOR YOU (4) Clinton Ford (Pye)
- 6 SAM'S PLACE (7) Buck Owens (Capitol)
- 7 RELEASE ME (5) Engelbert Humperdinck (Decca)
- 8 I WANNA SEE NASHVILLE (8) O'Brians (Major Minor)
- 9 BUT WAIT THERE'S MORE (9) Justin Tubb (RCA)
- 10 ALMOST PERSUADED (10) Crispian St. Peters (Decca)

COUNTRY ALBUMS

- 1 GREEN, GREEN GRASS OF HOME (1) Tom Jones (Decca)
- 2 BUCK OWENS AT CARNEGIE HALL (2) Buck Owens (Capitol)
- 3 THE STREETS OF BALTIMORE (7) Bobby Bare (RCA)
- 4 RELEASE ME (3) Engelbert Humperdinck (Decca)
- 5 THE DRIFTER (5) Marty Robbins (CBS)
- 6 WELCOME TO MUSIC CITY USA (4) Various Artists (CBS)
- 7 ROY ORBISON SINGS DON GIBSON (6) Roy Orbison (London)
- 8 BEST OF JIM REEVES (8) Jim Reeves (RCA)
- 9 ONCE OVER LIGHTLY (9) Hank Locklin (RCA)
- 10 MANY HAPPY HANGOVERS — Jean Shepard (Capitol)

Bill Harry's Pop Talk

KEEP your eye on DAVID GARRICK, he could well become one of our major solo artists this year. He is already one of the strongest British names in Scandinavia, Germany and Italy — but is likely to make his biggest impact on the British market with his next release, due out in about four weeks' time.

Went to his auntie's flat with him in West Kensington. She said "We set some deafening noise from a drummer next door who has more energy than talent." And she was right. Later in the evening the guy began to rehearse and we had to retreat to the nearest pub. David mentioned that somehow or other some German fans had got hold of his address — with the result that coachloads of them were parked outside his flat when he returned home one night.

David's bought a new country house and seems quite well-off, not surprising when you consider that one of his discs held the top spot in the German charts for nearly two months.

Back at the flat I noticed a huge cat waddle around the room. David picked it off the streets when it was a stray with his ribs sticking out and has been feeding it chicken and chops and the best from his table ever since. My, it's got a huge stomach!

Dave's new record is so unusual that it could hit the No. 1 spot — or it could fizzle from sight. I'm eager to see what happens.

COUNTRY PETITION

DAVID GREGORY of The Conway Twitty Fan Club, 21 Tressillian Road, Brockley, London, S.E.4, would like Country Music fans to contact him regarding the petition he is starting. He writes: "I am a great fan of David Allan's 'Country Style' show on Radio 355, but unfortunately the managing director of 355 has decided to finish the series. I heard the last show on Friday, June 9, and David asked anyone who cared about hearing the programme back on the air to write to the managing director of 355 telling him they want 'Country Style' back again. Country fans should write to Ted Albury, Managing Director, R.C.M. 355, London, W.C.1."

QUITE A SIGHT

Three A.M. and the entrance to the club was jammed with people sitting down. Getting into the club proper was like fighting your way

into the British Embassy in Cairo. Eventually we squeezed in and were assailed by the overpowering odour of countless joss sticks. Gas masks weren't needed — but only just. A group was playing on stage, lost amid purple and green ink blots of projected moving slides — and to the side of them a moving picture of an arm receiving a hypodermic was being projected onto a wall. A giant bearded man in Indian garb floated past playing a flute and a strange individual was dancing by himself and knocking people down like ten pins. Other strangely dressed people passed by. A vast area in front of the stage was taken up by lying, sprawling, leaning people, many apparently asleep.

I wasn't in bed dreaming, I was in San Francisco looking at the flower people. I was in the UFO, Tottenham Court Road, certainly one of the strangest clubs I have ever visited. On stage were THE PROCOL HARUM, followed by THE LOMAX ALLIANCE. Both groups were so camouflaged by multi-coloured, twisting slides that it would have been more economical to play their records and project onto a blank wall!

AUNT SALLY

BOB ANTHONY, manager of THE SUMMER SET, tells me that BRIGITTE BARDOT came along to dance to their sounds when they appeared at St. Tropez recently. The group's June 23 record is entitled "Overnight Chances". Bob, who was former manager of The Cromwellian Club, now has a new club, "Panties" in Bayswater.

Songwriter HUGH PATISON wrote "Created By Clive" for TWIGGY — but has the number released by two groups — THE ATTACK and THE SYN, on June 23... Many top stars dropping in at "Muffin" — the new London restaurant opened by PRETTY THINGS manager BRIAN MORRISON... DENNIS LOTIS enjoying big success in Northern clubland — and his latest release has that Country Music flavour...

All titles on CHRIS BARBER's first Marmalade LP likely to be by RAY DAVIS, PAUL McCARTNEY and GEORGIE FAME... ERIC BURDON, currently out of the country for a month on Continental engagements, has bought a house in North West London... PETER JAY & THE JAYWALKERS likely to back PAUL JONES at the Marinsky Club in Paris when "Privilege" is premiered.

Dusty dates — Japan TV

DUSTY SPRINGFIELD will be appearing in Japan from September 1-15, appearing mainly on television shows. In August she will be embarking on a six-day promotional tour of the States. Dusty, together with her backing group THE ECHOES, will be appearing on four major Sunday concerts next month. Dates are: July 2 — Palace Theatre, Manchester; July 9 — Princess Theatre, Torquay; July 23 — ABC, Great Yarmouth; July 30 — Bournemouth Pavilion. On July 16 she will be appearing on "Blackpool Night Out."

Newies from Paul & Barry, Lulu & Alf

THERE are new singles to be released on June 23 by Paul and Barry Ryan, Lulu, Whistling Jack Smith, Shirley Ellis, Trini Lopez and Alf Garnett.

All the singles for release that week are as follows:

DECCA. Twin Set — Tremblin'; Attack — Created by Clive; Paul and Barry Ryan — Claire; DERAM. Whistling Jack Smith — Hey there Little Miss Mary; Syn — Created by Clive, R.C.A. John Boulter — The Outside World. COLUMBIA. Roff Haniman-Down Though Summer; Lulu — Let's Pretend; Summer Set — Overnight Changes. PARLOPHONE. Action — Shadows and Reflection. UNITED ARTISTS. Easybeats — Heaven and Hell; Serendipity Singers — The Way West.

STATESIDE. Oscar Toney Jr. — For Your Precious Love; 5th Estate — Ding Dong The Witch Is Dead. LIBERTY. Johnny Rivers — Tracks of my Tears; Sandy Nelson — Hey Joe. VERVE. FOLKWAYS. Janis Ian — Society's Child C.B.S. Scott McKenzie — San Francisco (Be Sure to Wear Some Flowers in Your Hair); Shirley Ellis — Sugar Let's Shim-a-Lin; The Secrets — I Intend to Please; The She Trinity — Across the Street; Alf Garnett (as portrayed by Warren Mitchell) — The Writing on the Wall.

PHILIPS. John Hanson — One

Cat for Europe

CAT STEPHENS has several Continental dates set for the near future including a television appearance in Brussels (17), cabaret in Lebbeke (18), a television appearance in Bremen, Germany (24) and an appearance in Huy, Belgium on June 25.

He is off to the U.S. in August for a 10-day promotional tour.

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A LOOK AT THE U.S. CHARTS

FAST rising U.S. hits include — You Must Have Been A Beautiful Baby — DC5 (Epic); I Take It Back — Sandy Posey (MGM); More Love — Smokey & Miracles (Tamla); Baby Please Come Back Home — J. J. Barnes (Groovesville); Step Out Of Your Mind — American Breed (Acta); Love Me Tender — Percy Sledge (Atlantic); Testify — Parliaments (Revlo).

New U.S. releases include — Don't Go Out Into The Rain — Herman's Hermits (MGM); Mercy, Mercy — Buckingham (Columbia); Washed Ashore — Platters (Musicor); Dr. Do-Go — Electric Prunes (Reprise); The Eagle Never Hunts The Fly — Music Machine (Original Sound); A Woman Is A Sentimental Thing — Paul Anka (RCA Victor); My Elusive Dreams — Rusty Draper (Monument); For Your Love — Peaches & Herb (Date); Good Feelin' Time — Yellow Balloon (Canterbury); Gentle On My Mind — Glenn Campbell (Capitol); Dancing In The Street — Wheels (Impact); Hey Grandma — Moby Grape (Columbia); Only All The Time — Barbara Lewis (Atlantic); In The Same Old Way — Mighty Sam (Amp); Don't Kill My Groove — Ernie K-Doe (Duke); Trains And Boats And Planes — Joannie Sommers (Capitol); The Bells Of St. Mary's — Ruby Winters (Diamond); Reincarnation — Kim Fowley (Tower); White Rabbit — Jefferson Airplane (RCA Victor); Absolutely Free (LP) — Mothers Of Invention (Verve). — N.J.

classified & SMALL adverts

The price for classified advertisements is 9d. per word pre-paid for all sections. Advertisements should be submitted by Thursday of the week preceding publication. All advertisements are subject to approval by the publishers.

● records for sale
RECORDS BY RETURN POST.

