

Record Mirror ▶ Inside—Beach Boys, Jimi Hendrix, the

Small Faces,
Mick Jagger,
Gary Walker



Record Mirror

Largest selling colour pop weekly newspaper. 6d. No. 323. Every Thursday. Week ending May 20, 1967

DAVE DEE, DOZY, BEAKY MICK AND TICH (RM pic by Dezo Hoffmann)

WAYNE FONTANA (RM pic) — there's a great Wayne competition inside on page three

YOUR PAGE

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

THE JIMMY SAVILE MYSTERY

WE'VE never seen Jimmy Savile wear the same thing on television more than once. How does he do it?—does he spend his whole fee on dreaming up some incredible tailor-made garb? Anyway, who creates these clothes of his? What are the sort of things in the shops now that makes Jim flip? Sometimes I think he goes too far in his TV outfits, but at least he's getting people talking about him. But does he ever feel silly about wearing some of those things? Or am I asking too many questions?—Felicity Stewart, 80a Queen's Gate, London, S.W.7.

P.S. Has he got any old clothes he'd like to get rid of—to me, as a souvenir?

James Craig: We got Jim on the phone and asked ALL the above questions. He said he'd have to sit down and think about them—and he's writing an exclusive feature for Record Mirror on the subject. P.S.—he has got some stylish clobber to dispose of . . . but that's another matter. Read about it next week . . .

FRANK THE KING

FIVE years ago Frank Ifield emerged and became the only British solo artiste to have three number one hits in a row. When his follow-up only reached number four, it went the cry, "He must be slipping." Then back he came with another number one. Since then, he has had nine more hits, making the total fifteen. He's gone from strength to strength, becoming a top box-office and TV attraction. All with a minimum of publicity, relying entirely on pure talent and professional skill. Yet he sets barely a word of praise. Yet reader David Helthart thinks Rick Nelson is ignored; and someone else thinks Orbison is the King. Where's the justice?—Mrs. M. Creswick, 238 Petre Street, Sheffield.

LOYALTY . . .

WHY must fans slam other artistes? Why not concentrate on liking their own favourites and not on criticising other people's artistes? Take that criticism about Elvis not visiting his fans by means of a world tour. Generally speaking, artistes' tour and appear live because they've no alternative or need the publicity. I don't believe they tour for the love of it or to show appreciation to their fans. This business of loyalty is vastly overplayed. We are not being loyal to Elvis, which infers some false effort on our part. We are merely enjoying the warmth, talent and, admittedly at times, infuriating world of Elvis Presley. — Michael V. Walden, 21 Chapel Lane, Letty Green, Near Hertford, Herts.

WHO CARES!

A STRANGE thing has been happening — over the amount of information appearing on single record labels — hitherto an unknown quantity except for the pre-war "vocal refrain" variety. It's for long been customary on most Jazz album sleeves to print all the data. Now it's not unusual to pick up a record and read, in addition to the title, sub-title, composer, artiste, the name of the producer, arranger, conductor, original recording company — that is the one leasing it out to the label on which all this superfluous junk is being printed. The pop records of today are so short-lived that the only possible reason for all this data is for the purpose of advertising (free) the name of the original company. Atlantic Records seem to be the only clear-headed and clear labelled concern who have laid out all the pertinent information required — though they insist that all the present re-issues were first published in 1967 (says so on the label, folks!). Who cares WHO produced a particular record? Soon we'll be reading the name of the Electricity Board who supplied the electricity for the session, with tributes to Fred Bloggs who made the coffee. — Michael Fishberg, 25 Fairholme Gardens, London, N.3.

BRUM PLEA

A PLEA here for the groups in Birmingham, Three specially — first, the Frame, who record for RCA Victor, with two releases "She" and "Doctor Doctor" — on stage they feature material by the Drifters, Sam and Dave, Junior Walker; then the Ugly's — so far with four out on Pye, and on stage they feature their own numbers like

"Amy", "Rubbadub", "Fox-Trot", a show-stopper handled by singer Steve Gibbons; and the Wages of Sin, recently formed from the members of other groups. And also the Monopoly, out now with "House of Lords" on Polydoor. — Howard (Freedomy) Atkins, 1 Fordrough, Hay Mills, Birmingham, 25.

DAVID'S DILEMMA

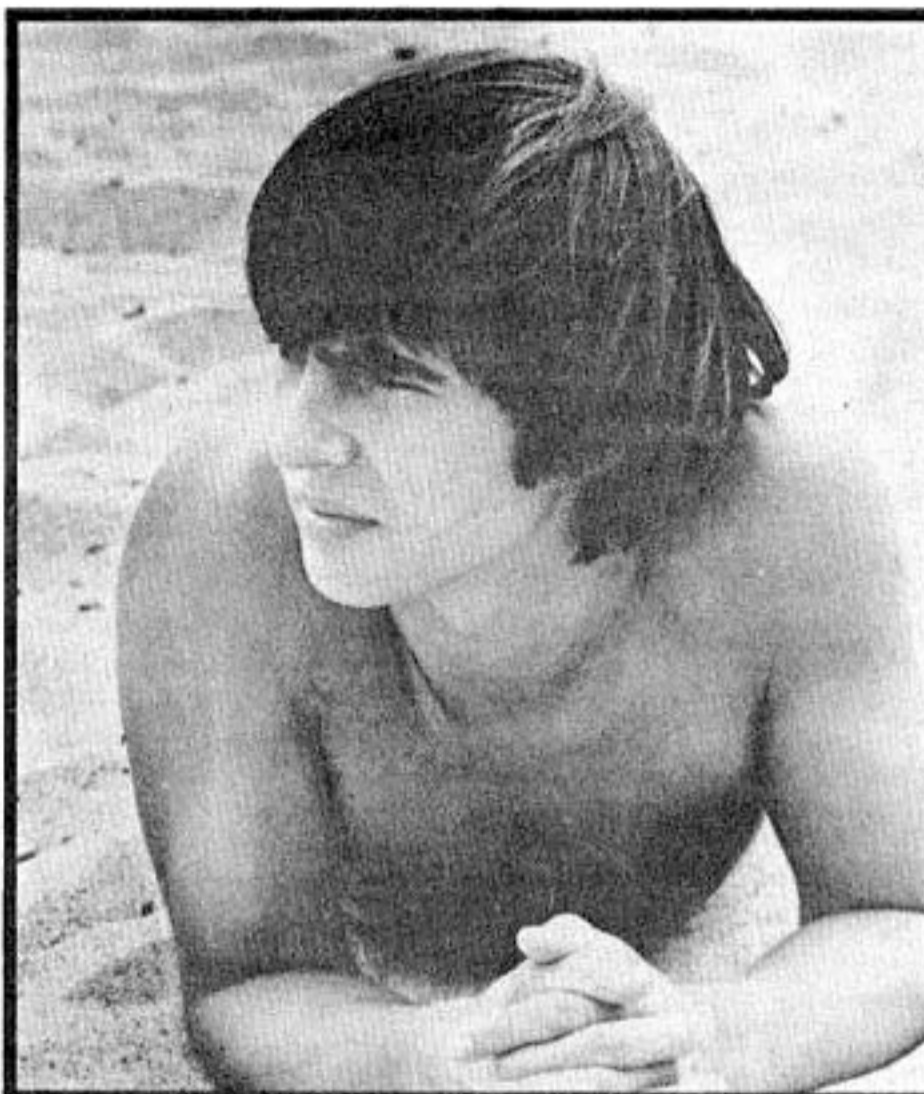
WONDER what David Jacobs will have to say about Engelbert Humperdinck's latest "There Goes My Everything"? A few weeks ago, he bitterly attacked this number recorded by Murty Quinn and the Miami and said it was the worst record he ever heard. Was his outburst just due to his dislike of Irish bands? Murty's disc is better than some of the rubbish recorded by dextrinated morons which Mr. Jacobs has been propagating in "JOKE Box Jury" over the past few years. — Tierna McHugh, Knockmore House, 32 Ballinderry Road, Lisburn, County Antrim.

DEATH OF SOUL?

SOUL music died in 1966 because it could only go so far . . . it stagnated, then stopped. Just analyse some of the material being churned out by Tamla Motown—very samey, lacking the punch and originality of the early records. Where are the equals to "Can't Help Myself" (Tops), "Heatwave" (Martha and the Vandellas), "Really Got A Hold On Me" (Miracles), "Since I Lost My Baby" (Temptations). Atlantic too are sadly neglecting the release standards. Arthur Conley's "Sweet Soul Music" just about sums up the present level of stagnation. The same thing is now happening to R and B as happened to rock, skiffle, trad and so on—over-exposure, resulting in a stampede by record companies to unload any old rubbish. I'm amazed at the number of the new "in" disc-buyers who believe that "Reach Out" was the Tops' FIRST record and that "My Girl" was written by Otis Redding. The only really progressive music now comes from such groups as the Fugs, Love, Magoos, and the Spoonful, who no doubt will be "discovered" by the masses in about six months. — Allan Stephenson, 22 Belmont Avenue, Tottenham, London, N.17.

PROUD PAUL . . .

AT a recent Simon and Garfunkel concert, Paul was telling the audience how difficult it was now for him to remain humble and how he kept finding that he was "digging myself", without really noticing it. After reading your recent article on the duo, he sure is digging himself. Remarks like "our version of 'Sounds of Silence' was far superior to the Bachelors" certainly don't suggest humility to me. He seems to be not only proud but jealous. Best way to get into the charts is not to be outspoken but to release more catchy tunes. "Dangling Conversation" and "Hazy Shade of Winter" are excellent songs but a simpler, more hummable tune like "Cloudy" would have a better chance. Make your impression first, then follow up with more sophisticated material. — R. S. McCormick, 20 Teesdale Avenue, Davyhulme, Urmston, Lancs.



DAVY JONES—a reader criticises his singing voice—among other things!

'Davy—his voice is really terrible!' SAYS AN RM READER

WHY all the fuss about the possible call-up of Davy Jones? The Monkees are a fairly good group — at least they can handle up-tempo numbers quite well. Mike Nesmith has a talent for production and some "feel" for C and W material. Peter Tork is the most talented musician of the three and Micky Dolenz supplies the vocal talent. The three of them together turn out SOME good material but Davy . . . ? His voice is really just terrible — his "The Day We Fall In Love" on the second album is just too sick to be true. And when he does keep his mouth shut, he just jumps around waving maracas or a tambourine — hardly constructive! No, the Monkees without Davy could go a long way, but with them, he can only prove a decorative hindrance. The pop world wouldn't miss him. — Phil Richards, 16 Park Crescent, Enfield, Middlesex.

NEIL DIAMOND (HE WROTE 'I'M A BELIEVER' & 'A LITTLE BIT ME' ETC.) HAS NEVER MET THE MONKEES



NEIL DIAMOND seen with LULU, who is currently enjoying her biggest ever hit with Neil's "The Boat That I Row".

Record Mirror

EVERY THURSDAY

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

In brief . . .

Michael Chenery, 77 Southwood Road, Rusthall, Tunbridge Wells, Kent: Anyone got a copy of "You Do Something To Me" by the Kinks — it's urgently needed to complete a collection. Will pay anything.

Sue Milton, 64 Frampton Road, Gloucester: Trying to contact all Normie Rowe fans to help promote him and his fan-club in Britain. We'll forward letters to him or his International Fan Club in Australia. Let's have loads of replies to me at the above address.

J. A. W. Koers, Ysselkade 35, Kampen, Holland: Can anyone help me get the following singles: Otis Redding's "Satisfaction", Ronettes' "Baby I Love You", "Come To Me" by Otis; Arthur Alexander's "You Better Move On" and Them's "(It Won't Hurt) Half As Much".

Mark and Roger Jeffrey, Our-ome, Carn Brea Village, Redruth, Cornwall: During August we, with a friend, are doing a walking tour of Holland, Belgium, Luxembourg, West Germany and France. We'd like to meet as many Record Mirror readers as possible on the way. Please write to us if you are interested.

Righteous Rick Winkley, 30 Terry Street, Nelson, Lancs: I suggest Scott Engel gives a listen to the albums "The Elegant Sound of The Royaltes" and "The Fabulous Knickerbockers". There's enough on these two albums to keep the Walker Brothers at number one for at least two years.

Kerry Lewis, 135 Wharf Road, Higham Ferrers, Northants: Looks like being Stax year. I've been in touch with Jim Stewart of Stax in the States and I'll shortly be starting a Booker T and the MG's fan club. Anyone interested in joining this T-Set, please send a S.A.E. to me. And everyone should see the Stax tour.

Christopher P. White, 4 Thornleigh, Savile Town, Dewsbury, West Yorks: Just heard from New Zealand about a previously un-released Cilla Black track. It's "Love Is Like A Heatwave" and was on her American Capitol LP "Is It Love"? Why wasn't it out here? It's annoying when you know you've got all of an artiste's tracks except one.

Glynis Teague, Marsh Holding, Breamore, Fordingbridge, Hants: Just been listening to Simon Dee's programme — and why can't he shut up? He'll never make an interviewer . . . should stick to playing records. He says: "Let's be serious" — then turns round and talks a load of rubbish.

Jo R., 44a Stanley Street, Bedford, Beds: I have lots of pictures of the Beatles and Sonny and Cher which I would very willingly swap for any articles and pictures of Cat Stevens and Engelbert.

T. Porteous, 10 South Parade, Northallerton, Yorks: Any reader noticed the similarity between Sandy Posey's "What A Woman In Love Won't Do" and Nancy Sinatra's "Boots" style? To me, the arrangement and voice are identical.

Daphne Stone, 4 Canal Cottages, Blackhorse Road, Hermitage Bridge, near Woking, Surrey: I've a Beatles' Christmas record to give away. And are there any girls who would like to write to boys in the Forces?—Just let me know.

Harry Morrison, 35 Eisham Road, London, W.14: I recently bought three singles from the Top Twenty and, without exception, found disgustingly poor material on the flip-sides. These were the first I've bought by these artistes and they'll be the last. Yet Helen Shapiro never turns out a bad 'B' side.

Richard Clisby, 49 Luker Avenue, Henley-on-Thames, Oxon: If you're an Ike and Tina Turner fan, please contact me. I'm longing to hear from people who really appreciate their sensational singing. Rockin' Mitch, no address given: How dare you mention James Dean and such mod trash as the Move in the same article? Oscar Wilde is more in their line.

