

Record Mirror

Largest selling colour pop weekly newspaper 6d. No. 326.
Every Thursday. Week ending June 10, 1967

Inside: Cilla,
Davy, Turtles,
Beach Boy colour,
Beat Movies . . .



THE PROCUL HARUM (Dezo Hoffman RM pic)



NANCY SINATRA

Sings The Title Song From The New

JAMES BOND

Film

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RS 20595

YOUR PAGE

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



Some of the names mentioned in our lead letter this week — including three suggested panellists and of course David, who our reader has some unkind words for.

SALES APATHY

HAVING recently wanted to listen to two LPs before making the purchase, I was surprised when on both occasions I was told I could listen to only three tracks. While I realise that there must be occasions when the listening facilities in record shops are mis-used, I find it hard to believe that we must be expected to judge the quality of an entire LP merely on three tracks. What seemed more incredible was the indifferent attitude of the sales staff as to whether I made a purchase or not. After all, even records require selling! — C. Ure, 73 Broadcombe, South Croydon, Surrey.

TAMLA DEFENCE

PLEASE prevail upon reader Allan Stephenson to LISTEN to some of the latest Tamla releases before rushing in headlines to stupid remarks like "material being churned out is very samey, lacking punch and originality of early records." Try comparing the Marvinettes' "When You're Young" to the Isley Brothers' "Go To Have You Back" — lacking the punch? What about Chris Clark's "Love's Gone Bad" or Martha's "Jimmy Mack" and Gladys Knight's "Take Me In Your Arms" (which is one of the most exhilarating and stunningly soulful records I've ever heard). Originality? — what about "Take Me In Your Arms", "Bernadette" and "The Happening". Listen for the new single "Seven Rooms of Gloom" — it should knock Mr. Stephenson for six. And couldn't this vexed "samey" business be settled once and for all with a one-hour show of the best Tamla releases over the past year or so? — Lars Gillberg, Lindegatan 7, Gothenburg, S.W. Sweden.

SNEAKY COVERS

ONCE again the ugly question of cover records is rearing its head. It appears that a new aspect has arisen. Instead of direct covers of other recordings, songs are being allowed to lie for two or three months and then being revived. Recent examples are "Green Grass Grows Home", "Detroit City" and "Release Me". Surely the only justification of a cover is when the song concerned is given a new arrangement and an emphasis made to more than just copy the original. The Truth did this with "Walk Away Renee", which may have been as good as the Left Banke's original but at least wasn't a plagiaristic copy. The Tremeloes have been sitting at number one with what is a vocal and instrumental note-for-note copy of the Four Seasons' original, apart from a harp intro which is on the Seasons' version. So hit "covers", like this, earn a few pennies for the composers who wouldn't have had them otherwise, but this cover version must be the most

negative, non-creative aspect of pop music that there is. It's ridiculous that real creativity like "Ruby Tuesday" and "Penny Lane" should fall to make number one, yet the pickings of other people's brains should do just that. — Ron Turnbull, 57 Paisley Drive, Edinburgh 8.

INSTRUMENTALS

WHATEVER happened to the distinctive U.S. big beat instrumental scene? Gone are Johnny's Hurricanes, Ron-Dells, Rainbows, the Minute Men, Hollywood Vines, Pitdown Men (bosses of them all) and many other "session only" groups of talented soul who laid down such a responsive beat it was not true. The remaining big-beats (the Mar-Ketts) have to record TV themes nowadays to succeed. Take away many vocals on today's rhythm and rock discs for shades of nostalgic yesteryear. Trouble is to take away the voices of people like Redding, Floyd, Bell, Ben E. King, Sledge and Burke is too great a sin, but the crescendos of Cropper, Jackson, Jones and Dunn adequately suffice. Oh, for more from Cobb-Mayorga pens, King, Mack, Saraceno, Freeman and all the inspired characters who once gave so much with hardly any appreciation. — W. J. Gibson, 155 Bucks Hill, Nuneaton, Warwickshire.

ROCK SAVIOURS?

GOOD to see your recent write-ups about the rock 'n' roll stars because they are the only people who can save pop music from going into the doldrums. The progressive tripe that is on the scene today is okay in minute quantities but if it is allowed to expand much more we will shortly be getting Beethoven in the Top Ten. As it is, the Fifty is plagued with some of the worst tripe ever to appear. Please let's have some exciting music in the upper regions of the charts. Simon Dupree and Carl Douglas have tried with almost no success, so it looks as though it is up to Jerry Lee, Little Richard, Chuck and Co. — John Baker, 29 Central Avenue, Dogsthorpe, Peterborough.

MORE JIM REEVES

THE last Jim Reeves record, "I Won't Come In While He's There" has just finished a successful chart run and has kept his name very much alive. It proves he is far from finished, as has been suggested. As far as I know, Jim left something like 40 tapes we haven't heard yet. Since his death in July, 1964, his company have released only eight singles. Three came off his earlier LP's. We waited eight months between "Is It Really Over" and the great "Distant Drums". The average is something like a record every four months which I don't feel is enough. — John Hen, 58 Allen Road, Haywards Heath, Sussex.

The Jury-an all-time low?

HOW much longer must we suffer the panellists we've been having on "Juke Box Jury". They've reached an all-time low, helped along by smug remarks by David Jacobs. The programme has become a battleground for sarcastic, senseless and completely destructive comments. Often a jurist will hide his or her ignorance with snidey comments. Let's see more of Alan Freeman, easily the best deejay for all-round knowledge of the scene; Helen Shapiro, a pretty panellist with intelligent opinions; Cliff Richard, who is unbiased by current whims; Jimmy Saville, always noticeable in his encouragement of first-time discs. And we want free speech by people who know what they're talking about. — Harry Morrison, 35 Elsham Road, London, W.14.

THE N-Z SCENE . . .

A COLLECTION of irrelevant observations from a starved Antipodean raver: The Byrds are still the world's leading group . . . Why did Richard Green ("As we slipped our skins . . .") have to go? — The La De Dads, a beautiful combination of Spencer Davis and the Small Faces, are New Zealand's top group . . . send Jimi Hendrix to New Zealand . . . Chris Brett is Australasia's hottest guitarist . . . Paul Revere's Raiders made the RM's R and B charts back in 1966 and why not since? — Simon and Garfunkel obviously above the heads of you British . . . Viv Prince still remembered out here . . . The Byrds should stick to Bob Dylan songs, for without them they're merely slightly ahead of all other world groups . . . watch out for the Third Chapter . . . Roy Colbert, 89 Ann Street, Dunedin, New Zealand.

RAVING ROSKO

THOUGHT Record Mirror readers might be interested in the following encounter with Rosko in Paris. Being a regular listener to the 4.30 show on French Luxembourg, I decided to go and see the studio when I was in Paris. Following the address given in Tony Hall's column, my friend and I strolled down a perfectly ordinary Parisian street on a hot afternoon and were met by French pop music blasting out of an open first floor window and there, in the studio, was Rosko stripped to the waist, gabbling French into a microphone, with huge windows open to the street. Mini-skirted girls shouted out of a nearby window "Alme-vous Rosko?" and cars and vans and buses plastered with Luxembourg banners filled the street. We never imagined anything like this but there we were, feeling involved in

the show and we were only standing in the street. We passed a note with a request for a record to him—and he willingly did so. Hard to imagine "Pick Of The Pops" going out live from a London window on a windy open to the world and a tattooed Alan Freeman receiving notes from the street below. Long live deejays like Rosko. — Kerry Lewis, 13 What Road, Higham Ferrers, Northants.

FOR THE KING!

IF anyone else imagines that Gene Pitney, Cliff, the Beatles (individually or together), Tom Jones or Roy Orbison has replaced Elvis Presley as the world number one, they're going to have to produce a lot more convincing evidence. To the statement that Orbison's "B" sides are superior to most of Elvis' "A" sides, I'd point out that El's "B" sides are superior to most of Elvis' "A" sides. Elvis has not asked me personally for opinions on his records but recently I wrote to his management expressing concern at his current position in this country. Within a matter of days, I had an air-mailed reply from Colonel Parker thanking me and assuring me they would be noted — and I've just had another letter from Parker's assistant — Roger Tomlinson, 13 Radcot Lawns, Glen Parva, Leicestershire.

WHY NO KIDD LP?

SEEMS a Great pity that an artiste who did so much to keep the rock 'n' roll movement going in this country should not have been accorded a tribute LP by his recording company. I refer to the late Johnny Kidd, who along with Gene Vincent and a few others, inspired so many beat and garage bands and singers to greatness in this country. — Al Young, 6 Newbury Gardens, Harold Hill, Romford, Essex.

Record Mirror

EVERY THURSDAY

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

In brief . . .

Dorothy Malr, 7 Hamilton Road, Fraserburgh, Aberdeenshire: After only one letter in the Record Mirror, my friend Christiane Tourner, of the Francoise Hardy Association, was inundated with mail from Britain. As this Association is non-profit making, Christiane would be grateful if when writing to her you would include an international reply coupon for one shilling, available from any post office. Address: 41 Boulevard Menilmontant, Paris 11e, France.

Carole Burton, 11 Havelock Road, East Croydon, Surrey: I have pictures of people like Monkees and Small Faces, Dave Dee, Paul Jones, Kinks, Tremeloes and others. Anyone interested in swapping for pictures and articles on the Move? — Brian Draper, 29 Felbrig Road, East Dulwich, London, S.E. 22. To all fans of the late Jim Reeves: Thank you all for helping me in sending a letter to Mary Reeves. Your signatures were most appreciated and thanks to all for keeping the name of Jim alive. Julie Milliken, 56 Malvera Way, Hastings, Sussex: I'd like to buy pictures of Paul and Barry Ryan and Mick Jagger from any magazines or newspapers other than English ones.

Michael V. Walden, 21 Chapel Lane, Letty Green, Near Hertford, Herts: Be grateful if you could point out the fact that the Astoria, Ore. Herts, has for 18 months, and in the future will feature Elvis Presley films provided the box-office is sufficient to warrant it. Any query: please contact me. — Tony Neale, 77 Sunderland Road, Forest Hill, London S.E. 23: I'm writing because you are the number one Elvis pop paper. I have some rare Elvis items on tape, so any fans interested please write, enclosing s.a.e.

Christine Price, 123 Stanton Road, Belvinton, Wiltshire, Cheshire: Please print this frantic plea. I'm looking for a copy of the "Sound Of The Stars" LP . . . will pay any reasonable price.

Rosa, Trimbush, Main Road, Lutitern, Winchester, Hants: Help, help! Has anyone any pictures, articles or anything on the fabulous Billy Fury? I've got a lot of pics and articles on various other stars, including Jim Proby. — Tony Dawson, 44 Cedar Road, Northampton: Anyone help me dispose of Record Mirror and other musical newspapers dating back to 1963? — Hurry! — my mother has threatened to evict me.

Jean Maddison, 4 Thoresby Road, Long Eaton, Nottingham: Can anyone help me get Wilson Pickett's "In The Midnight Hour"? I'll swap for any record in my collection or pay cash. Want a penpal? Then write to me.

Righteous Rick Winkley, 30 Terry Street, Nelson, Lancs.: As a supporter of mainly American artistes, I can take the Stones in small doses, will admit that the Beatles are talented and even own up to buying Moody Blues discs. But if I see the name of the Who anywhere in print I'll go berserk. — Malcolm P. Hamer, 29 Cedric Road, Bath, Somerset: Only those with non-automatic record players know about the very centre of side two of "Sergeant Pepper's Lonely Hearts Club Band". Do you?

B. Ritchie, 87 Potts Wood Road, Potts Wood, Orpington, Kent: Must bring your attention to the Phillips album by the Left Banke. Trouble is it's easily go unnoticed like the Doors, the Association and the Critics.



THE OUTER LIMITS — a tearful misunderstanding by one of their fans.

An upset fan and the Outer Limits

A LETTER from an admirer, Barbara Coldwell, of Stockbridge, near Sheffield, to me. "Reading about the Outer Limits in your 'Names and Faces' column made me realise that most of your articles are a load of old trash. You ought to try and write the truth even if only once in a blue moon.

"I've never been so hurt in my life. You said that Jeff's dad gave him £200 to see how the group would do. So I wrote a special letter to Jeff's dad, thanking him for what he did for the boys . . . "A week later my friend and I saw the Outer Limits. With them were Thea and Denise, their fan-club secretaries. I asked Thea if Jeff's dad had got my letter and she said: "Jeff's dad? Oh, he died when Jeff was young". I just couldn't look Jeff in the face and I cried myself to sleep. Don't try to apologise or put your nose deeper into trouble. The damage is done. I'm hurt and always will be".

Now I sympathise deeply with reader Barbara Coldwell. I know only too well how fans feel about their favourites and know how easy it is to be misled emotionally involved and to feel bitter about being misled on information.

But the fact is this: Jeff's dad DID forward the money to help the group get under way. He is most certainly very much in the land of the living — and in fact had only just left the Outer Limits' London office when I rang to check. I'm publicising this fact good and strong . . . to set the record straight, and to stress that we just don't make up stories but base them on information given by people close to the group. Barbara is rightly upset — but perhaps it

would have been better had she not taken, so quickly, information given her which contradicted what I wrote. In fact, Jeff's dad takes a very close interest in what the boys are doing. Having loaned them the money to get started, he heard them play one evening and realised they were far more talented than he had thought. On his very next business trip to London, he ran into record producer Dru Harvey and asked him to come and see the group. Dru also immediately spotted the talent and potential of the boys — and within two months their date sheet was filled in . . . they were recorded, on the Deram label, on "Just One More Chance", one of their own compositions.

