

Record Mirror

Largest selling colour pop weekly newspaper
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'WHY CAN'T I SELL RECORDS IN AMERICA?'

says Cliff to Peter Jones . . .

ONE QUESTION plagues Cliff Richard. Summed up, it is: "Why is it that I can get hit records all round the world, including places like Siam where most people seem to think they don't even sell records, yet not get myself established in America?" A good question to be plagued with. And one which Cliff this week tried to answer for himself.

He said: "I must be honest and say this situation is a little bit . . . well, not puzzling but at least perturbing. I get these hit records in all these strange places yet, despite the current British boom in America, I'm not part of it.

"Be honest, if a British record gets to Number One in the British charts, it's a sure bet that it will at least make the American Top Twenty these days. Yet I had 'The Minute You're Gone' in the top spot in Britain, yet I don't think it even made the top 150 in the States.

"I don't say I'm worried. We've got along without America for a long time and it certainly hasn't affected my working there. We've been over to do the Ed Sullivan Show on television about seven times and nobody has been worried about not having a hit record to go with it. And there is a fan-club going for me there. I get a lot of mail from America . . . though, of course, there are an awful lot of people living in America!

"What I'm told is that my record company there haven't promoted me as a BRITISH artist. It seems they think the British craze is liable to die out and they don't want me to die out with it. I suppose that is fair enough . . .

"But I must admit I wouldn't mind getting myself included on the craze that was started by the Beatles. I'd take the chance of dying out with it. After all, it would be a challenge . . . just to see if we could outlive the craze. Still, I leave it to the record company—and meanwhile wonder what goes wrong."

What happens next for Cliff? The usual busy, busy round of work. "There's a film script available. Haven't read it yet, but if it is right I'll start work on that. But I'd like to do a film completely without music. In fact, I'd like to have a worthwhile cameo part in a major movie the sort of film where I wouldn't be the star, but would have a part I could get my teeth into. Maybe have somebody like Albert Finney or Alan Bates as the star.

"But we are doing a film version of 'Aladdin' in the New



CLIFF talks to Peter Jones about his lack of record success in the States. (RM pic by Dezo Hoffman).

Year. The Shadows, of course, wrote the score for the London Palladium pantomime and I think they're vastly underrated talents in this field. They're in the throes of writing one for Frank Ifield now . . . "Robin Hood". There's talk of me doing buttons in "Cinderella" next year, so they'll probably write that one as well.

"I watch them putting in long hours on writing songs and sometimes wonder if I shouldn't work a bit harder at composing. But I must admit I haven't been moved, or inspired, to write a new song for a long time. I sometimes sit down and tell myself to write a song. I start. And find, inevitably, that it sounds just like something else that is already in the hit parade. The last one I did, I think, was with the Shadows—it was "On The Beach."

"Records? Well, it's a lovely, lovely thing to have a hit record. I'd never knock the recording scene. But we've found that, even through the sort of slump periods, that not having a hit record hasn't made any difference to the business at

theatres and concerts. I think a hit record is a symbol of the moment—it's not a whole career. At the start of one's career, it colours things—helps things along. But later on you don't depend so much. After all, if you go on stage, you sing the latest hit . . . but you've also got to include about ten other numbers."

Cliff, as ever, had been erudite, enthusiastic and matey through our chat.

And, as ever, full of admiration for the Shadows. "We complement each other", he said. "If people hate the sight of me, they must still like the Shadows . . ."

Cliff tackles a few one-nighters soon, along with the Shadows, comedian Frank Berry and the Treble-Tones. Dates, just fixed, are: September 24, Glasgow Odeon; 25, Sheffield Gaumont; 26, Leicester de Montfort Hall; October 1, Bristol Colston Hall; 2, Liverpool Empire; 3, Derby Gaumont.

A continuation of seven years as a top star. You've heard of the Seven Year Itch. Cliff is the Seven Year Marvel.



Some of Your Lovin' BF1430 a beautiful new soul ballad from DUSTY



YOUR PAGE

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

FRAUDULENT CONVERSION?

Record Mirror

EVERY THURSDAY

116 Shaftesbury Avenue, London W.1.
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An RM Reader complains about group changes

MUST write about a practice I regard as being a fraud. A group gains considerable success, usually with a record, then some member leaves and another steps in to share the new-found success. What about the Tornados. NO MEMBER of the original group now remains — yet they still trade under the same name. It's not an isolated case. There are the Shadows, Merseybeats, Yardbirds and Them. The last-named now have only two of the five who succeeded with "Baby Please Don't Go". Don't know about "baby", but some of the others certainly went. It's fraud. — John Wilson, Fairknowe, Bothwell, Glasgow.

● James Craig: Point taken. However, there are changes in almost any show-business group... Drifters on downwards.

TOO MANY ALBUMS

JUST a word on the Jim Reeves' controversy. His name is remembered as is that of Mario Lanza, Buddy Holly, Nat Cole and others. Mrs. Reeves is trying her hardest to get the Jim Reeves' film "Kimberley Jim" shown in Britain... so if she doesn't mind, why should anyone else? My only complaint: The companies insist on releasing so many LP's at short intervals. We have had five of his LP's this year and his average fan can't afford all of them. — Berwyn Jones, 5 Maryport Road, Luton, Beds.

NO ACTORS

IM in a minority, but I agree with those critics who disliked "Help", the film. It's unfortunate that the combination of some of Britain's finest comic talents, an ingenious plot and an imaginative director failed to salvage a film which was ruined by the Beatles' lack of acting ability. They are four outstanding musicians, but their extraordinary talents do not embrace the realms of acting. — Barbara A. Reid, 9 Church Road, Osterley, Isleworth, Middlesex.

THANKS

THANKS to Eddie Holland, Lamont Dozier and Brian Holland for writing it and producing it; thanks to Berry Gordy Jr. for signing for it; thanks to Abdul Fakir, Levi Stubbs, Ronald Bensen and Lawrence Peyton, the Four Tops, for recording it. Thanks to Hitsville, U.S.A., for the best single ever to come out of Detroit, in the form of "It's The Same Old Song". — Adam White, 11 Caledonia Place, Clifton, Bristol 8.

HELP PLEASE

IVE just bought a copy of the "Eddie Cochran Memorial Album". Now I did have a copy of the London American version of this and was astonished to find that one of the tracks on the Liberty version, "Pretty Girl" was not only a different recording, but it had a different tune and completely different set of lyrics. Anyone help me? I'm going potty and frantic trying to figure this one out. — E. Stephenson, 17 Frimley Green Road, Frimley, Aldershot, Hants.