NEIL Diamond got up mid-way through our chat at his London hotel — he'd whistled in for a quick promotion visit — and picked up his guitar. Armed with that, he sat down again . . . said it helped him think to cradle his trusty guitar on which he has written many hits.

He wore his customary all-black ensemble . . . along with brown boots. Yes, he KNOWS you don't wear brown boots with black suits, but he happens to like these particular boots and anyway they've now become one of his trade marks.

His other trademarks are excellent records featuring himself on his own songs (the latest, on London, is "Girl, You'll Be A Woman Soon") and hits like "I'm A Believer" and "A Little Bit Me, A Little Bit You". These assets have made him high on the list of "Artistes Who Simply Must Break Through In Britain Soon".

Neil already gets a fair amount of fan-mail from Britain and his upcoming tour, which goes through most of June, will make sure he gets a lot more. And in case you're hoping to get an introduction to the Monkees through Neil . . . he owns up to never having been introduced to them himself. "I was asked to submit material for them," he says. "and that's as far as it went. I admire them but don't know them." Because his writing is most important to him, Neil restricts his personal appearances in the States to the weekends, mostly. And he's pulled in a third string to his bow by turning record producer—he did the latest for Ronnie Dove, a high-voiced balladeer who has had quite a few hits in the States but has yet to break through in Britain.

Says Neil: "This guy Ronnie Dove is really quite a talent but he's been stuck in the same groove for too long so we're gradually making changes. Even in the States, he hasn't been so very big recently. Anyway, this was my first taste of record production and I enjoyed it very much. It's another way of expressing yourself creatively and I hope to do a lot more in the next year or so . . ."

But then Neil is also interested in acting. He has the sort of profile that is dead right for films . . . and, in fact, he's having tests soon. "What I've got to avoid is spreading myself too thinly over too many fields. To be honest, I enjoy creating something, say a song or a record, just that bit more than the personal appearances, but you can say that I'm just bitten by the whole biz of show business."

Discarding his guitar momentarily, Neil next picked up a fencing foil, thrashing it alarmingly through the air. As it hissed ominously, he explained that fencing was another hobby of his. A mate of his confirmed that he was, indeed, a junior fencing champion in the States.

Earlier that day, he'd also "picked up" Lulu, for the benefit of photographers . . . the Diamond song "The Boat That I Row" was responsible for getting the Scots' gal back very high in the charts.

Neil said he wasn't a particularly "disciplined" songwriter but he liked to keep most of the week free to develop ideas. "I've never yet written a song which came to me easily. Each and every one is a struggle to work it through to the final form I want. I've spent as long as three weeks on just one line. I hear about these guys who can write a song in twenty minutes flat and I wonder about it. Maybe there's something wrong with me . . ."

In fact, there's nothing wrong with NEIL DIAMOND, who is already a valued bloke in the business. His own disc breakthrough can't be far away. In the meantime, he's building a big fan-following here regardless.

PETER JONES

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'I FEEL SORRY FOR FANS' SAYS STEVE

TONIGHT — the Small Faces read the poster prominently displayed on an easel outside the ballroom. It was raining and it was cold.

In the evening I again passed. It was still pouring but that didn't dampen the excited spirit of S.F. fans stretching down the road almost as far as the eye could see.

Over 2,000 of them squeezed through the doors. Even then a number were left outside and the "Ballroom Full" sign replaced the previous notice on the easel.

hysterical

Managing to get inside, the Faces had just been announced and before I knew it hundreds of hysterical teenagers surged towards the stage. I was caught in the tidal wave and as the pressure of steaming bodies around me increased I felt my crushproof packets of cigarettes crumble.

The stage turned, muffled guitar chords could just be

distinguished beneath the terrific screaming pitch of the fans and the Small Faces smashed into their first number.

backstage

The heat in the crowd was terrific. The sardine crush was almost too much for me. It was too much for 87 girls who passed out within the first ten minutes. True!

Backstage later, Steve Marriott told me: "It looked terrible out there. I really do feel sorry for them when I look down from the stage between numbers, and all the girls fainting — it was a shame."

Plonk cut in with a laughing fit and said: "Did you see the best faint of the night — a bouncer! Oh, that was the funniest thing I've ever seen."

Back to Stevie: "When we go on a night like this anywhere I have to forget the crowd. I don't care or think of them during a number. I can't and mustn't! I tell myself, and close my eyes and ears to them. If I didn't do

that it would distract me from the playing of that number.

"You just can't smile or wave at them, but between numbers I see the mass and then wave. That's the trouble with theatres, you have to wave all the time because they're just sitting there."

"Mind you, audiences differ one hell of a lot from area to area. For instance, in Weston-super-Mare the night died a death. It's the area, not us."

"The kids don't want us. They don't want to see or hear us really. They come for what the night is — a rave. They probably don't realise it, but it's themselves who make the night. We wouldn't be anything without them, but that would not make any difference to them. They'd have just as good a night with any other name group."

Steve took a break and soaked his tonsils in brandy and coke, I did likewise, and he went on: "Quite honestly, I couldn't care if we were dropped by the kids and died as a group tomorrow. As long as we carried on making good records — that's all I'm worried about."

"But take our last record for example — 'I Can't Make It', and it didn't. The B.B.C. banned it and tabbed it as 'indecent' and that finished us for a Top Of The Pops spot, which is really the only



THE SMALL FACES—as they were on April 13 . . . They are (if anyone doesn't know) from left to right—Steve Marriott, Plonk Lane, Ian McLagan and Kenny Jones.

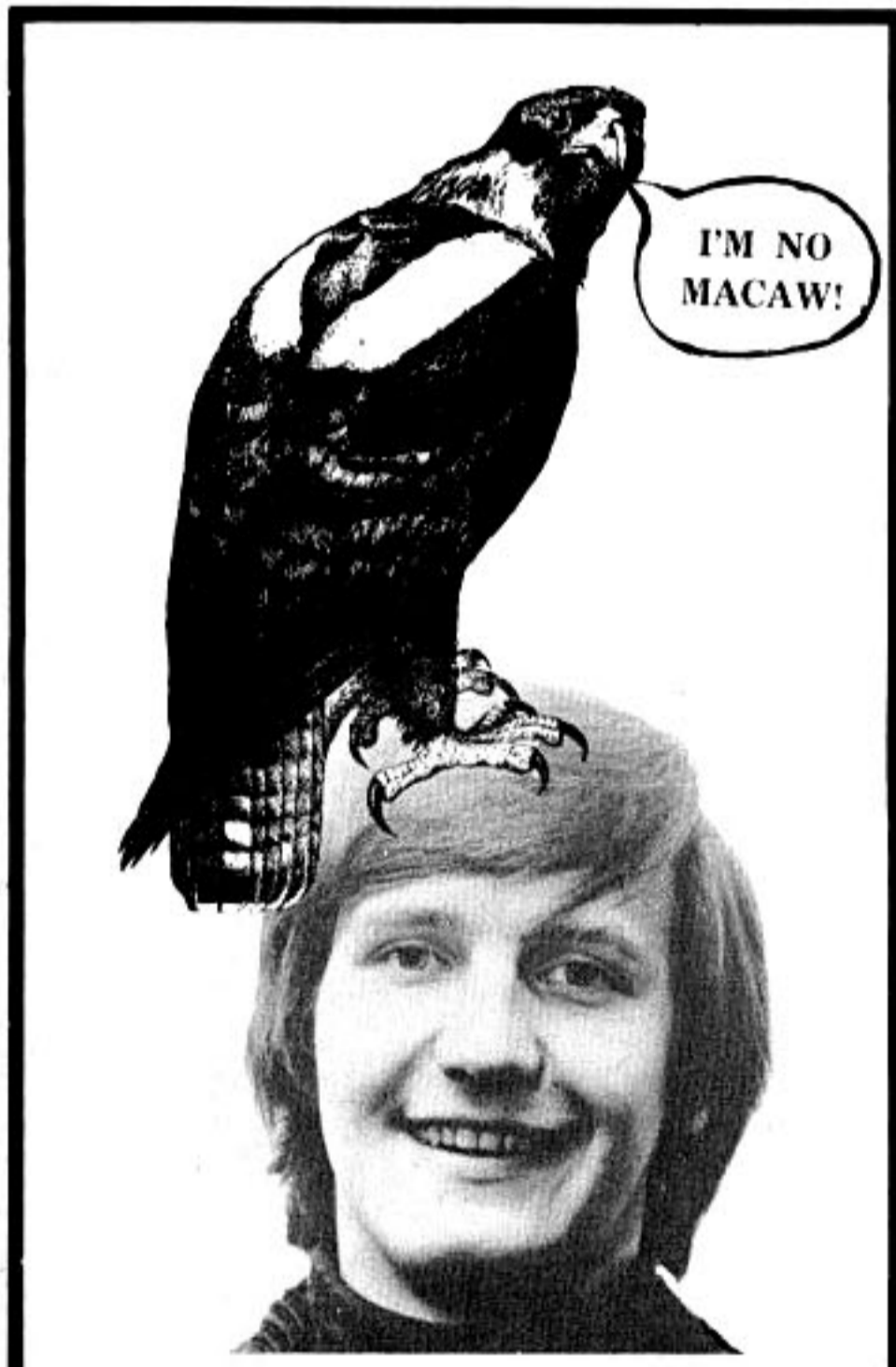
we groups, the ones that have been in the charts, are making a mint of money. It's all so untrue. There are only two groups whose members are personally well off — the Beatles and Stones.

"I'm not well off, none of us are. We live pretty comfortably, but we are by no means rich. We know a bit more now about what's going on around us financially. When we came head first into the business we were so

green and there were so many con-men around.

"I'm not at all worried about the future though. 'What'll you be doing when you're 40?' people ask. I'll be quite happy to retire to some villa or something in the Bahamas, and if I can't afford it I'll survive somehow, I don't care. I'm enjoying the present and anyway I'm only a kid myself — we all are — too young to worry."

By **MIKE ADAMS**



Pet's corner—name Wayne's Macaw!!!

HERE we go again . . . with our own Pets' Corner of Record Mirror! Pop and pets seem to go together nowadays. Remember our Gene Pitney "name-a-dog" contest? Hundreds of you kicked in with suggestions for monikers for the fan-given pooch. Now here is Wayne Fontana who has bought himself a military macaw, which will eventually build up quite a vocabulary but is currently speechless on the grounds of being only a few months old.

But Wayne, whose new record "24 Sycamore", out on Fontana, is selling well, can't think of a suitable name for the bird. Apart, that is, from "George", which hardly suits such a resplendent sort of Male Military Macaw.

So here's what the good Wayne will do. If you can come up with a name which appeals to the Fontana household, he'll present you with one of the Philips' battery-operated portable tape-recorders—the slim-line jobs that play the Philips range of muscassettes. You'll also get five of the cassettes of your choice. Which is well over thirty quids' worth of present—and well worth putting in a little bit of urgent thought and head-scratching.

If possible, Wayne will try to present the gift personally, depending on his rather hectic show-business activities. And for the three Fontana-selected runners-up, there'll be giant blow-up pictures of himself, suitably inscribed. Which again can't be bad souvenirs! Entries in by May 27, if you please. Send them to Peter Jones, Record Mirror, 116 Shaftesbury Avenue, London, W.1.—I'll send them straight on to the Fontana household adjudication panel for immediate investigation.



David Gooch is a young British record producer who has gone to the West Coast of America to survey the scene there—and to work in the studios of this happening area. Here, direct from Hollywood, is a cable expressing his first thoughts on the business there. He has a direct sort of style of writing—and his column will be appearing in Record Mirror from time to time.

BACKGROUND rockdown on the most happening universal groove. "Blood may be thicker than water—but LOVE is the universal solvent". This slogan epitomises feelings here on the Coast—if London swings then kicky-kooky California is rocking wildest on the teen-scene. Groovy S.C., home of C.L.A., is where it's all at. The Beautiful People route in from the World for Haight-Ashbury: hippy centre for sit-ins, chalk-ins, love-ins, human be-ins; "fuzz" helpless in face of apparent legality.

"trip on a Banana Peel"

Boutiquesville way out OUT. Psychedelimania now commercialamania—trip toys, tribal goodies, banana smokes all over—see Squirkenworks, Mellow Yellow Inc ("Trip On a Banana Peel"—five dollars sent in beautiful psychedelic envelope), the Kazoo and Omnibus. Sop—action zany it is. Kook alike Klothes for the tuned-in, camp-out, rave-in, groove-up, way-in, way-out. Teeny boppers freak out at "Sea Witch", revamped Ciro's Discotheque. Hollywood Strip's "Trip" tripped out; "Pandora's Box" dark; "Daisy" chi.

the straights and the hippies

Anti-war sentiment reflection in defence of Lenore Kandel's poetic "The Love Book", by the Freedom of Expression committee. Top rock acts donors to cause in concert include "Peanut Butter, Conspiracy, Yellow Brick Road, The Factory, and U.F.D. Paul McCartney, winning in for consultations on Pop Festival, quoted about San Francisco: "What's great about this town is that the straights don't stare at the hippies—they're accepted as part of the community."

New Turtles' deck "She'd Rather Be With Me" receiving heavy airplay. Album promotion by Joe Wissert freak-out fantasia . . . tremendous drum-work by John Barbarata on "Guide For The Married Man". Monkees' latest waxings featuring Wa-Wa . . . the latest and newest-musicosity from Vox, Aretha Franklin's "Respect" number one of boss radio 93 KJL.

Dylan's fave rave, weirdo freekos "The Fugs" now signed with CBS—in concert with famed hippo-pet Allen Ginsberg at Santa Monica. Chris Crosby (blood tie to Grand Old Man Crosby) reported signed to Atlantic



DAVID GOOCH

at 20,000 dollars. Will Rhythmic Brothers' Bobby Hatfield and Bill Medley do an Andy Warhol—uncrowned underground flick-kins—they set production rights to a Mort Green funny. Herman's Hermits featured on top-rated "Go" network TV special. "Flush" still finding needle time. Full details on Flower Movement, Crescendo contracts The Seeds, on next pack-train or homing pigeon—also report on Jefferson Airplane, former crew member Skippy Spence pactured with "Moby Grape", world's hottest act . . . major disceries fighting for wax rights, with CBS set to win. Detailed know-in for grooviest reading—this is the world's only 20-20 column from Universal Life-centre love state.