That's the story. It's been checked out properly. We were lied to even if we weren't the blame wouldn't actually lie with us—we've written hand-out explaining Jeff's dad's interest in the group formation.

But don't think I'm gloating. I'm sorry that Barbara has felt so upset over the matter — and had our story not been correct she would have had our fullest apologies. At the moment, I'm the one who is a bit upset. I mean sorry I DO try to write the truth, the whole and nothing but it!

PETER JONES

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CILLA'S FIRST FILM-IT WAS EMBARRASSING ENOUGH TO SHOW MY SUSPENDERS'

MAKING her first record this year (since last November in fact) was a lengthy and rather nerve-racking process for Cilla Black. "The song, 'What Good Am I', is perfectly easy for me but getting the right recording balance turned out to be far from simple. It's a big arrangement with lots of strings, brass and drumming. First, the strings were 'fuzzing' with the brass so they were sent off for a coffee while the brass was recorded. Then I was 'fuzzing' with the strings so I was sent off for a coffee until the whole backing was recorded without me. That session started at 11.30 at night and didn't finish until four o'clock in the morning with me, alone in the studio, recording my voice.

"When I left it was daylight and I felt like I'd been out on the tiles all night. It even crossed my mind to pinch a bottle of milk from a doorstep!"

This was Cilla's first recording session without her disc jockey George Martin, a situation that might have caused her a little more worry. But no. "George was on holiday and his partner Ron Richards took over. I know Ron very well because he used to be George's assistant. Anyway, if George said Kruschev could record me that would be all right with me because I have complete faith in George's judgement."

Her show in London with Frankie Howerd and the film she's been working on since February are two good reasons why Miss Black has not had much time available for recording lately. The film, titled "Work... Is A Four Letter Word", will probably be out around Christmas. It was Cilla's first film, as it was for the director, Peter Hall. And filming lived up to Cilla's hopes. "I don't mind getting up early and, apart from that, filming is the most normal life possible in show business. You don't work weekends. Everything is done for you — they make you up, dress you, look after you. It's great. And I love the tea breaks."

CILLA BLACK (Dezo Hoffman, RM Pic).

"The only thing I suffered was embarrassment. I was supposed to look awful and the way I looked made me self-conscious. I've never liked people gawping at me but I had to get used to it on location shooting. And there's always the technicians. In the film studio they had a crew of 90. That's why I could never do a nude scene."

This seemed a surprising statement from a girl who admits to being an extrovert so I asked for further elaboration. "Well, I don't disregard those who do appear in the nude but I just don't see the point of it. Anyone who fancies me ought to be able to use his imagination. My body is a personal thing. I'd show a bare back if necessary... No, I wouldn't! Anyway, it was embarrassing enough to show my suspenders in this film. There are lots of scenes that I'm sure won't be seen in the completed version — we're after a U certificate!"

Marriage is still playing no particular part in her plans — "I just think about it once in a while." Discreetly, I waited in silence to find out if she wanted to name any eligible person. Cilla continued: "When people are married they still have this yen to work and I could never cope with married life, run a house and pay full attention to my work. If I got married and started to have children I would have to work less and so if I weren't able to make films I'm sure I'd always regret it. I want to be in a position to get married and still work a little, when I want to."

For the present, though, there's clearly no hurry. She hasn't even bought herself a house in or near London yet, though she's been looking for over a year. "It's my pastime, looking at the advertisements. I've bought my parents a house, though, in Walton. They're sorry to be leaving Scotland Road but many of their friends have already gone from there. It's being turned into a dual carriageway."

For the future (not too distant, she hopes), Cilla Black wants to be a Dame. "I've never wanted to be a Queen or a Princess, which is just as well as I understand it's a closed shop. But as a child I read a story in which there was a goose called Dame Priscilla and so that's what I want to be."

Not a goose. A Dame.

DAVID GRIFFITHS



Flower Power -love and beauty in America...



MARCIA STRASSMAN

The Flower Children are blooming everywhere. Walking up and down the street. Headed for somewhere. The Flower Children don't want no sympathy. They know where they're going to. Just you wait and see. They just want to be wanted. They just want to be free. Why can't we just love them. And let them be. The Flower Children really know what's right. And they're just trying to tell the world. There's no need to fight. The Flower Children have one thing on their mind. Living in a world of love. Love for all mankind.

MARCIA Strassman's current hit gives some indication of the meaning of Flower Power — it is, however, but the tip of the iceberg. Not only peace and beauty but a return to the summer child's world — a warm, fanciful place of enchantment, the world of bees, butterflies, the cloud people and balmy sun. Seated in a shady grove of palms and tropical flowers, scribing as the mercury stands at 102° a record for the month in hippy, happy California, is the ideal setting to communicate the feeling of America's young thinking people which has cultivated Flower Power.

The background of this unprecedented musical surge is elemental. The United States is divided over war in Vietnam — either you support it or you don't. This anti-Vietnam feeling is not pacifist by definition. They see escalation culminating in the use of nuclear weapons, and thence the ensuing holocaust of World War III. They want a return to sanity, freedom of

expression, the Land of Liberty. It is virtually only the young who can vent their anger, show their feelings — and someone along the line symbolised all this into a flower.

This someone was Sky Saxon, lead singer of the Los Angeles group "The Seeds". "Our music is definitely not rock 'n' roll," quoth he. "Rock'n roll was started by Allan Freed. It's all about baggy pants, short hair and dull colours. The sound has changed. Our music is blossoming forth with power and colour. So we've given it a new name, one that fits the sound — Flower Music."

The essential between Saxon's compositions, those of Flower Children and other current penning, is in the lyrical content. The basic message is love one another. Thus they crystallise in music the essences of feeling that show in every love-in-between Haight-Ashbury and Greenwich Village.

Scott McKenzie, Lou Adler's discovery, has a new line in floral-vein "If You Go To San Francisco, Wear Some Flowers In Your Hair". Of Flower Power, Adler quoth — "It's happening — a logical progression of teen feeling expressed in musical terms, symbolised right now by flowers. The Flower Children of today are the Flower Adults of tomorrow." McKenzie vocalises on a ditty by John Phillips who co-produced the deck with Adler. It has a sure place in the charts, and already is catching sales all over the nation. The publicity for the

platter assures all that the Number One spot is Forecasted Fact by high summer — could be, Adler has a fantastic track record.

Once more the artist and the song epitomises flower feeling — flower strewn paths and forests of golden sunlight. The days of the Freak-In and Camp-out perser are numbered. That is not to say that there will be no place for Tamla-Motown (or even the Jackie Lee/Emma Reede syndrome, who for me puts the Great into Britain). But without doubt there is a move on. A move away from put-downs, unhappiness and depression. A move to delight, joy and love. Sprouting so rapidly that the Establishment has had to take note.

The normally sedate Los Angeles TIMES noticed — radio channels KBLA and 93 KHJ have noticed—and, more than that, are cultivating the soil for Flower Power. Air programmes are on Flower Power time. Every hour KHJ gives away the new Seeds album "Future" — of which I will write on completion. The tracks already laid down are without doubt world shakers. Those tracks may bear little rhythmic resemblance to Strassman's current warble. Or Scott McKenzie's. Or the Osmond Brothers'. But listen to the lyrics. Flower Music does not have to mention flowers to qualify for the bag. The Pozo Seco Singers was exceedingly beautiful on "I Believed It All", never once herbaceous. Childhood memories predominate, gentle, warm, full of love; sounds of summer, sounds of winter.



"Of course they're dangerous. They're not political. They're not violent. They're a new force -- flower-power!"

It is worthwhile to bear in mind that communication of ideas comes in two basic formats: print and music. In print, the "underground" papers of San Francisco and Los Angeles carry the message. "Free Press" wages its own private and unending war against inequality and hate, against alleged police harassment and brutality. It is typical of its colleagues — it inks what it thinks. There is a swing to the liberal. To peace. To a world of acceptance. Acceptance of others, their ideas and ideals. This, without political bias. Saith the oracles of the free press: Affection is universal, love has no party. And that is the strength of Flower Power. It, too, is universal. In this music there is a basic, often unconscious, message. A return to pastoral values — a poetic throwback Lord Tim Hudson, Manchester-born manager of the Seeds, puts in succinctly. "Today's teenagers are more aware, better informed and more vocal than their parents were. They are not



SCOTT MCKENZIE — and a cartoon, by kind permission of the Los Angeles Times.

so much revolutionaries as they are realistic expressionists and Flower Music is the first music to really express their emotions." The stones of autumn give way to the seeds of spring. The Seeds are sowing Flower Children. Are the days of the Stones in decline? Could be — even their next album is titled "Flowers".

Bill Harry's Pop Talk

Bobby Bare in Liverpool

THE Cavern had emptied for the night. BOBBY BARE stood on the stage, reached up by the archway a few feet above his head and signed 'Bobby Bare, Nashville, 1967'. He had achieved an ambition — he'd performed in Liverpool and seen the city which had become so famous in America. The previous night he'd appeared to capacity crowds at the Grafton, earlier that evening he'd made a surprise visit to a large Country Music Club and performed before a delighted audience — and the next evening he was appearing at Liverpool's 'Grand Ole Opry' at the Philharmonic Hall.

He marvelled at the fact that Country Music was so popular on the banks of the Mersey. "Wait 'til I get back home and tell them what it's like — I don't know whether they'll believe me. But all America has been waiting for a new sound to come out of Liverpool and they'll be surprised to learn it's already here. The standard of groups such as THE HILLSIDERS is higher than that of many American artists — and their choice of material is far better than that of many top Country stars back home. Their vocal harmony's knock me out and when they play up-beat Country numbers they're second to none.

"Liverpool groups like The Hill-siders are needed in America. The kids back home don't like Country Music because so many of the performers are middle-aged — but bring over a group of nice-looking guys who can play Country in an exciting new way and they'll have the kids eating out of their hands. They could do much to help the Country Music scene in America — and I'll make it my business to see that something is done. For one thing, I'm making an album in Nashville with The Hill-siders this year and I'll be discussing it with CHET ATKINS as soon as I get home.

"The Beat has waned in Liverpool — but all the excitement of the 'old days' still exists — in the Country Music scene. In the advertisements column of the local paper, the 'Jazz, Folk, Beat' column is swamped by Country Music events, there are more than the other three categories put together. Every night on the Whit weekend parties in progress are following Country Music concerts and the number of groups around was phenomenal. In fact, I'd go so far as to say there are more now professional Country groups on Merseyside than Beat groups these days — and they are thriving!

JULIAN

Dark lighting and mini-skirts, thumping sounds and wafters blowing between the typical Bag O' Nails hustle and bustle. Sights, sounds and atmosphere. The band finishes their set and the disc jockey spins the discs from his discotheque booth, as usual far too loud for conversation to be heard. So JULIAN and I had to talk in the passageway between the kitchens and the 'phone booth.

Frankly, I told him I didn't think his material showed much sign of originality. He explained that for a while he had a special act and named the type of music that the audience expected. His usual act lasts for two forty-five minute sets and for ballrooms he has a completely different act. You can't really play the type of music you want to play in most clubs. About six months ago, soon after forming the group, I played at Sylvania's. They complained that we were too loud. So we've adapted to the clubs — for instance, here we have to do three sets, so we repeat a lot of the numbers. Incidentally, when we played that Sylvania's, jimmy MILLER was here and he approached us regarding making a record. We'd been on the look-out for the right A & R man, so we said 'yes'.

I used to play with a lot of Modern Jazz outfits, but I left the Jazz scene and picked out young guys who appreciated Jazz. We formed THE MACHINE, decided to combine Jazz and Soul and also

introduce a lot of Jazz things into Pop.

"On record we want to introduce far more social comment into our singles, so JACK HAMMER is writing some special material for us."

AUNT SALLY

PROCOL HARUM tell me they compromised on "A Whiter Shade Of Pale" by cutting the number for the other side of a single. On record the number is only about half the length we wrote it."

said GARY BROCKER "Next CRISPIN ST. PETER'S single definitely a Country Music one — in fact, his next three releases will be. Title of his next release is to be "Sweet Lies".

A MARTY ROBBINS number... A changed VIV PRINCE in Granny glasses, sporting a red carnation. He seems healthier and happier since joining DENNY LAINE and tells me he's 'full of love for everybody' — BOB WOOLER still at Liverpool's Cavern, but would come to London if an opportunity presented itself.

JONATHAN KING, escorted SANDIE SHAW to the concert last night. JOSE FELICIANO also in the audience. DICK VAN DYKE... JOHN LENNON's colourful Rolls Royce brightened up Kinley Street when parked outside the Bag O' Nails last week... BEATLES Roadie MAL EVANS a Country Music enthusiast... JIMI HENDRIX's hair style (?) certainly a trend-setter, many girls are copying it now... GRAHAM NASH, GARY PEEDS and MICHEL MITCHELL buying house together in Hampstead... Does ROGER EDWARDS need a necessary new wear cuff-links with a polo necked sweater?... DAVID GARRICK has recorded an E.P. of Opera numbers and he's the winner! Footballer ALAN BALL has become neighbour of BLUE JEAN RAY ENNIS in Liverpool... EX-AMEN DAVE TERRY still 'roasting'... TERRY THE PILL commuting between London and Majorca.