ROCK STYLE

THE FACE' asked if John and Paul had listened to Larry Williams' "She Said Yeah" before writing "I'm Down". I think they did. I remember an article on the Moody Blues where Denny Laine had said George Harrison told him that if they wanted to record a wild rocker they would write one and style it on an oldie. That's what they did. — Kevin Tunstall, 118 Junction Road, London, N. 19.

CORRECTION

RECENTLY, while playing Shirley and Johnny's new release "Daydreamin' Of You", the BBC accompanied it with the information that they are engaged, pleasant young Americans, and aged 22 and 20 respectively. In fact, they are far from engaged pleasant they may be, but American they are not. Shirley is 18 and Johnny 20. Please set the record right for them — Richard Bagnall, personal manager to Shirley and Johnny, 4 Rosebery Avenue, High Wycombe, Bucks.

'IN' TONY

BEST programme on BBC this year — "Yeh Yeh" on August Bank Holiday, with Tony Hall. He deserves a knighthood — the only dee-jay (and I'm not forgetting the "pirates") who has really "in" tastes. "Music makes you feel good," he said. He's right. — Sue Ride, Secretary, Tony Hall Fan Club, 33 Punch Copse Road, Three Bridges, Crawley, Sussex.

NO GODS

THAT letter about the Scottish girls having a low opinion of our top groups: Knowing most of the groups myself, I must speak up for them. The boys in our top groups are human flesh and blood, not the gods the fans try and make them into. If the fans went with the idea that they were going to meet ordinary young fellows (the majority of whom came from hard and tough areas) they wouldn't be nearly so disillusioned. — Angela Woolard, 8 Wendover Drive, New Malden, Surrey.

CHART COMPARISON

AFTER comparing last week's "Fifty" with the one corresponding three years ago, I find that four male singers, two females and one group have managed to sustain chart appeal in thirty-six months. Of the males, Cliff, Elvis and Billy Fury were expected to last, but what of Frank Ifield only just in the "Fifty". Three years ago he was Number One. Pet Clark and Brenda Lee are the girls who have lasted. The Shadows were Number One five years ago, in the Top Ten three years back and there again now. I suggest the pop stars of today take a good look at their present position and ask themselves whether they'll still be popular in just three years' time. — Robert J. Burrows, 9 Tair Erw Road, Birchgrove, Cardiff.

POLL THOUGHTS

I've been thinking about those pop popularity polls. Tooth-grinned lads mouthing "I'm knocked out to be the 18th greatest singer in the world once again" and those humble little adverts saying "thank you" and signed with an illegible scrawl. Why not, just for once, set people to vote on the worst male vocalist, or the most revoltingly bad record of the year, or the shabbiest group, or the king of the copyists. I bet the results would be exactly the same. Imagine P. J. Proby saying "Wow, it's a great honour to be voted louisest new artiste" or Brian Poole declaring: "I admit it... I Want Candy" was a stinker". Ah well, it's just a thought. — Dave Wood, 14 Edinburkh Street, Radford, Nottingham.

RETURN OF ROCK?

ABOUT two years ago, we had the outbreak of "Merseybeat". Then R and B, and then folk music prospered. Now there's a glut of this watered-down, airy-fairy music. People are sick and tired of hearing these "campy" tunes for peace," telling how they think the world should be run. It isn't sincerity, it's a well-tried gimmick. We've reached the stage where there are no guts to music. But what about the quotes we read, Johnny Gustafson says he likes to do Little Richard numbers on stage; the Moody Blues are in print saying they'd like to write and record rock numbers; the Beatles have waxed rock standards and written a new one, "I'm Down"; Dave Davies of the Kinks has said his preference was rock. It's becoming the fashionable thing to say... but it could be good. True greats like Little Richard, Carl Perkins, Gene Vincent, Eddie Cochran, Larry Williams, Jerry Lee Lewis will get the same they deserve. It's music with excitement — it can fill the fast-emptying dance halls. Eric Burdon carries a sign "Rock 'n' roll will never die". Watch out, die-hard folk fanatics, your weak brand of music is on its last milk-white legs. — Andrew Slim, 2 Medland Avenue, Coventry, Warwickshire.



THEM—here's the new line-up with only two of the original members left. See lead letter.

MY POLL

AFTER reading your poll on the most handsome men in pop, I've made a list of the top five females. — 1, Brian Jones

(congratulations Brian on topping both sections); 2, Sophie Tucker; 3, Sophie Tucker (she's big enough to fill both positions); 4, P. J. Proby; 5, Sonny or Cher (whichever is the female). — Philip Evans, 47 Valley Way, Hoyland, Barnsley, Yorks.

PEEPING TOMS

WHAT are the great Hollies trying to do to their fans? Turn them into Peeping Toms? — "Look Through Any Window" indeed. — B. Byrne, 57 Fell Street, Holt Road, Liverpool 7.



SMALL FACES—not too keen on their record "Whatcha Gonna Do About It."

'We don't copy the Who'

SAY SMALL FACES TO RICHARD GREEN

"FORGET it!" And that, dear readers, was Steve Marriott's reaction when I asked him about the comparison of Small Faces to the Who.

It has been said, and fairly frequently lately at that, that Small Faces think they are the Who. That they copy their dress. That their playing is based on that of the Who.

Pressed further and bribed with a glass of draught vint-

age cider, Steve relented and said: "We've only been together eight weeks, right? For that time, we're not bad."

"I'm not saying I can play the guitar, but I admire the playing of Pete Townshend and I admire the playing of Dave Davies and I admire the playing of Eric Clapton."

"The easiest of those styles for me to follow was Pete Townshend's, so I did. But we just don't copy the Who."

How about the feedback on "Whatcha Gonna do About It?" Or the drumming of Kenny Jones, rather after the manner of Keith Moon.

"We don't use feedback now," Steve patiently explained. "We did the record four or five weeks ago. I could kick myself for it now."

"Kenny has been playing like that ever since I've known him. He doesn't copy Keith Moon."

On stage, Small Faces generate a lot of excitement. They like numbers like "Ooh Poo Pah Doo" and things by Wilson Pickett and Bobby Bland. Rock 'n' soul type things.

"I'm not too keen on Solomon Burke, though," said Steve, warming to the subject. Rather a hard task considering our table was surrounded by girls who kept grabbing and kissing him.

"This music is great. It gets hold of you when you're on stage. You want to yell and leap about. It's part of you and you just do whatever you feel like."

Which sometimes means ad libbing. Small Faces don't conform to any particular musical standard, it seems. They broke off into "You Are My Sunshine" during one number, then went back to the original song.



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David Griffiths reports their homecoming, Alice Preissler & Alice Hooper report from the States...

