

Record Mirror ▶ INSIDE — ENGELBERT, SUPREMES & BEACH

BOY COLOUR,
POP FILMS,
PLUS JIMMY
SAVILE ...



LULU (RM Pic)



THE KINKS

Largest selling colour pop weekly newspaper. 6d.

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Record Mirror

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

Readers defend Engelbert...



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WATCHING Juke Box Jury, I was amazed by the offensive remarks made by Julie Felix and Kenny Everett about Engelbert Humperdinck's latest record. If Everett thinks people two hundred years old bought "Release Me", he should listen to the juke boxes in pubs and clubs across the country... mostly patronised by younger people. And Everett actually had the audacity to vote the new record a miss. Julie Felix said she was sorry records like this were hits because the music is not progressive — a hypocritical remark in view of the retrogressive nursery rhymes we have to endure on "The Frost Report". Also: the Top Fifty is a list in order of the best-selling records, not the most progressive. What IS progressive music anyway. — John E. Green, 63 Green Lane, St. Albans, Herts.

IN a daily newspaper, Eric Burdon said that Britain's beat scene has gone into a slump. I think he should realise that just because he hasn't had a hit doesn't mean that the beat scene is dead. I don't suppose Engelbert Humperdinck or Tom Jones would say they were in a slump. It's no use blaming others because he himself hasn't produced anything worthwhile. As for psychedelic music... well, I would just like to say not all fans are as easily taken in or as stupid as some think. — Pat Lowndes, 3 Grays Terrace, Boldon Colliery.

BEATLES BAN

IM by no means a fan of the Beatles but it is beyond me to understand the reason for the BBC's ban on the track "A Day In The Life" on their new album. Don't they realise that many thousands of teeny-boppers will buy the album, as a Beatles record. And therefore be able to play the offending track any time they want, as a matter of course. The pirate radios will play it — so if the kids don't buy the disc they'll hear it anyway. While they are at it, perhaps the BBC will oblige me by banning "40 Days 40 Nights" by Don Covay, on Atlantic. The national press will then cover the story, so giving the disc that little extra publicity and set it off the ground — and so give Don the success he so richly deserves. — Clive Richardson, 46 Slades Drive, Chislehurst, Kent.

GARY'S GUILT

THANKS, Peter Jones, for the Gary Leeds' article. The fans are being childish and selfish about the whole Walker split — the result being an enormous guilt complex, at least on Gary's part... "and when the fans start crying, well it really gets me." Do fans feel a kind of smug contentment knowing Gary feels like this? Surely the fans should think of the feelings of the boys themselves and the big step they've taken. I admire them tremendously for doing what they knew had to be done for their peace of mind. All three of them realised they were just about at the end of the line. Please, fans, be content and grateful to remember the Walkers at their fantastic best. We have not lost Scott, John or Gary... so why do shortsighted fans persist in tearfully lamenting the split when three great solo artists have emerged from an unhappy, emotionally unstable group? — Sylvia Hayton, Birchwood Kennels, Newborough, Burton-on-Trent, Staffs.

PLACE NAMES

ONCE upon a time when American artists and songs dominated our charts it would have been considered unthinkable for our pop songwriters to emulate them in using British locations in titles for songs — as they did with place names in the States. Then, if at all, one of our local towns was used in a title it was usually in an absurd way like the Goons' "Balham — Gateway To The South". Now that we have proved British artists can hold their own with the best of them from the States a national self-confidence has crept in and songs such as "Penny Lane" and "Winchester Cathedral" have now enabled these places to be musically preserved for posterity. In the last few months we have had: "Oh Baby Won't You

Come Back To Croydon". Brian Auger: "Bench Number 3, Waterloo Station". Claude Francois: "Kensington High Street". Dead Sea Fruit: "Trafalgar Square". Good Time Losers: "Flugel in Carnaby Street". Spencer Mason Orchestra: "Finchley Central". New Vaudeville Band: "Sunny Goodge Street". Donovan: "Portobello Road". Cat Stevens: "Bond Street". Burt Bacharach: "Euston Station". Barbara Ruskin. The rest of the world's adjusted view of a new "swinging London" has certainly caused our songwriters to lose the embarrassment bit. — Tony Grahame, 196 Selwyn Avenue, Highams Park, London, E.4.

FOR DON & PHIL

HOW could "Bowling Green", by the Everly Brothers, fail to find a place in the charts — everything about it spells number one. Great introduction, original lyric, beautiful melody and the best harmony in the world. I know that Phil and Don don't have a publicity man in Britain and I believe this is the sole reason for their records not showing. They must be the most under-exposed singers ever. I wonder how many people are aware they have a new album out called "The Hit Sound", the most soul-injected collection of tracks ever assembled on one LP. They are the only survivors from the Golden Fifties who are still smack up to date and original. — Ian Bruce, Everitea, 24 Ethie Terrace, Arbroath, Angus.

PEDDLERS PLEA

JUST returned from the optician where I've undergone an expensive course of treatment after straining my eyes searching the RM charts for any mention of Peddlers' records. I'd be grateful if the average disc-buyers, who prefer the Trojans, Dave Dee etc. and the Monkees, would explain his liking for such groups whose talent is mainly in their recording managers. I leave the last word to Peter Murray who, on the Peddlers' new LP, says: "At the time of writing, these boys have not had a hit but surely this must come." Nip out and buy the exciting sounds of Roy Phillips, Trevor Morais and Tab Martin. — Michael Plosker, 4 Derwen Fawr Road, Sketty, Swansea, Glamorgan.

RM POP PIX

JUST like to congratulate Record Mirror on producing the best pop pictures in Britain for the last two and a half years. Any other publication which has pictures anywhere as good as yours never costs less than 2s. 6d. The first copy I ever bought had a picture of Dusty Springfield and a dog and though I don't particularly like Dusty, I've bought practically every copy ever since. Please tell Dezo Hoffman and the other photographers to keep up the good work. — Andrew K. Robson, 63 Dixon Lane, Wortley, Leeds 12.



ERIC BURDON—a reader criticises his remarks about the current pop scene.



THE SEEDS—a riot at a recent concert of theirs—the singer with the girl is Sky Saxon. The Seeds' last big U.S. hit was "Pushin' Too Hard".

REPORTING Boss Angeles, world-centre Flower Power—KBLA hosted two hour super Seeds slot. Act stole KHJ-Supremes Concert at Hollywood—teenybopper riots when Sky Saxon, front songster gave forth blooms in presentation from Love Bouquet. Mandala—hot Canadian hit Soul Crusade leaders vie the Dave Clark Five, both show national flag at Beverly Rodeo. "Endless Summer", surfing flick reported best of '67. Byrds stint at Whisky A Go Go, KHJ Boss Jock Humble Harv emcees Cheetah for "Doors" and "Daily Flash". "Mustard Greens" at Bido Lito's H-wood. Ravi Shankar preems musicademy "Kinnara School" May 22.

Part II 1967 Medieval Pleasure Faire and May Market pre-empted by Ventura County Board. Monkees slotted to concertise at Hollywood. "Who" finding air time for "Happy Jack". Chris Crosby not signed as reported, diskeries dickering over contract. Beatle album spins banned by Capitol, U.S.A. distrib, till release day.

Groovie newie from Nilsson "Without Her", could trip to top. Boy's blues ballad is pop 'n long hair—should make scene with good airplay. Kiddo Brooklyn native—penned for Monkees, Ronettes, Herb Alpert. Nee Horatio Alger, hot songster vocalised for "I Spy" teevee thesp—professional preem Alcoholics Anonymous benefit!

Moby Grape's Skippy Spence inked "A" side to Jefferson Airplanes "My Best Friend". Act deebed in at Frisco's "Matrix". Ralph Gleason, syndie jazz buff for Chronicle, credited with discovery thus. Thence diskeries fought for wax rights—Victor made it victory. Scene leader, Marty

Patsy Gallop, 16 Lee Road, Gosport, Hants: Why did Cliff Bennett have to go and ruin another Sam and Dave record again. I'd think that ruining "Hold On I'm Coming" would have stopped him. I think he has a good bluesy voice but it's not good enough to do justice to this sort of song. He's better by far on "Got To Get You Into My Life" material.

Righteous Riek Winkley, 30 Terry Street, Nelson, Lancs: With the release of Mae West's "Day Tripper/Twist And Shout", has come one of the most important discs of the year. Mae West has the soul of Kilgore, the rhythm of Barbara Lynn and a voice which is a mixture of Lillian Briggs, Etta James and Jackie de Shannon. Surely the hole in the centre of this disc is for ventilation.

Sally Howes, Laundry Cottage, Horsham Road, Petworth, Sussex: I have hundreds of Monkee pictures which I'll sell for about 5 shillings a hundred. Anybody interested — please write quickly.

Edward Ayscough, 54 Rye Lane, Fellow, Halifax, Yorkshire: I'd like to conduct a poll to find Britain's best-looking female singer. Let's have lots of votes... I'll send the results to Record Mirror.

G. Norwood, Brooklands, Uppingham, Rutland: Anybody any information on an organist named Max Crooke? He was the other composer on Del Shannon's "Runaway" and featured on many of

In brief . . .

Shannon's discs since. Has he made any instrumentals on his own?
Miss Chris Coomb, 64 Dartfields, Harold Hill, Romford, Essex: I'm an ardent Kinks fan and need pictures, LP's, EP's and singles to help with my collection. Will pay anything.
Roelof Smith, Albertstraat 21a, Groningen, Holland: Record Mirror is very good but only a little bit for the pop-cats — who like Memphis sound, early Elvis, Perkins, Jerry Lee, Sonny Burgess, Billy Riley, Warren Smith, etc. I'm a member of some very good rock and roll clubs: all over the world — and would like to correspond with people who have the same tastes.
Sue Peters, 66 Silverstone Avenue, Moston, Manchester 9: Anyone help me with information about Tony Just who is working round the Manchester clubs as a disc-jockey. We think he is very talented... would like to know more about him.
Philip Cale, 101 Skirriberry Street, Kidderminster, Worcs: When Jim Reeves died, he took his crown with him. Not a singer living has talent enough to win it from him and that includes Val Doonican, Bobby Bare, Eddy Arnold, Larry Cunningham or anybody else. You can seek but you'll never find another Jim Reeves.

Balin, combined combo 1963. Canary Grace Slick ex- "Great Society" chirp. Fundamental folk-rock, first invitational as such at Berkeley Folk Festival, follow-through with whacky performs at Monterey and Pacific Jazz. NBC-TV choice for tv special "Liverpool, U.S.A."—flickered at Fillmore, Frisco. Debut album "Jefferson Airplane Takes Off", newie release "Surrealistic Pillow"—tracks include Donovan compo "Fat Angel"—remember Jefferson Airplane loves U.
Lord Tim Hudson return to air surprise hosting super Seeds spot for KBLA—riots ensue when group arrived for airing—station gave teenyboppers daisies in honour of visit. Flower Power Movement too vast for details in 20-20 column. Story, details of Seeds, Strassman, Osmond Brothers, Scott McKenzie, all Flower Children following on next Pony Express.

