

Record Mirror

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CHRIS FARLOWE and ALAN PRICE (RM pic Dezo Hoffman)

**CHRIS
Farlowe**

2

OUT OF
TIME

**Georgie
Fame**

5

GET
AWAY

Four in the charts
from the
**RIK
GUNNELL
AGENCY**

**Alan
PRICE**

HI-LILI
HI-LO

17

**GENO
Washington**

HI! HI!
HAZEL

47

RIK GUNNELL AGENCY 47 Gerrard Street W1 GER1001-PUBLICITY/JIM RAMBLE 56 Old Compton Street W1 GER4078

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

Dylan's hidden meanings?



EVERY THURSDAY

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



P. J. PROBY seen with his mother.

A reader talks about a trend...

WHAT ridiculous and unbelievable statements made recently on "Juke Box Jury" about Bob Dylan's "I Want You". Brian Matthew's remarks were just pathetic. And the comments of Katie Boyle, who I believed to be a serious and intelligent person, were just beyond belief. Her view that the words, or the way he sang them, should never have passed the censor were simply childish. Surely Katy isn't going to become a member of the ever-increasing band of people who read hidden meanings into Dylan's songs. Dylan for me is a poet who has the rare ability of putting his rhymes into song. Seems everybody now is trying to jump on the anti-Dylan bandwagon.—Roger M. Haywood, 30 Moor Park Villas, Headingley, Leeds, 6.

NO BEATLE TRACKS?

ANYONE wanting proof of how the Beatles are worried about the sales of their records will find it by noting that after a gap of over six months between singles they released "Paperback Writer" and then, suddenly, after only eight weeks out comes two tracks from their LP as their new single... which might show they have no material in hand. Kink Ray Davies has called "Yellow Submarine" "rubbish" and so: who would be a Beatle fan and have too few records released at one time and then too many at another.—Howard Hyett, 35 Barnwood Avenue, Gloucester, Glos.

be half as successful. Elvis doesn't worry about money but the studios do and they want to make a profit. Colonel Parker has kept Elvis the world's highest paid entertainer for ten or twelve years, and if he doesn't know what he's doing then nobody does.—Diane Barnett, Colchester, Essex.

IN BRIEF...

GRAM, 34 Broxfield Terrace, Lanark, Lanarkshire, Scotland: I've just given up the Beatles and joined Elvis's fans. Trouble is, I'm left with "Rubber Soul." I'll swap it for the best Elvis disc offer I get.

Wright, 13 Romburgh House, Hither Green Lane, Lewisham, London, S.E.13: Been trying for months to get a list of all tracks on singles (both sides) EP's and LP's recorded by the Dave Clark Five in America — they've had so many released. Can anyone help?

Righteous Rick Winkley, 30 Terry Street, Nelson, Lancs: Yet another American trend has been copied wholesale: the use of classical themes in popular music was the idea of Bob Crewe, together with some of his producers. Ken Dodd's latest is simply similar to the Toys' "Silver Spoon" — and I object strongly.

M. Creswick, Peter Street, Sheffield: Cheers for Simon Dee and his BBC Saturday Night show. One of the few programmes that doesn't cram the Top Twenty down our throats all the time and Simon gives honest opinions of the records he plays. Makes a change from the usual insincere ravings of deejays... most of whom have to look again to see who the artiste is on a record they've just gone berserk over.

NASTY ROCKERS...

I WAS surprised after my letter to you was published to get so many nasty little letters. Can't one make a genuine criticism of what one believes is right without getting stupid letters back. All the rockers that wrote to me ought to be ashamed for letting their infantile emotions get the better of them. I still say Rock is dead and will always be that way while old men like Lewis, Perkins, Hawkins, Haley are still trying to sing it. Wake up, thirty-year-old rockers. Enjoy the Who, Beatles, Kinks, etc., who play good solid music.—M. Tobias, Tobias Record Shop, 479 Kings Road, London, S.W.10.

ESCAPIST ELVIS

ABOUT Elvis Presley and films: Young children certainly don't want to have him in a film they can't go and see and the older ones like to forget all their troubles at the cinema, something they can do with Elvis. So it's silly to keep on about him doing a big dramatic role. There's plenty of time for him to switch to drama. Even though he makes three films a year, he's still more associated with singing than acting. Fancy an Elvis film without him singing, how awful. People might want to see it, but the film wouldn't

PLEASE help me—how can I contact P. J. Proby? His fan club has closed down and I would like to start a new one for him in this country. But I can't do so unless I get his permission. I've written to his former manager but he said he didn't know where Proby is now. Surely someone somewhere knows how I can contact him. Do please help.—Jean Williams, 36 Turton Street, Bolton, Lancs.
James Craig: Maybe Jim Proby himself will see this letter and get in touch with reader Jean.

US SUPERIORITY

ADMITTEDLY "River Deep, Mountain High" is a fantastic record but basically it's the Crystals all over again. That's the reason for it's near obscurity in America. As for the gimmicks of Mama's and Papa's and the Spoonful, well... British fans didn't put them into the charts until the visual gimmicks of these groups had been displayed in the pop weeklies and on TV. British fans should contemplate the British charts — take "Nobody Needs Your Love" by Pitney. It has been a hit in the States before, by the great Jerry Butler. Of course the progressive British chose a revival which is a hundred times inferior to the original. And rather than give recognition to the original Motown sound, they give a push to such bad imitators as Los Bravos.—Lars Gillberg, Linnekatan 7, Gothenburg SW, Sweden.

sleeves and the other had such small portraits of him that it could well have been Paul Robeson, Barbara Lewis and Percy Sledge have also fallen foul of this Atlantic policy. Miss Lewis' great "Baby I'm Yours" album features a typical all-American college couple on the front posing as for a deodorant advertisement. Mr. Sledge is represented by a sultry girl with a spray of flowers. These sleeves seem more fitting for the recordings of Ray Conniff or George Shearing. But I must congratulate Polydor for the way they have represented the label in Britain.—R. M. Peacock, 114 Norwood Avenue, Rush Green, Romford, Essex.

BONDS INFLUENCE

IT'S now five years since "Quarter to Three" by Gary U.S. Bonds was occupying a place in the British charts and still the unique influence of his style can be heard. Two recent examples are the discs by the Swinging Medallions and Winston G.. Surely it's time someone realised the potential of this sound, released some of Gary's recent material and exposed the feeble imitators.—Frank Lee, 15 Groby Street, Stalybridge, Cheshire.

PRETTY LP COVERS

SURELY an artiste such as Otis Redding should have his photograph on his album covers. Of the three LP's released, two have beautiful models on the

A LOOK AT THE U.S. CHARTS

FAST rising U.S. hits include: Go Ahead And Cry — Righteous Brothers (Verve); How Sweet It Is — Jr. Walker and the All-Stars (Soul); A Million And One — Vic Dana (Dot); Born A Woman — Sandy Posey (MGM); World Of Fantasy — Five Stairsteps (Windy C); God Only Knows — Beach Boys (Capitol); Respectable — Outsiders (Capitol); Guantanamera — Sandpipers (A & M); Working In The Coal Mine — Lee Dorsey (Amy).

New U.S. releases include: Livin' Above Your Head — Jay and the Americans (United Artists); Ashes To Ashes — Mindbenders (Fontana); You Better Take It Easy Baby — Anthony and the Imperials (Veep); Turn-Down Day — Cyrkle (Columbia); Morning Means Tomorrow — Jimmie Rodgers (Dot); Cherry, Cherry — Neil Diamond (Bang); Theme From "Torn Curtain" — Dick Roman (Coral); Come Go With Me — Gloria Jones (Uptown); Bonnie's Part Of Town — Randy and the Rainbows (Mike); Batman To The Rescue — LaVerne Baker (Brunswick); Man Loves Two — Little Milton (Checker); Don't Keep Me Lonely Too Long — Timi Yuro (Mercury); Bread — Norma Tanega (New Voice); Lucky Old Sun — Jimmy Radcliffe (Shout); All-American Girl — Ronnie and the Daytonas (RCA-Victor); Satisfied With You — Dave Clark Five (Epic); Not You — Bobby Rydell (Capitol); My First Lonely Night — Jewel Akens (Era); Blue Side Of Lonesome — Jim Reeves (RCA-Victor).

U.S. top ten five years ago — courtesy "Billboard": 1. Tossin' And Turnin' — Bobby Lewis (Belltone); 2. I Like It Like That — Chris Kenner (Instant); 3. Roll Weevil Song — Brook Benton (Mercury); 4. Dum Dum — Brenda Lee (Decca); 5. Hats Off To Larry — Del Shannon (Big Top); 6. Quarter To Three — U.S. Bonds (Legend); 7. Last Night — Mar-Keys (Satellite); 8. Together — Connie Francis (MGM); 9. Let's Twist Again — Chubby Checker (Parkway); 10. Yellow Bird — Arthur Lyman (Hi Fi).—N.J.

PRICE FREEZE

IN order to freeze the price of records, specially singles, why don't the major record companies reduce the number of records that obviously won't sell in any noticeable quantity. Instead of releasing a considerable number of new artistes each week, wouldn't it be better to reissue some of the earlier material of present-day artistes? The original versions of

some songs which are repeatedly re-recorded for LP's and singles could also come out again... like Gale Garnett's "We'll Sing In The Sunshine" or Skeeter Davis's "End Of The World." Having sold in considerable quantities before, the studio and other costs would be covered. The reissues would either enable companies to reduce prices a little or keep them more stable while making increased profits.—Keith Chaney, 22 Marilyne Avenue, Enfield, Middlesex.



RIK GUNNELL with ZOOT MONEY, the lad whose new record is "Big Time Operator".

RIK talks about the ravings of 'l'enfant terrible' of pop...

THE reasonable calm that pervades in RIK GUNNELL'S office (rather like all hands on deck during a 90 m.p.h. gale) is often disrupted by the arrival of one George Bruno Money. Zoot, in fact.

Recently accurately described by his publicist as "l'enfant terrible", Zoot is permanently engaged upon an evil mission to drink dry any club, pub, bar or hotel which may be unfortunate enough to give him shelter. He sometimes finds the time to play some good, swinging music.

Rik's immediate reaction when I mentioned Zoot was this: "Zoot Money! Zoot Money! Blank, blank, blank! The complete and utter musical extrovert. There is only one Zoot Money and there never will be another."

He controlled himself long enough to continue: "If he ever wanted to emigrate, there should be a law to stop it, the rest of the world shouldn't be burdened with him, and we shouldn't be deprived of him."

"His is a phenomenal band. I have high hopes for their new record. I'm sure it will go storming into the charts. I love him to death, though he's spilled more drink over me than he's ever bought me. He said he wants to be the complete slag. He isn't, but this is the sort of impression he gives you."

"He is just too bright to make the kind of concessions you have to make in the pop world. When they played in Majorca, their wages and more were spent on damages. Cashiers at the Flamingo and Ram Jam have specific instructions never to give him money. His long-suffering manager, Bob Hind, is sacked by him three times a week. I don't know how he survives it all."

Though Georgie, Chris, Alan and Zoot are really Rik's big four, he wanted me to mention some more of his acts to show that he doesn't just think about the stars. So he gave me a few quotes on other inhabitants of his stable.

"John Mayall—a great club man. I can't see a real commercial success, but a very good act and a big following among general r-and-b fans," he began. "Tony Jackson—there is a lot of talent there and we're gonna do the big push on him. Mike Rispoli is putting in a hell of a lot of work on the next record."

