

Record Mirror ▶ INSIDE-MONKEES, BEATLES, DAVE DEE,

ROCK FILMS,
ALPERT &
BEACH BOY
COLOURS...



THE TREMELOES



THE WHO

Largest selling colour pop weekly newspaper. 6d. No. 324. Every Thursday. Week ending May 27, 1967

Record Mirror

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

PSYCHEDELIA -PRE 1915 STYLE

WHAT's with the current fashion of raving about the technique of linking visual effects with music? Here's an extract from the book "Brandy of the Damned" . . . "Scriabin was aware that his music could go farther and wanted the music accompanied by a 'colour organ', colours thrown on to a screen, blending into one another like shapes in a mist. What he really wanted, of course, was some kind of religious orgy in which the audience could participate, possibly with drugs and sexual rites." Sounds like the "psychedelic revolution", led by Timothy Leary — but Alexander Scriabin died in 1915. Writers in the pop papers led the uninitiated readers to believe that the present-day pop is . . . progressive, but progressive compared to what? The explosive sounds of Roland Kirk on his LP "Rip, Rig and Panic"; the electronic music of Edgar Varese, Eimert and Stockhausen; or the "musique concrete" composer, Schaeffer? — I think not. You may consider my tastes in music rather extreme but unlike the majority of young people today I fall neither into the bracket of "pop-music fan" or "serious music snob". I believe that people should use their ears to listen to all styles of music instead of spending all their time condemning vast fields of music they've never really listened to with an open mind.—D. Webster (address withheld).

THE ON-STAGE SOUND. . .

RECENT Beach Boys' tour proved just how much they rely on the recording genius of Brian Wilson for their "sound". I was under the impression that an artiste on record should sound almost the same as when he or she appears live, but to me the Beach Boys on stage fall far short of the quality of their records. It's all right Brian Wilson taking months to produce one disc, but is it fair on the fans when the group cannot produce the recorded sound when in front of an audience? The only artiste on that tour to sound the same on stage as on record was Helen Shapiro. She won over the obviously anti-Shap audience—yet before her entrance these hippies were appearing to squirm with embarrassment at the thought of having to listen to her.—Peter Holme, 19 Sparrowmire Lane, Hallgarth Estate, Kendal, Westmorland.



HELEN SHAPIRO—won over the audience.

Warm sounds sympathise with the Beatles . . .



THE WARM SOUNDS—you can't be TOO sophisticated for the charts, they say.

TWO blokes make up the Warm Sounds — Denver John Gerrard, who plays 12-string acoustic guitar, and bassist Barry Raymond Younghusband. They write their own songs. And they have a completely different sound on stage, featuring amplified bongos (played by Candy, who has worked with Donovan) and drums. It's been a very fast rise to the charts. They knew each other 18 months ago, but got together as a working duo only a matter of weeks ago. "Birds and Bees" was written by Barry. They say: "We both write songs and there are more than 40 already published. But so far we've found that we are different in our approaches to music to really write together. We're getting closer, though . . . soon we'll be collaborating on all our material." Denver, or Denny, is a six-footer, born in Johannesburg, and his birthdate was October 7, 1944. Barry, also a six-footer, was born in Middlesex and was once with Thursday's Children. Sister Lynne was also in the act and is now running the fan club for the Warm Sounds. A photographer mate put Denny and Barry in touch with Mike Hurst who liked what he heard of their songs . . . and was responsible for the production of "Birds And The Bees". The boys also give

full credit to Art Greenslade for the arrangement. They argue among themselves about music. Denny believes it is the composer who has the great ability to influence the music scene. Barry tends to the theory that it's groups, like Harper's Bizarre, or the Turtles, who give the business something to think about because of their interpretations of the songs. But basically they feel the same way. They want to produce something different. We said, in reviewing "Birds And Bees" that it could be a bit too sophisticated for the charts. Denny thinks this is ridiculous . . . that you can't be TOO sophisticated and that anyway the fact that people were buying it means that fans are more sophisticated than we think. Barry, however, felt it was a fair enough comment, on the grounds that it was a new sound and could have taken a bit of time to catch on. They've since done most of the available television shows and the fan mail is fairly roaring in. Address: c/o Lynne, Warm Sounds Fan Club, 22 Wardour Street, W.1.

—which is the buckshee plug I promised them. They sympathise with Beatle attitudes about not doing "so much in the business nowadays". They say: "We did a television show and there were about 50 fans outside waiting. Just for a moment we realised how much of a prisoner you can feel . . . but it's different for us because we love this scene right now." Their own hit? Well, they regard Mike Hurst as being not only a manager but more a mate. The first session featured French horn and harp as a new sounding idea but it didn't work out. So then Mike got the idea of using a string quartet. Result is a good sort of mad-rigal sound. It's the start of something big for the Warm Sounds. The group name came from Mike, by the way — and it will soon include Candy as a regular, one-third, member of the outfit. When I tell you that Denny and Barry originally wanted to be known as The Heavenly Bedlam, you'll get an idea of how their very alert minds work! PETER JONES

BEATLE KILL-JOYS

AFTER hearing the new Beatle LP, all I can say is "What a field day the kill-joys of "Strawberry Fields, Forever" are going to have! That is if they are able to tune their unprogressive minds into the intriguing 'raga' of "Within You, Without You", beautiful poetry of "Lucy In The Sky With Diamonds", humour of "For The Benefit of Mr. Kite", and the pure psychedelia of "Day In The Life". The Beatles have proved yet again that they are Britain's most progressive group. Why don't those kill-joys face up to the fact?—Dave Warren, 7 Speedwell House, Comet Street, Deptford, S.E.8.

NEW ROCK

AS a fan of old rock 'n' roll, I'm delighted to see that one or two records of today contain the old rock sounds that were heard around 1959-60. One in particular is "My Girl Josephine", by Jerry Jaye. This is the third version of this number in my collection

— the others by Fats Domino and Sandy Nelson's instrumental. Jerry has revived it tremendously with a very dated sound. Sounds like Fats himself in parts. Medium to fast pace with a fantastic Chuck Berry-type guitar break. I like the technical fault near the end of the guitar break — a screechy sort of whistle. The most dated - sounding record so far this year. Any rock fan who has not heard it is missing something.—Roger D. Pryor, 35 Highfield Road, Yeovil, Somerset.

SHARE CAPITAL

I'D like to suggest something new — a fan-club with a difference. The club would ask fans to have a strong financial stake in the artiste by buying shares in a company to promote the artiste—therefore fickle fans would probably not be interested. Say, £1 a share, I'm sure if an enterprising business man floated a company to gain money from fans, he would get a lot of support and I think it would be so much more fun if one had a direct interest in a potential hit singer or group. One would have a real interest in all aspects of pop music. Perhaps if a group had more money behind it, recording managers like Mr. John Burgess would not waste so much time listening to old-style hopeless material.—John Waterfield, 278 Taunton Avenue, Whiteleigh, Plymouth.

Miss P. Chapman, 42 Grange Hill, Edgware, Middlesex: Simply must sell my collection of over 360 pictures and cuttings of David McCallum and Robert Vaughn. Anyone interested?

John M. Ewen, 1 Buckingham Gardens, Downend, Bristol: Unbelievable — the only word for the sound Duane Eddy coaxes from his guitar on the LP "The Roarin' Twangies". It's refreshing to hear a guitarist who really knows his instrument and doesn't resort to feed-back to cover up for him. Long may he reign and treat us to his deep throated guitar gymnastics.

Miss Julie Rixon, 3 Farm Cottages, Home Park, Hampton Court, East Molesey, Surrey: Anyone a copy of "Butterfly" or "House Of Bamboo" by Andy Williams which they are willing to sell.

Wendy Scales, 10 Friern Court, Friern Barnet Lane, Whetstone, London, N.20: I have a lot of glossy photos of the Beatles as well as special Beatle magazines. And of the Dave Clark Five. I'll swap for anything on the Monkees, especially from American magazines.

A. Wilkinson, 76a Brownedge Road, Lostock Hall, near Preston, Lancs: For C and W fans. I recommend "Bright Lights and Country Music", on Brunswick, by Rick Nelson. It's his first country album and is great. His next "Country Fever" is due out shortly, featuring "Take A City Bride", "Alone" "Mystery Train".

C&W IN L'POOL

I'M delighted that you have started covering Country music in your paper. In Liverpool, country music is the number one sound — beat is just dead. Here in Liverpool, we have the finest bands such as the Hillsideers, Phil Brady and the Ranchers, and the Millers. As you know, the Hillsideers have a new single out and you can expect it to jump in high in your excellent country music charts very soon. Again, sincere congratulations for being the first in this field.—Miss Jean Mason, 51 Lymstead Road, Dovecot, Liverpool, 14.

LIGHT MUSIC . . .

MUST complain about the monotony and the lack of humour in pop music today. Whether it is the brilliant corny musicianship of the New Vaudeville Band and Geoff Stephens, or the subtle intellectual wit and genius of the Beatles from the pens of Lennon and McCartney, I don't mind. But let's have a change from the immoral dreary rubbish that we get in such quantities. May more groups try to entertain us and amuse us . . . for that is the essence of light music.—Geoffrey Warren, aged 15, 144 Cheam Road, Cheam, Surrey.

In brief . .

June Easton, 93 Mount Pleasant, Aresdale, West Lothian, Scotland: After waiting for weeks to hear the Monkees singing "She" I was terribly disappointed — Micky's voice very hollow and empty, unlike Dej Shannon's fine single version.

Janet Stone, 6 Romany Gardens, Billet Road, Walthamstow, London, E.17: I'm starting a petition to get the Dave Clark Five on the London Palladium TV show. And anybody interested in joining their fan-club, write to Maureen, Dave Clark Fan Club, 235-241 Rezent Street, London W.1 — she's a fabulous secretary.

Nanik, 53 St. Thomas Road, Finsbury Park, London, N.4: I have a lot of Elvis Presley items which I'd be prepared to sell. Anyone interested?

Philip Bowman, 6 Lynton Avenue, Finchley, N.12: The boss men at the BBC do not believe that rock, soul and blues have any following. Everyone who'd like to hear Mike Raven on the New Light Programme, with his old-time sort of show, please write to Robin Scott, Broadcasting House, London, W.1.

Miss L. Clark, 7 Shiro House, Beaumont Grove, London, E.1: Anybody help me get "Long Tall Sally" and "You Still Want Me" by the Kinks? I've been trying for ages.

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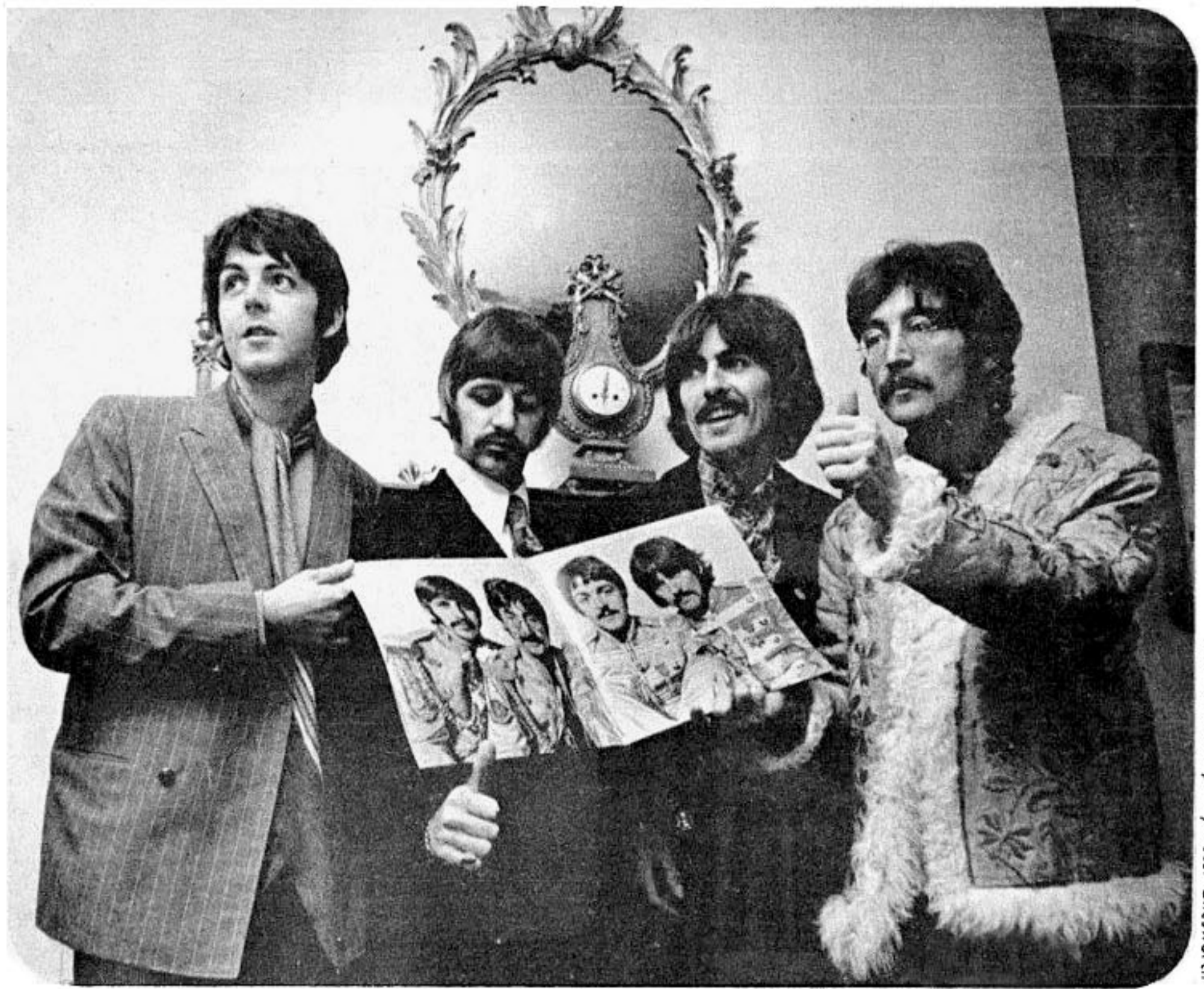
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PROGRAMMES NOW CHANGE SUNDAYS



Record Mirror pic by Peter Chetworth

Beatles recording manager George Martin talks about their most ambitious LP

Track-by-track in depth review

IT'S like painting the Forth bridge: after spending 700 hours in the studios since November working on "Sergeant Pepper's Lonely Hearts Club Band", I've been starting all over again to record more material for future Beatles' releases. We've already completed three new tracks.