KHJ BOSS TEN

1. Groovin'—Young Rascals.
 2. Respect—Aretha Franklin.
 3. Somebody To Love—Jefferson Airplane.
 4. Can't Seem To Make You Mine—Seeds.
 5. The Happening—Supremes.
 6. Flower Children—Marcia Strassman.
 7. I Think We're Alone Now—Tommy James and the Shondells.
 8. I Got Rhythm—The Happenings.
 9. Six O'Clock—The Lovin' Spoonful.
 10. Sweet Soul Music—Arthur Conley.
- BUTTON OF THE WEEK—"Bore Me When I'm High".

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JIMMY SAVILE—various moods, shapes, sizes, colours, styles of the lad himself.

Have you ever wondered why Jimmy Savile is so UNUSUAL?

Here are the reasons told by Jimmy himself, plus a chance to win one of his Carnaby Street outfits

DEAR Record Mirror — so someone has asked about my TV clothes, hey? And if I have any to spare. Well now, I might just give away one of my Carnaby Street outfits if I feel like it, but first things first.

Some years ago, I used to be in the scrap metal business and had to collect scrap from a number of Bradford wool mills. For a year, I used to have a regular noble with an old geezer who was always dressed in an old boiler suit, clogs and a scarf. One day I found out he was a double millionaire and owned the mill, plus others, but he always dressed like that BECAUSE HE FELT LIKE IT.

Just too bad

This made a great impression on me, and from then on, if what suited me didn't suit anybody else, well that was just too bad.

Mind you, being independent to that degree is a knife, that cuts both ways, 'cos two years

ago the boss of BBC-TV, Bill Cotton Jr., said to me: "Jimmy, get your hair cut and wear a suit and you can have a half-hour TV programme called 'Savile Row'."

So I weighed up form, decided not to, did my hair all pink . . . and didn't get the show.

In the long run, it's worked out O.K., 'cos I got "Top Of The Pops", which I love, and because it's a good-fun show, they don't mind what I wear — almost!

split trousers

If people think you are nuts, well that can have its advantages 'cos I once had to open a very posh garden party at a stately home of some heavily titled people. I started out wearing a swish sweater and Carnaby slacks, but getting out of the "E" type at a garage, the trousers split from front to back. Horrors!

The only other gear I had with me was a pair of white satin swim trunks so I arrived at the do in sweater and swim suit, except it was a longish sweater and it didn't look as though I'd got owt on underneath.

The Lord and Lady of the Manor were delighted. "What an original outfit, Mr. Savile," they cooed. So it just shows you, when things go wrong they are still all right.

People offer me, and get me, all sorts of clothes. A girl was on holiday in the Bahamas and saw a prison outfit for sale, so back it came as a present. Another gentleman

offered me a seventeenth century Chinese war-lord museum piece outfit but that was a bit much. Yet another perfect stranger sent me a Japanese "happy jacket" which I wore on "Top Of The Pops" except I had a terrible feeling that the markings on it meant "Eat At Wongs" or some such similar plug.

Even before I was on TV and such-like it was still the same because one day, at South Kirby colliery, where I was working at the time, I got to the pit top too late to change into working clobber and had to go down with a suit, white shirt and stiff collar! Nobody raised an eyebrow except it didn't do my best suit any good, eight hours on the coal-face.

So, as you can see folks, my odd clothes are not because I want to prove anything 'cos I don't really have to. It's just 'cos I feel like it — and that'll do for me — and you I hope.

a best reason

Now then, about me giving some of my gear away. If any of you guys, or gals, fancy one of my Carnaby outfits . . . well, just drop a line to the Editor of Record Mirror and give him a good reason why you should have it instead of somebody else. Best reason cops a top dee-jay get-up.

And incidentally thanks again for all those votes for that number one position last year. It's comforting to know that being a character in this work can still pay off.

God bless you all and I hope it keeps fine for you.
JIMMY SAVILE



MITCH RYDER—talks to RM's Norman Joplin

SOCK IT TO ME BABY! Mitch Ryder talks about R & B & Tamla

THERE was an interesting item in the American music trade magazine 'Billboard' the other week under the peculiar heading of "White Acts Make Bigger R & B Spurt"—on closer examination it revealed that a small number of white acts were receiving heavy airplay on Negro-orientated radio stations and their records were becoming hits in coloured areas—namely the American Rhythm and Blues chart. This is quite a phenomenon for several years back NO white singers were allowed anywhere near the chart—their records were banned by these same stations.

So when I heard that Mitch Ryder, one of the artistes mentioned, was in Britain and holding a press reception I thought I'd go along to ask him his own views on this white-coloured R & B thing.

"The main thing is, it flatters my ego," said Mitch dryly. "When I first started singing I copied . . . Little Richard. I've never really copied anyone else and now, and for a long time, I've never copied anybody. Of course there are other artistes whose records sell in coloured locations—the Rascals, and Spencer Davis mainly. But I don't know what's going to happen about the Spencer Davis group. After all Stevie Winwood was the sound on the records and he's left . . . but then I could be wrong."

Mitch has broken up with the Detroit Wheels. Why? "I had the idea of getting more people into the backing group—to make it into a band with more musicians, more sound, more choreography, etc. So I told the Wheels and they didn't like the idea. So we had to split up. Now, I'm working with a band and we have a complete show, with some very sophisticated choreography. Everybody moves, there are different kinds of lights, and a special load of stage equipment with the musicians standing at different

levels. It's incomparable with any other road show—nothing like Ike and Tina Turner or James Brown for instance.

"Actually, the whole effect is quite good—though I say it myself, of all of the band moving and swaying to the lights, and of course the music. Talking about the music I suppose my latest record here is 'Three Little Fishes'/'Too Many Fish In The Sea'. I didn't want that one to be released, but as it has been issued then I'll go along with it. I quite like it, but I wish EMI had re-plugged 'Sock It To Me Baby'—that's the favourite of all my records."

About three or four people standing around nodded in agreement—so EMI might be wise to take Mitch's advice. Why does Mitch do so many double-title records?

"It all started off when I was doing 'Jenny Take A Ride'. You know, I was singing 'See See Rider' and I forgot the words, so I burst forth into Little Richard's 'Jenny Jenny'. It sounded OK so we kept it and released it. That was just after I signed with New Voice, which is my fourth label incidentally. Since then we've done several of those type of things, but it's only a gimmick, I don't really want to do any more."

I told Mitch that a group in Britain had made a similar sort of record called "Bony Moronie At The Hop". "How did it go?" asked Mitch. "It didn't. Oh, I wouldn't have thought it would. After all it wasn't the original idea and my records haven't sold here—only 'Jenny Take A Ride'. I don't know if I'll be bringing my band over or not later—it depends whether or not I think that I'll go down well over here."

"Before I joined New Voice I used to hang around Tamla—I'm from Detroit and for four years, from when I was fourteen to when I was eighteen I'd be at Tamla. That was when Berry Gordy had a couple of stars only—one of them was Marv Johnson. Now it's a giant. I had a group there once with David Ruffin of the Temptations. I got quite in with Tamla—about as close as you can get without making records for them—but New Voice is a great company and Bob Crewe who runs it is really good."

"I've got some tapes of future singles and if you heard them you'd be very surprised. They're better than anything I've ever done before."

NORMAN JOPLIN

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BILL HARRY'S POP TALK— A NEW COUNTRY LABEL

YOUNG recording managers, bursting with original ideas, have been coming into prominence lately—people like DENNY CORDELL, MIKE HURST and STEVE ROWLAND. Denny for instance, has a huge hit on his hands with THE PROCOL HARUM'S "A Whiter Shade Of Pale"—and for a group's debut disc to shoot into the charts with such rapidity these days is quite an achievement. Steve of course has been having world-wide hits continually via Dave Dee & Co. Mike Hurst has been notching up the hits with original artistes like Cat Stevens.

So it seemed quite logical to Australian artiste NORMIE ROWE to see if his luck would change if he had Mike Hurst as his recording manager. Normie has been in Britain for several months and has had several singles released—none of which has set the charts alight.

He told me: "Mike is just about the best recording manager I've come across since I've been in Britain—and I feel confident that he'll be a very good influence on my career."

COUNTRY MUSIC

Radio 355's "In The Country Style" programmes are now being transmitted to the Continent on Radio 227. The show has been picked up very clearly as far south as Portugal and is very clear in areas like Holland, Belgium and France.

The Country Music Federation is to launch its own record label 'Star Records' to promote home-grown Country talent in Britain.

Liverpool's Blue Mountain Boys have been booked for a tour of Turkey and Greece. The group say they are concerned about any confusion which may arise because another Merseyside outfit call themselves the Blue Mountain Showband. "The group have two ex-members of ours, but

we don't think that gives them any right to pick a name which is so similar," they say.

The U.S. base in Burtonwood, Warrington, has begun two Country Music nights every week and from August will present it three evenings a week. Appearing there on June 1st and July 4th are The Hillsiders, The Millers, The Country Five and Phil Brady's Freewheelers.

I hear that Mecca ballrooms in Newcastle and Nottingham will begin regular Country Music nights in the near future.

From August 20th, Liverpool's Grafton Country Club will be open every Sunday evening. Former "Lucky Stars" panellist Billy Butler will present a Country discotheque and two groups will appear each week.

U.S. Country artistes set for British tours include David Huston, Tamia Wynnette, George Jones and Charlie Walker.

I'm interested in hearing from Country Music groups from all parts of the British Isles—so much is happening in the British Country field these days, but there is still information lacking as to just how many British groups are operating in this field.

AUNT SALLY

MINDBENDER RIC ROTHWELL gashed his hand badly recently—but insisted on appearing at a gig in Manchester. Result—his wound opened, splashed blood all over the drums, and he had to be taken to hospital. . . . THE PROCOL HARUM appeared in public for the first time one week prior to their record release. . . . Dozens of razor blades being sent to THE MONKEES by fans who don't want them to grow beards or moustaches. . . . Disc jockey JOHNNY WALKER said to be the best 'kisser' in show-biz. . . . JIMMY SAVILE obviously impressed by ROBBIE DALE'S smart Admiral's uniforms.

Here's a gorgeous colour photo of the world's top female vocal group—Diana, Florence and Mary—the three Supremes whose current chartbuster is "The Happening". The three have been friends ever since their school days and even now they have a reputation as one of the most non-argumentative groups on the scene. The girls' hit singles are nearly all penned by the Holland-Dozier-Holland team—their first hit here was "Baby Love"—in the States it was their very first record "I Want A Guy" which established them.

Procol faces

PROCOL HARUM was formed just eight weeks ago, but already their first record, "A Whiter Shade Of Pale" is zooming up the charts. Instant success? "No" said Bobby, the drummer with the group, "we've all been around for a long time—I personally have been playing with various groups for about seven years now. We're all quite experienced musicians." And, I would hasten to add, very talented as well—an opinion shared by many others, including Jimi Hendrix. And that is an endorsement worth having.

What is this thing called Procol Harum? I spent the afternoon with them on a photographic session, to try to find out. "What" I asked "is this thing called Procol Harum?"

"A Burmese Blue" said Gary, the lead singer "not to be confused with a Siamese, or even a Persian." I was none the wiser until Keith explained that it was the name of the breed of their cat, Claude. Keith is very much a background figure in the group—he does not appear with them on stage, and is officially their Personal Manager. In fact he was one of the founder members of the group, and with Gary, he writes most of their songs—he's as much a part of the group as the five other members.