And the button-hole of the week: "De-Hyphenate Ann-Marekret"

DAVID GOOCH

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THE YARDBIRDS—talk to Bill Harry

BILL HARRY'S POP TALK

KEITH RELF, CHRIS DREJA and JIMMY PAGE are quite angry about the continuous, almost hysterical attacks the pop world has been receiving from all directions lately. Says Chris: "Recently someone else had a go—was it Sir William Carran? He not only complained about the money some pop artistes receive, he also talked about the money film stars earn. The answer to his complaints is to take away entertainment altogether—and if you take away entertainment, see what happens to the people."

"We believe in freedom within the bounds of common sense," says Keith, "freedom for the individual. This country is tightening up in so many ways. If the police powers continue to get stronger and stronger, we'll be in a Police State."

Commented Jimmy: "I was walking along the street laughing and joking with some friends and we were stopped by a policeman and searched. Just for laughing and being happy. If you enjoy yourself these days they think you're on a Trip! But this sort of thing is happening to hundreds of young people, that's the terrifying thing. Two of my friends were taken to a police station and stripped just because they were out after midnight. "All this sort of thing makes it hard on the pop groups who don't do evil things... and look at the amount of pop groups being searched. So few of them have got anything to hide."

Keith feels so strongly about the subject he goes so far as to say: "It's hysteria that's got out of hand. I don't think the Tories would continue with the purge—as it appears to be. I think that it's a Government conspiracy attacking the pop people—because pop people are figureheads. They've perhaps thought that the West Coast movement in America has helped the taking of LSD by the American kids and decided to put up some sort of Government censorship here. I think this has what's helped so many of these ballads to dominate the Top 10 recently."

"But it's not only in pop—it's one generation against the other. Young people have an opinion and 'they' immediately think you're one of the drug takers. As far as the Press are concerned, they just want a strong story—but they want something bad. They're not interested in the good things young people do any more. A short while back they gave THE BEATLES M.B.E.'s... and look at the money THE ROLLING STONES and groups like us have brought into the country. Swinging London—its image, the designs of young people—all these things have brought money from all over the world into Britain. But now there's this bad image creeping in with the hysteria. Even when Prince Philip was talking about promoting the image of Britain abroad and saying we should stick up for young people, he got attacked for it."

Chris added: "I came back from the States and had a lot of money with me—dollars. I was treated like

Royalty, they couldn't have poured more syrup on. Yet, when I was off to the Continent, they checked my money, were very snotty—it was a completely different attitude going out."

Jimmy pointed out the raid on a recent London club. "There must have been about a hundred police involved. They raided the club where there must have been over a thousand kids. They put up partitions and stripped and searched everyone. About three people were found with tablets. A small percentage—you'd find that sort of average in any age group. Yet all those police were tied up for over three hours—and I shudder to think how many important crimes were being committed, apart from the vast amount of public money wasted on the raid. Then there were all those hundreds of completely innocent kids—humiliated, their evening ruined, their money wasted and the further humiliation of having to wait for their parents to collect them at the police headquarters. Then the club owners must have suffered from loss of business as a result."

"Yet there doesn't seem to be as much hysteria about the crimes and perversions of the older generation. Look at the West End, some of the seedy things in Soho. The bookshops, the filth, the smut that's sold. Look at the really genuine crime in certain parts of London. Look at the wife-swopping, the rapes... the perversions. I'll even go so far as to point out the crowds at football matches—the thrown bottles and the wrecked trains. But you must get our point by now."

Yes, it's true—I confirmed it with a National Pressman who said that his Editor wouldn't be interested in a story which shows the good side of the pop world. They were on the look-out for the odd sensational story. The Yardbirds and I are both for young people and the creative things they are doing. During the past four years the young people of Britain have given the whole world a complete new and exciting image of Britain—and have brought millions of dollars into this country. The number of wrongdoers compose a small minority... and who is to say that the hysterical publicity they're getting isn't encouraging them?

Extra guitarist joins Bee Gees

HIT parading BEE GEES are now a quintet. New member is 21-year-old VINCE MELOUNY, regarded as Australia's best guitarist. Vince has worked on Bee Gees recording sessions before and has taken part on their first LP, "The Bee Gees First" which is being released by Polydor in mid June.

All 12 compositions on the album are originals by the Gibbs Brothers. On Wednesday the group appeared on TV from Hilversum, Holland and this Thursday appear on Germany's "Beat Club" TV show from Bremen.

They appear on "Monday Monday" on May 22nd and return to Germany on May 23/24 to appear on TV in Frankfurt. On May 25th they appear at Liverpool University.

Their LP will be released in the U.S. on June 2nd to coincide with their promotional tour there during which they will visit 14 cities.

Newies from Small Faces, Temptations, Hollies, U.S. Bonds

THERE are new discs from The Small Faces, Peter and Gordon, The Hollies, The Temptations, and Gary U.S. Bonds, to be released on the week ending May 26. All the singles for release that week are as follows.

DECCA. Hard to get up in the morning—The Bats; Rattler—The Dream Merchants; Can't take my Eyes off of You—Ross McManus; Patterns—The Small Faces; R.C.A. It's on You Girl—Mike Wallis. A Man and a Woman—Roger Webb and his Piano and Chorus; H.M.V. Stranger in the House—The John Scott Orchestra and Chorus; CAPITOL. Ten Years of Tears—Nancy Wilson; COLUMBIA. All so Long Ago—The Sweet Feelings; Together—The Miglit Five; A Man Alone—Morrison Orpheus Choir; The Jokers—Peter and Gordon; I Could Be so Good to You—Don and the Good Times.

PARLOPHONE. Is that You—The Soul Mates; Carrie Anne—The Hollies; M.G.M. Come and Take a Ride in my Boat—Every Mother's Son; UNITED ARTISTS. I Want You to be My Baby—Elkie Greenwich; LIBERTY. Another Day, Another Heartache—The Fifth Dimension; Strawberry Fields Forever—The Ventures; STATE-SIDE. Send her to Me—Gary U.S. Bonds; TAMLA MOTOWN. All I Need—Temptations; C.B.S. Sweet Maria—Steve Lawrence; Since I Don't Have You—The Spellbinders; The Man I Love—The Chantelles; Ramblin' Love Boy—Chapter Three; Do it Again a Little Bit Slower.

PICCADILLY. No Good to Cry—Jimmy James and the Vagabonds; Do it Again a Little Bit Slower—The New Formula; PYE POPULAR.

Black Velvet Band—Johnny Kelly; Keep that Wheel a Turnin'—Treachy; KAMA SUTRA; Six o'clock—The Lovin' Spoonful; REPRIS. Don't Blame The Children—Sammy Davis Jr.; DURUM. Song of the Mountain (La Montanara)—Nini Rosso; VOGUE. J'aime les Filles—Jacques Dutronc.

Dee Jays with the Monkees

THE five D.J.'s to appear at THE MONKEES forthcoming Wembley concerts have been booked. On Friday 30th of June, JIMMY SAVILLE will be in control. The afternoon show on Saturday July 1st will be handled by ALAN FREEMAN and in the evening DAVE CASH takes control.

Sunday July 2nd sees TONY HALL compering the afternoon show and PETE MURRAY the evening. Times for afternoon shows are at 3 p.m. and evening shows commence at 7.45 p.m.

The first half of each show will last for 45 minutes and THE ECHOES will appear for 20 minutes. The following 25 minutes will see Lulu backed by the Echoes. During the second half, The Monkees will appear on stage for an hour.

Paul Jones-Oxfam Walk

PAUL JONES begins his Oxfam walk to Windsor at 10 a.m. this Sunday from the Albert Hall.

On Wednesday he was in the studios recording his next single and on Thursday he appears on "Dee Time". He appears on "As You Like It" this Friday and on May 22nd appears on "Monday Monday".

NEXT WEEK

George Martin talks exclusively to Record Mirror about the new Beatles L.P. Plus a review in depth!!!

Country Music Chart

COUNTRY SINGLES

- 1 FUNNY, FAMILIAR FORGOTTEN FEELINGS (1) Tom Jones (Decca)
- 2 ALMOST PERSUADED (2) Crispian St. Peters (Decca)
- 3 RELEASE ME (3) Engelbert Humperdinck (Decca)
- 4 BUT WAIT THERE'S MORE (5) Justin Tubb (RCA)
- 5 CHARLSTON RAILROAD TAVERN — Bobby Bare (RCA)
- 6 THIS SONG IS JUST FOR YOU — Clinton Ford (Pye)
- 7 COLD HARD FACTS OF LIFE (8) Porter Wagoner (RCA)
- 8 I WANNA SEE NASHVILLE (4) O'Brians (Major Minor)
- 9 FOOLS PARADISE (6) Larry Cunningham (King)
- 10 THE LAST TIME — Gib Johnson (King)

COUNTRY ALBUMS

- 1 GREEN, GREEN GRASS OF HOME (1) Tom Jones (Decca)
- 2 BUCK OWENS AT CARNEGIE HALL — Buck Owens (Capitol)
- 3 ROY ORBISON SINGS DON GIBSON (3) Roy Orbison (London)
- 4 WELCOME TO MUSIC CITY USA (6) Various Artistes (CBS)
- 5 HAPPINESS IS YOU (4) Johnny Cash (CBS)
- 6 THE DRIFTER (7) Marty Robbins (CBS)
- 7 TIGER BY THE TAIL (2) Buck Owens (Capitol)
- 8 HANK WILLIAMS WITH STRINGS (5) Hank Williams (MGM)
- 9 ONCE OVER LIGHTLY — Hank Locklin (RCA)
- 10 BEST OF JIM REEVES — Jim Reeves (RCA)

classified & SMALL adverts

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Continued on page 11

POP SHORTS

LARRY PAGE's "bright new hope for 1967", Spanish group LOS BRINCOS were refused entry to Britain on Sunday.

DRU HARVEY flew to America early this week for business talks. TERRY OATES will be bringing U.S. artiste JOSE FELICIANO to Britain from May 18—June 2. He will appear on two BBC Spectaculars (May 20 and 21), "Dee Time" (May 23) and "Saturday Club" and "Easy Beat". His first RCA album "A Bag Full of Soul" will be issued on May 26.

THE ZOMBIES have left Decca after three years to sign with CBS. Says ROD ARGENT: "We have always been happy with Decca but feel that the change of labels will give new life to our recordings."

SIMON DUPREE will be the subject of a BBC-2 "Man Alive" programme. The television cameras have been filming Simon and his group during their tour with THE BEACH BOYS... GENE PITNEY flies to Italy for a television show on June 4. The next day he arrives in London for his first-ever British recording. He will be cutting three tracks one of which will be his next single—and will be in the studios until June 10. Recording him will be GERRY BRON. On June 11 Pitney flies to Italy for a further TV date.

MANFRED MANN off to tour Sweden for two weeks at end of July... TREMELOES celebrating their biggest hit yet by holidaying in Italy from June 17-27. They flew to Holland for a television show this week. BRIAN POOLE has formed a new outfit to back him called THE UNITY... BERT RAND RUSSEL has asked LIONEL BART to write a musical for him based on his early essays... DUSTY SPRINGFIELD, whose new single is released this week, records the first show of her new BBC series on June 18... CAT STEVENS has penned two numbers for his next single, due out in early June—and all 14 tracks on his next album... THE YARDBIRDS in France this Saturday for two concerts and return to England on May 22 to appear on "Monday Monday". They begin their six week tour of America on July 9.

DENNY LAINE makes his debut with his new band this Friday at TILES—also on the bill. THE MOODY BLUES... THE YOUNG IDEA have a new release on May 26—it's a track from THE BEATLES new album entitled "With A Little Help From My Friends" New PETER & GORDON single entitled "The Jokers" JULIAN COVAY & THE MACHINE appear in Berlin this Thursday... P. J. PROBY appears in two films this autumn—"Panic" and "Finnian's Rainbow".

SIMON HAYES assures us that rumours of GRAHAM NASH leaving THE HOLLIES are untrue and that there is no possibility of GARY LEEDS replacing BOBBY ELLIOTT.

MITCH RYDER & THE DETROIT WHEELS will be appearing on "Top Of The Pops" and "Saturday Club" during their first-ever British trip... CLIFF BENNETT & THE REBEL ROUSERS appear on Radio London's new series on Saturday afternoon concerts at The Uppercut Club on May 20... CILLA BLACK will review her forthcoming single when she tops the bill at the London Palladium on Sunday, May 28. The previous day she celebrated her 24th birthday and she has now completed work on her first co-starring role in a feature film "Work... Is A Four Letter Word"...

Gunnell Promotions will be bringing American pianist PETER NERO to the Royal Albert Hall on June 8... CHRIS FARLOWE has had to turn down offers for concerts and television work in Germany next month as negotiations are currently in progress for him to appear in America on an exchange deal with WILSON PICKETT... Titles on GEORGIE FAME's July 7 E.P. are "Knock On Wood", "All I'm Asking", "Didn't Want To Do It" and "Close The Door". He'll be appearing on "On The Braden Beat" on May 29... ZOOT MONEY's promotional film will be shown on "As You Like It" on May 30.

THE CREAM's new single "Strange Brew" is released on May 26. The group are currently in America waxing tracks for their next L.P. On May 29 they will be appearing at the Blue Auction Hall, Spalding, topping the bill above THE JIMI HENDRIX EXPERIENCE, GEM WASHINGTON & THE RAM JAM BAND and THE PINK FLOYD. On June 1 they will be appearing at the Palais Des Sports in France on a televised show.

Cream disc

THE CREAM's new single "Strange Brew" is released on May 26. The group are currently in America waxing tracks for their next L.P. On May 29 they will be appearing at the Blue Auction Hall, Spalding, topping the bill above THE JIMI HENDRIX EXPERIENCE, GEM WASHINGTON & THE RAM JAM BAND and THE PINK FLOYD. On June 1 they will be appearing at the Palais Des Sports in France on a televised show.

