

# Record Mirror

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DAVE DEE, DOZY, BEAKY, MICK AND TICH



C&W

dave D

inside R.M.

frogs miracles

THE KING

DAY OF WRATH

## YOUR PAGE

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

## Record Mirror

EVERY THURSDAY

116 Shaftesbury Avenue, London W.1.  
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# A LIST OF THE ROLLING STONES 1966 FAULTS...

## Sexiest

I WOULD like to hold a poll to find out the sexiest male and female singer in the world. In Britain, would readers please send their results to me for analysis. I will send the results to Record Mirror—Richard Short, 81 Falconwood Avenue, Welling, Kent.

## J & D Poll

HERE are the results of my recent J & D poll. 1. Dead Man's Curve; 2. Surf City; 3. Little Old Lady From Pasadena; 4. New Girl In School; 5. Anaheim, Anna and Cucamonga Severe Circle, Book Review, and Timine; Association; 6. Sidewalk Surfer; 7. I Found A Girl; 8. Drag City; 9. Popcorn; 10. Bucket '71; 11. Ride The Wild Surf; 12. You Really Know How To Hurt A Guy; 13. Total of 39 different tracks received. Many thanks to all concerned—Pete Pazdzeky, 21 Yewlands, Crescent, Fulwood, Plymton, Lancs.

## Drifter fan

AFTER reading the interesting article in Bill Harry in your issue I was rather surprised that there was no mention of the two Atlantic group—the Drifters. Articles such as Hedding, Pickett, Coves, Sledge, etc. are great and turn out great records, but please don't forget us, the many Drifters fans who rely

on "Record Mirror," for the latest information on this great group—Steve Dalton (Merca D.L., Bradford, 40 Sweden Row, Bradford, 9.

## Results

My recent letter in "Record Mirror" bemoaning the fate of song-writers was far unpublished in this country has had three very welcome reflections. Firstly, E.M.I. contacted me the next day for tapes and/or demo discs of my songs, several people wrote to me explaining they were in the same plight—unpublished and unread—and some even suggested forming an association of unpublished, unsuccessful songwriters. Thirdly, a Canadian record company troubled to write asking more of my songs, as E.M.I. I shall of course answer all my correspondence, but for now I should like to thank you and the Record Mirror for spotlighting this sad aspect of some writing. The Power of the Press—and especially the "RM"—Morris Rowland, 61 Earls Court Square, London, S.W.5.

## The King...

MUCH to my regret I have to write this to say that I agree with Geoffrey Green on several points. Like a great many Elvis fans, I'm fed up with having about three copies of exactly the same record. As I already have the "World's Fair" album, certainly can't afford to pay seven shillings and three pence for a half, second, no

WHY is there such a fuss about the recent Rolling Stones disc failure. It was the Stones worst ever disc. Of course the Stones are still the top group, but look at the mistakes which they have made this year. There was that stupid photograph of the Stones dressed as women. Their clothes don't suit them like they used to. Their hair has changed for the worse. They have become lazy. They don't try as hard as they used to with their recordings. We all know that the Stones are the greatest, but this year they haven't tried and it shows. The most fantastic guitar playing is on their first LP. Compare this year's Stones singles with last year's. "The Last Time," "Cloud" and "Satisfaction" were great, but "Breakdown," "Black" and "Mother, Baby" were nowhere as good. Who wants trumpets on Stones records? The fans don't. The Stones should have toured more places on their UK tour, and the fans want to see more of the Stones on television. The Palladium to start with, and their own show. The way the Stones are being run at the moment is far from right. The Stones are still the greatest, but are capable of much better things. 1967 will prove it—Phil Luce, No. 3 Five Mile Avenue, St. Owen, Jersey, C.I.

matter how great "If Every Day Was Like Christmas," may be. Surely this must be the main reason why Elvis no longer reaches number one.

On the point of his films, I'm advising a great artist talent being made a complete fool of in "The Longest Day" due to the incompetence of Elvis management. I just hope that the slight improvement in his latest film is just the beginning of better things to come! Therefore please, Elvis fans, when you write to tell Geoffrey Green that he does not know what he's talking about, take a long look at your own list of disc releases. I shall be devoted to the "king" until the day I die and it's because of my devotion that I'm writing this letter—I want our Elvis to be everybody's "king" until the day they die too—Monica Churchward, Member of Official Elvis Club, 13 Fan Club and International Approver, 13, Nonsuchway, Fulwood, Weymouth, Devon.

PS—I would just like to add as a personal note to Geoffrey Green that it is quite ethical for Elvis fans to criticise their idol and in fact, we are probably the hardest of all his critics—WHEN IT'S JUSTIFIED.

## Death Cult

POP records like paintings at first this might seem to be a rather odd statement but when you consider the facts I think you'll agree. Now we will agree that there is a cult in pop music and singing hit records, a singer may record many discs before one clicks as a painter may produce many pictures before a finally brings fame. It will also be agreed that many of the best artists of today are all by late artists, the fact that the painter dead often adds thousands of value. This too follows in the pop record industry, not involving as much money perhaps but in exactly the same theme. Perfect examples in the pops are Freddy Martin, who had never before for a number one before his death in 1943, and Little Richard, who had the top and his other records are selling better than ever before. Secondly, Billy who has his biggest hit single "If Doesn't Get Any More" was following his death the same year and has had a hit with a fantastic follow-up. This was Johnny Burnette, who died in 1961 and had for a certain thirty minutes of his music, many of his fans say that Eddie Cochran has had a bigger following since his 1960 death and those we have the recent death of rocker Johnny Kidd where I am sure his following was more interested as the late Mark Taper's many records will also. So, I think collecting records is an art and a way of collecting paintings, stamps, coins etc. So ahead you pop fans and pay it off if you think, record warrants it. By the way I will pay well for many top ten 78's (1950-1958) in good condition—Simon E. Myers, 8 Brookfield Avenue, Poppleton, Stockport.

## On Helen

I WOULD like to thank Record Mirror and Norman Jagan for the wonderful article on Helen Shapiro in December 1966 issue. She was very rare these days and I am sure you have a great Christmas present to all of her many fans. Let's hope she can record one or two more people to join the Ship set.

Thanks once again a million times—K. A. Wheeler, 11 The Excesses, Holly Tree, Village, Fenwick, Blackburn, Lancs.

## Brown Xmas

ABOUT three weeks before Christmas, James Brown was reported to have been released. Advertisers in the musical press and it was reviewed in the RM together with other hits. It was an order with my local record dealer failed to secure this record and I like around numerous Central London shops proved fruitless. Each enquiry produced the same answer, that it was not available from the manufacturer's catalogue. This state of affairs is ludicrous. Next time a fan needs for more James Brown releases, Eye will no doubt reply that his records don't sell; small quantities of records are not released, they are unobtainable! It is a pity that the Christmas sales will be in a good way. British articles usually have their discs in the shops several days before the official release date, why discs are not available immediately treated? Oh! to be a Beatles fan, I wish I could see the records three times over—J. G. Wilson, "Attas" Upstreet, Nr. Canterbury, Kent.

## Jonas Jury

I HAVE just been watching Paul Jones' appearance on "Juke Box 96." While I was in the army member was saying that all Tom Jones singers sounded the same. I was astounded to hear Mr. Jones sing on "Juke Box 96" and it really convinced me. Jones' music is sometimes cynical, but always intelligent and it's a pity that the times when he was played, I use the word "cynical" about the record. I am a female fan, I find his scotchboy song, "My scotchboy" very interesting. I'm sure he's becoming slightly immature and unattractive. Indeed his appearance on "Top Of The Pops" were not very good. I have seen a number of others as some of the best singers of our time. I have seen Mr. Jones on TV this year. If he can't sing a little jangle like "High School" or "The Goodbye" I would devote more of his time to an activity which could use the products of his own brain. I would write another play or join the Royal Air Force. I am sure Mr. Jones! It'll mean no more of the pretentious ostentatious pop that I feel far more satisfied—Berek Jones, 21 York Road, Headington, Oxford.

WE were talking about Billy Fury, Larry Parnes and I. Recalling, first of all, Billy's record of success over eight years, then looking at the last twenty-seven chart entries; then looking ahead to see in which way this evergreen entertainer would build his career.

Billy moved tactfully out of earshot. I told Larry that we often got letters from fans complaining that Bill seemed to be living the life of a recluse and that they didn't have much opportunity to see him. Said Larry: "I'll answer those letters personally. One can understand some of the criticisms, but I can show you a pile of mail from fans saying: 'Dear Larry, thank you very much for the way you manage Billy'..."

"Billy has just signed this massive new contract with EMI. It's for five straight years. No options after the first year, just a five-year deal. So any hints that Bill isn't going to be very busy can be forgotten. And the coincidence we all have in him is obvious from such a deal.

"This question of not working? Well, I feel that the old setup for Billy is that he should work on personal appearances for twenty weeks of the year. You can kill an artiste by over-exposing him and I don't want Bill to be like that. He has reached a very high position in the business—he's CREATED his reputation and there is no need to cram him into every little job that is going.

"Recently he's been working the clubs up North. I could rave on and on about how good he is, how well he is received by these more adult audiences. Best way of proving it would be for me to take you up to one of these shows... judge for yourself."

But what about the fact that fell Bill got more publicity over his country retreat and his animals than for actually being a working singer? Said Larry: "Look, I can only tell you about the Billy Fury I know personally. When he's working, he throws himself completely into it. When he's relaxing, he relaxes in private so-and-in the way he's been talking about it, it's Billy's future and I said he might find a tailing off. And he said: 'I could never give up the business. Even if I didn't sell any records at all, I'd want to go on singing.' He's completely dedicated. It is simply that he has reached a position where he can pick and choose his work... and he's surely earned the right to have a bit of spare time."

Billy is, incidentally, now the only artiste handled by the indefatigable Larry. It was more than eight years ago that Bill knocked shyly on a stage-door at a northern cinema and asked if he could talk to Larry Parnes. Larry answered the door. That same evening Billy sang on stage, got a tremendous reception... and joined the tour the following day.

With his new contract, and have known him ever since. It's dead true in his case to say that he hasn't changed one iota through the years. He still prefers singing to talking. He still gets his biggest kick out of causing a pantomim among audiences. And his stage technique remains vitally strong... more exciting than most other British singers.

Bill was eventually good come on our conversation. He talked modestly about the future. Asking first about my bulldog, he said he had added a Jack Russell terrier to his own personal menagerie. As with most of his pets, he was a dog in trouble, with a badly mangled back leg. The vets gave it little hope. But Bill sat up night after night nursing it. Now it's a lively walking mate for Bill down in his country home. There was a sequel, too, rescued by the RSPCA and in bad nick. It's become a fully-trained pet... a substitute alarm-clock for Bill. And there are now two hundred assorted birds in his aviary.

With his new contract, and great new single out later this month, Bill looks like having a good year... AGAIN! Good luck to him. PETER JONES



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# The Trogg Joke?



THE TROGGS—"Our first recording session was a bit of a joke".

**B**ASSIST Pete Staples, he of the Troggs, doesn't often get his views heard but this amiable Hampshire man turned up to talk of the problems of being a member of a group with a unique record. It REALLY is unique, even among group stories like those of the Beatles and the Stones and the Walkers and the Beach Boys.

Here's a run-down on the uniqueness of it all. In nine months, the Troggs managed to bring out four hit records. Yet their professional career together wasn't even started until their first record was out. Down in Andover, there were two groups... The Ten Feet Five and the Troggs. They were opponents, in a sense, in the local halls. Then two from each group got together and formed the Troggs.

Larry Page discovered them. Said Peter Lawrence Staples: "That first recording session, when we did 'Wild Thing' was a bit of a joke. Larry said he was recording an orchestra or something. He thought there might be a bit of a time at the end of the session when he could record us. So we turned up, with all our gear, and just hoped. Turned out there was half-an-hour to spare. So we lugged our gear in and managed to record 'Wild Thing' and 'A Girl Like You' in less than thirty minutes."

Anyway, when "Wild Thing" got to number 12 the boys thought about turning professional. Larry Page took a long time thinking. Then he said: "All right—let's give it a try." And Pete, with the others, rang through to their previous employers. In Pete's case, it was a difficult phone call. He actually liked his boss and he also had a fair old reputation in the factory where he worked as an electrician. He used to do free-lance work and was a rather respected electrician. But his boss understood. "Don't blame you for changing," said he. "I'll send you your money and your cards on Friday. So the Troggs were born. Fair enough. But having hit record before they turned professional led to extra responsibilities. That's why it is a unique story. The Beatles, for instance, had been together, as had the Stones, before their first record came out. Anyway, their first records didn't get as high as did the Troggs.

Immediately the Troggs were launched into a hectic round of personal appearances. Some people expressed dissatisfaction at the actual stage performance of the Troggs, but I join with the Troggs themselves in

asking: what do they actually expect? After all, the Troggs became popular because of a recorded sound. It was asking a bit much to expect them to be professionally inclined on stage as well. One doesn't expect a fine stage artist to necessarily make good records.