UNDERTAKERS

THE UNDERTAKERS are still active. Present line-up consists of JEFFE MUGENT (guitar/vocals), BOB WILLIAMS (drums), JIMMY JONES (bass) and BRIAN JONES (sax). Lead singer is DENNY BARTON. Brian writes very rarely for the Cavern these days and our bookings are on the up and up. We still get lots of requests for "Mashed Potatoes" and "Just a Little Bit" — and "Stupidity". But this does not mean that the group is trying to live on the old name, we get requests for these numbers everywhere we play.

"We also have a fan club going again so The Undertakers are not dead. We will be going to the Star Club, Hamburg in October for a short visit.

"Bill have gathered that we are still going strong and will challenge THE LOMAX ALLIANCE to a duel on stage any day. The Lomax Alliance dropped in to see me and mentioned that they have several bookings at the new West End club The Electric Garden. They pointed out that in fact, BRIAN EPSTEIN made it clear to them he would not be personally managing; they himself when they arrived here in January.

Pop Shorts

ing two PAUL MCCARTNEY numbers... D.J. RICK DANE has completed pilot show with MARI-ANNE FAITHFUL for projected 13-week TV series. Television set to be first BEE GEES album released by Polydor in U.K., U.S. and Europe on July 14. All 14 compositions are original. Bee Gees' songs and the group recently completed a colour insert for "The Jackie Gleason Show" in the States plus a new TV special, "Hey There Little Miss Mary". A GREENAWAY & COOK number by WHISTLING JACK SMITH. It's another whistling record, but with spoken introduction... TURTLES held up at London airport for three hours last week by Customs officials... PAUL MCCARTNEY and JANE ASHER, GEORGE and PATTIE HARRISON, Mr. and Mrs. CHARLIE WALLER, Mr. and Mrs. SPENCER DAVIS, Mrs. TRIGGS, JUDITH and ROSE NASH, TERRENCE STAMP, ADRIENNE POSTA and PETER DINKLER among personalities at Sylvania Theatre concert last Sunday... "THE NEW FACES, whose new single "Lace Covered Window" is clearing this week, are currently appearing on a summer season at the North Pier, Blackpool... DAVE BERRY commences a three week tour of appearances at sea-side resorts in Yugoslavia on June 10.

A science fiction opera for Spencer!



SANDIE SHAW — and if you want to know why she's brushing up on her Czech, well, the reason is the 3rd Pop Song Festival in Bratislava, Czechoslovakia — Sandie isn't competing but she will be representing Great Britain. The show will be televised through Intervision (the East European version of Eurovision) to no less than 350 million viewers! (Dezo Hoffman, RM pic.)

A knock-out Saville show— Chiffons, Procol, Denny, Jimi

WHAT a knock-out show at the Saville last Sunday—this was really one of the most enjoyable concerts I've been to at the Epstein pop-manor. Appearing were three of the most aware groups in Britain at the moment, plus the Chiffons—four girls from the U.S. of A. who make a really beautiful sound.

The show was opened by the Stormyville Shakers. Then we were treated to the sounds of what must be one of the coolest groups in the country—the chart-topping Procol Harum. After watching their performance I am convinced that this group will be with us for a long time—and I think they will not only prove that they are not just a one-hit group, but they will also show themselves capable of producing some really progressive music — they'll have to after "Whiter Shade Of Pale", which is surely one of the most up-to-date sounds around!

The Chiffons. Well, what can you say — a very polished act

BBC pop

ARTISTES appearing on BBC Light programme shows later this month include: THE EASY-BEATS "Saturday Club", June 24; NEIL DIAMOND, THE BY-STANDERS — "Easy Beat", June 25; MARMALADE, LOUIS LANE — "Monday, Monday", June 26; ENGELBERT HUMPERDINCK — "Parade Of The Pops", June 28; DAVE DEE, DOZY, BEAKY, MICK & TICH and PAUL & BARRY RYAN — "Pop North", June 29; PETER & GORDON, THE MIGHT FIVE — "The Joe Loss Show", June 30.

YOU can buy any black-and-white picture in the Record Mirror marked "RM picture." Just write to us, telling us the date of the issue, the page, and the artist (or cut out the pic from the RM) and we'll send you back any number of copies you require. Sizes and prices as follows:

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All colour pictures captioned RM are now available to readers as a 10 in. x 8 in. full colour print at £5 per print. Just write to "RM PHOTO SERVICE, 20 Gerrard Street, London, W.1."

SPENCER DAVIS has received a £5,000 a week offer to appear in an avant garde science-fiction opera based on "Robinson Crusoe" to be staged at West Berlin's National Arts Centre in July. If he accepts the role he'll have to begin rehearsals on July 13th prior to the July 20th opening night.

He would also be required to re-arrange the musical scores with the other members of the group.

His acceptance of the part depends on whether he can arrange to postpone other commitments around those dates.

John Walker— return to Paris Olympia

FOLLOWING his successful appearance at the Palais Des Sport, Paris, last week, JOHN (MAUS) WALKER has been booked to headline a show at the Paris Olympia August.

Numbers included in his act last Thursday were "Hold On I'm Coming", "Do You Wanna Dance", "The Same Old Song" and "Stormy Monday". He was backed by his new group, whose personnel consists of JOHNNY B. GREAT (organ), JOHN MCNAIRN (guitar), STUART FORD, HAM (drums), MARTIN CLARKE (bass).

His first solo single is likely to be released on June 30 by Philips.

Liberty—now with Philips

REGARDING the doubts about the Liberty Records, the following statement was released at Press time: From Philips Records: Philips and Liberty Records announced that a contract has been signed whereby Philips will manufacture and distribute Liberty Records and the associated labels in Britain as from July 1.

The contract was signed by Mr. Leslie Gould on behalf of Philips and Mr. Bob Reisdorff on behalf of Liberty. The first singles will be announced in the near future and a strong list of LP's will be issued in August. Liberty, and the associated labels, will be available through the Philips' depots and from normal channels.

A great Doddy show!

YES, Doddy's here again at the London Palladium and all I can say is that it is the most magnificent mirth-provoking marathon that I can recall. I've seen the American greats, notably the Messrs. Hope, Benney, and Lewis, and nobody has done more, told more gags, walloped more punch lines than the Liverpoolian lad.

It is a virtuoso performance from his first entrance. The first-night audience came out pulverised and in a state of sheer disbelief. His formula seems to be: tell a joke, top it with another, then another, then another... then switch subjects and do the same thing all over again. It's a mastery of timing, inventiveness — and staying power. How he does this little lot twice — a day is baffling.

If this sounds like a ridiculous rave, well, it is. Ridiculous in the music sense of being almost unbelievable. Heaven knows what percentage of the show, "Doddy's Here Again", Ken handles on stage but there's still room for some fantastic speciality acts. Fast-rising pianist Roy Budd is finger-happy and brilliant; Rosemary Squires is herewith welcomed back to the West End and salutes us all with stylish songs. The Bluebell Girls are, ahem! the Bluebell Girls — in impeccable shape. There are the attractive and sound-in-sound Bal Canto singers. Some excellent scenes featuring adagio dancers the Bel-Caron Trio; the inventive Goofers; the hard-working Pierot Brothers.

Through it all strides that Colossus of Comedy, Ken Dodd. I mean it — he's incredible. I'll be going back once a month, on a refresher course.

PETER JONES

Next week's singles

THERE are new singles due for release on June 16th from The Pink Floyd, P. J. Proby, The Four Seasons, Keith, and The Sandpipers.

All the singles to be released that week are as follows.

STATESIDE: Jerry Naylor — Sweet Violets; Hoagy Land — The Next in Line; LIBERTY: Fantasia — Gotta get away; P. J. Proby — You Can't Come Home Again; Johnny Mann Singers — Up, up and away; C.S.B.: Deuce Hearts — Closer Together; Giant Sunflower — Strawberry Sunshine; The Cyrkle — We had a Good Thing Going; Minouche Barelli — Boum Badaboum; Donnie Elbert — Get Ready.

PHILIPS: Four Seasons — C'mon Marine, Klibbe — Baby, Your Phrasies is Back; Jimmie's — Magic Saxophone; MERCURY: Lesley Gore — Summer and Sandy; The Painted Ship — Frustation; KEITH — Daylight Saving Time; ATLANTIC: The Sweet Inspirations — Why (am I treated so Bad); Willie Tee — Thank You John; POLYDOR: The Soul Runners — Grit and Corn Bread; The Mulberry Fruit Band — Yes We Have No Bananas.

DECCA: Two of Each — Every Single Day; Wishful Thinking — Peanuts; Peter Lee Sterling — You Don't Love Twice; The Twinsters — Tumblin'; Mantovani — You Only Live Twice; R.C.A.: Sergio Franchi — I Should Care; MONTMONT: Fran Jefferies — Together; Giant Sunflower — Strawberry My Lonely Corner; Robert Mitchum — Little Old Wine Drinker; LONDON AMERICAN: Mel Torme — Life Turns Her That Way; Sue Thompson — The Ferris Wheel; COLUMBIA: Simon Smith — And This is my Beloved; The Pink Floyd — See Emily Play; Summer Set — Overnight Changes; H.M.V.: Ray Charles — Here We Go Again; UNITED ARTISTS: Jimmy Rotelli — Who can Say; PYE POPULAR: Jackie Trent — "Your Love is Everywhere; PICCADILLY: The Traffic Jam — Almost but not Quite There; Ebony Keys — Country Girl; PYE INTERNATIONAL: The Shirelles — You & Me; See Emily Play; M.C.: The Sandpipers — Glass Chess; Function at the Junction; Ramsey Lewis — I'm a Man; IRISH SINGERS: Gary Kane — Too Good To Miss; Sean Dunphy — Talking Love.

20 years - old MIKE GREGORY has now joined THE SWINGING BLUE JEANS on bass and LES BROWN now play organ with the group. Mike was a former member of THE ESCORTS, as was Blue Jean TERRY SYLVESTER. The outfit have a new disc released on the HMV label on June 16 — "Trembling."

classified

SMALL advert

The price for classified advertisements is 2p per word pre-paid for all sections. Advertisements should be submitted by Thursday of the week preceding publication. All advertisements are subject to approval by the publishers.

● records for sale

RARE TAMLA MOTOWN and Atlantic Singles. Early Beach Boys. Cliff, etc. Send stamp addressed envelope for list. Disc Stop, 256 Waterloo Road, Manchester 8.

SPECIALISTS IN Back Numbers. Send S.a.e. Golden Oldies, 12 Winkley Street, London E.2.

Continued on page 11



Anne-Lise Pedersen, 16, H. Veringsaasenset 35, Hamar, Norway. Stars — Elvis, Walker Brothers, Lovin' Spoonful, Tross, Donovan, Gene, Hobby and interests — Dancing, sport, boys, pop, Elvis, playing records.



Barry Lang, 16, 66 Este Road, Battersea, London S.W.11. Stars — Cliff, Elvis, Sonny and Cher, Everly Brothers, Hobby and interests — Pigeon racing, like to try and meet Elvis, Cliff.

Gerry talks about the break-up...



GERRY — a change of record labels as well as becoming a solo performer.

GERRY Marsden stands unique. He doesn't stand very high, physically, but "unique" he most certainly is. When he and the Pacemakers appeared on the scene, the very first three records they made all went to number one. And that is, quite definitely, a record!

Now Gerry continues to stand unique... but he now stands entirely on his own. He and the group have parted company and he has changed labels and CBS present what I regard as being a first-rate debut single "Please Let Them Be".

It was written by guitarist-singer Tony Sheridan who at one stage was very big in Germany and even had the Beatles backing him on records, like "My Bonnie". Now I've always regarded Tony as being a bit of a raver, a sort of wild man of music. So it surprised me somewhat when he turns out such a sensitive song as "Please Let Them Be".

Gerry's own expressive eyebrows, however, remain firmly planted in place. "Didn't surprise me," said he. "This is what Tony is like, deep down. You get one impression of him when he's in public. The other is the way he comes across in this song. I heard the song and said instantly that it was marvellous. I wanted it, urgently, for my first solo record. I'm not saying it'll definitely be a hit, but I'm glad I did it."

How did Gerry feel, now he is exposed to the elements without three long-time buddies around him?

Not lost for a word was Gerry. Lots of words...

"Look, we'd been thinking about breaking up for about seven months. The other lads have got some great ideas about business ventures — can't say what, without giving the whole game away, but they'll start off together then develop their own individual ideas. And I'd always wanted to spend a lot of time on writing things like musicals and so on. "There wasn't any need for us to make a snap decision. We were having a ball. We were travelling the world, seeing things... just having a ball. People had said before that if we split I'd be all right on my own. But we took no notice of that. The thing was that we were a group, been together for many years, and we were enjoying life. "I didn't want to be the bloke so much in the front of the group. But I wrote a lot of songs. The others didn't, I sang — so they said: 'Right, you get out in front'. I'd have been just as happy if we'd been simply the Pacemakers. But if there was anything to do, I'd do it. That's how it all evolved. "People think I must have been nervous when I first faced a studio for this new single — all on my own. But remember that I'd done LP tracks before without the boys. I love working with lots of musicians. The arranger on the single came to

my house and we worked out what we were after and I was honestly dying to get in the studio in front of a large orchestra.

"The thing is that I'm lucky. Thank God, I don't have to worry about grafting. I can take time off to do my musical-type ideas and if I start getting back into cabaret... well, I can take in my own band. But I really do want to spend a lot of my time on writing things — I wouldn't mind writing plays. I just want to develop on those lines.