Continued on page 11

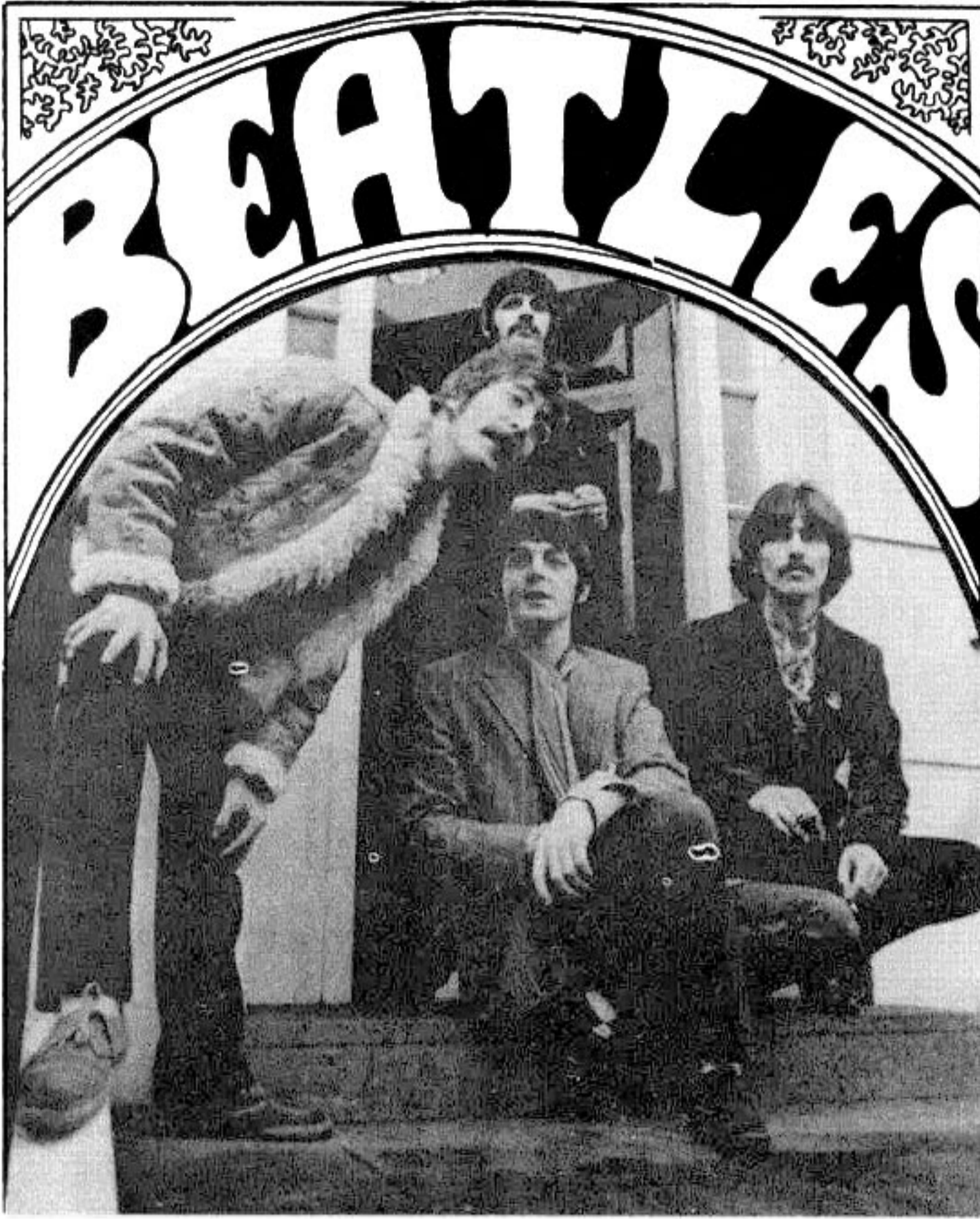
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AUCTION: Burnette, Cash, Cochran, Domino, Perkins, Vincent. Many others. — S.a.e. 16 Granville Road, London, N.4.

SOULSATIONAL SOUNDS SALE! Doctor Soul is selling many deleted and recent 45's, U.S. labels — Gordy, Atlantic, Chess, etc., at prices suiting every pocket this Friday, June 16, 7.30 sharp, 2 Lennox Gardens, S.W.1. (Tube Knightsbridge, 4th left after Harrods). Remember also, fourteen soulsational tracks on "Doctor Soul", ILP 943 (★★★★ review R.M.).



Here are some photos of the Beatles at home—Brian Epstein's home, that is. In between giving interviews and posing for pictures, the Beatles found time for the usual laughs—including some gags which we photographed but didn't print.



RM pix by Peter Chesworth

John

Paul

George

Ringo



A.I.R.'s Peter Sullivan tells all about Tom Jones and Engelbert



PETER SULLIVAN talks about hard work and recording.

RECORDING very successful, in-demand artistes such as Engelbert Humperdinck and Tom Jones has shown me one thing more vividly than ever before: how tired, absolutely worn out, these guys can get.

It's not just that they have to work hard in their shows, it's all the other side-functions that go with being a star: interviews, opening boutiques, attending functions as honoured guests, doing jobs in aid of charity—numerous energy-consuming activities springing from the fact that the artistes have big names and are eminent in their profession.



TOM JONES (Dezo Hoffman RM pic).



ENGELBERT HUMPERDINCK (Dezo Hoffman RM pic).

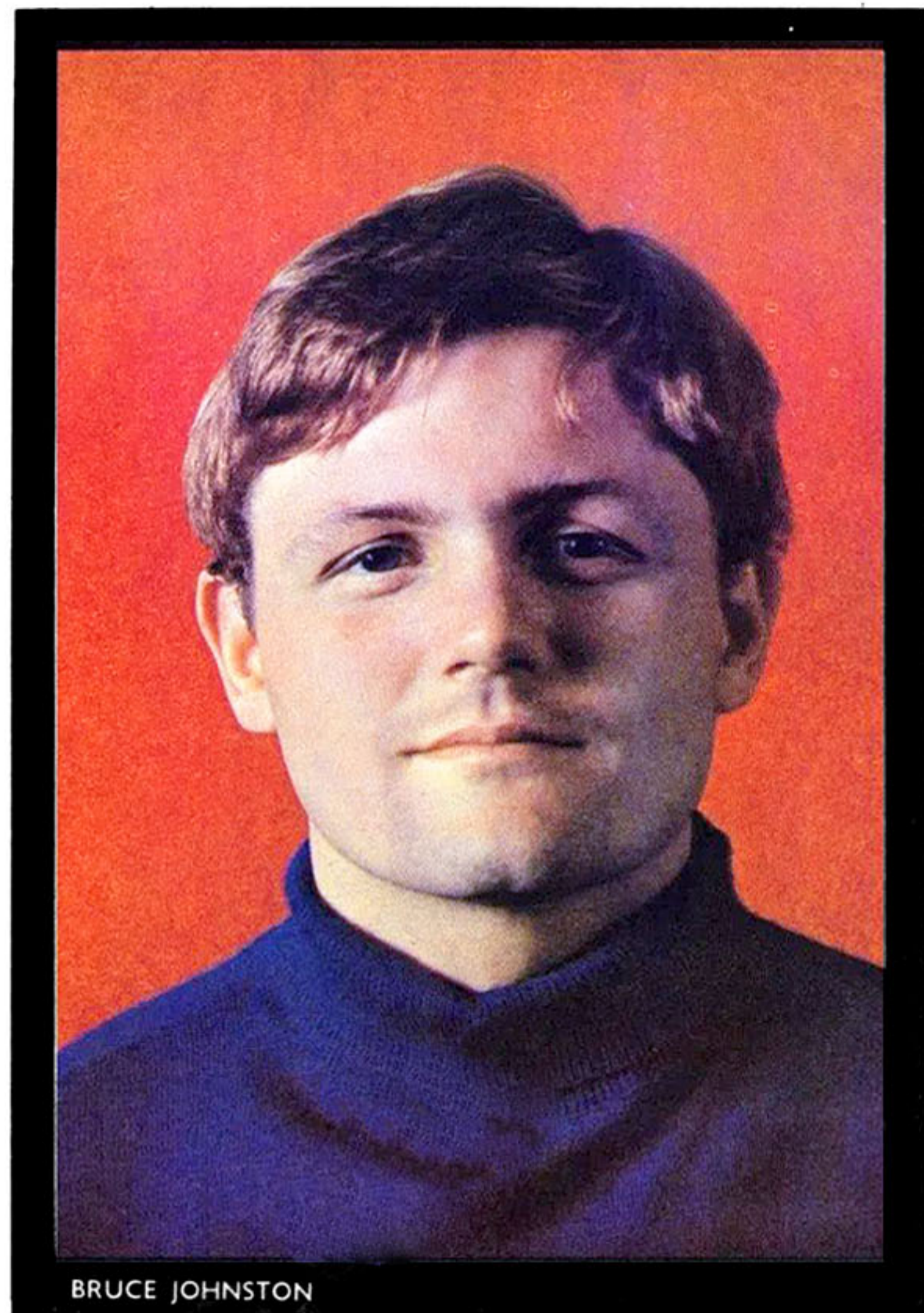
ON a recent Sunday Tom Jones walked into the studio. I took one look at him, remarked on his tired appearance and Tom replied: "You're not going to get much out of me today — I'm too fraught!" The day before, Tom had done three shows at the Palladium, then had entertained some of the countless people who came backstage to see him on business. I guess he got away from the theatre around one a.m. then went out to eat and probably got home and tumbled into bed sometime after four. At midday on the Sunday he was involved in the opening of a boutique, or something like

that, after which he went on to a charity football match where he'd promised to kick off.

All that led up to the recording session. Now, you may say this is bad planning. But the point is that, with a top performer like Tom, a recording manager has to jump in when he can, when there's a momentary gap in the schedule. Besides, it's hardly ever possible to plan a session weeks in advance because so much depends on when you find the songs.

Of course, the financial rewards of being a hitmaker are great. And so, at first, is the thrill of being successful. But sheer physical exhaustion

can soon make the novelty wear off. The best chance for a name artiste to get a bit of peace is while on tour. Not the one-night stand kind of touring — that can be terrible, since the artiste's spare days are likely to be taken up with promotional matters. But when a tour spends a week at a time in a town then the artiste is more or less confined to that town and is not available to come down to London for the day. I suppose the best-off boys in the business are The Beatles who don't have to make any public appearances and can devote all their energies to recording sessions. However, it's not pos-



BRUCE JOHNSTON

sible for everybody to have the good fortune of The Beatles.

Engelbert is no new performer. He's been touring for some years but I think it's only recently, since "Release Me", that he's had the feeling of not having a minute to himself. When he came to the studio to record "There Goes My Everything" he was utterly exhausted.

And yet . . . The strange thing is that artistes of the T. Jones and E. Humperdinck calibre seem to work extra hard when they're tired. They know they've got to pull out all the stops to make them-

selves give a good performance. And they usually manage it. So perhaps fatigue is, in a way, good for them after all!

In my first column a few weeks ago I wrote about the far-out groups who, because they weren't selling records, seemed to knock the more conventional type of performance. Shortly after writing it I heard Deram's Procol Harum version of "A Whiter Shade Of Pale". It was a distinctive, original composition by the group and I thought it deserved every success. And it's certainly achieved it. It's been chased up the charts

by Engelbert's "There Goes My Everything" which came out to a barrage of the sort of knocking I was going on about. Both sorts of record have done well. Which seems to prove that there's always room for talent, regardless of style.

PETER SULLIVAN

CORRECTION

In his RM article, John Burgess inadvertently referred to Kenneth Pitt as Manfred Mann's publicity agent whereas, in actual fact, Mr. Pitt was acting in his capacity of personal manager to the Manfred Mann group.

Joplin and Peter Jones new album

MARY O' HARA is a singer in the traditional Irish style. She accompanies herself on the Irish Harp for "Songs of Ireland" (Emerald MLD 22) — and very beautiful too. A different kind of girl folk singer — JEANNIE SEELY has had lots of big U.S. hits and her new LP "The Seely Style" features her spine-tingling emotion-tinged voice on some great country numbers including "I Fall To Pieces", "Don't Touch Me" — on Monument LMO 5006. Soundtrack-wise there are some goodies. Try "Whiplash Willie", which has ANDRE PREVIN composing and conducting — great music for the new Jack Lemmon movie on United Artists ULP 1166. Then there's "The Honey Pot" in which Rex Harrison is starring — JOHN ADDISON was responsible for the music, on United Artists ULP 1161. And then, on United Artists ULP 1165 there's a bumper bundle of all sorts of soundtracks by all sorts of artistes — ranging from Burt Bacharach, Elmer Bernstein, Andre Previn — you name 'em. Film tunes include the great themes from "Dr. Zhivago", "After the Fox", etc. A beautiful re-issue for jazz collectors — "The Luis Russell Story" on Parlophone PMC 7025 with Luis' orchestra and his Burning Eight — most of these were recorded about 1930. More re-issues — "Beloved Hymns", and the old master BING CROSBY on ten great tunes — good sleeve notes on this Ace of Hearts (AH 145) disc. On the RCA Victor Vintage series there's "1928" — and if that was "your year" then there's a series of original recordings to take you back to those golden (?) days — on RCA Victor RD 7865.