BIG BEATLE SURPRISE AS THEY RETURN

THE Beatles (you may have already heard, darn it) are back, leaving behind them—in addition to many thousands of happy fans — a teletaped Ed Sullivan Show which will be screened throughout USA this Sunday.

Soon—and rather surprisingly—it will be the turn of fans in seven British cities to see The Beatles. Shows are being set up for Glasgow, Newcastle, Liverpool, Manchester, Sheffield, Birmingham and London in early December. This is a surprise because this short tour was not originally in the foursomes '65 schedule. Reason is that it was not known earlier in the year whether they'd be starting on their next movie in the autumn or next spring. Now they've decided, shooting starts next year, probably in Spain. Film will probably be called "A Talent For Loving".

Meanwhile, they're on holiday and in a few weeks they'll be working on a new single and a new LP for release before Christmas.

On the day the four most popular Britons returned, RECORD MIRROR received a lengthy report from its two most enterprising correspondents. They're two American girls—Alice Preissler and Alice Hooper—who wrote to us asking if we would authorise them to cover The Beatles' visit to Atlanta, Georgia, for our readers.

REPORT

Here's a (necessarily) condensed version of the report from our two Alices in the Beatles Wonderland:

"When we got to the press gate most of the 200 press officials were patiently standing in line talking with one another and the various fans that had infiltrated the crowd. These fans also offered to buy our press pass, tried to steal it, or asked if we could take them along.

"We were ushered into the air conditioned dressing room in Atlanta Stadium. We made our way up to the very front next to the table and prepared to start taking pictures as soon as they came in. You can imagine how we felt when The Beatles came into the room with Paul in the lead. He walked around to the front of the table and stood right beside us taking pictures. In an attempt to take pictures faster we deposited the box of flashbulbs on the table in front of George, along with film. The flashbulbs immediately took off across the table in various directions and one found its way into John's hand. He finally returned it to us after playing with it throughout most of the conference. He smiled and said 'You lost something'. George was highly amused.

"The Mayor presented the boys with the key to the city. Ringo held on to it. The Fan Club Presidents had a letter of welcome from the

Governor of Georgia and later The Beatles received a letter from Governor Wallace of Alabama. We then settled down to questions.

"Q: How do you feel about the American groups copying you? A (John): We don't mind. It's no worse than the English ones doing it.

"Q: Paul, when do you and Jane Asher plan to marry? A: Well, you know, everybody has been writing about it and talking about it — so I'm beginning to believe it myself! No, I have no plans.

"Q: Can we look forward to more Beatle movies? A (John): There will be more but I don't know if you can look forward to them."

ACOUSTICS

The two Alices report that the acoustics of the concert, at which The Beatles performed for 37 minutes, were so good that the group could be heard above the fantastic screaming.

"Even after The Beatles disappeared from sight many continued to sit in their seats and look at the stage

in sheer amazement. We heard one girl exclaim 'I just can't believe that this has actually happened.' That night will be cherished forever by everyone who had attended.

"We laugh at any rumour that The Beatles will fade. We feel they are here to last and we are very glad. They are four of the nicest young men we have met, and we hope they last until they are 80."

Thanks a lot to Alice Preissler and Alice Hooper for their enterprising report.



THE BEATLES returning to Britain after their very successful American trip. Here they are at London Airport last week. (Pic courtesy Press Association Photos Ltd.)



ZOOT MONEY and his BIG ROLL BAND. Left to right—Andy, Clive, Mick, Colin, Paul and Zoot.

Zoot Money has some pretty hard ideas on what is and what isn't the scene. Like bands are in, but groups who reckon they're bands are certainly not.

"Apart from Georgie Fame, there's only about four bands who play like bands. There's Chris Farlow, ourselves, Mike Cotton Sound and the Ram-jam Band.

"If I've forgotten anybody it's because the interview is taking place in a pub and that's a good enough reason."

Then I asked Zoot about the type of music his band played. That started him off again.

"We play the best rhythm and blues within fifty miles of London," he stated. "And if anybody doesn't agree, I'll argue with them drinking or discussing." Fair enough. Now what about this idea of playing as a band? "I've got two Leslie speakers. I think I'm the only person in the country who's got two. They cost £300 each. Then there's Paul Williams, our vocalist

'WE'RE THE GREATEST'

SAYS ZOOT MONEY TO RICHARD GREEN

and bass guitar, then tenor sax, baritone sax, drums and guitar.

"We play as a line-up and not as people all over the place. We don't think 'Let's rave this one up! We play the way we've rehearsed a number. There's none of this going mad by one member of the band, though each member gets his own spot.

"We don't play numbers by artistes. We play numbers that we can do the best and play the way we like them. It's wrong to just feature numbers by well-known people."

A new record is due. What about that, then? "It's the best, most excellent record that's ever been recorded in the... shall I say pop art or r-and-b field? Better say r-and-b because that's more commercial.

"It's called 'Something Is

Worrying Me' and it's great. We play as a block of sound, it comes out and hits you, that's what we're doing on the record as well."

All this talk may well leave you with the impression that Zoot is a bit of a bragger. That he reckons he is the greatest and that most people don't count.

Wrong. He's quite a joker and most of the things he said—at least when he was having a go—were tongue in cheek, or glass in hand, comments. Honestly, he's okay really.

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obituary

IN MEMORY OF MICK PAGE

Irma Thomas Fan Club

IN MEMORY OF MICK PAGE

BARBARA LYNN FAN CLUB

In Memoriam

MICK PAGE

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Joyce Atwood, 16, 1 Holloway House, Hornsey Road, London, N.7. Stars—Roy Orbison, The Beatles, The Kinks. Hobbies and interests—Dancing, boys and football.



Solvig Ihrén, 17, Kristina Nilssons, Råg 10, Enskede, Sweden. Stars—Brian Poole and The Tremeloes, Stones, Billy J., Elvis. Hobbies and interests—Dancing, playing records, reading, pop shows.

READERS' CLUB



Beryl Bicheno, 19, 312 Harrow View, Harrow, Middlesex. Stars—Rolling Stones, Pretty Things, Manfred Mann, Ronettes. Hobbies and interests—Dancing (only mod.), all information on Stones, and covering the walls with their pics.



John Van Hesse, 23, Welleplein 2, Rotterdam, Holland. Stars—Fats Domino, Chuck Berry, Buddy Holly, Harry Belafonte. Hobbies and interests—Gathering Fats Domino records, reading music papers and talking to disc jockeys.