Anyway, the boys have gone on from strength to strength. Each record, plus the LP, has been a hit. They've been ploughed in at the deep end, over record successes. The blokes haven't had time to even think what's going on... they've just had to go out there and do something.

In fact, they are highly organised now. There is Pete, who has to hang about in case anything goes wrong with the equipment, in which case he brings out his electrician's knowledge. There is Ronnie Bullis, once a carpenter, who is the collector of bills and expenses, and generally the accountant of the outfit. And there is Chris Britton, the gimmick-maker, the man who looks for new instrumental sounds. He used to be a photographic gentleman.

Each with a job to do... and ructions if he doesn't do it. That's the way to get things done. In fact, the Troggs genuinely like each other's company. Two, for example, are nipping off to the West Indies for a bit of sun later this month. Pete may go too. Otherwise, they like going home to Andover and doing exactly the same things they did before.

Said Pete, ruminatively: "I really feel, inside me, that I haven't changed. I see all my old mates and greet them in the street or in a pub. But I sometimes look round and see they're staring very hard at me. It's other people who change, it really is. But having a place like Andover as a retreat... this is great. It's a completely different atmosphere. Sometimes you know, the old body has to have rest. We've done so much travelling and living off hot dogs and that sort of thing. The last four days in Germany, for instance, we had no more than ten hours' sleep. Sometimes the fans forget the strain... they just talk about the actual working... but the hard work starts when we come OFF stage."

Their long-awaited break, this month, is partly brought about through Rex's scurring voice trouble... again, over-strain. To cope recently, they bought a highly sensitive microphone, so sensitive it had to be carted round bundled in cotton-wool. But it meant less straining from Rex and that helped.

So, what does the Troggs need is a period of getting acclimatised to the atmosphere of stardom. Their history as a professional group is obviously unique and it has never given them even a single day to get used to being chart-topping heroes. And already it is certain that 1967 is going to be even bigger and more exciting for them.

PETER JONES

## It's determination that took Simon to the top

**"D**EE" for Determined. That one word just about sums up the remarkable success story of the distinguished ranks of BBC deejays, and doing very nicely thank you. When he first joined the BBC, however, his arrival on the scene provoked a certain amount of resentment about "the more established deejays, who disliked the idea of a 'pirate' being allowed to enter the hallowed grounds of the BBC."

"I think this was natural," commented Simon. "I was very lucky in starting Radio Caroline, because it gave me an opening, but it just so happened that I was liked by someone at the BBC and given a break. After that it was up to me. I managed to get my foot in the door and go on from there."

Going back to the early days of Radio Caroline and how it all started... "We started Caroline using the format of pop radio because it was the least complicated and has since proved to be the most money-making. We didn't have to have shore links. For some strange reason we weren't allowed to talk to shore — I suppose it was in case we started smuggling opium or something!"

"A lot of people with very good voices and good methods of delivery were on these ships, but either they were seasick and went back to their families, or else they didn't have the ego that I did—I was determined to make it."

"I think one of the basic things regarding my success has been the fact that I've been tremendously lucky in— (a) being accepted by the BBC, and (b) being allowed the freedom that I have, because I didn't work with a script on Caroline, and when I came to the BBC, I said I couldn't work with one. I can read a script for a commercial, as I do many times, but if you write a script today at 5 o'clock and the programme's going out in three days' time at 10 o'clock, you're not feeling the same — a million — can happen."

One of his biggest breaks has of course been "Top of the Pops", which he much prefers now to "Top of the Charts". "It's more of a now thing, more immediate somehow, and a greater test for the artist." He gets a kick out of watching anybody perform — "including women", he matters darkly.

Favourite artists? "I hate this question — you see, I like so many people. I think the Stones are excellent for what they do. Their originality is fantastic and they're some of the nicest people around. The Beatles are something else — they're apart from the normal trend in pop music because they're a facet of it themselves. There's pop

music and the Beatles, as opposed to pop music including the Beatles." He thinks Lulu "has the most incredible amount of talent", reckons Marlon Montgomery is "fantastically underrated", is "knocked out" by Simon and Jack Jones. Another artist he rates is Pet Clark... "She knows what swing is" he raves about Garner, Peterson, Quincy Jones, Count Basie, and Duke Ellington.

And — in the rock 'n' roll field — Little Richard... "He's old hat, but as a rock'n'roller, he's fantastic," and Jerry Lee Lewis. As belts a top deejay, Simon Dee has a large and extremely varied record collection, reflecting his diverse musical tastes. When it came to naming personal favourites, however, I found it quite impossible to pin him down.

"I couldn't possibly pick out one or two records to include the whole gamut of music. I like playing different records within different types of music. Each of these facets has got records in it which I like for one particular reason or another."

It was nice of that to come along — people like the Mama's and the Papa's and the Lovin' Spoonful — it was nice to get a break. I was getting just a little bit sick of all this big beat stuff, because there was nothing new coming out of it — no new sound. People were getting his and groups were getting known, but there was no real re-think of music. And I think this is very important."

I asked him what he thought of 'freak-out' and steered myself for a no-holds-barred attack on psychedelic music generally.

"It's a nothing scene, if people want to make money doing that, then I can stand up and make a record of 'Macbeth' and see what happens. I hope I have nothing more to do with it. Music is music, after all."

"Just let me say this — if it is going to be 'happening' scene, then fine, because I don't deny anyone who buys anything. But I think, quite honestly, that anyone who comes in like that is a bit of a 'con' merchant. I think they should try something else — you know, go into comedy. Let's develop musicians, singers and instrumentalists — don't idiot!"

From the ridiculous to the sublime — I'm referring of course to Tamla, at the mere longed raptures — and still well-chosen epithets: "beautiful" and similar well-chosen epithets. "Holland, Dozier and Holland are so with it, it's not true", he said, stretching back in his chair with a faraway look in his eyes. "When we started Caroline, in the first week we were playing records by the Miracles, Stevie Wonder,



SIMON DEE

etc., and that was way back in the summer of 64. And when they came over here there was too much too soon — that's why the tour flopped and everyone lost bread on it.

"To me this is rather like my acting days, when we used to idolise the Moscow Arts Theatre, which is where actors used to come on and be the lead and then scrub the stage afterwards. There was this sort of 'togetherness' — lots of people all coming together — and it became a sort of home, a school, for talent."

And the same thing has developed in Detroit — they're all together, like a great big family. And we need something like this over here, but I don't think we have the freedom of expression because British people are a little bit 'don't touch me', a little bit introvert — they don't want themselves exploited."

One thing you can't deny — whether it's films, TV shows, records, Simon Dee is a very shrewd young man who knows exactly where he's going and just what he's going to do when he gets there. And who can argue with that?  
VERONICA M. GROOCCO



Gertraud Wacker, 18, 443 Bursleinfurt Paulmenstr 25, Germany. Stars—Beatles, Beach Boys, Spencer Davis, Walker Brothers. Four Pennies. Hobby and interests—Pop music, dancing, table-tennis. I would like an English pen-pal.



Jacqueline D'Cruz, 17, 18 Cobden Road, South Norwood, S.E. 25. Stars—Cliff, Gene, Small Faces, Easybeats, Beach Boys, Stones. Hobby and interests—Dancing, boys, want to write to foreign boys and girls.

## READERS' CLUB



Alice O'Leary, 15, 21 Baxter House, Bow, London. E.3. Stars—Gene Pitney, Sonny & Cher, Walker Bros., Donovan. Hobby and interests—Swimming and dancing.



Lena Silander, 17, Ribbingsatan 29, Boras, Sweden. Stars—Dylan, Baz, Alan Price, Animals, Sonny Boy Williamson, Pete Seeger, Who. Hobby and interests—Literature, travelling, music, drawing.



Nose Richards, 19, Miskolc 1, Szabadaghare 12, fax. 1, Hungary. Stars—Alan Price, Bob Dylan, Mama's & Papa's, Byrds, Stones, etc. Hobby and interests—Collecting of pipes, pop pics, tape-recorder, Engl.



Alison Barber, 16, 82 Isham Road, Norbury, London S.W. 16. Stars—Beach Boys, Lovin' Spoonful, Mama's & Papa's, Bob Dylan, Sonny & Cher. Hobby and interests—Art, water sports, fashions, boys, want pen pals from anywhere abroad esp. U.S.A.



Graham Morris, 17, 3 Elmbury Drive, Newdown, Tewkesbury, Glos. Stars—Kinks, Who, Hollies, Dave Dee, Troggs. Hobby and interests—Song writing, strils, drawing, records.



David Hall, 20, 3 Lingsard Terrace, Marsden, Nr. Huddersfield, Yorks. Stars—From Bert Kaempfert to Zool Money. Hobby and interests—Records, Speedway, would like girl pen friend.



Lawrence Poind, 16, 2 Laurel Cres., Shirley Croydon. Stars—Gene Pitney, James Brown, Small Faces, Kinks. Hobby and interests—Dancing, night club, clothes, girls.



Abdul Ali Sheer, 18, House No. 1272/4, Almihza Road, Manama. Stars—Cliff Richard, Hobby and interests—drawing and girls.

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## fan clubs

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ROLLING STONES FAN CLUB, 61 New Oxford Street, London, W.C.1.

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# MIDNIGHT MOVIES FOR THE SAVILLE?

BRIAN EPSTEIN is negotiating for Midnight Movies to be held at The Saville Theatre each evening from March 1. Following "Fame In 67", Tahitian dancers IAORA TAHITI will appear for at least 4 weeks prior to a season with BALLETS AFRICAINS, Epstein is spending a further £5,000 on decorating the Theatre.

"FAME IN 67," the current show at The Saville Theatre has been extended by one week and will now finish on Saturday, January 14. Times of performance for next week will be Mon-Fri, 8.30 p.m. and Fri. and Sat. 6 p.m. and 8.30 p.m. BRIAN EPSTEIN has offered GEORGIE FAME a second Christmas season at the Saville for next December. FATS DOMINO will appear at the Theatre for a week commencing Monday, March 27.

## POP SHORTS

Albert Hall charity show on February 4th features Herman's Hermits, Kinks, Paul Jones, Herbie Goins, Normie Rowe and Gary Farr. . . . Chris Hutchins handling P.R.O. for Tom Jones and Small Faces. . . . Jimmie James and the Vazabonds have signed a year of agreements with Harold Davison's agency. . . . artists appearing at Tiles during January include Fortunes (13), Dave Dee (20), Lonic John Baldry (22), and Georgette Fame (27). . . . The club will be the venue for a German radio show "The Radio Bremen All Star Show" commencing early February. . . . January release for Tuesday's Children is "Strange Light in the East".

## DONOVAN BALLET

The World Premier of DONOVAN's first ballet will take place when he appears on his one-man-show at the Albert Hall on Jan. 15. During "An Evening With Donovan", ballerina VALLI will dance to the 12-min. ballet "Golden Apples". During the show, Don will be backed by a 14-piece orchestra. He appears on "Top of the Pops" on Jan. 12.

## PAVONE DATES

TV and radio dates for RITA PAVONE include "Ready Steady Radio" (Jan. 8), London Palladium (Jan. 8), "Monday Monday" (Jan. 9), and "Crackerjack" (Jan. 11). The Italian SINKING star recently made her film debut with "Rita The Mosquito".

## DODDY'S GUESTS

Guests on the new series of "Doddy's Music Box" on ABC TV this Saturday (7th) include TOM JONES, JULIE ROGERS, PETER & GORDON and THE MIKE SAMMES SINGERS. Other guests include SANDIE SHAW (14), ADAM FAITH (21) and CLINTON FORD (28).

## EXEC JERRY

JERRY WEXLER, Vice President of Atlantic Records, was named Record Executive of the Year in an Annual American Poll. 1966 proved the greatest year for Atlantic in its history and sales were up 50 per cent over the previous year.

## DJ & SINGER INJURED

Radio London DJ KEITH SKUES and singer GUY DARRELL both suffered minor injuries when they were mobbed by fans at a New Year's Eve dance in Gravesend. Keith Skues reports that his cardboard shoes were a complete write-off.

## PEDDLERS TO STATES

THE PEDDLERS will be off to the Eden Rock Hotel, Miami Beach for 2 weeks commencing May 22, prior to appearing at the Glam-inco, Las Vegas for at least 4 weeks commencing June 8. The group have completed tracks for their first Philips album "Live At The Pickwick".

## YARDBIRDS DOWN UNDER

THE YARDBIRDS leave for Australia on Jan. 15 for appearances in Sydney, Melbourne, Adelaide and Brisbane on a Concert Tour with ROY ORBISON and THE WALKER BROTHERS. The group returned from a short, successful US trip and they will immediately set out into the recording studios to wax tracks for their first album and single as a quartet. The boys return to the US early in March for a three week tour. During 1967 they will have three Nationwide British tours.