On to popular music. "Music Through Midnight" from TONY EVANS and his Golden Brass and Satin Voices on Columbia SX 6140 — like the title says the music is moody, sentimental and good. THE LAURIE HOLLOWAY TRIO (CBS 63024) go through the numbers on Fiddler On The Roof, on their "Piano On The Roof" LP — the tunes adapt surprisingly well to this medium. The POWERS OF BLUE are an instrumental group who tackle some familiar pop tunes with zest and gusto — they are good for dancing, but not really listening material. On CBS 62953. Most of the good latin music comes from across the Atlantic. It makes a change to hear LES REED and his "Fly Me To The Sun" (Deram DML 1006) — a good latin LP.

NEXT WEEK IN RECORD MIRROR

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LEGENDS IN THEIR TIME



It is likely that when a talented show-business personality is killed in the prime of his career, a cult will be built around his memory. You don't have to look very far for examples: Rudolph Valentino, James Dean (even though Dean had only made three major films, he was still at the top of his profession), and more recently several young singers. Singers like Buddy Holly, Eddie Cochran, Jim Reeves and Sam Cooke.

It is with the former two that this, and an article next week, are concerned. Jim Reeves' voice lives on, but a personality cult was never built around him. Sam Cooke's influence is still tremendous—his songs are still being recorded by Otis Redding and Arthur Conley—but a personality cult never emerged.

But for Holly and Cochran things are different. The Record Mirror is continually besieged with letters about these two artistes—especially regarding unissued Cochran tapes which fans feel are being kept back from them by Liberty.

Cochran's career was quite long by rock and roll standards. He emerged after making many obscure records (lots of them in the country and western idiom) as one of the world's most imaginative and sophisticated pure rock stars. His songs, which dealt with very basic situations and emotions, were tremendous. The songs about the put-down rocker ("Somethin' Else", "Summertime Blues"), the wild parties ("C'mon Everybody") and the love songs ("Don't Ever Let Me Go", "Three Steps To Heaven") which displayed a tenderness belying the ferocity of his other material.

All of these and many more have remained stable rock—and pop—music classics. Eddie was a frequent visitor here and most older pop fans remember seeing him on the TV beat shows of the time such as "Boy Meets Girls", when Eddie often sang with Gene Vincent. The odds are that had Eddie not died in a car crash in Britain he would not have been singing pure rock or country today. His music was basically progressive—and his musical ideas were great. His use of the acoustic guitar on his songs, and the fact that on several of his big hits, he played EVERY instrument, marked him as one of the most talented American beat musicians. He also appeared in several beat films, as you may have read in our "Great Beat Movies" series in

Record Mirror recently. They included "The Girl Can't Help It", "Untamed Youth" and "Bop Girl".

But the chances of Liberty issuing any NEW Cochran material are negative. A spokesman told me that everything available to Liberty had already been issued in one form or another. A ray of hope is Liberty know there is some older Cochran material (some recorded with his brother, the C & W star Hank Cochran), but it is not available to Liberty.

Buddy Holly achieved much greater fame in his lifetime than did Cochran—at one time Buddy had no less than FOUR different records in the top thirty. His Tex-Mex style heavily inspired nearly all other big pop artistes since—the Beatles and Bob Dylan have admitted a profound admiration for Holly. His sound, a combination of country music and R & B was a unique style, and his many hits have been constantly re-packed by his record company, and have always proved big sellers. His LP "The Buddy Holly Story" stayed in the American best sellers for nearly four years. After his death, his records still sold in tremendous quantities. "It Doesn't Matter Anymore" was a million seller and he scored top hits with songs like "Baby I Don't Care", "Reminiscing", "Bo Diddley" and many more, most of which were old "doctored" reject tracks or LP tracks.

Buddy too was very progressive. He was one of the first artistes to use the beat group set-up (the Crickets), but he abandoned that in favour of lush orchestral backing on songs like "True Love Ways" and "Raining In My Heart".

But the situation regarding Holly tapes has become more clear. No new sides have been issued for years. His recording manager and friend Norman Petty told me some two years ago that tapes had dried up and everything that could be done, had been done. Only one "new" side emerged since then. A re-hash of "Maybe Baby", which was nothing short of a disaster due to the messed-up backing.

That then is a brief summary of the two names. Next week: the facts. And some facts which have never before been printed about the two late greats. About their records, unissued tapes and about their careers.

NORMAN JOPLIN

Part one of a two week series on Buddy Holly and Eddie Cochran



THE SHADOWS—back from a recent tour down under, where some interesting comparisons have been made. (Dezo Hoffman RM pic).

Here's what the Aussies think of the Shadows...

THOSE world-travelling Shadows are now hovering around Hong Kong and Tokyo and then it's off to the States until around the middle of July. No Cliff, just the Shads—and their recent appearances in cabaret in Australia caused quite a furore "down under".

What the Aussies wanted to know was this: How have the boys changed in the years since they toured there with Cliff, back in the pre-Beatles era of 1961.

Here's disc-writer David Frith with his views. "In 1961, they were a quartet of weedy youngsters playing pulsating rock and roll to a shrieking teenage audience. Now they're four smooth, well-dressed, mature young men, playing to predominantly middle-aged audiences at Chequers nightspot and drawing a standing, cheering ovation.

"Strangely their repertoire includes many of the same numbers that made the kids squeal six years ago. Their secret? 'We play the same old roobish mostly', says Bruce Welch. 'Joost play it a bit slower and turn the amplifiers down 'arf way.'

"The Shadows play with a deft assurance and some subtle changes of pace. Their wailing electric guitars, which seemed so way-out six years ago, today sound faintly old-fashioned and rather pleasant."

Reviewing their night-club act, journalist Sydney Mann wrote: "The audience, which comprised the young and plenty of the not so young, clapped and clapped. I observed four young men sartorially elegant in the style of pseudo Regency Bucks, wearing boots fashioned from delustrated satin, no less. They played on wafer-thin guitars and by the

time they had finished their first number I, if I may use the modern American idiom of our literary giants, had egg all over my face.

"They WERE killin' 'em. These four youngsters are also colossal, stupendous, fantastic, wonderful and absolutely great. These fellows are not the shadows, they are the substance."

Norman Kessell asked: "Ever wondered how a live top mod pop group would sound if you could remove that blanket of squeals from the Stadium? A chance to find out at Chequers. It is the oldies who lead the applause. Of the four personable well set-up young men, two are originals of the group which was here six years ago. They speak well and inject neat touches of humour into their performance.

"Their 45-minute programme (they politely decline to return either for bows or encores) is mostly a well-varied selection of ensemble and solo numbers on electric guitars. For variation, Hank and Bruce switch to normal guitars for them all to sing extremely well a folk-song bracket."

And there was Allan Barnes adding his bits of praise for the boys' career milestone appearance. "Apart from the

with-it kids stretching their pocket money for the occasion, the crowd included a surprising number of suburban mums. And when the cacophony of the Shadows' electric guitars and drums filled the room, the old dears let out squeals of delight.

"I realise, of course, the appeal that the popsters have for teenagers but for a long time I had puzzled over the acceptance, endorsement and even encouragement of pop by ordinary adults. But when those mums started gushing, I suddenly realised that these kids appealed to all women's maternal instincts... they were dotting on the boys' long baby locks of hair, their fresh faces, their ruffled cuffs and shirt fronts and (dare I say it?) their tight pants.

"Lyrics of many of the songs, too, are as mushily sentimental as any housewife's daydreams.

"This is not to denigrate the talents of the Shadows. These four lads are brimful of personality, pleasant of manner and voice and apparently accomplished musicians. One's foot taps almost involuntarily to their beat."

The Shads, longest-running of all our groups, have worked hard on their cabaret act. It's an important phase of their new career.

PETER JONES

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TOM JONES LIVE!



Ⓢ SKL 4874 Ⓜ LK 4874
12" stereo or mono LP

DECCA

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

new albums reviewed by Norman

Joplin and Peter Jones

**Old-label L.P.'s from
Lulu and the Small
Faces plus hit U.S.
albums by Harper's
Bizarre, the Lovin'
Spoonful, Sandy Posey,
Righteous Brothers**

THE SMALL FACES: "From The Beginning" — Runaway; My Mind's Eye; Yesterday, Today and Tomorrow; That Man; My Way Of Giving; Hey Girl; Tell Me Have You Ever Seen Me; Come Back and Take This Hurt Off Me; All Or Nothing; Baby Don't Do It; Plum Nellie; Sha La La La Lee; You Really Got A Hold On Me; What 'cha Gonna Do About It (Decca LK 4879).

A GOODBYE album from the Faces — they're not with Decca anymore as you may know. This album includes all their hits, plus some other interesting and I believe a few unissued tracks thrown in for good measure. It sounds good — but isn't particularly representative of what they're doing now — nevertheless a good commemorative album for anyone whose singles have worn out.

★ ★ ★ ★

LULU: "Lulu" — Try To Understand; Leave A Little Love; Surprise Surprise; Stubborn Kinda Fellow; Tossin' and Turnin'; Call Me; Take Me As I Am; Lies; Bye Bye Heart; I'll Come Running Over; Don't Answer Me; Shout (Ace Of Clubs ACL 1232).

IT'S funny (peculiar) that the Lulu album, which is virtually the same format as the Small Faces LP (ex-Decca artiste, album of hits and interesting sides) should be on a cheap label whereas the Faces one is full price. Best tracks on here are "Shout", "Leave A Little Love" and her version of the Bobby Lewis hit "Tossin' And Turnin'". Should be a big seller.

HARPER'S BIZARRE "Feelin' Groovy" (Warner Bros. W 1693).

HARPER'S BIZARRE (you listen to them, not read them) could well adapt the slogan 'The In-offensive Sound Of Harper's Bizarre' — and that's not meant to be sneering at them. They have a sophisticated little boy sound and this LP improves with each hearing.

★ ★ ★ ★

THE LOVIN' SPOONFUL "You're A Big Boy Now" — You're A Big Boy Now; Lonely (Amy's Theme); Wash Her Away; Kite Chase; Try And Be Happy; Peep Show Per-cussion; Girl, Beautiful Girl; Darling Be Home Soon; Dixieland Big Boy; Letter To Barbara; Barbara's Theme; Miss Thing's Thang (Kama Sutra KPL 402).

ALL of the titles here have been composed by John Sebastian, for this film, which is adequately described on the sleeve. There are a few vocals, like "You're A Big Boy Now" and a couple of numbers from a discotheque scene in the film, plus, of course, the single "Darling Be Home Soon". The instrumental numbers show John's talent considerably — the variety of instruments used, the different moods and types of music are all interesting. Whether this is a commercial prospect I don't know. I would imagine not particularly.