"I'd love to do cabaret in the States, one day when I think I'm good enough. You know, here I am I'm on my own... and it's impossible to start planning exactly which way things will go for me. I like the adventure of starting off with a new label and I like the feel of being all on my own. I can't blame anybody now, not if things go wrong. "There's nothing to regret. The Pacemakers, as blokes, are happy — and I'm happy. We'd got as far as we could and ended up still enjoying what we were doing. You can't ask for anything more than that."

In point of fact, I think Gerry will also aim to go into films as an actor. He's had experience in the past and it's always much easier to fit in a solo artiste than a whole group. The general view is that he has the talent and the charm and the experience to start the whole Gerry-built reputation all over again.

PETER JONES

READERS' CLUB



Johnny Linden, 16, Bankogatan 5, Gateog V. Sweden. Stars — Roy Orbison, Kinks, Shadows, Stones, Beatles, Moody Blues, Cilla, Hobby and interests beautiful girls, dogs, football, listening to radio.



Jane Le Prince, 15, 188 Burnt Dak Lane, Sidcup, Kent. Stars — Who, Don Covay, Rufus Thomas, Gene Chandler, Hobby and interests — Peter Townshend, dancing, Who, eating, war.



Marzena Kubiaki, 18, Zbyszynska Kilinskiego 10, woi. Zielona Gora, Poland. Stars — Bob Dylan, Who, Stones, Kinks, Spencer Davis, Yardbirds, 4 Tops, Hobby and interests — Clothes, dancing, latest vogue, rhythm and blues.



Peter Ian Brudenell, 24, 36 Trevor Road, Southsea, Hants. Stars — Buddy Holly, Brenda Lee, Kathy Kirby, Hobby and interests — Tape recording, films, girls, reading Record Mirror.



Britlet Michael, 20, 414, B.S. CCT, 60, Noyon, France. Stars — Elvis, Marianne Faithfull, Adamo, the Lovin' Spoonful, Hobby and interests — Philately, writing letters, post cards.



Carol Reed, 15, 64 Cotehele Ave, Prince Rock, Plymouth, Devon. Stars — Rolling Stones, Francoise Hardy, Dave Berry, Walker Bros., Sandie Shaw, Dylan, Donovan, Hobby and interests — Going to 'Better Days', dances, swimming, American pen pal.



Maureen Anne Daly, 23, 42, Minosa St., Fulham, S.W.6, London. Stars — Gene Pitney, Beatles, Walkers, Small Faces, Spencer Davis, Alan Price, Orby, Tania artistes, Los Bravos, Disco The Ques and Clubs, Travel, Pop, Hobby and interests — Music, shows, football, correspondence, Wants boy pen pals 19-26 everywhere.



Sabah M. Oasim, 22, Summer Resorts & Tourism Service, Baghdad, Iraq. Stars — Connie Francis, Cliff Richard and the Beatles, Hobby and interests — Stamp Collecting, Correspondence, Travelling.



David Holland, 19, Flat 3, Surbiton Hill Park, Surbiton, Surrey. Stars — Dylan, Ray Charles, Alan Price, Beatles, Jerry Lee Lewis, Eddie Cochran, Elvis, Hobby and interests — Poetry, jazz, art, photography, Arsenal F.C.



Carmen Thrasher, 17, 232 Walker Valley Road, Castroville, California, U.S.A. Stars — All British singers, especially Stones, Hobby and interests — Playing Maracas, listening to R & B.

John's Children—a turn-on seance for a stage act...



JOHN'S CHILDREN — (left to right): John Hewlett (Bass), Chris Townson (Drums), Andy Ellison (Vocals) and of course Marc Bofann (Lead Guitar).

"THE reason we're succeeding is 'cos we do everything for ourselves... we don't sit around waiting for publicity people to do all our promotional work for us. Yeah, and the money we make from playing we invest in other things. We've got our own club in Leatherhead and a big old house in the country which we're converting into a sort of group home. We're going to have a recording studio there and we're building a swimming pool. And we've got a lot of blokes who look after us... and they come round to gigs with us on their bikes... act as an escort and make sure we get our money all right."

John's children don't wait for questions, nor do they stop talking; nor does their enthusiasm ever drop for a second.

Chris explained about the group: "Andy's the lead singer and he jumps off the stage and things and does somersaults and belts John when he feels like it, and he's got a gong to hit as well. And Marc, he usually sits in a trance in the middle of the stage, except when he's jumping about like a flea." "Bunny" interrupted John, "Kit Lambert says we should have been called 'The Electric Bunnies'. I asked Chris what he did. "Oh, I just play the drums." "Just play drums?" echoed Andy, "How can he say that? He's the best pop drummer ever, he's sensational, he's fantastic." What about John, I wanted to know. "Oh, he's the best seducer ever," said Chris, "if we want something from someone and everything else has failed we send John along. He won't tell us

what he does but it always works. It's his eyes, I think."

"People who see us play often think we're out of our heads," commented John. "It's true," Andy confirmed, "from the minute we get on the stage we lose our minds completely, it's like we're all in a trance." "Marc's songs are part of it," John explained, "they're super-dimensionative... not just double meanings but millions of meanings. Take 'Desdemona'. A lot of people say that 'Lift up your skirt and speak' is dirty. But it's not. Marc wrote those words because they gave him a buzz... they weren't meant to mean anything. One American DJ picked on the line 'naked in the nude' and said it was obscene. We showed him some well known songs with the words naked and nude in them. That's all right, he said, but when you put them together, then it's pornographic."

Marc explained about their stage act: "We don't just do a musical performance... it's a 45-minute happening... sometimes we're barely conscious of what we're doing. It's like a big turn-on seance between us and the audience. I've seen Andy go quite mad like a witch doctor in a tribal dance. He leaps off the stage and runs round the audience or sometimes he attacks one of us. In Dusseldorf he got in a fight with John, and they both fell 15 feet off the stage onto Andy's head." "Which was lying at the bottom," Chris explained helpfully.

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

DAVY'S FANS TO THE RESCUE!!!

... here's what happens when an RM reader criticizes Davy

RECORD MIRROR reader Phil Richards wrote in complaining that, in his view, Davy Jones was the UN-talented Monkee — and that the group would be better without him. Predictably the replies stormed in from Davy fanatics . . . so many we lost track of the actual number.

And many more wrote direct to Phil, but more about that later on. Here's a quick survey of the points YOU made in reply to reader Richards.

Like Susan Sayer and about twenty-five chums: "We think 'The Day We Fall In Love' is a lovely song and nobody could sing it better than Davy. You think he looks stupid playing maracas and tambourine . . . wonder what YOU look like!"

Kenna McIver: "The Monkees would be nothing without Davy — and millions would miss him." S. Clive: "Without Davy, the Monkees would be a flop — his voice is smashing and Phil Richards should be shot for saying otherwise." Marilyn Johnson: "Phil should reconsider — the Monkees would never be the same without Davy, who makes the group".

"Ned": "Listen to Davy's own album. He loses the rest of the Monkees as a singer and as an actor". Sharon Mockford and Anne Kumchyre: "Obviously not true that Davy can't sing — he was with Harry Secombe on stage. In fact, he's the best singer of the Monkees". Miss J. Haw: "Davy has one of the best voices in the business — and without him the Monkees would not be where they are today."



DAVY — believe it or not — in a scene from one of the Monkees TV shows. A reader's letter about Davy brought considerable response from RM readers as you can see from this feature.

Christine Glover: "Davy has loads of fans and he'd be missed awfully if he left. Is Phil Richards picking on him just cos he's only 5 ft. 3 in. tall?" Marilyn Smith: "That soft lad who thinks he knows about the Monkees should get his facts straight first—Davy is great." Audrey Gregory: "Who could hate that cute, lovable understanding boy? It's rubbish and Davy's 'Day We Fall' is one of the best LP tracks." Pauline Webster: "Davy is a good actor and a touching singer — he had me in tears all the way through 'I Wanna Be Free' in one TV episode."

R. Collins: "I agree Davy isn't very good at singing but the group started as a comedy series — and Davy is the romantic Monkee." Misses C. and D. Cooper: "Davy supplies the best personality and looks — and we watch the show every week". Mary Davies: "I was ashamed of Phil's letter. Only thing I don't like about Davy is that he likes girls taller than himself — I'm 16 and only 4 ft. 9 in!" Linda and Mally Smith: "If I didn't like a singer I wouldn't write that sort of thing about him. If Davy is not a good singer how come he has so many fans."

Stella Bazely: "Philis right about

the other Monkees—Mike has a talent for production, Micky for vocals and Pete a musician. But Davy MAKES the group, livens it up." Maureen Hill: "Davy is adorable, gorgeous, fabulous, lovable . . . the greatest". Janice Fordham: "Think how many fans the Monkees would lose without Davy". Christine Halford: "Davy has a tremendous personality and he's alive . . . and is a good singer." Susan Day: "You need a sense of timing to play tambourine and maracas and not everyone has that". Lynnette Thomas: "Davy would be badly missed — Phil Richards is talking through his hat."

Marilyn Butler: "My blood is boiling. Davy is great". Sally Hershner: "We all think Davy has a smashing voice — his very real talent would be wasted in a war if he was called-up." Annette Harrison: "Davy for millions of us, is the King of Maracas and Tambourine. Phil is round the bend." Sue Ogden: "Davy is a great singer and would be missed if he left the group."

Janet Poynter and Sandra Aplin: "Davy gains the majority of fans for the Monkees . . . 'Day We Fall' is not the best of records but that's the fault of the writers." J.C.: "Davy

is sweet and the group would be nothing without him."

And so on and so on. And a letter from the provocative Mr. Richards himself: "I expressed my opinions about the complete lack of talent evident in one Davy Jones. Since then I've received many letters from so-called fans. A lot were unsigned, most insulting and a few obscene. It appears that ninety per cent believe I am not entitled to hold the views I do, or to express them in print. They have never heard of freedom of speech. I don't mind being told I am wrong but I object to being abused and insulted by a collection of mindless fans with nothing constructive to say."

"If these are typical of Monkees' fans, then I feel only pity for the Monkees. But thanks to Record Mirror for printing my original letter, by which I still stand, for it proves that you are prepared to air any valid opinion, regardless of whether it will prove popular or not."

And a final note: "Davy Jones has launched his own fan club and details are available from this address: Jill Spurr, Davy Jones Fan Club, Glasgow House, Middleham, Leyburn, Yorkshire."

PETER JONES

45 rpm records

new from **DECCA** this week

Kenneth McKellar

Waiting for Sheila

F 12625

DECCA

Baldwin

The land at rainbow's end

F 22624

DECCA

Winston G.

Riding with the milkman

F 12623

DECCA

The Association

Windy

HLT 10140

LOVON

The Tapestry

Carnaby Street

HLZ 10138

LOVON

Freddie Scott

Am I grooving you

HLZ 10139

LOVON



TOMMY SANDS with NANCY SINATRA in a still from "Love In A Goldfish Bowl" from 1961 — Nancy seems to have changed somewhat.

1750-1760

THE GREAT BEAT MOVIES

1955-1965

HERE is the list of the beat and pop films from the years 1965 to the present day. Although some of these films—most of them in fact—do not have the same pop interest historically, they are generally far better in terms of quality and production than the earlier beat movies.

I must apologise for leaving out Little Richard from the film "Mister Rock 'n' Roll"—I hope Mr. Penniman's numerous fans will be as quick to forgive as they were to write to me correcting the mistakes! Also the film "C'mon Let's Live A Little" was made in 1966, not 1962—it is included again, with additional stars, in this list.

1965 COMPILED BY ALAN WARNER

- BE MY GUEST (Rank)—Jerry Lee Lewis, Nashville Teens, Zephyrs, Kenny and the Wranglers, Niteshades.
- BILLIE (United Artists)—Patty Duke.
- CATCH US IF YOU CAN (Anglo Amalgamated) Dave Clark Five.
- CUCKOO PATROL (Grand National)—Freddie and the Dreamers.
- DATELINE DIAMONDS (Rank)—Small Faces, Chantelles, Kiki Dee, Mark Richardson.
- THE GIRLS ON THE BEACH (Paramount)—Crickets, Beach Boys, Lesley Gore.
- GONKS GO BEAT (Anglo Amalgamated)—Lulu and the Luvvers, Long and the Short, Nashville Teens, Trolls, Ray Lewis and the Trekkers, Vacqueros, Graham Bond Organisation, Elaine and Derek, Alan David.
- HOLD ON (MGM)—Herman's Hermits.
- KIMBERLEY JIM (Planet)—Jim Reeves.
- POP GEAR (Associated British Pathe)—Matt Monro, Susan Maughan, Animals, Honeycombs, Kocking Berries, Herman's Hermits, Nashville Teens, Four Pennies, Billy J. Kramer and the Dakotas, Fourmost, Tommy Quickly and the Remo Four, Sounds Inc., Peter and Gordon, Spencer Davis Group, Billy Davis, Beatles.
- A SWINGING SUMMER (Eagle)—Righteous Brothers, Rip Chords, Donnie Brooks, Jody Miller, Gary Lewis and the Playboys.
- UP JUMPED A SWAGMAN (Warner Pathe)—Frank Ifield.
- SKI PARTY (American International) — James Brown, Lesley Gore, Frankie Avalon, Deborah Walley.
- WHEN THE BOYS MEET THE GIRLS (MGM)—Connie Francis, Harve Presnell, Herman's Hermits, Louis Armstrong, Sam the Sham and the Pharaohs, Liberace.
- WINTER A GO GO (Columbia)—Nooney Rickett Four, Jodi Lyman, Reflections.
- WILD ON THE BEACH (20th Century Fox)—Frankie Randall, Sheri Jackson, Jackie and Gaile, Sonny and Cher, the Astronauts, Cindy Malone, Sandy Nelson.
- DR. GOLDFOOT AND THE BIKINI MACHINE (American

- International)—Frankie Avalon, Sam and the Ape Man, Vincent Price, title sung by Supremes.
- SGT. DEAD HEAD (American International)—Deborah Walley.
- LOVE AND KISSES (Universal)—Rick Nelson.
- SPIKE MILLIGAN MEETS JOE BROWN—Spike Milligan, Joe Brown.
- GO GO WITH MATT MONRO (Warner)—a short featuring Matt Monro.
- THREE HATS FOR LISA (Anglo Amalgamated)—Joe Brown.
- BEACH BALL (Paramount)—Supremes, Four Seasons, Righteous Brothers, Hondells, Walker Brothers.
- 1966
- JUST LIKE A WOMAN (Monarch)—Mark Murphy, Barry Fantoni.
- C'MON LET'S LIVE A LITTLE—Bobby Vee, Jackie de Shannon, Eddie Hodges, Ethel Smith, Bo Belinski and the Pair Extraordinaire.
- PRIVILEGE (Universal)—Paul Jones.
- 1967
- BLOW-UP (MGM)—Yardbirds.