Kenneth Brian Donald, 19, 296 Parsloes Avenue, Dagenham, Essex. Stars—Buddy Holly and Crickets, Rolling Stones, Segovia. Hobbies and interests—Learning to play the guitar, vocalist in R & B group.



Patricia Shepherd, 19, Police House, Hamil Road, Burslem, Stoke-on-Trent, Staffs. Stars—Ray Charles, Muddy Waters, Cannonball Adderley. Hobbies and interests—dancing, listening m/jazz and authentic blues, reading, "James Bond" and books on Witchcraft.



Lauren Janawitz, 18, 17183 Alta Vista, Southfield, Michigan, U.S.A. Stars—Rolling Stones. Hobbies and interests—Snow skiing, horse-back riding, buying records.



Gerry Hore, 18, D. Sqn. Uniacke Barracks, Harrogate, Yorkshire. Stars—Stones, Kinks, Nashville Teens. Hobbies and interests—Crazy parties, dancing, bowling, ice skating, weight lifting.



Eric Burton, 26, 124 Cemetery Road, Hemmingfield, Nr. Barnsley, Yorks. Stars—Jim Reeves, Don Gibson, Roy Orbison, Jimmy Dean. Hobbies and interests—Making colour movies, C/W music, meeting C/W fans.



Ole Olsen, 18, Bogmosen 5, Hareskov, Copenhagen, Denmark. Stars—Four Seasons, Eddie Cochran, Kinks, Beach Boys, Bobby Vee, P.J. Hobbies and interests—Playing in a beat-group, love writing with an American or English girl.

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SATURDAY, SEPT. 25

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The price for classified advertisements is 9d. per word pre-paid for all sections.

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

NORMAN JOPLING'S A LOOK AT THE U-S CHARTS

FAST rising U.S. hits include—"I Want To"—Joe Tex; "Treat Her Right"—Roy Head; "Liar, Liar"—Castaways; "Kansas City Star"—Roger Miller; "Hungry For Love"—San Remo Golden Strings; "I Live For The Sun"—Sunrays; "My Town, My Guy & Me"—Lesley Gore; "Tossin' & Turnin'"—Ivy League; "Make Me Your Baby"—Barbara Lewis.

New U.S. releases include—"What Colour Is A Man"—Bobby Vinton; "I Knew You When"—Billy Joe Royal; "Cara-Lin"—Strangeloves; "How Nice It Is"—Billy Stewart; "Run Like The Devil"—Bobby Vee; "Steppin' Out"—Paul Revere; "Rescue Me"—Fontella Bass; "The Universal Soldier"—Glenn Campbell; "The House I Live In"—Sammy Turner; "I'll Show You The Way"—Highwaymen; "Every Day A Heart Is Broken"—Paul Anka; "Help Me"—Mitty Collier; "Let The House Rock On"—Dr. Feelgood & The Interns; "Right Now & Not Later"—Shangri Las; "I Found My Place"—Raparata; "Codine"—Jimmy Gilmer.

SEEKERS ON PALLADIUM

THE SEEKERS make their first-ever appearance on "Sunday Night At the London Palladium" on October 10—two days after the release of their next single. Judith Durham has rejoined the group after her recent illness. She will continue the rest of their season at Bournemouth until October 2.

Singles from Proby, Cooke, Barron-Knights & Cannon

P. J. PROBY'S next single is a John Lennon-Paul McCartney composition "That Means A Lot." The record is issued by Liberty on September 17.

Out the same day are the Barron Knights' "It Was A Very Good Year" (Columbia) and Freddie Cannon's U.S. hit "Action" (Warner Brothers).

Other September 17 releases include: Parlophone — Lance Percival's "There's Another One Behind," the Soul Mates' "Too Late To Say You're Sorry" and Michael Hoyle's "Sands Of Hatred." HMV — Tony Osborne's "Blue Bolero," Tommy Roe's "Doesn't Anybody Know My Name" and Nelinda Collins' "Thou Shalt Not Steal."

Columbia — Sean Phillips' "Doesn't Anybody Know My Name," Derek Martin's "You Better Go," Russ Loader's "Count The Stars" and Emmett's "Nancy." United Artists — Samantha Jones' "Chained To A Memory," Capitol — Nancy Wilson's "Where Does That Leave Me," Liberty — the Cascades' "I Bet You Won't Stay."

Stateside — the Soup Greens' "That's Too Bad" and Mickie Lee Lane's "Hey Sah-Oo-Mey." Tama Motown — the Contours' "First I Look At The Purse." Philips — Brian Hyland's "Stay Away From Her" and Charlie Rich's "Mohair Sam." Fontana — Howie G. Conder's "Big Noise From Winnetka." Decca — Wild Three's "I Cried" and Chris Andrews' "Yesterday Man."

RCA — Dawn and the Dee Jays' "Leave Other Things About You," Sam Cooke's "Sugar Dumpling," Joe Williams' "Last Love Last Kiss Goodbye" and Miki Dalton's "I Care About You." Pye — James Galt's "Comes The Dawn," Julie Grant's "Stop" and Sharon Tandy's "I've Found Love." Pye International — Chuck Jackson's "If I Didn't Love You" and the Gulloteens' "I Don't Believe." Piccadilly — the Nightshifts' "That's My Story."

They begin three variety weeks on October 11 at Liverpool Empire, also playing at Manchester Empire (October 18 week) and Bristol (October 18th week) and Bristol Empire (25th week). Their LP is top of the Australian and New Zealand album charts. Negotiations are under way for the Seekers to play eight days of concerts "down under" next Spring.

YARDBIRDS PLUGS

THE Yardbirds have six definite and four tentative TV and radio plugs lined up for their new single release on October 1—"Evil Hearted You."

They now return from America on either September 24 or 25. Their departure was delayed for five days until last Thursday (2nd) because of trouble with Stateside TV unions. The group will appear on Granada's "Scene At 6.30" (September 28), TWW's "Discs A Gogo" (29), Rediffusion's "Ready Steady Go" (October 1), BBC-Light's "Saturday Club" (2), ABC's "Lucky Stars" (9) and BBC-Light's "Easy Beat" (10).

Awaiting confirmation are BBC-2's "Gadzooks" (September 27), and BBC-1's "Top Of The Pops" (September 30 and October 7 and 28).

Their first public appearance following their return is Swindon Locarno (September 30). Then they play Grantham (October 2), Hastings Witch Doctor (6), Dunstable California (9), Reading Majestic (11) and Soho Marquee (12).

IVY LEAGUE—U.S. TOUR CANCELLED

The Ivy League's scheduled promotional trip to America was cancelled on Monday when the trio were refused work permits. "Shindig" and "Ed Sullivan Show" appearances were lined up. They have written Dana Gillespie's next single "Thank You Boy". It is released by Pye on September 17.