"Sergeant Pepper" was certainly the most ambitious Beatles album yet. It took a long time because they're perfectionists and wanted to get the LP exactly the way they had it in their minds. They've always wanted to be one step ahead—a policy that is courageous, dangerous but inevitable too if they wanted to survive. Relying on a well-trusted, "can't fail" formula would be ineffective as well as contrary to the Beatles' temperaments.

Obviously, the pressure is there. When you have succeeded so tremendously you wonder if you will continue to be successful. It was almost a relief when "Penny Lane" did not hit Number One. They'd had such a long string of consecutive Number Ones and they knew that sooner or later the chain would be broken. Ironically, "Penny Lane" has sold more copies than the previous "Yellow Submarine"/"Eleanor Rigby" single which did get to the top place.

The aim of "Sergeant Pepper" is to sound like a complete programme, ostensibly by the club band. The title

song gives you the feeling of being in a hall. There are sounds of applause and laughter from the audience. Then comes a solo from Billy Shears (Ringo). Each number follows hard on the heels of the previous one and though you lose the audience sound effects during the LP we return to it at the end of side 2 which concludes with animal sounds, including a hunt in full cry. A chicken clucking blends into a guitar note for the ending.

Fortunately for me, I'd had experience of building up sound pictures (which is what The Beatles were after) through recording Peter Sellers, Spike Milligan, Michael Bentine, Peter Ustinov and "Beyond The Fringe" team. In fact, it was those old Peter Sellers' comedy LPs that first enabled me to hit it off with the Beatles. When the boys realised I'd recorded Sellers (whom they much admired) a little of the glory rubbed off on me! But in many ways the Beatles and I have different ways of life. They're night people and they don't like working in the mornings. Usually we start recording at seven in the evening and work through till three. Working on "Sergeant Pepper" I several times had to carry on until seven a.m. That was the most arduous part of the LP for me.

I certainly think the result has justified the effort we put into it. On George's track "Within You Without You" we used Indian musicians and on John's "Being For The Benefit Of Mr. Kite" we had an organ effect like a fairground noise. I played Hammond organ, the Beatles' road managers Mal Evans and Neil Aspinall played mouth organs and I added a variety of electronic effects. On other tracks we also used string players — as many as 41 musicians for one track.

Whenever The Beatles put out a bunch of new compositions there are always plenty of artistes waiting to hear them and record their own versions. I discussed this with John and Paul and they liked the idea of singers we record in the AIR London stable doing covers. So I've recorded David and Jonathan on "She's Leaving Home" and Bernard Cribbins on "When I'm Sixty-Four". They'll be released on the first of June.

GEORGE MARTIN

POP round to Brian Epstein's Belgravia home, have a chat with the Beatles, listen to the LP . . . ask any questions you want. That was the urgent invitation. It was accepted with urgency. And the first sensation that broke was the banning of "A Day In The Life", sung on the album by John, with some background noises of planes and guns and general thunderings.

Says John, adamantly: "The banners have got it all wrong. We got the idea from a newspaper headline. It's nothing to do with drugs." But it IS the first Beatle song ever to run into banning trouble . . .

But back to the LP, track by track. "Sgt. Pepper's Lonely Hearts Club Band" comes over as a sort of way-out concert. Tuning-up sounds, deliberately corny old vaudevillian phrases in the lyrics (sung by Paul) and we're introduced to the singer . . . Billy Shears, alias Mr. R. Starr.

Which features "A Little Help From My Friends". Pretty strong melody here, with answering bits in the lyrics, and a strong back-beat. If the authorities are REALLY going to inspect the lyrics here, well . . . there's one line they can latch on to. And be wrong again over it!

"Lucy In The Sky With Diamonds", sung by John, is absolutely tremendous, lyrically. A fantasy treatment and a fantasy song . . . about rocking horse people eating marshmallow pies . . . and plasticine railway porters with looking glass ties. Rather an electronic triumph, this one. Enhanced by fade-ins and fade-outs, to put it simply.

"Getting Better", taken all round, is one of my favourites. Maybe it's because it's less "progressive" . . . it's a reminder of what the Beatles used to do. Simpler, well handled mainly by Paul, and a pleasant antidote to the advanced productions of some of the others.

On to "Fixing A Hole" . . . the hole is where the rain gets in and is either in Paul's head or in the ceiling . . . not too sure. But it relaxes the tempo a little, is rather less fierce, and the good George

weighs in with a memorable guitar solo mid-way. Thus far, one is perhaps more impressed with the lyrics than with some of the instrumental sounds. But then the lyrics are reported in full on the sleeve — in some cases, that's a downright blessing for first-time hearing.

"She's Leaving Home" is all poignant and plaintive, especially the way John handles it. A girl leaves home . . . five o'clock in the morning, note on the mantelpiece, must find her freedom. And there are the stock, cliché-ridden parental replies to this domestic disaster. Darned clever, especially the arrangement which features dramatic-yet-wistful strings — I believe Mike Leander arranged this one.

"Being For The Benefit Of Mr. Kite": Some people were knocked out by this, but I found the whole idea just a trifle dreary. It's John singing about a charity performance by circus folk for one of their kind. It's carousel-roundabout material somehow. Maybe if I was keener on the smell of the sawdust etc. . .

Side two starts with a lengthy sitar-Indian-whining item "Within You Without You", written and sung by George. He's the only Beatle featured on it and it reflects completely his fascination with Eastern music. I found it hard picking out his lyrics because tonally voice and Indian instruments merged too closely. Again, some people hearing the LP for the first time, have regarded this as a bit of a "take-on", a sort of non-Beatle item. But it's only one track, after all.

"When I'm 64" next. Paul sings, it's all about old-age, retirement and so on. First time of hearing you figure it's all very charming. Second time you feel it's a mickey-take. Third time you can see Paul's tongue fixed firmly in cheek. Very good indeed.

"Lovely Rita", mostly Paul again, is also amusing, a bit cheeky and dead catchy. Good piano break. All about a romance with a parking-meter warden!

A cockerel crowing heralds "Good Morning, Good Morning". In parts, it is a sort of pet's corner, with dogs and cats joining in. Big backing arrangement, John singing about "one of those days" where nothing much happens. Fast-moving and complex, lyrically. Use your song-sheet to follow this one in full.

Then it's back to "Sgt. Pepper's Lonely Hearts Club Band" again — Paul explains how he hopes we enjoyed the show, but it's time to go and there's only one number to come.

Which happens to be the controversial "A Day In The Life". One way or another, it's obviously a form of dream sequence. About how there are four thousand holes in Blackburn, were counted — so now he knows how many it'll take to fill the Albert Hall.

End of an LP which has many brilliant highlights, seems well worth the wait . . . and it is the sort of popular music which will exercise the brain cells as well as the entertainment tissues. Packaged in a good full-colour sleeve, with lyrics and with a cardboard cut-out slip including a picture of Sgt. Pepper himself, and his three stripes!

Tongue-in-cheek and clever. Not TOO clever, you understand — but once or twice right on the borderline.

PETER JONES



Yes—it's the Tremeloes seen celebrating their number one hit "Silence Is Golden", but with a slight difference. Namely, they're on board Radio London. From left to right are—Top Row: Peter Walsh (manager of The Tremeloes), Chip, Dave and Alan. Bottom row: Dee jays Ed Stewart and Willy Walker.

Newies from Cliff, Gerry, Marvin Gaye, John Mayall

THERE are new discs from the John Mayall and the Blues-breakers, Freddie and the Dreamers, David and Jonathan, Cliff Richard, Marvin Gaye and Tammi Terrell, Paul Revere and the Raiders, and Gerry Marsden, to be released on the week ending June 2nd. All the singles due for release that week are as follows:

DECCA. Double Trouble—John Mayall and the Blues-breakers; Wasn't It You—Billy Davis; Chelsea Bun—Nigel Hopkins. DERAM. Imogene—Les Reed; R.C.A. Angel Of Love—Stu Phillips. LONDON-AMERICAN. She'd Rather Be With Me—The Turtles; Love Me Forever—Roger Williams; Eight Men, Four Women—O. V. Wright.

CAPITOL. Mary in the Morning — Al Martino. COLUMBIA. Brown and Porters (Meat Exporters) — Freddie and the Dreamers; To be Let — Valerie Avon; Wang-wang Blues — Wout Steinhuis; A Scrap of Paper — Charles Kennedy; Chiquita Mia — Ray Merrill; With a Little Help from my Friends — The Young Idea; Dear — The Mike Stuart Span; She's Leaving Home — David and Jonathan; Let's build a World of our Own — Glenn Weston; I'll Come Runnin' — Cliff Richard. PARLOPHONE. When I'm '64 — Bernard Cribbins; LIBERTY. Three Steps to Heaven — Eddie Cochran; Ready Willing and Able — Jimmy Holiday and Clyde King. STATESIDE. Shine it On — Bernard Garrett; Do it again, a little bit slower — Jon and Robin and the In-Crowd. TAMLA MOTOWN. Ain't no Mountain High Enough — Marvin Gaye and Tammi Terrell.

C.B.S. Him or Me, What's it Gonna Be — Paul Revere and the Raiders; Big Day — Luke and Blake; Please let them Be — Gerry Marsden; At the Third Stroke — Piccadilly Line; I Stand Accused (of Loving You) — Glories. ATLANTIC. Respect—Aretha Franklin; POLYDOR. But I Know—Normie Rowe. Reaching for the Impossible — Dennis Lotus. CAMP. Matters — Sons and Lovers. FONTANA. I Can't Get you out of My Heart — Ruby Murray; Image—Alan Haven. PHILIPS. Can't Take my

Small Faces label change

In one of the most important label switches in recent months, the Small Faces are moving from Decca Records to Andrew Oldham's Immediate company. The first single on the new label will be "Here Comes The Nice", backed with "Green Circles", both Steve Marriott and Plonk Lane compositions.

The Faces will continue to produce their own recordings. And they say they will not promote or work on "Patterns", a new release, formerly an LP track, put out this week by Decca.

Judith—title of her first solo release . . .

JUDITH DURHAM, lead vocalist with THE SEEKERS, has her first solo disc released on June 9. Entitled "The Olive Tree", the number was written and recorded by TOM SPRINGFIELD, who was responsible for the majority of the Seekers' No. 1 hits.

The Seekers have also been signed to appear in a Hollywood musical film — the music and score of which has also been written by Tom Springfield. Tom has been responsible for the first Philips disc from film star EVA BARTOK — "Broken Blossoms", which is released next week, June 2.

POP SHORTS

THE ORIGINAL DRIFTERS

commence a 3-week ballroom and club tour at the Top Rank Suite, Doncaster on June 9 — also on the bill, THE WARM SOUNDS . . . THE JIMI HENDRIX EXPERIENCE return to the Saville Theatre on June 4. Support acts are DENNY LAINE WITH STRINGS ATTACHED, THE CHIFFONS and THE PROCUL HARUM . . . THE KINKS likely to top the bill at the Windsor Jazz Festival on August 11 . . . THE SPENCER DAVIS GROUP appear at an open air concert at Cambridge Football Stadium on May 29 and the next day appear at London's Marquee Club. On June 3 they fly to Rotterdam for a TV show and from June 6-13 they tour Hungary . . . R & B INCORPORATED join THE CHIFFONS on their forthcoming British tour which begins on June 2 and ends on June 25 . . . Sell-outs for the DONOVAN Concerts at Winter Gardens, Bournemouth (May 27) and Fairfield Hall, Croydon (May 23). He appears in Brussels on July 9 . . . HERBIE GOINS & THE NITETIMERS now have a Tuesday evening residency at Blaises. U.S. outfit THE TURTLES make their London debut at the club on June 8 . . . THE MOODY BLUES to receive massive U.S. promotion for "Fly Me High" — to be released in America next week. Earlier this week the group were at Elstree telerecording a colour TV Spectacular for State-side showing. The group, who have signed an agency contract with COLIN BERLIN, were due to have appeared on the Palladium recently — but comedian JACK BENNY objected to having a group on the same bill . . . THE LOOT are no longer with LARRY PAGE. The group have had offers to sign with four different record companies and they will be recording this Thursday for the first time since a motor-

No Colonel-Jones tie-up

There is no possibility of Elvis Presley's manager, Colonel Tom Parker, handling the management in America of Tom Jones. Tom's London representatives "felt it necessary to announce this", because of growing speculation and rumours of a possible tie-up between Parker and Jones.