VARIETY CLUB OF GREAT BRITAIN



A SUPER-STARRY congregation at the Dorchester Hotel, London, for the Variety Club of Great Britain's "Tribute To The Recording Industry" luncheon, with Gold Disc presentations to "Green Grass" Tom Jones; "Georgy Girl" Seekers; Handsome Harold Secombe; Sandie "Puppet" Shaw; and Dusty—Johnny Franz accepted it in her absence. Key to our pictures:

1. Vince Hill, Adam Faith, Harry Secombe and Harry H. Corbett share (a) a Steptoe-type gag and (b) a round of happy juice before starting the nosh.
2. Two Seekers (Bruce Woodley, right, and Keith Potger), in sombre mood, temporarily, while that arresting character on the left is Stratford Johns, alias Inspector Barlow, himself no mean baritone.
3. Touch of the old "saumon d'ecosse grille" for the benevolent Russ Conway, who played in and backed an impromptu star cabaret.
4. Go on, have a cigar, Tom (and manager Gordon Mills). Both can afford expensive tastes these days—and that's Sir Joseph Lockwood, of EMI, in the background.
5. Who's that? Must be joking to ask . . . Jimi Hendrix stands out, as they say, in any crowd. The shirt is exclusive; so is the hair-style.
6. Who's that girl with the Postmaster-General (The Rt. Hon. Edward W. Short, MP)? No strings pulled here!
7. The PMG again, lavishing the odd spot of praise on Miss Shaw—more congratulations

8. 'Ave Yew Gotta Lought Boy? Singing Postman Allan Smethurst getting a recharge for his fag from Handsome Harold's slick lighter. Sub-titled: Welsh Wales meets Naughty Norfolk.
 9. Adam Faith, that girl again and a happy-looking Billy Fury have a chat about the old times when Adam first clapped ears on that Shavian voice.
 10. John Maus, now permanently John Walker, pondering his solo future with million-selling Tom—part of the top-table galaxy where the cigar-smoke was the thickest.
 11. The great, TRULY great, Jack Benny (he didn't bring his violin along)—"I was born on St. Valentine's Day. Actually it was February 14—they didn't call it St. Valentine's day until many years later!"
 12. Vera Lynn and Shirley Bassey as book-ends or sandwich for Leslie Macdonnell, Variety Club executive. Vera ended the show with a chorus-leading "No Business Like Show Business".
- The tributes were fast and furious. A great day for the record industry. Among other stars present: Peter and Gordon, loads of dee-jays, Joe Loss, Roy Castle, Mantovani, Lulu, Dot Squires, Donald Peers, Mike and Bernie Winters, Charlie Drake. All the pictures on this page are RM pix by Record Mirror camera team Dezo Hoffman and Peter Chesworth.



JIMI HENDRIX—his LP has been put forward.

'Are YOU Experienced?'

A track by track review of Jimi's first album

HENDRIX devotees — and judging by the charts there are enough of them — will really dig Jimi's first LP "Are You Experienced", which has been rush-released by Track this week. The reason the release date has been put forward is because a couple of thousand copies leaked out to shops in the Midlands. Anyway, on to the sounds.

Track one, side one, is "Foxy Lady", and features insistent clanging guitar set against Jimi's vocal which suits the medium-pace blues song well. Incidentally Jimi wrote all of the songs on this LP himself.

Next one is "Manic Depression", another harsh song with stark clanging guitar work. Jimi's voice gets a wee bit lost on this one but as you can guess from the title, it's a frantic mover of a song. And it features a good guitar solo.

"Red House" is more or less a slow blues instrumental, with Jimi's brilliant guitar work highlighted. There are some vocal comments, and therefore perhaps you can't strictly call this an instrumental. But the guitar work is among the best he's done.

On "Can You Hear Me", Mitch's drumwork is quite prominent and very, very effective. It's a jerky fast beater with all the usual Hendrix ingredients—Jimi is singing higher

than usual and this track has quite a good spontaneous feel.

The penultimate item on side one is "Love And Confusion" — not a bad track but it's a bit too similar to the ones that have gone before. The lyrics are OK though.

"I Don't Live Today" is a good closer. It's powerful and grinding with a powerful lyric and vocal — there is a good build-up climax feel to this one which is one of the best on the LP. Could be a single even.

"May This Be Love" opens side one and it has some good bongo drum work. It's probably the nearest thing Jimi does to a soft sweet ballad. There's actually quite a tune here too! His guitar sounds quite Hawaiian on this number in parts.

"Fire" is a James Brown type raver which is a bit corny but nevertheless effective. It's frantic and noisy and Jimi's fans will love it.

"Third Stone From The Sun" is the longest track on the LP and opens up instrumentally with some talking guitar work. A good tune which later disintegrates and the whole thing becomes very exciting and compulsive.

"Remember" is a bit Bo-Diddley-ish and is a jerky medium-pace beater which turns out to be one of the best tracks on the LP. The guitar work seems different on this one which has quite a haunting flavour.

The last number is "Are You Experienced" which has some brilliant words and a vocal which makes you forget all about the backing — not that there's anything wrong with the backing. Eventually the omnipresent clanging guitar takes over on this exciting and compelling closer.

Altogether — a lot of Jimi Hendrix — his voice, his guitar and his songs. The only real criticism was that perhaps he should have featured a couple more familiar songs — maybe "Wild Thing", "Like A Rolling Stone" for example. **JEREMY WALSH**

albums reviewed by Norman Jopling and Peter Jones

ANDY STEWART "White Heather Club" (HMV CLP 3616).

FOR those who sit glued to the box during Andy's TV programme — this is it!!! If you don't sit glued then don't bother about this. Good north O' the border sales guaranteed — in fact I hope my upstairs neighbours are Scots.

★ ★ ★

BOBBY GOLDSBORO "Solid Goldboro" — Little Things; Blue Autumn; Voodoo Woman; Me Japanese Boy I Love You; If You Wait For Love; Broomstick Cowboy; It's Too Late; See The Funny Little Clown; If You Got A Heart; Whenever He Holds You; It Hurts Me; I Know You Better Than That (United Artists ULP 1163).

A COLLECTION of most of Bobby's single top sides — all of them his own compositions

except the lightly hitting "Japanese Boy" which is a Bacharach-David song. Bobby's songs are good — they include gems like "Little Things" and "It's Too Late". You may not like the protesty "Broomstick Cowboy" but his adult pop style with some superb arrangements is most listenable. Clever title.

★ ★ ★

NINA AND FREDERICK "Dawn" — My Summer Love; It's Not Just Any Kind Of Day; Dawn; In The Land Of Odin; The Many Faces Of Love; Elizabeth I & 2; You Saved The Day; Lovers Of The World Unite; Only When I'm Lonely Am I Free; Pourquoi J'Aime Paris; Magic Book; Lonely Sunday; What A Pretty Colour; Just Like A Rose (Columbia SX 6134).

THERE are some quite gutsy songs on this — for Nina and Frederick at least — and they sound good on the Greenaway-Cook

songs like "Lovers Of The World Unite" and "Magic Book". Their soft folk approach is effective—and the LP is nicely put together.

★ ★ ★

THE EASYBEATS "Good Friday" — River Deep, Mountain High; Do You Have A Soul; Saturday Night; You Me; We Love; Pretty Girl; Friday On My Mind; Happy Is The Man; Hound Dog; Who'll Be The One; Made My Bed Gonna Lie In It (United Artists ULP 1167).

UNFORTUNATELY for the Easybeats, the best track on this LP is "Friday On My Mind". That song, one of the best and happiest sounding pop records for quite a while is obviously hard to follow-up. The Easybeats write most of their own material, and it has a certain enthusiastic naivety — this LP has a lot of unpretentious appeal, but probably won't be a major seller.

★ ★ ★

BEACH BOYS IN DEPTH...

Bill Harry talks to them about religion, dreams, death, money and their record

A little piece of America in London. The Hilton Hotel. Lobby bustling with Tourist types, complete with cameras; very aged woman curled up and fast asleep on a leather couch, other people sitting about, seemingly with all the time in the World at their disposal. I took the elevator to the 14th floor. CARL WILSON and wife had only been up a short time. Inside their suite they sat down for breakfast, behind the windows overlooked a panoramic and quite beautiful view of Hyde Park.

We began to discuss religion. Carl said: "To me, religion is communicating with yourself. Some people call it Universal Consciousness, others, God, there are so many different terms. It goes down to the innermost part of yourself, really. From what I've seen, a lot of religion is forced on people and you can't have things forced on you. People in the States are told to go to Church on Sunday and they resent it. But, of course, you don't have to go to Church to be religious—you don't need to go anywhere to be religious. With some people it's finding peace with themselves to begin with. Subconsciously, I'm very religious."

He talked of dreams: "Dreams are very good for people, there are a lot of different things with dreams. Dreams that are like emotional releases, fear dreams—and there are wishful dreams. You can communicate with a lot of different things with dreams—they are symbolic of different things. To some people they are memories of another incarnation. I don't know, I never remember my dreams. Some people do. But I have the feeling that my subconscious is being very busy while I'm asleep."

"I have no fears or hates. I've never hated anything. I think that a lot of people think they hate something, but they don't. I think 'hate' is a pretty strong word."

"I don't fear death. There is no such thing as dying—people don't die, they pass on. They are going through one phase onto another. I believe in reincarnation."

The Beach Boys are one of the richest and most successful groups in the World. Does Carl keep a close tag on their business activities? "I don't really care for the business side of things that much, I'm just not that type. I'm not a good business man. I like being a recording artiste but I don't like dealing with numbers or money like a banker. When you get down to it, with being a good businessman it's not how much you can earn, but how much you can do and how it all ends up."

And the Beach Boys? "They are my family. It is very difficult just to make a statement about what they mean to me. I love them all. As a person I'm outwardly more quiet than the others, probably a little calmer. I've never written music or poetry or painted—all my creative outlets are involved in being a member of the group. Brian and I are very close. He always plays me everything he writes and we talk about it."

Discussing their latest British single release "Then I Kissed Her", Carl said: "I'm disappointed with the release. It's not our release, it's theirs (the record company). Nobody told us about it—but I can understand them issuing it, they haven't heard from us for a while. But they didn't contact us about it. There are several better numbers they could have chosen from our albums. I wouldn't have chosen the track they released."

Of course, the record company couldn't be blamed for releasing a single to tie in with the tour, but why is so much time being taken on 'Heroes and Villains'? "We just have to spend the time on it, we can't rush anything. It wouldn't be as good if it were rushed. It would be nice if things could come out a lot quicker, but they don't. There must be a reason for it. I think it should be on the market in June."

Did people criticise their stage act because they couldn't reproduce their disc sound as exactly as some people may expect? "We've had no criticisms of our stage act. Of course, we haven't had all good reviews, we've had some bad ones, too. This time we had musicians with us—but we couldn't use them because of the Labour Law. They're here, they've been with us all the time. Our sound would have been much better if we could have used them. We didn't want to come back and do the same thing, we wanted to improve."

Downstairs in the lobby I talked to bearded, pipe-smoking MIKE LOVE. As relaxed as you'd expect BING CROSBY to be. Quietly spoken, slow speaking and sometimes pausing so long you'd think he'd forgotten the question. On the subject of the musicians: "We knew there'd be an exchange problem, but our agency could have sorted that out."

ENGELBERT HUMPERDINCK
There goes my everything F 12610

KEITH SHIELDS
The wonder of you F 12609

ERROL DIXON
Six questions F 12613

THE RUSH Happy F 12614

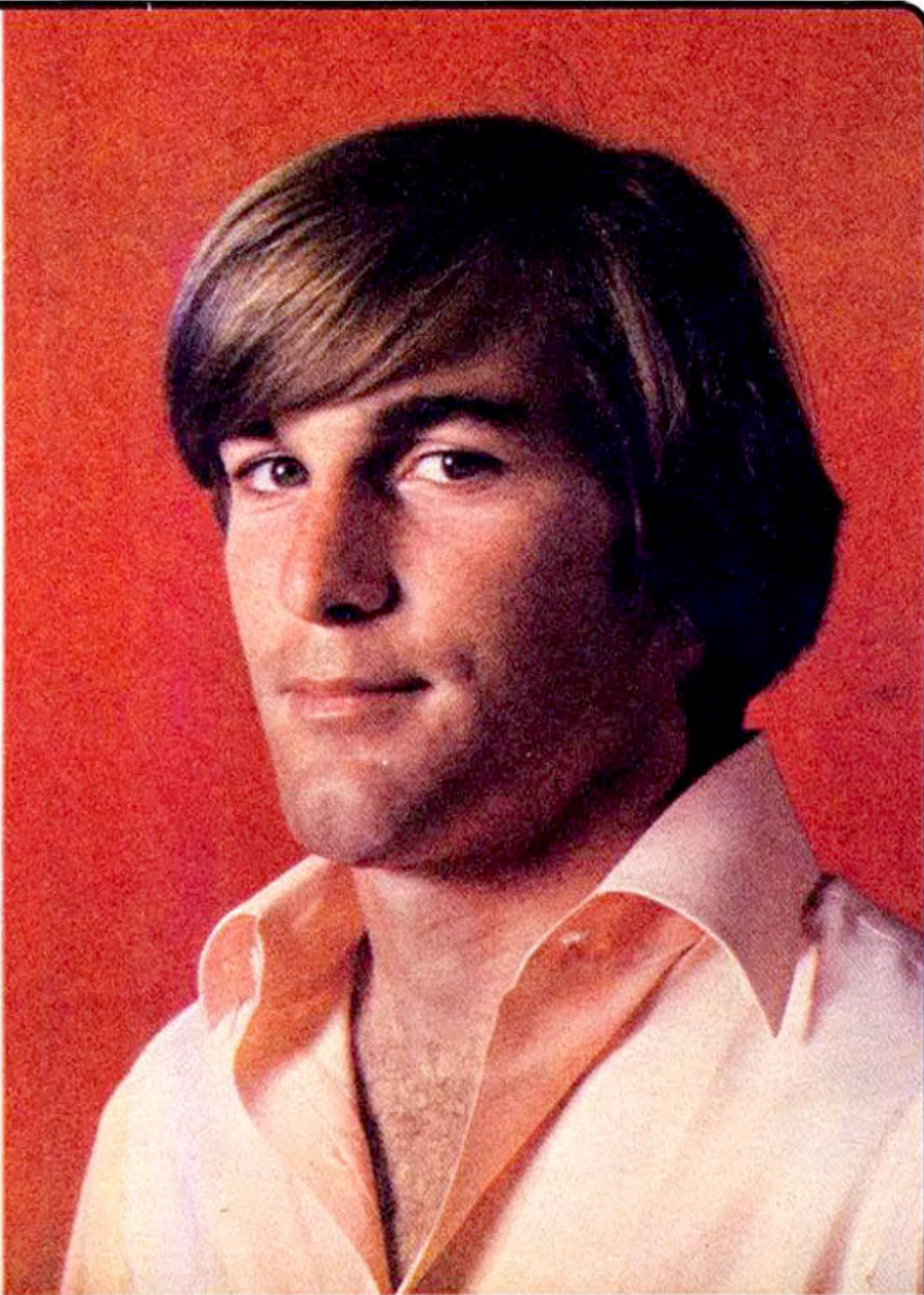
LOS BRAVOS
I'm all ears F 22615

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DENNIS WILSON—number one of our five-part pin up colour series of the Beach Boys. For a frank and fearless story on the lads, see Bill Harry's accompanying feature.