"The Shotgun Express—a lot of talent and working all the time. The Gass—tremendous talent. The Tamboy Dukes—quite sensational. Tammy St. John—we're purely and simply working on a good record. She works steadily and has a good voice."

"The Chessmen—a fine group. The Shevels—they made the Cromwellian virtually. At long last they'll be able to record. They have the talent to become a name group."

Rik is regarded by many people as a bit of a hard case. It's mainly

because of his looks. He does somewhat resemble those people that often crop up in Mairget stories smoking Gauloises and playing poker round a dimly-lit table with a mammoth stack of notes in front of him and a Luger in his shoulder holster. And, of course, sheltering behind tinted glasses.

Really he doesn't behave like that at all. He has a fantastic sense of humour and manages to keep his temper remarkably well. It's easy to get on with him.

When he began talking, I just let him continue, maybe putting in the odd question. This is what he told me.

"It's very much John and myself. In three years I've operated here as an agent—to start we had to borrow Harold Davison contracts to see what a contract looked like—our whole aim has been to build up a first class administrative agency and give complete security from the off to any artiste lucky enough to join us."

"We've set up the complete organisation and have been added to in the last six weeks by bringing in Mike Rispoli who was general manager of Tito Burns for six years and is now our general manager. This is not going to be a new Epstein cult with me as the figurehead, it is complete teamwork."

How had the whole thing really started?

"First purely and simply Georgie Fame. Later, we had so many calls for our bands that we decided we must become agents and managers. We've been running the Flamingo for eleven years and added the Ramjam in the last year. We operate the Flamingo, we don't own it. We have plans for four more Ramjams up and down the country in the coming year. I'm promoting my first major tour in October with Georgie, Chris, Geno and probably Paul Butterfield. I've been waiting for my artistes to be big enough to do one."

"We're looking right ahead in as much as the big names we have at the moment will be pushed to international stardom and we'll continue to develop new talent. I've always been interested in the good music side of things. Twenty or thirty acts a week try to join us. We are very fair with them and try to listen, but unless they have been personally introduced, it's very difficult. If we take on half a dozen a year we're doing very well. We've got twenty four at the moment and we're okay. It's a lot of headaches. With new groups, they're invariably skint. Like football teams, we have a nursery and we put people into it."

"Our groups are the hardest-working of any groups in any agency in the land, it's nothing for them to do seven or eight jobs a week. I believe in hard-working groups. As soon as they get big, they can take it a bit easier. I've made a point of it that everyone must have a life policy, an endorsement, so that if they decide to pack it in a few years' time they'll have a few grand to come."

He ended with: "Up until I was 28, I was a loner, but then I got married again and settled down. I'm going to Spain for seven days of bull fights. Blood and thrust. But if England or West Germany get into the finals, I'll fly back."

That was before the semi-finals when he told me that. I hope he found his trip back worth while. Knowing Rick he probably did.

RICHARD GREEN

then there were two...

NOW that the Merseys have foresaken their frilly cuffs, the "beat" at the end of their name, and all but two of their former members, they are once again happy.

"Honestly, we didn't like keeping on those frilly cuffs for such a long time" said Tony Crane, the dark-haired Mersey. "So that when Kit Lambert took us over as our manager and said 'you don't really want those cuffs and all that, do you?' we ripped them off hurriedly!

"Mind you, we do like being just a twosome. After all, the original Merseybeats, many years ago, were just Billy and I. Now we're just together again. We don't have to worry about playing instruments either. As you might know, the Fruit-Eating Bears are our backing group and they do all the instrumental work."

The Merseys acquired the Bears by the simple expedient of going up to Liverpool and picking musicians they liked from other groups. Luckily they were all about to leave their groups anyway, so no-one was harmed. And three of them came from one group so they can play well together.

"We do miss playing sometimes. I used to play lead guitar but I've fallen a little out of practise. You just can't help it, but sometimes, after we've played a ballroom or theatre or something, Billy gets

his bass guitar, I grab my guitar and we use the Bears drummer — or one of them, because they have two, and we have what you could call a jam session, just ploughing through old songs and ones we like."

Over to Billy Kinsley who sits munching his pork chop while talking about the old Merseybeats.

"The others. Well, Aaron has gone back to his old job, while Billy and Bill formed a vocal duo with instrumental backing... wonder where they got that idea from! But I really do hope they all do well. I mean, we didn't get on well when we were a group together and the main reason we split up was because of the arguments. And consequently we didn't agree musically. The others were quite content to play old Presley numbers, and all this rock and roll. Well, it wasn't popular with us."

"We don't sing many of the old numbers that the Merseybeats did. Sometimes we end with a shortened version of 'Wishin' and Hopin'', and we often do 'I Love

You Yes I Do". But we don't bother about "I Stand Accused" because it wasn't big. It's not that we don't like the old songs but we're both a bit fed up with them by now. And we think that audiences are fed up with them too. "There are no immediate plans for new records. If "So Sad About Us" is a hit then we'll think about bringing out an LP. But not just on the strength of "Sorrow". I mean, so many American artistes do that. Also we could have toured Japan — did you know that "Sorrow" was number one in Japan? But then, that's like an American coming over here and touring on one hit record. People buy it for the sound, not the name. Even though we should have liked going to Japan" The Merseys are one of those

groups that like un-groupy activities. For instance one of the things they really like is horse riding. And they spend a lot of their spare time go-karting. But one of the things the boys spend a load of money on is cars. Since the Merseybeats started on the hit trail they have gone through, strictly group-wise, no less than 22 cars!

Billy and Tony have just bought Minis. Not Coopers, but ordinary Minis. And they're really mad about them. Billy had to wait two months for his because he ordered it in the non-production colour of black. They both have other cars, but Tony's other car is a Facel Vega, the luxury French GT of which there are very few models in this country. Others are owned

by Lionel Bart and Ringo Starr. Tony had another Facel before this one but he smashed it up.

Another thing the boys spend a good deal of their money on is clothes. If they see a pair of trousers they like then they might buy at least six pairs, for themselves and the group. And most of their clothes get ripped by the fans, even though they keep their stage gear separate from their day-to-day wear.

Then, the boys realised they were late for a photo session and rushed off. I was left thinking that both of them, with the help of Kit Lambert and co-manager Chris Stamp had completely killed the old, almost unsavoury Merseybeats image.

NORMAN JOPLING



THE MERSEYS—Billy Kinsley (left) and Tony Crane (right) talk to RM's Norman Jopling about the new image they have achieved.

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JONATHAN KING—the new look sporting a Manfred Mann beard (sorry Ken).

Jon — 'I'm rebuilding my career as an anti-hero pop singer'...

THE point about Jonathan King is that he likes doing the whole pop business by himself. Including producing his own publicity, which currently involves the following...

"Here is a personal message from J. King. At this point, most sensitive people will cast this paper aside. But those with a mildly inquisitive nature will like to know that I have a new record out called 'Just Like A Woman'. The news does get better, but remember that Record Mirror tipped it for the charts.

"For some time, I've been absent from the vocal pop scene. Studying at Cambridge, producing records and writing have been my major pursuits. I considered myself a has-been, a squid-like shooting star when my follow-ups to 'Everyone's Gone To The Moon' didn't make me the pride of the international hit parade. I decided to retire and become a responsible back-room boy of the Alley.

"Then this song came along by Bob Dylan. I felt I had to have a go at it. So half-way through growing my beard, I came out of the shadows and proceeded to rebuild my career as an anti-hero pop singer.

"As record producer, I have been experimenting with sounds. There's a lot which can be done to commercial music... Every A and R man wants to do it. I'm no exception—I prefer producing records to anything else. I haven't been wholly unsuccessful... I say this with a touch of winning modesty.

"There is a distinct possibility that my new record may die a death. There are two reasons. First Manfred Mann have decided to release a version of the same song. This doesn't worry me too much, excellent though their record is—the treatments are so different there is room for both discs.

"Second, and more seriously, there is the attitude among the record buyers. I have relished breaking all the rules for 'images'. Now come the days of reckoning. Because I can't stop talking and criticising pop's sacred cows, I have dug my own grave and there are millions of fans on hand to topple me into it. I'm not sexy, so I can't fall back on that.

"But I consider that a good record will be bought for its own sake and I think if you listen to 'Just Like A Woman', sung by me, you'll agree that it's a good record."

End of item from the amazing Jonathan King, publicist extraordinaire.

PETER JONES

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Advertisements should be submitted by Thursday of the week preceding publication. All advertisements are subject to approval by the publishers.

OTIS TO TOUR!

OTIS REDDING is to make his long-awaited British visit in October. The American rhythm and blues star will spend about a week here doing concerts, clubs, ballrooms and TV.

He arrives after three days at Paris Olympia from October 9 for concerts with the Alan Price Set and the St. Louis Union at Bristol Colston Hall (12) and Manchester Odeon (15).

On October 13, he telerecords a special edition of Rediffusion's "Ready Steady Go", then appears at Soho Tiles (16), Boston Gliderdrome (17) and Brixton Ram Jam (18).

Major tour for Fame & Farlowe

GEORGIE FAME and Chris Farlowe co-star in a major British concert tour this autumn. The tour also features Geno Washington and the Ram Jam Band and America's Paul Butterfield Blues Band.

Opening date is at Finsbury Park Astoria on October 20, then it visits Birmingham Odeon (21), Leeds Odeon (22), Doncaster Gaumont (23), Manchester Odeon (25), Liverpool Odeon (26), Hanley Odeon (27), Bristol Colston Hall (28), Southampton Gaumont (29), Exeter Odeon (30), Cheltenham Odeon (31), Bolton Odeon (November 1), Carlisle ABC (2), Glasgow Odeon (3), Newcastle Odeon (4), Sheffield Gaumont (5) and Leicester De Montfort (6).

Georgie and Chris, also being negotiated for a concert tour of Australia lasting from two to three weeks.

Georgie appears at the "Grand Gala Du Disc" in Amsterdam on October 1. The event is Holland's biggest televised concert venue.

WALKERS LUCKY ESCAPE

The Walker Brothers had a lucky escape when flying back from the Isle Of Wight on Sunday after a concert at the Villa Marina, Douglas. One engine of their "plane" had to be switched off.

Because of a threat of fire in one engine, the aircraft had to land at London Airport on only three engines.

ANOTHER IND. DISC CO.

President is the latest independent record company to hit the British market this year. It is an associate of the American President company. First release is "See You In September" by the Symbols. The company, both here and in America, was inspired by music publisher Edward Kassner.

President, which will be releasing at least one record every week, will cater for all tastes, including pop, r-and-b, folk, jazz, orchestral and classical.

CILLA BUYS LUXURY MINI

Cilla Black has bought a £2,000-plus Mini Cooper. It has electrically operated tinted windows, lambswool carpeting, reclining seats upholstered in hide, a record player and twin-speaker radio.

Mini skirt disc!

The mini skirt craze is the subject of David Essex's next record, "Thigh High", it is released by Fontana on August 19. He performs the number on Rediffusion's "Five O'Clock Club" on August 23.

SONNY AND CHER VISIT THIS MONTH

Sonny and Cher will be visiting London in either the third or fourth week of August, and Cher is likely to fly in for a three-day visit next week to record.

Manager Harvey Kresky has arranged their visit for them to meet friends and fans in this country. Then they go on to France, Italy, Germany, Holland and Sweden.

It is hoped to have a new single issued in all the countries to tie in with the visit. Cher is cutting "Alfie" in four languages and may visit London next week to record with foreign musical directors.

Beatles leave next week

The Beatles leave London for their American tour next Thursday (August 11). They will catch flight TW 771 at London Airport at 12.30 p.m.