Gordon Mills, who is Tom's world-wide manager, still hopes to meet and talk with Colonel Parker in Hollywood later this year — but for general business talks, similar to those between the Colonel and Brian Epstein some three years ago.

Dusty TV dates

DUSTY SPRINGFIELD appearing on "Top Of The Pops" on June 1st, "Dee Time" on June 8th and "Blackpool Night Out" on July 16th. She is off to the States for television appearances early in September, prior to appearing in Japan for 15 days for concerts and T.V. In October and November she will be making cabaret appearances in America.

Procul Harum promotion

Most people in the business were unanimous in their prediction of a big hit for THE PROCUL HARUM — and the group have the advantage of major promotion on radio and television.

This Thursday (25th) they appear on "Top Of The Pops". June 1st they are set for "Dee Time" and on June 5th they appear on "Pop North". Monday June 12th they appear on "Monday Monday" and in the same evening appear at the Marquee. 'In Crowd' specialists in London can see the group at the Speakeasy, Margaret Street, London on May 25th.

Bill Harry's Pop Talk Whatever happened to the Undertakers?

WHATEVER happened to THE UNDERTAKERS?

Certainly one of Liverpool's major groups when THE BEATLES rose above the horizon—and beyond any shadow of a doubt, one of the best groups Britain ever produced. Whatever it was that prevented them achieving the world-wide success that other groups found, it was certainly not the talent they possessed. They were great. Particularly JACKIE LOMAX — a vocalist rarely found!

Whatever happened to The Undertakers? They went to America. Things happened. Changed. Eventually, a completely new group arose. THE LOMAX ALLIANCE. Two of the major stars of The Undertakers — Jackie Lomax and BUGS PEMBERTON, teamed up with two American guys JOHN CANNING and TOM PETERS. Then THE LOMAX ALLIANCE appearance—State-side. BRIAN EPSTEIN became interested, saw them in the States and Germany, signed them to NEMS. Then . . . nothing.

Everything was supposed to happen — but nothing did. The group came to London last January — in five months

they have had four bookings? Why?

I met the boys in a West End pub — they brought along their birds. American girls — all with basin-cut hair cuts. A new U.S. style? Attractive girls, very different from British dolly's — they looked the same, admitted — but one had unique thigh length boots right out of Robin Hood. In fact, one thought they were ochre tights until she moved around and proved she was wearing a mini-skirt.

Why four bookings in five months — when their work permits expire next month? No one knows. Will they have to go back to America where they earn more money? No one knows. The group does not know what is happening to them — they were asked to come to Britain for major promotion. What they received was minor promotion. ROBERT STIGWOOD is now their personal manager (whatever happened to Brian Epstein) — but is he too involved with THE BEE GEES? Why a good group should rot I don't know. Keep in tune with this column to see what is happening to The Lomax Alliance.

Country Music Chart

COUNTRY SINGLES	COUNTRY ALBUMS
1 FUNNY, FAMILIAR FORGOTTEN FEELINGS (1) Tom Jones (Decca)	1 GREEN, GREEN GRASS OF HOME (1) Tom Jones (Decca)
2 CHARLSTON RAILROAD TAVERN (5) Bobby Bare (RCA)	2 BUCK OWENS AT CARNEGIE HALL (2) Buck Owens (Capitol)
3 THERE GOES MY EVERYTHING — Englebert Humperdinck (Decca)	3 WELCOME TO MUSIC CITY USA (4) Various Artists (CBS)
4 THIS SONG IS JUST FOR YOU (6) Clinton Ford (Pye)	4 ROY ORBISON SINGS DON GIBSON (3) Roy Orbison (London)
5 RELEASE ME (3) Englebert Humperdinck (Decca)	5 THE DRIFTER (6) Marty Robbins (CBS)
6 ALMOST PERSUADED (2) Crispian St. Peters (Decca)	6 HAPPINESS IS YOU (5) Johnny Cash (CBS)
7 BUT WAIT THERE'S MORE (4) Justin Tubb (RCA)	7 TIGER BY THE TAIL (7) Buck Owens (Capitol)
8 COLD HARD FACTS OF LIFE (8) Porter Wagoner (RCA)	8 ONCE OVER LIGHTLY (9) Hank Locklin (RCA)
9 I WANNA SEE NASHVILLE (8) O'Brians (Major Minor)	9 HANK WILLIAMS WITH STRINGS (8) Hank Williams (MGM)
10 THE LAST TIME (10) Gib Johnson (King)	10 BEST OF JIM REEVES (10) Jim Reeves (RCA)

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Just write to "RM PHOTO SERVICE, 20 Gerrard Street, London, W.1."

The drawbacks to Dave Dee's American trip...

IT WAS the hottest day of the year in London—yet DOZY looked elegantly cool. Fresh from a tour of several countries, he felt "the climates mess you a bit." In Australia he'd suffered from the heat, in America he'd caught a cold. In fact, Dave Dee, Dozy, Beaky, Mick and Tich all felt that transatlantic tours had their drawbacks. "We found it difficult to get used to the time change. In Australia we found we were walking about when we should have been in bed and began to get tired when we should have been getting up. It's said that it takes eight days for your system to adjust to the changes, but we weren't in any one place long enough. We spent April 28th TWICE! Once in Australia and once travelling to the States in a plane.

"As far as food is concerned, when we travel abroad we play safe. We stick to steak. There are only so many ways you can prepare a steak, so we've been eating steak throughout the tour. When we arrived back in England we were sick of the sight of it.

"We only appeared on television and radio when we were in the States—we covered 14 cities in five and a half days, from Los Angeles to New York. We spent half our lives on aeroplanes during the whole five weeks. Our life on tour consisted of planes, hotels, taxis and theatres."

Dave looked exceedingly smart in a floppy white cravat, corduroy jacket and lime green pants. Clothes have had their part to play in the Dave Dee success story, so I asked about them. "A lot of the clothes that I've had I've got fed up with and cast away. At the moment we each have about six or seven different stage outfits. When I give clothes away I usually send them to the fan club. They either cut them to pieces and send them to fans around the world, or hold competitions for them. I send a lot of the clothes to Germany, too.

I must admit that our

clothes made an impact in America. Wherever we went people would swing around to stare. We did a lot of colour TV's there and the clothes went down well—in fact, we're at our best on colour TV.

"We design all our own clothes and have two tailors who make them up. We'll be designing a special set for Germany because we've been chosen to appear on Germany's first colour TV broadcast."

Short though it may have been, their American trip has been worthwhile for the group. Said Dozy: "The Los Angeles radio station KRLA



DAVE DEE, DOZY, BEAKY, MICK and TICH seen in a casual mood, with Mick in full Cossack regalia. Which in case you don't know ties up with their latest Russian-flavoured hit "O.K." (RM pic.).

is now going to plug all our records—and we'll be getting more airplay in lots of States. We've had Top 5 records in different States all around America and "Bend It" is now No. 1 in Denver—and it's been on release for seven months!

"In America they have machines for everything—and it's true that everything is much bigger—even the straws you drink coke out of are far bigger than the ones here!"

Germany has voted Dave

Dee & Co. "World's Top Group" and they've had six No. 1 hits in a row there. Says Dave: "In the next five weeks we'll be making four trips over there. Although we're so big in Germany, we can still walk around the streets without being mobbed. People will just come up for autographs and then leave us alone. The mobbing comes when we're trying to leave halls. In one place we had to have two cops guarding our hotel all night—but the fans were still crawling across the roof

and the balconies."

A truly International group, the boys retain the same image throughout the world. "Yes, wherever we go the image remains the same—a colourful, easy going, slightly sexy sort of thing."

Have the boys any film plans? "No—but we'd like to appear in films if we had a decent part. But you have to be so careful. Your first film could well be your last if you have the wrong sort of part."

BILL HARRY

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JACK JONES

Jack Jones sings

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Renaissance

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All strung out

Fabulous 12 track album by a great duo—particularly effective in stereo
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JACK JONES SINGS
A DAY IN THE LIFE OF A FOOL
 SOMEWHERE MY LOVE
 THE SHINING SEA
 AUTUMN LEAVES
 WATCH WHAT HAPPENS
 PEOPLE WILL SAY WE'RE IN LOVE
 and others

ALL STRUNG OUT
THE HABIT OF LOVIN' YOU BABY
NINO & APRIL

SUNNY BYE BYE BLUES
 FOLLOW ME & OTHERS



Tom—the immaculate, confident, one-time wild rocker

THE Star dressing-room at the London Palladium really suits Tom Jones. Immaculate, confident, dead chuffed at the way things are happening for him: somehow the luxuriously-appointed Number One room is RIGHT for Tom, one-time wild rocker and now "all-round entertainer", to coin a phrase.

He arrives by car, leaving himself just about enough time to make a change of clothing. The make-up sequence. The quick gargle with a drop of port, to keep the voice well lubricated.

Tom chatted on about a lot of things. "Funny how so many people actually WORRY about my voice. They seem to think it's going to crack up or something. But I suppose I do put a lot into it — I get the odd sore throat, but it always clears up over night.

"I used to love all the really tough rock 'n' roll stuff. But now it's part of a plan to get through to the widest possible audience. It's funny that a lot of people think I've got a coloured sound to my voice. I thought it was there on the R and B material but I remember coloured artistes, like Mary Wells and Dionne Warwick, telling me I sounded coloured even on ballads. That really surprised me . . .

"No, I'm not really a nervous bloke any more. Maybe on an important opening night, say here at the Palladium, I'll get a bit nervy but it soon wears off and I feel settled down. I've managed to do quite a lot in a short time, but that doesn't mean I haven't any ambitions left.

"Take the question of films. Well . . . obviously



TOM JONES (RM Pic)

the first one I tackle has to have a part for me as a Welshman. It'd be too much for me to try my hand at acting AND have to consciously change my accent. But if it worked out well, I'd try to learn the acting business properly and maybe make myself play different sorts of characters. You never know about this kind of thing until you try.

"But there were those rumours about me going to Tamla Motown — that stirred up quite a lot of argument. The thing was that we didn't know WHAT to do. A contract was coming to an end and the truth was that my two previous records hadn't done all that well. So we were looking round . . . wondering if a change would help. Then came 'Green Grass of Home'. Fair enough. No point in shopping around any more.

"I've read some of those letters about me getting two hits from a Jerry Lee Lewis record. But I really don't worry about that sort of criticism. I mean, if people want to buy one of my records, that's all that matters. It's great. And whatever the other arguments they obviously wanted to buy 'Green Grass'.

Tom was talking a bit faster by now. A knock on the door and a yell of "Ten Minutes Mr. Jones" hustled him along a trifle.

Undeniably a great talent, Tom also feels chuffed at the reported overtures from the legendary Colonel Tom Parker, who has said he'd like to manage Tom's American interests. Tom wants to be truly international: and this kind of approach can't be bad.

Tom went out on stage — and a massive welcoming roar burst through the inter-com speakers. He left the Scotch and cigars behind.

A very hospitable young man is Tom Jones. Ambitious, too.

PETER JONES

Herb Alpert is a pretty good trumpet player. He's also a very successful recording manager. In addition, he writes music. He handles various artistes. He has a hit record: "Casino Royale". He works non-stop to audiences which have even topped the 100,000 mark.

Is there anything else? Not that it matters . . . But Herb is also one of the most requested pin-up performers. We get dozens of letters from fans who've seen him on BBC television in his own shows recently. Funny thing is that they don't worry about how good a musician he is — they only worry about whether the pictures we use will be as close up as possible of his photogenic face.

Spencer group discover

INTERESTING situation arisen over that much split between Spencer and Stevie Winwood — an over a major new film "Here We Go Round the Berry Bush", which is being right now at Stevenage, Bedfordshire.

And here's the way the developed. Spencer and his lead singer, Mr. Winwood asked to write a total of 100 songs for the picture. The film will have the distinction of a score written by TWO major artistes . . . Spencer's and Stevie's outfit, Traffic.

Steve and Traffic wrote the title song, in addition other three he wrote for the picture. And Spencer and his group (Phil Sawyer, lead vocals; Eddy Hardin on pedals, vocals; Peter Yorke on guitar) have been filming and dream sequences for the picture along with stars Barbara and Sheila White.

Spencer relaxed over the and talked deeply about the weirdo situation. "This situation was a bombshell at first. I'd never get a group again. But Stevie and I met over the same time. Musically we were okay, socially we weren't. I thought we have to recruit three guys to replace the two Winwoods. It was lucky. . .

"Phil was playing at O'Nails with the Shotgun and hadn't heard about me and just happened to call and ask for advice. I asked him to audition. I was interested in him as a guitarist but he was well — and that was it. He's on the spot.