★ ★ ★ ★

SANDY POSEY "Single Girl" — Hey Mister; Patterns; A Place In The Sun; The Last Day Of Love; I'm Your Puppet; Here Comes My Baby Back Again; Single Girl; Shattered; See Ya Round On The Rebound; Don't Touch Me; I've Been Loving You Too Long; The Twelfth Of Never (MGM C 8042).

SANDY Posey is a girl with a country-ish voice who likes rhythm and blues. The result has been three hit records, and a good LP. This, the second LP is even better than the first. Her days as a backing singer to Percy Sledge are reflected in the Penn-Oldham numbers "I'm Your Puppet" and "Hey Mister". She tackles Redding's "I've Been Loving You Too Long" gently, and the under-rated "Don't Touch Me" is given a plaintive treatment. Fine vocals throughout.

★ ★ ★ ★

MAX BYGRAVES "Strollin' With Max Bygraves" — Games That Lovers Play; Strollin'; My Cup Runneth Over; I Want A Girl; When The Children Are Asleep; I Love To Play My Ukelele; Mam; Edelweiss; Married; Tiny Bubbles; Show Me The Way To Go Home; I'm Always Chasing Rainbows (Pye NPL 18183).

THIS should really give Max a big LP hit — the titles on here, and the way he sings them are aimed straight at the Mums and Dads — and if it seems like a send-up at times, it isn't. Max is capable of singing better material than most of this, but there's no denying the commercial potential of the album.

★ ★ ★

THE RIGHTEOUS BROTHERS "Sayin' Somethin'" — On This Side Of Goodbye; Don't Fight It; I (Who Have Nothing); Yes Indeed; Harlem Shuffle; Soulville; Along Came Jones; My Girl; Hold On I'm Comin'; A Man Without A Dream; Will You Love Me Tomorrow; Jimmy's Blues (Verve VLP 9168).

THE blue-eyed soul merchants and a collection of good songs, which they inject with their usual vocal gymnastics. They sing "My Girl" and "Don't Fight It" very well — but "I (Who Have Nothing)" and "Along Came Jones" are disappointing.

★ ★ ★

DON COVAY "See Saw" — See Saw; The Boomerang; Everything Gonna Be Everything; Fat Man; Precious You; Iron Out The Rough Spots; Please Do Something; I Never Get Enough Of Your Love; The Usual Place; A Woman's Love; Sookie Sookie; Mercy Mercy (Atlantic 587062).

DON Covay's style is very gospel-inclined, even now — and he is undoubtedly one of the best soul singers around. His "Precious You" is great and his beat numbers like the hits on here ("Mercy", "See Saw", "Sookie Sookie") are very danceable and exciting. There is still a rough, raw quality about him — this LP deserves to sell well despite the cover.

★ ★ ★ ★

VARIOUS ARTISTES "Soul Supply" — Do You Feel It, Pts. 1 & 2; Holy Mackerel; Baby Don't You Want A Man Like Me — Little Richard; Think It Over Baby; Lay This Burden Down — Mary Love; Love You Baby; Drifting — Bobby "Blue" Bland; Stormy Monday Blues — Jimmy Witherspoon; New Figure — S. K. Blues — King Solomon; If I Come Turn Back The Hands Of Time — Vernon Garrett; I Wish My Dream Would Come True; Flee Flee Fla — Ike And Tina Turner; No More Pts. 1 & 2; Lewell Fulson; (Stateside SL 10203).


QUITE an exciting LP of mostly obscure R & B material from the Kent-Modern label group. It's a bit of a hotch-potch — the Bobby Bland numbers seem terribly dated (they may have been recorded some time ago) and there is pure rock, like Little Richard, mixed with soul and R & B. But the LP is enjoyable, danceable and listenable and certainly as good as most Tamla Motown mixed bag LP's.

★ ★ ★ ★

RAMSEY LEWIS "Goin' Latin" — Hey, Mrs. Jones; Summer Samba; One Two Three; Free Again; Down By The Riverside; Blue Bongo; I'll Wait For You; Function At The Junction; Spanish Grease; Lara's Theme (Somewhere My Love); Cast Your Fate To The Wind (Chess CRL 4528).


A GOOD selection of titles here, including Ramsey's next single "Function At The Junction". It's pretty predictable stuff but it sounds fresh and clean without being too pretentious. Bongos are used a lot — naturally — and this is slightly better than his last couple of albums.

★ ★ ★ ★



this is the girl on the L.P. cover of "Love, this is my song"

JAMES LAST AND HIS ORCHESTRA

583 553  Polydor

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DON PAULIN LIVE **Don Paulin Live**



'LIVE'

ARCHIE SHEPP

Contemporary Five



623 235

with the N.Y. Contemporary 5

reviewed by Peter Jones new singles reviewed by Peter Jones new

YOUR GUIDE TO THIS WEEK'S NEW SINGLES



Big names this week include the Four Seasons — always favourites in the chart stakes, while P. J. Proby comes up with a superb disc. The Pink Floyd follow up "Arnold Layne" with "See Emily Play".

THE FOUR SEASONS:

C'mon! Marianne; Let's Ride Again (Phillips BF 1584). This starts off with what I reckon a pretentious bit of overarranging on the vocal line. Then guitars twang and it's into a hit-sounding beater. Loss of Frankie Valli evident and as it builds power so does my conviction that it's a goodie. Not a brilliant song, sure; but this is a stand-out group. Flip: Slower, piano-sounding backing. Fair value.

TOP FIFTY TIP

EPISODE SIX: Morning Dew; Sunshine Girl (Pye 17330). First time of hearing I didn't like, but the vibrancy of the sound and performance clicked solidly next time. Now I feel it stands distinct chart chances. So the moral is: listen twice. ★ ★ ★

DEL SHANNON: Mind Over Matter; Led Along (Liberty 10277). This is actually very good and only just misses a "tip" — love to be proved wrong, though. Andrew Oldham-recorded, with good sounds, a more relaxed Del and a commercial riff running. ★ ★ ★

BERT JANSCH: Life Depends on Love; A Little Sweet Sunshine (Big T 102). Loved this one. Good song, nice performance, compact arrangement. Needs only a shove to break into the Fifty. ★ ★ ★

WISHFUL THINKING: Peanuts; Cherry, Cherry (Decca F 12627). An unusual, high-altitude song. Group has been raved about by me before — hope this entertaining item does well for them. ★ ★ ★

THE DISTANT COUSINS: Mr. Sebastian; Empty House (CBS 2800). Outfit getting on to Spoonful's John Sebastian asking him to write a romance-saving song. A novelty and well done. ★ ★ ★

PETER LEE STIRLING: You Don't Live Twice; 8.35 On The Dot (Decca F 12628). Country-ish, yet ballady, and some ultra-violent vocal delivery. I like this because it goes like the proverbial clappers in terms of style. Exciting. ★ ★ ★

KENNY BALL AND HIS JAZZMEN: When I'm Sixty Four; Goodnight Irene (Pye 17348). Traddy-styled version of a Beatles' song — and it surprisingly suits Kenny down to the ground. At least it gets miles away from the original. ★ ★ ★

FANTASIA: Gotta Get Away; She Needs My Love (Stateside SS 2031). Not a bad song and the performance is okay, but a bit stylised — even though it builds well. ★ ★ ★

SUE THOMPSON: The Ferris Wheel; Don't Forget To Cry (London HLE 10142). Little-girl voice — and I must own to liking it. Don't think this is a hit song but it does have that unusual, rather strident charm. Play it anyway. ★ ★ ★

MINOUCHE BARELLI: BoomBadaboom; Let Me Take You (CBS 2806). This was a song in the Eurovision contest this year — and I think it's a knock-out. And Mme Barelli sells it like crazy... a bit square, maybe — but this is what personality is all about. ★ ★ ★

CALEB: Baby Your Phrasing Is Bad; A Woman Of Distinction (Phillips BF 1588). British-simulated West Coast sound and in some rather eerie way it comes off. Atmospheric certainly; song has grown on you appeal. A way-out, adventurous single. ★ ★ ★

KEITH: Daylight Saving Time; Happy Walking Around (Mercury MF 989). Slow, then pacy, then slow again. Doubt if it'll do all that much to restore Keith, but this is clearly an above-average song idea. ★ ★ ★

THE TRAFFIC JAM: Almost But Not Quite There; Wait Just A Minute; (Pye Piccadilly 35386). Nothing startlingly ambitious, but a good lead voice, a sturdy beat, and something refreshingly different in the approach. I liked it. ★ ★ ★

THE SANDPIPERS: Glass; It's Over (A and M 703). Classy job but I don't see the song having wide commercial appeal despite a haunting quality. ★ ★ ★

THE PINK FLOYD:

See Emily Play; Scarecrow (Columbia DB 82 14). Excitement, as expected. Some rather good controlled vocal work, not so easily expected. Actually this is the group's best so far and it builds well enough to be a substantial hit. The instrumental phases later on are way-out, clever and certainly different. Very well done, gents. Flip: More good ideas but lyrically stronger than the melody. They really do try, though.

TOP FIFTY TIP

P. J. PROBY:

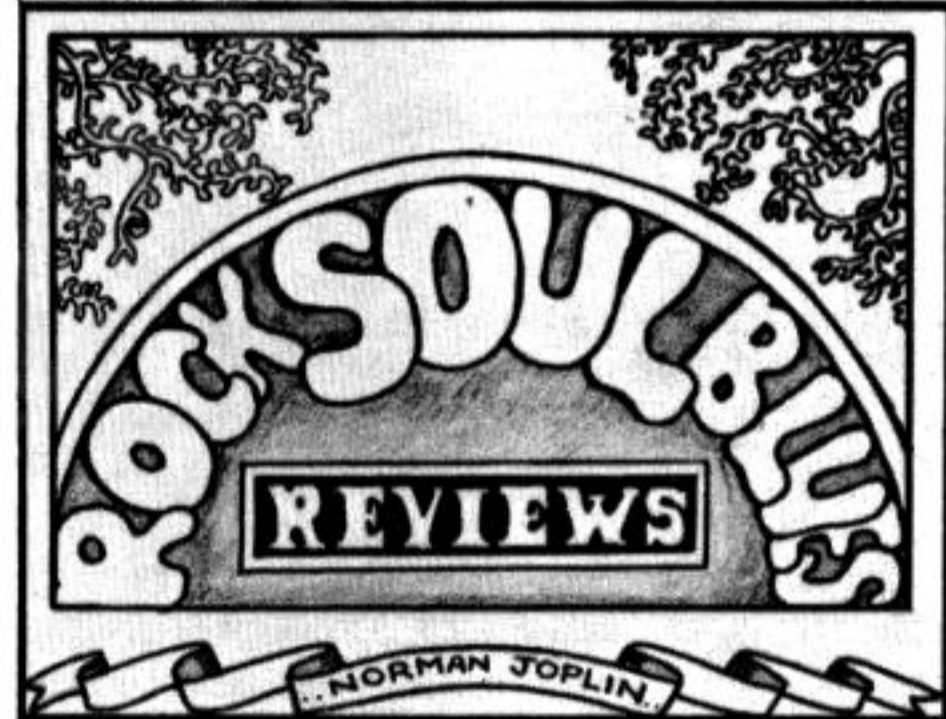
You Can't Come Home Again; Work With Me Annie (Liberty 55974). If you like good ole Jim at a faster pace, then this is for you. I found the start a bit too relaxed, cool, for comfort but as he builds so does the whole thing. It's a good song, powerful and thrusting... good sax solo, good chorus, and it's exciting. He does his throaty growl bit, but it's a well-balanced job all round. Flip: Hank Ballard number, rocks willy, with vocal gimmicks added.