## STEVENS SONGS

Songwriter of 1967 may well be GEOFF STEVENS, who has several of his compositions released in Jan. They include "Rosie" (Jan. 6) by KENNY BALL and MAX BYGRAVES; "Peek-A-Boo" c/w "Amy" by THE NEW VAUDEVILLE BAND (Jan. 13); "All Kinds of People" by THE FINGERS (Jan. 20) and "There's a Kind of Hush" by HERMAN'S HERMITS (Feb. 3). Next single from MANFRED MAN is likely to be the Stevens composition "Brown and Porter's, Meat Exporters".

## DUSTY FLIGHT

DUSTY SPRINGFIELD will appear in three countries during an 8-day jet-tour top in May. She will appear in Geneva, Switzerland for three days to appear in the TV spectacular "The Dusty Springfield Show" prior to appearing on TV and radio for two days in Brussels, Belgium. She will then fly to Amsterdam, Holland for three days of TV and radio dates. In the early summer she returns to Majorca for two days Cabaret at Tito's Club.

## DUO FOR U.S.

THE MORGAN JAMES DUO visit America for eight weeks of Cabaret at Playboy Clubs in New York, Chicago, Los Angeles in Feb. The group will also be undertaking major TV appearances. The duo's current release is Noel Coward's "I'll See You Again".

## CAT ALBUM

CAT STEVENS is recording tracks for his first album on Jan. 13, 20. The album, containing 14 of his original compositions will be released simultaneously in Britain and the U.S. on Feb. 24. Cat appears on "Saturday Club" (Jan. 7), "Top Of The Pops" (Jan. 12), "Monday Monday" (Jan. 16) and "Pop Inn" (Jan. 27).

## STONES FILM

THE ROLLING STONES debut film "Only Lovers Left Alive" is expected to go before the cameras "next few months," according to ALLEN KLEIN, business manager of the group.

## MOVE & ROY

THE MOVE have turned down an offer to tour with ROY ORBISON in March. The group, who are currently working on tracks for their next single and album, have a 27 day British ballroom tour next month. 12 of the tracks from their album are likely to be compositions by ROY WOOD.

## TROGG HOLIDAY

THE TROGGS begin a 2 week holiday this week-end. REG PRINCE, LEY is off to Barbados, RONNIE BOND to the Canary Isles, PETER STAPLES will be "window shopping" in Paris while CHRIS BRITTON spends the holiday at home.



Zoot Money as he appeared during his act at the Alhambra Theatre in Paris this weekend. He flew over for one night, but the plane was late, and Zoot arrived in the theatre 5 minutes before his stage call. He appeared during the first hour in a red night-shirt (which his mother gave him for Christmas), and a Christmas hat which he threw to the stupefied crowd. His specially printed long-legged combinations arrived by air in time for the second hour, during which he leapt onto an amplifier revealing the words, "J'aimé Charlot", stencilled across the seat. By the time he had stripped down to his spotted Bermuda shorts, the stage had been invaded by French girls who began to undress in sympathy, until they were removed by the Management.

## MORE POP SHORTS

Little MAGIC LANTERNS single "I'm A Man" released here on Feb. 24. The DAVID & JOY ATHAN number is being rush-released in the U.S. as the tune is already being used over there for advertising commercials.

BILLY J. KRAMER unable to appear at the Bolton Casino this week as he was struck down by a virus. No release date has yet been set for his next single, "Sorry".

THE MINDBENDERS appear on "The Joe Loss Pop Show" (Jan. 13) and "Pop North" (Jan. 17). MANFRED MAN appears at Hull University on Jan. 11.

THE MAMAS & PAPAS, who are expected in Britain in Feb., have a new album release this Friday (6th) "Cass John Michelle Denny".

Next SONNY & CHER single "And The Beat Goes On" released on Jan. 20. On the same day TWIGGY makes her disc debut with "Beautiful Dreams" c/w "I Need Your Hand In Mine".

PETER BROWN, former Office Manager at Nems, now replaces WENDY HANSON as BRIAN EPSTEIN'S Personal Secretary.

Next GRAHAM BONNEY release, due on Jan. 13, is "Thank You Baby" a composition by BEACH BOY BRUCE JOHNSON.

Christmas present to RIK GUNNELL from GEORGIE FAME was a stuffed Bengal Tiger!

THE SEARCHERS next record "Popcorn Double Feature" is released on Jan. 20.

## Letters in brief

R. S. FERGUSON, 78 Down Hall Road, Rayleigh, Essex: Can anyone tell me of an LP of inspired organ playing with a Latin beat, like the Alan Haven single "Summer Samba"?

ROGER BROWNE, 12a Lusham Road, Upper Norwood, London, S.E.18: Anyone help me get the following records: Paul Chaplain's "Shorn" Bread", Billy Joe Turner's "Boogie Woogie Bull", John Zacherle's "Dinner With Drac"?

PETER JAMIESON, Moray 55 Moss Lane, Sale, (Cheshire): Just heard from Peter Knight Jr. of Pye Records that they will strongly consider releasing the next U.S. 45 of that great rocker Budd Knox. Why not write him, at Pye, ATV House, Great Cumberland Place, London, W.1, to help make it certain.

# Where have all the cowboys gone?

BRIAN CHALKER TELLS OF THE COWBOY 'DEATH CULT' IN SONG, AND THE NEW BRAND OF TOUGH TRUCK DRIVERS

**W**HERE indeed have the cowboys gone? The legendary figure of the old American west has all but vanished from the world of country music. To the country fan of the present day, the names Bob Willis, Gene Autry and Tex Ritter, are 'strictly for the birds'.

During this age of high powered automobiles and Gemini Space Craft, the need has been created for a modern prototype of the old westerner — he has emerged in the shape of the truck driver.

The collective term, 'country and western', encompasses many styles of music, including Bluegrass, Gospel, Mountain, and, as the term implies, country and western. Perhaps the style to remain least affected by modern trends is Bluegrass. In regard to song material, however, Bluegrass music has kept pace with its country cousins; truck driving songs and topical subjects form the repertoires of most Bluegrass bands. One of the first 'truck driving' chart successes was "Widow Maker", recorded by Jimmy Martin and The Sunny Mountain Boys, in the traditional Bluegrass style, with five string banjo.

Many cowboy songs were, in content, violent. Death was an ever present factor, and song writers exploited this to the full, killing off their musical heroes in the goriest manner. If cowboy songs were 'sick', then the truck driving ballads must surely be 'sicker'. Once again, death forms the basis for many songs: "Widow Maker", "Big Semi-Trailer", "Big Tennessee", and "A Tomb Stone Every Mile", although the latter song lacks the sensationalism of the former three, despite the morbid title.

Since its early recorded beginnings in the 1920's, people the world over have condemned and predicted the downfall of country music. True, the 'western' music is now a virtual non-entity, but country music as a whole, is still very much a part of American life.

As long as the sophisticated recordings of Eddy Arnold, Sonny James and George Morgan continue to climb the charts, other artistes, of a more ethnic variety, Grandpa Jones, Flatt and Scruggs, Sam and Kirk McGee, Jimmie Driftwood and Stringbean, will live on, for it is the success of the commercial country music that justifies the record releases of artistes with a lesser sales potential. The grouching, die-hard purists would do well to remember this factor.

Undoubtedly, in future years, there will be a revival of the cowboy song, but today, the truck driver reigns supreme among men. The slushy, sentimental western love songs of the Gene Autry era are long past. Record buyers now demand tough, rugged songs of the road, preferably with a liberal helping of death. I do not consider any truck driving song that mentions death in the form of a gory highway wreck, 'sick'. Every war produces a host of ballads and marches, many relating to the horrors of battle, let us therefore consider this aspect before condemning "Billy Mack, the Diesel rig driver who dies, buried under twenty tons of steel".

Until quite recently, no one paid much attention to the big Diesel rigs on our vast highways, until an enterprising composer decided to write a song based on the death of one such driver, Billy Mack. Billy, a fictional hero, drove his truck, "Widow Maker", off the road, to save the lives of a group of children trapped in a station-wagon. His motto being the Diesel drivers' code, "One life for ten". The old cowboy maxim was alleged to have been, "A man must be true to his honour". This being the case, his modern counterpart, the truck driver, has the higher principles, or has he?

It is farewell to the songs of the range and the gun-fighters, they have drifted on with the tumbling tumbleweed, the faithful four-legged steeds have retired, their trails are paved with asphalt.

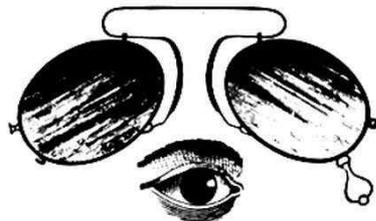
\*From the ballad, "Widow Maker".

BRIAN CHALKER. 1966.

## COUNTRY



## MUSIC



A LOOK  
AT THE

## U.S. CHARTS

**F**AST RISING U.S. hits include—Green Green Grass Of Home—Tom Jones (Parrot); I Had Too Much To Dream (Last Night)—Electric Prunes (Reprise); Wild Thing—Senator Bobby & Hardly Worthit Players (Cameo); Wish Me A Rainbow—Gunter Kallmann (4 Corners); Bring It Up—James Brown (King); It's Now A Winter's Day—Tommy Roe (ABC).

New U.S. releases include—Niki Hoeky—P. J. Proby (Liberty); I'm A Man—Mighty Sam (Amy); Our Winter Love—Lettermen (Capitol); I Wish You Could Be Here—Cyrkle (Columbia); I Won't Come In While He's Here—Jim Reeves (RCA Victor); Ride Ride Ride—Brenda Lee (Decca). N.J.

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AND THE

**PAPAS**

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# ELVIS' NEW FILM! IS CALLED 'DOUBLE TROUBLE' AND HERE'S THE STORY AND PICTURES FROM IT



Here are some shots of El from the film. They may not look too different from shots from his other films, but the story-line is quite, quite unique. In the shot to the right and below, El is seen with co-star Annette Day. In the picture above El has a suspiciously Bill Haley-like kiss curl. (Pix courtesy MGM)



**A** STORY of circumstance and mistaken identity finds Guy Lambert (ELVIS PRESLEY) enmeshed in foreign intrigue, a murder scheme, diamond smuggler's misadventures and a romantic triangle, all with a dash of humour.

As Guy, a carefree bachelor, sings to a sea of London discotheque faces, two women enter his life. Sophisticated playgirl, Claire Dunham (YVONNE ROMAIN) is extremely enamoured of Guy. Jillian Waverly (ANNETTE DAY) is younger, but also has eyes for the handsome entertainer.

When Jill's guardian and uncle, Gerald Waverley (JOHN WILLIAMS), invites Guy for a visit to discuss the singer's intentions, Guy discovers Jill is much younger than she appeared in the club. He tries to lose her, but she is intent on marriage.

Uncle Gerald decides to nip the romance in the bud. He has more elaborate plans for his heiress niece and immediately sends her to school in Brussels, not knowing Guy's profession is taking him there the same day.

En route to Belgium, Jill searches for Guy on the ship and first meets some rather strange tourists. Among them are Morley (MICHAEL MURPHY), who engages in sinister extracurricular activities; Babcock (NORMAN ROSSINGTON) and Brown (CHIPS RAFFERTY), two bumbling smugglers looking for a fall guy; The Iceman (JOHN ALDERSON), always lurking in the shadows at the moment of disaster.

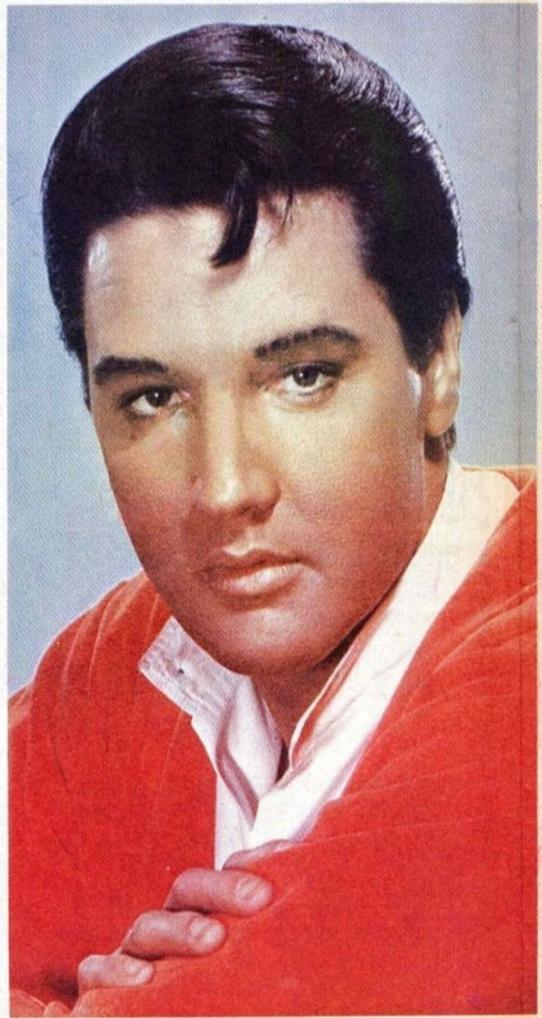
When a falling steamer trunk barely misses Jill, and Guy is nearly drowned, it becomes evident that someone aboard has diabolical plans for the couple. When they dock, the handful of suspicious characters are at their heels. From Bruges to Antwerp, they miss death by a narrow margin at each turn.