Having discovered the literal meaning of the name Procol Harum, I was then introduced to the various members of the group—apart from Gary Brooker and Bobby Harrison whom I have already mentioned, there are also Matthew Fisher, organ, Ray Royer, lead guitarist, and Dave Knights bass guitar. Dave was wearing a long military jacket reaching to just below his knees—I asked him if he liked wearing long jackets. "No" he said, "especially ones that reach below the knee" I didn't bother to ask him why he was wearing it.

As we were getting into the van to go out on location, Keith pointed out that it was Bhudda's birthday. "Bhudda" said Matthew "was a cool guy". Everyone agreed—I mean, who could disagree with a statement like that? After a hair-raising drive through the London traffic (and having made many unsuccessful attempts to ram cars, lamp-posts and pedestrians), we eventually arrived at a large statue where, said Trevor, the photographer, the group were going to be photographed. In fact there were many statues dotted about, and while Gary went off in search of one he could take home with him, I talked to Bobby about girls—he'd already let slip the fact that this was a subject he was something of an expert on. He disses dolly-birds, but they must have long hair—and be skinny. "But more important than this, they must be intelligent—no matter how good-looking they are, there's nothing worse than dumb dolly-birds. If they're not capable of conversation, then I don't dick them—they're a big drag." Everyone agreed, and Dave said he liked mini-skirts. Very much.

We found Gary trying to push over the statue of Queen Victoria outside

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RCA 1601

RCA

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Hopkins

Chelsea bun

F 12622

DECCA

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Orchestra

Imogene

DM 128

DERAM

Merv Allen and
Jimmy Johnston
Showband

A pub with no

MD 1080

Harum—the & the sound



PROCOL HARUM—left to right: Bobby, Dave, Gary, Matthew and Ray.

Buckingham Palace. He said he was trying to move it, as it would look better on the end of Southend Pier. We told him to leave it where it was, and he agreed, as he thought a statue of himself would look better on the end of Southend Pier anyway.

I sat at Queen Victoria's feet, sheltering from the wind, while the group was being photographed. Then, the session over, we returned to the van.

By this time I had not used to Procol Harum, and was able to start talking to them in earnest.

"What," I said, "do you think of your record?"

"Very, very good — it's a beautiful song, and we knew from the start that it would be a hit. Although we didn't expect it to happen so soon. We owe a lot to Denny Cordell, of course, who produced the record. He's very good — and a great guy as well. When you're in the studio he makes you feel at home, and he doesn't rush you — when you have all the time in the world you can get the sounds just right. Like the Beatles — time can't mean much to them — I mean, they don't have to worry about the cost of their sessions or anything, so they have the time to experiment. They are also very, very talented, of course. You know, people say 'What do you think of the Beatles?' — I hope we're in that position one day, so people say 'What do you think of Procol Harum?' and not just 'What about this group Procol Harum, then?'"

"Did you actually use a church organ to get that great sound?"

"No. That was an ordinary Hammond, Matthew — that's the organist — studied at the Guildhall School of Music — he's very good."

"I wish Chelsea had won the cup," said Gary.

Not in the least deterred by this sudden change of topic, I came back with an immediate and cutting "Why?"

"Because" explained Keith "Chelsea is a groovier place than Tottenham." He laughed, "I really can't stand that sort of thing — you know — doing something, or going somewhere just because it's 'in'."

"That's why all this publicity given to drugs is so dangerous," said Matthew. "You know — kids read in the newspapers that certain pop-singers are supposed to be taking drugs — and so some of the younger fans, who perhaps idolise their pop-

heroes, take the stuff. Because it's 'IN'. I mean, it's got to be the stage where it's 'IN' to be busted — and it's not like 'Go up nineteen places if you're busted' or 'Advance to go' — and it's not the kids I'm talking about now! It's ridiculous. The Police and the Press have turned this into a gigantic sort of witch-hunt — blown up to gigantic proportions. This is the dangerous thing — not the fact that certain people take drugs."

"And" added Ray from within his frilly silk shirt, red-velvet jacket, and yellow paisley trousers "if you look in the least bit extrovert, the Police will stop you — as if you're some sort of drug-taking pop-star, or something."

"Are you nervous?" I asked "about suddenly being thrust right into the public gaze — would you have preferred more time to get used to your suddenly very large fan following?"

"Are they fans? This is our first record, you know — it's just that a lot of people happen to like our first release — I hope they become fans."

"No, we're not nervous. As I've already said, we're too experienced — individually, we've been 'in the public gaze' for a long time — I don't see why we should be nervous just because we're a newly formed group."

"How did Procol Harum start — did you know each other before you formed the group?"

"No. Keith and Gary started the group — they both had these ideas about the sort of sound they wanted. But obviously they needed more people to work with — so they advertised. We were all auditioned, and Procol Harum is the result — we were chosen because, I suppose, we all think along the same lines — musically, that is — and we produce individual sounds that blend together."

"Why aren't you part of the group?" I asked Keith.

"Simple, I don't play an instrument, so there's no room for me. I write the lyrics to Gary's music."

There's the answer to Procol Harum. Each person doing his own job, and producing his own sound — sounds that were selected, originally, because they blend together to form the sort of music they want — and, going by the phenomenal sales of "A Whiter Shade Of Pale", the sort of music the record-buying public wants.

DEREK BOLTWOOD



CHUBBY CHECKER in a shot from "Twist Around The Clock"

1750-1766

THE GREAT BEAT MOVIES

1961-1964: the years which saw the twist package films and the Merseybeat movies . . .

LAST week you read all about the rock and pop films from the years 1956 to 1960. This week you can survey the pop-movie scene from 1961, the year when the twist broke in a big way. The movie-makers thought so too, because many of the big twist films were merely re-hashes of the early rock films of some six years before. But despite the fact that as cinematic masterpieces the twist films could be completely discounted, as rock-R & B vehicles they were great. Shots of some hitherto obscure artistes such as the Duke Of Earl, Marcells, Joey Dee, etc. made these films worth seeing. From then onwards pop films reached the stage which they are in today — a reflection of current pop trends, although of course movies are slightly behind in current fads.

In case you wondered why films like "Jazz On A Summer's Day" weren't included last week, the answer is that no jazz films are being listed. (Yes, we know Chuck Berry was featured in that one). The compiler of this list, Alan Warner is in fact working on a jazz film listing right now.

One last thought — if you have any interesting points to make, any omissions to point out, just write to me, Norman Joplin, at Record Mirror and I'll get all your letters together and make a feature out of them.

Here are the rest of the films then — but what a pity the names of Buddy Holly, Johnny Kidd and Ritchie Valens haven't cropped up. By the way, how about a petition for the re-showing of "The Girl Can't Help It"?

COMPILED BY ALAN WARNER

1956 (Omission)
DON'T KNOCK THE ROCK (Columbia) — Bill Haley and his Comets, Alan Freed, Treniers, Little Richard, Dave Appell and the Applejacks, Jovada, Jimmy Ballard.

1961
BABES IN TOYLAND (Disney) — Tommy Sands, Annette Funicello, Ray Bolger.
HEY, LET'S TWIST (Paramount) — Joey Dee & The Starliners, Jo Ann Campbell, Teddy Randazzo.

IT'S TRAD DAD! (Columbia) — Helen Shapiro, Craig Douglas, Chubby Checker, John Leyton, Gary (U.S.) Bonds, Gene Vincent, Brooks Bros.,

Del Shannon, Gene McDaniels, plus the bands of Chris Barber, Kenny Ball, Mr. Acker Bilk, Terry Lightfoot, Bob Wallis and the Temperance Seven.

TEENAGE MILLIONAIRE (United Artists) — Chubby Checker, Jimmy Clanton, Jackie Wilson, Dion, Bill Black's Combo, Marv Johnson, Vicki Spencer, Jack Larson.

TWIST AROUND THE CLOCK (Columbia) — Chubby Checker, Marcells, Dion, Vicki Spencer.

WHAT A WHOPPER (Regal) — Adam Faith.
WHERE THE BOYS ARE (MGM) — Connie Francis.

1962
DISNEYLAND AFTER DARK (Disney) — Bobby Rydell, Annette Funicello, jazz stars Inc. Louis Armstrong, Kid Ory.
DON'T KNOCK THE TWIST (Columbia) — Chubby Checker, Gene Chandler, Vic Dana, Linda Scott, Carroll Brothers, Dovells.
JUST FOR FUN (Columbia) — Mark Wynter, Bobby Vee, Joe Brown & Brubvers, Jet Harris & Tony Meehan, Karl Denver Trio, Kenny Lynch, Crickets, Freddie Cannon, Johnny Tillotson, Tornados, Springfields, Spot-nicks, Kety Lester, Louis Cordet, Cloda Rogers, Lynn Cornell, Vernons Girls, Brian Poole & The Tremeloes, Jimmy Powell Breakaways, Sounds Inc., Cherry Roland.

LONELY BOY (Contemporary) (28 minutes only)—Paul Anka.
PLAY IT COOL (Anglo Amalgamated) — Billy Fury, Helen Shapiro, Bobby Vee, Danny Williams, Shane Fenton and the Fontones, Jimmy Crawford.

TWO LITTLE BEARS (Fox) — Brenda Lee.
TWO TICKETS TO PARIS (Columbia) — Joey Dee & the Starliners, Gary Crosby.

MIX ME A PERSON (BLC) — Adam Faith.
LOVERS MUST LEARN (Warners) — Al Hirt, Emilio Pericoli.

THE YOUNG AND THE COOL (Anglo Amalgamated) — Louis Prima, Sam Butera and the Witnesses.

TAKE ME OVER (Columbia) — Temperance Seven.
BANK OF THIEVES (Rank) — Acker Bilk, Carol Deene.
THE JOHNNY LEYTON TOUCH (Regal) — John Leyton.
C'MON LET'S LIVE A LITTLE — Eddie Hodges, Ethel Smith, Bo Belinski and the Pair Extraordinaire.

1963
BEACH PARTY (American International) — Frankie Avalon, Annette Funicello, Dick Dale and his Del-Tones.
BYE BYE BIRDIE (Columbia) — Dick Van Dyke, Janet Leigh, Ann-Margret, Bobby Rydell.

FOLLOW THE BOYS (MGM) — Connie Francis.
HOOTENANNY HOOT (MGM) — Brothers Four, Sheb Wooley, Johnny Cash, Gateway Trio, Judy Henske, George Hamilton IV, Joe and Eddie Cathy Taylor, Chris Crosby.

LIVE IT UP (Rank) — Kenny Ball, Gene Vincent, Patsy Ann Nobel, Kim Roberts, Outlaws, Sounds Inc., Andy Cavell and the Saints.

SATURDAY NIGHT OUT (Compton-Cameo) — Searchers.
SURF PARTY (20th Century Fox) — Bobby Vinton, Jackie De Shannon, Astronauts, Kenny Miller, Routers.

WHAT A CRAZY WORLD (Warner-Pathe) — Joe Brown, Susan Maughan, Marty Wilde, Freddie and the Dreamers.
THE YOUNG SWINGERS (20th Century Fox) — Rod Lauren, Molly Bee, Gene McDaniels.

IT'S ALL OVER TOWN (BLC) — Frankie Vaughan, Acker Bilk, Lance Percival, Springfields, Bachelors, Hollies, Jan and Kelly, Cloda Rogers.
FOUR HITS AND A MISS — Acker Bilk.