TOP FIFTY TIP

THE SUMMER SET:

Overnight Changes: It's A Dream (Columbia DB 8215). There's something dead catchy about this. Probably it's mostly down to the French horn section (I think!) which comes in on a repetitive riff which reminds me of something I can't place. However the group also gets a great fiery sound going on a rather unusual song. An outsider; but a confident tip. Flip: Slower, bigger, smother.

TOP FIFTY TIP



THE SOULRUNNERS: Grits And Cornbread; Spreading Honey (Polydor 56732). A Stax-ish instrumental this, with a cool feel. Repetitious but good background music. ★ ★ ★

THE SHIRELLES: Too Much Of A Good Thing; Bright Shiny Colours (Pye Int. 7N 25425). The appealing vocals are still here, but the song just isn't good enough to do much for the girls. Breezy beat ballad, very teen-slanted. ★ ★ ★

JIMMY CASTOR: Magic Saxophone; Just You Girl (Phillips BF 1590). Latin-ish story-line vocal from Jimmy as a follow-up to his last U.S. smash. A bit Coasters-ish but not particularly effective. ★ ★

WILLIE TEE: Thank You John; Walking Up A One Way Street (Atlantic 584116). Quite a smooth, cool ballad with an effective vocal. It gets a bit monotonous but there's a good lyric. ★ ★ ★

RAY CHARLES: Here We Go Again; Somebody Ought To Write A Book About It (HMV POP 1595). Typical Charles adaptation of a C & W number for the top side—flip is far better. It uses the Raellets well and is a moving slowie. ★ ★ ★

THE SWEET INSPIRATIONS: Why (Am I Treated So Bad); I Don't Want To Go On Without You (Atlantic 584117). Cool vocal treatment of the instrumental—a languid feel with effective vocal sounds. But not too commercial. Backing on the flip is interestingly identical to the Drifters original. ★ ★ ★

ALBERT WASHINGTON: A Woman Is A Funny Thing; Doggin' Me Around (President PT 137). Jog-along, almost Ska beat on this soul-blues song with a nice lyric. It has shades of Sam Cooke and becomes more commercial-sounding with each play. ★ ★ ★

LORD KITCHENER: Dr. Kitch; Come Back Home Meh Boy (Jump Up JU 511). A well-known risqué song, this Jamaican calypso item is ideal for apres-rugger parties. A likeable record, but not for those easily offended. ★ ★ ★

DONNIE ELBERT: Get Ready; Along Came Pride (CBS 2807). A more-or-less straight version of the old Temptations number. Solid dance beat, good vocal and as the Temps one didn't hit—this stands a good chance. ★ ★ ★

VERNON GARRETT: Shine On It; Things Are Lookin' Better (Stateside SS 2026). A somewhat conventional R & B opus, with nothing out of the ordinary — his voice is good though but the songs aren't too strong. ★ ★

THE DIXIES, on "One Of The Old Reserve" (Pye 17331), a sing-along job, chorus-style, on joining the army. Recommended for liveliness and power. THE EQUALS on "Hold Me Closer" (President PT 135); it really sets going well. THE BYSTANDERS do rather nicely on "Royal Blue Summer Sunshine Day" (Pye Piccadilly 35382), a repetitive, ambitious, and saleable performance. Those Scottish triplets THE KARLINS sing of "The Hawk Moth and the Flame" (Parlophone R 5607) with pleasant and slow-moving charm—harmonic. Another goodie from EPISODE SIX on "Morning Dew" (Pye 17330), but not too knocked out by the song. "Love Of The Common People" by PENNSYLVANIA SIXPENCE (Pye 17326), a story of poverty and humanity.

THE SOULRUNNERS come up with a mostly instrumental and deliberately swinking "Grits 'n' Cornbread" (Polydor 56732)—good dance gear. Though on the square side, SIMON SMITH'S revival of "And This Is My Beloved" (Columbia DB 8213) could easily cull big sales, a la Vince Hill. Big and creative: the orchestral JOHN BARRY treatment of "007" (Ember 243), trying in nicely with the "You Only Live Twice" movie. Novelty but entertaining: "Yes, We Have No Bananas" by THE MULBERRY FRUIT BAND (Polydor 56733), a party piece theme. Interesting new boy-girl duo, the DEUCE OF HEARTS do a most entertaining job on "Closer Together" (CBS 2345)—might click.

On a folksy-yet-commercial kick: SMOKEY AND HIS SISTER on the self-penned "Creators Of Rain" (CBS 2604), most stylish lyrically. And up comes movie actor ROBERT MITCHUM, semi-singing through "Little Old Wine Drinker Me" (Monument 1007), delivered with acting skill. I like FRAN JEFFRIES, but I'm not struck on "My Lonely Corner" (Monument 1006) as a show-case song—bit patchy. Sound country-styled ballad: "Life Turned Her That Way" (London HLR 1041), delivered with Nashville charm by MEL TILLIS. With the sounds, predictably, of a ticking clock, THE STACCATOS handle a merely so-so "Half Past Midnight" (Capitol CL 15505) in average group style. Rather nice sounds from TWO OF EACH on "Every Single Day" (Decca F 12626)—and I commend with enthusiasm "You Only Live Twice" as portrayed by the massive string section of MANTOVANI (Decca F 12630). Much brassier is the "You Only Live Twice" interpretation of THE BOB CREWE GENERATION (Stateside SS 2032), but it doesn't "arf go in parts.

HOAGY LANDS, on "Next In Line" (Stateside SS 2030), varies from soft to dramatic, hitting most way-out notes as he goes along—rather exciting. Up-coming EBONY KEYES, with "Country Girl" (Pye Piccadilly 35390), is up-tempoed, in high spirits, and it moves well. From GARY KANE: "Too Good To Miss" (Pye 17334), an amiable personable ballad. LESLEY GORE sticks to her old routine on "Summer and Sandy" (Mercury MF 984), but I doubt its clinking chances.



Peter "Twink" Edwards, 19, 33 Wellstead Road, East Ham E.6. Stars — Dylan, Donovan, Fairies, Kinks, Thins, Rockin' Vickers, Marianne. Them. Hobby and interests — Dog and horse racing, records, girls.



Christine Annand, 18, 4 Elston Avenue, Grange Park, Blackpool. Stars — Mark Leeman Five, Manfred Mann, Spencer Davis Group, Peter Sellers. Hobby and interests — Ten-pin bowling, any outdoor sports, crosswords, etc., R & B.

READERS' CLUB



Miss Linda Janson, 15, 74 Ampt-hill Road, Flitwick, Bedfordshire. Stars — Small Faces, Who, Beatles, Spencer Davis Group. Hobby and interests — Being a Mod, pop-swimming, pop music (boy pen-pals).



Balázs Bertényi, 20, Budapest XI. Vásárhelyi Pál-utca 8. Hungary. Stars — Rolling Stones, Peter and Gordon, Del Shannon. Hobby and interests — Pop music, sport, illustrated newspaper with text.



Yuzel Ismail, 18, Gulozu Sokak 314, Kavaklidere Ankara, Turkey. Stars — Monkees, The Who, Sandie Shaw, Herman's Hermits, The Rolling Stones. Hobby and interests — Dancing, travelling, pen-pals, pop music.



Rachel Hammil, 16½, Girat Oligo 'A' 50/1, Hadera, Israel. Stars — Cliff Richard, The Shadows, Adam, The Searchers. Hobby and interests — Collecting Cliff Richard's photos, reading, writing letters and pen-pals with boys of 17-18.



Jenny Decker, 19, 1602 Ridge Road, Baltimore, Maryland 21228, U.S.A. Stars — Rolling Stones, Kinks, Manfred Mann, Attack, Monkees. Hobby and interests — Fashion designing, writing, reading, ice hockey and ponies.



Jimmy Sloan, 19, 30 Elthron Road, Fulham, London, S.W.6. Stars — Elvis Presley, Beatles, Jim Reeves and Cliff. Hobby and interests — Cinema, dancing, football, pretty girls and R & B.



Paul Hogervorst, 19, Geleestraat 2 II, Amsterdam, Holland. Stars — Stones, Animals, Herman's Hermits, Beatles, The Who. Hobby and interests — Writing, blonde girls, dancing, reading detectives.



Margaret Sadawska, 19, Nowy Swiat Street 35/8, Warsaw 1, Poland. Stars — Elvis, Dusty, Roy Orbison, Bob Dylan, Mamas and Papas, Cher, Eddie Cochran, All Tamla artistes, Georgie Fame. Hobby and interests — Books, films, travelling, records, corresponding, spending money, languages, want to meet lots of English people.



Joan Page, 17, 373 Forest Road, Walthamstow, London, E.11. Stars — Bob Dylan, Beatles, Sonny and Cher, Caroline Hester, Walker Brothers. Hobby and interests — Pop music, pen-friends, reading, clothes, boys.



Patrick Jink, 19, 21 Rollit House, Rollit Street, Holloway, London, N.7. Stars — The Riot Squad, Glenda Collins, Heinz. Hobby and interests — Singing, cars, recording pop music, Girls.



HEREWITH a new picture of Jackie de Shannon — and, incidentally, I think it is an exceptionally good shot of her. And incidentally there's no real reason for using a picture of this talented songwriter-singer at this time except that I know many readers find it no hardship to gaze upon her. And incidentally Jackie, most happily married now by the way, is continuing to turn out high-grade discs and does a substantial amount of acting (straight) in the States. And incidentally, I don't see why I should have to be hunting round for a reason for using this picture!



GLENN WESTON could well prove an important addition to the world of pop singers. For a start, he introduced his debut record "Let's Build A World Of Our Own" on a recent Cliff Richard TV spectacular. He is being handled and guided by the same office who handle Cliff, the Shads and Frank Ifield. Says Glenn: "I still can't believe it. Can't believe all this interest people are showing in me." Actually Glenn is already well-known to late-night diners round the West End of London.



NOLA York — a young girl singer who many people in the pop-business think will soon join the ranks of the Cillas, Dustys and Sandies of this world. Not only does she have a "quality" voice, but is also creative enough to write her own songs — and very good they are too, as many people discovered when she appeared at the Montreux T.V. Festival. Perhaps she will receive the sort of attention she deserves as more and more people buy her new record "Photographs" — on Philips, a company with whom she has a dual contract as singer and songwriter.



BILLIE Davis is one of those unlucky young ladies of pop. She is quite clearly talented to an unusual degree. She has, in the past, nibbled at the charts, as they say, but despite making high-standard goodies since has not broken through. Hard luck . . . but her new one, on Decca, is "Wasn't It You", a very stylish performance of a rather stylish song. Can't guarantee it will click but if justice prevailth it should. Incidentally it's the first actual production by that young-man-around-pop Michael Aldred, he of the frequent television appearances.