Omissions

- 1956
- RUMBLE ON THE DOCKS (Columbia) — James Darren, Freddie Bell and the Bellboys.
- 1957
- KILL ME TOMORROW (Renown)—Tommy Steele, Liberace.
- CALYPSO HEAT WAVE—Johnny Desmond.
- BOP GIRL (United Artists) — Mary Kaye Trio, Goofers, Lord Flea, Eddie Cochran.
- 1959
- GO, JOHNNY GO — Chuck Berry, Ritchie Valens, Eddie Cochran, Jackie Wilson, Alan Freed, the Cadillacs, the Moonglows, the Flamingos, Jo Ann Campbell, Jimmy Clanton, the Three Chuckles.
- 1960
- CLIMB UP THE WALL (New Realm)—Craig Douglas, Cherry Wainer, Russ Conway.
- LET'S GET MARRIED (Eros)—Anthony Newley.
- SWEET BEAT (Archway)—Billy Mills, Five Satins, Lee Alabama.
- HIGH TIME (20th Century Fox) — Bing Crosby, Fabian, Tuesday Weld.

That's all then. And an apology to Chuck Berry fans for leaving Chuck's name off TWO films — one being 'Mr. Rock And Roll' in 1957 and the other "Teenage Command Performance" in 1964. Also Russ Conway appeared in 'It's All Happening' in 1964.

Anyway, thanks to everyone who has written in about this series — and look out for more features on pop history in Record Mirror from time to time.

N.J.

k 45 rpm records

The Woolies

Hey girl

RCA 1602

RCA VICTOR

Decca House Albert Embankment London SE1

NOLA YORK IN CABARET

ONE would have thought that an attractive and talented girl singer who writes her own material (and some of her songs are very, very good) would have been an obvious and immediate success. But no. It's difficult for a girl to establish herself in the world of pop-music—a world virtually dominated by men.

Thus Nola York, already with two very good records to her credit, has to sing standard songs to standard people in standard night-clubs, instead of singing her own songs to the sort of people who appreciate her music (and I do mean me).

I went to see her last week at the Poor Millionaire, where she is doing a cabaret spot.

"I enjoy working here because, after I've sung my routine numbers backed by the resident trio, I often get the chance to sing my own songs, more or less impromptu, backing myself on the guitar—and the audience here seem to enjoy this as much as my cabaret spot."

Which doesn't surprise me in the slightest.

Yes, I think its time a new girl singer appeared on the scene, and I think Nola York could be the one. Perhaps her latest record "Photographs" (again, one of her own compositions) will help to establish her—I hope so.

DEREK BOLTWOOD

Country Music Chart

- | COUNTRY SINGLES | COUNTRY ALBUMS |
|---|--|
| 1 THERE GOES MY EVERYTHING
(3) Engelbert Humperdinck (Decca) | 1 GREEN, GREEN GRASS OF HOME
(1) Tom Jones (Decca) |
| 2 FUNNY, FAMILIAR FORGOTTEN FEELINGS
(1) Tom Jones (Decca) | 2 BUCK OWENS AT CARNEGIE HALL
(2) Buck Owens (Capitol) |
| 3 CHARLESTON RAILROAD TAVERN
(2) Bobby Bare (RCA) | 3 RELEASE ME
— Engelbert Humperdinck (Decca) |
| 4 THIS SONG IS JUST FOR YOU
(4) Clinton Ford (Pye) | 4 WELCOME TO MUSIC CITY USA
(3) Various Artists (CBS) |
| 5 RELEASE ME
(5) Engelbert Humperdinck (Decca) | 5 THE DRIFTER
(5) Marty Robbins (CBS) |
| 6 IT TAKES A LOT OF MONEY
— The Hillsideers (Strike) | 6 ROY ORBISON SINGS DON GIBSON
(4) Roy Orbison (London) |
| 7 SAM'S PLACE
— Buck Owens (Capitol) | 7 THE STREETS OF BALTIMORE
— Bobby Bare (RCA) |
| 8 I WANNA SEE NASHVILLE
(9) O'Brians (Major Minor) | 8 BEST OF JIM REEVES
(10) Jim Reeves (RCA) |
| 9 BUT WAIT THERE'S MORE
(7) Justin Tubb (RCA) | 9 ONCE OVER LIGHTLY
(8) Hank Locklin (RCA) |
| 10 ALMOST PERSUADED
(6) Crispian St. Peters (Decca) | 10 HAPPINESS IS YOU
(6) Johnny Cash (CBS) |

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

Some contrasting new LP's -re-issues from Buddy Holly and Jerry Lee Lewis, plus a fourth LP from Vince Hill

JERRY LEE LEWIS "Breathless": Breathless; I've Been Twisted; Good Golly Miss Molly; Livin' Lovin' Wreck; It Won't Happen With Me; Teen Age Letter; Save The Last Dance For Me; Rambler; Rose; When I Get Paid; How's My Ex Treating You; Seasons Of My Heart; I Can't Trust Me; Love Made A Fool Of Me; End Of The Road (HAS 3323).

A REPACKAGE of some of Jerry's material which he recorded for the Sun label — this one is lagged after one of Jerry's biggest hits. Most of the tracks are relatively little-known although there are some gems like the heavy pounding "Rambler" and the hitherto unreleased rock-a-booze "End Of The Road". He sings with his sister Linda Gale Lewis on the gentle "Seasons Of My Heart", while the only other "new" track is the countrified "Love Made A Fool Of Me". A nice LP which will please Jerry's fans who have been unable to obtain some of these tracks — commercially packaged too.

★★★★

VARIOUS ARTISTES "Seek It To Em!" — Rex Garvin — Seek It To Em! J. B. Parts 1 & 2; Joe Tex — What In The World; Don Covay — Temptation Was Too Strong; The Drifters — Baby What I Mean; Mary Wells — Satisfaction; Wilson Pickett — Barefootin'; Ben E. King — What Is Soul?; Mona Lisa — They Don't Know; Percy Sledge — You've Got That Something Wonderful; Three Caps — We Got A Thing That's In The Groove; Dee Dee Sharp — My Best Friend's Man (Atlantic 587 064).

A PACKAGE album with a difference — most of these numbers were never his singles. The Drifters "Baby What I Mean" is the only hit here but nevertheless the LP comes over as very entertaining. Perhaps it is because the songs are GOOD even though they are relatively obscure. Mona Lisa is male by the way . . .

★★★★

BUDDY HOLLY "Buddy Holly's Greatest Hits": Peggy Sue; That'll Be The Day; Listen To Me; Everyday; Oh Boy; Not Fade Away; Maybe Baby; Rave On; Think It Over; It's So Easy; It Doesn't Matter Anymore; True Love Ways (Ace Of Hearts AH 148).

THE magic of Buddy Holly jumps out of the grooves — the sound which has influenced pop music to an incredible degree — every one from Dylan to the Beatles. Relive his feat of having four records ("Oh Boy", "Peggy Sue", "Listen To Me", "Maybe Baby") on the charts at the same time some nine years ago. Every track is fantastic because even with the limited number of sides Holly recorded, there is so much that is good. A new generation of Holly addicts have arisen — this LP, at a quince of so is for them.

★★★★

BLOSSOM DEARIE: "Sweet Blossom Dearie" (Fontana TL 5299). The art of communication comes apparently easy to the lass with the delicate voice. Musicians dig her a lot, she plays strong jazz piano, sings effortlessly but with that little-girl appeal that's so hard to emulate. Tracks here include "One Note Samba"; her "Sweet Georgia Fame"; "On A Clear Day You Can See Forever". Feelinful and meaningful, with great backing sounds.

★★★★

JAMES CARR "You Got My Mind Messed Up" (Stateside SL 10205).

JAMES CARR is rather a good soul singer — his slow style is very in vogue at the moment and although he hasn't the reputation of Percy Sledge, James is close. Some (several in fact) of his singles are on here — this is a moody, bluesy LP for bluesy, not necessarily moody people. A good consistent LP.

★★★★

VINCE HILL: "Edelweiss" — The Sound of Music; One Hand, One Heart; I Love You, Samantha; Till The End of Time; I Have Dreamed; Janie; Stranger In Paradise; Maria; Smile; Forgotten Dreams; Take Me Back Again; Edelweiss (Columbia SX 6141).

FOURTH album from Vince, a reversal to his ballad mood. Seems fashionable to knock him on the choice of his recent material but facts are facts: this man is a first-rate professional singer who is bang in tune, flowingly melodic and completely distinctive. Several tracks here have classical origins; others are tried-and-trusted things from musical shows. Four arranger-conductors (Johnny Arthey, Arthur Greenleaf, Tiny Osborne, Harry Robinson) ensure the variety of style which makes it a stand-out production — both for older folk and the teen followers. "Maria" is absolutely outstanding.

★★★★

DEAN MARTIN: "Love Is A Career" (Stateside SL 10201). Dean is on Reprise now — they include typical Martin material plus two of his movie themes "Career" and "Rio Bravo". Strings, controlled brass, the easy-going voice of Dean. Formulated through it all may be, this bloke really has got something.

★★★★

JELLY ROLL MORTON "Morton Sixes and Sevens" (Fontana TL 5415).

THE sleeve notes more or less apologise for the record — but Jelly Roll's piano and the Trumpet of Henry "Red" Allen comes through so strong — these were the last commercial sides Jelly Roll ever recorded but this is still a fantastic record which makes you sit up and listen and realise this is what jazz is all about. A pity the recordings are so scratchy — after all 1940 wasn't that long ago.

★★★★



JERRY LEE LEWIS — an album of Sun re-issues, plus two new tracks.



VINCE HILL — a good selection of songs on his new LP. (RM Pic).

rapid reviews

ZOOT SIMS and his modernist sax style with a batch of George Handy compositions — the combination makes up a good jazz re-issue on Music for Pleasure MFP 1148. From the British side, the incredible **ALAN HAVEN** with **TONY CROMBIE** on drums comes up with "Through 'Til Two" which spotlights Alan's scintillating organ work perfectly — that's on Fontana TL 5400. Recorded in December last year, **WILD BILL DAVISON** with members of the Alex Welsh band is a fine strident piece of trumpet-lead jazz — it's enthusiastic and very listenable. On Fontana TL 5413. Back to the States: **THE PAUL BLEY TRIO** ("I'm against freedom" he says) has a Martie Roling cover and if you don't know what that is, go to your nearest disc centre to find out — on the grooves the sound is strange for a piano-drums-bass outfit. But an interesting record. (Fontana 688 608). On Music For Pleasure's "Hits '67" the tag line is "Can You tell the difference between these and the original sounds?" Sadly, the answer is yes. On MFP 1089. A surprise LP release from **DON CHARLES** who has been making big-voiced commercial records for a long time. His "Have I Told You Lately" (Parlophone PMC 7021) could be big among the Mums and Dads — it's long-term music. Another fine male singer is **JERRY VALE** — his "Great Moments On Broadway" (CBS 62983) is full of familiar, popular and singable tunes from the shows — and his class renditions of them go down a treat. On to birds — the luscious Miss Diannah Carroll has her debut LP "Nobody Sees Me Cry" (CBS 62879) out now — and her smooth blues-tinted style is very acceptable indeed. In contrast — 66-year-old **MALVINA REYNOLDS** has a kind of, old, voice but her biting songs and messages are tuneful and a bit Salvation Army-ish (tunes only) — this LP must be heard by all folk fans. (CBS 62932).

LR-4849

The BACHELORS sing

The Golden All Time Hits

YOU, YOU, YOU - PUT YOUR HEAD ON MY SHOULDER WHO WOULDN'T LOVE YOU? - ANY TIME MY HAPPINESS - HEARTACHES MANANA (is good enough for me)

IT IS NO SECRET - STRANGER IS PARADISE YOU'RE BREAKING MY HEART - MY HEART CRIES FOR YOU BEAR HEARTS AND GENTLE PEOPLE - HARBOR LIGHTS A LITTLE BIRD TOLD ME



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ROCK SOUL BLUES

REVIEWS

NORMAN JOPLIN

OTIS REDDING

Shake: 634 5789 (Stax 601011). Even though 'Live At The Flamingo Park Astoria' may not have the same magic as 'At The Apollo', this is an exciting and compulsive version of the Sam Cooke oldie. Otis's usual flamboyant vocal gestures are in abundance—I don't like them but then I thought his last record (a miss) would be a hit, and that was pretty straightforward. Flip is an interpretation of the Wilson 'Pickett' number — once more there are 'Lord Have Mercy's' in some quantity.