1964
BIKINI BEACH (American International) — Frankie Avalon, Annette Funicello, Little Stevie Wonder, the Pyramids and the Exciters band.
EVERY DAY'S A HOLIDAY (Grand National) — John Leyton, Mike Sarne, Freddie and the Dreamers, Grazina Frame, LeRoys, Mojos.
FERRY CROSS THE MERSEY (United Artists) — Gerry and the Pacemakers, Cilla Black, Fourmost, Blackwells, Earl Royce and the Olympics, Black Nights, Jimmy Savile.

I'D RATHER BE RICH (Universal International) — Andy Williams, Robert Goulet.
I'LL TAKE SWEDEN (United Artists) — Bob Hope, Tuesday Weld, Frankie Avalon, Vulcanes.

I'VE GOTTA HORSE (Anglo Amalgamated) — Billy Fury, Gamblers, Bachelors.
JUST FOR YOU (British Lion) — Applejacks, Al Saxon, Band of Angels, Orchids, Bachelors, Doug Sheldon, Caroline Lee, Roy Sone, Judy Jason, Millie, Peter and Gordon, Freddie and the Dreamers, Jackie and the Raindrops, Mark Wynter, Johnny B. Great, Warriors, Louis Cordet, Merseybeats.

LOOKING FOR LOVE (MGM) — Connie Francis.
THE MONKEY'S UNCLE (Disney) — Annette Funicello, Beach Boys, with Cliff Richard.

RHYTHM 'N' GREENS (Warner-Pathe) — short featuring the Shadows.
THE SWINGING SET (U.S. title, "GET YOURSELF A COLLEGE GIRL") — Dave Clark Five, Animals, Stan Getz and Astrud Gilberto, Jimmy Smith Trio, Standells, Freddie Bell and the Bell Boys, Roberts Lynn.

TEENAGE COMMAND PERFORMANCE (U.S. title, "THE T.A.M.E. SHOW") — Beach Boys, Barbarians, Chuck Berry, James Brown and the Famous Flames, Marvin Gaye, Gerry and the Pacemakers, Lesley Gore, Jan and Dean, Billy J. Kramer and the Dakotas, Smokey Robinson and the Miracles, Rolling Stones, Supremes.

BALLAD IN BLUE (Warner-Pathe) — Ray Charles.
IT'S ALL HAPPENING (British Lion) — Tommy Steele, John Barry Seven, Clyde Valley Stompers, Carol Deene, Shane Fenton and the Fontones, Dick Kallmann, Johnny De Little, Geoff Love, Marion Ryan, Danny Williams and the George Mitchell Show.

THE LIVELY SET (Universal) — James Darren, Joannie Sommers.
SWINGING ALONG (U.S. title, "DOUBLE TROUBLE") (Fox) — Ray Charles, Bobby Vee, Roger Williams.

Next week — up to the present day.

CCA this week 45 rpm records	
<p>The Turtles She'd rather be with me HLU 10135</p>	<p>Roger Williams Love me forever HLR 10136</p>
<p>Danny Pearse and the Jim Farley all stars Broken promises MD 1079</p>	<p>O.V. Wright Eight men, four women HLZ 10137</p>

NEW POP SINGLE CATALOGUE AVAILABLE

THE spring issue of "Pop Singles", the quarterly cumulative catalogue of all pop single discs available in Great Britain, is out — and it's been brought right up to date. Since he winter edition, some 950 singles have been deleted by the companies concerned and another 900 have been added to the list, making it fully comprehensive.

And in the foreword, publishers Audrey E. Tietz and Christopher Foss say: "Following a review of the first issue in 'Record Mirror', many members of the public wrote in applying for copies, including a number from Holland, Austria, Germany and several other countries."

Such is the pulling power of Record Mirror. And such is the value of "Pop Singles", which is priced six shillings and is got direct, if necessary, from Christopher Foss Catalogues, 34a Paddington Street, London, W.1.

Next week — up to the present day.

DERAM

continues its fantastic success
with more names that are new...
more sounds that are different...
more LPs that are great



Graham Collier Septet Deep dark blue centre

Collier is a bass player turned composer and one of today's leading jazz musicians. This LP features some of his latest scores.

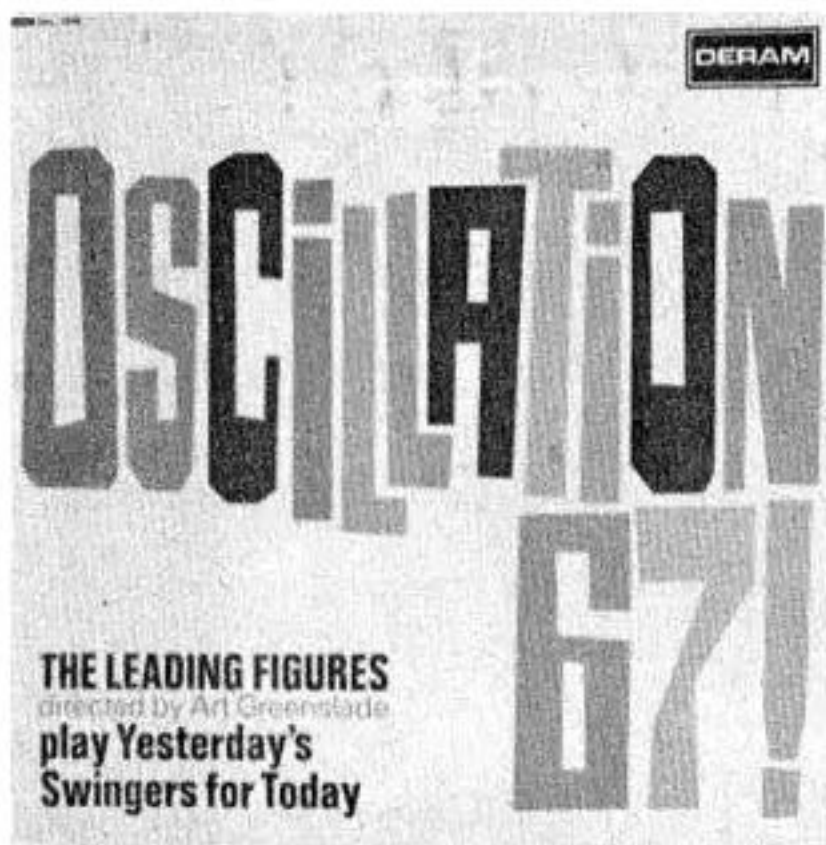
● SML 1005 ● DML 1005



David Bowie

Debut LP from a very original talent—humorous often, very sympathetic always. He already has two widely-famed singles to his credit.

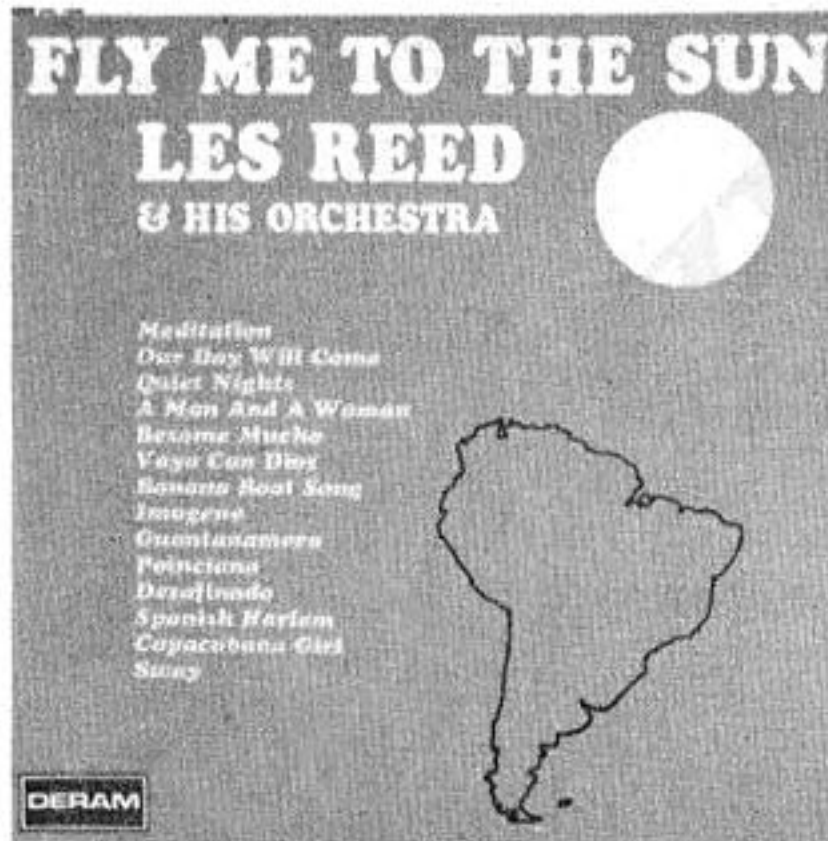
● SML 1007 ● DML 1007



The Leading Figures play yesterday's swingers for today Oscillation '67

Another great Art Greenslade party LP.

● SML 1006 ● DML 1006



Les Reed Orchestra Fly me to the sun

Inspiration from a Brazilian visit for orchestrator/MD of a host of top hits.

● SML 1008 ● DML 1008

DERAM is different

POP T.V.

Why so little? Can YOU think of an idea for a programme?

WE'RE not so well off for TV pop programmes as we used to be. This may not be cause for alarm and despondency but it is a little surprising when you consider how much British-made pop has meant in the world lately. Pop—unlike Westerns and musicals—is one show-biz product that British youngsters have talent for. Pop on records and pirate radio has become part—an enormous part—of the staple diet of millions of young people. All of them viewers or potential viewers. So why is there so little time devoted to pop on the telly?

Among the reasons: A feeling of boredom and saturation—the programme planners probably got tired of putting out the same old stuff, the audiences were losing interest. The Musicians Union ban on miming—something that should never have been allowed to happen and which has seriously reduced TV pop because the budgets of all those provincial ITV disc shows didn't run to live groups; those programmes have disappeared.

A recent issue of the New Statesman contained a television column by Dennis Potter which concentrated on the alleged problems of TV executives seeking a way of revitalising pop music programmes. In particular, Potter was concerned with (and about) the debut of Southern Television's "As You Like It" which he described as "Family Favourites brought down to date." In fact, it is much more like "Down Your Way" since it contains interviews with disc requesters in a different area each week.

Anyway, Potter didn't care for the show and he also took a swipe at the infantile nature of that venerable institution "Juke Box Jury". But he did have a kind word to say for the sometimes exciting film inserts in "Top Of The Pops". I need hardly say that, after sneering at some men he'd overheard talking about "Ready Steady Go" in a BBC bar, Dennis Potter had nothing at all to add by way of constructive suggestion.

Starting, then, from the belief that there's room for more and better-presented pop on TV, how would YOU like to see and hear it done? Is it simply a matter of putting groups and singers in an agreeable setting, giving them good sound balance and letting them get on with entertaining us? Or are there more elaborate ideas for programmes waiting to be discovered?

I'm not sure. For various television journals I've been writing about pop shows since the days of the late lamented "Oh Boy!" In those days there wasn't much pop to be seen/heard because the television companies hadn't realised how very

popular it was. The Beatles, above all, changed that but nowadays pop—with the exception of shows such as "The Monkees" which offer comedy tales—has reverted to being a minority, teenage taste. Older viewers may like to see the short skirts and writhing limbs, etc., of RSG-type shows but, understandably, their threshold of pain from noise is a good bit lower than youngsters'. Any sane person over 25 or so is likely to be hurt by the noise that kids can happily soak up. Still, a pop show doesn't have to be a representative, balanced entertainment, though it has to have enough of them to antagonise viewers who are seeking something restful.