"Eddy left the Wild Ones last summer and a mutual friend phoned to suggest I give him a try. Eddy does a fantastic job on the organ and uses the bass a lot which means, in fact, he doubles for two guys. As I heard him I realised his abilities and I think we're set up with a great new sound that bit fatter because of Eddy's guitar and Eddy plays the organ whereas before Stevie had to go from one to the other.

"You mostly know about me and I, but Eddy's a very interesting character. He comes from Dulwich and started out at the age of eleven. He was to organ some three years when he bought an old

45 rpm records

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SMALL FACES

Patterns

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DECCA

THE FORTUNES

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ROSS McMANUS

Can't take my eyes off of you

F 12618

DECCA

MIKE WALLIS

It's on you girl

RCA 1598

RCA VICTOR

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SPENCER DAVIS

say he has a very fast keyboard technique, with considerable jazz feel. But the main thing is the way he uses those bass pedals. Sounds great — and different.

"As for Phil — well, he's from Tooting, South London, and he's nineteen now. He's been playing guitar — he taught himself — since he was only ten. Right now he's teaching himself classical guitar, using Segovia as his model. As an art student, he was only interested in classical painting . . . at Camberwell Art School. Anyway, he switched to pop full-time and was with the Shanes and the Fleur de Lys before going out with the Shotgun Express.

"It's hard to make comparisons between the two groups. But this new outfit is really working together AS a group. The old one didn't do that. We're going to do about six of the old numbers, like 'Gimme Some Loving' and 'I'm A Man' for pop concerts, but the rest will be new numbers. Now we have three singers instead of two, so we can experiment a bit with the harmonies. For clubs, it'll be more the jazzy and blues stuff — hits for concert dates. Eddy is writing some instrumentals; and he's learning some Bob Dylan numbers. We're going to be very busy in the studios."

In fact, the boys launched two of their "Mulberry Bush" originals recently on French television . . . "Looking Back" and "Picture of Her". Two more being worked on for the repertoire are "Possession" and "Every Little Thing".

And yes — there'll be a soundtrack album from the movie. Out here on United Artists, but that's not for a little while yet. —

PETER JONES

DECCA this week 45 rpm records

THE BATS
Hard to get up in the morning
F 22616 **DECCA**

THE DREAM MERCHANTS
Rattler
F 12617 **DECCA**

ROGER WEBB
and his piano and orchestra
A man and a woman
RCA 1599 **RCA VICTOR**

PATSY JONES
Colours of love
RCA 1600 **RCA VICTOR**

new albums reviewed by Norman Joplin and Peter Jones new albums

A new album from the chart-topping Tremeloes



THE TREMELOES—outside you-know-where.

THE TREMELOES "Here Come The Tremeloes" — Here Comes My Baby; Run Baby Run; My Town; Round And Round; What A State I'm In; Loving You Is Sweeter Than Ever; Good Day Sunshine! You; Let Your Hair Hang Down; Shake Hands (And Come Out Crying); When I'm With Her; Even The Good Times Are Bad (CBS 63017).

THE Tremeloes are a kind of British answer to the West Coast—this album has a very American sound and is smoothly performed and produced. The songs are tuneful and there are shades of early Beatles about the LP, but the combination of heavy, rocking backings and good vocal effects, including Ricky's effective falsetto comes off well. Certainly one of the most welcome phoenix scenes in the business.

★★★★

NED MILLER "Teardrop Lane"—Teardrop Lane; The Change Of The Tide; Summer Roses; Dear Childhood Sweetheart; Lorraine; Happy, Broken Heart; Snowflakes; Sing Me A Picture; Heart We Did All That We Could; If I Can; Right Behind These Lips; I Love Was Just A Song (Capitol T 2586).

RUSS CONWAY "Concerto For Memories" — The Concerto For Memories Theme; It Could Happen To You; The Song Is You; As Time Goes By; I'm Old Fashioned; More; Time After Time; The More I See You; But Beautiful; Among My Souvenirs; Long ago (And Far Away); The High And The Mighty. (Columbia SX 6138).

NED MILLER is one of the foremost country songwriters — although the songs on his last album were slightly better than on this — "Snowflakes", a recent hit for Larry Cunningham is OK, and so is "Heart, We Did All We Could".

LIKE you guessed, this is an album of nostalgic, sentimental piano playing by Russ who is ably backed by Brian Fahey and his orchestra. The keyboard work is good and this LP will be a big seller.

★★★

★★★★

rapid reviews

WITHOUT wishing to belittle Mr. ZERO MOSTEL, a fan of his heard his "Songs My Mother Never Sang" LP and found it most unfunny. So when you go to listen to this LP on Fontana TFL 6076, beware. The record companies have really gone a bomb on folk so here is a large selection of some of the items. From the Elektra ("Peace In Our Time") record company comes PAT KILROY who sounds like something from the skiffle era. He obviously has some appeal with his skat folk style, but the whole thing was a bit obvious (Elektra EKS 311). For all of the RM readers who voted for their Scottish Republican candidate should buy NIGEL DENVER'S "Scottish Republican Songs" on Major Minor MMLP 1—but what will dear Nigel have to sing about if the Scots get their "freedom"? By the way, the track "The English Royal Family" is sung to the tune of "Wooden Heart". More Scots stuff, but more easy-on-the-ear—THE CORRIES and their "Bonnet, Bell and Sword"—this really is for staunch North O' The Border fans—on Fontana TFI 5401, White Heather series.

Folk music of Paraguay isn't too well represented here. But the new LP "LOS CHIRIGUANES" on Bountry BY 6034 remedies the omission—it's a stimulating and genuinely exciting LP which will please Latin-American devotees. While we're on the Latin kick try "Misa Flamenca", which is Andalusian, and based on religious chants. Interesting, and although probably not a big seller, worth taking note of. (Philips BL 7758). A folk singer with a rich voice is JUDY RODERICK whose "Woman Blue" album is on Fontana TFL 6078. Rather a sad LP perhaps, but for a girl who is new on the record scene, a fine LP. "At Eton" features SYDNEY CARTER and JEREMY TAYLOR and like the sleeve notes they are likely to be labelled folk. They sound like a mixture between Noel Coward and Flanders and Swann. Title is "At Eton" and its on Fontana TL 5418). Most of the tracks on "Thru' His Eyes" by RICH ST. JOHN were recorded back in 1965. His love songs are fine, his political comments are personal. On Polydor STEREO 623034.

ALEX CABELL is the kind of folk singer who can sing everything from Donovan's "Colours" to his own arrangement of "Leaving Of Liverpool"—and make them both sound good. Good unpretentious folk music on Polydor STEREO 623 035. Back to the Scots folk scene—and the LOWLAND FOLK FOUR who have a smooth flowing, but quite exciting sound on their "Eh'll Tell The Booby" ("I Shall Inform The Police") album on Waverly ZLP 2090. Yet another LP from NIGEL DENVER—this time it's "Rebellion!" on Decca LK 4844 and it features a great sleeve picture. Two Irish songs are thrown in for good measure. Talking about the Irish—then try "Irish Capers" from the LUCKY FOUR, a group who are more light-hearted than most of the folk artistes who have new releases. On Emerald MLD 23. GERRY LOCKRAN is a powerful folk-blues name with a good guitar style and his "Blues Vendetta" LP is on Waverly ZLP 2091. One of the best folk LP's this month.

A group called THE LEATHERCOATED MINDS turn up on Fontana TL 5412 with their "A Trip Down The Sunset Strip" LP which contains songs like "Eight Miles High", "Puff", "Mr. Tambourine Man", etc.—and not done very well. This should have been on a cheap label. (Fontana TL 5412). A new group on the Camp label is the DEAD SEA FRUIT with an album titled after their own name (on Camp 603 001). Early one wonders why they have an LP issued at this relatively early stage in their career. For all the groups that crib their tunes from gospel singers, then "Witness For The Lord" on Ace Of Hearts AH 142 is a must. It features THE VOICES OF VICTORY, REVEREND KELSEY (he sounds like Little Richard) among others. MISSISSIPPI JOHN HURT, one of the most recent rediscoveries among bluesmen has a gentle, soothing blues style, which is considerably different to most. Worth listening to, if you are a blues fan—on Fontana TFL 6079.

"The Peking Medallion" is one of the better film sound tracks, and it is issued on Philips BL 7782. Dusty Springfield is featured on one track ("The Corrupt Ones") and the rest of the music is full of suspense and imagination. In case any RM readers are strict hi-fi fans, then a new record on Decca STEREO SKL 4861 called "Give Yourself A Stereo Check-Out" will be of value. Just about — or almost—everything you need to check your disc equipment.

On to country music. DON CHERRY is a smooth-voiced cowboy balladeer on the Monument label, and his LP "Don Cherry Smashes" is very commercial—especially regarding current trends. He could be very big—the LP is on Monument LMO 500 and contains some good songs. THUMBS CARLILLE is a superb country guitarist with Roger Miller's outfit, and he plays the guitar with his thumbs—no gimmick really, just the way he learned to play. His "All Thumbs" LP is on Philips BL 7763. Some more of HANK WILLIAMS' numbers have been doctored by MGM and given the strim treatment. If you like this—then buy "More Hank Williams And Strings" on MGM C 8038. Top country man ROY DRUSKY has some quite commercial material on his "If The Whole World Stopped Lovin'" LP on Mercury 20104 MCL—which proves that the Philips group are issuing some very good C & W material this month. Then there's JOHNNY BOND who has his "The Branded Stock Of Johnny Bond" LP out on London Starday HAB 8316—and it doesn't feature his "Ten Green Bottles".



Christine Lambert, 17, 33 Blackmoor Road, Mootown, Leeds 17, Yorks. Stars—Walker Brothers, Beach Boys, Mamas and Papas, Ike and Tina, Sonny and Cher. Hobby and Interests—Mod clothes, records, live shows, dancing, mod boys. R & B.



D. A. Cavanagh, 19, 30 Goldsmith Road, Grindon Village, Sunderland, County Durham. Stars — Buddy Holly, Animals, Honeycombs, Brenda Lee, Roy Orbison. Hobby and Interests — Motor Bikes, records, singing, dancing, boxing, girls.

READERS' CLUB



Allan Fulton, 17, 27 Stanks Rise, Seacroft, Leeds 14. Stars—Stones, Yardbirds, Things, Lulu, Marianne Faithfull. Hobby and Interests — Radio Caroline, R & B, harmonica, girls, want girl pen-pals anywhere.



Joan O'Donnell, 18, 52 Lavender Avenue, Mitcham, Surrey. Stars—Cliff Bennett and Rebel Rousers, Stones, George Forme and Blue Flames, Sounds Inc. Hobby and Interests — Boys, dancing and clothes. Anything going.



Nicky Peters, 20, 5 Oxford Court, Queens Drive, London W.3. Stars —Stones, Donovan, Move, Homes, Spencer Davis. Hobby and Interest.—Dancing, swimming, painting, records.



Bert Norlin, 18, Medlemsvagen 76, Jomanehou, Stockholm, Sweden. Stars — Stones, Chuck Berry, Buddy Holly, Pretty Things. Hobby and Interests—Girls, guitar playing, sleeping.



Christopher Parker, 18, 98 Chesington Road, West Ewell, Surrey. Stars—Shirelles, Dionne, Miracles, Tamla Motown, Inez and Charlie. Hobby and Interests—With Dionne Warwick and Shirelles Fan Club.



Sara Silberberg, 17, Kiryath-Hayim, Jod Street 27, Haifa, Israel. Hobby and Interests — Theatre, dancing, folk songs, sport, boy pen pals (17-18).



Lisabeth Jensen, 15, Tuisloyi, Birkeke, Denmark. Stars—Beatles, Monkees, Stones, Hermans Hermits. Hobby and Interests—Books, animals.



Roman Gorlinsky, 21, 77 Edisonova, blok 6, Ostrava 4, Czechoslovakia. Stars — Troggs, Beach Boys, Who, Dave Dee, etc., Sandy Shaw. Hobby and Interests — Travelling, dancing, sport, collecting records, magazines.



Grazyna Brzezinska, 16, 42 Warsaw, 25 Kasprzaka Street, Poland. Stars—Walker Brothers, Animals, Yardbirds, Stones, Troggs, Kinks, Pretty Things, Who, Them, Small Faces, Koobas, Zombies, Sorrows. Hobby and Interests—Pop music (R & B), records, cards, dancing and photography.



Janusz Zyljmani, 16, Natowice, ul Nosciuszki Sm7, Poland. Stars. Hobby and Interests—Pop groups, records, cars, letter writing, Speaking Polish, Russian and English.

BUCK OWENS AND HIS BUCKAROO "Carnegie Hall Concert" (Capitol T 2556).

BUCK is probably America's most popular C & W star—his style is polished, electrical and commercial, yet there is still that inbred C & W flavour about everything he does. This "live" recording is very good — the quality is excellent. Try "Act Naturally" and the contrasting next track "Together Again", a former biggie for Ray Charles. A good C & W LP. But maybe not a rave for the purists. A must for your cowboy party.

★★★★

HARRY BELAFONTE "Calypso combined With Brass" (RCA Victor RD 7856).