OTIS REDDING

FOUR TOPS

Seven Rooms of Gloom: I'll Turn To Stone (Tamla Motown TMG 612). Song about the lonely house without the girl—the backing is effectively separated from the vocal which is compulsive

and driving but maybe not as raucous as their last couple of discs. A hit quality shines through and although this isn't quite as commercial as their last, it is certainly better. Flip is a more conventional Tamla heater with all the ingredients.

BOBBY JOHNSON AND THE ATOMS: Do It Again A Little Bit Slower: Tramp (Ember EMB S 245). Top side is a slightly blues-orientated version of the Jon and Robin hit. But the flip is a powerful grinding version of the Lowell Fulson hit — definitely worth a spin. ★★

B. B. KING: Think It Over: I Don't Want You Cuttin' Off Your Hair (HMV POP 1594). Self-penned fast-ish blues builder with a jazz-tinged instrumental sound. Typical. Flip features superb guitar and moody organ — it's far better than the top side and is one of the best commercial blues sides for a while. ★★

HOMER BANKS: Hooked By Love: Lady of Stone (Liberty LIB 12060). An interesting discotheque number with a compulsive feel — quite a cool treatment and a good buy. Flip is a moody stowie. ★★

FREDDIE SCOTT: Am I Grooving You: Never You Mind (London HLZ 10139). Ambiguous title for Freddie's newie — a powerful, well performed R & B beat ballad with a soulful vocal and good a.l.c. chorus. It's loud and solid. Flip sounds like a re-write of 'Cry To Me'. ★★

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

THIS WEEK'S NEW SINGLES



Some of this week's new potential hitmakers. There's Cilla, next to Harper's Bizarre, and the New Faces sheltering Judith Durham. Lastly there's Billy Fury who has revived an Elvis oldie.

JUDITH DURHAM

The Olive Tree: The Non-Performing Lion Quickstep (Columbia DBI 8207). Seeker lady on her solo debut. It's a beautiful song, stemming from Tom Springfield, and it's already been well aired on radio and television. Judith is tremendously popular and this will obviously be a hit. Kinda folksy. Flip: Self-penned and a complete change of style. Infectious, rip-roaring, amusing.

TOP FIFTY TIP

BILLY FURY

Loving You: I'll Go Along With It (Parlophone R 5605). I remain a Fury addict. This is the oldie, dressed up neatly and sung with a vibrant sort of deep-voiced styling. Very appealing with sincerity fair shining out of it all. Okay so his last one missed out—I still think this'll be sizeably big. Flip: Another good performance on a big-beating ballad, with choral backing and tuneful determination.

TOP FIFTY TIP

CILLA BLACK

What Good Am I: Over My Head (Parlophone R 5608). Obviously a smash hit. Starts off gently, then explodes into a typical Cilla performance — all dramas and emotions and clever lyrics. Tremendous arrangement, for which thanks go to Mort Shuman. It's been a long wait but worth it, as it worked out. A lovely pop performance. Flip: Slow-starting, then perking up more than somewhat. Good value turn-over.

TOP FIFTY TIP

THE NEW FACES:

Lace Covered Window: The Life That I Lead (Pye I 7335). This really is a first-rate song; take a bow Clive Westlake and Mr. Lobla. And a fine performance: take a bow, Barry, Chas and Marie. This group get a strong vocal sound going and the song, sort of Bachelor-type material, should get a very wide following. The song is most easy on the ear. Flip: perkier, faster, but again with that distinctive vocal line.

TOP FIFTY TIP

NANCY SINATRA

You Only Live Twice: Jackson (Reprise 20395). Movie theme, with a massive orchestral backing and Nancy in double-tracked form. It's really not, at first hearing, all that strong a melody and certainly not her strongest. But she sells well and should make the Fifty. Flip features her with Lee Hazlewood on a Country-styled fast-pacer which I very much preferred.

TOP FIFTY TIP

HARPERS BIZARRE:

Come To The Sunshine: The Debutante's Ball (Warner Brothers 7328). Not as instantly catchy as 'Feelin' Groovy' but good enough to click. They do get a good sound going on a delicate, summary sort of song. Doubt it'll be massively successful, but it's the right sort of treatment to click. Flip: Good lyrics, but a bit of a drag, melodically.

TOP FIFTY TIP

JOE BROWN:

With a Little Help From My Friends: Show Me Around (Pye 17339). One of the more successful Beatle LP cover jobs — it suits Joe's perkiness and Cockney approach very well. Not guaranteeing it'll make the charts but it's certainly good enough. Backing chorus and nothing ambitious to distract. I liked it a lot. Flip: A jostling mid-tempo beat-ballad. Quite good.

TOP FIFTY TIP

LIONEL MORTON:

What To Do With Laurie: I'll Just Wait Around (Phillips BF 1578). A much-recorded sentimental ballad but Lionel, on his debut since the Four Pennies split, seems to me to get the most out of it. It's rather slow, rather gentle, but the words are clearly commercial. He's not 'art' got a good voice, too. Flip: Not so strong, but a good showcase for a versatile voice.

TOP FIFTY TIP



DECCA

from the beginning
SMALL FACES

Small Faces

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IT'S probably just the time of year. But there are very few singles around which really knock me out. Apart from The Procol Harum's "Whiter Shade Of Pale", my favourite is definitely Stevie Winwood's new group Traffic's "Paper Sun." At first hearing, I thought it was much too long. People said the same about "Pale". But after living with "Sun" for a while, you realise it all fits in. It all belongs. It's a superb record by any standards. And full marks to American producer, Jimmy Miller. He's really got it all together. Haven't met him yet. But I hope to this week.

Also constantly on my turntable: Aretha Franklin's "Respect". Jerry Wesker produced it. It's the best American soul record for months. And wait till you hear the album. It's a real gas. Probably my other favourite single is The Young Rascals' "Groovin'". A nice change of pace from their previous efforts. It's a lovely, lazy, summery sound. Both records deserve to make number one here.

What is really so important about the Procol's success is that it's opened the door for other good sounds. I'm firmly convinced that — if properly promoted — records that have originality and sincerity and which are genuinely emotionally performed will, in the long run, break through. But the people promoting them must have that extra bit of belief and faith over and above the normal course of duty.

Another pat on the back for Track. Their Jimi Hendrix album looks like being a monster seller. And, given exposure, John's Children's "Desdemona" could join the Hendrix and Who singles in the charts. People who have put the record down should question their motives in doing so.

The most important event of the year at the Saville Theatre is the appointment there as producer of Vicki Wickham. We all owe so much to her. Her talents must be encouraged to the full. Most British stage shows cry out for presentation. Vicki's advice would be invaluable to so many.

Talking of the Saville, the turnout of stars in the audience for last Sunday's show was one of the biggest ever. The new group which stood everyone on their ears? The Denny Laine Electric Band. They're much more together now than when I wrote about them a few weeks ago. And Tony Visconti's writing is becoming even more adventurous. I'm convinced that Denny will be an international star before very long. Visconti will produce the band's records with Denny Cordell. In fact, they're due to cut some sides this week for Deram. Watch out for them.

American West Coast chart-toppers, The Turtles, made their London debut last Sunday night at The Speakeasy. The audience again contained many big names in the business. After a rather ordinary start, they quickly impressed everyone with an extremely good reproduction of their sound on records. Their music is happy. Their stage-presence is enthusiastic. And their full vocal sound really comes across. Mark, their jovial chubby Turtle is a first-rate showman. He does some two tambourine things which are particularly effective. Their show includes their single hits ("Happy Together", "She'd Rather Be With Me" etc.) and some tracks from their album, released this week. The song that intrigued me the most: "Makin' My Mind Up". I'd say The Turtles have the most interesting act we have yet witnessed from the West Coast. They deserve to be around for a long time.



New release on Fontana, "A Fistful of Dollars", the Clint Eastwood movie theme, reintroduces the Dalsys, otherwise Paddy and John. Cork-born, the boys went to the same school, later teaming up for singing. Paddy Carroll is the elder, at 24, with black hair and a passion for Gaelic football. John is 22. They teamed up in 1959 and in 1960 headed for London, meeting manager Paul Rich, himself a well-known band singer. Big hit for them in the Middle East was "Me Japanese Boy" . . . but perhaps their biggest break is singing the title song on "Fistful of Dollars", now on release — a movie which has even out-box-officed Bond movies in the States and some parts of Europe.



Here's a member of the Jones clan on whom it is distinctly no hardship to feast one's eyes. It's Patsy Jones, who sings (on RCA Victor), "Colours of Love", which was the Greek entry for this year's Eurovision Song Contest. Patsy uses harpsichord on the disc to enhance the melody line. You can hear Patsy on "Monday Monday", appropriately held on the Light Programme every Monday, and she also sings nightly with the Ray McVay orchestra at London's Hammersmith Palais. The blue-eyed dish personally favours Nancy Wilson and Dusty Springfield and is an addict of the big band jazz sound. She is, as it happens, a very useful singer herself. And this "Colours" song deserves wide approval. Take a bow, Miss Jones.

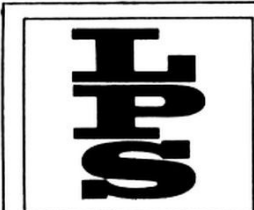


Lionel Morton's first solo single release since The Four Pennies disbanded is a Leiber/Stoller number "What To Do With Laurie." Married to attractive Julie Foster who stars in "Alfie" and the forthcoming "Half A Sixpence", Lionel is looking forward to his career as a solo performer. He enjoyed the years with The Pennies, but now finds the future less complicated. Having previously topped the charts, he has no modest aims — and fervently hopes that his very first solo disc will enter the upper reaches of the chart.



Leave a little love, Try to understand, Call me and nine other tracks —wonderful value at only 20/9½

ace of clubs 12" mono LP record Ace of Clubs Records Decca House Albert Embankment London SE1



JOSE FELICIANO is a powerful new sound — his guitar and voice are torrid enough to make him into a big name if he could get an original song. His "A Bag Full of Soul" on RCA Victor RD 7878 is a nice introduction. For all romantics (like me) there's JULIE LONDON's "Nice Girls Don't Stay For Breakfast", a fabulous sexy, subtle LP on Liberty, LIB 1364 — even the rockers who saw her in "The Girl Can't Help It" are won over by now. Using a title taken from a quote by Hoagy Carmichael, the GRAHAM COLLIER SEPTET come up with "Deep Dark Blue Centre" on Deram DML 1005 — it makes a change to hear a good jazz record that isn't a re-issue. "Kulu Se Mama" is the title of the new JOHN COLTRANE LP on HMV CLP 3617 and also the name of the tune which lasts all of one side. Afro-American, and groovy. YUSEF LATEEF's "The Golden Flute" is an interesting piece of jazz with some good timings and the title track based on a Bach melody. On HMV CLP 3615.

"The Dynamic Duo" is a light-hearted title for such a formidable combination as JIMMY SMITH AND WES MONTGOMERY — the LP, on Verve VLP 9160, is powerful and clever with both of them in good form — they sound happy too. Most jazz names seem to delight in putting about two tracks only on an LP. But OSCAR PETERSON does eighteen (really) on his new album "More Swinging Standards" — the title aptly describes the sound. On Verve VLP 9171.

Folk wise, CY MAIA and ROBERT are sort of one step further than the Seekers, and their LP "On The Scene" (Polydor International Stereo 623 830) is an easy-on-the-ear and most of the lyrics are excellent too. On the same label comes RACHEL RASTENNI with her "Yiddish And Hebrew Folk Songs" — that's on Polydor International Stereo 623 829. Country singer HANK LOCKLIN comes up with a gospel LP on RCA Victor RD 7064 — it's titled "The Gloryland Way" and spotlights Hank's obvious love of the music. T. TEXAS TYLER ("The Man With A Million Friends") has his LP out on London Starday HAB 8322 — it features several of his recent country hits. BILL CLIFTON's first LP for some time "Mountain Ramblings" is out this month on London HAU 8325 — and country fans should give this a thorough listen. With the advent of TOMMY MAKEN and the CLANCY BROTHERS, the Emerald label have wisely issued two of their old 1962 LP recordings. One is "It's Tommy Himself" (Emerald MLD 20) with Tommy without the Brothers, and the other "Raise Your Glasses" features them all. (Emerald MLD 21).



Meet Robert Peters, who promisingly debuts on "Somewhere in the Sun", on Parlophone. He's part of an unusual sort of set-up — he and Leslie Paul Lynton are partners of L and R Enterprises. Robert sings, Leslie manages. But Leslie is also touring in "Robert and Elizabeth", the award-winning musical — as Octavius. Leslie also composed the music of both sides of Robert's record . . . with the singer helping out with the lyrics. Robert is currently touring the country on a personal appearance tour to help disc sales.



The Loot. Larry Pate discoveries from Andover, were in the recording studios recently for the first time since their recent motorway accident in which three of the boys were involved. Two nurses were standing by at the studios in case the boys took ill . . . and Chris Bates, just out of hospital, was still on crutches. Dave Wright was not allowed out of hospital for the session. Manager Stan Phillips insisted the boys make a new record, though, to avoid unnecessary delay. But he's taking the boys to Tangiers for two weeks to recuperate . . .