Stimulation, excitement, a colourful atmosphere are what's called for. Ah, yes, colour! Won't be long before we do get colour TV, co-inciding nicely with the unstoppable spread of what can loosely be described as psychedelic pop, that is to say music integrated with colourful visual effects designed to heighten the excitement. We're already seeing a good deal of "trippy" lighting effects on such shows as "Top Of The Pops" but black and white can only indicate the shadow of what's to come when we get colour transmissions. "The Monkees" are, of course, presented in colour in the USA.

The problem I'm posing here is this: Can you describe an original pop music programme that you'd like to see on TV? I know it's hard but if you think about it for a few moments you might just get lucky with a touch of inspiration that has so far eluded the experts. If you think of anything, how about sending your idea to James Craig at the RM? Of course, you must remember that ideas are very hard to copyright in this field so even if your idea does eventually turn up on TV you won't necessarily get the money or the credit for it. But at least if James Craig prints it in the RM you'll have a bit of "proof" you can point to. And you never know who might read your letter and be inspired by it.

DAVID GRIFFITHS

new albums reviewed by Norman

Joplin and Peter Jones



THE HOLLIES — their new LP is reviewed below — an interesting cover on it, too.

Best-yet Hollies album, plus an interesting P.J. Proby L.P. and some soul sounds . . .

THE HOLLIES "Evolution"—Then The Heartaches Begin; Stop Right There; Water On The Brain; Lullaby To Tim; Have You Ever Loved Somebody; You Need Love; Rain On The Window; Heading For A Fall; Ye Olde Toffee Shoppe; When Your Light's Turned On; Leave Me; The Games We Play (Parlophone PMC 7022).

A PRETTY mind-expanding front-and-back cover to the new Hollies LP which is by far the best they've made. But we could have done with some sleeve notes because the record is interesting as well as very listenable. The Hollies have thrown off their frantic too-fast panic-stricken, sound which they had for so long and come up with a series of numbers, all self-penned, which are musically and commercially good. They aren't in the least way pretentious—the ballad sounds are very nice and easy-on-the-ear while the beatier sounds are steady and worthwhile. It would be wrong to say this is progressive because the word doesn't really apply to the Hollies who are sophisticated enough already. This is just a better record than their others, and better than most other groups' others too.

THE CANNONBALL ADDERLEY QUINTET "Mercy, Mercy, Mercy"—Fun; Games, Mercy, Mercy, Mercy; Sicks; Hipadelphia; Sack O'Woe (Capitol T 2663).

RECORDED live at "The Club" this LP, labelled around Cannonball's recent U.S. hit is both exciting and cool. The title track is so magnificent — amazing that it didn't move at all here — a really cool and inspired record. The other tracks are great and this is a very playable LP. If you know what I mean — that is you don't have to carefully select tracks, wincing when you put the needle down on the end of a dull number. Music for late-night parties with women.

P. J. PROBY — "Enigma" — Niki Hoeky; Shake, Shake, Shake; Reach Out I'll Be There; That's The Tune; Out of Time; Don't Forget About Me; People That's Why; I Wanna Thank You Baby; I'm Twenty Eight; Angelica; I Can't Make It Alone; You Make Me Feel Like Someone (Liberty LBY 1361).

THIS LP, recorded in the States was issued there to tie up with the success of "Niki Hoeky" which was a bigger hit there than here. His Texan voice when used by American record arrangers and producers sounds much more dated than when he records here. It is too easy for Proby to fall into the common or garden rocker class — but discs like "Maria" or "Somewhere" — even "Hold Me" — have shown what he CAN do. His versions of the slower songs are interesting and he puts a lot of individuality into them, and his fans will dig this album. His voice changes on "Don't Forget About Me" are incredible and the emotion on "I Can't Make It Alone" is overwhelming. Side two is best — certainly his slow songs on this one are far, far better than the beaters.

AARON NEVILLE "Like It 'Tis" (Liberty LBY 3089).

AARON's big U.S. hit was called "Tell It Like It Is" — which was recorded for this particular record label who have cashed in by bringing out this album which features twelve old numbers with a glam lady on the front. The style is New Orleans a la Lee Dorsey or Domino — but these tracks are quite old and extremely good despite their age. Neville's voice is ultra-distinctive and subtle — this LP is a must for soul fans.

JAMES AND BOBBY PURIFY "James & Bobby Purify" (Stateside SL 10266).

J & B are a kind of smooth Sam & Dave, for the benefit of anyone who hasn't heard this particular duo. But unlike Sam & Dave, James & Bobby's voices blend in harmony and they are superb on ballads like "Loving You Too Long" and "A Change Is Gonna Come". I didn't like their "Knock On Wood" but this is a good LP, especially considering what most American LP's are like nowadays.

MARTHA AND THE VANDELLAS "Watchout!" — I'm Ready For Love; One Way Out; Jimmy Mack; Let This Day Be; Keep It Up; Happiness Is Guaranteed; I'll Follow You; No More Tearstained Make Up; Go Ahead And Laugh; What Am I Going To Do Without Your Love; Tell Me I'll Never Be Alone; He Doesn't Love Her Any more (Tamla Motown TML 11051).

A GOOD album from Martha and her two Vandellas. The sharp quality of the group is emphasised on songs like "One Way Out" and "Happiness Is Guaranteed". Competent, perhaps unadventurous, but this won't disappoint Tamla addicts.

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

THIS WEEK'S NEW SINGLES



Some of this week's biggies. The Cream are next to Normie Rowe, while U.S. chartbusters the Turtles have a new disc out. Cliff has a good double sider and seen with his sister while the Small Faces' first disc on Immediate is issued this week.

DAVID AND JONATHAN:

She's Leaving Home; One Born Every Minute (Columbia DB 8208). Another stand-out Beatle LP track — and these two boys have the appeal and pull to make the charts with this story of a runaway-from-home young girl. Rather a sad story, poignant and sung to a string backing. Very effective both in treatment and in story-line. Flip: Beater of a ballad, with a semblance of calypso form about it.

TOP FIFTY TIP

FRANKIE VALLI:

Can't Take My Eyes Off You; The Trouble With Me (Philips BF 1586). Fine Bob Crewe production and I think the Seasonal lead singer is strong enough to make the charts. Starts off just a shade dimly but when the brass roars in and, predictably, the voice nips ever upwards it's most commercial. Flip about that very early hit. Flip: A slower, dramatic ballad — and well-sung.

TOP FIFTY TIP

GERRY MARSDEN:

Please Let Them Be; I'm Not Blue (CBS 2784). So Gerry has gone solo — and another link with the big-beat days has gone. But this is a tremendously distinctive vocal performance on a stylish Tony

CLIFF RICHARD:

I'll Come Runnin'; I Got The Feelin' (Columbia DB 8210). I like this better than Cliff's last country-styled job . . . this is a mixture of soft vocal and rip-roaring rocking — and the arrangement is tremendous. Big beat mid-way, vocal group behind. Mr. R. seldom takes a faltering step. A big hit. Flip: Slower, big-arranged ballad, again distinctive and could be a hit in its own right.

TOP FIFTY TIP

SMALL FACES:

Here Come The Nice; Talk To You (Immediate IM 050). This is the official and to-be-plugged new Faces' offering. Light-edged vocal line originally, then it builds a bit, with Steve M. bluesily selling over the group backing. It's not as instantly commercial as some of their earlier ones, but it's clever lyrically and must be big. Flip: Jerkily guitar-backed and roarily bluesy.

TOP FIFTY TIP

NORMIE ROWE:

But I Know; Sunshine Secret (Polydor 56169). Jerky back beat and then the Aussie sings in a light-pitched little voice . . . actually the chorus here of a domestic-incident type is very catchy and so is the wailing girle chorus behind him. It'll get a lot of support and I fancy it's chance of the Flip. Plus: More powerful and deeper vocal fire.

TOP FIFTY TIP

THE YOUNG IDEA:

With A Little Help From My Friends; Colours Of Darkness (Columbia DB 8205). One of the best tracks on the Beatle LP and these two boys have the talent and sense of style to make the grade big . . . despite upcoming opposition. Good lyrics and catchy sort of melody. Well balanced, too. One to watch — even if an outsider. Flip: Flowery sort of arrangement and a useful song.

TOP FIFTY TIP

THE TURTLES:

She'd Rather Be With Me; The Walking Song (London HLU 10135). The new follow-up and I like it better than their last hit. Good song, though with nothing too unusual to say, but the steady beat and the stylish vocal setting is strongly saleable. Soon grows on one, this. Flip: Not so distinctive, somehow, maybe because it's quieter all round.

TOP FIFTY TIP

THE CREAM:

Strange Brew; Tales of Brave Ulysses (Reaction 591015). This is full of those unusual tone colours that the boys specialise in. Song needs a bit of close attention. I think, but the message is there and I like it a lot. Great drumming and guitar figures behind a light vocal harmony. Most odd; and compelling. Flip: up-tempo and with rather more "body".

TOP FIFTY TIP



ARETHA FRANKLIN

Respect; Save Me (Atlantic 584115). Aretha's treatment of the Redding oldie differs considerably from Otis's version. The tempo is still danceable, but her breathy, soulful voice blended against the pounding heavy back-drop is most effective. The girl chorus and inspired sax help things along. Must be her first hit here. Flip is a raunchy powerful item with a solid vocal and bluesy approach.

TOP FIFTY TIP



ARETHA FRANKLIN

EDDIE COCHRAN

Three Steps To Heaven; Eddie's Blues (Liberty LIB 10276). The usual acoustic guitar intro on this Cochran re-issue — his biggest hit, of 1960 vintage. It's a medium pace beat-ballad with a good still un-dated production of a lyric — line of advice to young lovers. Eddie's voice is ultra-distinctive and this record — now a beat classic — still has immense appeal. Flip, which replaces the original "Cut Across Shorty" coupling is an instrumental showcase of Eddie's considerable guitar talent.

TOP FIFTY TIP

MARVIN GAYE AND TAMMI TERRELL

Ain't No Mountain High Enough; Give A Little Love (Tamla

Motown TMG 611). A Fuqua-Bristol production on this, the third of Marvin com-joint partnerships. As this is in fact a follow-up to the Kim Weston biggie it should do well — it's a fastish solid beater with a corny lyric but immaculate vocal work from the pair. Flip features good piano and is a slow-burning ballad with shades of Billy Stewart here and there.

TOP FIFTY TIP



ACE organist ALAN HAVEN, now an international star, has a good orchestrally backed theme in "Image" (Fontana TF 835), atmospheric. Piano favourite JOE HENDERSON comes up with "London West One" (Mercury MF 986), getting the chic feeling, too. Stateside biggie AL MARTINO, on "Mary In The Morning" (Capitol CL 15504), gets a gentle folksey feel, quite well. "Stranger In The House", by the JOHN SCOTT orchestra and chorus (HMV Pop 1593), is a gently-moving film theme. Strong guitar, Hawaiian-style, from WOUT STEENHUIS on "Wang Wang Blues" (Columbia DB 8202). New name CHARLES KENNEDY tackles "A Scrap Of Paper" (Columbia DB 8203) rather squarely but it has adult appeal. SWEET FEELING come up with "All So Long Ago" (Columbia DB 8195), a pacey and rather imaginative group beater.