Babcock and Brown consistently follow Guy and Jill. Claire joins the entourage with a new plan of attack, and the suspicious Frenchman (MAURICE MARSAC) appears. But why are they being hunted and who wants them dead?

When Uncle Gerald arrives in an overly-protective move, Guy is arrested for kidnapping. Separated from Jill and unable to protect her from their assailants, he calls on a good friend to hide the heiress from danger. Instead, she is nearly asphyxiated by deadly gas.

The elaborately laid intrigue comes to a dizzy conclusion, no thanks to police inspector De Groote (LEON ASKIN) and his trio of confused detectives (THE WIERE BROTHERS).

Thinking all is solved and safe, Guy and Jill blissfully book passage for England, not knowing several of their mysterious friends are aboard. Thanks to Captain Roach (STANLEY ADAMS) and his Mate (WALTER BURKE), there is a surprise destination and an even more surprise ending.



**THE NASHVILLE TEENS**  
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**JONATHAN KING**  
Seagulls F 12540

**FRANK CHACKSFIELD AND HIS ORCHESTRA**  
My star F 12539

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# 'We want to crack the States' says Mick of Dave Dee

**M**ICHAEL WILSON, the tall, amiable member of DAVE DEE, DOZY, BEAKY, MICK & TICH gave me a buzz the other day. It's hard interviewing somebody on the blower when you hear the rattle of typewriters around you and the rumble of traffic from the street, but if you press a hand over your ear you can just about manage—but it's difficult writing with your teeth!

I asked him whether he thought the group would have even bigger success in '67. "I don't think anyone can really predict what's going to happen, but we'll try to continue making records that are commercial, and progress with our music as we go on."

"Our main aim in 1967 will be to try and crack the States. We've just done Germany and we went a bomb there—and we're going to tour Sweden and Holland. Somebody also mentioned something about Italy. We've got hit records in all those countries—and I hear that 'Bend It' is now No. 5 in Australia so I think we'll be going there, too."

## KNOCK OUT TRIP

"As far as America is concerned, we've had a lot of publicity over there and 'Bend It' sold in a few States—but things have got to happen nationally there."

Naturally, the boys were enthusiastic about visiting Germany—their success on disc there has been more phenomenal than in Britain.

"We were all knocked out with the trip" said Mick, static crackling on the line. "We never expected the reception we got—there were riots and the police were called in. And the audiences... girls AND boys were raving it up."

"We were in Berlin for four days and Dave went to see what it was like on the other side of the wall. We were working all the time, so we only had one day to go sight-seeing. Beaky and I went to Dachau. You know, the place where they killed all those people. It was morbid, but quite interesting."

## THE LINGO

And what did Mick think of the German girls? "Girls are the same all over the World. I found the German girls looked no different from British girls. We couldn't say much to any of them because we're still trying to learn their lingo."

After a pause, he added "Sweden's the place for the best girls."

Yes, the boys are enthusiastic about the future. I asked if they had any film plans. "No, we're too busy and we haven't got much time to spare for films. We're already booked up 'til about March."

I wondered if the group were studying different forms of music, following their success with Greek sounds and Afro-Cuban rhythms. "No" said Mick, "we don't plan beforehand to do a particular type of sound. We get a number, so into the studio and experiment there. We try to keep going forward all the time."



THE YOUNG RASCALS—one of America's top groups, and scoring here with their new record "Too Many Fish In The Sea", an old Marvelettes number.

# THEY MAY NOT HAVE HAD A HIT, BUT PAUL McCARTNEY SAW THEM TWICE!

(They're the Young Rascals)

PAUL McCARTNEY went to see them twice. As did BILL WYMAN, BRIAN JONES, KEITH MOON and many others. THEM? THE YOUNG RASCALS.

They blew into London for six days recently and proved to club audiences who managed to catch their act that once again there are happenings on the American scene to be reckoned with!

The RASCALS, as they tend to be called, formed nearly two years ago now and since then have been steadily pushing their way to the top through the many, English influenced, groups on the American scene.

They played their first gig in Garfield, New Jersey—the home town of EDDIE and DINO—and were such a tremendous success that they were booked as the resident band at the BARGE, Southampton (about an hour and a half's drive from New York) for the summer of 1965.

It was there that promoter—Mr. Shea Stadium (quote BEATLE PAUL.)—SID BERNSTEIN, having heard of the stir they were causing, went to see them; and immediately decided to step into the cut-throat world of personal management. Their second record, "Good Lovin'" established them in America by giving them a number one.

They followed this with two chart successes "You'd Better Run" and "Come On Up," both of which were released over here and although had no chart placings, sold fairly consistently and put their name around.

The "hippies" on the scene have been aware of them for a while now, as have been some of our artists who've had the opportunity to see them before on their home territory.

"I saw them about six times in all at Ondine's in New York and was knocked out... I knew what I was letting myself in for when I went down to Blaises and the Scotch!" commented STONE BILL WYMAN.

But to the masses they were virtually unknown when they flew in from New York for two T.V.s, a radio show and three gigs.

On both RSG! and Granada's SCENE they did only the one number... their latest English A-side "Too Many Fish In The Sea." But on Saturday Club they did a total of four numbers in all and BILL BEBB, the producer, was so knocked out with their sound that he wants them to do the whole of the programme when they come in... the first time any group has been invited to do this! In fact everybody who did manage to see them was knocked out, "see" being the operative word as their act is very much a visual happening and it's only when you feel the good vibrations that their music, live and raw, creates around you that you get the full effect!

When analysed they are a very simple set-up—FELIX CAVALIERE: the mind of the group on organ; DINO DANELLI the prospective "sexy" image of the group on drums; GENE CORNISH... big and beautiful (reminiscent of CHAS CHANDLER??) on guitar and little EDDIE BRIGATI the bouney impulsive percussionist. (All but DINO cover vocals).

But when these four amalgamate on stage—with the organ tying it all together—they produce one of the most exciting sounds to be heard and felt for a long time. "To sum the RASCALS' music up in one sentence... 'They know where it's at!'" said KEITH MOON.

All the drummers on the scene who saw them were

especially impressed with DINO's work. Among those who've commented on his brilliant "manipulation" of his sticks are KEITH MOON, MIKE HUGG, FRANKIE ALLEN and BILL WYMAN.

After their BLAISES appearance (they played at their press reception and then later to the BLAISES' crowd) SID BERNSTEIN was approached for them to do SIBYLLA'S and the SCOTCH. It was at the SCOTCH that they faced what is possibly the toughest audience any group would have to entertain in their careers... the "in-crowd" professionals of the British scene.

The applause at the end of their set was deafening! Afterwards the boys retired upstairs to sit down over drinks and unwind. PAUL McCARTNEY came up to congratulate them and stayed to chat for quite a while. An amusing interlude was provided by a young American female who pounced on them as though she owned them and proceeded to say how knocked out she was. Which was all very well and good, but she was talking at the top of her voice and being rather extrovert... then she noticed PAUL.

"You remind me of someone I know... JOHN LENNON—you look rather like him, has anyone ever told you that before?" and she stared hard at him. We all collapsed because EDDIE had, by mistake, called him JOHN earlier... EDDIE was congratulated on being right and PAUL tried to stare the girl out—failed and made funny faces at us instead. She finally departed, still completely unaware that

she had in fact been talking to a BEATLE! It was made more amusing by the fact that if anything DINO looked more like Paul than Paul himself.

One of the numbers they wowed the Scotch audience with was their own version of the LENNON/McCARTNEY number "No Reply." BRIAN EPSTEIN has expressed that he would like the boys to record it as an A-side. He has also said that when they come back—which they hope will be in the Spring-time if a record has happened for them by then—he would like them to do the London "Apollo"—the Saville theatre.

"London is groovy! I don't wanna go home... said EDDIE as he was hustled through passport control on leaving. And all the boys felt like this, apart from the fact that, like most Americans, they had made a bee-line for the boutiques at the first opportunity. "We'd bought so many clothes that we realised we'd have to buy another case between us to fit everything in. But then my pile just grew and grew and I've had to buy a trunk!" from the most clothes conscious of them DINO. The others were forced to squeeze everything in their own cases as DINO's trunk was full of his things. But they still claimed that they didn't buy or do half the things they wanted.

As well as shopping they did manage to get a bit of sight-seeing in—at 4.30 a.m. after BLAISES. We did a lightning drive through London and nearly lost EDDIE at the Tower of London. He insisted in getting out of the car and was only just convinced that the police and Beebeaters wouldn't look too happily on him if he did climb over the gates to get a closer look! If, as is likely, you didn't manage to see him on this visit—buy their records and they'll be back—for a long visit to enable them to get around the country and also to give them time to continue their shopping expedition! P.S.—in case you hadn't gathered their records are well worth splurging out for!

MIRANDA WARD

W Decca week

**THE PYRAMID**  
Summer of last year  
DM 111  
DERAM

ERBOCKERS  
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LONDON

**RITA PAVONE**  
You only you  
RCA 1561  
CAVICTOR

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new albums reviewed by Norman Jopling and Peter Jones new albums

new singles reviewed by Peter Jones new si

# Mamas and Papas next single on their new LP



THE MAMAS AND THE PAPAS "Cass John Michelle Denny" — No Salt On Her Tail; Trip, Stumble And Fall; Dancing Bear; Words Of Love; My Heart Stood Still; Dancing In The Street; I Saw Her Again; Strange Young Girls; I Can't Wait; Even If I Could; That Kind Of Girl; Once Was A Time I Thought (RCA Victor RD 7834).

**M**OST of these numbers are originals — even "Dancing In The Street" has a completely un-Tamla sound about it. This group's last LP was very playable all the way through, which most LPs aren't, and they've kept it up here. Listen to their rollicking "Words Of Love", which will be their next single, or the interesting "Strange Young Girls". A very nice, better than most LP.

★ ★ ★ ★

SIMON & GARFUNKEL "Parsley, Sage, Rosemary & Thyme" — Scarborough Fair/Canticle; Patterns; Cloudy; The Big Bright Green Pleasure Machine; The 59th St. Bridge Song; The Dangling Conversation; Flowers Never Bend With The Rainfall; A Simple Desultory Philippi; For Emily, Wherever I May; Find Her; A Poem On The Underground Wall; 7 O'Clock News/Silent Night (CBS BPG 6286).

**P**AUL SIMON has now become unique. He's about the only lyricist around at the moment who can put REAL lyrics and poetry inside the narrow pop idiom. The result is a quaint, and slightly cynical album which bears a great deal of listening to. Unlike Dylan, whose lyrics are now obscure, this team haven't yet gone truly out of touch — their songs are relatively easy to understand. Recommended for those who sit in their lonely rooms and get fed up with their Tamla Motown.

★ ★ ★ ★

RAVI SHANKAR "Sound Of The Star" (Fontana TL 5357).

**A**N obvious eye-catcher, this may sell more to would-be George Harrison's than Hindustani music devotees. But this is nevertheless a very good example of Ravi's art, and this is very pleasing to listen to.

★ ★ ★ ★

BOBBY FULLER FOUR "The Bobby Fuller Four Memorial Album" (President PTL 1003).

**B**OBBY had a minor hit here with the title track — a fast paced rock number. He died in a car crash a couple of months ago and this was intended to be the album of the hit. It's a fast-moving rock-inspired LP which is good light entertainment.

★ ★ ★

VARIOUS ARTISTES — I Want You; Just Like A Woman; Rainy Day Women Nos. 12 & 35 (Bob Dylan); Homeward Bound; I Am A Rock; The Dangling Conversation (Simon & Garfunkel); Eight Miles High; Mr. Spaceman; 5D (Byrds); Turn Down Day; Red Rubber Ball (Cyril); I Can Make It With You (Pozo Seco Singers). (CBS BPG 6286)

**Q**UITE an effective 'Various Artistes' type of album. This is definitely one for old Art school classmates' reunions and they can all say how much Dylan has gone down the drain and how thought provoking Paul Simon's lyrics are. But really this is an ultra commercial American pop LP and nothing else, although of course most U.S. Columbia pop tends to be folk-inspired. Nevertheless the lyrics of "I Am A Rock" and the disturbing "Dangling Conversation" are the best things on the LP.

★ ★ ★ ★

Jones new singles reviewed by Peter Jones

## rapid singles

STONE'S MASONRY, with "Hot Rock" (Turdah 3504), generate a hard rock image and involve a hectic beat. Recommended: THE ARTISTICS and "I'm gonna Miss You" (Coral Q 72488), a lively vocal performance indeed. Promising: the performance of JASON DEANE on "Don't Ever Want To See You No More" (King KG 1049), with a well-balanced arrangement. Paul McCartney movie theme "In The Open Air" (United Artists UP 1165) is given a commercial treatment by the GEORGE MARTIN Orchestra. And good sounds, instrumentally and vocally, on the nifty "Love Of A Lifetime", featuring THE DIMPLES.