THE chap pictured here is Sugar Simone, and he's a six-footer whose debut disc is "It's Alright", on the Go label, promoted here by CBS. Now Sugar used to sing with a duo called "Sugar and Dandy" and the Go folk are absolutely convinced that he has exactly the right sort of voice to break through. Normally his group is called The Programme, and feature sax, organ, bass and drums. Sugar at one time studied agriculture but packed it in to follow the footsteps of his father, who in Jamaica is known as Ivanhoe. The Go people are determined that Sugar won't be judged on one record only and are already in the throes of releasing a marvellous ballad called "The Vow". Right now, Sugar is living in Hornsey, North London.

more from THE TURTLES

a first LP



Happy together

MAU 8330

and another chart bound single

She'd rather be with me

HLU 10135

LONDON

London Records division of The Decca Record Company Limited Decca House Albert Embankment London SE1

Owing to the fantastic success of Readers' Club and the rate at which your photos have been pouring in, it would have been impossible to keep pace with them in the paper. Therefore, we are not printing the coupon anymore, until we rid ourselves of the enormous backlog which has accumulated. So, hard luck anyone who hasn't yet written—but in a couple of months (we hope) the coupon will be back again. Until then, we'll print as many photos as we can . . .

RECORD MIRROR CHARTS PAGE

CASHBOX TOP 50



AIR MAILED FROM NEW YORK

- 1 RESPECT*
1 (7) Aretha Franklin (Atlantic)
- 2 GROOVIN*
3 (8) Young Rascals (Atlantic)
- 3 RELEASE ME*
4 (8) Engelbert Humperdinck (Parrot)
- 4 I GOT RHYTHM*
2 (9) Happenings (B.T. Tunny)
- 5 SOMEBODY TO LOVE*
6 (9) Jefferson Airplane (RCA)
- 6 SHE'D RATHER BE WITH ME*
7 (5) Turtles (White Whale)
- 7 WINDY*
18 (3) The Association (Warner Bros)
- 8 ALL I NEED*
8 (7) Temptations (Gordy)
- 9 SUNDAY WILL NEVER BE THE SAME*
12 (3) Spankie and our Gang (Mercury)
- 10 A LITTLE BIT OF SOUL*
15 (3) Music Explosion (Laurie)
- 11 HIM OR ME, WHAT'S IT GONNA BE*
9 (7) Paul Revere and the Raiders (Columbia)
- 12 CREEQUE ALLEY*
5 (7) Mamas and Papas (Dunhill)
- 13 7 ROOMS OF GLOOM*
16 (4) Four Tops (Motown)
- 14 MIRAGE
18 (7) Tommy James and the Shondells (Roulette)
- 15 DING, DONG THE WITCH IS DEAD
19 (2) The Fifth Estate (Jubilee)
- 16 LET'S LIVE FOR TODAY*
25 (4) Grass Roots (Dunhill)
- 17 CAN'T TAKE MY EYES OFF YOU*
22 (4) Frankie Valli (Philips)
- 18 ALFIE*
23 (6) Dionne Warwick (Scepter)
- 19 TRAMP
20 (3) Otis Redding and Carla Thomas (Stax)
- 20 SIX O'CLOCK*
17 (7) Lulu (Spoonful (Kama Sutra))
- 21 HERE COMES MY BABY*
11 (9) Tremeloes (Epic)
- 22 SAN FRANCISCO—FLOWERS IN YOUR HAIR
44 (2) Scott McKenzie (Ode)
- 23 TRACKS OF MY TEARS
32 (2) Johnny Rivers (Imperial)
- 24 COME ON DOWN TO MY BOAT*
31 (3) Every Mother's Son (MGM)
- 25 DO IT AGAIN A LITTLE BIT SLOWER*
28 (5) Jon and Robin (Ahnak)
- 26 DON'T SLEEP IN THE SUBWAY*
40 (2) Petula Clark (Warner Bros.)
- 27 HAPPY JACK*
13 (8) The Who (Decca)
- 28 NEW YORK MINING DISASTER 1941*
39 (2) Bee Gees (A&M)
- 29 AIN'T NO MOUNTAIN HIGH ENOUGH*
38 (3) Marvin Gaye and Tammi Terrell (Tamla)
- 30 I WAS KAISER BILL'S BATMAN*
14 (5) Whistling Jack Smith (Deram)
- 31 C'MON MARIANNE*
— (1) Four Seasons (Philips)
- 32 THE HAPPENING*
21 (11) Supremes (Motown)
- 33 SWEET SOUL MUSIC*
29 (13) Arthur Conley (A&M)
- 34 GIRL YOU'LL BE A WOMAN SOON*
24 (9) Neil Diamond (Rane)
- 35 MY GIRL JOSEPHINE*
27 (5) Jerry Jaye (Hi)
- 36 UP, UP AND AWAY
50 (2) 5th Dimension (Soul City)
- 37 CLOSE YOUR EYES*
34 (18) Peaches and Herb (Dale)
- 38 WHEN YOU'RE YOUNG AND IN LOVE*
30 (6) Marvelettes (Tamla)
- 39 SOUND OF LOVE
45 (2) Five Americans (Ahnak)
- 40 SOCIETY'S CHILD
— (1) Janis Ian (Verve)
- 41 DON'T YOU CARE*
32 (12) Buckingham (Columbia)
- 42 MARY IN THE MORNING
— (1) Al Martino (Capitol)
- 43 GIRLS IN LOVE*
33 (4) Gary Lewis (Liberty)
- 44 CASINO ROYALE*
26 (9) Herb Alpert and the Tijuana Brass (A & M)
- 45 PAY YOU BACK WITH INTEREST*
— (1) Hollies (Imperial)
- 46 PORTRAIT OF MY LOVE*
27 (7) Tokens (Warner Bros.)
- 47 LET YOURSELF GO
41 (4) James Brown (Kinc)
- 48 FUNNY, FAMILIAR, FORGOTTEN FEELINGS*
— (1) Tom Jones (Parrot)
- 49 OOGUM BOOGUM SONG
— (1) Brenton Wood (Double Shot)
- 50 SUNSHINE GIRL*
26 (6) Parade (A. & M.)

*An asterisk denotes record released in Britain.

BUBBLING UNDER

I Was Made To Love You — Stevie Wonder (Tamla)
Here We Go Again — Ray Charles (ABC).
Light My Fire — Doors (Elektra).
For Your Precious Love — Oscar Toney Jr. (Bell).
Soul Finger — Bar-Kays (Vold).
Shake, Rattle & Roll — Arthur Conley (A&M).
Come To The Sunshine — Harper's Bizarre (Reprise).
It's Cold Outside — Choirs (Roulette).
Make Me Yours — Betty Swann (Money).
Women Like That, Yeah — Joe Tex (Dial).

TOP L.P.'s

- 1 SGT. PEPPER'S LONELY HEARTS CLUB BAND
1 Beatles (Parlophone)
- 2 SOUND OF MUSIC
2 Soundtrack (RCA)
- 3 ARE YOU EXPERIENCED
2 Jimi Hendrix (Track)
- 4 MORE OF THE MONKEES
4 Monkees (RCA)
- 5 A DROP OF HARD STUFF
3 The Dubliners (Major Minor)
- 6 GREEN, GREEN GRASS OF HOME
6 Tom Jones (Decca)
- 7 RELEASE ME
18 Engelbert Humperdinck (Decca)
- 8 FIDDLER ON THE ROOF
8 London Cast (CBS)
- 9 MONKEES
7 The Monkees (RCA)
- 10 BEST OF THE BEACH BOYS
3 Beach Boys (Capitol)
- 11 HIT THE ROAD STAX
14 Various Artists (Stax)
- 12 THIS IS JAMES LAST
11 James Last (Polydor)
- 13 GOING PLACES
12 Herb Alpert (Pye)
- 14 DOCTOR ZHIVAGO
16 Soundtrack (MGM)
- 15 COME THE DAY
12 Seekers (Columbia)
- 16 SECOMBE'S PERSONAL CHOICE
15 Harry Secombe (Philips)
- 17 FOUR TOPS (LIVE)
17 Four Tops (Tamla Motown)
- 18 BOB DYLAN'S GREATEST HITS
20 Bob Dylan (CBS)
- 19 SUPREMES SING MOTOWN
18 Supremes (Tamla Motown)

20 HAND CLAPPIN' — FOOT STOMPIN' FUNKY BUTT—LIVE!

- 23 HOW GREAT THOU ART
19 Elvis Presley (RCA)
- 22 MATTHEW AND SON
21 Cat Stevens (Deram)
- 23 HERE COME THE TREMELOES
21 Tremeloes (CBS)
- 24 EDELWEISS
27 Vince Hill (Columbia)
- 25 IMAGES
22 Walker Bros. (Philips)
- 26 EVOLUTION
— The Hollies
- 27 TRINI LOPEZ IN LONDON
25 Trini Lopez (Reprise)
- 28 MANTOVANI'S GOLDEN HITS
28 Mantovani (Decca)
- 29 S.E.O.
28 Herb Alpert and the Tijuana Brass (Pye)
- 30 GOLDEN HITS
29 Dusty Springfield (Philips)

TOP E.P.'s

- 1 FOUR TOP HITS
2 Four Tops (Tamla Motown)
- 2 PRIVILEGE
1 Paul Jones (HMV)
- 3 BEACH BOYS HITS
3 Beach Boys (Capitol)
- 4 MORNINGTOWN RIDE
4 Seekers (Columbia)
- 5 FOUR TOPS
5 Four Tops (Tamla Motown)
- 6 BEST OF BENNETT
9 Tony Bennett (CBS)
- 7 GEORGIE FAME
10 Georgie Fame (CBS)
- 8 HITS FROM THE SEEKERS
7 The Seekers (Columbia)
- 9 SPURS GO MARCHING ON
6 Tottenham Hotspur S.C. (Columbia)
- 10 TELL THE BOYS
8 Sandie Shaw (Pye)

5 YEARS AGO

- 1 GOOD LUCK CHARM
1 Elvis Presley
- 2 COME OUTSIDE
3 Mike Sarne
- 3 DO YOU WANT TO DANCE/I'M LOOKING OUT THE WINDOW
2 Cliff Richard
- 4 A PICTURE OF YOU
4 Joe Brown (Pecadilly)
- 5 GINNY COME LATELY
3 Brian Hyland
- 6 LAST NIGHT WAS MADE FOR LOVE
8 Billy Fury
- 7 I DON'T KNOW WHY
7 Eden Kane
- 8 AS YOU LIKE IT
6 Adam Faith
- 9 NUT ROCKER
5 B. Bumble and the Stingers
- 10 GREEN LEAVES OF SUMMER
10 Kenny Ball and his Jazzmen (Pye)
- 11 STRANGER ON THE SHORE
11 Acker Bilk
- 12 THEME FROM DR. KILDARE
— Richard Chamberlain (MGM)
- 13 HOW CAN I MEET HER
12 Everly Bros. (Warner)
- 14 UNSQUARE DANCE
17 Dave Brubeck (CBS)
- 15 LONELY CITY
14 John Leyton
- 16 I CAN'T STOP LOVING YOU
— Ray Charles (HMV)
- 17 LOVER PLEASE
16 Maureen and the Vernon Girls (Decca)
- 18 AIN'T THAT FUNNY
— Jimmy Justice (Pye)
- 19 DEEP IN THE HEART OF TEXAS
— Duane Eddy (RCA)
- 20 JEZEBEL
19 Marty Wilde (Philips)

BRITAIN'S TOP 50

NATIONAL CHART COMPILED BY THE RECORD RETAILER.