BILLIE DAVIS deserves all possible commendation for "Wasn't It You" (Decca F 12620), a most stylish treatment vocally, full of sharply lined delivery. TREACY and "Keep That Wheel A Turnin'" (Pye 17328) is Irish, folksey and familiar. Trumpet soloist NIGEL HOPKINS displays a neat tech-

nique on "Tea and Trumpet" (Decca F 12622). And pianist ROGER WILLIAMS is flawlessly stylish on "Love Me Forever" (London HLR 10136), a good revival job. An LP track "Imorene" (Deram DM 128) is briskly and brassy handled by the LES REED orchestra. GLENN WESTON, with "Let's Build A World Of Our Own" (Columbia DB 8209), has an urgent get-away-from-it-all sort of beat-ballad . . . well sung. Lively cover of an American hit: THE GODS and "Come On Down To My Boat Baby" (Polydor 56168), with some novel touches. Tennis-player turned singer (and quite good, too): JONATHAN WARD on "Pools Parade" (Eyemark 1009), rather a strong production song.



Terry Fleteher, 20, 60 Dukas Ave, Muswell Hill, London N.10. Stars - Marianne Faithfull, Tom Rush, Love, Beatles, Paul Butterfield Blues Band. Hobby and interests - Folk singing, playing kuitar, hopping through Woolworths.



Judi Waters, 17, 14 Rodbourne Road, Westbury-on-Trym, Bristol. Stars - Small Faces, Alan Price, Hollies, Manfred Mann, Dusty. Hobby and interests - Parties, swimming, boys, dancing, clothes, records.

READERS' CLUB



Lisa Polts, 15, 321 W. Malvern Ave., Fullerton, Calif. 92632, U.S.A. Stars - Beatles, Stones, Sonny and Cher. Hobby and interests - England, pen pals, pop music, boys, dancing.



Tadeusz Cyganik 19, Krakow 28, Nowa Ruda Mogila 204, Poland. Stars - Kinks, Small Faces, Stones, Yardbirds, Beatles, Hollies, Who. Hobby and interests - Pop-music, dancing, beat groups, letters, girls.



Joe Menasherov, 18, 671w. 162nd Street, App. 45, New York, N.Y. 10032, U.S.A. Stars - Beatles, Stones, P. J., Animals. Hobby and interests - Playing harmonica, all British groups, mods.



Carole Gill, 19, 106 North Road, Ravensthorpe Dewsbury, Yorks. Stars - Walker Bros, Herman, Elvis, Troggs, Sonny and Cher, Gene Pitney. Hobby and interests - Dancing, Records. Would like boys and girls from abroad to write.



Barbro Lagren, 19, Bastuhags Vagen 35, Enskede, Sweden. Stars - Beatles, Hermans, Hermits, Them, Gene Pitney. Hobby and interests - I love to travel to other countries.



Neal Horsell (Ned) 17, 27, Ffaldroad, Pyle, Bridgend, Glam. Stars - Beatles, Dusty Springfield, Roy Orbison, Elvis, Beach Boys. Hobby and interests - Air Training Corps, Girls, Regimental bands, Me.



Kirsten-Dagmar Sasse, 16, 282 Bremen-thal 7 Schorner Str. 18, Germany. Stars - Small Faces, Stones, Beatles, Who, Walker Brothers, Dylan, Donovan. Hobby and interests - Folk and R. & B. music, drawing, mod fashions, dancing, sports, and correspondence.



Peter Chalmers, 18, 39 Woodcote Road, Wallington Surrey, Stars - Supremes, Spencer Davis, Stones, Faces, Yardbirds, Things, Hollies. Hobby and interests - Drinking, movies, clubs, drumming, records, girls.



Patrice Borde 17, 5 Rue Bertrand, Rouen, (S.M.) France. Stars - Elvis, Gene Vincent, Jerry Lee Lewis, Carl Perkins, Buddy Holly, Eddie Cochran and J. Dean. Hobby and interests - Collecting Sun records, cinema, girls, and chiefly Rock 'n' roll.



Jane Theobald, 14, 1 Rookery Close, Love Lane, Rayleigh, Essex. Stars - Walker Brothers, Byrds, Lovin' Spoonful, Nancy Sinatra. Hobby and interests - Arts, story writing and writing to males and females. I will answer all letters.



The Lomax Alliance were actually "created" in New York early last summer and brought across to Britain by Brian Epstein... and they represent an interesting mixture of British and American pop. Rhythm guitarist is Jackie Lomax, from Wallasey, Cheshire, and drummer Warren (Bugs) Pemberton hails from Liverpool. Both were with the "Takers", formerly Undertakers, from 1961-65. Lead guitarist John Canning is a Texan, from San Angelo, and bassist Tom Peters is a New Yorker. They were half of a group, The Lost Souls. Now comes their first CBS single, "Try As You May", a Jackie Lomax original. They travelled to London via Germany, starting at the famous Star Club in Hamburg for a spell. Left to right: Jackie, John, Tom, Warren.



Keith Shields is a weight-lifting enthusiast, a six-footer, with his muscles matched by a most powerful voice. He's 22, has twelve years' experience as a singer. At ten, he played in charity shows, singing, dancing and playing guitar. At 14, he left school - joined a travelling troupe in Germany for a year. Back in Britain, he leapt into the big-beat scene - with the Wildcats, Newcastle-based. Also in the group: Jimmy Tappi Wright, today his manager, and Hilton Valentine, ex-Animal, who produced Keith on his latest "The Wonder Of You", out on Decca. As his publicist says, honest! "Keith looks good, sounds good and by golly he makes good copy."



Scream-provoker Rudy Vallee, first of the pin-up singers, wrote a song some 29 years ago... and it was recorded by umpteen top stars, Danielle, a dishy blonde schoolgirl from Willesden Green, London, was born some thirteen years later - but now she's revived the song "Oh Mama" (on Philips). It's the song about how the girl falls for the butcher boy, the baker boy then the fish boy. Agent Van Straten contacted recording boss Johnny Franz about her - he'd done the self-same thing three years ago with a gal named Susan Maughan. Meanwhile Danielle stays on at school, for her "O" levels. She hopes to become a fully professional singer before the end of the year.

names & faces by PETER JONES



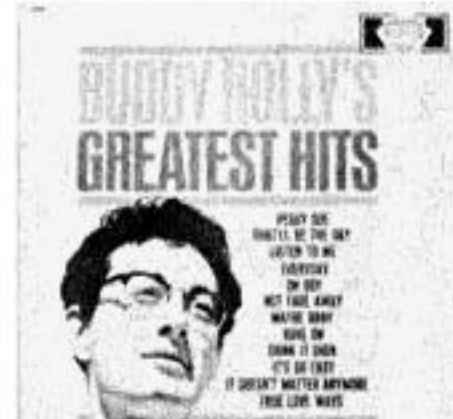
Simon Dupree, caped and capering singer of Portsmouth's big Big Sound, does his best as a snake-charmer. The instrument is a recorder. The snake (real) is unidentified. But this picture triggered off parties when the Big Sound toured with the Beach Boys. A fan sent Simon an eight-foot boa-constrictor as a "gift". Fine: Simon was intrigued, swooned up on how to feed it etc. Then the snake vanished from the boys' dressing-room. And wasn't found until the next day, when it appeared in the theatre car-park. Simon and snake have been reunited, I understand. And his record, "Day Time, Night Time" is moving, as they say.

As well as making records, appearing regularly on BBC radio programmes and being the resident band at the Beaverwood Country Club, each member of the Sounds, Bob Roger's group, has taken a financial interest in a greyhound. They say that if they don't make any money from record royalties, they can always try and win some by backing their dogs. The group's latest CBS single is "I Know What It's Like To Love Her." I know what it's like and, if you'll pardon the expression, it could soon be "harin'" up the charts.

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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 I GOT RHYTHM* 26 ALFIE
- 2 RESPECT* 27 MY GIRL JOSEPHINE*
- 3 (5) Aretha Franklin (Atlantic)
- 3 GROOVIN* 28 SUNSHINE GIRL
- 1 (6) Young Rascals (Atlantic)
- 4 RELEASE ME* 29 CAN'T TAKE MY EYES OFF YOU*
- 4 (6) Engelbert Humperdinck (Parrot)
- 5 CREEQUE ALLEY 30 A LITTLE BIT OF SOUL
- 8 (5) Mamas and Papas (Dunhill)
- 6 THE HAPPENING* 31 DO IT AGAIN A LITTLE BIT SLOWER*
- 4 (9) Supremes (Motown)
- 7 SWEET SOUL MUSIC* 32 SOMETHIN' STUPID*
- 5 (11) Arthur Conley (A&M)
- 8 SOMEBODY TO LOVE* 33 LET'S LIVE FOR TODAY*
- 10 (7) Jefferson Airplane (RCA)
- 9 GIRL YOU'LL BE A WOMAN SOON* 34 WHEN YOU'RE YOUNG AND IN LOVE*
- 9 (7) Neil Diamond (Bang)
- 10 HIM OR ME, WHAT'S IT GONNA BE?*
- 11 (5) Paul Revere and the Raiders (Columbia)
- 11 MIRAGE 35 LONG-LEGGED GIRL
- 13 (5) Tommy James and the Shondells (Roulette)
- 12 HERE COMES MY BABY* 36 ON A CAROUSEL*
- 17 (7) Tremeloes (Epic)
- 13 SHE'D RATHER BE WITH ME* 37 GIRLS IN LOVE
- 21 (3) Turtles (White Whale)
- 14 HAPPY JACK* 38 TOO MANY FISH IN THE SEA/THREE LITTLE FISHES*
- 15 (6) The Who (Decca)
- 15 I WAS KAISER BILL'S BATMAN* 39 COME ON DOWN TO MY ROAT*
- 29 (3) Whistling Jack Smith (Deram)
- 16 ALL I NEED* 40 WINDY
- 19 (5) Temptations (Gordy)
- 17 DON'T YOU CARE* 41 FRIDAY ON MY MIND*
- 7 (10) Buckingham (Columbia)
- 18 SIX O'CLOCK* 42 LET YOURSELF GO
- 18 (5) Lovin' Spoonful (Kama Sutra)
- 19 CLOSE YOUR EYES* 43 AIN'T NO MOUNTAIN HIGH ENOUGH*
- 12 (8) Peaches and Herb (Dale)
- 20 SUNDAY WILL NEVER BE THE SAME* 44 SHAKE A TAIL FEATHER*
- (1) Spankie and our Gang (Mercury)
- 21 7 ROOMS OF GLOOM 45 HIP HUG HER*
- 44 (4) Four Tops (Motown)
- 22 CASINO ROYALE* 46 WHEN I WAS YOUNG*
- 25 (7) Herb Alpert and the Tijuana Brass (A & M)
- 23 DING, DONG THE WITCH IS DEAD 47 NOTHING TAKES THE PLACE OF YOU*
- (1) The Fifth Estate (Jubilee)
- 24 TRAMP 48 YELLOW BALLOON*
- 33 (3) Otis Redding and Carla Thomas (Stax)
- 25 PORTRAIT OF MY LOVE* 49 SHAKE*
- 39 (5) Tokens (Warner Bros.)
- 50 MISTY BLUE
- (1) Eddie Arnold (RCA)

*An asterisk denotes record released in Britain.