THIS LP is aptly titled — in fact it sums up everything on the record. As usual Belafonte is great — there's everything here from "Cocoanut Woman" to "Mama Look A Boo-Boo" whatever that is. A change from the subtle sophisticated Harry, but so happy.

★★★★

THE DUBLINERS "A Drop Of The Hard Stuff" — Seven drunken Nights; The Galway Races; The Old Alarm Clock; Col. Fraser & O'Rourke's Reel; The Rising Of The Moon; McCafferty; I'm A Rover; We'lla Walle; The Travelling People; Limerick Rake; Zoological Gardens; The Fairmoy Lassies & Sporting Paddy; Black Velvet Band; Paddy On The Railway. (Major Minor MMLP3).

MANY people who have condemned the Dubliners' drinking hit have in the same breath highly praised various drug songs. Strange. Nevertheless if you liked their hit — providing you haven't heard any Dubliner music before — you'll find this a good LP to introduce you to the group. The variety of songs is great—and very entertaining. And if you find that you really dig the sound just remember there are plenty more of their LP's available.

★★★★

NINO TEMPO AND APRIL STEVENS "All Strung Out"—You'll Be Needing Me; Help You To See; All Strung Out; Follow Me; Little Child; Alone Alone; Sunny; Out Of Nowhere; Wings Of Love; I Can't Go On Living (Without You Baby); Bye Bye Blues; The Habit Of Loving You Baby (London HAU 8314).

QUITE nice harmonies from the Spector-influenced Nino Tempo and his pretty sister April. Their image has become more hip since the "Deep Purple" days and their songs are pleasant and West Coast.

★★★★

BURT BACHARACH "Casino Royale" (RCA Victor RD 7874).

ONE of the most vaunted soundtrack LP's for quite some time — and justifiably so. The combination of Mr. Bacharach's music, plus extra talent in the shape of Dusty Springfield (on "The Look Of Love") and Herb Alpert (on "Casino Royale Theme") is bound to put this LP into the homes of many people who wouldn't otherwise think twice about buying film soundtracks. Whatever one's opinions may be about the film — the music is A-OK. A Colgems (they record the Monkees) production, incidentally.

★★★★

JUNIOR PARKER "Like It Is" — Country Girl; You Can Make It If You Try; Wish Me Well; Hew Lawdy Mama; Sometimes I Wonder; That's The Way You Make Me Feel; Come Back Baby; Just Like A Fish; Baby Please; You Ain't Got No Heart; Cracked Up Over You (Mercury 20997 MCL).

JUNIOR is one of the most sophisticated of all the blues exponents. Not particularly commercial mind you. But his joggling style, smooth vocals and very jazzed-up swinging style is appealing to other than staunch blues fans. This was the first blues LP I have really liked for quite a while. It's out of the rut — a Bobby Robinson production incidentally.

★★★★

THE LEFTE BANKE "Walk Away Renee"/"Pretty Ballerina" (Philips BL 7773).

ONE of the most imaginative groups today, the Lefte Banke's use of Baroque musical forms has made them into a well-respected group. It would be wrong to imagine that every track is good on this LP — some are noisy and unimaginative, but when you hear "Barterers And Their Wives", "Shadows Breaking Over My Head", and the beautiful "Walk Away Renee" (Just listen to the Baroque backing on that one) you realise that this group are potentially very big indeed.

★★★★

JIM KWESKIN AND THE JUG BAND "See Reverse Side For Title" (Fontana TFL 6080).

THIS group was a new name to me. The good-time music style here is much more pronounced than on the more commercial records of this type by groups like the Spoonful, etc. The folk tinge is strong, and the LP is very interesting — repeat, interesting. Track seven on side one is "Turn The Record Over". Some kind of drug symbolism?

★★★★

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. . . .

new albums reviewed by Norman

Joplin and Peter Jones



WHISTLING JACK SMITH — his first Deram album has been given simultaneous transatlantic release.

Plenty of familiar tunes on Jack Smith's first LP

WHISTLING JACK SMITH "Around The World"—Scotland The Brave; The Happy Wanderer; Rose, Rose I Love You; Frere Jacques; Havah Nagilah; Early One Morning; Tom Hark; Song Of The Steppes; Battle Hymn Of The Republic; Union Jack; Waltzing Matilda; I Was Kaiser Bill's Batman (Deram DML 1009).

THE insidious sound of Jack Smith and his infernal piping blasts from the radio constantly, and this LP has given them ever more ammunition. A clever LP, with a good selection of numbers—all very familiar and most of them given the same treatment as the hit. Not my cup of tea in LP form, but it may be yours.

★ ★ ★ ★

OTIS SPANN "The Blues Is Where It's At" (HMV CLP 3609).

PIANIST-cum-vocalist Otis Spann has built up a solid blues following—here he tries some kind of blues which are different from his previous few records. Like Muddy Waters "Popcorn Man" and Bobby Darin's "Brand New House".

★ ★ ★

DAVID McWILLIAMS "Singing Songs By David McWilliams" (Major Minor MMLP 2).

YOU may have been hearing a lot of noise about Mr. McWilliams on Radio Caroline. He is being boosted as a great new folk singer. That may be. But unfortunately you would only like David if you agreed with his political convictions—although his music is honest there isn't very much that is truly original here. His songs are quite sophisticated but I had the impression he was singing more for himself and his circle of friends, than for a wider audience. I imagine his future songs will be better as he obviously has talent.

★ ★ ★ ★

FRANK SINATRA "Greatest Hits — The Early Years" — Put Your Dreams Away; The House That I Live In; Nancy; Saturday Night; The Coffee Song; Five Minutes More; If You Are But A Dream; Record Two — September Song; I Couldn't Sleep A Wink Last Night; People Will Say We're In Love; Full Moon And Empty Arms; Time After Time; I Have But One Heart; I'm A Fool To Want You; Day By Day; The Moon Was Yellow; Ol' Man River (CBS 66201).

IT is of course impossible to say anything new about these early Sinatra sides — except that once again, U.S. Columbia have re-packaged them, and very nicely too into a double-album set for the price of fifty bob. Look at the titles. Stan Britt wrote the sleeve notes, and he chastises critic George T. Simon for saying "I'm A Fool To Want You" was the most moving side Sinatra has ever recorded. So I won't say anything about the phrasing, the emotion, the intonations and most of all the voice. Just that if you like music and you haven't got this — buy it.

★ ★ ★ ★

There isn't as much light music this month—but FELIX KING, his piano and strings, have an LP out on Philips BL 7772 which will delight the set to which he has been playing so often. The title, as you could guess, is "Elegance". THE FIFTY GUITARS OF TOMMY GARRETT go latin on "In A Brazilian Mood" (Liberty LBY 1353) and this Ernie Freeman arranged LP should sell to more than the usual buyers of this group. MARTIN DENNY, he of "Quiet Villase" fame, has an album titled "The Hawaiian Touch" which has some unusual and tuneful South Sea items. On Liberty LBY 1354.

On to female solo singers. IRENE KRAL is a sophisticated jazz singer who has a distinctive style of her own. Her "Wonderful Life" LP is on Fontana TL 5309 and is great. BRIDIE GALLAGHER's new LP is on Emerald MLD 18 and is titled "A Little Bunch Of Violets"—perhaps not a huge seller in England but Irish dealers should stock this charming record. MARGARET WHITING has made quite an impact on the American charts lately, and her "The Wheel Of Hurt" LP is released here on London HAU 8317. Her voice is good, and she sings some pretty current songs like "You Don't Have To Say You Love Me" etc.

Fans of husky-voiced French romantic singers will go for MAURICE FANON and his LP named after him on Fontana TL 5367. His voice is deep and attractive and this record deserves to sell well. Lesley Gaylor will be pleased when he hears that Ace Of Hearts are re-issuing some old material on their "Bing Sings For Children" LP—AH 139. Not as dated as one might imagine and still very warm and appealing.

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

THIS WEEK'S NEW SINGLES



Here are this week's biggies. Above: Steve and Plonk of the Small Faces, and next to them John Sebastian of the Lovin' Spoonful. Then there are the Hollies, Peter and Gordon and finally Count Prince Miller and Jimmy James of Jimmy James and the Vagabonds.

PETER AND GORDON

The Jokers; Red, Cream and Velvet (Columbia DB 8198). This is a film theme and it's also NOT the boys' best. A touch of the vaudevilian attitude in the song, taken at a rather fast clip. But it's certainly catchy and the backing pushes along well. Obviously for the charts, but it's just my cuppa. Flip: Slower, softer, musically probably more satisfying.

TOP FIFTY TIP

THE HOLLIES

Carrie Anne; Signs That Will Never Change (Parlophone R 5602). I think this is tremendous—in every advertised position. There's a high-leading voice, recollecting the good old schooldays, and there's a calypso sort of rhythmic backing and all West Indian sounds and a lot else besides, as they say. It grows on me instantly. Most catchy and sort of developed pop. Flip: Another Hollie composition and lyrically darned good.

TOP FIFTY TIP

SMALL FACES

Patterns; E Too D (Decca F 12619). Another Marriott-Lane composition and if I may say so another S.F. big hit. Song builds up well and there's a fine compact sound to the backing. Vocal line is

strong... it's rather a high-quality song in most ways. Nothing too startling, but infectious. Flip: This starts off instrumental, then wallows into a most urgent vocal job. Liked this a lot.

TOP FIFTY TIP

THE LOVIN' SPOONFUL

Six O'Clock; The Finale (Kama Sutra 208). I honestly don't know about this one. Instinct says it ought to be a hit, because they are, group-wise, in very good nick. The song is strong... so how come they're not regular big-timers in the charts? But do give this a spin. It's very well-done. Flip: Rather faster and also catchy, well-voiced.

TOP FIFTY TIP

TRAFFIC

Paper Sun; Giving To You (Island 6002). A very long (more than four minutes) for the Stevie Winwood outfit debut. Something a bit strained about it vocally, but no matter — it's good to the core. Good song, clever arrangement, good instrumentation. Sort of advanced music, really. Flip: Stevie in good voice, again. But briefly. Good blues edge, with a chunky sound all the way. Mostly roaring instrumental.

TOP FIFTY TIP

THE SOULMATES: Is That You; Time's Run Out (Parlophone R 5601). This boy-girl duo get a bright old sound going here. I liked it a lot, as a song and as a performance. Suggest you seek it out for a sample soul spin. ★ ★ ★ ★

THE 5th DIMENSION: Another Day, Another Heartache; Rosecrans Bvd (Liberty 12056). Very good new-style American sounds, with rolling banks of vocal harmonies on a mid-tempo beat ballad. Most musical. ★ ★ ★ ★

ARMANDO BAUSCH: Ninna, Nanna; Don't Be An April Fool (Fab-7). A star from Luxembourg on what is a double 'A' side job. I've taken "Ninna" as the ace side — very catchy and airy. ★ ★ ★

KIKI DEE: "I"; Stop And Think (Fontana TF 833). Was tempted to give this a tip, but I'm not so sure about the actual song. Kiki in top expressive mood, singing beautifully, and helped by a top-side Art Greenslade accompaniment. Must happen, this girl. ★ ★ ★ ★

STEVE LAWRENCE: Sweet Maria; The Ballad Of The Sad Young Men (CBS 2775). Hear this a couple of times before rejecting... Seems a bit rambling first time, then the cleverness of the union work between voice and backing gets hold. But a probable miss. ★ ★ ★

TONY BENNETT: Days Of Love; Keep Smiling At Trouble (CBS 2779). Guv'nor performance on a slow, string-backed ballad. Not pacy enough for a chart quickie, but this is what balladeering is all about. ★ ★ ★ ★

FREDDIE AND THE DREAMERS: Brown and Porter's (Meat Exports) Lorry; Little Brown Eyes (Columbia DB 8200). Cheeky-cheery little story of a hitch-hiker going from Birmingham to London. No reason in the world why this amiable performance shouldn't make the charts, really, but Fred has just lost the touch. ★ ★ ★ ★

DON AND THE GOODTIMES: I Could Be So Good To You; And It's So Good (Columbia DB 8199). Can't see much in this, though it's doing well in the States. Rather routine, fastish, ballad with full vocal sound. ★ ★ ★