- | | |
|--|---|
| 1 A WHITER SHADE OF PALE
1 (4) Procol Harum (Deram) | 26 HERE COMES THE NICE
27 (5) Small Faces (Immediate) |
| 2 THERE GOES MY EVERYTHING
4 (4) Engelbert Humperdinck (Decca) | 27 GIVE ME TIME
24 (4) Dusty Springfield (Gipsy) |
| 3 WATERLOO SUNSET
3 (4) Kinks (Pye) | 28 I GOT RHYTHM
31 (5) The Happenings (Stateside) |
| 4 SILENCE IS GOLDEN
2 (8) Tremeloes (CBS) | 29 THE BOAT THAT I ROW
22 (10) Lulu (Columbia) |
| 5 CARRIE ANNE
17 (3) The Hollies (Parlophone) | 30 CASINO ROYALE
28 (8) Herb Alpert (A & M) |
| 6 THE HAPPENING
6 (6) Supremes (Tamla Motown) | 31 RELEASE ME
29 (21) Engelbert Humperdinck (Decca) |
| 7 SWEET SOUL MUSIC
9 (8) Arthur Conley (Stax) | 32 STRANGE BREW
43 (2) Cream (Reaction) |
| 8 THEN I KISSED HER
5 (7) Beach Boys (Capitol) | 33 I'LL COME RUNNING
45 (2) Cliff Richard (Columbia) |
| 9 DEDICATED TO THE ONE I LOVE
7 (11) Mamas and Papas (RCA) | 34 RESPECT
47 (2) Aretha Franklin (Atlantic) |
| 10 OKAY
14 (5) Dave Dee, Dozy, Beaky, Mick and Tich (Fontana) | 35 TAKE ME IN YOUR ARMS AND LOVE ME
42 (2) Gladys Knight and the Pips (Tamla Motown) |
| 11 FINCHLEY CENTRAL
11 (6) New Vaudeville Band (Fontana) | 36 WHAT GOOD AM I
48 (2) Cilla Black (Parlophone) |
| 12 PAPER SUN
26 (3) The Traffic (Island) | 37 HI HO SILVER LINING
27 (13) Jeff Beck (Columbia) |
| 13 ROSES OF PICARDY
16 (6) Vince Hill (Columbia) | 38 SEVEN ROOMS OF GLOOM
— (1) Four Tops (Tamla Motown) |
| 14 GROOVIN'
23 (4) Young Rascals (Atlantic) | 39 IT MUST BE HIM
41 (3) Vikki Carr (Liberty) |
| 15 THE WIND CRIES MARY
8 (6) Jimi Hendrix Experience (Track) | 40 SHE'D RATHER BE WITH ME
— (1) Turtles (London) |
| 16 SEVEN DRUNKEN NIGHTS
12 (12) Dubliners (Major Minor) | 41 WALKING IN THE RAIN
33 (5) Walker Bros. (Philips) |
| 17 IF I WERE A RICH MAN
21 (9) Topol (CBS) | 42 PURPLE HAZE
20 (12) Jimi Hendrix (Track) |
| 18 THE FIRST CUT IS THE DEEPEST
19 (7) P. P. Arnold (Immediate) | 43 KNOCK ON WOOD
40 (16) Eddie Floyd (Atlantic) |
| 19 NIGHT OF THE LONG GRASS
25 (3) Troutman (Page One) | 44 SHAKE
— (1) Otis Redding (Stax) |
| 20 PUPPET ON A STRING
13 (14) Sandie Shaw (Pye) | 45 SWEET PEA
36 (4) Manfred Mann (Fontana) |
| 21 PICTURES OF LILY
16 (8) Who (Track) | 46 OLIVE TREE
— (1) Judith Durham (Columbia) |
| 22 DON'T SLEEP IN THE SUBWAY
34 (4) Petula Clark (Pye) | 47 WHEN I WAS YOUNG
— (1) Eric Burdon (MGM) |
| 23 FUNNY FAMILIAR FORGOTTEN FEELING
20 (10) Tom Jones (Decca) | 48 TWO STREETS
39 (6) Val Doonican (Decca) |
| 24 NEW YORK MINING DISASTER 1941
15 (8) Bee Gees (Polydor) | 49 WHEN YOU'RE YOUNG AND IN LOVE
— (1) Marvelettes (Tamla Motown) |
| 25 SOMETHIN' STUPID
18 (12) Frank and Nancy Sinatra (Reprise) | 50 A LITTLE BIT ME, A LITTLE BIT YOU
22 (11) Monkees (RCA) |

A blue dot denotes new entry.

BUBBLING UNDER

Tabatha Twitchett—Dave Clark Five (Columbia)
Dr. Kitch—Lord Kitchener (Jump Up)
Desdemona—John's Children (Track)
With A Little Help From My Friends—Young Idea (Columbia)
Ain't No Mountain—Marvin Gaye and Tammi Terrell (Tamla Motown)

BRITAIN'S TOP R & B SINGLES

- 1 SWEET SOUL MUSIC
1 Arthur Conley (Atlantic 384082)
- 2 THE HAPPENING
2 The Supremes (Tamla Motown T.M.G. 607)
- 3 TAKE ME IN YOUR ARMS AND LOVE ME
4 Gladys Knight and the Pips (Tamla Motown T.M.G. 605)
- 4 GROOVIN'
3 Young Rascals (Atlantic 384111)
- 5 RESPECT
1 Aretha Franklin (Atlantic 384015)
- 6 WHEN YOU'RE YOUNG AND IN LOVE
11 Marvelettes (Tamla Motown T.M.G. 609)
- 7 THE FIRST CUT IS THE DEEPEST
6 P.P. Arnold (Immediate 13047)
- 8 ALL I NEED
14 Temptations (Tamla Motown T.M.G. 610)
- 9 THE WIND CRIES MARY
5 Jimi Hendrix (Track 60404)
- 10 AIN'T NO MOUNTAIN HIGH ENOUGH
— Marvin Gaye & Tammi Terrell (Tamla Motown T.M.G. 611)
- 11 TEARS TEARS TEARS
10 Ben E. King (Atlantic 384106)
- 12 I NEVER LOVED A MAN (THE WAY I LOVE YOU)
12 Aretha Franklin (Atlantic 384084)
- 13 OUT OF LEFT FIELD
8 Percy Sledge (Atlantic 384108)
- 14 KNOCK ON WOOD
7 Eddie Floyd (Atlantic 384041)
- 15 SHOW ME
— Joe Tex (Atlantic 384106)
- 16 KANSAS CITY
— James Brown (Pye Int. 7N25418)
- 17 40 DAYS 40 NIGHTS
— Don Covay (Atlantic 384111)
- 18 NOTHING TAKES THE PLACE OF YOU
19 Toussaint McCall (Pye Int. 7N 25420)
- 19 SHAKE
— Otis Redding (Atlantic 691011)
- 20 007 SHANTY TOWN
— Desmond Dekker (Pyramid PVR 6004)

BRITAIN'S TOP R & B ALBUMS

- 1 ARE YOU EXPERIENCED
4 Jimi Hendrix (Track 612001)
- 2 PAIN IN MY HEART
2 Otis Redding (Atlantic 387042)
- 3 DOUBLE DYNAMITE
1 Same and Dave (Stax 389002)
- 4 SUPREMES SING MOTOWN
4 Supremes (Tamla Motown T.M.G. 11647)
- 5 HIT THE ROAD STAX
8 Various Artists (Stax 389003)
- 6 CLUB SKA '67
6 Various Artists (Island WIRL LP 948)
- 7 THE JIMMY RUFFIN WAY
18 Jimmy Ruffin (Tamla Motown T.M.G. 11648)
- 8 FUNKY BUTT LIVE
2 Geno Washington (Pecadilly MIP 38025)
- 9 AND NOW
— Booker T. & the M.G.'s (Stax 389002)
- 10 KNOCK ON WOOD
2 Eddie Floyd (Stax 389006)

Continued from page 4

DO YOU LIVE IN SWEDEN, NORWAY, FINLAND, GERMANY, HOLLAND etc., then why not buy your British records direct from our speedy, tax-free postal export service. Tandy (RM 21), 273 Hagley Road West, Birmingham 32.

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The Secretary,
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THE SUPREMES FAN CLUB.—S.a.e. 22 Kelmscott Crescent, Watford, Hertfordshire.

LULU'S OFFICIAL Fan Club. Send s.a.e. to—Beth, 286 Long Chaulden, Hemel Hempstead, Herts.

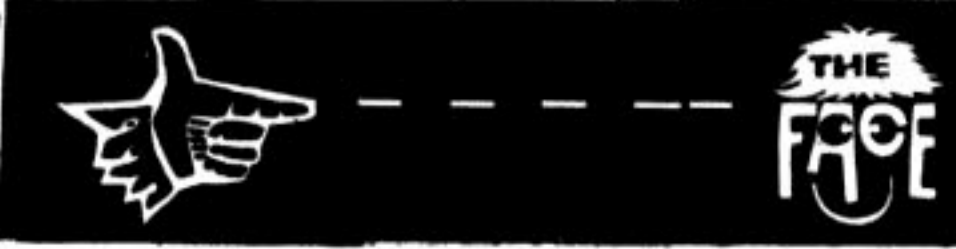
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publications

HOME OF THE BLUES
No. 10 June, 1967
Features Bo Diddley, Ben E. King, the Stax Revue, Booker T. & the M.G.'s, the Markeys, Otis Redding, Carla Thomas, Sam & Dave, Eddie Floyd, Arthur Conley, Ska Music, the Falcons (Exclusive!), the Invitations, the Fats Domino Band, the Soul Sisters, McKinley Soul Mitchell, plus all usual articles. Many photos. Send 2/6 P.O./Cheque to—**HOME OF THE BLUES**
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STATESIDE FIVE YEARS OLD today! Complete Singles listing, 1962-1967. Contains exact release dates, American labels, British and American chart positions and an introduction. 3/6 plus 6d p. & p.—Malcolm Jones, 64 Lexton Drive, Southport, Lancs.