Apparently we didn't apply early enough. You have to go through the proper channels, which is O.K. if you have plenty of time. We just couldn't get the musicians in time for the bureaucracy that you have to go through."

And how much time do The Beach Boys spend performing during a year? "We toured in March, April, May—if we go and do a Summer Tour, which we're likely to do, and a Winter Tour—it probably adds up to over 100 consecutive days performing on stage. Then we spend a good couple of months recording, then there are the photo sessions. Being a Beach Boy consumes an awful lot of time, an awful lot of energy. In between, we're tired and we rest, that's how it's been."

"I like being in Britain, it's completely different being in another country. I have friends across the channel—every time I go there I have a big scene with them. I do like travelling to other countries—but not particularly with the group 'cause it takes us such a long time . . . but it is our occupation."

"I like England. I believe I like it because of the history and culture behind it—and the arrogance and decadence and all kinds of morality things like that all fused together. Here you can see a Rolls Royce and a Mini-Cooper side by side. Amazing I guess."

And of the comments by some people about not reproducing the record sound on stage: "If I said we could reproduce that record sound on stage I'd be nuts. We get the occasional comments from people who say we don't sound like the records. But it's a dumb comment to make because naturally we're not like the records. It's the people who usually don't pay to come in and see the show who criticise."

Sitting in their Austin Princesses before they set off to the next venue. I had little or no time to speak to BRUCE JOHNSON. He seemed to be the most aware of everything around him. Interested in everything. Eyes opened in wonder. "I was at the Bag O' Nails last night and some guy told me that during the war the German U-Boat commanders used to let their men have 'leaves' in Ireland. Can you believe that? Amazing!"

"The (Wilson) brothers believe in re-incarnation. I once heard an Army colonel talk about re-incarnation. He said he'd once seen a Hebrew Priest . . . I heard a tape on the radio that was supposed to be broadcast from a flying saucer. They were urging us not to fight. It was very groovy and I found myself looking for flying saucers. If one landed I'd probably get in—as long as I could call my mother and tell her where I was."

BILL HARRY

The Evening Stars, the Enchanters, the Gaynors, the Ambassadors, the Paul Roberts Choir, the Senate and the Magnificent Seven — just a few of the groups who are associated with . . . Garnet Mimms!

"I NEVER have to watch my weight, I work it all off in my act," so said the chubby Mr. Garnet Mimms when we talked about his career last week. He's yet to make-it over here but in America he ranks alongside Otis Redding and James Brown.

Like most of the U.S. singers, Garnet has had a somewhat complex disc career to date. "I've been singing for almost as long as I can remember, all my family used to sing, except my father, I can recall the days when my mother and I used to sing in Church together," Garnet says.

Garnet Mimms is a thirty year old who hails from Philadelphia and although he forgets the exact age when he formed his first group, they were called The Evening Stars and recorded several sides for the small U.S. label, Savoy. It was when he was in The Evening Stars that Garnet first toured with the late Sam Cooke. Since then he has recorded for such labels as Red Top, Mercury and Cameo-Parkway and several others.

His musical career was interrupted in 1957 when he was called up to do service in the U.S. army. He was sent to Germany for his stint but as Garnet says, "I was rather lucky really, I was put on special duties which meant that I could continue to sing. I toured the bases in Germany with a group called the Deltones. I was lucky enough to appear in some of the clubs too." After he finished his service, Garnet formed the group



GARNET MIMMS—one of America's hottest soul exports.

that was to take him to fame and the U.S. charts. Garnet Mimms and The Enchanters. He teamed up with Samuel Bell, Charles Boyer and the only female representative of the group, Zola Pearnell. Sam who also comes from Philadelphia had toured all over the East with various groups, one of which was The Gaynors. Charles Boyer came from a spiritual group called The Ambassadors and Zola Pearnell used to sing with an

outfit called the Paul Roberts Choir.

For United Artists they chalked up several hit parade successes in America with numbers like, "Cry Baby", "I'll Take Good Care Of You", a number which our own Cliff Bennett has recorded and "All About Love". In February 1964 Garnet left the Enchanters and went solo, his first record as a solo artist for United Artists was "Look Away". The Enchanters then drifted apart, Sam Bell now manages singer Lorraine Ellison who is due to visit our shores later this year.

Garnet Mimms is over here to tour the clubs on this his first British visit. "I've wanted to come over here for a long time, but somehow I never seemed to get round to it."

To tie in with the visit United Artists recently released "Roll With The Punches" coupled with "Only Your Love" (UP 1181). Garnet has just finished recording a live album for release over here later this year. He recorded with The Senate, a 6-piece outfit from Scotland, at the Speakeasy, Sussex University and the Whisky a Go Go, Newcastle. Among the numbers from his act expected to be on the album are, "Roll With The Punches", "I'll Take Good Care Of You" and his million seller, "Cry Baby".

Garnet now uses a group called The Magnificent Seven to back him in America and he hopes to bring them over when he returns to this country. "Nothing has been fixed as yet, I haven't even been asked, I would love to come back" Garnet told me. Here's hoping that he can return with a hit record.

PHILIP PALMER

NEXT WEEK
IN THE
Record Mirror
FOR YOUR
entertainment
AND
amusement
Monkees-Tom Jones-
Jimmy Savile-Dave Dee-
New Vaudeville Band-
History of Pop Films

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HE GO LUCKY FOUR
 in ceart (That's right)
 MD 1078

PERRY COMO
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ENNIO MORRIGONE
 and his Orchestra and Chorus
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new albums reviewed by Norman

Jopling and Peter Jones new album

'RELEASE ME'



ENGELBERT HUMPERDINCK

Now on sale—
Engelbert's 1st,
great album . . .

ENGELBERT HUMPERDINCK "Release Me" — Release Me; Quiet Nights; Yours Until Tomorrow; There's A Kind of Hush; This Is My Song; Misty Blues; Take My Heart; How Near Is Love; El Mondo; Ten Guitars (Decca LK 4868).

NOT just an LP rush-released to cash in on a huge hit single. But a carefully produced and performed album which features Hump's warm swinging vocal on thirteen tracks, all of which vary in tempo and lyric. Several top arrangers are on this LP and it should delight everyone who bought "Release Me".

★★★★

JAY AND THE AMERICANS "Try Some Of This" — You Ain't As Hip As All That Baby; (There's) Always Something There to Remind Me; Where's The Girl; The Show Must Go On; Trullie Julie's Blues; Where Is The Village; Nature Boy; Here There And Everywhere; (He's) Raining In My Sunshine; What To Do With Laurie; It's A Big Wide Wonderful World (United Artist ULP 1164).

ONE of America's big names who hasn't yet hit any kind of heights here. Big-voiced Jay Black, together with the Americans comes up with another album in which the material has obviously been carefully chosen. Not just another 'quickly put together' U.S. LP, but a good solid buy for his fans, Orbison and Pitney fans who have not yet tried Jay should give some of his discs a quick spin.

★★★

JACK JONES "Jack Jones Sings" — A Day In The Life Of A Fool; Autumn Leaves; Somewhere There's Someone; Watch What Happens; People Will Say We're In Love; Love After Midnight; Somewhere My Love; The Shining Sea; The Face I Love; Street Of Dreams; The Snows Of Yesteryear; I Don't Care Much (London HAR 8312).

JACK Jones' swinging, sophisticated yet gentle voice wraps itself around some suitable material here. Listen to his unique treatment of "Somewhere My Love" or his interesting "The Face I Love". Recommended.

★★★★

THE YOUNG RASCALS "Collections": What Is The Reason; Since I Fell For You; Lonely Too Long; No Love To Give; Mickey's Monkey; Love Lights; Come On Up; Too Many Fish In The Sea; More; Nineteen Fifty Six; Love Is A Beautiful Thing; Land Of 1,000 Dances (Atlantic 587060).

THE exciting sound of the Young Rascals on a fine LP, in which they prove they can handle ballads like "More" and "Since I Fell For You" with their more upbeat R & B-orientated sounds like "Too Many Fish In The Sea" etc. Actually "Nineteen Fifty Six" is a great track — indistinguishable from Little Richard.

★★★★

"SAMMY DAVIS JR. sings and LAURINDO ALMEIDA plays" (Reprise RLP 6236).

SAMMY'S voice and the classic guitar of Laurindo are, as the cover says, incomparable. This is a gentle late-night LP and great for listening to after you've been to a beat concert.

★★★★

PERRY COMO "In Italy" (RCA Victor RD 7836).

THE relaxed style of Perry Como blends well with the lovely tunes which Italians can write so well. Many of these tunes are very familiar — such as "Forget Domani" and "Arrivederci Roma", but others are less familiar though equally pleasing.

★★★★

JIMMY REED "The New Jimmy Reed Album" — Big Boss Man; I Wanna Know; Got Nowhere To Go; Two Ways To Skin; Heartaches And Trouble; Tell Me What You Want Me To Do; Honey I'll Make Two; You Don't Have To Go; Don't Play Me Cheap; Two Sides To Every Story; I'm Just Trying To Cop A Plea; Two Heads Are Better Than One (HMV CLP 3611).

JIMMY'S style has barely changed for many years — this fact is mirrored in his re-recording of his hit "You Don't Have To Go" which is almost identical to his Vee Jay hit, which was cut over ten years ago.

★★★

BOOTS RANDOLPH "Boots With Strings" — The Shadow Of Your Smile; What Now My Love; Days Of Wine And Roses; Yesterday; You've Lost That Lovin' Feeling; What Kind Of Fool Am I; Moon River; Michelle; Stranger On The Shore; I Left My Heart In San Francisco; Dear Heart; Unchained Melody (Monument LMO 5003).

BOOTS uses his sax as a vocal — the result is that these tunes come across as relaxing and unpretentious. There is no "Yakety Sax" stuff here and the strings and voices blend in well.

★★★★

VARIOUS ARTISTES "Demand Performances" — Gotta Travel On; Bonaparte's Retreat — Billy Grammer; China Night; Adventures In Paradise — Jerry Byrd; Tonight; That Lucky Old Sun — Velvets; My Three Sons; Mexico — Bob Moore; Love Hurts; Up Town; I Can't Stop Loving You — Roy Orbison; What'd I Say — Jack Eubanks; (Monument LMO 5001).

THIS sample of the Monument catalogue is quite old, and quite unusual. Mainly because it's difficult to see who exactly is going to buy it. Is it going to be R & B fans who can't buy the Velvets records on singles? If so are they going to put up with Bob Moore and Jerry Vale. Or vice versa? No, I can't see it being a mammoth seller.

★★★★

rapid reviews

Music For Pleasure give us some great classical records — one to buy which is out this month is "Kreutzer And Spring Sonatas" for violin and piano from Beethoven, by GWENNETH PRYOR (piano) and CAROL VILLA (Violin). TONY HATCH always makes good records, whether for himself or for others. Try his "Beautiful In The Rain" on NPL 18176 — from the TONY HATCH SOUND. This would be good in stereo. Then, for you strict tempo people, try "More Dancing Sounds Of CYRIL STAPLETON" on NPL 18174. Takes me back to Maurice Javs.

THE CYRILE are what might be termed a folk-rock group — their string of U.S. hits bear out the fact that they are popular. They sound a bit like Simon & Garfunkel and their new album "Neon" is on CBS 62977 and for anyone who digs this kind of gentle folk pop sound it is great. A different kind of folk in the shape of THE BROTHERS FOUR comes up on CBS 62582 and "Try to Remember" is the title of the album. Breathily, soft vocals, interesting selection of songs and good music to drink wine to. From folk to its near-relative C & W. The WILBURN BROTHERS and "Two For The Show" (Brunswick LAT 8677) — the brog go a wee bit more commercial, with "Almost Persuaded" and "Distant Drums" included but so what? They still sound as solid and masculine as ever.

NOW! ENGELBERT

HUMPERDINCK

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F 12610

DECCA

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YOUR GUIDE TO THIS WEEK'S NEW SINGLES



Some of the big name releases this week—ranging from the Righteous Bros., Reg Presley of the Troggs, Engelbert Humperdinck, the Dave Clark Five, Dusty, the Koobas, Cliff Bennett and Pet.

THE RIGHTEOUS BROTHERS

Melancholy Music Man: Don't Give Up On Me (Verve VS 554). Though I'm sure this is a very good record, all moody and atmospheric, I'm not so sure it'll make the charts. Voices blend well, and there are telling moments of solo work. But it is perhaps too melancholy for big success. Dunno — but as a whole, it's a very strong production. Flip: Perkler, with organ, and hoarsely enthusiastic.

TOP FIFTY TIP

ERIC BURDON

When I Was Young: A Girl Named Sandoz (MGM 1340). Mixture of the strident and the gentle, and I'd say it must be a sizeable hit. Eric sings very well indeed — talking about the days when he was but a kid. Reminiscences and rather touching. Hearty strident beat, but there are a stack of original ideas, too. It really powers along. Flip: Much more bluesily urgent. Good contrast; good sound.

TOP FIFTY TIP

THE TROGGS:

Night Of The Long Grass: Girl In Black (Pase One POF 022). This new Reg Presley song is much stronger than the mooted "My Lady" single — in fact, it becomes darned infectious after just a couple of plays. Lyrics worth a close

ENGELBERT HUMPERDINCK

There Goes My Everything: You Love (Decca F 12610). This is really rather similar to "Release Me", which can't be bad. Similar tempo, similar country-influence, similar use of backing sounds. Suffice it to say that Engelbert sings with complete skill and style and it obviously will be a massive hit. Flip: Rather faster, with talkative piano behind the voice.

TOP FIFTY TIP

CLIFF BENNETT and the REBEL ROUSERS

Use Me; I'll Be There (Parlophone R 5598). No trouble about this one. For a start, the sound seems bigger and stronger than ever, with powering sax — and Cliff really gets to grips with a song that is a mixture of loud and soft. It's a good authentic sort of sound all round, with odd single-note hammerings behind. A builder. Flip: Self-penned and quite strong on performance — certainly worth hearing.