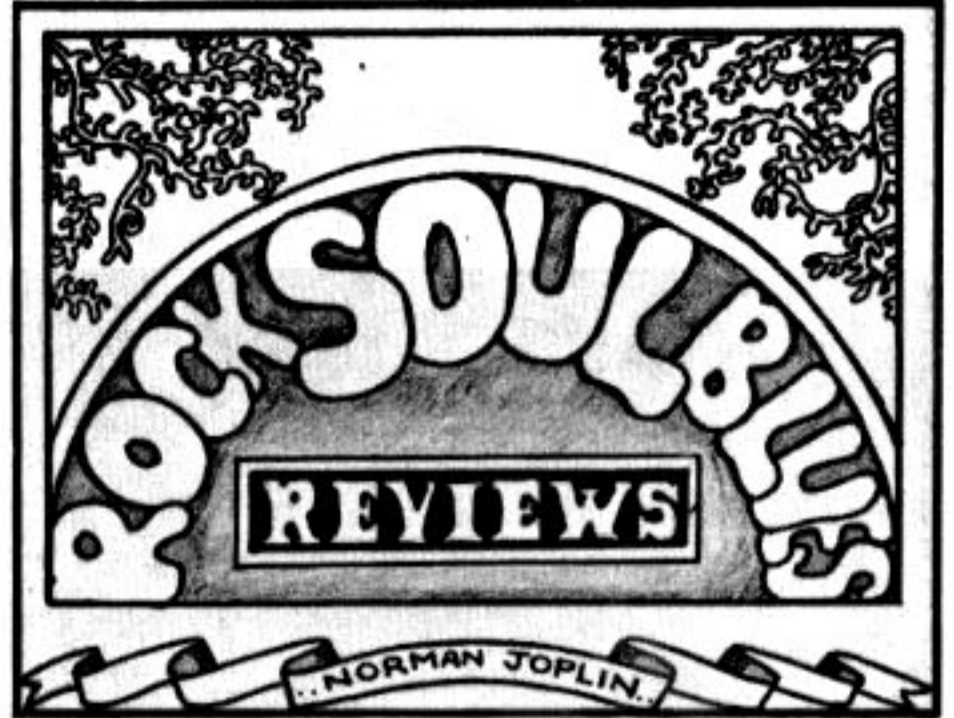
THE DOORS: Alabama Song (Whisky Bar); Take It As It Comes (Elektra 012). The old Kurt Weill song — it's miles away from the sort of material usually handled by the American Doors. Pretty well tongue-in-cheek but so darned catchy it could register here. Look for it. ★ ★ ★ ★

"SUMMER Wind", by KAI WARRNER AND HIS ORCHESTRA, features a mellow alto sax (Polydor 56530), but is no stand-out melody. Revival of "Oh Mama" (Philips BF 1574), by DANIELLE, could just break through — good personality singing and an old song (about the butcher's boy wanting to "marry me" — anyway, it's off-beat). About a hired assassin and folkie with it: "A Fistful Of Dollars", with a whistled introduction. Not struck by "Sunday Will Never Be The Same", by SPANKY AND OUR GANG (Mercury MF 982) — just a routine sort of song and style. That good old Tom Paxton song "My Rambling Boy" by CHAPTER THREE (CBS 2778) is a pretty good preview to their forthcoming LP — nice folksy sounds, vocally. New boy (from Portsmouth) MIKE WALLIS sings amiably on a tradidly - vaudeville-singalong sort of "It's On You Girl" (RCA Victor 1598). And some excellent piano styling from ROGER WEBB, plus orchestra and chorus and a super - smooth but punchy version of "A Man And A Woman" (RCA Victor 1599).

Three British blondes, the CHANTELES, revive "The Man I Love" (CBS 2777) with modernistic ideas, a strong lead voice and careful attention to the spirit of the Gershwin oldie. Must say I commend VALERIE AVON, who wrote "To Be Let" (Columbia DB 8201) and sings it with splendid spirit. From ROBERT PETERS: "Somewhere In The Sun" (Parlophone R 5600), a pacy ballad with fair appeal. "Hard To Get Up In The Morning"

complain THE BATS (Decca F 22616), with a plaintive edge to a quite strong song. Joe Loss band-singer ROSS McMANUS turns in his usual excellent performance on "Can't Take My Eyes Off Of You" (Decca F 12618). Yet another version of "Do It Again A Little Bit Slower" by THE NEW FORMULA (Pye Piccadilly 35381), and this could easily be a hit song. One more version: by VAL AND THE V's (CBS 2780) — girl lead this time... could be quite a battle on this particular song.

The tribute to Sir Francis Chichester "A Man Alone", penned by Les Reed and Barry Mason, is obviously of interest at this time — two useful big choral versions from the MORRISTON ORPHEUS CHOIR (Columbia DB 8197) and the FONTANA SINGERS AND ORCHESTRA (directed by LES REED) on Fontana TF 837. Trumpet work of good sounds on "Song Of The Mountains" (Durium DRS 54031) — but not all that strong a number, say I. From JOHNNY KELLY comes "Black Velvet Band", a trad Irish item (Pye 17322) — rather interesting. The talented JACQUES DUFRONC steams in with "J'Aime Les Filles" (Vogue VRS 7024), a most catchy little song.



THE TEMPTATIONS, doing (believe it or not) the fifth step of the "Temptation Walk". The new disc is "All I Need" on Tamla Motown.

THE TEMPTATIONS All I Need; JIMMY JAMES AND THE Sorry Is A Sorry Word (Tamla VAGABONDS No Good To Cry; Motown TMG 610) There's a You Showed Me The Way (Piccadilly riff running through this dilly 7N 35274) An insistent plain-sophisticated Tamla beater from tive beater from Jimmy and the hit making Temptations. The boys — his voice is as soulful as record is much happier (despite always and the hard-driving back-the-lyric) than their last, and the ring is sympathetic to the vocal, inevitable, essential dance beat is The ringing guitar sound is par-still evident. It's a good pop-culturally effective, and the song, inclined record which will give a jerky tuneful item, is one of the boys yet another big hit. Most those which grows on you — it's of their flips are good — this one their most commercial to date and is, if anything better than side must be a definite chart hit. Flip one. There's a pleading quality is a self-penned number by Jimmy in the lead vocal and although which spotlights his slow vocals, the whole thing is maybe a bit and Tom Parker's piano work. It too (Four Top-sy, the poignant, builds nicely and has a late-night typically Motown quality comes quality.

TOP FIFTY TIP
ELLIE GREENWICH I Want You To Be My Baby; Goodnight, Goodnight (United Artists UP 1180). Top U.S. tunesmith Ellie revives a Bobby Hendricks composition in raving style—answering chorus, hand-clapping beat and a dated sound add up to... a juke-joint favourite? ★ ★ ★

PERCY WIGGINS Book Of Memories; Can't Find Nobody (To Take Your Place) (Atlantic 584113). A slow, and need I say it. Percy Sledge inspired soul ballad with typical piano and bluesy guitar bits. Words are OK—but the tune is a bit corny especially considering Percy's excellent voice. ★ ★

THE SPELLBINDERS Since I Don't Have You; I Believe (CBS 2776). Star CBS soul attraction revive the old Jimmy Beaumont and Skyliners goldie, and for those who don't know the song it's a fabulous slow ballad with a plaintive flavour. Vocals are superb on this old-style goody which deserves to put the Spellbinders in the charts. ★ ★ ★ ★

PEACHES AND HERB "Let's Fall In Love"—Let's Fall In Love; Just One Look; I'm In The Mood For Love; Because Of You; Time After Time; Will You Love Me Tomorrow; Close Your Eyes; True Love; We Belong Together; When I Fall In Love; I Will Watch Over You (CBS 62966).

THE sweethearts of soul! and a dozen very pleasant tracks. The strings and tuneful arrangements prevent the LP from becoming too specialist. Sophisticated pleasant pop, without much of a backbeat but easy-on-the-ear. A pity their "We're In This Thing Together" hit has been left off.

★ ★ ★ ★

THE DRIFTERS "I'll Take You Where The Music's Playing" — I'll Take You Where The Music's Playing; I've Got Sand In My Shoes; At The Club; I Don't Want To Go On Without You; Answer The Phone; He's Just A Playboy; Follow Me; Spanish Lace; Chains Of Love; Far From The Madding Crowd; The Outside World; Come On Over To My Place (Atlantic 587061).

★ ★ ★ ★

ANOTHER Atlantic re-issue, presented in the original casing. Side one is a fabulous slab of Drifters at their best. From the hip "At The Club" and the swinging title track to the beautiful, lonely, "I Don't Want To Go On Without You" each track is great. Soul Music at its commercial best. Side two isn't as good, but there are stand-outs like "Follow Me" and "Spanish Lace".

★ ★ ★ ★

VARIOUS ARTISTES — "Soul Sounds" — (CBS 62965).

CBS have never been a particularly soulful company, if you'll excuse that crass phrase. On this 16-track LP they lump together just about everything they have. Ranging from pre-Tamla Four Top sides (they sound SO dated) to the swinging Peaches and Herb and Spellbinders. Sort of border-line items like the Chamber Bros. "All Strung Out Over You" are here — somehow U.S. Columbia seem too sophisticated to produce inspired soul. But this is a start, even though it is such a smooth item.

★ ★ ★ ★



THE most original, exciting "live" sound I've heard in years! Quite a statement. But it's quite a group. I'm talking about Denny Laine and his Electric String Band. Its unveiling took place at Tiles last Friday night. And the first set had a raw, earthy tension about it that really grabbed you at the bottom of the spine. Frankly, till then, I'd never really realised just how much real talent Denny Laine possessed. Hitherto, he'd been the sound of the Moodies. Now, even on one hearing under rather trying conditions, I'm convinced that he is a potential world star. All the qualities are there. In his sound, style, stagecraft. In his image. A little boy lost look. But counteracted by his colossal confidence. His range was an ear-opener. And there's so much emotion in his voice.

His band? It's something else. Four strings—all young cats from the Royal College of Music. Plus bass, the excellent Viv Prinz on drums (in his yellow-tinted glasses, he looked a cross between Confucius and granny from The Beverley Hillbillies!) and Denny's own guitar. The strings are amplified. The secret of the mind-blowing, original sound? The arrangements of a quiet, sensitive, immensely likeable and extremely talented unknown American named Tony Visconti whom Laine's record producer and manager, Denny Cordell met in New York. Visconti's writing for strings is really completely original. And when the band has got itself together more, it's going to cause an uproar. Good luck to them all for trying to create something really new. Because of the sincerity of all concerned, it has to succeed. When it does, remember you first read about it in this RM column.

GLOOM GALORE

● When the first announcements about Radio 247 were made, there was gloom galore in the business. On the face of it, this was certainly no substitute for the pirates. It looked as though we were in for one eternal "Swingalong"-type show. A mixture of "live" tapes and "safe"-sounding records which wouldn't really offend anyone. But I have news for you. Without revealing any names at this stage my research shows that, over the past few weeks, Broadcasting House has witnessed a stream of past and present pirate deejays queuing up for auditions. At the specific request of the powers-that-be behind 247, I met 247 boss, Robin Scott, for the first time a few weeks ago. I was most impressed, to say the least. For instance, here was someone within the Corporation who, for a start, had not only heard of Rosko... but was an ardent admirer of his talents! (Incidentally, I'm certain that none of you really realise just how huge he is in France. I've never seen such press cuttings for a deejay. Even Jimmy Savile or Simon Dee).

If... and I hope that "if" isn't too big... Robin Scott is given carte-blanc by the powers-that-be to put his ideas into practice, 247 could surprise us all. He has the courage of his convictions. And his outspokenness is proving an inspiration to the younger modern-minded producers who'll be working under him. I understand that he's knocked out by the success of Ron Belchier's new-style "Easy Beat" (a really revolutionary show by BBC standards). Sunday mornings on BBC certainly haven't been the same since it started. And David Symonds could easily become a star deejay.

BRILLIANT DEEJAY

● A quick word about Kenny Everett. To my mind, he's by far the most brilliant deejay to emerge in years. Again, an original, creative talent. Outspoken to the point where he needs very careful direction. His Beatles LP programme insert in last Saturday's "Where It's At" was superb (his own favourite word). You might be interested to know that the considerable editing of the LP side one section was completed just three minutes before transmission. And the editing and compressing of part two was being handled by Geoff Haydon while Johnny Beerling was coping with the production of Chris Denning's section of the show. Phew! But well worth it. The only tragedy? That all this country was glued to their TV sets! Still, that's show biz, baby! As for Kenny's JBJ appearance later that afternoon, it was the most stimulating shot in the arm that tired show has experienced in ages. His confidence before the cameras surprised me, too. And he's remarkably telegenic. (What a ghastly word!). Hope he'll be rebooked. IMMEDIATELY.

● When space permits—and, regrettably, this fortnight it doesn't! I want to write at some length about Graham Nash of The Hollies. As a person, a producer, a composer and the changes he's going through. So remind me!

● Peter Jones has done the Beatles LP proud elsewhere in this week's RM. My only comment at this time? It is unquestionably the most highly original, most imaginative, quite extraordinary brilliant pop album ever made. The only thing that can follow it? Their next one. They are years ahead of everyone. I call this album "Love—From The Beatles".

● The biggest thrill of my professional career last week? Promoting that fantastic Procul Harum record I wrote about two weeks ago. Can't tell you how immensely satisfying it is to see something you believe in as a creative, artistic, masterpiece selling nearly 90,000 copies in the first week of release. And my special thanks to the Decca promotion team who backed my intuition one hundred per cent. This will be Deram's first number one. With a bit of luck, it could be number one all over the world.

NAMES AND FACES

BY PETER JONES



Johnny Devlin was born in 1941 in New Zealand — and he became, at 17, the Kiwi folks first homegrown pop idol. Somewhere between Presley and Haley — that was the style. In 1959 he toured Australia with the Everly Brothers, staying on to make his home in Sydney. He had fourteen records in the Top Twenty there. In November, 1965, he courted his wife and two children to England, being signed to a three-year disc contract. For a year or so, he's been singing with the Ken Macintosh big band at the Empire, Leicester Square. And he's formed his own publishing company to cope with his enormous output of songs. The teen idol image is going now — he's more what they call an all-round entertainer. ... Latest record: "Hurtin'."