Sonny & Cher —new disc

SONNY has penned the next single for Cher and himself and Bob Dylan is now writing Cher's next solo disc. Both are for release here in October or November. Sonny and Cher's new disc is "They're On The Outside Looking In." No exact release date has yet been fixed. In Cleveland, Sonny and Cher played to an audience of 85,000 and had to escape up river by rowing boat — with Sonny at the oars — when the stage was rushed. Later at Phoenix, 6,500 people crammed into a 2,000 capacity hall after the promoter had one wall demolished to make more space.

SUPREMES BOOST

The Supremes will be the official United States representatives at Holland's annual popular song festival, in Amsterdam, on October 3. The girls had previously put off until 1966 all plans for a return visit to Europe because of their long list of cabaret dates in the States. Trini Lopez represented the States at the festival last year. Also on the schedule for the Supremes during their visit: appearances on West German TV shows... their German-language singles are on the country's best-seller lists.

Footnote: Big prestige boost for the Supremes came when their million-selling "Where Did Our Love Go" was played over to the American astronaut's Cooper and Conrad in Gemini Five. Still cock-a-hoop over their success in the Record Mirror polls, the Supremes now say: "Maybe we'll top polls in outer space, too."

Simon signing

Disc-jockey Simon Dee, ex-Radio Caroline, has signed for yet another radio series. He will be handling "Up To Midnight", from 11.30 - midnight every Thursday on Radio Luxembourg. He already has several different series running on BBC.



FIND A NEW NAME FOR PETER!

The gent laying atop the piano is, as many of you know, one of the two Peter Cook's. This one wants to change his name, as he decided it would be ridiculous to go on performing under it when there's another Peter Cook in the charts. Peter wants a new name for his next Pye release out very soon. And he wants RM readers to try and pick a new name for him. Something to tie in with his lonely image if possible. He'd like the replies, addressed to "Peter Cook, Record Mirror, 116 Shaftesbury Avenue, W.1." as soon as possible. He's offering to take the winner on a night around the town with him, where the winner will meet Peter's friends and travel around with Peter and a representative from the RM.

HERMAN FILM

Thursday next week that's the tentative starting date for "There's No Place Like Space", the new Sam Katzman movie which will spotlight Herman's Hermits. And the draft screen-play shows plenty of acting scope for Herman himself, with the Hermits also featuring in comedy situations.

Katzman last month completed "When The Girls Meet The Boys", in which the Hermits were introduced — in that one Herman had only a few dialogue scenes with Connie Francis and Harve Presnell. A busy year for Katzman: he also produced Elvis Presley's "Harem Holiday" earlier in 1965.

Hollies cabaret

The Hollies play a week of cabaret at Manchester Mr. Smith from October 18 after returning from a concert tour of America. The group appears on BBC-Light's "Monday With Mac" and BBC-2's "Gadzooks" on September 13. They are also set for Rediffusion's "Five O'Clock Club" the next day, Southern's "Three Go Round" (15) and Rediffusion's "Ready Steady Go" (17). They open in Chicago on September 18.

P. P & M. TOUR

Peter, Paul and Mary will tape two half-hour shows for BBC-2 during their British visit this month. The programmes will be screened during the autumn.

The trio begin their tour at Leicester De Montfort on September 19. Then they play Birmingham Town Hall (22), Newcastle City Hall (23), Manchester Free Trades Hall (24), Sheffield City Hall (29), Bristol Colston Hall (30), London Royal Albert Hall (October 1), Bournemouth Winter Gardens (2), and Blackpool Opera House (3).