TOP FIFTY TIP

listen, with atmospheric guitar and percussion backing... and the vocal comes through as if hidden behind a wall of bricks or grass or something. Curious vocal sounds behind, too. But hit material. Flip: A useful song to match the top deck.

TOP FIFTY TIP

THE IVY FOLK turn up with "Hev Ramblin' Man" (Pye 17318), fast-lyriced sort of item which has a smooth edge to the sound — cleverly produced. "I Am Only Dreaming", by CHORDS FIVE (Island 3044), has exciting moments but generally doesn't have much appeal for me. I must commend the way the TOKENS have dressed up "Portrait Of My Love" (Warner Brothers 5900) — a very full vocal arrangement of a marvellous number. New balladeer KEITH SHIELDS, on "The Wonder Of You" (Decca F 12609), was produced by Hilton Valentine, and sings with simplicity and style. From TONY ROMAN: "Shadows On A Foggy Day" (Stateside SS 2022), a most unusual drawing sort of performance which somehow sticks in the memory. MR. ACKER BILK, his eloquent clarinet working to a strink backing, has another handsome melody in "The Girl With Sun In Her Hair" (Columbia DB 8193). From the LUDLOWS, typical Irish attack in "Enniskillen Dragoons" (Pye 17319) — a traditional air, newly arranged. Like the performance of JOY ROSE on "Society's Child" (Pase One POF 025), but not sure about the material. From ever-green BERT WEEDON comes a typical guitar theme "Stranger Than Fiction" (HMV 1592), very well played.

PERRY COMO on "Stop! And Think It Over" (RCA Victor 1597) could make a long-awaited return to the charts — this is a catchy, casual sort of beat-ballad. Nice song-selling from BARBARA LAW

on "When I Tell You (That I Love You)" (Major Minor 514), a Continental ballad. Happy sort of group singing from LES SURFS and "When I Tell You" (Fontana TF 832) — could be a battle on this one. A Gordon Mills' song for JULIE ROGERS — "These Gentle Hands" (Mercury MF 980), a commercial slice of sentimentality. I rather liked: GUESS WHO and "This Time Long Ago" (Fontana TF 831), a mixture of good song and "possible" sounds. Bit Monke-ish in conception: THE GREMLINS and "The Coming Generation" (Mercury MF 981), though it's certainly spirited.

No need to say much about MRS. MILLS' pianistics on "I Was Queen Victoria's Chambermaid" (Parlophone R 5599) — it swings amiably. Long-play track "Girl Talk" (Liberty 10274) breathily portrayed by JULIE LONDON. Full fat sounds from CHAPTER FIVE on "One In A Million" (CBS 2696), but the song may be a trifle on the corny side. Highly commended: JOHNNY DEVLIN'S "Hurting" (CBS 2751) — this New Zealander does a first-rate job on a first-rate song.



THE COASTERS—a new label here.

JAMES BROWN

Kansas City: Stone Fox (Pye Int. 7N 25418). A kind of long-shot tip here. This is a cool version (for James) of the Wilbert Harrison oldie. Blues form, good dance beat and distinctive vocals, plus an adult band sound which doesn't dominate the vocal. Shades of "I Got You" in places. Flip, a solid exciting item features good R & B guitar and a chug-along beat. A tuneful instrumental.

TOP FIFTY TIP

THE COASTERS: Soul Pad; Down Home Girl (CBS 2749). A fantastic song from the Coasters who sound just like they did all those years back. Sort of comedy cum R & B but really very good. Flip, which has been done by the Rolling Stones is as good as the top side.

GARY U.S. BONDS: Send Her To Me; Working For My Baby (Stateside SS 2025). An up-dated U.S. Bonds on a very commercial medium-pace beat number. Powerful and catchy — and very zood. If this was plugged it could be a hit.

TOUSSAINT McCALL: Nothing Takes The Place Of You; Shimmy (Pye Int. 7N 25420). A soulful ballad given a deliberate reading by Toussaint who also penned the number. Nice feel to this U.S. hit which is a late night item. Mature vocal work, good drums.

HERBIE MANN: The Beat Goes On; Free For All (Atlantic 584112). Mann's cool jazz flute version of the Sonny Bono tune is compulsive and insidious. If Jack Smith can do it, so can Herbie with this jazz-cum-R & B item which is immaculately performed.

BRENDA HOLLOWAY: Just Look What You've Done; Starting The Hurt All Over Again (Tamil Motown TMG 608). Typical Tamia orchestration on this Supremes-type beater from Brenda. Tune isn't too strong though, but addicts will dig her vocal.

GARNET MIMMS: Roll With The Punches; Only Your Love (United Artists UP 1181). Jerky brass sounds on this medium-pace beater from Garnet, currently touring here. This isn't his strongest by any means and there's a chorus joining in here too. Vocal is OK, but the song is weak.

BABY RAY: Elvira; Just Because (Liberty LIB 66232). A carbon-copy of the year-old Dallas Frazier rock hit. A good solid song with punch and as EMI have probably deleted the original, you'll find this a fair second best.

THE MARVELETTES

When You're Young And In Love: The Day You Take One, You Have To Take The Other (Tamil Motown TMG 608). Drum roll opens this beautiful Van McCoy ballad which has the Marvelettes singing really well — this is their best for ages and ages and could well give them their first British hit. Flip is a good Smokey Robinson song.

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THE KOOBAS

Gypsy Fred; City Girl (Columbia DB 8187). This starts off in a quietly insinuating way, then starts building — a story-line song featuring voices in harmony. It jogs along rather professionally and well — I don't say it'll be a very big hit but I'm confident it'll make the Fifty. Certainly the lead voice has a lot of (a) charm and (b) versatility. Quite original, this lot. Flip: Rather a more routine song, but fair enough.

TOP FIFTY TIP

THE CASINOS

To Be Loved; Tailor Made (President PT 140). This is the "gen" follow-up to the group's last — an old hit for Jackie Wilson and Mateo-Vaughan, to name but two. It's a bit slow and disjointed but the lead voice in great form should sell it. A beautiful song, anyway. Full backing gear. Flip: Not so struck on this. It sounds just a shade dated somehow.

TOP FIFTY TIP

DUSTY SPRINGFIELD

Give Me Time; The Look Of Love (Philips 1577). Out come the superlatives again. This is a gentle and poignant sort of ballad, with Dusty starting off comparatively quietly — and then the whole thing builds. A most moving performance, in two separate moods. A good song (of Continental origin and the English lyrics are great. Yes, "great" about sums it up. Flip: Slower, rather rambling, but a good performance (of course).

TOP FIFTY TIP

KATHY KIRBY

In All The World; Time (Columbia DB 8192). Pizzicato strings and then Kathy singing a fine ballad in a finely distinctive style. She's always recognisable, this gal.

LYNN HOLLAND: One Man In My Life; Wand'ring Boy (Polydor 56166). This was produced by Dave Dee, no less. Lynn, a vibrant sort of singer, handles a sentimental ballad in the grand style.

THE CASINOS: That's The Way; Too Good To Be True (Ember S 241). This is not the official follow-up to the group's recent hit. Could do well on the name, but it's not really their best sound.

THE RUSH: Happy; Once Again (Decca F 12614). Obviously Four Season-ally influenced, this is a strong harmonic sound on a goodish song. But it does sound so derivative.

ERROL DIXON: Six Question; Not Again (Decca F 12613). Quite unusual, this jerky bluesy sort of thing, but it goes on a bit and I can't see it clicking.

BOB CREWE GENERATION: Miniskirts In Moscow Or...; Theme For A Lazy Girl (Stateside SS 2019). Doesn't change much, this Crewe sound — really rather routine, with the brass section dominant.

PAUL ARNOLD: Somewhere In A Rainbow; Got A Feeling (Pye 17317). Rather a gentle and optimistic sort of song — sung with clarity and friendliness by a promising new name to me.

BOBBY JOHNSON AND THE ATOMS: Do It Again A Little Bit Slower; Tramp (Ember 245). This is by no means a bad song and the lyrics bear a good old close listen. Backing builds well and Bobby sings neatly.

THE MAGIC LANTERNS: We'll Meet Again; What Else Can It Be But Love? (CBS 2750). I do like this group — and I rather like this rocked up revival of Vera Lynn's war-time epic. Suits the new idiom well.

THE VENTURES: Strawberry Fields Forever; Endless Dream (Liberty 55967). Rather an ambitious sort of song. Beatles of course, to treat as an instrumental. But the group is in fine nick.

BRIAN HYLAND: Holiday For Clowns; Yesterday I Had A Girl (Philips BF 1569). Really this should make the charts. A good idea song, sung charmingly, with good backing. Just missed a "tip" but better than most that get one.

JEFFERSON AIRPLANE: Somebody To Love; She Has Funny Cars (RCA Victor 1594). New and important West Coast group — if this one isn't an immediate hit, it'll help build their reputation. Great lead voice and equally great instrumental moments.

UNIT FOUR PLUS TWO: Too Fast, Too Slow; Booby Trap (Fontana TF 834). For me, their best since "Concrete and Clay". Should help restore their chart fortunes to an extent — a catchy and entertaining show all round. Most brisk.

THEM: Story of Them (Parts one and two) (Major Minor 513). Talking blues-type thing which seems overlong, chatting about the background story of a group. Interesting.

FRUGAL SOUND: Abilene; Love Is A New Face (RCA Victor 1595). Another of my favourite rather undiscovered outfits — and this folksy sort of song, instantly catchy, makes my feet tap. Good sounds.

rapid reviews

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Leszek Stanaszek, 19, Katowice, Plac Wolnosci 1-4, Poland. Stars—Pretty Things, Kinks, Yardbirds, Dave, Dee, Dozy, Beaky, Mick and Tich. Hobby and interests—stamps, sport, records, films (French, English, Polish).



Nadia Somekh, 16, 28 Hanegeu Street, Bray-Brak, Israel. Stars—Cliff Richard, Beatles, Adamo Cristoff. Hobby and interests—drawing, photography, travelling, collecting, actors pics and postcards all over the world.

READERS' CLUB



Hazel Ellerton, 14, 136 Embankment Road, Prince Rock, Plymouth. Stars—Dylan, Stones, Byrds, Animals, John Lee Hooker. Hobby and interests—dancing, swimming, horse riding, fishing.



Derek Mulquin, 28, 115 Braemar Avenue, London (Neasden) N.W.10. Stars—Stones, Beatles, Them, The Who, Dusty Springfield. Hobby and interests—dancing, both modern and folk.



Per Lie, 15, Harald Bothners Vei 15, Trondheim, Norway. Stars—The Beatles, Hep Stars (a Swedish group). Hobby and interests—RM, pop records, letters from English girls and boys.



Theresa Hunt, 16, 100 Wood End Road, Harrow, Middx. Stars—Cliff and Shadows, Beatles, Georgie Fame, Bob Dylan. Hobby and interests—dancing, folk music, meeting people, fashion.



Maja Pedersen, 18, Sovaengset 17, Kastrup, Copenhagen, Denmark. Stars—Dovnan, Animals, Georgie Fame, the Stones, P. J., Beatles. Hobby and interests—like to have some pen pals in England.



Pat O'Brien, 19, 9 South Grove, Tottenham, N.15. Stars—Elvis, Brenda Lee, Jim Reeves, Hank Snow. Hobby and interests—dancing, judo, golf, darts.



Sean Pollock, 15, 39 Regent House, Ordsall Flats, Salford, 5, Lancs, England. Stars—Mr. Therm Group, Rockin' Vickers, Jimi Hendrix, Stones, Byrds, Dave, Gill. Hobby and interests—drumming, watching Jimi Hendrix, experience R & B and folk.



Patricia Allard, 15, 29 Hilltop, Blantyre House, Cranbrook, Kent, England. Stars—Troggs, Elvis, Los Bravos, Chris Montez, Beatles, Cliff. Hobby and interests—reading, walking, camping, boys, children.



Susan Fallstich, 18, 1068 Devonshire Road, Allentown, Penna, 18102, U.S.A. Stars—Stones, Who, Small Faces and most British pop groups. Hobby and interests—art, records, writing (would prefer a Londoner).



Hartmut Haberecht, 17, 142 Vellen (Mark), Deutschl. Poststrabe 50, Stars—Little Richard, Elvis, Beatles, Beach Boys, Rolling Stones. Hobby and interests—music, dancing, football, photography.

NAMES AND FACES

BY PETER JONES



"The Astonishing Ossie" (pictured above) must be one of the new phenomena of the pop world. Discovered in Manchester by New Wave Productions, Ossie has declared "There is a premium on good taste". Arriving in London wearing a tangerine-coloured suit, Ossie has a four-piece group The Sweet Boys. His chauffeur, Junior, who accompanies him everywhere uses silk handkerchiefs to mop Ossie's brow on stage and a fly-swatter to keep away over-enthusiastic admirers, most of whom wish to touch the hem of Ossie's garments. Ossie, who is now regarded as one of the top soul singers in this country, has a great record out on Polydor—"Nothing Takes The Place Of You".



Barbara Ruskin, a vivacious blonde, seems to me to have a very strong future—both as singer and composer. For a sharp sample of her talents try her Parlophone release "Euston Station", backed with her "Hear That Telephone". She was contracted to Pan-Musik at the age of seventeen—her mother is a professional pianist and Barbara is a direct descendant of author-poet John Ruskin. She's already had more than fifty songs published—and roughly half of them have been recorded, either by her or by other artists. Which can't, as they say, be a bad percentage. What's more, she's good on stage, accompanying herself on twelve-string guitar.



So happens that Julian Covey, alias Robert Cromwell Anson, of Sherwood, Nottingham (Robin Hood territory), has an exceptionally strong stage act to back up his first release "A Little Bit Hurt", out on Island Records. Main part of the wildness comes from a drumming routine when J.C. doubles on percussion with his group, the Machine. This six-footer has made a first-rate disc—as a musician he's worked with names like Brian Auger and Ronnie Scott and Johnny Griffin. His hobbies include underwater hunting and karate. He's been in show business since he was 16 and recalls his biggest disappointment so far as being "refused admission to the school orchestra because I have a double-jointed left thumb" . . . I'd have thought they'd welcome him AND his thumb! . . . A promising actor, too. Is Julian. Looks good enough for a film career . . .