BUBBLING UNDER

Sound of Love—The Five Americans (Abnak)
 Tracks of My Tears—Johnny Rivers (Imperial)
 Can't Seem To Make You Mine—Sedds (AMP)
 Don't Sleep In The Subway—Petula Clark (Warner Bros.)
 New York Mining Disaster 1941—Bee Gees (Ago)
 Funny Familiar Forgotten Feelings—Tom Jones (Parrot)
 Eight Men And Four Women—Brenton Wood (Double Shot)
 Mary In The Morning—Al Martino (Capitol)
 Love Me Forever—Roger Williams (Kapp)

TOP L.P.'s

- 1 SOUND OF MUSIC
- 2 MORE OF THE MONKEES
- 3 GREEN, GREEN GRASS OF HOME
- 4 BEACH BOYS
- 5 A DROP OF HARD STUFF
- 6 ARE YOU EXPERIENCED
- 7 MONKEES
- 8 SGT. PEPPER'S LONELY HEARTS CLUB BAND
- 9 THIS IS JAMES LAST
- 10 FIDDLER ON THE ROOF
- 11 COME THE DAY
- 12 SECOMBE'S PERSONAL CHOICE
- 13 RELEASE ME
- 14 GOING PLACES
- 15 MATTHEW AND SON
- 16 FOUR TOPS (LIVE)
- 17 BOB DYLAN'S GREATEST HITS
- 18 HIT THE ROAD STAX
- 19 HOW GREAT THOU ART
- 20 IMAGES
- 21 DOCTOR ZHIVAGO

5 YEARS AGO

- 1 GOOD LUCK CHARM
- 2 DO YOU WANT TO DANCE/IM LOOKING OUT THE WINDOW
- 3 NUT ROCKER
- 4 COME OUTSIDE
- 5 AS YOU LIKE IT
- 6 LAST NIGHT WAS MADE FOR LOVE
- 7 GINNY COME LATELY
- 8 WONDERFUL LAND
- 9 I DON'T KNOW WHY
- 10 A PICTURE OF YOU
- 11 LOVE LETTERS
- 12 STRANGER ON THE SHORE
- 13 GREEN LEAVES OF SUMMER
- 14 HOW CAN I MEET HER
- 15 SPEAK TO ME PRETTY
- 16 LONELY CITY
- 17 HEY LITTLE GIRL
- 18 UNSQUARE DANCE
- 19 WONDERFUL WORLD OF THE YOUNG
- 20 THE PARTY'S OVER

TOP E.P.'s

- 1 PRIVILEGE
- 2 FOUR TOP HITS
- 3 BEACH BOYS HITS
- 4 MORNINGTOWN RIDE
- 5 FOUR TOPS
- 6 TELL THE BOYS
- 7 HITS FROM THE SEEKERS
- 8 BEST OF BENNETT
- 9 THIS IS MY SONG
- 10 ORIGINALS FROM MARVIN GAYE

BRITAIN'S TOP 50

NATIONAL CHART COMPILED BY THE RECORD RETAILER

- 1 SILENCE IS GOLDEN
- 2 WATERLOO SUNSET
- 3 DEDICATED TO THE ONE I LOVE
- 4 A WHITER SHADE OF PALE
- 5 THEN I KISSED HER
- 6 THE WIND CRIES MARY
- 7 THERE GOES MY EVERYTHING
- 8 THE HAPPENING
- 9 PICTURES OF LILY
- 10 SEVEN DRUNKEN NIGHTS
- 11 PUPPET ON A STRING
- 12 SOMETHIN' STUPID
- 13 SWEET SOUL MUSIC
- 14 THE BOAT THAT I ROW
- 15 NEW YORK MINING DISASTER 1941
- 16 FINCHLEY CENTRAL
- 17 FUNNY FAMILIAR FORGOTTEN FEELING
- 18 ROSES OF PICARDY
- 19 HI HO SILVER LINING
- 20 PURPLE HAZE
- 21 A LITTLE BIT ME, A LITTLE BIT YOU
- 22 THE FIRST CUT IS THE DEEPEST
- 23 RELEASE ME
- 24 OKAY
- 25 IF I WERE A RICH MAN
- 26 WALKING IN THE RAIN
- 27 CASINO ROYALE
- 28 I CAN HEAR THE GRASS GROW
- 29 BIRDS AND BEES
- 30 HA! HA! SAID THE CLOWN
- 31 HAPPY TOGETHER
- 32 GIVE ME TIME
- 33 I GOT RHYTHM
- 34 MUSIC TO WATCH GIRLS BY
- 35 KNOCK ON WOOD
- 36 GROOVIN'
- 37 SWEET PEA
- 38 YOU'VE GOTTA STOP/ THE LOVE MACHINE
- 39 NIGHT OF THE LONG GRASS
- 40 BERNADETTE
- 41 CARRIE ANNE
- 42 I'M GONNA GET ME A GUN
- 43 TWO STREETS
- 44 PAPER SUN
- 45 MAROC 7
- 46 THIS IS MY SONG
- 47 EDELWEISS
- 48 DON'T SLEEP IN THE SUBWAY
- 49 GET ME TO THE WORLD ON TIME
- 50 IT MUST BE HIM

A blue dot denotes new entry.

BUBBLING UNDER

When I Was Young—Eric Burdon and The Animals (MGM)
 Take Me In Your Arms and Love Me—Gladys Knight (TMG)
 It's So Hard Being A Loser—The Contours (TMG)
 Patterns—The Small Faces (Decca)

BRITAIN'S TOP R & B SINGLES

- 1 SWEET SOUL MUSIC
- 2 THE HAPPENING
- 3 I NEVER LOVED A MAN (THE WAY I LOVE YOU)
- 4 KNOCK ON WOOD
- 5 BERNADETTE
- 6 THE FIRST CUT IS THE DEEPEST
- 7 THE WIND CRIES MARY
- 8 WHEN SOMETHING IS WRONG WITH MY BABY
- 9 PURPLE HAZE
- 10 TEARS TEARS TEARS
- 11 HIP HUG HER
- 12 TAKE ME IN YOUR ARMS AND LOVE ME
- 13 OUT OF LEFT FIELD
- 14 GONNA GIVE HER ALL THE LOVE I GOT
- 15 LET ME COME ON HOME
- 16 SHOW ME
- 17 GROOVIN'
- 18 NEW ORLEANS
- 19 JIMMY MACK
- 20 SOOTHE ME
- 21 TOUGHER THAN TOUGH

BRITAIN'S TOP R & B ALBUMS

- 1 DOUBLE DYNAMITE
- 2 PAIN IN MY HEART
- 3 KNOCK ON WOOD
- 4 SUPREMES SING MOTOWN
- 5 CLUB SKA '67
- 6 HIT THE ROAD STAX
- 7 AND NOW
- 8 FUNKY BUTT LIVE
- 9 THE JIMMY RUFFIN WAY
- 10 GREATEST HITS

Due to the holiday we are unable to compile this week's R & B, so we have repeated last week's.

classified

SMALL

advert

The price for classified advertisements is 5d. per word pre-paid for all sections. Advertisements should be submitted by Thursday of the

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songwriting

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fan clubs

KENNY BALL APPRECIATION SOCIETY. — S.a.e. to Miss Pat Sanders, 18 Carlisle Street, London, W.1.

GEORGIE FAME fan club. Secretary, 47 Gerrard St., W.1. 1029

WARDS OF COURT official fan club. Join now! June Buchan, 42 Wendover Court, Finchley Road, London N.W.2.

ARE YOU EXPERIENCED? If so, write to Jimi Hendrix, c/o "Jane", 39 Gerrard Street, W.1.

WARM SOUNDS.—S.a.e. to: Lynette, 22 Wardour Street, London W.1.

publications

SUN SOUND SPECIAL number two now on sale, featuring Coasters, Ronnie Hawkins and Buck Owens. Send 2/- P.O. to Gaspin' Gus, 155 Duke Street, Sheffield 2.

announcements

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F.R.P.S.? — The Shadow Knows! !

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Recorded by **ROBERT PETERS**

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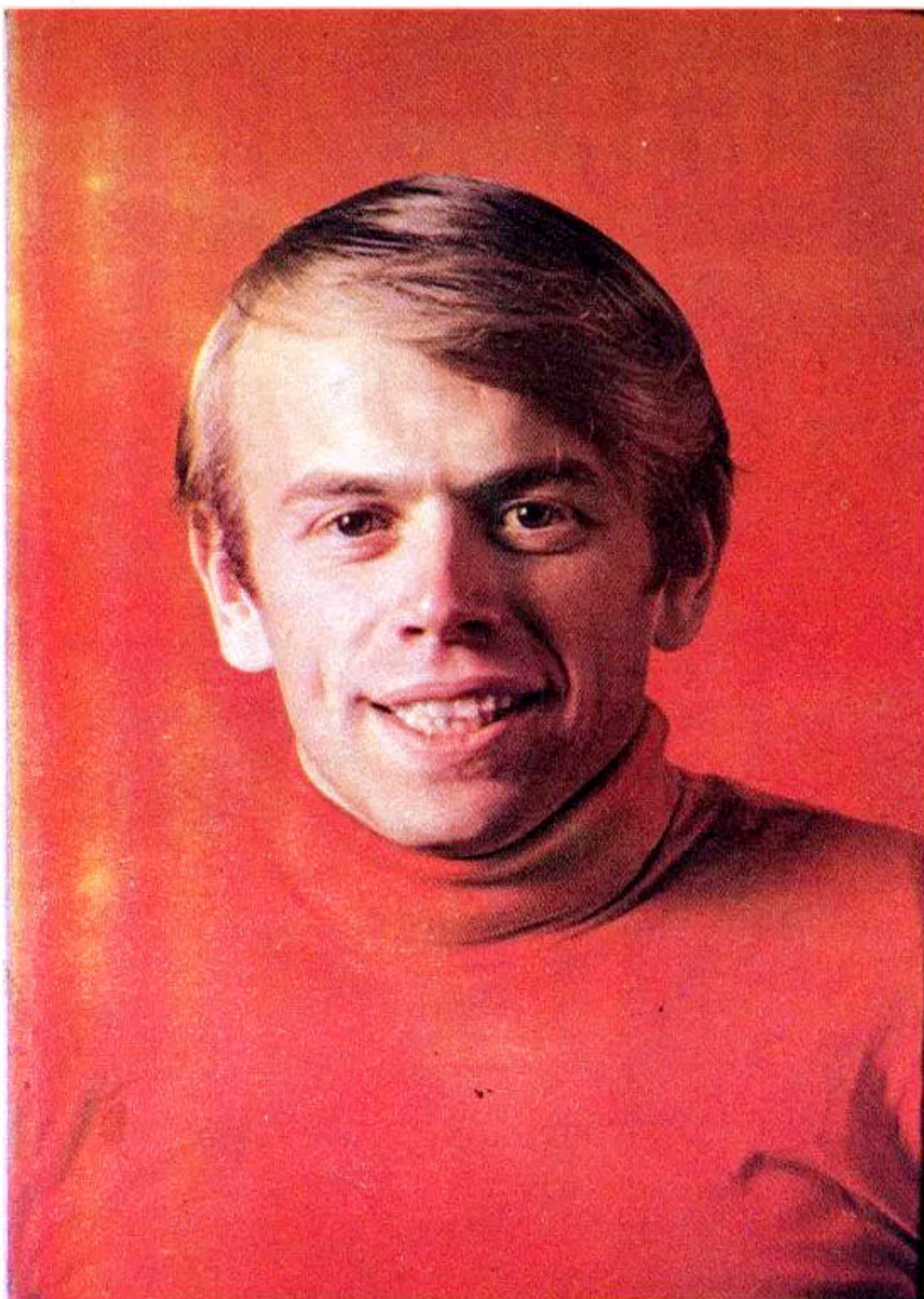
Released on Parlophone R5600 May 19th.

tuition

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fotos

GENUINE, UNPUBLISHED photos available of any group or singer in the "Top 40". 10 in. x 8 in. black and white, 7s. 6d., colour 4 gns. —Lynetone Press, 22 Wardour St., London W.1.