Stablemates of the Beatles, Sounds Incorporated tour Germany from September 13-26 and visit Denmark for a five-day stay on November 23. Their forthcoming cabaret dates include Ollerston Miners Welfare Club (August 21-27) and Stockton Club Fiesta (August 28-September 3).

Spencer Davis a dad again

Spencer Davis became a father for the second time on Friday when his wife gave birth to a 5 lb. 12 oz baby girl in Queen Elizabeth II Hospital, Welwyn Garden City.

They already have one daughter, Sarah (2). The new arrival will probably be named Gaynor.

DUSTY U.S. TRIP OFF

Dusty Springfield's scheduled American visit has been tentatively re-arranged for next month. She was to have flown there last week, but internal airline trouble led to a postponement.

Her next single in America will be "All I See Is You" which was written for her by Clive Westlake. She is at present on a 16-day holiday in Spain and will be joined there by her brother Tom within the next few days.

d'Abo song for Fest.

A song written by Mike d'Abo for the Band Of Angels some months ago has been translated into Italian and is entered in the 1966 Giro Record Festival.

Titled "Invitation" it is being sung by Patricia Borgatti under the name "Non Ci Sai Proprio Fare".

Haj Shaper of Sparta Music is preparing a Mike d'Abo song-book for publication later this year.

Mindbenders dates

The Mindbenders' next single is another composition by American Toni Wine. Titled "Ashes To Ashes", it is released by Fontana on August 19.

The trio appear on Rediffusion's "Ready Steady Go" (August 26) and BBC-Light's "Saturday Club" the following day. On August 24, they record Granada's "Scene".

They returned from their American tour on Monday and are on holiday until August 20. Their U.S. visit was affected by an internal air strike and they had to charter planes to reach certain venues.



DUSTY and flat-mate MADELINE BELL seen at 'The Party Of The Year'.

THERE was plenty to eat and drink, and plenty of sounds to dance to at the 'Party of the Year' (the official title) as thrown by Britain Radio/Radio England, the American controlled pirate radio group which has bust the radio waves in a big way.

That was, if you could get into the Hilton Hotel through the mobs of fans and other interested people crowding outside the entrance. Inside the music was provided by Zoot Money's Big Roll Band and some unofficial cabaret by Kim Fowley and Steve Darbishire prancing about on the dance floor. Apart from when the official cabaret was on, the bar was continually open until 3 a.m.

Chris Barber, Paul Williams, Stevie Windwood, John Almond and Pete York played together at the end when Zoot Money's Big Roll Band was announced after an interval. Zoot did not play with them.

New discs from Roy, Jim Reeves and Otis

ROY ORBISON's new single is titled "Too Soon To Know." It is released by London on August 12. Out the same day on RCA is Jim Reeves' "Distant Drums".

Roger Miller's current U.S. hit "You Can't Roller Skate In a Buffalo Herd" (Philips) is issued here next week, as is Otis Redding's "I Can't Turn You Loose" (Atlantic). Wayne Fontana's Fontana newie is "Goodbye Bluebird".

Billy J. Kramer sings "You Make Me Feel Like Someone" (Parlophone) and Columbia issue and old Chris Farlowe track — "Just A Dream".

Other August 12 releases include: DECCA — Al Stewart's "The Elf", the Millionaires' "Wishing Well", the Games' "Gonna Get Me Someone" and the Powerhouse's "Chain Gang". RCA — Tommy Bruce's "Monster Gonzales".

LONDON — Shelby Flint's "Cast Your Fate To The Wind", MERCURY — Ian Robbins' "Ain't I Met You Somewhere Before", FONTANA — Friday Brown's "Born A Woman", Julie Felix's "I Can't Touch The Sun" and the Happenings' "See You In September".

POLYDOR — the London Jazz Quartet's "Norwegian Wood", ATLANTIC — Rex Garvin and the Mighty Cravers' "Sock It To 'Em", COLUMBIA — the She Trinity's "Yellow Submarine", the Wheels' "Kicks" and the Southern Sound's "Just The Same As You".

LIBERTY — Mel Carter's "You You You". UNITED ARTISTS — Garnet Mimms' "It's Been Such A Long Way Home". PARLOPHONE — Dave Davani Four's "Tossin' And Turnin'". TAMLA MOTOWN — Junior Walker's "How Sweet It Is (To Be Loved By You)". STATESIDE — the Chiffon's "Out Of This World". CAPITOL — Alexander Patton's "A Lil' Lovin' Sometimes". MGM — Sandy Posey's "Born A Woman".

U.S. smash rush-released



This is NAPOLEON XIV who topped the U.S. charts last week with his controversial "They're Coming To Take Me Away, Ha-Haaa!" The disc is on Warner Bros. and was written by Napoleon whose real name is Jerry Samuels, and who is actually a New York recording engineer.

The record that swept to the top of the American charts in only two weeks — "They're Coming To Take Me Away" by Napoleon XIV was rush-released in this country on July 26.

A Pye spokesman said: "There was a huge demand for the record from the public and retailers, so we rushed it out on July 26."

Fontana to tour with Proby

Wayne Fontana flies to Australia next month for a tour with P. J. Proby. The trek — which also takes in New Zealand — is from September 14 to October 1.

To promote his new record, "Goodbye Bluebird", Wayne appears on BBC-Light's "Saturday Club" (August 13), Rediffusion's "Five O'Clock Club" (19) and "Ready Steady Go" (September 2).

RADIO STARS

Manfred Mann guests on BBC-Light's "Joe Loss Show" on August 19. The next day, Wayne Fontana, Los Bravos, Jimmy James and the Vagabonds, the Spinners and the Artwoods appear on "Saturday Club".

Barry Alldis introduces "Swing Into Summer" from August 15-20. Artists taking part include the Searchers, the Ivy League, the Barron Knights, Patsy Ann Noble, Scott Peters, Pinkerton's Assorted Colours, Jackie Trent, Clinton Ford, Billy J. Kramer and the Dakotas and the Migil Five.

The Blossom Dearie Trio guest on "Music Through Midnight" on August 9.

Hollies for U-S

The Hollies are almost certain to visit America for three weeks from September 12. The trip would be for promotional purposes.

On August 8, they begin a six-day engagement at Newcastle Cavendish and Sunderland Wetheralls. Their Sunday concerts at Blackpool North Pier this month are on August 7, 14, 21 and 28.

'Talk of the Town' Seekers

The Seekers are set for a five-week run at London's Talk Of The Town, beginning on August 22. They follow American star Johnny Mathis.

Currently working on an LP and a September single, the group play at Stockton Fiesta from August 7-13. Their other forthcoming British appearances include Blackpool ABC (August 14 and September 11), Great Yarmouth ABC (August 28), and Torquay Princess (September 4).

On September 25, they begin a tour of Southern Africa, Rhodesia and Kenya which lasts until November 4.

VAGABONDS GO HOME

The Vagabonds return to Jamaica at Christmas for a two-week working holiday. It will be the first time they have been back since leaving for England two years ago. Jackie Edwards is likely to accompany them.

The group begins work next on its first LP. They have added baritone saxist Milton James to their line-up. Milton is a former member of the Olympics and the Dynamics.

MUD

dominated the Windsor Jazz Festival . . .



Jimmy James and the Vagabonds adopted an idea from Otis Redding's band and dressed Jimmy and Count Prince Miller in fire engine red Bermuda shorts and matching braces.

THE heavy rain threatened to wash half the audience away at the Sixth National Jazz and Blues Festival and, backstage at least, mud seemed to be getting most of the attention as group vans stuck and artistes slipped in it.

Out front, the thousands of fans sat, danced and stood in the downpour watching a succession of top stars. The rest of the time they wandered round Windsor.

The Yardbirds didn't appear because Jeff Beck was ill and the same evening, Chris Farlowe and the Thunderbirds were also absent. The Who topped the bill that night and managed to wreck several hundred pounds' worth of equipment in their exuberance.

Hundred of people had arrived purely to see Eric Clapton and the Cream. The newly-formed trio proved to be as good as was hoped and look set for a big future.

Of the rest of the bill, the Small Faces, the Vagabonds, Georgie Fame, and the Action merit special mention.

RICHARD GREEN



Shortly after this picture of Pete Townshend and Roger Daltrey was taken, the Who began smashing drums, guitars and amplifiers. Someone let off some smoke bombs and a bucket of water was thrown at the audience. The utmost in pop violence?



Georgie made two appearances on Sunday — once with the Blue Flames and later with the Harry South Band. The latter act closed the show — last year the Animals made a similar move.



The Move had a little pretend fight on the stage during their act. They are currently doing big business when they appear at the Marquee.



Eric Clapton seems to be dozing off here — in fact he gave a dazzling display of guitar artistry.



Jack Bruce sings, plays bass guitar and harmonica with the Cream.



Complete with a broken cymbal, Ginger Baker used two bass drums for the Cream's debut.



AMERICA THE BRAV



crashes back with half top fifty and some of the advanced musical ideas the Shondells antique h Now soul King Solomon a seamier side of the St

"I am the international shrine of soul music. If I work in Mississippi, South Carolina, California, Tennessee or Florida, I would much rather work there than in New York City. You don't have to worry about turning your back on the audience."

That statement made by Solomon Burke during his British visit demonstrates the strong feeling that still exists in some parts of America.

He went on: "I've never had any difficulty in the South. I drive my car down there. If you go through life and know what's right and what's wrong, you're okay. Dr. Martin Luther King has his own destinations, so does everybody. No one should correct it, like I'm a singer and you're a reporter."

"If you could get every coloured person in the world together, I believe you could elect Sammy Davis Junior as President."

LIKE A STORYBOOK

What was his impression of England and its people?

"In England, America and the West Indies it's always been the same," he replied. "I get a warm-hearted, welcome reception and I'm having a wonderful time. England is like a storybook because from a child you learn about a King and Queen and when you come here it always comes true. I wish that every school could afford to send their children here. You have to go up to Gloucester and work your way down through all the fights and castles. I'd like to spend a time here with a camera just photographing things."

While Frank Sinatra and his clan get a lot of publicity for their exploits, there's another similar outfit until now unheard of this side of the Atlantic. Yet the work they do is invaluable.

Solomon explained: "There's myself, Otis Redding, Joe Tex, Don Covay, Ben E. King and Wilson Pickett members of the solid gold soul clan. It's an organisation and we do a lot of things together. We give mental and financial support to one another."

SOLOMON Green, a

"We me swap ideas Joe Tex is negle Hall three and recorded in to charity."

What te cording an "Truthfu I'm just h not what feels. Eigh write mys everyday e "It depe audience. audience. always sing



MAMA JILL—she's a girlfriend of Jan Berry, of Jan & Dean.

the important substitute ...

THE new "maternal" member of the Mama's and the Papa's is called Jill and she's tall, dignified and 22—a long leggy girl with coppery blonde hair and large green eyes. A worldly person, who drives a racing-green fast-back Mustang and is always apologizing for the fact that it isn't clean.

And she writes pretty little songs about lovers on the beach and lives on the fringe of Westwood village.

She says: "I went through the surfing craze and was a surfer girl but when the urban folk revolution came along I became a model." She has dazzling white teeth, a tan that would shame Ursula Andress—and photographs uncommonly well.

"I didn't much like modelling," she admits. "The product which I advertised was artificial, unartistic and contrived. I was reckoned a high fashion model—yet I thought of myself as a young girl. I hated all that make-up and piled up hair."