Next Week air Peter Sullivan on Tom & Engelbert

RECORD MIRROR CHARTS PAGE



AIR MAILED FROM NEW YORK

- 1 RESPECT* (4) Aretha Franklin (Atlantic)
- 2 I GOT RHYTHM* (1) The Happenings (B.T. Puppy)
- 3 GROOVIN* (7) Young Rascals (Atlantic)
- 4 RELEASE ME* (7) Engelbert Humperdinck (Parrot)
- 5 CREEQUE ALLEY (5) Mamas and Papas (Dunhill)
- 6 SOMEBODY TO LOVE* (1) Jefferson Airplane (RCA)
- 7 SHED RATHER BE WITH ME* (1) The Turtles (White Whale)
- 8 ALL I NEED* (4) Temptations (Gordy)
- 9 HIM OR ME, WHAT'S IT GONNA BE? (1) Paul Revere and the Raiders (Columbia)
- 10 MIRAGE (1) Tommy James and the Shondells (Roulette)
- 11 HERE COMES MY BABY* (1) The Tremeloes (Epic)
- 12 SUNDAY WILL NEVER BE THE SAME* (2) Spankie and our Gang (Mercury)
- 13 HAPPY JACK* (4) The Who (Decca)
- 14 I WAS KAISER BILL'S BATMAN* (4) Whistling Jack Smith (Derram)
- 15 A LITTLE BIT OF SOUL* (2) Music Explosion (Laurie)
- 16 ROOMS OF GLOOM* (1) Four Tops (Motown)
- 17 SIX O'CLOCK* (1) Lovin' Spoonful (Kama Sutra)
- 18 WINDY* (2) The Association (Warner Bros)
- 19 DING, DONG THE WITCH IS DEAD (2) The Fifth Estate (Jubilee)
- 20 TRAMP (4) Otis Redding and Carla Thomas (Stax)
- 21 THE HAPPENING* (1) The Supremes (Motown)
- 22 CAN'T TAKE MY EYES OFF YOU* (2) Frankie Valli (Philips)
- 23 ALFIE (1) Dionne Warwick (Scepter)
- 24 GIRL YOU'LL BE A WOMAN SOON* (1) Neil Diamond (Bang)
- 25 LET'S LIVE FOR TODAY* (1) Grass Roots (Dunhill)
- 26 SUNSHINE GIRL (2) Parade (A. & M.)
- 27 MY GIRL JOSEPHINE* (2) Jerry Jaye (Hi)
- 28 DO IT AGAIN A LITTLE BIT SLOWER* (1) Jon and Robin (A&M)
- 29 SWEET SOUL MUSIC* (7) Arthur Conley (Atco)
- 30 WHEN YOU'RE YOUNG AND IN LOVE* (2) Marveteles (Tama)
- 31 COME ON DOWN TO MY BOAT* (1) Every Mother's Son (MGM)
- 32 DON'T YOU CARE* (1) The Buckinghams (Columbia)
- 33 TRACKS OF MY TEARS (1) Johnny Rivers (Imperial)
- 34 CLOSE YOUR EYES* (1) Peaches and Herb (Dade)
- 35 GIRLS IN LOVE* (1) Gary Lewis (Liberty)
- 36 CASINO ROYALE* (2) Herb Alpert and the Tijuana Brass (A & M)
- 37 PORTRAIT OF MY LOVE* (1) The Tokens (Warner Bros.)
- 38 AIN'T NO MOUNTAIN HIGH ENOUGH* (1) Marvin Gaye and Tammi Terrell (Tama)
- 39 NEW YORK MINING DISASTER 1941* (1) Bee Gees (Atco)
- 40 DON'T SLEEP IN THE SUBWAY* (1) Petula Clark (Warner Bros.)
- 41 LET YOURSELF GO (1) James Brown (King)
- 42 SOMETHIN' STUPID* (1) Frank and Nancy Sinatra (Reprise)
- 43 TOO MANY FISH IN THE SEA/THREE LITTLE FISHES* (1) Mitch Ryder and Detroit Wheels (New Voice)
- 44 SAN FRANCISCO—FLOWERS IN YOUR HAIR (1) Scott McKenzie (Ode)
- 45 SOUND OF LOVE (1) Five Americans (A&M)
- 46 FRIDAY ON MY MIND* (1) Easybeats (U.A.)
- 47 LONG-LEGGED GIRL (1) Elvis Presley (RCA)
- 48 HIP HUG-HER* (1) Booker T. and the MG's (Stax)
- 49 SHAKE A TAIL FEATHER (1) James & Bobby Purify (A & M)
- 50 UP, UP AND AWAY (1) 3rd Dimension (Soul City)

TOP L.P.'s

- 1 SGT. PEPPER'S LONELY HEARTS CLUB BAND 5 Beatles (Parlophone)
- 2 ARE YOU EXPERIENCED 6 Jimi Hendrix (Track)
- 3 SOUND OF MUSIC 1 Soundtrack (RCA)
- 4 THE MONKEES 6 Monkees (RCA)
- 5 A DROP OF HARD STUFF 5 The Dubliners (Major Minor)
- 6 GREEN, GREEN GRASS OF HOME 3 Tom Jones (Decca)
- 7 MONKEES 7 The Monkees (RCA)
- 8 FIDDLER ON THE ROOF 10 London Cast (CBS)
- 9 BEST OF THE BEACH BOYS 4 Beach Boys (Capitol)
- 10 RELEASE ME 13 Engelbert Humperdinck (Decca)
- 11 THIS IS JAMES LAST 1 James Last (Polydor)
- 12 GOING PLACES 14 Herb Alpert (Pye)
- 13 COME THE DAY 11 Seekers (Columbia)
- 14 HIT THE ROAD STAX 13 Various Artists (Stax)
- 15 SECOMB'S PERSONAL CHOICE 13 Harry Secombe (Philips)
- 16 DOCTOR ZHIVAGO 21 Soundtrack (MGM)
- 17 FOUR TOPS (LIVE) 16 Four Tops (Tama Motown)
- 18 SUPREMES SING MOTOWN 22 Supremes (Tama Motown)
- 19 HOW GREAT THOU ART 19 Elvis Presley (RCA)
- 20 BOB DYLAN'S GREATEST HITS 20 Bob Dylan (CBS)
- 21 MATTHEW AND SON 15 Cat Stevens (Derram)

5 YEARS AGO

- 1 GOOD LUCK CHARM 1 Elvis Presley
- 2 DO YOU WANT TO DANCE/I'M LOOKING OUT THE WINDOW 2 Cliff Richard
- 3 COME OUTSIDE 4 Mike Sarne
- 4 A PICTURE OF YOU 10 Joe Brown (Piccadilly)
- 5 NUT ROCKER 3 B. Bumble and the Stingers
- 6 AS YOU LIKE IT 5 Adam Faith
- 7 I DON'T KNOW WHY 9 Eden Kane
- 8 LAST NIGHT WAS MADE FOR LOVE 6 Billy Fury
- 9 GINNY COME LATELY 7 Brian Hyland
- 10 GREEN LEAVES OF SUMMER 13 Kenny Ball and his Jazzmen (Pye)
- 11 STRANGER ON THE SHORE 12 Acker Bilk
- 12 HOW CAN I MEET HER 14 Everly Bros. (Warner)
- 13 LOVE LETTERS 11 Ketyl Lester
- 14 LONELY CITY 16 John Leyton
- 15 WONDERFUL LAND 8 Shadows
- 16 LOVER PLEASE — Maureen and The Vernon Girls (Decca)
- 17 UNSQUARE DANCE 18 Dave Brubeck (CBS)
- 18 SHARING YOU 19 Bobby Vee (Liberty)
- 19 JEZEBEL — Marty Wilde (Philips)
- 20 A LITTLE LOVE A LITTLE KISS — Karl Denver (Decca)

TOP E.P.'s

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



NATIONAL CHART COMPILED BY THE RECORD RETAILER

- 1 A WHITER SHADE OF PALE (4) The Traffic (Island)
- 2 SILENCE IS GOLDEN (1) The Tremeloes (CBS)
- 3 WATERLOO SUNSET (2) The Kinks (Pye)
- 4 THERE GOES MY EVERYTHING (7) Engelbert Humperdinck (Decca)
- 5 THEN I KISSED HER (4) Beach Boys (Capitol)
- 6 THE HAPPENING (5) The Supremes (Tama Motown)
- 7 DEDICATED TO THE ONE I LOVE (1) Mamas and Papas (RCA)
- 8 THE WIND CRIES MARY (5) Jimi Hendrix Experience (Track)
- 9 SWEET SOUL MUSIC (13) Arthur Conley (Stax)
- 10 PICTURES OF LILLY (7) The Who (Track)
- 11 FINCHLEY CENTRAL (15) New Vaudeville Band (Fontana)
- 12 SEVEN DRUNKEN NIGHTS (10) The Dubliners (Major Minor)
- 13 PUPPET ON A STRING (11) Sandie Shaw (Pye)
- 14 OKAY (4) Dave Dee, Dozy, Beaky, Mick and Tich (Fontana)
- 15 NEW YORK MINING DISASTER 1941 (15) The Bee Gees (Polydor)
- 16 ROSES OF PICARDY (15) Vince Hill (Columbia)
- 17 CARRIE ANNE (4) The Hollies (Parlophone)
- 18 SOMETHIN' STUPID (12) Frank and Nancy Sinatra (Reprise)
- 19 THE FIRST CUT IS THE DEEPEST (2) P. P. Arnold (Immediata)
- 20 FUNNY FAMILAR FORGOTTEN FEELING (17) Tom Jones (Decca)
- 21 IF I WERE A RICH MAN (18) The Topol (CBS)
- 22 THE BOAT THAT I ROW (14) Lesu (Columbia)
- 23 GROOVIN' (12) Young Rascals (Atlantic)
- 24 GIVE ME TIME (2) Dusty Springfield (Philips)
- 25 NIGHT OF THE LONG GRASS (3) The Troggs (Pase One)
- 26 PAPER SUN (4) The Traffic (Island)
- 27 HI HO SILVER LINING (12) Jeff Beck (Columbia)
- 28 CASINO ROYALE (7) Herb Alpert (A & M)
- 29 RELEASE ME (20) Engelbert Humperdinck (Decca)
- 30 PURPLE HAZE (10) Jimi Hendrix (Track)
- 31 I GOT RHYTHM (33) The Happenings (Stateside)
- 32 A LITTLE BIT ME, A LITTLE BIT YOU (11) The Monkees (RCA)
- 33 WALKING IN THE RAIN (4) Walker Bros. (Philips)
- 34 DON'T SLEEP IN THE SUBWAY (11) Peela Clark (Pye)
- 35 BIRDS AND BEES (6) Warm Sounds (Derram)
- 36 SWEET PEA (17) Manfred Mann (Fontana)
- 37 HERE COMES THE NICE (4) Small Faces (Immediata)
- 38 MUSIC TO WATCH GIRLS BY (4) Andy Williams (CBS)
- 39 TWO STREETS (3) Val Doonican (Decca)
- 40 KNOCK ON WOOD (15) Eddie Floyd (Atlantic)
- 41 IT MUST BE HIM (10) Vikki Carr (Liberty)
- 42 TAKE ME IN YOUR ARMS AND LOVE ME (1) Gladys Knight and the Pips (Tama Motown)
- 43 STRANGE BREW (1) Cream (Reaction)
- 44 I CAN HEAR THE GRASS GROW (18) Move (Derram)
- 45 I'LL COME RUNNING (1) Cliff Richard (Columbia)
- 46 HAPPY TOGETHER (12) The Turtles (London)
- 47 RESPECT (1) Aretha Franklin (Atlantic)
- 48 WHAT GOOD AM I (1) Cilla Black (Parlophone)
- 49 YOU'VE GOTTA STOP THE LOVE MACHINE (1) Elvis Presley (RCA)
- 50 HA! HA! SAID THE CLOWN (11) Manfred Mann (Fontana)

BRITAIN'S TOP R&B SINGLES

- 1 SWEET SOUL MUSIC (1) The Four Tops (Atlantic 15045)
- 2 THE HAPPENING (1) The Supremes (Tama Motown TMG 607)
- 3 GROOVIN' (1) Young Rascals (Atlantic 15411)
- 4 TAKE ME IN YOUR ARMS AND LOVE ME (1) Gladys Knight and the Pips (Tama Motown TMG 604)
- 5 THE WIND CRIES MARY (7) Jimi Hendrix (Track 604004)
- 6 THE FIRST CUT IS THE DEEPEST (6) P.P. Arnold (Immediata 11647)
- 7 KNOCK ON WOOD (4) Eddie Floyd (Atlantic 15443)
- 8 OUT OF LEFT FIELD (13) Slye Sledge (Atlantic 154108)
- 9 TOUGHER THAN TOUGH (10) Derrick Morgan (Parram PYR 6019)
- 10 TEARS TEARS TEARS (10) Ben E. King (Atlantic 154195)
- 11 WHEN YOU'RE YOUNG AND IN LOVE (1) The Beatles (Tama Motown TMG 609)
- 12 I NEVER LOVED A MAN (THE WAY I LOVE YOU) (1) Aretha Franklin (Atlantic 153984)
- 13 LET ME COME ON HOME (15) Otis Redding (Stax 60107)
- 14 ALL I NEED — Temptations (Tama Motown TMG 610)
- 15 HIP HUG HER (11) Booker T. and the MG's (Stax 60109)
- 16 SAME TIME SAME PLACE (1) Mable John (Stax 60101)
- 17 PURPLE HAZE (9) Jimi Hendrix (Track 604001)
- 18 UP TIGHT (1) Good Woman — Spenser Wiggins (Atlantic 154105)
- 19 NOTHING TAKES THE PLACE OF YOU — Toussaint McCall (Pye Int 7N 5428)
- 20 WHEN SOMETHING IS WRONG WITH MY MARY (8) Sam and Dave (Stax 60106)

BRITAIN'S TOP R & B ALBUMS

- 1 DOUBLE DYNAMITE 1 Sam and Dave
- 2 PAIN IN MY HEART 2 Otis Redding (Atlantic 154105)
- 3 KNOCK ON WOOD 3 Eddie Floyd (Stax 153906)
- 4 ARE YOU EXPERIENCED — Jimi Hendrix (Track 612001)
- 5 SUPREMES SING MOTOWN 4 Supremes (Tama Motown TML 11047)
- 6 CLUB SKA '67 6 Various Artists (Island WIRL LP 948)
- 7 FUNKY BUTT LIVE 5 Gene Washington (Piccadilly MFL 2026)
- 8 HIT THE ROAD STAX 8 Various Artists
- 9 THE WICKED PICKETT — Wilson Pickett (Atlantic 153977)
- 10 THE JIMMY RUFFIN WAY 9 Jimmy Ruffin (Tama Motown TML 11048)

*An asterisk denotes record released in Britain.