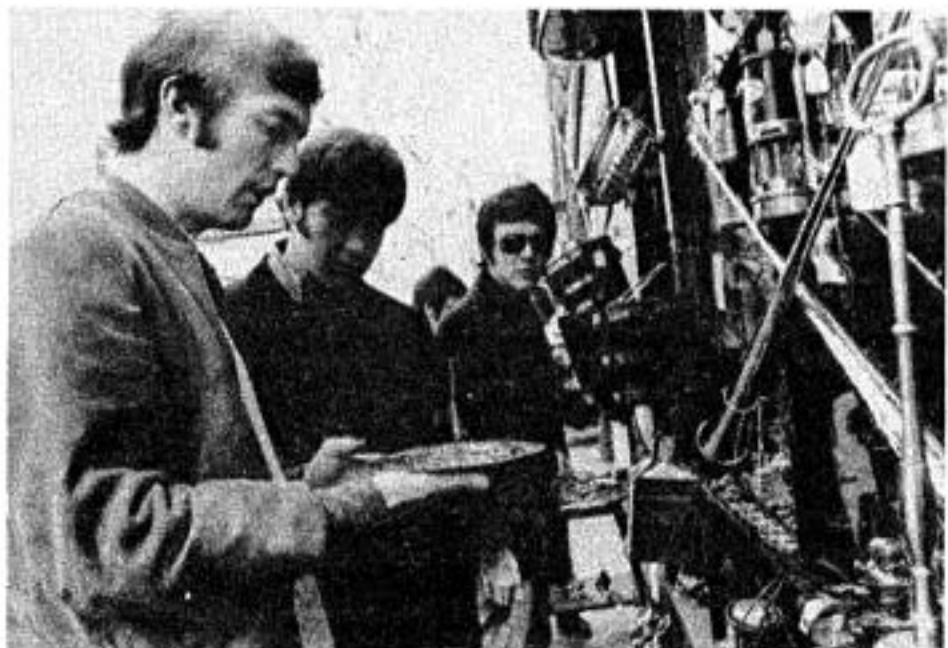
Procul Harum is, according to the publicity boys, "neither a group nor an individual — but five people who have come together to experiment with music and ideas. They don't create a sound, but a collection of individual sounds blended together by mutual sympathy and respect. There is no final product, only a series of experiments on a theme, experiments which are never conclusive." Right — but what I say is that the lead singer Gary Brooker gets a high-flying coloured sound on the Deram release "A Whiter Shade of Pale". Drummer is Bobby Harrison, Dave Knights is on bass, Ray Royer plays lead guitar and Mathew Charles plays organ — Gary also plays piano, by the way. Between them, they do play a heck of a lot of different instruments. Their recording manager: the indefatigable Denny Cordell.



Time was when Jeannie Lambe was a highly-decorative adornment of the traditional jazz scene — I've copped her working with Kenny Ball and Mr. Acker Bilk and Alex Welsh. But now she's switched, rather well, to the wider field of pop and ballads. Producer Fiona Bentley "discovered" Jeannie at a recording session for Miss Lambe's husband, tenor saxist Danny Moss, and said: "I thought nobody who looks that good could possibly sing". Jeannie upped and sang. Result: an international contract with CBS — and a record out now called "Day After Day After Day", which was written by Donovan and Julie Felix musical director John Cameron. The flip was "City At Night", which was written by Ronnie Ross, a guv'nor figure in the baritone sax popularity poll sections. Jeannie is a pert twenty-two years of age. Any further questions?



First Page One Records venture into the R and B scene features the pictured duo, Pic and Bill — the number is "All I Want Is You", via the American Charay label owned by Texan Major Bill Smith. Breaking through, too, in the local radio stations. Introductory notes from Pic: "My real name is Charles Pickins. I'm one of 15 children. Sang and played harmonica on radio show talent contests when I was at school — and my gospel-singing sister got me organised into a disc contract." And from Bill: "I'm Billy Mills. One night in a club in North Carolina, I was asked to get up and sing with another boy there. I agreed. And that's how I met Pic. We formed an act on the spot — and have been together ever since."



Dave Clark, and some of the Five Lads, shopping for antiques in Shepherd's Market, London — they wanted to take some wee gifts with them for their six-week (and sixth) nationwide tour of America. In fact, you can put up a good argument for saying that Dave and the boys are the most consistent touring British attraction. State-side, "You Got What It Takes" is currently in the American top ten. Their new single "Tabatha Twitchit" is just out here... but won't be released in the States. Delighted that Dave's Five got back in the charts last time out, I'm confidently predicting they'll be back yet again with the unusual Miss Twitchit.

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RECORD MIRROR CHARTS PAGE

CASHBOX TOP 50

AIR MAILED FROM NEW YORK

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

*An asterisk denotes record released in Britain.

BUBBLING UNDER

- Buy For Me The Rain—Nitty Gritty Dirt Band (Liberty)
- Sunday Will Never Be The Same—Spanky & Our Gang (Mercury)
- Misty Blue—Eddy Arnold (RCA)
- Ain't No Mountain High Enough—Marvin Gaye & Tammi Terrell (Tamla)
- Shake—Otis Redding (Volt)
- Live—Merry-Go-Round (A. & M.)
- Can't Seem To Make You Mine—Seeds (GNP)
- Lay Some Happiness On Me—Dean Martin (Reprise)
- Ding Dong The Witch Is Dead—5th Estate (Jubilee)
- Sound Of Love—Five Americans (Abnak)

TOP L.P.'s

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

5 YEARS AGO

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

TOP E.P.'s

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

BRITAIN'S TOP 50

NATIONAL CHART COMPILED BY THE RECORD RETAILER.

- 1 SILENCE IS GOLDEN
1 (5) Tremeloes (CBS)
- 2 WATERLOO SUNSET
9 (3) Kinks (Pye)
- 3 DEDICATED TO THE ONE I LOVE
2 (5) Mamas and Papas (RCA)
- 4 THEN I KISSED HER
12 (4) Beach Boys (Capitol)
- 5 PUPPET ON A STRING
3 (11) Sandie Shaw (Pye)
- 6 PICTURES OF LILY
4 (5) Who (Track)
- 7 SEVEN DRUNKEN NIGHTS
8 (9) Dubliners (Major Minor)
- 8 THE BOAT THAT I ROW
6 (7) Lulu (Columbia)
- 9 THE WIND CRIES MARY
15 (3) Jimi Hendrix Experience (Track)
- 10 SOMETHIN' STUPID
5 (10) Frank and Nancy Sinatra (Reprise)
- 11 FUNNY FAMILIAR FORGOTTEN FEELING
7 (7) Tom Jones (Decca)
- 12 NEW YORK MINING DISASTER 1941
18 (5) Bee Gees (Polydor)
- 13 THE HAPPENING
23 (3) Supremes (Tamla Motown)
- 14 HI HO SILVER LINING
14 (10) Jeff Beck (Columbia)
- 15 SWEET SOUL MUSIC
17 (5) Arthur Conley (Stax)
- 16 PURPLE HAZE
10 (9) Jimi Hendrix (Track)
- 17 FINCHLEY CENTRAL
25 (3) New Vaudeville Band (Fontana)
- 18 A LITTLE BIT ME, A LITTLE BIT YOU
11 (8) Monkees (RCA)
- 19 RELEASE ME
21 (18) Enselbert Humperdinck (Decca)
- 20 I CAN HEAR THE GRASS GROW
13 (8) Move (Deram)
- 21 A WHITER SHADE OF PALE
— (1) Procol Harum (Deram)
- 22 ROSES OF PICARDY
35 (3) Vince Hill (Columbia)
- 23 THE FIRST CUT IS THE DEEPEST
39 (4) P. P. Arnold (Immediate)
- 24 HA! HA! SAID THE CLOWN
18 (9) Manfred Mann (Fontana)
- 25 IF I WERE A RICH MAN
26 (6) Topol (CBS)
- 26 HAPPY TOGETHER
19 (10) Turtles (London)
- 27 CASINO ROYALE
31 (5) Herb Alpert (A & M)
- 28 BIRDS AND BEES
27 (4) Warm Sounds (Deram)
- 29 THERE GOES MY EVERYTHING
— (1) Enselbert Humperdinck (Decca)
- 30 I'M GONNA GET ME A GUN
29 (9) Cat Stevens (Deram)
- 31 WALKING IN THE RAIN
37 (2) Walker Bros. (Phillips)
- 32 KNOCK ON WOOD
22 (13) Eddie Floyd (Atlantic)
- 33 MUSIC TO WATCH GIRLS BY
34 (4) Andy Williams (CBS)
- 34 BERNADETTE
24 (8) Four Tops (Tamla Motown)
- 35 THIS IS MY SONG
28 (14) Harry Secombe (Phillips)
- 36 OKAY
49 (2) Dave Dee, Dozy, Beaky, Mick and Tich (Fontana)
- 37 MAROC 7
29 (7) Shadows (Columbia)
- 38 YOU'VE GOTTA STOP/ THE LOVE MACHINE
39 (3) Elvis Presley (R.C.A.)
- 39 I GOT RHYTHM
56 (2) The Happening (Stateside)
- 40 GONNA GIVE HER ALL THE LOVE I'VE GOT
33 (6) Jimmy Ruffin (Tamla Motown)
- 41 JIMMY MACK
32 (9) Martha and the Vandellas (Tamla Motown)
- 42 GET ME TO THE WORLD ON TIME
44 (3) Electric Pukes (Reprise)
- 43 GIVE ME TIME
— (1) Dusty Springfield (Phillips)
- 44 OH HOW I MISS YOU
40 (8) Bachelors (Decca)
- 45 SWEET PEA
— (1) Manfred Mann (Fontana)
- 46 TWO STREETS
— (1) Val Doonican (Decca)
- 47 EDELWEISS
38 (16) Vince Hill (Columbia)
- 48 GROOVIN'
— (1) Young Rascals (Atlantic)
- 49 DON'T SLEEP IN THE SUBWAY
— (1) Petula Clark (Pye)
- 50 GUNS OF NAVARONE
61 (6) Skatalites (Island)

A blue dot denotes new entry.

BRITAIN'S TOP R & B SINGLES

- 1 SWEET SOUL MUSIC
1 Arthur Conley (Atlantic 504052)
- 2 THE HAPPENING
2 The Supremes (Tamla Motown TMG 607)
- 3 I NEVER LOVED A MAN (THE WAY I LOVE YOU)
4 Aretha Franklin (Atlantic 504054)
- 4 KNOCK ON WOOD
5 Eddie Floyd (Atlantic 504041)
- 5 BERNADETTE
2 Four Tops (Tamla Motown TMG 601)
- 6 THE FIRST CUT IS THE DEEPEST
16 P.P. Arnold (Immediate IM 047)
- 7 THE WIND CRIES MARY
18 Jimi Hendrix (Track 604004)
- 8 WHEN SOMETHING IS WRONG WITH MY MY BABY
12 Sam and Dave (Stax 601006)
- 9 PURPLE HAZE
7 Jimi Hendrix (Track 604001)
- 10 TEARS TEARS TEARS
20 Ben E. King (Atlantic 584100)
- 11 HIP HUG HER
10 Booker T. and the MG's (Stax 601009)
- 12 TAKE ME IN YOUR ARMS AND LOVE ME
13 Gladys Knight and the Pips (Tamla Motown TMG 604)
- 13 OUT OF LEFT FIELD
17 Percy Sledge (Atlantic 584108)
- 14 GONNA GIVE HER ALL THE LOVE I GOT
6 Jimmy Ruffin (Tamla Motown TMG 603)
- 15 LET ME COME ON HOME
11 Otis Redding (Stax 601007)
- 16 SHOW ME
12 Joe Tex (Atlantic 584102)
- 17 GROOVIN'
11 Young Rascals (Atlantic 584111)
- 18 NEW ORLEANS
— Wilson Pickett (Atlantic 584107)
- 19 JIMMY MACK
— Martha & The Vandellas (Tamla Motown TMG 599)
- 20 SOOTHE ME
8 Sam and Dave (Stax 601006)
- 21 TOUGHER THAN TOUGH
— Derrick Morgan (Pyramid PYR 6410)

BRITAIN'S TOP R & B ALBUMS

- 1 DOUBLE DYNAMITE
3 Sam and Dave (Stax 530053)
- 2 PAIN IN MY HEART
1 Otis Redding (Atlantic 587042)
- 3 KNOCK ON WOOD
4 Eddie Floyd (Stax 589006)
- 4 SUPREMES SING MOTOWN
6 Supremes (Tamla Motown TML 11047)
- 5 CLUB SKA '67
3 Various Artists (Island WRL LP 948)
- 6 HIT THE ROAD STAX
2 Various Artists (Stax 589005)
- 7 AND NOW
7 Booker T. and the MG's (Stax 589002)
- 8 FUNKY BUTT LIVE
— Geno Washington (Piccadilly MPL 58006)
- 9 THE JIMMY RUFFIN WAY
10 Jimmy Ruffin (Tamla Motown TML 11046)
- 10 GREATEST HITS
— Temptations (TML 11042)

Night Of The Long Grass—Troggs (Page One)
24 Sycamore—Wayne Fontana (Fontana)
Desdemona—John's Children (Track)
It Must Be Him—Vikki Carr (Liberty)

classified & SMALL adverts

● records for sale
RECORD BAZAAR. 50,000 from 2/-
Write for list. 1142-6, Arkyle Street, Glasgow.