James Royal has recorded "Its All In the Game", on CBS—and that's fine by me on the grounds that I regard it as one of the best-ever pop tunes. Mr. Royal himself is 25, was formerly in the Royal A.F. . . . until he was posted to Christmas Island where he helped detonate two hydrogen bombs. "The explosions were beautiful sights but I was too scared to enjoy them." So he turned to show business. Brook Benton's manager, Leonard Ponceh, signed him up for an American tour . . . must be the first time a completely unknown British act has toured there under contract. He leaves next month for TV shows and cabaret. The former Mr. James Nairn had bad luck when his "She's About A Mover" failed to make the British charts. The new one could easily rectify this position.



I took wine with the newly-recorded Wards Of Court the other day . . . appropriately enough in the famed Wig and Pen, which is dead opposite the Law Courts. We talked about their debut disc "All Night Girl", on Derram—a disc with lyrics which may just stir up the controversy down BBC way. The group has been together for only three months—most come from Essex but one is from Newcastle. Lead vocal is taken by Rod Sones, who is eighteen and, as such, senior member of the outfit. The others are: Trevor Danby, Rob Smethers, Nigel Silk and Bob Lee. They've been recorded by Peter Lee Stirling, ever-alert to new talent—and he wrote the song with Barry Mason. And they'll soon be doing the rounds of personal appearances.

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

RECORD MIRROR CHARTS PAGE

CASHBOX TOP 50



AIR MAILED FROM NEW YORK

- 1 GROOVING* 4 (4) Young Rascals (Atlantic)
- 2 I GOT RHYTHM* 9 (5) Happenings (B.T. Puppy)
- 3 RESPECT 11 (5) Aretha Franklin (Atlantic)
- 4 THE HAPPENING* 1 (7) Supremes (Motown)
- 5 SWEET SOUL MUSIC* 5 (8) Arthur Conley (Atco)
- 6 DON'T YOU CARE* 7 (8) Buckingham (Columbia)
- 7 ON A CAROUSEL* 7 (7) Hollies (Imperial)
- 8 YOU GOT WHAT IT TAKES* 8 (6) Dave Clark Five (Epic)
- 9 SOMETHIN' STUPID* 2 (9) Frank and Nancy Sinatra (Reprise)
- 10 GIRL YOU'LL BE A WOMAN SOON* 13 (5) Neil Diamond (Bang)
- 11 CREEQUE ALLEY 15 (3) Mamas and Papas (Dunhill)
- 12 CLOSE YOUR EYES* 12 (6) Peaches and Herb (Dale)
- 13 RELEASE ME* 16 (4) Engelbert Humperdinck (Parrot)
- 14 A LITTLE BIT ME, A LITTLE BIT YOU* 3 (8) Monkees (Colgems)
- 15 HIM OR ME, WHAT'S IT GONNA BE? 24 (3) Paul Revere and the Raiders (Columbia)
- 16 FRIDAY ON MY MIND* 17 (6) Easybeats (U.A.)
- 17 HERE COMES MY BABY* 22 (5) Tremeloes (Epic)
- 18 MIRAGE 23 (3) Tommy James and the Shondells (Roulette)
- 19 WHEN I WAS YOUNG* 20 (5) Eric Burdon and the Animals (MGM)
- 20 HAPPY JACK* 25 (4) The Who (Decca)
- 21 SOMEBODY TO LOVE* 28 (5) Jefferson Airplane (RCA)
- 22 SIX O'CLOCK 31 (3) Levin' Spoonful (Kama Sutra)
- 23 I THINK WE'RE ALONE NOW* 14 (12) Tommy James and Shondells (Roulette)
- 24 I'M A MAN* 18 (7) Specer Davis Group (UA)
- 25 ALL I NEED 33 (3) Temptations (Gordy)
- 26 I WAS KAISER BILL'S BATMAN* 26 (2) Whistling Jack Smith (Deram)
- 27 SHAKE A TAIL FEATHER* 30 (4) James & Bobby Purify (Bell)
- 28 CASINO ROYALE* 29 (5) Herb Alpert and the Tijuana Brass (A & M)
- 29 HAPPY TOGETHER* 18 (13) Turtles (White Whale)
- 30 THIS IS MY SONG* 19 (11) Petula Clark (Warner Bros.)
- 31 JIMMY MACK* 21 (11) Martha & The Vandellas (Gordy)
- 32 TOO MANY FISH IN THE SEA/THREE LITTLE FISHES* 43 (1) Mitch Ryder and Detroit Wheels (New Voice)
- 33 DEAD END STREET* 34 (4) Lou Rawls (Capitol)
- 34 PORTRAIT OF MY LOVE* 38 (3) Tokens (Warner Bros.)
- 35 SHE'D RATHER BE WITH ME 41 (1) Turtles (White Whale)
- 36 SUNSHINE GIRL 46 (2) Parade (A. & M.)
- 37 WITH THIS RING* 35 (9) Platters (Musicor)
- 38 WHEN YOU'RE YOUNG AND IN LOVE* 47 (2) Marvlettes (Tamla)
- 39 NOTHING TAKES THE PLACE OF YOU* 46 (4) Toussaint McCall (Roan)
- 40 MY BABE* 42 (3) Ronnie Dove (Diamond)
- 41 HIP HUG HER* 48 (2) Booker T. and the MG's (Stax)
- 42 MY GIRL JOSEPHINE* 41 (1) Jerry Jaye (Hi)
- 43 TRAMP 43 (1) Otis Redding and Carla Thomas (Stax)
- 44 MY BACK PAGES* 32 (6) Byrds (Columbia)
- 45 ALFIE 50 (2) Dionne Warwick (Scepter)
- 46 AT THE ZOO* 26 (7) Simon and Garfunkel (Columbia)
- 47 DO IT AGAIN A LITTLE BIT SLOWER 47 (1) Jon and Robin (A&M)
- 48 LONG-LEGGED GIRL 48 (1) Elvis Presley (RCA)
- 49 YELLOW BALLOON 49 (1) Yellow Balloon (Canterbury)
- 50 MAKING MEMORIES* 41 (4) Frankie Laine (ABC)

*An asterisk denotes record released in Britain.

BUBBLING UNDER

Melancholy Music Man—Righteous Bros. (Verve)
Little Games—Yardbirds (Epic)
Girls In Love—Gary Lewis (Liberty)
Lay Some Happiness On Me—Dean Martin (Reprise)
Let Yourself Go—James Brown (King)
Can't Take My Eyes Off You—Frankie Valli (Philips)
Live—Merry-Go-Round (A & M)
Misty Blue—Eddy Arnold (RCA)
7 Rooms Of Gloom—4 Tops (Motown)
Another Day Another Heartache—5th Dimension (Soul City)

TOP L.P.'s

- 1 SOUND OF MUSIC 2 Soundtrack (RCA)
- 2 MORE OF THE MONKEES 1 Monkees (RCA)
- 3 GREEN, GREEN GRASS OF HOME 3 Tom Jones (Decca)
- 4 BEST OF THE BEACH BOYS 5 Beach Boys (Capitol)
- 5 MONKEES 4 The Monkees (RCA)
- 6 THIS IS JAMES LAST 8 James Last (Polydor)
- 7 MATTHEW AND SON 7 Cat Stevens (Deram)
- 8 FIDDLER ON THE ROOF 9 London Cast (CBS)
- 9 FOUR TOPS (LIVE) 12 Four Tops (Tamla Motown)
- 10 SECOMBE'S PERSONAL CHOICE 6 Harry Secombe (Philips)
- 11 BOB DYLAN'S GREATEST HITS 20 Bob Dylan (CBS)
- 12 COME THE DAY 13 Seekers (Columbia)
- 13 IMAGES 10 Walker Bros. (Philips)
- 14 HIT THE ROAD STAX 18 Various Artists (Stax)
- 15 HOW GREAT THOU ART 11 Elvis Presley (RCA)
- 16 A DROP OF HARD STUFF 30 The Dubliners (Major Minor)
- 17 HAND CLAPPIN'—FOOT STOMPIN'—FUNKY BUTT—LIVE! 15 Gene Washington (Piccadilly)
- 18 HALL OF FAME 16 George Fama (Columbia)
- 19 DOCTOR ZHIVAGO 19 Soundtrack (MGM)
- 20 TRINI LOPEZ IN LONDON 14 Trini Lopez (Reprise)
- 21 GOING PLACES 21 Herb Alpert (Pye)

- 22 BETWEEN THE BUTTONS 17 The Rolling Stones (Decca)
- 23 MANTOVANI'S GOLDEN HITS 22 Mantovani (Decca)
- 24 DON'T STOP ME NOW 23 Cliff Richard (Columbia)
- 25 SUPREMES SING MOTOWN — Supremes (Tamla Motown)
- 26 SURFER GIRL 27 Beach Boys (Capitol)
- 27 A HARD ROAD 24 John Mayall's Bluesbreakers (Decca)
- 28 PAIN IN MY HEART 29 Otis Redding (Stax)
- 29 S.R.O. 26 Herb Alpert and the Tijuana Brass (Pye)
- 30 BERT KAEMPFERT—BEST SELLER 25 Bert Kaempfert (Polydor)

TOP E.P.'s

- 1 FOUR TOP HITS 1 Four Tops (Tamla Motown)
- 2 PRIVILEGE 3 Paul Jones (EMV)
- 3 BEACH BOYS HITS 2 Beach Boys (Capitol)
- 4 TELL THE BOYS 5 Sandie Shaw (Pye)
- 5 MORNINGTOWN RIDE 4 Seekers (Columbia)
- 6 HITS FROM THE SEEKERS 6 The Seekers (Columbia)
- 7 FOUR TOPS 7 Four Tops (Tamla Motown)
- 8 BEST OF BENNETT 10 Tony Bennett (CBS)
- 9 THIS IS MY SONG 8 Petula Clark (Pye)
- 10 ORIGINALS FROM MARVIN GAYE 9 Marvin Gaye (Tamla Motown)

5 YEARS AGO

- 1 GOOD LUCK CHARM 1 Elvis Presley
- 2 DO YOU WANT TO DANCE/I'M LOOKING OUT THE WINDOW 3 Cliff Richard
- 3 NUT ROCKER 2 B. Bumble and the Stingers
- 4 LAST NIGHT WAS MADE FOR LOVE 11 Billy Fury
- 5 AS YOU LIKE IT 5 Adam Faith
- 6 COME OUTSIDE 17 Mike Sarne
- 7 LOVE LETTERS 4 Ketty Lester
- 8 I DON'T KNOW WHY 18 Eden Kane
- 9 WONDERFUL LAND 6 Shadows
- 10 GINNY COME LATELY 10 Brian Hyland
- 11 STRANGER ON THE SHORE 12 Acker Bilk
- 12 WHEN MY LITTLE GIRL IS SMILING 9 Jimmy Justice
- 13 WONDERFUL WORLD OF THE YOUNG 13 Danny Williams
- 14 SPEAK TO ME PRETTY 7 Brenda Lee
- 15 HEY LITTLE GIRL 8 Del Shannon
- 16 THE PARTY'S OVER 19 Lonnie Donegan
- 17 GREEN LEAVES OF SUMMER — Kenny Ball and his Jazzmen (Pye)
- 18 A PICTURE OF YOU — Joe Brown (Piccadilly)
- 19 HOW CAN I MEET HER — Evert Bros. (Warner)
- 20 LONELY CITY 20 John Leyton

BRITAIN'S TOP 50

NATIONAL CHART COMPILED BY THE RECORD RETAILER.

- 1 SILENCE IS GOLDEN 4 (4) Tremeloes (CBS)
- 2 DEDICATED TO THE ONE I LOVE 3 (7) Mamas and Papas (RCA)
- 3 PUPPET ON A STRING 1 (10) Sandie Shaw (Pye)
- 4 PICTURES OF LILY 5 (4) Who (Track)
- 5 SOMETHIN' STUPID 2 (9) Frank and Nancy Sinatra (Reprise)
- 6 THE BOAT THAT I ROW 6 (6) Lulu (Columbia)
- 7 FUNNY FAMILIAR, FORGOTTEN FEELING 8 (6) Tom Jones (Decca)
- 8 SEVEN DRUNKEN NIGHTS 11 (8) Dubliners (Major Minor)
- 9 WATERLOO SUNSET 29 (3) Kinks (Pye)
- 10 PURPLE HAZE 7 (8) Jimi Hendrix (Track)
- 11 A LITTLE BIT ME, A LITTLE BIT YOU 10 (7) Monkees (RCA)
- 12 THEN I KISSED HER 19 (3) Beach Boys (Capitol)
- 13 I CAN HEAR THE GRASS GROW 9 (7) Move (Deram)
- 14 HI HO SILVER LINING 14 (9) Jeff Beck (Columbia)
- 15 THE WIND CRIES MARY 27 (2) Jimi Hendrix Experience (Track)
- 16 NEW YORK MINING DISASTER 1941 17 (4) Bee Gees (Polydor)
- 17 SWEET SOUL MUSIC 21 (4) Arthur Conley (Stax)
- 18 HA! HA! SAID THE CLOWN 12 (8) Manfred Mann (Fontana)
- 19 HAPPY TOGETHER 16 (9) Turtles (London)
- 20 I'M GONNA GET ME A GUN 13 (8) Cat Stevens (Deram)
- 21 RELEASE ME 45 (17) Engelbert Humperdinck (Decca)
- 22 KNOCK ON WOOD 29 (12) Eddie Floyd (Atlantic)
- 23 THE HAPPENING 41 (2) Supremes (Tamla Motown)
- 24 BERNADETTE 18 (8) Four Tops (Tamla Motown)
- 25 FINCHLEY CENTRAL 46 (2) New Vaudeville Band (Fontana)
- 26 IF I WERE A RICH MAN 28 (3) Topol (CBS)
- 27 BIRDS AND BEES 37 (3) Warm Sounds (Deram)
- 28 THIS IS MY SONG 23 (13) Harry Secombe (Philips)
- 29 MAROC 7 25 (6) Shadows (Columbia)
- 30 THE FIRST CUT IS THE DEEPEST 38 (3) P. P. Arnold (Immediate)
- 31 CASINO ROYALE 35 (4) Herb Alpert (A & M)
- 32 JIMMY MACK 24 (8) Martha and the Vandellas (Tamla Motown)
- 33 GONNA GIVE HER ALL THE LOVE I'VE GOT 26 (5) Jimmy Ruffin (Tamla Motown)
- 34 MUSIC TO WATCH GIRLS BY 49 (3) Andy Williams (CBS)
- 35 IT'S ALL OVER 22 (10) Cliff Richard (Columbia)
- 36 ROSES OF PICARDY 48 (2) Vince Hill (Columbia)
- 37 WALKING IN THE RAIN — (1) Walker Bros. (Philips)
- 38 EDELWEISS 31 (15) Vince Hill (Columbia)
- 39 YOU'VE GOTTA STOP THE LOVE MACHINE 44 (2) Elvis Presley (R.C.A.)
- 40 OH HOW I MISS YOU 39 (7) Bachelors (Decca)
- 41 GUNS OF NAVARONE 36 (5) Skatalites (Island)
- 42 AL CAPONE 43 (2) Prince Buster (Blue Beat)
- 43 SIMON SMITH AND HIS AMAZING DANCING BEAR 30 (10) Alan Price (Decca)
- 44 GET ME TO THE WORLD ON TIME 47 (2) Electric Prunes (Reprise)
- 45 TIME ALONE WILL TELL 45 (2) Malcolm Roberts (R.C.A.)
- 46 I WAS KAISER BILL'S BATMAN 32 (11) Whistling Jack Smith (Deram)
- 47 ARNOLD LAYNE 33 (8) Pink Floyd (Columbia)
- 48 SOOTHE ME 42 (6) Sam and Dave (Stax)
- 49 OKAY — (1) Dave Dee, Dory, Beaky, Mick and Tich (Fontana)
- 50 I GOT RHYTHM — (1) The Happening (Stateside)

A blue dot denotes new entry.