PETULA CLARK new entry at No. 40 this week

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FINCHLEY ROCK Preservation Society. Jerry Lee Rock Party, Sunday 11.6.67, 9 p.m. — Moss Hall Tavern, Ballards Lane, N.12. Important Announcement Tonight!

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publications

HOME OF THE BLUES No. 10 June, 1967 Features Bo Diddley, Ben E. King, the Stax Revue, Booker T. & the M.G.'s, the Markys, Otis Redding, Carla Thomas, Sam & Dave, Eddie Floyd, Arthur Conley, Ska Music, the Falcons (Exclusive!), the Invitations, the Fats Domino Band, the Soul Sisters, McKinley Soul Mitchell, plus all usual articles. Many photos. Send 2/6 P.O./Cheque to HOME OF THE BLUES Dept. F.10, 106, ANGEL HOUSE WOOLMER ROAD LONDON, N.18.

Continued from page 4

ROCK N' ROLL FANS! Have you seen my latest 12 page lists yet? Contain items like: Gilley "Whole lotta' twistin'" and "Gym" label. Cochran on "Silver," Perkins on "Columbia" plus hundreds of others on "Sun" and "Speciality." Send large s.a.e. Request no callers. — Hugh McCallum, 26 Aldreale Road, South Ealing, London, W.5. WE DO NOT SUPPLY "ROCKERS SPECIALITY" DISCS AT 7s. 3d. EACH PLEASE DO NOT SEND FOR THESE.

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songwriting LYRICS WANTED by Music Publishing House — 11 St. Alban's Avenue, London, W.4.

Happy to be in Britain — the Turtles

YOU may not know it, but the Turtles' first record wasn't "Happy Together", but a version of Bob Dylan's "It Ain't Me Babe" — and that was some two years ago.

Now, after their first British hit the boys are visiting our shores to promote their new record "She'd Rather Be With Me". I talked to them at a reception at Decca last week.

"This is the first time any of us have ever visited Britain," they said between fastidious alcoholic concoctions which they had let the waiter brew for them. "And we're very excited about it. Of course the trouble is that we're so busy we don't have as much time for sight-seeing as we would have liked. We'll be going just about everywhere in the British Isles — Ireland, Wales, you name it."

What did the Turtles think about Pye re-issuing their old U.S. hit "Let Me Be" after the success of the London label hit "Happy Together"?

"The song was OK then — but you can hear the real follow-up and see the difference. We just hope it won't spoil the chances of "She'd Rather Be With Me" . . .



Vaudeville Band: —some character studies by Mike

THE NEW VAUDEVILLE BAND. Currently in Cabaret in Las Vegas. Hitbound in several countries with their latest British chartclimber "Finchley Central". Seven musicians with good fortune in the bank since they shattered record markets with "Winchester Cathedral". One of them — hip, hirsute **MIKE WILSHER**, guitarist, talks about the others.

ALAN KLEIN (more popularly known as **TRISTRAM**, 7th EARL OF CRICKLEWOOD).

"Very cool. That's the very first thing you can say about Alan. He's a very cool ad libber and what he says makes sense and is very meaningful. He's also a prolific songwriter and has had quite a lot of success in this field in pre-Vaudeville Band days. His lyrics are quite exceptional. Even when he writes about very ordinary things you can notice a subtle undercurrent of social comment in the words. He notices what's going on and he knows how to interpret it as well. He's also a very well balanced, well adjusted person."

POPPS KERR

"He's a great character. He started out as the original raver — and I don't mean that in any derogatory sense, but he was the original feller. He really knows more about junk shops and places where you can get fantastic bargains than anyone I know. He can travel through any town and will know just where all the junk shops are situated — and he knows which shops specialise in what. He collects. In his Putney flat he's got the most amazing collection of old instruments. He's got — and I'm not kidding — a collection of things like rotary valve trombones and the weirdest instruments you can imagine. He's got this piano with inlaid carved flowers and candlebras. What a bargainer! He can knock anyone down to any price — he can buy a piano for a quid.

CHRIS EEDY

"Chris is very much the typical English gentleman. Sort of ultra-polite Empire type. Terribly, ter-

ribly British and he comes out quite seriously with these amazing phrases. Like 'Oh, I say, hard cheese!' If he's upset, he'll say 'I'm terribly cheesed' and he loves little gold rimmed glasses — he's got four pairs of them. Tiny, gold rimmed glasses — the old professor looking over the top bit. Talking about old professors brings us logically to Stan."

STAN HEYWOOD

"A misanthrope extraordinaire. Stan is very often the absent-minded professor type. You can guarantee he'll leave his suit bag in the dressing room — he's a great forgetter. He can be getting ready for a show and put his stage trousers on, and without thinking he'll take them off again thinking they're his ordinary trousers — and put them on again. About three times."

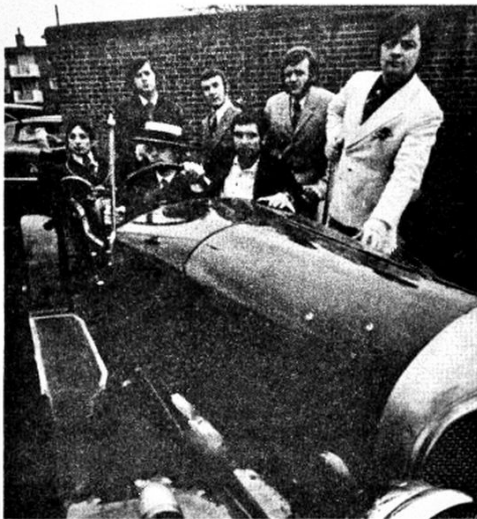
"But he's a very good musician, having had music training on the clarinet and piano. About 12 years of tuition altogether. Being a pianist — he's ideal to do all the arranging."

HENRY HARRISON

"Henry got a good start, being a big sort of friend of 'Pops'. He was playing what was Trad and started playing with Pops in various bands around Watford. When he realised he wasn't making as much money as he wanted to without turning professional, he did the same as me and formed a rock group. His was called **THE COPS & ROBBERS** and they started playing in Southend. Henry has really had experience playing jazz, R & B and rock and roll. He's an experienced and good drummer, a character — and the phrase-coller of the Band."

HUGH WATTS

"Hugh is the deep one — he's quiet and he doesn't say much. He's an interesting character, well versed in jazz. He's not one of those people you find out everything about at once. There's always another facet about him that you discover. I think he's got probably the most comprehensive collection of jazz LP's that anyone can have. Hugh has definite views about what he wants to do in jazz, which is why he went to the States for a couple of years."



THE NEW VAUDEVILLE BAND — and it is a beautiful vintage Bentley they're leaning on . . .

new singles reviewed by Peter Jones new singles reviewed by Peter

NICE, jerky, go-ahead summery ballad — "Summer Sunshines" (Fontana TF 839) by the **FRESH WINDOWS**, smell of sun-tan lotion in the air. Excellent Carter-Lewis song "Little Bit Of Soul" vibrantly performed by **THE MUSIC EXPLOSION** (Stateside SS 2028), very punchy. Pleasant enough folksy approach to "Trees" by **GALLAGHER-LYEE** (Polydor 56170), but not really hit material. Irish songstress **BRIDIE CALLAGHER** will pick up plenty exchequer with "The Turfman From Ardee" (Pye 17332). From **NITA ROSSI**, "Misty Blue" (Pye Piccadilly 33284), a girl with a most appealing voice . . . stylish. Rather liked "Let's Live For Today" by **THE GRASS ROOTS** (Pye Int. 25422), good lead voice and big group backing. "Today's Tears Drops", by **DONIE COLLINS SHOW-BAND** (Pye 17329), features the deep voice of Austin, a wee bit Presley-ish.

Chap named **BALDWIN** tackles the fairy-storyish "The Land At Rainbow's End" (Decca F 22624) with both charm and zest. From **THE TAPESTRY**: "One Afternoon On Carnaby Street" (London HLT 10138), a joggling and beatty fashion bit. **KENNETH MCKELLAR** in top form on "Waiting For Sheila" (Decca F 12625), somewhat square

SALENA JONES: Respect; When I Tell You (Columbia DB 8212). The Archa Franklin U.S. biggie and this is rather similar in style. Sons: excellent. Given TV's etc. Salena could clean up. ★★★★★

DONALD PEERS: Somewhere My Love; Theme From Peyton Place (Columbia DB 8211). Predictable performance of a fine song — but Donald still sells very well. ★★★★★

GARY LEWIS AND THE PLAYBOYS: Girls In Love; Let's Be More Than Friends (Liberty 55971). I prefer this to some of his earlier ones . . . a crisp, clean sort of sound. Could be the one to break through for this strone group. ★★★★★

SHAWN PHILLIPS: Stargazer; Woman Mind (Parlophone R 5606). Texan-born folk singer, here getting in a more commercial way of things — and this is, generally speaking, rather good. ★★★★★

THE TOYS: My Love Sonata; I Close My Eyes (Phillips BF 1581). Love this group but the song here isn't as good as some of their earlier items. Great lead voice, though. ★★★★★

THE ASSOCIATION: Windy; Sometime (London HLT 10140). One of the new-hot American groups — very good indeed but this material doesn't seem too representative. Good song; nice arrangement. ★★★★★

JASON DEANE: Down In The Street; Ain't Got No Love (King KF 1060). Fast, brisk, rather strong and obviously Jason is a talent to watch. ★★★★★

but I'll waver a most useful seller. Good group, the **SORROWS** and "Pink Purple Yellow and Red" (Pye Piccadilly 33385), a sort of sadly philosophic item, with a catchy backing. **THE ROBBS** weigh in with "Rapid Transit" (Mercury MF 983), but it's a trifle samey in build-up. Trumpet and chorus on "Salute Di Amore" by **THE SEYMOUR SOUND** (Mercury MF 987), a most musically sound indeed.

THE MOJO MEN, on "Me About



ELVIS has been offered \$85,000 for a ten-day Night Club stint in Florida . . . in case anyone DIDN'T spot the T-M non-fact in the Supremes pic caption last week, "Baby Love" was of course their SECOND British hit . . . **Dave Berry** may be recording a **Bee Gee's** number . . . next **Supremes** album — "Sing Rodgers And Hart" . . . publicist **David Cardwell** throwing a "No-Press" party for **Monkees** on their arrival . . . with **Billy Fury's** new single being "Loving You" and **Percy Sledge's** "Love Me Tender", isn't it about time for someone to re-record Presley's "Don't"?

New Beatle cartoon in America features songs especially composed for the

movie by John and Paul . . . it's rumoured that **Frank Sinatra** may take Reprise away from the Warner Brothers group . . . **A22** — International Talent Management, Inc. . . . agent **Barrie Marshall** negotiated record fee for **David Garrick** to play lead in Berlin pop opera from June 29 to July 9 . . . for his next single, **Arthur Conley** revives "Shake, Rattle and Roll", the old **Bill Haley** hit . . . **Tamla Motown's Barbara McNair** appears in BBC-2's "Something Special" tonight (Thursday) . . . **Beach Boy Bruce Johnston** gifted his British press representative **Roger Easterby** with a pair of gold cufflinks inset with a watch . . . whatever happened to **Nancy Sinatra's** "Last Of The Secret Agents" film?

At reception for Spanish group **Los Brincos**, journalists enjoyed (?) to find only Spanish wine available . . . T-M fact: only two **Tamla Motown** singles in RM's Fifty last week — lowest total for almost ten months . . . the **Mike Stuart Span** travel around in a 29 (Yes, twenty nine) seater coach . . . **Merrill Moore**, first mention . . . British discs bubbling under the U.S. top hundred include **Frank Ifield's** "Out Of Nowhere", **Peter & Gordon's** "The Jokers", **Jeff Beck's** "Hi Ho Silver Lining", **Van Morrison's** "Brown Eyed Girl", **New Vaudeville Band's** "Finchley Central", and **Jonathan King's** "Round Round" . . . **Lefte Bank** group are re-united after recent break-up . . . can we now expect a **Cliff Richard** **Sings Neil Diamond** LP (Including, of course, "I'm A Believer")? . . . **Q23** — What do the following songs have in common — "Run One Flight Of Stairs", "A Girl's Life", "In The Country"?