Westwood Village is the home of UCLA, where boys walk around in striped shirts and girls wear sandals and everybody loves Phil Ochs and folk eat in Smorgasboards. Mort Sahl has just opened a club there and the students use it as an emotional release between protest marches. The marches are usually over things like stale chocolate in the campus coin machines.

And in the midst of it all lives Mama

Jill. One-time student, but not protesting or even wearing sandals. She's not really a Westwood Village type.

She says purringly: "I suppose I'm a kind of aesthetic beatnik but the current meaning of 'beatnik' adds up to a lot of things which I most certainly am not. I'm more a moderate nonconformist and I don't show it in beatnik style."

Jill is slim, matter-of-fact and looks great in black leather. She also wears suede pants, flared, with big-buckled belts and turtle-neck sweaters. But she's fashionably adaptable. She might wear black velvet and go to an Academy Award dinner.

Her voice is a gentle, clear contralto, a fine blend with the lusty tones of Mama Cass. She's half English and her friends call her Jill. She's very close to her sister who is called Jane. But basically she's a loner.

"I love being by myself. I don't have to be with people to be happy. So if I don't like to be somewhere, I just split. I don't MIND being around scenes, but I hate it when I can't get out."

"I love children except for the ones who are brats and I was one of them. Art? Yes, I love Chagall—his use of colour, the mystical quality of his work."

"But now I love working with the other three in the group. It's fun, it's rewarding. It's sort of like linking hands with three new friends and facing an entirely different world."

P.J.

THE LOVIN' SPOONFUL'S "Summer In The City" was issued in Britain before the States—mainly because the American single "Did You Ever Have To Make Up Your Mind" was only on an EP here. Four vintage Spoonful tracks are also issued this week on the Elektra album "What's Shakin'", reviewed on page 8. Currently there are two Spoonful LP's available—"Do You Believe In Magic" and "Daydream".

Just released

THE RIGHTEOUS BROTHERS

Just once in my life HL 10066

THE ARTWOODS

I feel good F 12465

TOMMY McLAIN

Sweet dreams HL 10065

THE NASHVILLE TEENS

Forbidden fruit F 12458

LONDON

DECCA

WE

of the
e most
s. Plus
hit sound.
tells of
ates



ON BURKE talks to RM's Richard and talks about a lesser known show-biz "clan" . . .

et three months out of the year and s. Otis Redding is the treasurer and s the president. We're going into Carl in September. We're gonna have a a half hour concert which will be n stereo and half the proceeds will go We do a lot for charitable funds."

chnique does Solomon adopt when re- d entertaining?

lly, when I make a record I feel it. oping and praying it will be a hit. It's the artiste feels, its what the public ty per cent of the records of mine I self," he said. "'Keep Looking' is just expressions.

ends on the artiste to capture his An artiste should always freeze his No matter how you feel, you should g one of the records they want."

RICHARD GREEN



THE BEACH BOYS are undoubtedly America's top group, and since their first hit "Surfin' Safari" in 1962, they have progressed both vocally and instrumentally. Their new single here is "God Only Knows", which is a hit both in Britain and the States, although in America "Wouldn't It Be Nice" is the biggest side. In this colour photograph, Brian Wilson, who produces all the Beach Boys discs is not present. This is the group as they are when they are on tour. Lead singer on "God Only Knows" is Brian's brother Carl, who also sang part of the lead on "Sloop John B". So far, the Beach Boys scheduled single "Good Vibrations" doesn't look like being issued for quite some time due to technical difficulties. Also, Brian's work on the follow-up LP to "Pet Sounds" will be interrupted by a 72-hour trip to Europe on Monday, August 8. He will talk with EMI records and Andrew Oldham while he's here, and later fly to Amsterdam, Stockholm and Paris.



TOMMY JAMES AND THE SHONDELLS. Tommy is the only one not wearing a dark jacket.

THE story behind that living revived 45 "Hanky Panky" sounds almost too ridiculous for words. The actual record was recorded by the group over three years ago and absolutely nothing happened. The song had been written by two of the Raindrops, Jeff Barry and Ellie Greenwich, who had previously scored with "What A Guy" and "The Kind Of Boy You Can't Forget." It was the flip of the Raindrops "That Boy John" and the Shondells made a top-side version of it for Roulette.

It just didn't sell. But recently a lone D.J., playing an 'Oldies but Goodies' spot found the record and gave it a spin. The result of course was success. Listeners 'phoned up the station, and orders came pouring in. The record became a national hit, and topped the charts.

Unfortunately for Tommy James and the Shondells, they had changed their sound quite considerably in three years. The record was even dated when they recorded it in 1963—in 1966 they had left the happy rock sound completely behind and were playing rhythm and

blues. Their new record is "Say I Am (What I Am)" and they say they hope it won't take another three years to get into the charts.

The Shondells all come from the Pittsburgh area in a little town in the suburbs called Greensboro. Three of them, Joe, Ronnie and George go to the same college—St. Vincent's in Latrobe, Pa. Tommy James is the outsider because he comes from Ohio but he met the group one night in Pittsburgh and decided he'd like to join them.

The group look like a typical American rock-cum-R and B group, and they don't like the British Boom. Tommy James prefers American acts and they are against long hair, and as their publicist Connie De Nave says "... against the scruffy look as exemplified by some of the British acts". They haven't got crew cuts, but their music is more varied than their appearance. In the three years since they cut "Hanky Panky" they have developed more of a sound and reputation.

They are also quite versatile and are still able to reproduce the sound of their hit even though it's been so long. Lead singer Tommy James is 5 ft. 11 in. and 19 years old. He started a group called Tommy And The Tornados when he was thirteen and his favourite stars are James Brown, Jay and the Americans, and the Righteous Brothers. N.J.

THE CAESARS

Five in the morning
F 12462

THE MARTELLS

Time to say goodnight
F 12463

THE LIMEYS

The mountain's high
F 12466

BOBBY ADENO

The hands of time
V-P 9279

LEON HAYWOOD

Ain't no use
V-L 9280

vocalion

BRIAN WITHERS

For no-one
RCA 1536

45 rpm records



new albums reviewed by Norman Jopling and Peter Jones new albums

Chris Montez's new album makes him sound like a male version of Astrud Gilberto . . .

CHRIS MONTEZ "The More I See You"/"Call Me" — The More I See You; Fly Me To The Moon; The Shadow Of Your Smile; The Very Thought Of You; One Note Samba; There Will Never Be Another You; Call Me; Day By Day; How High The Moon; Hey, Baby; You, I Love You; Little White Lies (Pye Int, NPL 28080).

THIS LP really is amazing, considering that not too long ago, 4 years ago in fact, Chris had a couple of million-selling rock and roll hits in the shape of "Let's Dance" and "Some Kinda Fun". His image is now a swinging, cool, sophisticated adult singer who can tackle all of these familiar numbers with confidence. The LP was produced by Herb Alpert and Tommy LiPuma, and the backings are quite charming, much in the same vein as his hit. An enjoyable, though not a revolutionary album.

★★★★

THE VENTURES "Where The Action Is" (Liberty LBY 1297).

THE guitar-sodden grooves on this LP will be great for a party. All the old instrumental rock sounds are here, skilfully played on a loud selection of tunes which include "Lies", "Action" and "My Girl Sloopy".

★★★★

IKE & TINA TURNER "Live" (Warner Bros. W. 1579).

ISSUED originally when Decca controlled this label, this isn't the best by any means of Ike & Tina. It's quite exciting though, and Tina screams her way through such soul standards as "You Are My Sunshine" (wasn't that originally C & W?), "Something's Got A Hold On Me", "I Know", "Hi Heel Sneakers", and of course "Twist & Shout". It's not as good as their Sue material, or the subtle Spector approach. But there IS a good deal of atmosphere here.

★★★★

ANDY WILLIAMS: "The Shadow Of Your Smile" (CBS BPG 62633).

MOSTLY well-known numbers on this set, such as "Somewhere", "Michelle", "Bye Bye Blues" etc., and it's all rather in the tender vein as opposed to anything swinging or brash. A nice late-night album, but ones wishes that the cover designs of his LP's could be a little more original.

★★★★

ASTRUD GILBERTO "Look To The Rainbow" (Verve VLP 9129).

PERHAPS even more Latin-tinged than usual, Astrud's third LP is as delicate as the others. The set of arranged and conducted by Gil Evans, who according to the sleeve notes (and the sound on the record) is one of the most painstaking of arrangers. It's no let down, this set.

★★★★

VARIOUS ARTISTES: "What's Shakin'" — The Lovin' Spoonful: Good Time Music; Almost Grown; Don't Bank On It Baby; Searchin', The Paul Butterfield Blues Band: Spoonful; Off The Wall; Lovin' Cup; Good Morning Little Schoolgirl; One More Mile, Al Kooper: Can't Keep From Cryin' Sometimes, Eric Clapton And The Powerhouse: I Want To Know; Crossroads; Steppin' Out. Tom Rush: I'm In Love Again (Elektra EKL 4002).

AN interesting selection of music from groups which have progressed considerably since these tracks were recorded. Certainly the Lovin' Spoonful don't play this kind of imitation blues any more, while Eric Clapton's sound has progressed considerably. The Paul Butterfield Blues Band play good blues for a basically white group but their powerful sound is better on their solo LP. On the merit side, it is very danceable and for anyone who wants an LP of the most "in" rock and blues names, this is it.

★★★★

FARON YOUNG: "The All-Time Great Hits Of Faron Young" (Capitol 1876).

ONE of America's top country singers and a collection of some of his big C & W hits, dating from the year 1952, and his "Goin' Steady" hit. The best known tracks are "Live Fast, Love Hard, Die Young", "Sweet Dreams" (currently being revived by Tommy McLain), "Riverboat" and of course "Hello Walls." His music has more bite than most C & W and his voice is sharp and clear without being overpowering.

★★★★

ARTHUR PRYSOCK AND COUNT BASIE "Arthur Prysock / Count Basie"—I Could Have Told You; Ain't No Use; I Could Write A Book; Gone Again; Come Home; I Worry 'Bout You; What Will I Tell My Heart; Don't Go To Strangers; I'm Lost; I'm Gonna Sit Right Down And Write Myself A Letter Come Rain Or Come Shine (Verve VLP 9130).

BRILLIANT pairing this. Basie's band has always been a fine showcase for jazz singers, and Prysock's blues ballad style has developed through the years into one of the best in the world. The combination is very good, and the depth of this record is considerable; it is a tribute to both artists.

★★★★ GEORGE SHEARING "Rare Form!" (Capitol T2447).

GEORGE is one of those rare entertainers whom almost everybody likes. He also specialises in putting delectable girls on the front of his LP's so there are two reasons why this LP should do quite well. It was recorded "live" in San Francisco, and what a marvellous concert it must have been. Top of his form he was, and the intricate, yet so easy piano work is great.

★★★★ GRAHAM BONNEY "Supergirl" (Columbia SX 6052).

ALTHOUGH his single was very popular, surely it didn't merit the issuing of an LP. Surprisingly enough it's a good album, with good vocals and careful backings, so for any fans of Graham Bonney's it's ideal. Best tracks are "Elusive Butterfly" and "Walk Like A Man".

★★★★ GUY MITCHELL "The Best Of Guy Mitchell" (Real RM 52336).

THIS is a bargain, considering it is retailing for only 22/6d. 12 of Guy's biggest successes including "Sparrow In A Tree Top", "She Wears Red Feathers" and of course "Singing The Blues". Although this is more for those who were pop fans around ten years ago and more, it could create some new interest in him. However we can't see "Feet Up (pat Him On The Bo-Bo)" making him any new fans.