You mean
— like —
JAMES GALT

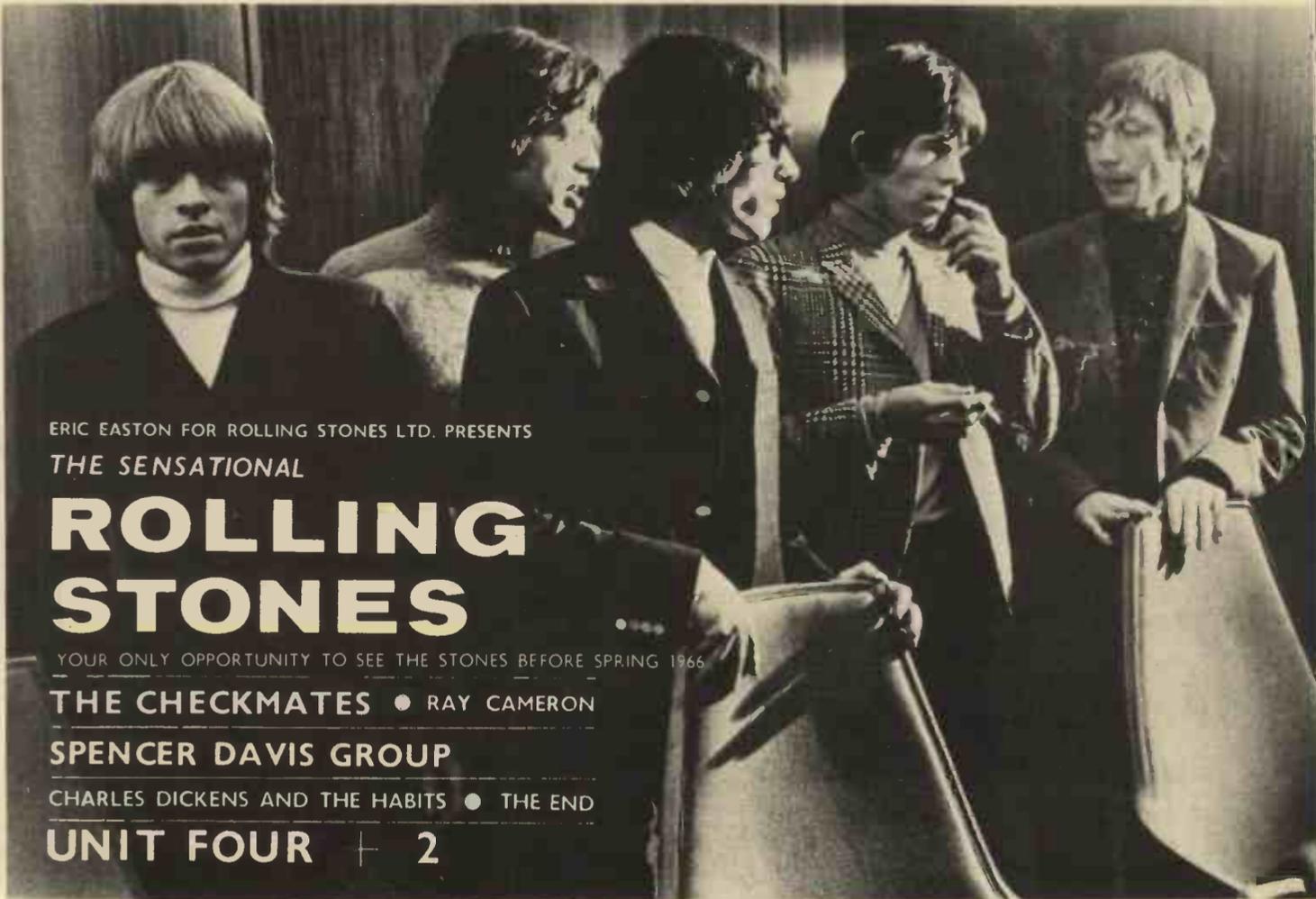
WHERE AND WHEN SEPTEMBER

- FRI. 24: Astoria, Finsbury Park. 6.40 & 9.10 p.m. 12/6; 10/6; 8/6; 6/6; 4/6.
- SAT. 25: Gaumont, Southampton. 6.15 & 8.40 p.m. 12/6; 10/6; 8/6; 6/6; 5/6.
- SUN. 26: Colston Hall, Bristol. 5.30 & 7.45 p.m. 12/6; 10/6; 8/6; 7/6; 5/-.
- MON. 27: Odeon, Cheltenham. 6.15 & 8.45 p.m. 12/6; 10/6; 9/6; 8/6.
- TUE. 28: Capitol, Cardiff. 6.0 & 8.30 p.m. 12/6; 10/6; 8/6; 6/6.
- WED. 29: Granada, Shrewsbury. 6.15 & 8.30 p.m. 12/6; 10/-; 7/6.
- THU. 30: Gaumont, Hanley. 6.30 & 9.0 p.m. 12/6; 10/-; 8/6.

OCTOBER

- FRI. 1: A.B.C., Chester. 6.15 & 8.30 p.m. 12/6; 10/-; 7/6.
- SAT. 2: A.B.C., Wigan. 6.20 & 8.35 p.m. 12/6; 10/-; 7/6.
- SUN. 3: Odeon, Manchester. 5.15 & 8.0 p.m. 12/6; 10/6; 8/6; 6/-.
- MON. 4: Gaumont, Bradford. 6.15 & 8.40 p.m. 12/6; 10/6; 8/6.
- TUE. 5: A.B.C., Carlisle. 6.15 & 8.30 p.m. 12/6; 10/-; 7/6.
- WED. 6: Odeon, Glasgow. 6.15 & 9.0 p.m. 12/6; 10/6; 8/6; 6/6.
- THU. 7: City Hall, Newcastle. 6.15 & 8.45 p.m. 12/6; 10/6; 8/6; 7/6; 5/-.
- FRI. 8: A.B.C., Stockton-on-Tees. 6.15 & 8.30 p.m. 12/6; 10/6; 8/6; 6/6.
- SAT. 9: Odeon, Leeds. 6.0 & 8.30 p.m. 12/6; 10/6; 8/6; 7/6; 5/6.
- SUN. 10: Empire, Liverpool. 5.40 & 8.0 p.m. 12/6; 11/6; 10/6; 9/6; 8/6; 7/6; 7/-; 5/-.
- MON. 11: Gaumont, Sheffield. 6.15 & 8.50 p.m. 12/6; 10/6; 8/6; 6/6.
- TUE. 12: Gaumont, Doncaster. 6.15 & 8.30 p.m. 12/6; 10/6; 7/6.
- WED. 13: De Montfort Hall, Leicester. 6.15 & 8.35 p.m. 12/6; 10/6; 7/6; 5/6.
- THU. 14: Odeon, Birmingham. 6.45 & 9.0 p.m. 12/6; 10/6; 8/6; 6/6.
- FRI. 15: A.B.C., Cambridge. 6.15 & 8.30 p.m. 12/6; 10/-; 7/6.
- SAT. 16: A.B.C., Northampton. 6.30 & 8.45 p.m. 12/6; 10/-; 7/6.
- SUN. 17: Granada, Tooting. 6.0 & 8.30 p.m. 12/6; 10/6; 8/6; 6/6.

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ALLAN'S BOX OF TRICKS

Holly Allan Clarke demonstrates his amazing tricks to Peter Jones!

STAND by for blasting when Allan Clarke, lead singer of the Hollies, appears on the scene. For he has a load of "party tricks" up his sleeve. They usually leave a pile of broken woodwork littering the place, but they also leave a lot of baffled people.

Trick number one is to smash through a pencil with a pound note . . . even a ten shilling note should the spirit move him. One minute you are holding hard on to a 2B pencil . . . the next second you are holding on to two fractured ends of the same pencil.

HARD HAND

Number two is to smash through a wooden coat-hanger with the side of his hand. Crunch, split, smash . . . it goes. This is not really a trick—it's karate. The edge of Allan's hand, right-side, is dead hard.