AMERICAN RECORDS, Pop, R & B, R & R. L.P.'s only 29/0d. each, some even less. Send large s.a.e. to P. Jenney, 26 Ripon Drive, Blaby, Leicestershire.

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45's FROM 1/6: Hundreds of R & R; R & B; oldies and recent hits. Send large stamped addressed envelope for lists.—Crosby, 77 Manor Road, Wallasey, Cheshire.

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

RECORD SALE — 17 Park Road, Boston, Lincolnshire.

ROCK, R & B Oldies — few pop oldies. Deletions from 1957 onward. Large S.a.e. for lists. — 7 Park Avenue, Warrington, Lancashire.

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

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JEANS INTRODUCTIONS. 18 Queen Street, Exeter. 17 to 70. Worldwide successful romances.

ROMANCE OR PENFRIENDS. Enrland / Abroad. Thousands of members. Details World Friendship Enterprises, MC74, Amhurst Park, N.16.

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● fan clubs
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GEORGIE FAME fan club. Secretary, 47 Gerrard St., W.1. 1029
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ARE YOU EXPERIENCED? If so, write to Jimi Hendrix, c/o "Jane", 39 Gerrard Street, W.1.

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POP RECORDS wanted. Post to me for cash by return. Moore, 73 Mill Road, Leighton Buzzard, Bedfordshire.

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BLUSHING, SHYNESS, Nerves, quickly overcome by my famous 40-year-old remedy. Write now to Henry Rivers (R.M.7), 2 St. Mary's Street, Huntingdon, Hunts.

SWEET 'SOUL MUSIC'.
YOU can make him a success
LISTEN FOR IT
'SOMEWHERE IN THE SUN'
Recorded by ROBERT PETERS
ORDER IT NOW!
Released on Parlophone R5600 May 19th.

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



THIS↓

is what the Monkees sing and play like on stage . . .

WENT to a special showing of a forthcoming attraction in the Monkees' TV marathon — one where we had a special preview of the sort of on-stage presentation we can expect from the boys at their Wembley Pool concerts. Snap verdict: They're not 'arf good on stage . . .

This is not so much a documentary but more a typical Monkee mix-up over twenty-five minutes. Typical chaos . . . but it does show how they split their act up, how each man clearly has his own personality. The comedy is all there. Like a close-up of a screaming fan who says: "Oooh, is it the Monkees? I thought it was the Rolling Stones."

But the programme, possibly out on BBC-TV on June 24 prior to the boys' shows at Wembley, is very good indeed. And I must say they look even better in super-deluxe colour, as the Americans have had them from the start of the Monkeemania scene. One difference: right at the end, the close-ups of the individual Monkees also include the goods they are plugging via the commercials. Micky with Rice Krispies hovering over his left shoulder is somethin' else . . .

They take a typical day in the life of a Monkee tour. See them in their fast cars, see them greeting the fans, see Mike Nesmith fluffing up his hair, saying: "People laugh at me. I use all the preparations a girl uses on her hair."

See them pull into town and literally take over a radio station. The resident disc-jockey starts off calmly enough . . . then you see him bound and gagged and RIGHT out of it!

But it's the shots of the boys on stage which will cause the greatest interest. In a separate shot he says: "Your life appears nothing but an endless round of limousines and hotel rooms . . . then suddenly you go on stage and you hear it going for you and it's all worth while."

And Davy, nipping up to take over on drums for a while, as Peter comes on, armed with a banjo . . . and right well he plays it, too. Then a separate shot of him, pondering: "For about 12 hours after a concert, I find my ears are still ringing. So I look for somewhere quiet, just to talk. It's not cutting yourself off from life . . . it is just that you need the break."

Then it's Mike on stage, shaking Maracas, belting out like mad on his own solo spot. Then it cuts to him saying: "I remember when I was at school, I used to cut class and just sit on a stool on a stage in the middle of an empty theatre . . . and just play. I always must have thought it would lead me somewhere."

Next is Davy and his solo bit, which includes sitting happily on the side of the stage and carelessly provoking riots galore. And the cameras cut out on him and he's saying: "You just lose track of time . . . when you're touring. Normally it's all planned minute by minute, but on tour you just don't know what day it is. Why, I got out and played games with a swan earlier today." Asks interviewer: "A SWAN? Why'd you do that, Davy?" Said Davy: "Well, it looked kind of lonely . . ."

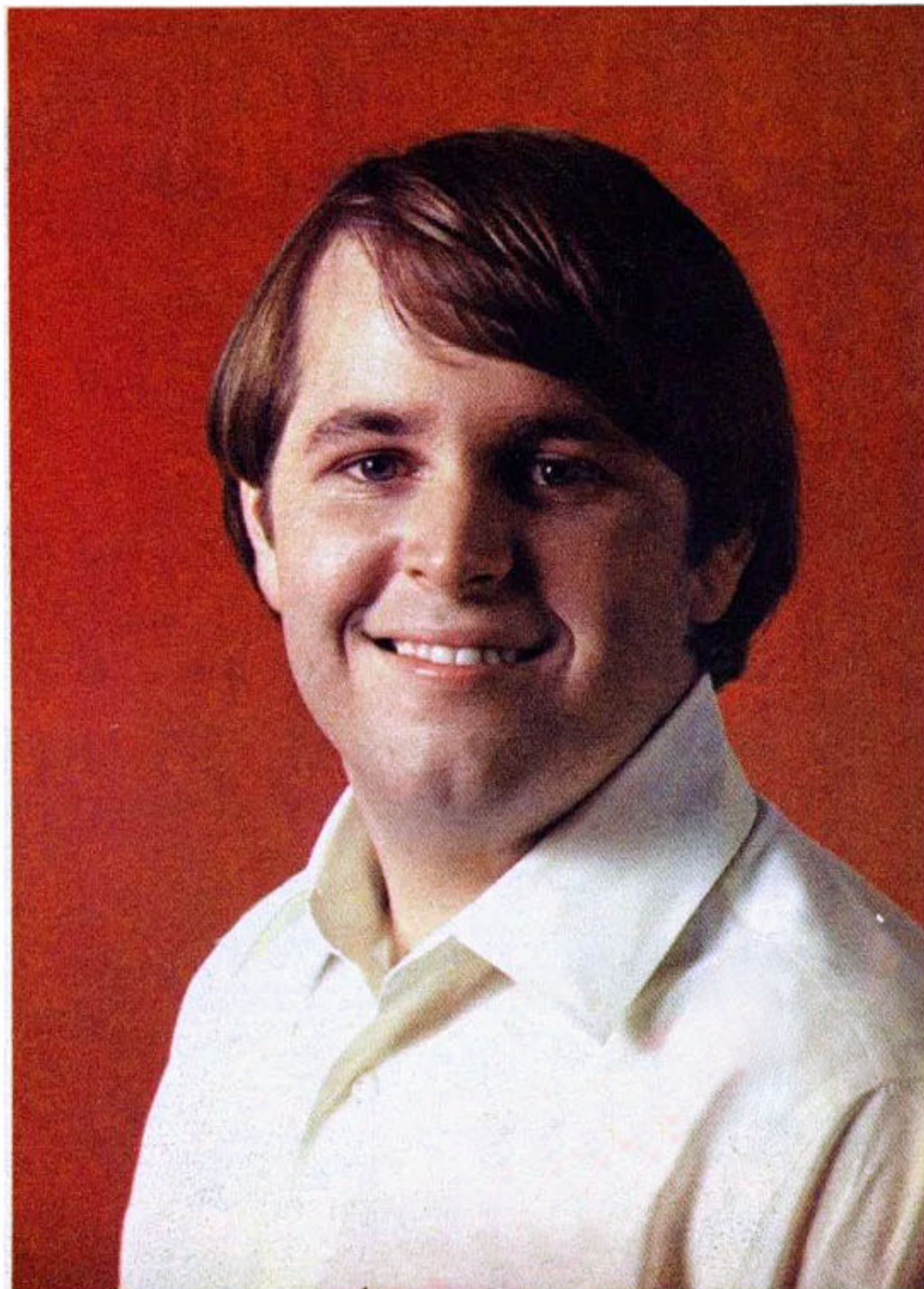
And Micky closes the scene, solo-wise. He's introduced as "The hardest-working guy in show business — Micky James Brown Dolenz". He really sells himself. He even does the cape bit — where James Brown, apparently in a state of collapse, is led off, covered in a multi-hued cape, then shrugs it off and roars back to the microphone. Tremendous stuff from Micky, but then all four Monkees obviously DO have their moments on stage . . .

With the usual Monkee quick camera-cutting, the close-ups of idolising fans, the sharp repartee, the sheer good spirits of it all . . . well, this is quite a production. If we get to see, albeit in black and white instead of colour, it'll whet a few million appetites prior to the Monkee invasion. There's just a faint chance, though, it won't be out till the autumn.

And right at the end there are the thanks to the others involved. Mike Nesmith says: "Our thanks to the Rolling Stones for being such a good group. To the Lovin' Spoonful for being happy . . . to the Mama's and the Papa's for being great. And our special thanks to the Beatles for having started the whole thing off . . ."

Which is rather a nice way of finishing this first British glimpse as the sort of performance the Monkees give on stage.

PETER JONES



CARL WILSON—second in our Beach Boys series.



PHIL SPECTOR and Phyllis records signed to A & M — Phil will still produce records . . . **Cliff Richard's** next single "I Got The Feeling" originally an "A" side for **Neil Diamond** who wrote the song — Neil's "B" side was "The Boat I Row" . . . **Frankie Valli's** U.S. hit "I Can't Take My Eyes Off You" covered here by **Joe Loss's** resident singer **Ross McManus** . . . **Five Americans** cable to EMI expressing delight at the progress of "Western Union" somewhat premature to say the least . . . **Bee Gees** "Spicks and Specks" reached No. 2 in Holland . . . new Ska label from **Chris Blackwell's** Island group will be **Studio One** . . . **Andy** ("I want to be in the presence of the Yardbirds") **Warhol** named the **Bunch Of Fives** as his favourite British group . . . next Monkees album to be called "The Monkees Headquarters" . . . Q. 21: what have the following discs in common—**Bo Diddley's** "Hey Good Lookin'", **Eddie Floyd's** "Raise Your Hand", the **Everly Brothers'** "Cathy's Clown" and **Jimi Hendrix's** "Purple Haze"?

Hollies latest single release in America is "Pay You Back With Interest" . . . lively and good-humoured **JBj** last Saturday — thanks mainly to **Julie Felix** and **Kenny Everett** . . . T-M fact: **Tamla Motown's** temporary absence from RM's Top Twenty last week ended a run that had lasted almost nine months . . . **Chris Denning, Jonathan King** and **Kenny Everett** took part in a BBC-TV pilot programme called "Sound And Picture City" recently which could be the basis of a new series later . . . **Herman** shooting a film called "Mrs. Brown You've Got A Lovely Daughter" at Shepperton . . . A20 — **Brian Wilson** ("Caroline No") . . . **George Kidd** (the

British light-weight professional wrestling champ) now has his own show on **Grampian TV** which features pop stars as guests . . . aren't the brains behind "Top Of The Pops" now wishing they'd filmed **Eddie Floyd** and **Arthur Conley** instead of **Otis Redding** last March?

Big fan club poster in full colour for **Beatle** fans of the boys in **Sgt. Pepper** outfits . . . although **Nancy Sinatra** is starring with **Elvis, Cher** turned down a role with him . . . headline in "Variety" magazine reads "British Cops Gather Stones On Dope Raps" . . .

● CONTINUED FROM PAGE 7

RIO BRAVO (Warners) — **John Wayne/Dean Martin** 'Western' featuring **Ricky Nelson**.

TOMMY THE TOREADOR (Associated British)—**Tommy Steele**

1960
BEAT GIRL (Renown) — **Adam Faith, Shirley Ann Field**.

LET'S GET MARRIED (Eros)—**Anthony Newley**

RICH, YOUNG AND DEADLY (MGM)—**Conway Twitty**

A WEEKEND WITH LULU (Columbia)—**Russ Conway**

LOVE IN A GOLDFISH BOWL (Paramount)—**Fabian, Tommy Sands**

Next week — all of the films from 1961 until the present day. Plus of course any that we've missed off of this list. — N.J.

THREE NEW HITS!!

THERE GOES MY EVERYTHING
recorded by
ENGELBERT HUMPERDINCK
on DECCA F12610

THE COMING GENERATION
recorded by
THE GREMLINS
on MERCURY MF981

LAY SOME HAPPINESS ON ME
recorded by
DEAN MARTIN
on REPRISE RF20571

The Burlington/Palace Music Group, 9 Albert Embankment, London, SE1 Reliance 2692 and MALDEN 7507 Sole Selling Agents: Southern Music, 8 Denmark St., London, WC2