★★★★ JOHN MAYALL: "Blues Breakers"—All Your Love; Hideaway; Little Girl; Another Man; Double Crossing Time; What'd I Say; Key To Love; Parchman Farm; Have You Heard; Ramblin' On My Mind; Steppin' Out; It Ain't Right (Decca LK 4894).

ERIC CLAPTON gets a big mention on the cover of this album and on the actual record he demonstrates his expert method of guitar playing to full advantage. Though a fair deal of the album spotlights Mr. Slowhand, John Mayall puts in some good backing. Should appeal to both pop and blues fans, especially Freddie King's "Hideaway".

★★★★ LARRY CUNNINGHAM AND THE MIGHTY AVONS: "Two Sides Of Larry" (King GL 4000).

PROBABLY one of the most popular bands in Ireland, Larry and the Avons have captured that enchanting Irish-American country sound, which is added to by Larry's vocal resemblance to the late Jim Reeves. A very pleasant record which will bring a great deal of pleasure to fans of this kind of music.

★★★★



Halina Adaszewicz, 18, Gdansk 19, U.L. Niegowo 16, Poland. Stars — The Hollies, The Shadows, The Adventures, The Beatles, Hobby and interests — Travelling, sports, view-cards, stamps, records.



Ewa Dittmer, 17, Fabriksgatan 2, Kristinehamn, Sweden. Stars — James Brown, Joan Baez, Bob Dylan, Stones, Things, Hobby and interests — Clothes, riding, England.

READERS' CLUB



Andrew Sieradzki, 20, Bydgoszcz Ossolinskich 35 Street, Poland. Stars — Nashville Teens, Stones, Beatles, Hollies, Kinks, Yardbirds, Animals, Pretty Things, M. Mann, Fortunes, Hobby and interests — Records, Pop music, pop stars, films, R and B, girls, taking photos.



Keith Hobday, 19, 105 St. Bart's Road, Sandwich, Kent. Stars — Roy Orbison, Supremes, Mary Wells, Elvis, Jim Reeves, Lulu. Hobby and interests — Pen friends please write, fast cars, bikes, member V.E.S.



Margaret Clements, 16, 33 Ena Rd., Coventry, Warwickshire. Stars — The Trogs, Los Bravos, Merseys, Spencer Davis Group, Hobby and interests — Pop music, T.V., pen-pals, magazines.



Carol Abbott, 18, 69 Woodford Ave., Ramsgate, Kent. Stars — Trogs, Kinks, Stones, David Garrick, Paul and Barry Ryan. Hobby and interests — Boys, records, collecting pop pics.



Rozycki Marek, 20, Bydgoszcz 1, Poland, Street Poznanska 12-3. Stars — Rolling Stones, Who, Them, Manfred Mann, Beatles, Searchers, Byrds, Yardbirds, Hobby and interests — Collecting Records, magazine, film, cars.



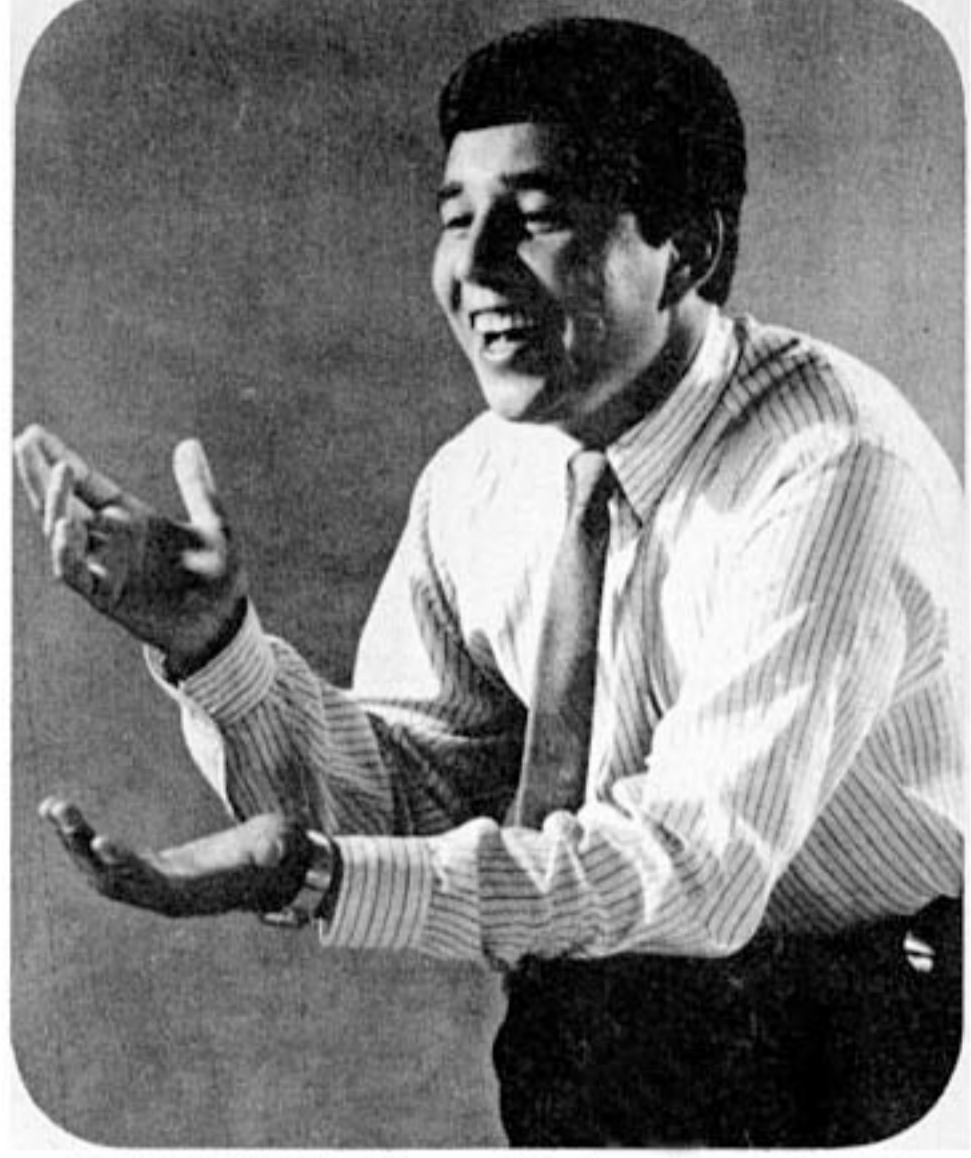
Richard S. Fell, 23, Air Traffic Control, R.A.F. Henlow, Bedfordshire. Stars — Connie Francis, Sinatra, Glen Miller, Modern Jazz Quartet, Hobby and interests — Collecting stamps and pix of Connie Francis and writing letters.



Roger Strutton, 19, 154 Oakwood Hill, Loughton, Essex. Stars — Nancy Wilson, Ben E. King, Who, Jimmy James and Vagabonds, Hobby and interests — Parties, rugby, dancing, driving, girls.



Vicky Liebert, 21, Delrow House, Aldenham, Watford, Stars—Beatles, Stones, Peter and Gordon, Walker Bros., Cliff, Mary Wells, Hobby and interests — Acting, singing music (all types), paintings, riding.



CHRIS MONTEZ looking much better without his "Let's Dance" hairstyle. His new LP includes "The More I See You" but not "Let's Dance."

rapid reviews

RUBY MURRAY is still "Your Favourite Coleen" (Music For Pleasure MFP 1094) and this LP features some very wistful Norrie Paramor-backed songs including "Goodbye Jimmy Goodbye". THE MATADORS are a Danish beat group of some note, and their "The Way We Do It" LP is quite lively and danceable. But it still sounds Continental-ish, and several of the numbers are re-written old hits. (available on Metronome MLP 15229). Some thirty-year-old tracks recorded by Paul Robeson have been made available again on Music For Pleasure MFP 1095. Includes "River Stay (Way From My Door)", "Lazy Bones" etc. and the title is "The Glorious Voice of Paul Robeson". Barry McGuire is featured on "The Greatest Hits of THE NEW CHRISTY MINSTRELS" on CBS BPG 62714, in fact he sings on their two best songs, "Green Green" and "Three Wheels On My Wagon". But all the other tracks are good believe it or not.

GEORGE CHAKARIS isn't a top singer but his voice holds a lot of distinctive appeal. "Memories Are Made Of These" is on Music For Pleasure MFP 1093 and contains such songs as "Moon River", "Witchcraft" and "A Taste Of Honey". GEOFF LOVE has an enchanting LP out called "Enchanted Evenings" on Music For Pleasure MFP 1092 which contains some of the greatest tunes to come from the Theatre Royal, Drury Lane. Very nice to listen to. Sensitive and emotional Portuguese singing and guitar playing on CBS BPG 62672 by AMALIA RODRIGUES who has performed in night clubs all over the world. Very poignant. BILLY VAUGHAN plays "Great Country Hits" and although you might not think the two sounds mix, they really do. It's on Dot DLP 3698, and listen to "My Special Angel" or "Make The World Go Away". RAY ANTHONY has always been pretty good and he gets no worse. "Dream Dancing Today" is romantic and dreamy and Ray's trumpet playing is appealing to everybody. Ever so nice. (Capitol T 2457). Actually, JERRY FIELDING'S "Hollywood Brass" is a very cool instrumental album, with tunes like "Satisfaction" and "Yeh Yeh" given hip big band treatment. Very good, issued here on HMV CLP 3546. In fact another similar LP is "Big Hits For Swingers" from RAY ELLIS (not one of the Swinging Blue Jeans) which is a bit less ponderous but equally effective. Of course, every LP nowadays seems to have "Satisfaction" and "Yesterday" on it. (Atlantic 587013).

MOSE ALLISON seems to include "Baby Please Don't Go" on all of his LP's and "Sings & Plays" (Columbia SX 6058) is no exception. Cool singing and piano work by the man who has had so much influence on the scene here. And a great, great cover picture. YUSEL LATEEF on "Live At Pep's" (HMV CLP 3547) is a prime example of how the fute can sound good. Seven very good selections here including "See See Rider". There's a lot of cool music this month, and one of the best comes from STAN GETZ and JOAO GILBERTO who have the second volume of "Getz/Gilberto" issued, on Verve VLP 9132. This is the kind of record you can listen to about ten years after you bought it and still enjoy it.

ROLAND KIRK'S "Slightly Latin" was a good piece of background music, but when Leonard Feather on the sleeve says that "And I Love Her" (described by him as trifle) takes on legitimate musical meaning, one is almost tempted to destroy the LP in rage. (Mercury LML 4019). RONNIE SCOTT'S "The Night Is Scott And You're So Swinging" has better sleeve notes written by ex-Record Mirror man Benny Green. The title describes the record well, which is actually rather good. (Fontana TL 5332).

ART BLAKEY and the New Jazz Messengers have "Buttercorn Lady" on Mercury LML 4021, which is one of those LPs in which the "live" recording, at the Lighthouse Club, adds a lot to the sound. The tenor sound of STAN TURRENTINE on "Tiger Tail" on Fontana TL 5300, is driving, clever, uninhibited and exciting. His admirers should lap it up. The fastest rising Latin American trio are LOS TENIENTES according to the sleeve notes, and their "Que Bueno" on Real RM 52358 is one of those fiery, exciting and hot blooded efforts which can also be restrained and gentle at times. There are mostly Irish folk numbers on "By Public Demand" by ROBIN HALL AND JIMMY MACGREGOR on Fontana TL 5349, which is just what the title suggests—their most requested songs. Their gentle folk style is still very listenable.