Movie music: ELMER BERSTEIN'S orchestra on a double 'A' pairing of "The Magnificent Seven" and "Return Of The Seven" (United Artists UP 1163). We liked the spirit and energy of LOS CANARIGOS (Major Minor MM 502) on the repetitive and catchy "Three-Two-One-Ah".

BARBARA LEWIS Baby What Do You Want Me To Do: I Remember The Feeling (Atlantic 584061). Not the Jimmy Reed number, this is a pleasant jog-along ballad from bluesy-voiced Barbara. She's one of the most sophisticated of the R & B type femmes, and this could be a minor hit. ★ ★ ★

BOBBY GOLDSBORO No Fun At The Fair: Hold On (United Artists UP 1166). A very atmospheric number from Bobby, which was penned by newly wed Manfred Mike G'Abu. His voice is harsh but effective, and although the song is a bit crony there's a lot of commercial appeal here. ★ ★ ★

CHUCK BERRY Chub Nitty Gritty: Laugh and Cry (Mercury MF 958). This is a bit of a disappointment considering Chuck's label change. The beat is there, but the tune and lyrics don't match up his old style. OK for never-admit-it's-bad rockers. ★ ★ ★

SUE AND SUNNY You Can't Bypass Love: I Like Your Style (Columbia DB 8099). These two sound like a female Sam and Dave, it's a bluesy sort of Tamla-inspired record and not to be confused with a recent Supremes hit. Quite good — could sell well. ★ ★ ★

KENNY DAMON Only Your Love: Sold To The Man With The Broken Heart (Mercury MF 959). More drama from Kenny who makes some very emotional and big-voiced records. This is a good song, well performed and should do well. ★ ★ ★

HOWARD TATE Look A Granny Run Run: Half A Man (Verve VS 549). From the Soul Supply series comes this ultra-discotheque R & B soul-drenched bluesy funk raunchy and all the other adjectives sort of record. A big hit in the RM's & B chart. Watch this one, Tony. ★ ★ ★

## rapid reviews

If you're a fan of latin American music, then you're well catered for. On Pye Int. NPL 25884, there's an entertaining and unpretentious LP by DIGNO GARCIA called "Guantanamo", which is a very good version (is it the original?) of the Sandpipers hit. The rest of the tracks are livelier — "Bridette Bardot" is great. If you're thinking of emigrating to America or having a break-out party, then buy "How To Become An American Citizen", a two-part LP: set with questions and answers that you'll need if you emigrate to the land of the free. If you want it for a party, then we suggest you keep on the questions, turn down the answers and supply your own. (London HA 8299-8300).

The teaming of JACKIE EDWARDS and MILLIE on "Pleading My Love" (Island ILP 941) makes a raunchy blues-tinged duo disc which has more than specialist appeal. Strong songs too. THE GUITAR WORKSHOP take a number of classical melodies and call them "Pop Go The Classics" — and if that doesn't seem enough, then they take Tchaikovsky's "Dance Of The Cygnets" (they spell it Sygnets) and call it "Dance Of The Mini-Swans" which is enough to make ANYBODY feel physically sick. It did me, anyway. (Pye NPL 18165). N.J.

BARBRA STREISAND "Je M'Appelle Barbra" — Free Again; Autumn Leaves; What Now My Love; Ma Premiere Chanson; Clopin Clopatin; Le Mur; I Wish You Love; Speak To Me Of Love; Love And Learn; Once Upon A Summertime; Martina; I've Been Here (CBS BPG 62776).

ceeded that of nearly any other girl singer, and although her style may not appeal to everyone, there's no doubting that her voice is as good or better than ever. As with most top artistes, the choice of songs has obviously been carefully and deliberately and this should really be included in any fans collection.

★ ★ ★ ★

**G**OOD title — first minute, first lesson, first year French. Her measure of fame has now ex-

# over 2½ million sold in USA

# The Monkees

## I'M A BELIEVER (I'm not your) Steppin' stone

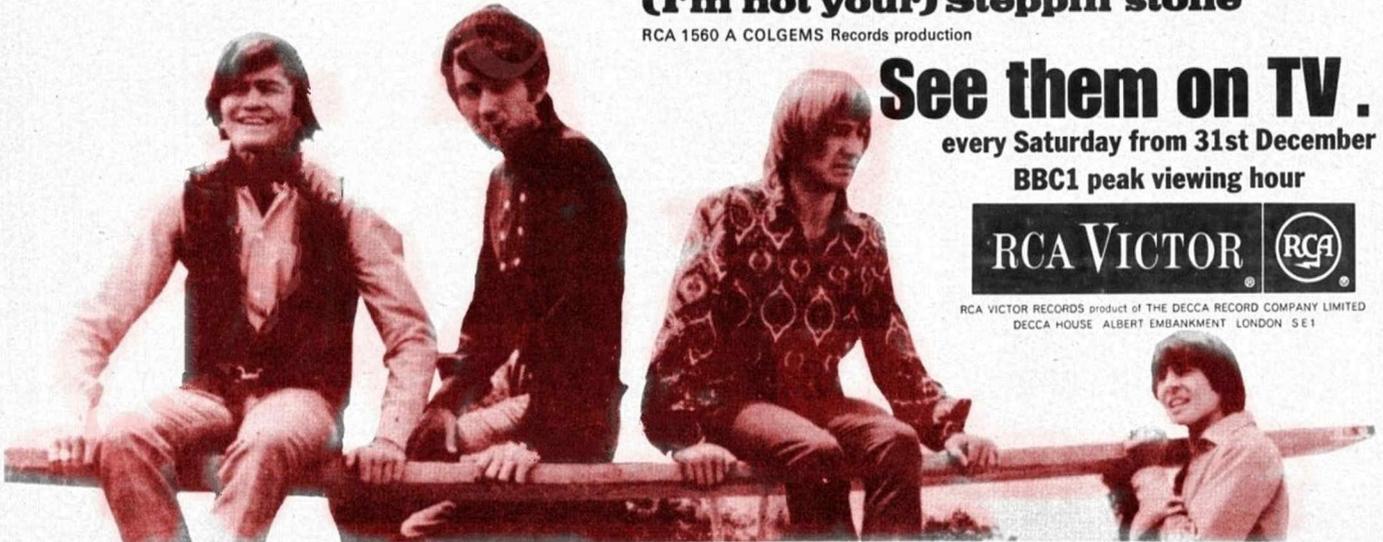
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reviewed by Peter Jones new singles reviewed by Peter Jones new singles reviewed by Peter Jones new singles reviewed by Peter Jones

CLEVER vocal work on "I'll See You Again", the Noel Coward number which THE MORGAN JAMES D'YO revive effectively. But a shade too clever for popular consumption. (Philips BF 1535) JOE HENDERSON plays "Cats Whiskers" on Mercury MF 960 and although it's a bit reminiscent of some of his other tunes, it's pretty easy on the ear all the same. Several versions of tunes from Charlie Chaplin's "Countess From Hong Kong" movie. "This Is My Song" is effectively orchestrated by FRANK POURCEL (HMV POP 1572) and CYRIL STAPLETON (Pye 7N 17240). Cyril has another single out "Is Paris Burning?" on Pye 7N 17248, and this is on the flip of the FRANK POURCEL disc which has a double "A" side. FRANK CHACKFIELD does "My Star" from the film, another beautifully played piece, on Decca F 12558.

A loud American sound on FRANKIE LAINE'S "Ev'ry Street's A Boulevard" (Dino New York) which is on HMV POP 1573—quite good but nowhere near his best. BOBBY BENNETT'S voice is good on "Just Say Goodbye" (CBS 202511) but the song is a bit too corny. Another version of the thirties sounding "Exhilarant That Aie Chicago" is by PROF. ERNEST NODE AND HIS MUG AND JUKE BAND on Columbia DB 8100—not the best version though. A Herb Alpert sound on "Eleanor Ruby" which has been given an instrumental workout by THE PATRON OF THE ARTS whoever he, she, or it may be on Pace One POP 012. A good sound from THE PYRAMID on Deram DM 111 with their "Summer Of Last Year", quite a clever song and production. But not too commercial. The usual stuff from RAY CONNIF in the form of "Wednesday's Child", which is the theme from the "Quiller Memorandum" film—CBS 202514. And VERA LYNN could do quite well with an emotional big-voiced rendering of "It Hurts To Say Goodbye" on HMV POP 1575.

An optimistic lyric set to beat on THE POOR THINGS' "We Trust In A Better Way Of Life"—don't we all! (CBS 202431). And there's a rather pretty U.S. inspired group song called "Sea Of Faces" by WAYS AND MEANS on Pye 7N 17217. Top Canadian team GUESS WHO have a pretty ballad in the shape of "His Girl" (Kink KG).

BEN E. KING What Is Soul? They Don't Give Medals To Yesterday's Heroes (Atlantic 354069). Once again Ben comes up with a mediocre song for his superb talent. His voice is brilliant but the corny old song isn't.

ROBERT GOULET Sunrise, Sunset, Fortissimo (CBS 202504). The big-voiced vocalist on a song from "Fiddler On The Roof"—dramatic and powerful, and could easily catch lots of appeal. ★ ★ ★

WIMPLE WINCH Rumble On Mersey Square South; Typical British Workmanship (Fontana TF 781). A casual, storyline type of song with pleasant vocal and a build-up impact. Interesting stuff this, for West Side story koes Liverpool fans. ★ ★ ★

# rapid reviews

1044), but it's maybe a bit ordinary. A jaunty though rather pretty C & W item by DAWN KNIGHT AND THE CASUALS called "Tra La La Le La Triangle"—an old song effectively re-vamped. (Pye 7N 17246).

THE BUNCH have quite a nice song in "You Never Came Home" and it's definitely a crown-on-you type of thing—on CBS 202506. A juke-band sort of item by DANA ROLLIN on the John Sebastian number "Best Friend" (Stateside SS 375), with slow but forgetful vocal and instrumental goodies in the backing. The group that used to copy The Beatles, the KNICKERBOCKERS come up with "Can You Help Me" on London HLH 10102, which is a slab of powerful blues-oriented beat. A pleasant enough sound from the CALIFORNIA IN CROWD on "Questions And Answers", a smooth sophisticated beat number. BRIAN CONNELLS' gentle "Just My Kind Of Lovine" is effectively simple but perhaps not distinctive enough to be a hit—on Mercury MF 956.

THE RIOT SQUAD'S "Gotta Be A First Time" (Pye 7N 17237) is a corny bit of beat, but they do inject some enthusiasm into it. The well-tried song "He'll Have To Go" is given a building band backing by JACKIE LYNTON (Columbia DB 8097), although he still takes it at a slow pace. ESTHER PHILLIPS' version of "Somebody Else Is Taking My Place" is a fine performance of a good song, bluesily done. Strangely named group ONE IN A MILLION go through the beat number "Use Your Imagination" with a lot of spirit—it's a good song too. (CBS 202513). Superbly professional: MEL TORRES' "Paris Smiles", a movie theme (CIC 202488), but the actual melody is not too commercial. TOM PAXTON, on the self-penned "Leaving London" (Elektra 45006) creates a fine folksy spell, with good lyrics.



SANDIE SHAW



THE MINDBENDERS



NANCY SINATRA

## Great soul from Sledge and a non-Andrews song from Sandie. Ordinary new Mindbenders, but excellent Nashville Teens. Darin follow-up, different Nancy and individual Four Seasons.