BUBBLING UNDER

Sweet Pea—Manfred Mann (Fontana)
Two Streets—Val Doonican (Decca)
My Back Pages—Byrds (CBS)
Yesterday's Papers—Chris Farlowe (Immediate)
Love Eyes—Nancy Sinatra (Reprise)
24 Sycamore—Wayne Fontana (Fontana)
Just One More Chance—Outer Limits (Deram)

BRITAIN'S TOP R & B SINGLES

- 1 SWEET SOUL MUSIC 1 Arthur Conley (Atlantic 584963)
- 2 BERNADETTE 2 Four Tops (Tamla Motown TMG 601)
- 3 THE HAPPENING — The Supremes (Tamla Motown TMG 607)
- 4 I NEVER LOVED A MAN (THE WAY I LOVE YOU) 3 Aretha Franklin (Atlantic 584884)
- 5 KNOCK ON WOOD 4 Eddie Floyd (Atlantic 584941)
- 6 GONNA GIVE HER ALL THE LOVE I GOT 7 Jimmy Ruffin (Tamla Motown TMG 603)
- 7 PURPLE HAZE 4 Jimi Hendrix (Track 604901)
- 8 SOOTHE ME 8 Sam and Dave (Stax 601904)
- 9 WHEN SOMETHING IS WRONG WITH MY MY BABY 12 Sam and Dave (Stax 601906)
- 10 HIP HUG HER 11 Booker T and the MG's (Stax 601909)
- 11 LET ME COME ON HOME 5 Otis Redding (Stax 601907)
- 12 GUNS OF NAVARONE 11 Skatalites (Island W1 168)
- 13 SHOW ME 9 Joe Tex (Atlantic 584102)
- 14 007 (SHANTY TOWN) 15 Desmond Decker (Pyramid PYR 6004)
- 15 TAKE ME IN YOUR ARMS AND LOVE ME — Gladys Knight and the Pips (Tamla Motown TMG 604)
- 16 THE FIRST CUT IS THE DEEPEST 16 P.P. Arnold (Immediate IM 947)
- 17 OUT OF LEFT FIELD — Percy Sledge (Atlantic 584106)
- 18 THE WIND CRIES MARY — Jimi Hendrix (Track 604904)
- 19 SHAKE A TAIL FEATHER 14 James and Bobby Purify (Stateside SS2916)
- 20 TEARS TEARS TEARS — Ben E. King (Atlantic 584104)

BRITAIN'S TOP R & B ALBUMS

- 1 PAIN IN MY HEART 1 Otis Redding (Atlantic 587042)
- 2 HIT THE ROAD STAX 5 Various Artists (Stax 589945)
- 3 CLUB SKA '67 4 Various Artists (Island WIRL LP 948)
- 4 KNOCK ON WOOD 2 Eddie Floyd (Stax 589906)
- 5 DOUBLE DYNAMITE 3 Sam and Dave (Stax 589945)
- 6 SUPREMES SING MOTOWN — Supremes (Tamla Motown TML 11047)
- 7 AND NOW 6 Booker T and the MG's (Stax 589942)
- 8 TAKE TWO — Marvin Gaye and Kim Weston (Tamla Motown TML 11049)
- 9 'LIVE' 7 Four Tops (Tamla Motown TML 11041)
- 10 THE JIMMY RUFFIN WAY — Jimmy Ruffin (Tamla Motown TML 11048)
- 11 GREAT HITS — Wilson Pickett (Marble Arch MAL 681)

Continued from page 4

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HI BOP-CATS — Don't write me until mid June — 'join' back to Memphis! To all Cats who made this possible, a Screamin' Big, "Thaaaaaank You"! Breathless Dan.

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AIR

Ron Richards talks about the Hollies & their brand-new album & P. J. Proby



IN the last few days I've completed work on a new LP by The Hollies for June release. We've also done a single, "Carrie-Anne" for May 26 release.

Title of the album is "Evolution" and it marks a great stride forward in the boys' composing abilities. They've always wanted to write their own A-side material but it wasn't till a few months ago that they felt they were coming up with good enough stuff. You can't become an experienced songwriter (unless you're a genius, that is) immediately; it takes a lot of time and hard work — work that paid off for The Hollies with "Stop Stop Stop", followed by "On A Carousel".

Graham Nash, Tony Hicks and Alan Clarke do the song-writing. Bobby Elliott never seems to be very interested in it — says he's a drummer from beginning to end. Their new bass guitarist, Bernie Calvert, has only just joined and so he hasn't written any songs with them yet. But he's a very talented musician and I feel sure he soon will.

I've also spent fourteen hours recently recording the new Spencer Davis group for a film soundtrack. It's an entirely new group except for the drummer and I hadn't met any of them before. Frankly, I felt a bit nervous going into the studios with Spence who's got so many hits to his credit. He introduced me to the boys and we discussed the rhythms and bass figures they were going to use. I soon felt as though I'd been recording them for years—because they are very fine musicians and because Spence is such an experienced, and nice, guy. The writer who said in the American music journal Cashbox that it looked like the end of Spence's group now that Stevie Winwood has gone — well, that pundit ought to have his head examined. I'm sure Spence will succeed with the new outfit and I'm sure Stevie will make out all right too, why not? Look at Manfred Mann and Paul Jones. And there are plenty of other examples of groups doing better than survive when a key member leaves — look at The Tremeloes and The Mindbenders.

It's been my experience over the years that the people who are most difficult to record — in terms of temperament and studio behaviour — are not the most talented. An artiste with talent knows what he's after, he concentrates on getting a good record and is willing to co-operate.

I started recording P. J. Proby with "Somewhere". He already had a reputation and when he arrived at the studio with his retinue I felt I was in for the worst night's recording of my life. But

as soon as the session started I realised he was a dream to record. He's tremendously talented. We never had any trouble. The only time he ever got a little sour was when his voice was not as good as he thought it ought to be. Listening to a playback he started making all the excuses in the world until I said: "Jim don't you think you are singing the song well?" He replied: "No, my voice has gone. I can't sing any more, I'm going home." I said that would be fine for me to have an early night. At which he decided to have one more try—and went and sang perfectly.

I did a session with Ella Fitzgerald once that I was worried about. She'd made so many great albums. But everything went beautifully — like it usually does when you're dealing with a great artiste.

Lesser talents say they don't like the recording sound, don't like the arrangement, don't think the song is as good as it could be. All this after they'd agreed to do the song, of course. It's not until they get in the studio that they start complaining about everything they can think of other than their talent.

Fortunately, such experiences are rare these days. The young groups are far more creative than ever and the scene is much more exciting. Five years ago we couldn't sell in America. In fact, when I first started in the business, the British record industry was very largely living off the back of the American industry. The trick was to cover American discs, copying them and releasing the local product, backed up with local promotion, before the American discs were issued. Then the Americans insisted on simultaneous release on both sides of the Atlantic. Which put a stop to most of the covering.

Necessity is the mother of invention and that simultaneous release system was the best thing to happen to the British industry which was forced to be creative. Now we sell millions in world markets.

Right now we're a bit in the doldrums, sales are down. I guess there's a danger of pop groups setting too far out, too weird, and losing the public. On the other hand, we can't stand still. So we're looking for the right idea that is (a) progressive and (b) commercial. When it comes I'm sure it will be more like a gradual progression in the way that The Beatles sound grew from the styles, such as The Shadows, that went before.



Mick Jagger at the Paris Olympia

'I WANT TO APOLOGISE TO ALL THE FANS' SAYS GARY

GARY WALKER is so often the Walker Brother in the background. Hordes of fans complain when he doesn't get his fair share of camera exposure on television. He has made solo records and they've sold well. And here he talks, ad-lib and willy-nilly, about what the Walker break-up means to him.

"Well, one thing is sure. The fans have now found out where I live. I have them round, and they're crying—and they think it's a shame that the group has broken up. And this really gets through to me. I want to apologise to them all and to tell them that we're not disappearing or leaving or anything—and that they can expect something good from all of us, so we won't let them down.

"I've been surprised by the popularity they've given me. Like in the polls and things run by the fan-club. I suppose I've had it rough in a way. But maybe it was kinda good—it gave me a different image to the others. But I can't really sing—I mean not in the same way as Scott. I can do the Troggs or Jimi Hendrix things, but not in the big, big way. I guess Ringo is in the same category. He's popular but he's with three other brilliant guys. Sometimes people compared me with Scott, vocally—and, I mean, that's ridiculous.

"So what happens for me? Well, I guess the first thing is to make a record. I don't know about a name. I think I'll stick with Gary Walker. But then I sometimes wonder about becoming Gary Leeds Walker. I dunno. But I'd want a new record to be more ME . . . say writing one side of it, and producing it. Now I



GARY WALKER (RM pic)

have this freedom, this is great. I don't have to worry about any image for the Walker Brothers as a whole.

"Now is the time to pull everything out. Tell you something, there's a big lull in the business. You can't write about things. We're out of it — you can only write about the break-up. And the Beatles . . . the LP and then what? And the Stones, with all this drug bit. But there's a lull and something is needed to fill it. I've got an idea but I'm working on it and I'm not saying anything right now. If it works, if I find the right people . . . well, then you'll have something concrete to write about.

"I'd like to form a group. That is true. But it's this business of getting over the shock and then knowing that you're on your own and you have to do something big and drastic. No, it wasn't all that much of a surprise, really, this split. For some months it was in the air, and then it was decided. But we'd got as far as we could as a group. I

believe that. And one thing is sure: we never failed. Maybe that would have come later, but we split before it.

"Really, you know I must take credit for getting the Walkers over here. I'd been here with Proby and that was a big thing. And then we came back as the Walkers. I seem to be always on something which turns out to be gigantic — and that's what I hope for the future. Some people say we're fools to break-up when we're so big, but these things happen.

"I don't mind starting at the bottom all over again. I don't really have a financial worry. That way things are fine. But it's the worry of starting out on something where it's only me who has to worry.

"Sum it up for me and it's this. I'm sorry, very sorry, for the fans — and I want to assure them that I'll do whatever I can to entertain them in future. I'm grateful for the popularity that I've apparently got. And when the fans start crying . . . well, it really gets me."

PETER JONES



EASYBEAT Harry Vanda waiting at the bedside of a girl fan who suffered a brain haemorrhage while being knocked down at a concert in Australia . . . Jimmy James and Vagabonds "No Good To Cry" their most commercial record to date . . . Vera Lynn's "We'll Meet Again" wartime hit revived by the Magic Lanterns . . . Dennis Wilson won two quid playing cards with three policemen backstage at Finsbury Park . . . disc jockey Pete ("Dum Dum") Drummond played Equipe 84's "Auschwitz" (a new all-time pop low) and said "That was all about the German prisoner-of-war camp" . . . next Aaron Neville single will be "She Took You For A Ride" . . . in Ireland, Ricky Valance ("Tell Laura I Love Her") has covered "Seven Drunken Nights" . . . "Penny Lane" top in Australia, Germany and Malasia . . . due to a toe injury, Bruce Johnston appeared in Glasgow and Edinburgh in bare feet . . . would Lee Dorsey's "My Old Car" have been a 'Soul Surfer' release if "Rain Rain Go Away" had been a hit?

Johnny & the Hurricanes to issue an 'old style' single soon . . . Presley's seven movies for MGM reportedly grossed \$85 million! . . . Chris Barber to play trombone on next Moody-blues single . . . Bill Haley likely to be asked to come to Britain again soon . . . Paul McCartney went to the Theatre Royal in Stratford to see the Soft Machine . . . A19: (a) Stateside; (b) a Rolling Stones EP; (c) "A Hard Day's Night"; (d) the Dave Clark Five . . . Mamas and Papas top in Brum last week—Supremes and Herb Alpert in Bristol's ten . . . Eric Burdon designing his next LP sleeve . . . Jimi Hendrix "Mary" was recorded in no less than six minutes . . . a hip Paris record shop are selling imported Red China hits like "Defend Your Country To The Last Breath", "Always Rest At The Side Of President Mao" and "To Navigate in High Skies You Need A Good Pilot" . . . "Home Of The Blues" magazine is presenting Clyde McPhatter at the Flamingo this Saturday . . . Bob Dylan asked for a minimum guarantee of \$1,500,000 from MGM . . . is Stax the first label ever to be able to claim a 100 per cent chart success in two months after its launching? (All six LP's far released on Stax have hit RM's R & B album chart).

Gnomes Of Zurich now with RCA . . . worth reading — in-depth interview with Marianne Faithfull in new 'Process' magazine . . . latest thing: Move's Carl Wayne is dissatisfied with—people comparing his stage act with Mick Jagger's . . . Mike Hurst may be going to Majorca for a month soon . . . Q20: which Mr. Wilson could be said to have given pop pirates the 'thumbs down' in April '66? . . . When the police raided the Rolling Stones' houses, did they find a little pot under the bed? (chortle).

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