For instrumental fans, mostly non-rock, there are some good LPs out this month. Like LAWRENCE WELK AND JOHNNY HODGES and their LP of the same name on Dot DLP 3682. An unusual but intriguing combination of Duke Ellington's top saxophonist and the best-selling band. Rather a different LP was "Lyman '66", (ARTHUR LYMAN) which features the Polynesian Prince at his moody best. Recorded live too (Vocalion VA-H 8057). Funnily enough there seem to be some mistakes on BUDDY MERRILL'S "Holiday For Guitars" LP on Vocalion VA-N 8056. "Yesterday" is in the plural on the front cover and "Michelle" is credited to Paul alone on the back. Apart from that it's an excellent and worthwhile LP.

HARRY EDISON and his orchestra get going on "Sweets For The Sweet Taste Of Love" on Fontana TL 5312, which contains the famous trumpet player on such numbers as "The Girl From Ipanema" and "Dream". BILL DAVIES on harpsichord has "... And A Touch Of Love" on CBS BPG 62718 which has some classical niceties to help things along.

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singles reviewed by Norman Jopling and Peter Jones new singles reviewed by Norman Jopling and Peter Jones new singles reviewed

rapid reviews

RUBEN WRIGHT, part of the Discotheque '66 series (Capitol CL 15460), sings amiably through "Hey Girl", with danceable backing. **THE SPIDELLS** (Sue 4019) build well on "Find Out What's Happening" but the material is merely so-so (but with good guitar). "Jack Knife", by **CYRIL STAPLETON** (Pye 17141), is a brassy sporting-type signature tune and immaculately presented. Irish outfit **JOE DOLAN AND THE DRIFTERS** (Pye 17152) tackle a rather pretty country-styled piano-backed ballad "Pretty Brown Eyes". Joe Loss band-vocalist **ROSS McMANUS** turns up with a self-penned bit of originality and blue-beat called "Stop Your Playing Around" (HMV Pop 1543) — might click. Scottish-style instrumental ad danceable temp: "John Anderson My Joe" (AIP 595096), by **ANDY LOTHIAN**. Commended for song and treatment: "When You Walk In The Sand", by **TUESDAY'S CHILDREN** (Columbia DB 7978), a three-boy vocal outfit of great promise. "Petra" (Pye 17156), by **PETE MOORE'S** orchestra and chorus features trumpeter **Bert Courtney** and a "wordless" chorus — very musically. **THE RAZOR'S EDGE**, American group, tackle "Let's Call It A Day Girl" (State-side SS 532), moving Stateside, but pretty ordinary. **GARY BELL** is an all-rounder, musically, now singing in fine style "Is This What I Get For Loving You" (CBS 202234), an above-average ballad.

ADENO, on "The Hands Of Time" (Vocalion VP 9278), has a song (self-penned) which might register but the treatment is only so-so. "Time To Say Goodnight", by the **MARTELLS** (Decca F 12463) is a merely medium song, but infectious repetition — with wailing guitar. **THE CAESARS**, on "Five In The Mornink" (Decca F 12462), produce a slow-burning, raibe; stylish, ballad treatment. **LEON HAYWOOD**, with "Ain't No Use" (Vocalion VL 9280), is on a specialist kick, with jerky beat — like to see it do well.

Brother and sister duo **BOB and JACKIE** give a finely-balanced personality performance on the unusual story of "Tom and Jim" (CBS 202237). Bluesy new performance of Don Gibson's "Sweet Dreams" by one **MIGHTY SAM** (State-side SS 534) — distinctly way-out warbling. Jazz organist "GROOVE" **HOLMES** in crisp, yet flowing, form on his reading of the Erroll Garner classic "Misty" (CBS 202240). TV-theme "The Informer," penned by and played by the **DAVID LINDUP** orchestra (Columbia DB 7979), is full of marvellously stirring brass passages.

THE THREE BELLS weigh in with their best yet on "Cry No More" (Columbia DB 7980), a fine production and song, the lead voice in excellent form. **BOBBY**

BERT KAEMPFFERT: Show Me The Way To Go Home; Milica (Polydor 56522). A highly familiar melody, but dressed up most classily by the Kaempfert orchestra, with brass leading. Might easily make the Fifty. ★ ★ ★

THE J. and B.: There She Goes; Wow! Wow! Wow! (Polydor 56095). Goodly-sounding new British duo, with a fair enough commercial song. Good approach but middle-of-the-road chances. ★ ★ ★

MIKE COTTON SOUND: Harlem Shuffle; Pall Mall (Polydor 56096). Bob and Earl original but given a likeable British treatment here by a vastly under-rated group. Good vocal, swinging instrumental. ★ ★ ★

VARIOUS ARTISTS: Get Away etc.; I Couldn't Live Without Your Love etc. (Top Six No. 31). Half-a-dozen current biggies dressed up original style. ★ ★ ★

THE SYMBOLS: See You In September; To Make You Smile Again (President PT 104). New label for the foursome who get a saleable Seasons-type sound going on this lovely ballad. Given plugs, could click. ★ ★ ★

BILLY STEWART: Summertime; To Love To Love (Chess CRS 8040). A strangely off-beat reading of the "Porgy and Bess" song — all weird phrasing and vocal dramatics. ★ ★ ★

SOUNDS ORCHESTRAL: Pretty Flamingo; Sounds Like Jacques (Pye Piccadilly 35334). Manfred Mann hit, with the usual piano-dressing and strings. Classy. ★ ★ ★

BOBBY GOLDSBORO: Take Your Love; Longer Than Forever (United Artists UP 1146). Bobby trying to get rid of a love — can't stand the strain. Up-tempo, with fast-paced lyrics, and excellent brassy backing. ★ ★ ★



NANCY SINATRA (RM Pic)



SMALL FACES (RM Pic)



STEVIE WONDER

Wonderful new Beatles, and 2 versions of America's Napoleon hit. Very good Small Faces & old Righteous Bros & Ike and Tina. Slower Nancy and some more tips, mostly outsiders

THE BEATLES: Yellow Submarine; Eleanor Rigby (Parlophone R 5493). Nicely-contrasting sides from the Beatle LP — but it's certainly an unusual step, this quick-release single, for the boys. "Submarine" is sort of sub-teen slanted; flip is excellent, marvelously arranged, and possibly the most ultra-commercial of all the tracks on the album. A hit of course, but it'll be interesting to see just how big a hit.

TOP FIFTY TIP

THE LIMEYS: The Mountain's High; Lovin' Yourself (Decca F 12466). Old Dick and Dee Dee hit, given a stylish treatment, complete with excellent vocal arrangement. Deserves attention; might click. ★ ★ ★

TOMMY McLAIN: Sweet Dreams; I Need You So (London HL 10065). Don Gibson former hit, sung by an incredibly light, high-pitched voice. U.S. hit again, but might miss here. ★ ★ ★

THE ARTWOODS: I Feel Good; Molly Anderson's Cookery Book (Decca 12465). Harsh-edged sounds instrumentally, but a floating, off-beat vocal line on a song that might make sales noise. Sexy scene. ★ ★ ★

THE NASHVILLE TEENS: Forbidden Fruit; Revived 45 Time (Decca F 12458). Fast treatment, well-done, of the great Oscar Brown song. Chart chances split but it could easily make the grade. But it might not be single material. ★ ★ ★

DEAN MARTIN: A Million And One; Shades (Reprise RS 20500). Country piano and chorus, then Dean on a sing-along ballad. Just missed a tip but it'll sell well nonetheless. Just a bit samey, that's all. ★ ★ ★

KIM FOWLEY: They're Coming To Take Me Away Ha Ha; You Get More Value For Your Money On The Flip Side Talking Blues (CBS 202243). Kim's here to push his chances on TV over his cover of the American massive hit, so he must stand a good chance of hitting the charts. It's a good novelty song, sure — and Kim's performance grabs out at the comedy angle. And he has the added advantage of a performance-type flip.

TOP FIFTY TIP

JIMMY JAMES AND THE VAGABONDS: This Heart Of Mine; I Don't Wanna Cry (Pye Piccadilly 35331) Group just missed out last time away but this is an American Blues number, with fine vocal line. Jimmy sings out to a big beat and b.g chorus and strings. Slightly rambling, melodically, but should make the charts. Flip is slower, more forceful.

TOP FIFTY TIP

NAPOLEON XIV: They're Coming To Take Me Away Ha, haaa; Aah-Ah, Yawa Em Ekot O! (Gimmocor'yeht (Warner Bros 5831) As you might think this is a colossal piece of nonsense, but it's also a colossal hit in the States, about a chap who goes on to lose his mind. A chanting electronically gimmicky bit of comedy which does grow on one. Flip is the same thing, only recorded backwards. Pure gimmickry.

TOP FIFTY TIP

IKE AND TINA TURNER: Anything You Wasn't Born With; Beauty Is Just Skin Deep (HMV Pop 1544) Earlier material, but now the duo have clicked this should make the Fifty anyway. A fast-paced better, with Tina singing out massively over a choral-instrumental backing. It's a rave-up in a good style. Flip is slower, more ponderous but attractively beaty.

TOP FIFTY TIP

NANCY SINATRA: Friday's Child; Hutchinson Jail (Reprise 20491) Standard guitar-introduction here and a definite change of style for Nancy. It's a bluesy, wailed, sad, meaningful sort of commercial jingle to it, but it shows her to be a better singer than we'd thought. Flip, also by Lee Hazelwood, is story-line — Nancy a "Murderess"? Really.

TOP FIFTY TIP

STEVIE WONDER: Blowin' In The Wind; Ain't That Asking For Trouble (Tamla Motown TMG 570) Split opinions on this one's chances: Stevie, after a long instrumental opening, adds blues-feel to the popular folk tune — phrasing inventively. All sounds very weird but is off-beat enough to garner big sales. Yet it still could miss out. Flip: is a fast blues, with jerky back-beat.

TOP FIFTY TIP

THE SMALL FACES: All Or Nothing; Understanding (Decca F 12470) Rather a moody, but very clever, presentation, this with massive sounds from behind the voices. Heavy beat, and some excellent lyrics to boost a strong sound. Sort of janglingly effective. Musical, perhaps their best yet. But it may need a couple of plays to register melodically. Flip is another good Marriott-Lane song but less punchy.

TOP FIFTY TIP

CLIFF BENNETT AND THE REBEL ROUSERS: Got To Get You Into My Life; Baby Each Day (Parlophone R 5489) Beatle song and a sound bet to give Cliff deserved chart status. A very strong vocal treatment, well phrased and authoritative. Backing is sexy, brassy and highly organised. A very good pop record. Flip is a Cliff original, well sung, but rambling.

TOP FIFTY TIP

THE RIGHTEOUS BROTHERS: Just Once In My Life; The Blues (London HL 10066) Old U.S. hit — should have been follow-up to "Lovin' Feelings" and an ultra-strong performance. All the moodiness, atmosphere and slapping vocal harmonies. A good song, too (Spector, Goffin, King) and in some ways the outstanding bet of the week. Flip is solo-sung, piano-backed and soulful.

TOP FIFTY TIP

here are the songs of
Crispian St. Peters—
listen, and the pied piper will lead
you through the deep and magical
world of his creations



CRISPIAN ST. PETERS FOLLOW ME

© LK 4805

12" MONO LP RECORD





TONY HALL seen in the pits at Brands Hatch just before the flag goes down for the British Grand Prix. With him of course is GRAHAM HILL and 'The Shell Girl', who remains anonymous.

The song not the singer . . .