SANDIE SHAW: I Don't Need Anything; Keep In Touch (Pye 7N 17239). Sandie's latest doesn't come from the pen of Chris Andrews, but is a cover version of the Verdelle Smith number, and a much inferior one too. However her popularity is such that it should be acclaimed as a step forward for her. Song is a dramatic slow ballad with good lyrical content. Flip is a typical Sandie-Chris Andrews song. TOP FIFTY TIP

THE MINDBENDERS: I Want Her, She Wants Me; The Morning After (Fontana TF 780). Not the strongest from this team, but there's a nice Joe-along beat sound running through the song. Penned by Zombie Rod Argent, it has a pleasing tune and too-dominant backing—their voices can be quite good. But a top fifty for certain. Flip is a song ordinate. TOP FIFTY TIP

PERCY SLEDGE: It Tears Me Up; Oh How Happy (Atlantic 354071). This is a great soul item from Percy, who should repeat the success of his "Warm & Tender" hit. If not quite as big as "Woman", it's a slow soul-drenched ballad with Percy on top vocal form and a great raunchy bluesy backing. He sounds a bit like Fats Domino in parts. This should have been issued instead of his last record which was a flop. Flip is a bright version of the Shades Of Blue U.S. hit. TOP FIFTY TIP

THE NASHVILLE TEENS: That's My Woman; Words (Decca F 12542). This powerful Shel Talmy production features strong vocal and backing on a powerful driving medium-pace beat number that's great for the dancers. It builds up to an exciting climax and must be their comeback hit. Flip is another heater, but more routine. TOP FIFTY TIP

BOBBY DARIN: The Girl That Stood Beside Me; Reason To Believe (Atlantic 354063). Bobby keeps to the same kick as "Carpenter" on this jangly folk number with a seemingly meaningful lyric. It should be a hit, but not too big as it lacks some of the charm of his last. Flip is folksy again, and was penned by Tim Hardin and is better than side one. TOP FIFTY TIP

NANCY SINATRA: Sugar Town; Summer Wine (Reprise RS 20527). A pleasant little ditty from Nancy, and a distinct change from her hard "Boots" style. Lee Hazlewood penned this, and it's a pleasing song, even though it probably won't be much of a hit. Flip is another Joe-along ballad with a western flavour, and Lee Hazlewood singing on the disc too. As good as side one. TOP FIFTY TIP

THE FOUR SEASONS: Tell It To The Rain; Show Girl (Philips BF 1538). More wonderful falsetto from Mr. Valli and his three companions. The backing on this is quite avant-garde in parts but the Seasons retain their individual sound despite this song being a little different for them. Should be a sizeable hit. Flip is a slow heater with emotional lyric. TOP FIFTY TIP

THE ROYAL GUARDSMEN: Snoopy Vs. The Red Baron; I Needed You (Stateside SS 574). This mammoth U.S. hit is one of the most unusual pop records in ages. It's a straight heater with clear-cut group vocal dealing with a first-world-war air fight, and how Peanutz doc Snoopy dealt with Baron Von Richthofen or whatever his name was. Tune is similar to an old Jerry Lee koodie "Bonnie B". Flip is a slow ballad. TOP FIFTY TIP

H.T. You And Me; Love Can Wait (Polydor 56117). This vaguely comes into the protest category, but there's a good strong backbeat running through it, plus loud vocal and compulsive clanging guitar.

JONATHAN KING Seagulls; Take A Look At Yourself Babe (Decca F 12540). Latest in King's string of hits is an unobtrusive little ditty with a lyric that bears listening to if you feel strongly about animals which Mr. King obviously does. ★ ★ ★

THE CYRILE Bony Moronie; Please Don't Ever Leave Me (CBS 202516). The Cyrile don't revive this like the Beatles would. They give the ex-Larry Williams rock number a smooth beat treatment with unusual jerky vocal work. ★ ★

MAX BYGRAVES AND KENNY BALL Rouse; Harmonise (Pye 7N 17242). This jaunty bit, with a pub-like flavour and pub-like everything must sell well. It's a medium-pace song and you can hear the like of which being sung in your pub. Just hope you like pub songs. ★ ★ ★

JAY AND THE AMERICANS (He's) Raining In My Sunshine; The Reason For Living (United Artists UP 1162). Another dramatic ballad from big-voiced Jay, but this isn't as strong as most of his other discs here. ★ ★

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# MY SCENE

by Tony Hall



THE EMPEROR ROSKO with a Mynah Bird perched on his head.

REMEMBER the impact Jimmy Savile made when he first appeared on the scene? There'd never been anyone like him here before. Nor has there been since. Now there's a similar situation in France. "Emperor" Rosko has arrived. The radio revolution is on. And frankly, the French just don't know what's hit them. It's impossible to open a glossy magazine there without reading about Rosko.

The remarkable Rosko isn't even French. He's a 23-year-old American. Real name: Michael Pasternak. Son of a famous Hollywood director, whose movies made your mums' hearts beat during World War II.

I flew to Paris last week to see what he was all about. Radio Luxembourg's ultra-modern studios are at 22 Rue Bayard. A stone's throw from the famous Champs Elysees. When I arrived, Rosko was already on the air. He's a real do-it-yourself deejay. His "panel" was one of the best I've ever seen. And his heart's really in his work. A real raver. "Et maintenant, Mumyo et Daddyo, voici Wilson Pickett..." As I entered the control room, he deliberately increased the bass on "Mustang Sally". And soul sounds boomed through France. A Mynah-bird (see photo) made appropriately hip noises. An electric back-scratcher was in constant use. Either by Rosko or by his excellent English-speaking assistants, Sam, Caroline and Jean.

His show was one of the most exciting I've ever heard. "The French have never experienced anything like me," he said. "Till my show started, there was only 'Salut Les Copains'. On Europe Number One. All nice and leisurely. A bit like the BBC. Now? Pow! I'm doing a really wild pirate-type show in French."

"And they tell me that we've taken several million listeners away from Europe Number One. They've had to change their show completely now to compete. And I've even heard some of my ideas used on their show." (I didn't see Daniel Filippacci this trip. So I can't pass on his comments.) "My show could be much hipper. I know. But I want to turn on all the teenagers outside Paris slowly—but surely. And then the sky's the limit. I've got a fortnightly TV show, too. Called 'A Tous Vents'. Roushly means 'That's Where It's At'. My ambition? Simple. I'm going to be the world's greatest disc-jockey. Already, with all my shows, I've got the biggest listening audience in France."

Rosko's programmes are loaded with gimmick sounds. The tape cartridge boxes bear Batman-type labels like "Bomb Falling Poff", "Crack-Powwww", "Woop Woop Anka", "Yomp" and "Girls climax" (screams leading to a crescendo of hysteria). The title of his show is "Mini-Max". His translation: "Minimum de blah-blah, maximum de musique". You can hear it on 1293 metres (Lons; Wave), daily from 3.30 - 4.30 British time. "Soon we'll have an extra hour. Then 'Salut Les Copains' will really be in trouble."

To accompany Jimmy Savile somewhere is an incredible experience. So it is—in a different way—with Rosko. He spent all evening in the studios taping a show for England. ("I place phone calls from Paris to all over England and interview kids on the air. And they can talk about any subject they like. It's a gig, I met him again at midnight. We began an all-night discotheque tour. Don't ask me where we went. Because I can't remember. But everywhere, he was hailed like a Scott Engel. The best table was automatically his at every club. Gorgeous girls flocked round him. Wanting dates as well as autographs. And his luxury apartment on the historic Avenue Foch (naturally!) is noted for some of the most talked-about parties in Paris. When the French elections start, he intends to plaster Paris with posters saying "Vote For Rosko as Minister of Music!"

Rosko is unquestionably the hippest deejay in town. But he is very concerned about deserting his British fans. When I was a pirate, I had this club called Rosko's Ransers. I want you to tell them that their President has not forgotten them. Rosko will return. And then we'll take England by storm. Negotiations are going on for a big TV show for me there. It'll be the biggest thing ever."

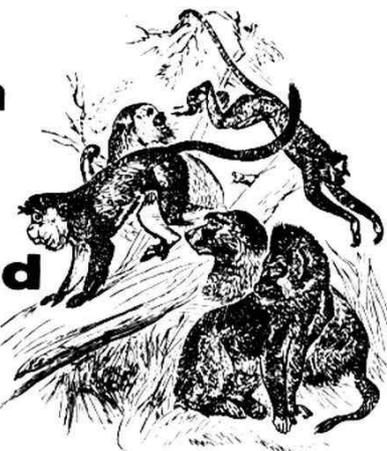
He's bold. He's brash. He believes implicitly in his image. After a couple of days trying to keep pace with him, I returned to London. Exhausted! Other impressions of Paris: Spencer Davis and George Famine have really caught on there. "Winchester Cathedral" was being whistled by every Frenchman... The Animals' "See See Rider" (the flip here of "Help Me Girl") blared from every juke box... the mini-jupe has completely changed the image of Young France... the standard of local 'cover jobs' has improved out of all recognition.

● Back in London, My Records of the Week:  
★ Inez and Charlie Foxx's "Come By Here": the rhythm's the thing on this one. A lovely, happy feel.  
★ The Artistics' "I'm Gonna Miss You": a new Carl Davis production along the lines of The Impressions. Not exceptional. But nice.

★ George Famine's "Sittin' In The Park": not intended as a single and not as articulated as the Billy Stewart original, this has a charm of its own and really grows on you.

- Here's my current Top Ten Plus Two (in alphabetical order):  
★ Donovan "Sunshine Superman"  
★ George Famine "Sittin' In The Park"  
★ Tim Hardin "Reason to Believe"  
★ Jimi Hendrix "Hey Joe"  
★ The Miracles "I'm The One You Need"  
★ Wilson Pickett "Mustang Sally"  
★ James and Bobby Purify "I'm your Puppet"  
★ Otis Redding "Fa-Fa-Fa-Fa"  
★ Jimmy Ruffin "Baby I Got It"  
★ The Supremes "I'm Keep Me Hangin' On"  
★ The Temptations "I Know I'm Losin' You"  
★ Jackie Wilson "Whispers".

# One couldn't play and two couldn't act but in a few weeks they could take Britain by storm!



THE MONKEES—good reaction to their first show, televised on Saturday night on BBC-1.

WHILE we wait and wait for The Beatles to make a third picture and The Rolling Stones to make a first, a quartet of young men who've never previously worked together (and who presumably lacked more established groups' worries over finding the right film "vehicle") have been assembled in Hollywood to make a weekly comedy-adventure-pop series for television.

The result is The Monkees, now being screened on Saturday evenings on BBC-1. And their records are selling by the million in USA where, thanks to TV, they've moved straight up in to the top ranks of pop groups.

Davy Jones, the one English Monkee, was flown to Britain for one day of promotional interviews and a breakfast (with bacon, sausages, eggs and journalists) was organised in his honour at a London hotel. Even though a breakfast is not journalists' most favoured method of holding a press conference, I nevertheless got up early and staggered along, drawn by more than duty. I was very eager to learn from one of the performers what this apparently smasheroo show was like because last April I'd done my feeble best to interest the lovable BBC in doing a British comedy series built around a zany pop group. Well, the idea was a "natural", wasn't it? A swinging sixties gang show, with heavy emphasis on youth and pop, would have obvious appeal. Unfortunately for me, the BBC had already bought just such a series on the strength of one very expensive pilot film, made in Hollywood.

Now, nine months later, that show is on our screens. If the first show is typical, it seems a trifle old-fashioned, as though Hollywood has caught up with Goon humour and the sort of "TV commercial" filming techniques used by Dick Lester in his Beatles pictures. But the show is fast, has a certain boyish charm and comes with one of those songs craftily concocted to flatter kid audiences with lines about "We're the young generation and we've got something to say." (Exactly what their

great contribution to human thought is has not yet become clear but we'll just have to be patient and hopeful).

Anyway, The Monkees are a big, big hit group. With a difference: they were brought together as a result of an advertisement in a show biz journal, and they couldn't play together when they met!

So I asked Davy Jones, a very bright and untanned young actor, to tell us what happened after the four successful applicants (out of 500) had passed their auditions.

"We met two days before the pilot film was made," said Davy. "They put us in a room with \$20,000 worth of equipment and told us to sort out who would play what. I could sing but couldn't play anything. I was trained as an actor. Micky Dolenz was a guitar player but we needed a drummer so he took up the drums! Peter Tork can play about 10 instruments so he got hold of the bass guitar while Mike Nesmith picked up a guitar, an instrument he'd taught himself. Of course, we weren't too good at our first rehearsals and the music for the pilot film was recorded by other guys. We Monkees were having enough problems with the script—Peter and Mike had never acted before in their lives.

"We started out rehearsing Beatles' material and trying to copy The Beatles. Our first LP was rather on the lines of The Beatles. But by the time we made our second album we'd established our own sound.

"After about the fourth Monkees film we'd really worked out a comedy style and had confidence. We were used to working with each other and were able to do weird things. During the series we got involved in some crazy adventures—capturing bank robbers, getting mixed up with the Mafia. Anything goes. Sort of a Marx Brothers approach. I play my part with a bit of a North country accent (I was born in Manchester) and I've been able to use comedy bits I've picked up from British television and which are unfamiliar to the Americans. I've pinched a few things from Norman Vaughan, for example. And I've been able to use some dodgy English slang that the Americans think is wonderful because they don't know what it means. Don't know what the BBC is going to say about that!"