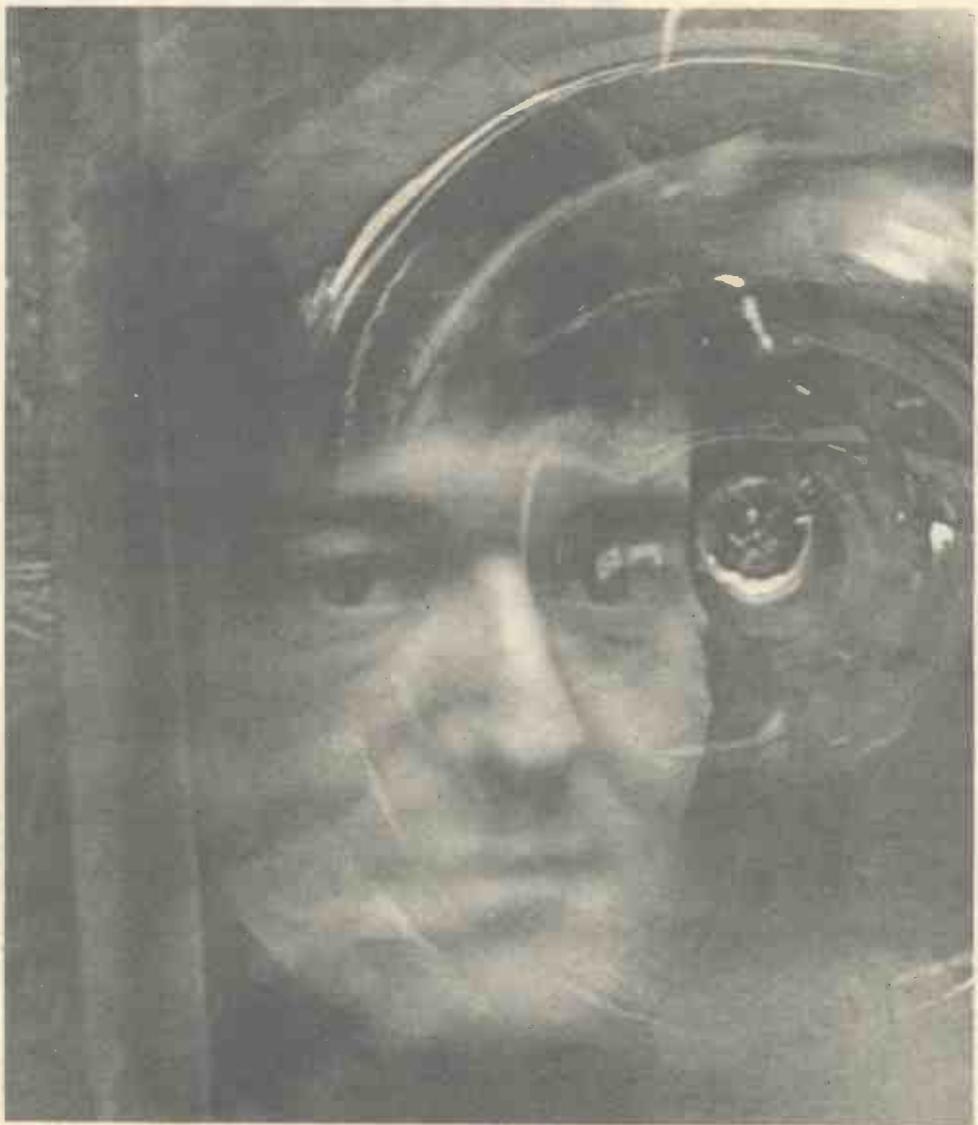
And number three is an astonishing demonstration of ash-black magic. You hold your hands out, knuckles upward. Clench the fists. Wave one clenched-hand under the other, and vice-versa. Allan then strokes some cigarette ash on the back of each

hand. You repeat the clenched-hand routine. Allan then blows the ash off the back of the hands. You open your hands, palms upwards . . . and there are two spots of ash right in the middle of the palms. Bafflement all round. A bland smile from Allan Clarke, who won't let on how it is done.

What he WILL let on about is how the Hollies have maintained their tremendous record of consistency. He lets on thus:

"I think the reason people find our sound distinctive is the vocal side. Graham Nash has a fantastically high voice—it's not a falsetto gimmick, he really sings that high. Come to that he talks that high. In fact, I do any actual falsetto work on records. I'm sure it IS the vocal side.

"But we don't go deliberately out to do anything different. We just want to be ourselves, to work a song as well as we can, but in our own style. I've got no time for the groups who copy somebody else. I don't think it is fair and I don't think it is necessary. We operate purely as a group. Any decisions we take, we have to be unanimous. Certainly we argue among ourselves, but



ALLAN CLARKE—Not his usual expression. In case you didn't know, his normally fine features have been contorted as he 'looks through any window.' In this case through a window at De Hems restaurant in Macclesfield Street. (RM pic by Keith of the Hoffmann Studios)

we don't indulge in punch-ups!

"We're a bit surprised about the American scene. I think we had one record which got in at number

fifty, or something, and that's about all. Don't know why we haven't clicked there. Could be a quite simple answer: that the American teenagers don't want to know about us!

Any Window," the Hollies' latest big hit. A potential number one? Said Allan: "It depends on what else is released. We don't worry too much. I know this sounds a bit corny, but we just like what we're doing and that's that. If we're number one, well . . . fine! Maybe it's better that we've had this run of doing pretty well with every single release, rather than skyrocketing to the top all the time. You get a longer lease of life. Actually we were very pleased with 'Look Through Any Window'—it's the sort of song that suits our style."

GRAND IDEAS

"We don't have any grand ideas about filming or anything. We've made a couple of pop-type films, but they haven't done us any good. No, we just want to stay a group. We're quite happy. The thing that pleases us is that we've become a groups group, as well as apparently appealing to the fans. This is great. You get other groups hogging the number one spot and then lots of them rave on about us. That's marvellous.

"So that's what we are: a group. We play group music and we enjoy it. We work a lot and we understand exactly what we are trying to do."

What about "Look Through

EMPHASIS

To emphasise the point, Allan cracked his hand down on the table in the hostelry where we'd met. The table didn't actually collapse. It just shivered and creaked a protest.

But as he left, he had to kick through a pile of busted pencils, split coat-hangers and coagulated cigarette ash.

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Liz Shell

HEART OF STONE
The Hi-Numbers

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BARBARA
Make me yo

WHO'LL BE THE NEXT IN LINE
The Knack

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WALKING ON
Jimmy W

The star who keeps out of the 'In Crowd'

"IT'S Billy Fury!" said the office girl. "And he's EARLY!"

The idea of a star of 23-odd hits like Billy turning up early for an interview is almost incomprehensible to anybody, especially office girls working on pop papers, who know the scene.

But then Billy just isn't like all the others.

I asked him why he was never seen in any clubs or "in-crowd" places that the more show-business stars seem to frequent nowadays.

"I don't like clubs. I don't think I could go to the Ad Lib—that's one of those clubs, isn't it? I get a feeling of claustrophobia with all those people around me. And I'm not too keen on those people who eat, drink and breathe show-biz all the time either.

"I've got my own friends—my own clique. They're not show biz really. When I go to the pictures they come with me, and I sit in the middle so that nobody recognizes me. Not that I get recognized all that much—I find that I'm more likely to be spotted after a batch of TV shows. Also I get spotted much more out of town."

MODEST

Something about Billy which isn't too well known is the fact that he's genuinely modest. When I asked him about something or other and I mentioned the fact that he was a big star his eyebrows shot up.

"I never think of myself as being big. I always think that I'm just about plodding along. But there's nothing else I'd rather do than sing. It's easy! I remember before I started singing I used to hate the idea of becoming a skilled workman doing the same old job and all that. Which, of course, is what it looked like I would do. Now I think differently. After all, for a bloke to go on earning a fair old wage—to be certain of it—every day until he retired, isn't a bad idea.

"When I first started making money I would spend it like mad. I'd buy everything I fancied. In the end I was buying records I never had time to

BILLY FURY talks to Norman Jopling

play, clothes I could never wear, cars I'd never drive. Now I've calmed down, spending-wise anyway. I don't really spend all that much money now at all. I've only one car—and I can't drive that because I'm banned for a couple of years, with a year to run."