HONESTLY, I don't know what the record business is coming to! It was bad enough with "Rubber Soul". Then it happened again with "Aftermath". But what's already happened with "Revolver" is just ridiculous!

I'm talking about British 'cover' version singles of album track tunes. For weeks now, any recording manager who knew anyone who knew anyone who knew any of the Beatles (are you still with me?) has been asking: "Can you get me an advance copy of the LP so that I can cover one of the songs?"

The official release date of "Revolver" is tomorrow (August 5). The LP will be on sale then. So will something like fifteen different singles of the various songs on the LP. There are four or five versions of "Good Day Sunshine". About three "Here There and Everywhere". A couple of "For No Ones". A "Got To Get You Into My Life" . . . in fact, most of the Lennon-McCartney songs. (There's even the She Trinity's "Yellow Submarine" . . . which means two versions on EMI!! Just as they had two versions of "God Only Knows"). But, thank God, nobody's attempted to cover "Tomorrow Never Knows"!

How many of these cover singles will sell, I wouldn't like to guess. But say some newcomer makes the charts (after universally disliked inter-promotion men throat-cutting) with, for instance, "Good Day Sunshine", will it be the artist who's the hit, or the song? I'll put my money on the song.

Let's look back. The Overlanders got to number one with "Michelle". But what's been heard of them since? The Truth and the St. Louis Union shared sales on "Girl". David Garriek did "Lady Jane" . . . and there were umpteen others. In every case, it was the songs, not the singers. The one exception, of course, is Chris Farlowe's "Out of Time". A great production and performance.

And the thing that bugs me about most of the covers is that the majority are rushed copies of the originals. With little thought put into them. And, in some cases, the singers don't even grasp what John and Paul meant in the lyrics!

Frankly, I'm longing for The Day That The Covers Have To Stop!

● While the critics are busily analysing the "Revolver" tracks, John, Paul, George and Ringo have virtually 'forgotten' them. This phase is past. Their minds are now thinking ahead to the next LP. Which will be something entirely different again. As this column was the very first anywhere to describe exclusively the "Revolver" contents, I'd like to point out that the tracks I particularly wrote about at the time (without naming them) were "Tomorrow Never Knows" and "Eleanor Rigby". Tomorrow was the one they referred to at the time as "The Void". I remember describing it as (something like) "a hypnotically horrific journey through the jungle of someone's mind!" I still think it is the most outstanding track. Certainly the most progressive ever recorded by a pop group. Its sound (with clever use of electronic 'loops') is quite incredible. The lyrics, of course, are based on an extract from "The Tibetan Book of the Dead". John's performance is just beautiful.

"Yellow Submarine" is a real giggle. It's like a children's song. And should be treated as such. It's just the Beatles having a ball. "Eleanor Rigby" is possibly the most mature lyric Paul has yet written. Of George's efforts, his sitar feature, "Love You To" is the most ambitious and successful. I also dig "I Am Only Sleeping" and . . . well, I dig them all. And it's an album that even sounds good at breakfast!

● Some brief comments on recent releases . . .

★ Tom Jones "This And That" (Decca): I think Tom is the greatest male singer we've ever produced. Don't know if this is a hit song. But the performance is tremendous.

★ The Small Faces' "All Or Nothing" (Decca): Steve, Plonk, Mac and Kenny are hip to the fact that the "Come On, Children" era is over. But they haven't gone too far out. I think this is their best record yet. Not an overnight smash. But it'll last longer than its predecessors. Congratulations, boys. I particularly dig the last half.

★ The Merseys' "So Sad About Us" (Fontana): After all this time, I still dig "Sorrow". This is possibly even better. These two boys have a terrific image. They are being cleverly handled by Kit Lambert and Chris Stamp. And Kit's "amateur" productions have a touch of magic about them.

● Only Kim Fowley (CBS) would DARE to cover America's number one—"They're Coming To Take Me Away (Ha! Ha!)". The original—by Napoleon XIV on Warners.

● My Record of the Week? Lee Dorsey's "Workin' In The Coal Mine": (Stateside): Lee's producers have really found a way of making him commercial without sacrificing his 'soul'. This one is so insistent, it'll drive you potty!



They call him just "Smith" and he was a civil engineer but he sang in his spare time—and sang well. He met up with Claire Francis, who also sings and produces records, on a train trip to Edinburgh and she persuaded Smith to meet Mitch Murray, who also sings and writes and produces. And who now manages Smith? Smith debuted on "La Mer", for Polydor, and is selling extremely well. Smith the engineer appears to have engineered a brand-new career.

names & faces

by PETER JONES



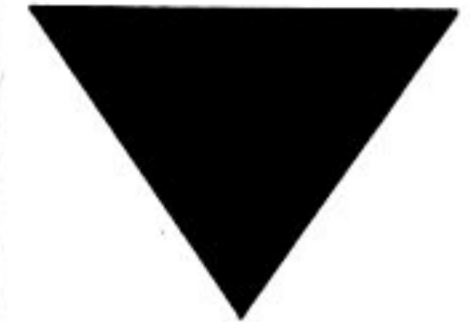
Muriel Young once said that Scott Hamilton had the longest legs in show business—and she's about right. But he also has a darned good voice (for reference: "Worry Is Like A Rockin' Chair" on Parlophone) and a selection of hobbies which include swimming, riding, sailing, cinema epics. Legs, apart from his own, fascinate him . . . "can't stand short stockings with short skirts". He likes Dusty and Ella, Sandie, Dean Martin, Sinatra, Dagenham-born, like Sandie, he was in the Merchant Navy then the U.S. Navy. He even trained as an RSPCA inspector through his love of animals. He's had one record out before—a surprisingly strong version of "Ave Maria".

The name is Adrienne Posta and the face will be seen soon in a sizeable acting role in "To Sir With Love", along with that other pop girl Lulu . . . incidentally Lulu and Adrienne are soon off together on a holiday in the Bahamas, which can't be bad. And Adrienne's new single, on Decca, is the Bacharach song "They Long To Be Close To You"—and comments have been made on the similarity of Adrienne's voice to that of Dionne Warwick, which again can't be bad!



Meet the Symbols, four personable young men who concentrate on four-part vocal harmonies . . . rather on the lines of the Beach Boys or the Seasons . . . but who are also first-rate instrumentalists. Under the new deals with President Records, they're now with that outfit and their first release is a very good version of "See You In September", backed with "To Make You Smile Again". They sound very good, backed here by an orchestra directed by Keith Mansfield. P.S.: The Symbols are also rushing round the country on personal appearances.

IN THE LP CHARTS!



John Mayall with Eric Clapton



blues-breakers

© LK 4804



12" mono LP

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

After London it's raw and rough in Liverpool

HAVING spent several months away from Liverpool, I was able to look at the scene with fresh eyes when I spent a few days there recently. A thing I noticed from the very first night was the roughness and rawness. I noticed the contrast between the Liverpool artists who had achieved some measure of success and the ones who were fairly new to the scene.

Therefore, the first night I spent was dull, to say the least. Visiting clubs such as The Blue Angel I only came across two people I knew. The Angel used to be frequented by dozens of members of the show biz scene, but no more. Manager ALAN WILLIAMS was even considering opening a club in London (a place where many of his former members are now living).

Other club managers told me that "there was nothing much happening."

Perhaps it was due to the holiday season — or perhaps it's true that a lot of vitality has been sapped from the scene. But the rawness remains. Unfortunately, it's not the same rawness of environment that shaped the BEATLES, the SEARCHERS and the other artists.

Saturday was a better day because all the 'old boys' had a holiday by visiting the Cavern re-opening, and many old favourites were having a jar in the White Star. This afternoon was one of the highlights of the visit.

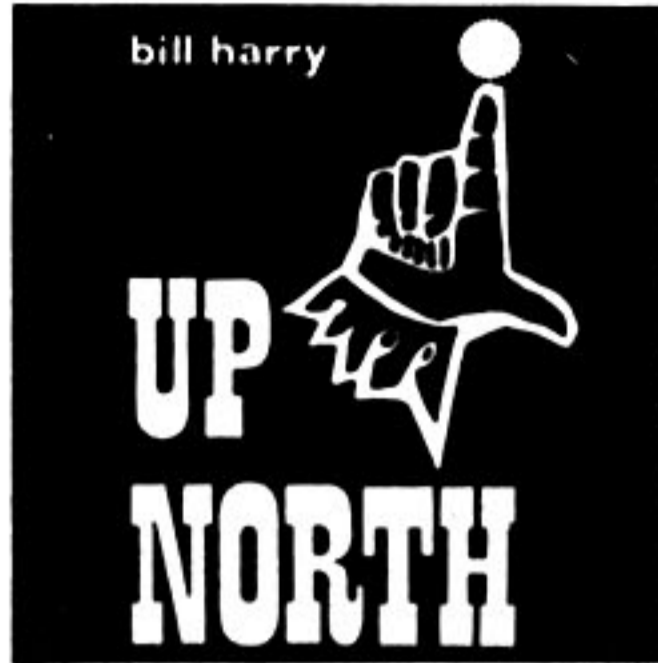
The Peppermint Lounge with its BLOTT BROTHERS, GEOFF LEACK and dancing girls in stages is still a favourite place for a visit, particularly as they were featuring people like RORY STORM and GERRY DE VILLE.

We met up with TONY JACKSON and went to The Beachcomber. The best and most luxurious club in town, which makes owner JIM IRELAND (manager of the BLUE JEANS) very happy — particularly as it's always so crowded. They now have a huge dance floor and bar on the second floor — and people such as NEIL ASPINALL and THE ESCORTS are regulars.

Saturday evening and the Blue was more to form — numerous artists who travelled to the Cavern re-opening were there.

Liverpool has been in the news a lot recently — and I'm sure that we'll hear a lot more about the Swinging City, particularly as The Cavern is now here to stay.

Both THE SWINGING BLUE JEANS and TONY JACKSON were recording in London last week... ALEX HORSFORD, former Road Manager with THE FOUR PENNIES, is now with THE TROGGS... BOB WOOLERS' mind still active as far as puns are concerned... JOE DAVEY met former Cavern



owners ALAN SYTNER and RAY McFALL recently... FRUIT EATING BEARS told me that they travelled 15 hours from Torquay, specially to be at Cavern opening, but were turned away at door when they arrived at 3 in the morning. "We'd been invited and had offered to play," they said, "but unfortunately Bob Wooler had left the club and we weren't allowed to see anyone."

RHYTHM & BLUES INC. are really living it up in St. Tropez. Last week they were rounding off their show with a rendition of "Lucille" when PETE KELLY, feeling pretty hot, put down his mike, wended his way through the audience and took a header into the swimming pool in the centre of the club floor. Sax player JOHN SURGUY followed suit — as did half the members of the audience. A good time was had by all and the evening finished with the boys drinking champagne provided by the happy patrons.