DAVID GRIFFITHS

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# RECORD MIRROR CHARTS PAGE

## CASHBOX TOP 50

AIR MAILED FROM NEW YORK

- 1 I'M A BELIEVER  
1 (4) Monkees (Colgems)
- 2 SNOOPY VS. THE RED BARON  
3 (2) Royal Guardsmen (Laurie)
- 3 WINCHESTER CATHEDRAL\*  
2 (11) New Vaudeville Band (Fontana)
- 4 TELL IT LIKE IT IS  
5 (4) Aaron Neville (Parlow)
- 5 THAT'S LIFE\*  
5 (7) Frank Sinatra (Reprise)
- 6 SUGAR TOWN  
7 (4) Nancy Sinatra (Reprise)
- 7 MELLOW YELLOW  
4 (8) Donovan (Epic)
- 8 COMING HOME SOLDIER  
9 (7) Bobby Vinton (Epic)
- 9 GOOD THING  
14 (4) Paul Revere and the Raiders (Columbia)
- 10 STANDING IN THE SHADOWS OF LOVE  
19 (3) Four Tops (Motown)
- 11 (I KNOW) I'M LOSING YOU\*  
12 (7) Temptations (Gordy)
- 12 WORDS OF LOVE  
16 (4) Mamas and Papas (Dunhill)
- 13 SINGLE GIRL\*  
15 (3) Sandy Posey (MGM)
- 14 GOOD VIBRATIONS\*  
6 (11) Beach Boys (Capitol)
- 15 EAST WEST  
20 (2) Herman's Hermits (MGM)
- 16 MUSTANG SALLY\*  
15 (4) Wilson Pickett (Atlantic)
- 17 CRY\*  
17 (5) Ronnie Dove (Diamond)
- 18 TELL IT TO THE RAIN  
24 (3) Four Seasons (Phillips)
- 19 A PLACE IN THE SUN\*  
10 (8) Stevie Wonder (Tama)
- 20 I'VE PASSED THIS WAY BEFORE  
26 (4) Jimmy Ruffin (Soul)
- 21 NASHVILLE CATS  
20 (2) Lovin' Spoonful (Kama Sutra)
- 22 GEORGY GIRL  
37 (2) Seekers (Capitol)
- 23 TALK TALK  
21 (8) Music Machine (Original Sound)
- 24 TRY A LITTLE TENDERNESS  
29 (4) Otis Redding (Vols)
- 25 WE AIN'T GOT NOthin' YET  
39 (2) Blues Magoos (Mercury)
- 26 BORN FREE  
11 (13) Roger Williams (Kapp)
- 27 I'M NOT YOUR STEPPING STONE  
25 (5) Monkees (Colgems)
- 28 I NEED SOMEBODY  
22 (4) Question Mark and the Mysterians (Cameo)
- 29 DEVIL WITH A BLUE DRESS ON + GOOD Golly MISS MOLLY\*  
12 (13) Mitch Ryder and the Detroit Wheels (New Voice)
- 30 MAME\*  
22 (7) Herb Alpert and Tijuana Brass (A & M)
- 31 WHERE WILL THE WORDS COME FROM  
42 Garry Lewis Liberty
- 32 LADY GODIVA\*  
27 (16) Peter and Gordon (Capitol)
- 33 HELP ME GIRL  
32 (2) Animals (MGM)
- 34 HAPPENINGS TEN YEARS TIME AGO\*  
35 (2) Yardbirds (Epic)
- 35 IT EARNS ME UP  
22 (10) Percy Sledge (Atlantic)
- 36 88.6  
47 (2) Keith (Mercury)
- 37 COLOUR MY WORLD  
49 (2) Pet Clark (Warner Bros.)
- 38 YOU KEEP ME HANGIN' ON\*  
20 (11) Supremes (Motown)
- 39 STAND BY ME  
41 (1) Spider Turner (MGM)
- 40 WHISPERS\*  
31 (9) Jackie Wilson (Brunswick)
- 41 PANDORA'S GOLDEN HEBBIE JEBBIES\*  
42 (16) Association (Valiant)
- 42 IT'S ONLY LOVE\*  
34 (7) Tommy James and the Shondells (Roulette)
- 43 I (WHO HAVE) NOTHING  
46 (4) Terry Knight (Lucky Eleven)
- 44 KNOCK ON WOOD\*  
43 (8) Eddie Floyd (Stax)
- 45 I FOOLED YOU THIS TIME  
42 (2) Gene Chandler (Checkmate)
- 46 GALLANT MEN  
50 (2) Sen. Everett Dirksen (Columbia)
- 47 HOW DO YOU CATCH A GIRL  
— (1) Sam the Sham and the Pharaohs (MGM)
- 48 PAPA WAS TO  
— (1) Joe Tex (Dial)
- 49 THERE'S GOT TO BE A WORD  
— (1) Innocence (Kama Sutra)
- 50 KNIGHT IN RUSTY ARMOUR  
— (1) Peter and Gordon (Capitol)

\*An asterisk denotes record released in Britain.

### BUBBLING UNDER

Goodnight My Love — Happenings (B. T. Puppy)  
Another Night — Dionne Warwick (Scepter)  
Blue Autumn — Bobby Goldsboro (United Artists)  
Katie — Emperors (Mala)  
Let the Good Times In — Dean Martin (Reprise)  
Kind of A Drag — Buckingham's (U.S.A.)  
Hello Hello — Sowth Camel (Kama Sutra)  
Music To Watch Girls By — Bob Crew Generation (Dyna Voice)  
I'm Gonna Miss You — Artistes (Brunswick)  
Look What You've Done — Pozo Seco Singers (Columbia)

### TOP L.P.'s

- 1 SOUND OF MUSIC  
1 Soundtrack (RCA)
- 2 BEST OF THE BEACH BOYS  
4 Beach Boys (Capitol)
- 3 COME THE DAY  
2 Seekers (Columbia)
- 4 DISTANT DRUMS  
5 Jim Reeves (RCA)
- 5 GENTLE SHADES OF VAL DOONICAN  
13 Val Doonican (Decca)
- 6 BIG HITS (HIGH TIDE AND GREEN GRASS)  
5 Herb Alpert (Pye)
- 7 COLLECTION OF BEATLES OLDIES  
10 Beatles (Parlophone)
- 8 A QUICK ONE  
7 Who (Reaction)
- 10 PET SOUNDS  
11 Beach Boys (Capitol)
- 11 GOING PLACES  
6 Herb Alpert (Pye)
- 12 FINDERS KEEPERS  
8 Cliff Richard (Columbia)
- 13 REVOLVER  
15 Beatles (Parlophone)
- 14 HAND CLAPPIN' — FOOT STOMPIN' — FUNKY BUTT—LIVE!  
14 Geno Washington (Atlantic)
- 15 PORTRAIT  
25 Walker Bros. (Fontana)
- 16 HERE COME THE MINSTRELS  
17 The Black and White Minstrels (BMV)
- 17 COME TO MY PARTY  
24 Mrs. Mills (Pye)
- 18 SUPREMES A GO GO  
18 Supremes (Tama Motown)
- 19 FOUR TOPS ON TOP  
16 Four Tops (Tama Motown)
- 20 DOCTOR ZHIVAGO  
27 Soundtrack (MGM)

### TOP E.P.'s

- 1 READY STEADY WHO  
2 Who (Reaction)
- 2 BEACH BOYS HITS  
3 Beach Boys (Capitol)
- 3 HITS FROM THE SPEAKERS  
5 The Seekers (Columbia)
- 4 SOLO JOHN—SOLO SCOTT  
7 Walker Bros. (Phillips)
- 5 GOOD ONLY KNOWS  
6 Beach Boys
- 6 FOUR TOPS  
4 Four Tops (Tama Motown)
- 7 FIRST DELIVERY  
10 The Singing Postman (Parlophone)
- 8 DIDDYNESS  
— Ken Dodd (Columbia)
- 9 GEORGE FAME  
8 George F. Fame (Columbia)
- 10 BEST OF BENNETT  
— Tony Bennett (CBS)

### 5 YEARS AGO

- 1 THE YOUNG ONES  
3 Cliff Richard
- 2 LET THERE BE DRUMS  
2 Sandy Nelson
- 3 STRANGER ON THE SHORE  
1 Acker Bilk
- 4 I'LL NEVER FIND ANOTHER YOU  
8 Billy Fury
- 5 MULTIPLICATION  
10 Bobby Darin
- 6 HAPPY BIRTHDAY SWEET SIXTEEN  
7 Neil Sedaka
- 7 MOON RIVER  
6 Danny Williams
- 8 JOHNNY WILL  
20 Bobby Vee
- 9 MIDNIGHT IN MOSCOW  
4 Kenny Ball
- 10 RUN TO HIM  
11 Bobby Darin
- 11 SO LONG BABY  
11 Del Shannon
- 12 IN THE TWIST  
14 Chubby Checker
- 13 LANGUAGE OF LOVE  
— John D. Loudermilk
- 14 WALK ON BY  
16 Leroy Van Dyke
- 15 GOODBYE CRUEL WORLD  
15 Jimmy Darren
- 16 THE PEPPERMINT TWIST  
17 Joey Dee
- 17 TOWER OF STRENGTH  
9 Frankie Vaughan
- 18 LET'S TWIST AGAIN  
— Chubby Checker
- 19 THE LION SLEEPS TONIGHT  
18 Tokens
- 20 TOY BALLOONS  
12 Russ Coway

## BRITAIN'S TOP 50

- 1 GREEN, GREEN GRASS OF HOME  
1 (4) Tom Jones (Decca)
- 2 MORNINGTOWN RIDE  
4 (7) Seekers (Columbia)
- 3 SUNSHINE SUPERMAN  
2 (5) Donovan (Pye)
- 4 SAVE ME  
2 (5) Dave Dee, Dozy Beaky, Mick & Tich (Fontana)
- 5 HAPPY JACK  
13 (4) Who (Reaction)
- 6 DEAD END STREET  
3 (7) Kinks (Pye)
- 7 WHAT WOULD I BE  
6 (18) Val Doonican (Decca)
- 8 YOU KEEP ME HANGIN' ON  
10 (16) Supremes (Tama Motown)
- 9 IN THE COUNTRY  
17 (4) Cliff Richard (Columbia)
- 10 MY MIND'S EYE  
15 (8) Small Faces (Decca)
- 11 GOOD VIBRATIONS  
11 (16) Beach Boys (Capitol)
- 12 FRIDAY ON MY MIND  
7 (11) Easybeats (United Artists)
- 13 ANY WAY THAT YOU WANT ME  
19 (4) Trozars (Pape One)
- 14 WHAT BECOMES OF THE BROKEN HEARTED  
8 (11) Jimmy Ruffin (Tama Motown)
- 15 UNDER NEW MANAGEMENT  
20 (6) Barron Knights (Columbia)
- 16 PAMELA, PAMELA  
23 (1) Wayne Fontana (Fontana)
- 17 DISTANT DRUMS  
16 (21) Jim Reeves (RCA Victor)
- 18 JUST ONE SMILE  
18 (8) Gene Pitney (Sire)
- 19 SITTING IN THE PARK  
18 (3) George F. Fame (Columbia)
- 20 REACH OUT I'LL BE THERE  
12 (13) Four Tops (Tama Motown TML 11039)
- 21 GIMME SOME LOVING  
25 (18) Spencer Davis (Fontana)
- 22 IF EVERY DAY WAS LIKE CHRISTMAS  
3 (6) Elvis Presley (RCA)
- 23 (I KNOW) I'M LOSING YOU  
21 (4) Temptations (Tama Motown)
- 24 THERE WON'T BE MANY COMING HOME  
12 (4) Roy Orbison (London)
- 25 I FEEL FREE  
27 (4) The Cream (Reaction)
- 26 WALK WITH FAITH IN YOUR HEART  
21 (6) Bachelors (Decca)
- 27 HOLY COW  
14 (11) Lee Dorsey (Stateside)
- 28 SEMI-DETACHED SURURBAN MR. JAMES  
35 (11) Manfred Mann (Fontana)
- 29 CALL HER YOUR SWEETHEART  
26 (3) Frank Ifield (Columbia)
- 30 MUSTANG SALLY  
34 (4) Wilson Pickett (Atlantic)
- 31 I'M READY FOR LOVE  
22 (6) Martha and the Vandellas (Tama Motown)
- 32 NIGHT OF FEAR  
— (1) Move (Deram)
- 33 WINCHESTER CATHEDRAL  
47 (15) New Vaudeville Band (Fontana)
- 34 DEADLIER THAN THE MALE  
33 (4) Walker Bros. (Phillips)
- 35 SOMEWHERE MY LOVE  
25 (12) Mike Sammes Singers (BMV)
- 36 ISLAND IN THE SUN  
21 (2) Righteous Brothers (Verve)
- 37 HIGH TIME  
28 (12) Paul Jones (BMV)
- 38 EAST-WEST  
32 (4) Herman's Hermits (Columbia)
- 39 FA-FA-FA-FA (SAD SONG)  
30 (7) Otis Redding (Atlantic)
- 40 HEART  
40 (6) Rita Pavone (RCA)
- 41 HEY JOE  
26 (3) Jimi Hendrix (Polydor)
- 42 I'M A BELIEVER  
— (1) Monkees (RCA)
- 43 SINGLE GIRL  
— (1) Lovin' Spoonful (Kama Sutra)
- 44 WHITE CLIFFS OF DOVER  
41 (9) Righteous Bros. (London)
- 45 GUANTANAMERA  
49 (12) Sandpipers (Pye)
- 46 THAT'S LIFE  
44 (4) Frank Sinatra (Reprise)
- 47 NASHVILLE CATS  
— (1) Lovin' Spoonful (Kama Sutra)
- 48 A PLACE IN THE SUN  
— (1) Stevie Wonder (Tama Motown)
- 49 RUN TO THE DOOR  
— (1) Cinton Ford (Piccadilly)
- 50 HANG ON TO A DREAM  
— (1) Tim Hardin (Verve)

A blue dot denotes new entry.