AL JARDINE—Beach Boy pin-up number three.



"SGT. PEPPER" LP doesn't sound as good to the Face as "Revolver" . . . Phil Spector denies tie-up with Herb Alpert's A & M label as reported last week — he's resigned Ike & Tina Turner and there's a disc out on Philips on June 1 . . . new Music for Pleasure LP's coming from the Swinging Blue Jeans and Freddie & the Dreamers . . . Philips re-plugging Four Season's "Silence Is Golden" — a little late? . . . difficult to decide what Pet Clark's "Don't Sleep In The Subway" is most reminiscent of—"Good Vibrations", "God Only Knows", or something by Ken ("Take off all your clothes") Dodd . . . for his next, Johnny Rivers revives the Miracles "Tracks Of My Tears" . . . British discs bubbling under the U.S. top hundred include "Pay You Back With Interest" — Hollies, "Hi Ho Silver Lining" — Jeff Beck, "Round Round" — Jonathan King, "Finchley Central" — New Vaudeville Band and "Out Of Nowhere" — Frank Ifield . . . facially, doesn't P. P. Arnold remind you of a younger Tina Turner?

Face's disc of the week is "Rosecrans Bvd" by the Fifth Dimension . . . the heading we couldn't print (for David Gooch's column) reads "Unearthed like NOW — FLOWER POWER. A new Generation. 'Seeds' show way for flower children" — thank you, David . . . TM fact — since "Where Did Our Love Go" hit in August 1964, the Supremes have had more U.S. chart toppers than the Beatles . . . T-shirts with "I'm Not An Untidy so-and-so" slogan can be obtained from The Anti Litter week HQ, Room 120, Cecil Chambers, 76 Strand, W.C.2 price 11s. inc P & P — these should not be worn near the RM offices . . . Roy Tempest now bringing over the Original Drifters . . . Lonnie Mack back in the States with "Save Your Money" . . . ska beat on Bobby Bare's country hit "Charleston Railroad Tavern" . . . new U.S. group Bar-Kays sound suspiciously like the Mar-Kays . . . doesn't that colour picture of the Beatles remind you of those seaside "put your face through the hole to be photographed" novelty items?

Georgie Fame's new EP featuring "Knock On Wood", "All I'm Asking", "I Don't Want To Have To Do It" and "Close The Door" will be promoted by CBS like a single . . . A 21 — all were the first singles issued on their British labels — Bo Diddley on Chess, Eddie Floyd on Stax, the Everly Brothers on Warner Brothers and Jimi Hendrix on Track . . . has Stevie Wonder outgrown his harmonica too? Will the words "Here, There And Everywhere" and "Big Time Operator" help those who stretch their heads when they hear Wayne Fontana's new hit? . . . Q.21—of what is Tamla an abbreviation?

**COMING SHORTLY
IN RECORD MIRROR —
FEATURES ON**

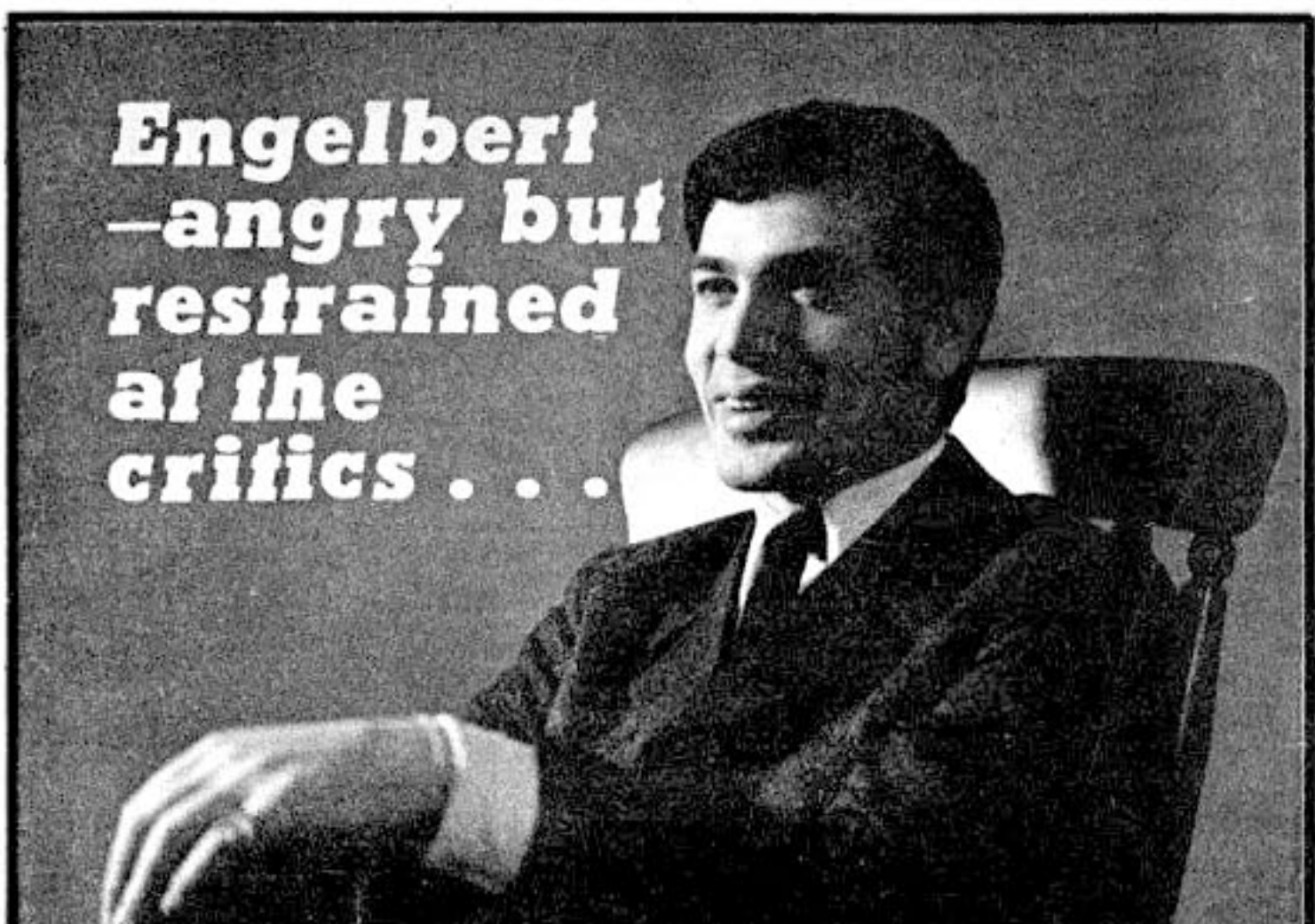
Holly and Cochran

Young Rascals

colour

Pop films summary

Beatles in pictures



**Engelbert
—angry but
restrained
at the
critics . . .**

ENGELBERT HUMPERDINCK—talks about Kenny Everett's appearance on "Juke Box Jury".

THAT good fellow Engelbert Humperdinck was in reminiscent mood. He recalled how we'd spent a week in Knokke, Belgium, in last year's song contest and how he felt the whole fast ride to fame had started there. He recalled, too, how he'd never been much struck on professional artistes who rabbited on about other professionals.

Especially Kenny Everett who had a go at Engelbert's newie "There Goes My Everything". Said Engelbert with a most restrained air of anger: "I've got no time for professionals who ridicule the artiste. Have a go at the song—that's all right. But people who go for the artiste are merely bringing themselves down . . . to pin-head size. Real professionals wouldn't do this sort of thing. It doesn't worry me, as it happens. My view is that if the public want to buy something, they'll buy it."

Apparently people want to buy Engelbert —sales at the time of writing on "Release Me" are around three million on a world level. And it's still there, selling happily . . . as is the LP and the new single.

noose

Says Engel (that's what his mates are now calling him): "I've started out on something which is a successful formula. If I changed instantly, well it's rather like putting a noose round my neck. An artiste thinks he is recording a song which will do well . . . and who is to blame him. If you must have a go have it when the record is a big flop. Though there's not much satisfaction in having a go even then."

knokke

"I suppose the turning point was in Knokke, but there was the first London Palladium television show. I was only a stand-in then, for Dickie Valentine, but it built the record and then there was the second TV show. This was the big booster. "Just got back from a ten-day tour of Ireland and honestly it was fantastic. All the mobbings and the scenes. Amazing. But I agree with you, Peter—I haven't changed as a singer. It's

**Record Mirror
Special Report**

just that people's attitudes towards you change when you get a hit record. I've said it before, and I'm saying it again now: A hit record is an investment for life. I believe that. Nobody screamed and fainted for me and all that sort of thing before I had a big hit. Now I go and do the same thing and in come the ambulance people to help sort out the lifeless.

"So now I've got what is virtually a hit and a half. I'll just go on the way I'm going for a while. I'm enjoying life enormously."

illness

Engel was off sick for a long while, as you'll probably know—a serious illness, too. For a long time he thought his career was over. And even when he came back, there was a marked lack of interest in his career. We, who went to Knokke and enthused over Decca's award-winning team, realised that Engel was star quality. But even then it took quite a long time for him to break through.

My view is that Engel, with his face and personality, is ready-made for films . . . he doesn't even have the accent "problem" that could face his stablemate, Tom Jones. Says Engel, with due modesty: "That's very nice of you. All I can say is that my manager, Gordon Mills, says the situation will be clear by the end of the year and

that it involves Hollywood." Now he's successful, yet doing pretty much what he did when he was UNSuccessful, does Engel feel a bit resentful?

luck

Not a bit of it. "I hold no bitterness," he says, "I believe that we all have that bit of luck sometimes. Some are successful, some not—at any given time. It was just my turn to have a bit of luck. My turn of luck was all in a change of name . . ."

He adds: "The next single won't be anything like the last two. But as I was saying, it's silly to make changes just for the sake of them."

"By the way, I'm still using a backing group when I go out on tour—organ, bass, lead, drums. No name for them as such—I just call them the Band O' Men."

criticism

Because of the very way he sings, Engelbert is coming in for some very stupid criticism . . . by the brigade who think the charts is purely for one specific sort of music. But I KNOW he's going to be a long-stayer in the show-business stakes. And if anyone wants to disagree, would they kindly get on to me—and not bother the amiable Engelbert who is currently looking for somewhere to live.

Okay? Okay!

PETER JONES

ENGELBERT'S NEW SMASH HIT IN WALTZ TEMPO!!

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