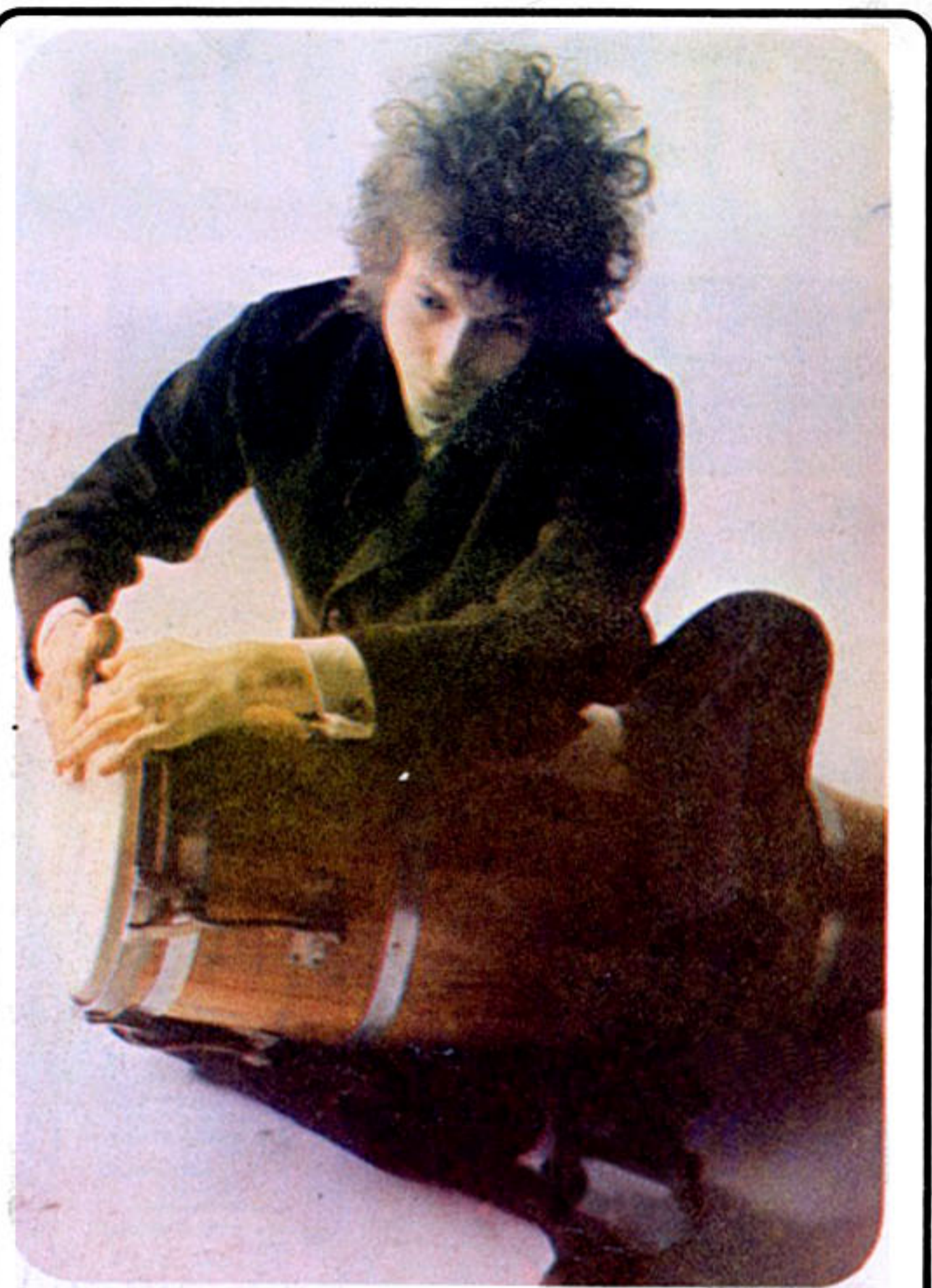
BILLY BUTLER has three hour "Batman" show involving 20 people.

Ex-MOJO KEITH KARLSON now playing bass with RORY STORM & THE HURRICANES.

"White Star" pub like 'old days' recently when BILLY J. KRAMER, TONY JACKSON, UNDERTAKER, BRIAN JONES, IAN EDWARDS, THE FOURMOST, THE KOOBAS, PETE BEST, BOB WOOLER, etc., gathered for a drink... TONY JACKSON told me that five months ago he had the original acetate of "When A Man Loves A Woman" and wanted to record it. "But even though I thought it would be a hit, I was advised not to record it," he said... Manchester's THE BIG SOUND now TIFFANY'S permanent backing group. The group, who may be changing their name, are seeking a flat in Liverpool.

THE PETE BEST COMBO (PETE, TONY WADINGTON, WAYNE BICKERTON) are remaining a trio. They are signed to Atlantic Records in the States and their British Agent is ROY TEMPEST.

BEACH BOYS were taken on their first visit to Greenwich Village by THE UNDERTAKERS... Liverpool songwriter TIM MCCOY has penned a number about HAROLD WILSON called "The Peacemaker"... IAN & THE ZODIACS, now living in Germany, were home for a holiday recently. Their lead guitarist PETER WALLACE has left the group and had been replaced by ARTHUR ASHTON.



BOB DYLAN'S "I Want You" will be followed up by his new album "Blonde On Blonde" soon. This double album set is already high in the American album charts, and contains tracks like "Absolutely Sweet Marie", "Temporary Like Achilles", "Leopard Skin Pill-Box Hat", "Visions Of Johanna", "Sad Eyed Lady Of The Lowlands", "Just Like A Woman", "Pledging My Time", "I Want You" and "Rainy Day Women Nos. 12 and 35".

THE dynamic duo have finished their first full-length film and will be swooping down on London this month to say "Hi" to all their friends. Complete with fancy dress and way out mannerisms.

If you're expecting Batman and the Boy Wonder you're in for a disappointment. It's Sonny and Cher making the trip from Hollywood.

Their manager, the young and athletic motor cycle fiend Harvey Kresky, was in London last week and I called round to his hotel for breakfast. At 11 a.m. The hotel didn't want to know at that hour, so we settled ourselves in a nearby restaurant.

"Did you ever see the old Fred Astaire film, 'Funny Face'?" Harvey asked when he'd ordered. "We screened it six times and got a lot of ideas from it. Sonny & Cher's movie is a mixture of that. Walter Mitty and a bit of 'Hard Day's Night', though not too much."

"It's true to life. There's a producer who wants to shoot a movie quickly and make a fast dollar. He calls on Sonny and gets him to agree, saying that Sonny can have some time to figure out ideas for the story. Then he cuts down on the time available. Sonny asks Cher what she thinks of the idea and she says she's a singer and not to bother her about acting."

"We've got George Sanders playing the producer. Sonny dreamed up the ideas. There's a Tarzan and Jane sequence, a cowboy part and detective scene. We had this writer from New York doing the script, but he started going mad, so put him on a plane and shipped him back

Sonny & Cher's fantastic film



SONNY & HAIR

the film is released. I've turned down the 'Ed Sullivan Show' and the 'Andy Williams Show'. You've got to starve them. If they can watch you on TV for free, they won't pay five dollars to see a film. That's the best philosophy in the world. They'll go on TV later to promote the film.

"Fan can see them in concerts still. They haven't done any tours lately, though. There are only twenty five cities you can play on a tour. If you've got the Rolling Stones on Monday, the Beatles are due on Tuesday and the Supremes are coming on Wednesday, it's no use putting more tours out. There's only so much money you can take out of a town."

Sonny wrote all the music for the film and is just finishing the scoring now. All the songs were designed for particular situations.

Harvey revealed that there are four songs in the movie he wants to release right away, but is being held up. One is by Cher and the other three are duets. He also said that the next Cher album is going to be a smash.

"The film took a year to make and was a lot of hard work for everybody," he told me. "Sonny and Cher need a rest, but they'll be over next month to say 'hi' to their friends and fans. If I can fit a concert, I'll arrange one. I guess the Albert Hall would be the place."

We got up to leave and Harvey brought up the question of his missing briefcase. He lost it somewhere between reception and his room. It contains his passport, money, contracts and list of contacts.

"My whole life in a box that size. 'Imagine' he sighed. RICHARD GREEN



THE original version of "Hanky Panky" was on the flip of U.S. group the Raindrops "That Boy John" some three years ago... on his TV show, Herb Alpert made "The Girl From Ipanema" sound like "Tea For Two Cha Cha"... Tony Crane raving about the next Who single... title of Christian St. Peter's LP altered to "The Pied Piper" for US consumption... Junior Parker has signed for Mercury... Napoleon XIV reputedly wants 25,000 dollars to visit Britain... new singer Gary Bell discovered at the Tottenham Royal where Dave Clark 5 first made their name... five American groups with the name The Sandpipers... Louis Prima, Gia Malone, and Sam Butera and the Witnesses signed by Kama Sutra records... next Simon & Garfunkel record likely to be "The Dangling Conversation"... shouldn't the Cruisers have recorded "Yellow Submarine"? (Ouch!).

Top U.S. songwriters Jeff Barry and Ellie Greenwich show versatility — they wrote both "Hanky Panky" and "Solitary Man"... Terry Sylvester of the Swinging Blue Jeans raving over Danish girls... Top Six version of "I Couldn't Live Without Your Love" sounds identical to the original... a new single, EP and LP to be released simultaneously by the Who... Donovan's "Sunshine

Superman" will doubtless be an immense hit... James Brown seen wearing an "I Do It" T-shirt... "Ain't Too Proud To Beg" topping the U.S. R & B charts... Napoleon XIV to tour with Sam The Sham and appear at a concert with the Rolling Stones in New York... "Paperback Writer" currently topping the charts in Australia, Elre, Hong Kong, Germany, New Zealand, Norway and Sweden... top country album in the States is Jim Reeves "Distant Drums"...

What does Lisa Denton need most?... on a forthcoming Atlantic LP, the Capitols become the Three Caps... Geoff Stevens (Donovan's former co-manager) writing with John Carter... Allan MacDougal does good impersonations of Ray Davies and Gary Leeds... Duncan Johnson no longer with Radio London... an EMI handout says the Yardbirds' new LP is "a mood put on record"... which mood?... big change of style for Stevie Wonder on "Blowin' In The Wind"... for the uninitiated, a popsize is only an ice lolly... Shevelles drew Chris Farlowe, the Truth, Unit Four Plus Two, Chris Barber, Four Pennies, Samantha Juste, Duncan Johnson and Barry Ryan to the Cromwellian last week... doesn't John Sebastian look like Marianne Faithfull's hubby, John Dunbar?... Sonny and Cher's manager,

Harvey Kresky, not amused to arrive in London and find Larry Page out of the country... which pop journalist is trying to wrest El Freeloader's title from him?... Tony Hall actually seen chatting with Edmund Ross... Kim Fowley and Steve Darbishire should be dancing(?) instructors... "Yellow Submarine" tipped to become looners' fave rave... Neil Christian bitter about the fate of his new single... Chris Farlowe shouldn't wear bright red in the RM office the morning after a party... Danny Williams involved in a nasty incident outside the Hilton last week... how far will the She Trinity sail in their "Yellow Submarine"... Blossom Dearie has written and recorded "Sweet Georgie Fame"... premature follow-up for Otis Redding next week... Buddy Kaye, composer of Dusty's "In The Middle Of Nowhere," penned Wayne Fontana's next single — "Goodbye Bluebird"... lack of Roger Miller singles reaching this country... rock fans will be pleased by Roy Young's piano solo on Cliff Bennett's newie... Viv Prince's fiancée, Sally Waxman, sings on Chris Andrews' demos... John Carter hoping to meet Bob Dylan and Peter, Paul and Mary in Greenwich Village this week... Moody Blue Rod Clarke a former member of Carter Lewis and the Southerners

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| <p>I FEEL GOOD recorded by THE ARTWOODS on Decca F 12465</p> | <p>FOUR FOR THE CHARTS !! FIVE IN THE MORNING recorded by THE CAESARS on Decca F 12462</p> | <p>TOM and JIM recorded by BOB and JACKIE on CBS 20237</p> | <p>TIME TO SAY GOODNIGHT recorded by THE MARTELLS on Decca F 12463</p> |
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