### BRITAIN'S TOP R & B SINGLES

- 1 YOU KEEP ME HANGIN' ON  
12 Little Richard (Columbia DB 3058)
- 2 (I KNOW) I'M LOSING YOU  
(Tama Motown TML 585)
- 3 MUSTANG SALLY  
3 Wilson Pickett (Atlantic 55496)
- 4 (COME 'ROUND HERE) I'M THE ONE YOU NEED  
4 The Miracles (Tama Motown TMG 584)
- 5 WHAT BECOMES OF THE BROKEN HEARTED  
3 Jimmy Ruffin (Tama Motown 577)
- 6 A PLACE IN THE SUN  
(Tama Motown TMG 588)
- 7 KNOCK ON WOOD  
16 Eddie Floyd (Atlantic 55444)
- 8 REACH OUT I'LL BE THERE  
8 Four Tops (Tama Motown TMG 579)
- 9 FA-FA-FA-FA (Sad Song)  
6 Otis Redding (Atlantic 55444)
- 10 WHISPERS  
9 Jackie Wilson (Coral Q 72487)
- 11 I NEED LOVE  
12 Little Richard (Columbia DB 3058)
- 12 ALVIN'S BOOG-A-LOO  
10 Alvin Cash and the Reditors (President PT 119)
- 13 DON'T ANSWER THE DOOR  
14 B.B. King (HMV Pop 154)
- 14 BABY DO THE PHILLY DOG  
8 Olympics (Fontana TF 778)
- 15 I'M READY FOR LOVE  
17 Martha and the Vandellas (Tama Motown TMG 582)
- 16 STAY WITH ME  
— Lorraine Ellison (Warner Bros. WB 559)
- 17 DAY TRIPPER  
— J. J. Barnes (Polydor 56718)
- 18 THAT'LL GET IT  
— Knight Bros. (Chess CRS 944)
- 19 HEY JOE  
11 Jimi Hendrix (Polydor 56720)
- 20 SOCK IT TO 'EM J.B.  
— Rex Garvin (Atlantic 5848)

### BRITAIN'S TOP R & B ALBUMS

- 1 SUPREMES A GO GO  
1 Supremes (Tama Motown TML 11039)
- 2 ON TOP  
(Tama Motown TML 11027)
- 3 WILDEST ORGAN IN TOWN  
4 Billy Preston (Capitol T332)
- 4 SOLID GOLD SOUL  
2 Various Artists (Atlantic 55727)
- 5 MIDNIGHT SOUL  
4 Various Artists (Atlantic 55721)
- 6 OTIS BLUE  
5 Otis Redding (Atlantic 55759)
- 7 ROAD RUNNER  
10 Junior Walker (Tama Motown TML 11035)
- 8 SECOND ALBUM  
3 The Four Tops (Tama Motown TML 11021)
- 9 NEW LEE DORSEY  
9 Lee Dorsey (Stateside SL 1012)
- 10 MOWMOW MAGIC  
7 Various Artists (Tama Motown TML 11020)

### BUBBLING UNDER

Cabaret—Frankie Vaughan (Phillips)  
Power Game Theme—Cyril Stapleton (Pye)  
Proud One—Frankie Vall (Phillips)  
Hey You Gotta Light Boy—Rolf Harris (Columbia)  
Santa Face Is Bringing Me A Budgie—Freddy Davis (HMV)  
Glad Today—Mrs. Mills (Parlophone)  
Progress—Pretty Things (Fontana)

## It's A Happy New Year with these new L.P.'s from Polydor



**INSTRUMENTALS FOREVER**  
JAMES LAST BAND  
MONO 84 059  
STEREO 184 059



**GOLDEN TRUMPET HITS**  
HEINZ SCHACHTNER  
MONO 84 052  
STEREO 184 052



**FREDDY—VON KONTINENT**  
ZU KONTINENT  
STEREO 249 001



**LOVE DREAMS AND HARP MELODIES**  
THE ROMANSTRING ORCHESTRA  
MONO 84 051  
STEREO 184 051



**B**EACH BOYS form their own record label Brother Records with Brian as executive producer... Mike d'Abo penned the new Bobby Goldsboro 'A' side and the new Billy J. Kramer 'B' side... Mick Softly was the original Singing Monk... Stevie Wonder has recorded "Mr. Tambourine Man"... Much d'Abo about nothing in the press last week... Roy Orbison's first evening in London spent at the Cromwellian Club... next Bo Diddley single "Ooh Baby" almost in the U.S. top hundred... Dorsey Burnette joins the Hickory label... for Tom Jones' next, how about "Tamelia Tamelia"?

Ray Tolliday watched Cliff Richard's Christmas TV pantomime... kids asked to pay West End Club price at Billy Walker's 'Uppercut' club... Herman's Hermits top in Malasia, Singapore and Norway with "No Milk Today"... next Wilson Pickett LP will be "The Wicked Pickett"... happy new year Beverly... Nana Mouskouri and Jules Dassin among the many who have covered "Guantanamera" for the French market... the Face would like it to be known that he should not be confused with the similarly titled arch enemy of Adam Adamant—though after last Saturday's episode... Nite People re-booked from January 2nd for the third consecutive time at the Marquee... will the Curly One build a Time Machine and rival the Dalek?

Jess Conrad in "Robinson Crusoe" at ABC Peterborough until the 21st January... former Ikette Pat Arnold now a solo artiste with Immediate... Paul Samwell-Smith has given up cigarettes in favour of cigars... Dutch Dave Clark fans voted Dave Clark most popular group member (50%), Dennis Payton 2nd (40%) and Mike Smith 3rd (10%)... Raquel Welch to star in the film version of "Valley Of Dolls"... Tamla Motown fact—Hitsville USA had 31 'Cash-box' top fifty entries in 1966 of which 12 came from the Tamla label, eight from Motown, six from Gordy, and five from Soul... Worcester Park 'happening' featured such songs as "You Keep Me Turning On" and "Freak Out, I'll Be There"... what happened to the alleged free champagne at the Bag O' Nails and why send invitations that aren't?

Barbra Streisand's manager Marty Erlichman describes her version of "Silent Night", re-titled "Sleep In Heavenly Peace" as 'sort of a prayer'... Alan Sinton offers to coin a cute and original LP title for any act on disc—enquiries to him c/o RM... Shangri-Las have re-cut all their old hits for their new label Mercury for their LP "Golden Hits Of The Shangri-Las"... Immediate plan a Chris Farlowe-Twice As Much-Pat Arnold single to go one better than Mitch Ryder's U.S. hit... December deaths of Sylvia Telles, top female singer in South America, and bluesman Harold Burraque... Atlantic records re-issuing Booker T. & MG's "Soul Dressing" LP... Chris Farlowe may record "Yesterday's Papers", a track from the Stones next LP... Percy Sledge's great new single "It Tends Me Up" contained on his new LP "Warm And Tender Soul"... Q: which big hit disc of 1966 gave its title to a BBC Radio Lunchtime pop show? (A: next week)

Rita Pavone owns a bright pink E-type Jaguar... "Come Home" voted most popular Dave Clark Five disc by his Dutch fans... Monkees album still unchallenged at the top in America... Toys of "Lovers Concerto" and "Attack" fame signed to Mercury records... Mike Raven's Radio Luxembourg show called "Soul Supply" and not "Soup Supply" as reported in RM last week—however Mike will be playing discs from the Tamla and Atlantic ladies—he will not be playing any records by Heinz, Knorr any by the Bachelors... U.S. folk-rock group the Cyrkle expands from three to four members... U.S. Country hit "I Don't Like A Girl With Hairy Legs" by Norman Andre had deejays broadcasting quotes like "I'd rather sit on powder kegs than date a girl with hairy legs, 'could win by a whisker', and 'My wife has a warrant out for the arrest of all concerned'"... which ex-pop publicist was known as Pink Chiffon?

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**H**ERE are the Miracles, and as far as we know this is the first colour picture of them ever to appear in a British newspaper. Which is surprising, considering that they've been making records for eight years now, and started on the hit-bound trail in 1960 with their "Shop Around". Since then they've scored with such gigantic American hits as "You Really Got A Hold On Me", "Mickey's Monkey", "The Tracks Of My Tears" and "Going To A-Go-Go". But no really big hits in Britain. Now, they're doing nicely with "Come Round Here" which didn't receive very pleasant reviews, but seems to be selling. Smokey Robinson, the group's leader and second-in-command at Tamla will probably be writing their follow-up.

# 'LIVERPOOL BOY WITH ATLANTIC WILL REVOLUTIONISE J.S. RECORDING' — YOUNG RASCALS

**T**HE YOUNG RASCALS are a vital, dynamic American group who could become a major name in England. Every disc of theirs in America has entered the charts—and they've even hit the top spot—but their success in Britain has been minor. Currently they are sunning it up on a Californian Tour, but when I first met them at the Hilton Hotel, it was a typical cold, grey English day. The boys were sprawled around their hotel room discussing various subjects from Astral Projection and L.S.D. to JOEY DEE AND THE STARLITERS.

Organist FELIX CAVALLIERE was predicting that the American scene would receive a great stimulus in 1967 via a genius of a Liverpudlian called ADRIAN BARBER. Adrian, a former member of THE BIG 3, left for America two years ago now he is with Atlantic Records and "he will completely revolutionise American recording," said Felix.

All the boys have faith in Adrian's talent—and they went as far as to say that they wished he could have joined them on their short promotional trip to Britain so that he could have improved on the sound systems of the clubs they played in.

DINO DANIELI is aware of the fact that he bears a striking resemblance to PAUL McCARTNEY, so many people have already told him this—and he discussed the American scene, putting the particular emphasis on the fact that the scene in California has been over-rated. "The biggest thing that

happened in California was the Gold Rush, there's been nothing significant since then." On reflection he added: "Oh, PHIL SPECTOR is the biggest thing since sliced bread."  
The group have been together for two years and their first major success took place when they became resident at The Barre in New York. GENE CORNISH says "Our music is emotional, the idea behind the group in the first place was to gather the best musicians on their instruments that there were. We are four different people with four different backgrounds, but when you put these together you've not a total sound."  
Unfortunately, their current release "Too Many Fish In The Sea" hasn't made the British charts—but they are certainly superior to the majority of British groups and I look forward to seeing them on their return here in March.

## INS AND OUTS

At The Bar O' Nails, the discussion began when CHAS. CHANDLER crooned as a group played "Land of A Thousand Dances."  
"Groups who play WILSON PICKETT, OTIS REDDING and SAM and DAVE hits are O.U.T. Man," he said. So the conversation turned to what was "In" and what was "Out." Out were Terry The Phil; Henry Henrod; Sam The Sham; Leonique; The Scotch Of St. James; Newcastle and Liverpool; Bra's; Batman; The In Crowd. In were Disque Blue; Mac West; Wize; Bar O' Nails; Jimi Hendrix; Moustaches.

## MERSEY BOYS

DAVID GARRICK album "A Boy Called David," released January 23, includes compositions by THE SHADOWS, OTIS REDDING and BEN E. KING... KARL TERRY and LANCE RAILTON are with THE NEW CLAYTON SQUARES... TERRY SYLVESTER of THE S.B.J.'s growing a moustache... VIC GRACE now leads an Italian group THE SECRETS and may be off to Mexico with them in the near future... Songwriter JIMMY STEVENS now back in Liverpool following a year's stay in London.

## INTERNATIONAL

Yet another Australian act who have settled in Britain are THE KINSMEN, who have been performing over here for 18 months. The vocal quartet are currently appearing on Cabaret circuits... THE NURSERY RHYMES appearing in Paris in February... IVOR RAYMONDE has signed Swedish outfit OLA AND THE JANGLERS.

## CLUB SCENE

BAG O' NAILS may be holding a "Soul Party" on January 25 with artists such as BILLY STEWART, JIMMY JAMES and GENO WASHINGTON in attendance... U.S. star DON COVAY will not be starting a 13-week, Thursday night residency at the Flamingo after all. The residency will be held by JULIAN COVEY AND THE MACHINE.

## AUNT SALLY

Next ALAN BOWN SET single probably the BILLY STEWART number "Love Me"... HAS HERMAN recorded the DONOVAN composition "Museum"... SONNY CHILDE AND THE TNT may be touring with THE SMALL FACES in March and THE TNT will provide backing for ROY ORBISON... Will PETER AND GORDON part company in March?... Big plans for RAY DAVIES in 1967... GORDON WALLER growing moustache... BILL WYMAN continuing with his plans to record artists... Is ROLLING STONES

**BILL HARRY'S POP TALK**

acceptance of Palladium date an indication that they now wish to appeal to "family" audiences?... FOUR PENNIES record "Swing-along" on January 9... PEDDLERS still greatly underrated group... Rumoured that PHIL SOLOMON is interested in Country and Western acts... Still no sign of ANIMALS TV film, MONKEES

There can be no doubt that THE MONKEES will become a very powerful name in 1967 following their British TV debut last Saturday. The programme had just the right pace and wackiness to click. 23 episodes of the series have been completed and the group's first album in Britain will be released on January 27.

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