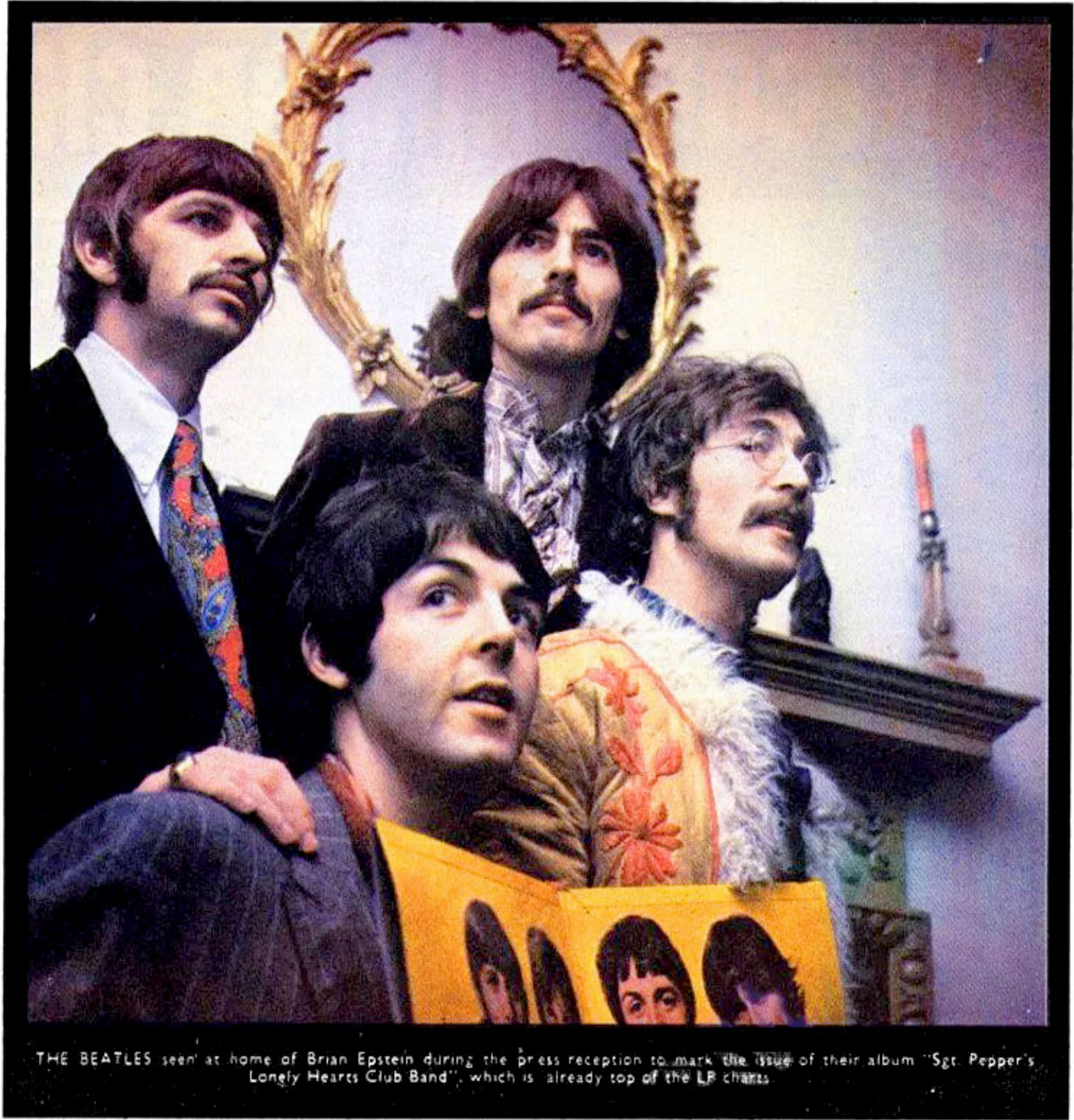
IN U.S., Ferrante and Teicher's "Exodus" theme has been re-issued — any political significance? . . . this Saturday (17th), Dean Martin is 50 . . . twenty-five different labels in RM's Top Fifty last week . . . British discs bubbling under U.S. Top Hundred include "The Jokers" (Peter & Gordon), "Out Of Nowhere" (Frank Ifield), "Carrie Anne" ((Hollies), "Brown Eyed Girl" (Van Morrison), "Finchley Central" (New Vaudeville Band), "A Whiter Shade Of Pale" (Procol Harum) . . . differing pop philosophies — Nancy Sinatra's "You Only Live Twice" and Peter Lee Stirling's "You Don't Live Twice" — both current singles . . . in the States, the Serendipity Singers have issued a version of "The Boat That I Row" to compete with Lulu's . . . Q.24: which of the following song titles is/was NOT also the title of a television series — "Something Special", "Tightrope", "Stranger On The Shore", "Now!"?

Their local vicar has asked Steve and Muff Winwood to re-write some psalms . . . Mitch Ryder's ex-backing group the Detroit Wheels are now just the Wheels . . . this week, Elvis' manager Colonel Tom Parker celebrating his 25th anniversary in show business . . . Irvine Sellers opened new boutique 'Mates' in King's Road, Chelsea, this week . . . Ember issuing a Bill Haley 'twist' LP . . .

Lovin' Spoonful's "Best Of" LP doesn't include "Rain On The Roof", "Nashville Cats", or "Darlin' Be Home Soon" . . . two interesting U.S. "new" releases — "You Were On My Mind" — Crispian St. Peters, and "Somebody Help Me" — Spencer Davis Group . . . if the New Faces current single "Lace Covered Window" enters the charts, group members Marie Gordon and Barry Greenaway will set wedding date . . . A23 — All have appeared as the reverse sides of (different) songs entitled "Finders Keepers" (by Gloria Jones, Nella Dodds and Cliff Richard respectively) . . . surely, "Whiter Shade" is more Dylan-inspired than Negro . . . next Electric Prunes likely to be "Dr. Do-Good" . . . Monkees' dates completed for a 31-day concert tour of the States from July 7 . . . Conway Twitty's U.S. newie "Don't Put Your Hurt In My Heart" could be issued by Brunswick here . . . return to Decca for U.S. Dot label?

Mel ("I'll never record rock 'n' roll") Torme's former English protege was Steve Marriott . . . T-M fact: of the first fifty LP's issued here on Tamla Motown, thirty have hit RM's R & B LP chart . . . Leeds ballroom top ten all R & B & soul . . . on his "Double Trouble" album, Elvis sings a version of "Old MacDonald Had A Farm" . . . Supremes "Rogers & Hart" LP supposedly very un-Motown . . . Small Faces two current singles — "Here Comes The Nice" and "Patterns" among this week's "Slipped Discs" on the air . . . Paul & Barry Ryan's "Love — You Don't Know What It Means" was penned by Mitch Murray and Peter Callander — not Chris Curtis . . . "Sunday Times" claims more young readers than any other quality newspaper . . . Lionel Morton's "What To Do With Laurie" release was chosen by Marie Reidy, original manager of the Four Pennies . . . isn't "The Two Faces Of George Fame" a slightly unoriginal album title?

Lyric of "Whiter Shade" being published in "Cash Box" and "Billboard" . . . Peggy March has dropped the "Little" . . . ten years ago, Marty Robbins "White Sport Coat" topped the U.S. country charts . . . tie-up between Verve and Folkway record companies has been broken . . . interesting piece on Jimmy James and the Vagabonds in "Town" magazine . . .



THE BEATLES seen at home of Brian Epstein during the press reception to mark the issue of their album "Sgt. Pepper's Lonely Hearts Club Band", which is already top of the LP charts.

'There's a little bit of James Bond in everyone' says Trogg Reg Presley

IT'S now just over a year since the Troggs had their first big hit with "Wild Thing"—and in that year they have been bringing out consistently good records that have kept them in the charts, and also at the top of an industry which is notoriously competitive. I spoke to Reg Presley—he of the vocal chords—the other day about the past year, and their plans for the future—plus a few other odds and ends that just crept into the conversation.

"I feel that the Troggs now are nowhere near their ultimate—in fact we still have plenty of room in which to develop. You know, simplicity is essential, music-wise, and it's a matter of cutting down in each tune, and getting rid of all the surplus. It's very difficult to find a simple tune, but once you've got it, you've probably got a hit—one of the nicest records around at the moment is "Groovin'" by the Young Rascals, and that's such a simple tune. And that Procol Harum record — beautiful. "When 'Wild Thing' came out, the music that was around was too complicated —so, bang—a hit. "Before we release a

record, we all have to agree that the song's 'right'. Our last release was going to be 'My Lady', but after it was recorded we decided that there was something wrong with it—we couldn't pinpoint it, but there was just something. Then we did a session and recorded 'Night of the Long Grass', and we all thought it was much better, so we released that instead. We felt that the song needed an outdoor feeling, and we wanted it to be immediately apparent — so we used this sound effects record on it and it was great—then we added the girls' voices singing in the background, and it was just right." I asked Reg what he

thought of the criticism that is levelled at the Troggs about their discs being 'over-commercial'. "No. A record like that just doesn't work. You know, pop-songs have to be commercial—that's what it's all about. But if it's over-commercial, then it just won't sell. Like 'Give It To Me'. Normally I have a song in my head for three or four weeks—to more or less sort it out before we record it. But 'Give It To Me' was completed in just three days, from the time of writing to the finished disc. It was a bit too commercial, and wasn't really worked out enough. So it didn't get anywhere." There's been a lot of dis-



THE TROGGS — seen with an exploding bottle of champers at Pete's Birthday Party in May.

cussion about the state of pop-music in this country at the moment. I asked Reg for his views on the subject. "Well, I think it's very good—but why are people going over to ballads? I've always said and thought, even before I entered the business, that when ballads hit the number one spot, it's a low—a lull in the proceedings. But then you get a big beat boom, and groups try harder to come out with new and better material to try and regain their position. Now something big is on the way — it's already

started, in fact, with Hendrix and groups like that. He's wild. A lot of groups have tried to be wild—but Hendrix is for real. "Pop-music is very psychological. Everyone likes James Bond, and really there's a bit of James Bond in everyone (including Ronnie Bond—Ed.)—nobody can take too much smarmy stuff—they like it wild. And the nearest thing to this in pop is really exciting music. "But you don't have to be wild to other people. You know, pop-groups are only human, and even if they

play the wildest music, it doesn't mean that they're wild people. It's very important to just be natural. "British pop is beginning to raise its head again. But no matter how good the music is over here, people still tend to go a little mad over a foreign artiste—because they are not easily accessible. It's like when we go abroad. We've just come back from Paris, and that was a knock-out. The crowds went wild. You know, two days after we had done the show over there, people were still coming up to us in the streets and congratulating us. "Pop-music should be progressive—but it shouldn't wander too far ahead of the public." DEREK BOLTWOOD

THREE GREAT SONGS!!!

THE LAND AT RAINBOW END
RECORDED BY **BALDWIN** on DECCA F.22624

THREE STEPS TO HEAVEN
RECORDED BY **EDDIE COCHRAN** on Liberty LIB 10276

THERE GOES MY EVERYTHING
RECORDED BY **ENGELBERT HUMPERDINCK** on DECCA F.12610

The Burlington /Palace Music Group, 9 Albert Embankment, London, SE1 Reliance 2692 and MALDEN 7507 Sole Selling Agents: Southern Music, 8 Denmark St., London, WC2