Billy doesn't usually have many disc releases, so I asked him why he should have "Run To My Lovin' Arms" on top of his recent top tenner "In Thoughts Of You".

"Don't really know. I think it must be that no one thought that "Thoughts" would be a hit. I certainly didn't. Even so after the fourth week that it didn't get off the ground I was really choked. But then I was equally pleased when it did so well! I suppose that Decca thought they'd get in quickly with this new one, as I cut it as a quick follow-up when we thought that "In Thought Of You" wasn't going to make it.

"I'm pleased with Decca as my record company. They've been very helpful to me, and even though we have been making our own discs for two years, Dick Rowe still works on the sessions."



BILLY FURY—Scoring with "In Thoughts Of You" and "Run To My Lovin' Arms."

Billy's image today is different from the black-shirted, ultra-moody Fury of four, five years ago. Any particular reasons for this?

"Well, I never really tried to get an image. I don't know whether Larry (Parnes) did or not! I'm not too sure whether I've got an image even now.

"I've never done a rock number as a top side. I wouldn't mind, but I've never found a song strong enough."

Now, I was going to end this feature by quoting Billy as saying, "I do like singing, but it doesn't build your muscles up like navying." But I can't because that's the way Maureen Cleave ended her feature on Billy Fury in the 'Evening Standard' last Saturday.

C'est La Vie

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

A RAVING NEW LP FROM ADAM

ADAM FAITH: "Faith Alive!"—Lady Oh Lady; High Heel Sneakers; Talk About Love; Look Out Baby; Everybody's Talking 'Bout A Thing Called Love; Night Time Is The Right Time; I Wanna Be Your Man; Little Queenie; Hey Little Lovin' Girl; Hey Baby; I Can't Think Of Anyone Else; You Can't Blame Him; Heartbreak Hotel; I Need Your Loving (Parlophone 1249).

ADAM, recording manager John Burgess, the Roulettes, five songs from Chris Andrews, a "live" audience, a stack of atmosphere, an electric enthusiasm all round. Anyone think Adam is slipping? Then listen to this little lot. It's a composite performance, full of bounce and beat. It opens with a raving rocker, cools only slightly, then mounts summits of excitement all over again. Mostly up-tempo with variations on things like El's old "Heartbreak Hotel". Adam switches his singles, but there are many who like him best on these all-out rockers. The Beatles' "I Wanna Be Your Man" comes out specially nicely. It's the power, the dynamics, the urgency that gets Adam across so well. This should turn out his biggest-selling album, with full marks to the hard-grafting Roulettes.

★★★★

PEREZ PRADO: "Lights, Action, Prado"—Woman Of Straw; A Hard Day's Night; Goodbye Charlie; Love Goddess; Zelada's Theme; Topkapli; Girl With Green Eyes; The James Bond Theme; No Love No Nothin'; Goldfinger; Emily; Lilith Melody (United Artists ULP 1095).

LATIN big-band material, brassy and percussive, punctuated by Senor Prado's own vocal interpolations. A Beatle song, movie themes, touches of tenor-sax. In fact, "Hard Day's Night" is particularly good, and "Goldfinger" was never so Latin-American. Glossy performance.

★★★

CONNIE SMITH: "Bests By The Smith Girl"—The Other Side Of You; Tiny Blue; Transistor; Once A Day; The Hinges On The Door; Don't Forget I Still Love You; Darling Are You Ever Coming Home; Then And Only Then; The Threshold; It's Just My Luck; I'm Ashamed Of You; I Don't Love You Anymore; Tell Another Lie (RCA Victor RD 7718).

IF YOU LIKE country music, this is probably for you—Connie is one of the bigger names round the Nashville circuits. Atmospheric violin-guitar, whining, backing to some simple songs, simply sung. Tempos are similar most of the way; lyrics are mainly philosophical.

★★

BRENDA LEE: "The Versatile Brenda Lee"—Yesterday's Gone; Dear Heart; I Still Miss Someone; How Glad I Am; Almost There; Don't Blame Me; Willow Weep For Me; Truly Truly Love; Love Letters; The Birds And The Bees; La Vie En Rose; Maybe (Brunswick LAT 8614).

MAYBE "Don't Blame Me", the Jimmy McHugh "great", is the stand out track, but Brenda works through a finely varied selection of songs. Some of the songs have already been hits for other people, but Brenda interprets them in her own scorchingly crisp style. "La Vie En Rose" is fine—"Almost There" is a worthy rival to the Andy Williams version: Even draggy old "Dear Heart" gets a splash of new colour. There aren't many to touch our Brenda in this sort of versatile mood.

★★★★

JACK JONES: "My Kind Of Town"—My Kind Of Town; Somewhere Along The Way; More; The Race Is On; I Can't Believe I'm Losing You; Travella On; The One I Love; Yes, I Can; I'm All Smiles; I Must Know; Time After Time; King Of The Road (London HAR 8236).

OH, BROTHER, this one swings. The impeccable Jack here-with takes another stride towards the acceptance he so richly deserves in this country. And there's nothing to fear, because the three arrangers (Glenn Osser, Don Costa, Marty Paich) ring the changes. It's a creative set—a sort of amalgam of all that's best in quality singing. Touches of Mel Torme, astonishingly, in things like "Yes, I Can", "My Kind Of Town" and "The One I Love" are stand-out samples. Perhaps his best album yet.

★★★★

MAX ROACH TRIO: "Featuring The Legendary Hasaan"—Three-Four vs. Six-Eight Four Ways; Off My Back Jack; Hope So Elmo; Almost Like Me; Din-Ka Street; Pay Not Play Not; To Inscribe (Atlantic ATL 5028).

MAX on drums, Art Davis on bass and the incredible Hasaan Ibn Ali kicking up a dust-cloud of confusion in his bid to throw off all the shackles that tie so many jazz pianists. It's involved, sometimes sounds incoherent, but hear him over a long spell and it falls into place. He roams and wanders, specially on "Din-Ka Street" but is generally well controlled by the Roach percussion.

★★★

ETHEL ENNIS: "My Kind Of Walztime"—Oh What A Beautiful Mornin'; The Petite Waltz; Someday My Prince Will Come; Remember; Paradise; It's A Grand Night For Singing; Faraway Places; Till We Meet Again; My Colouring Book; Falling In Love With Love; I'll Always Be In Love With You; The Song Is Ended (RCA Victor RD 7717).

JUST a light group behind Ethel on her second album. Basically, all the items are waltzes, but she changes tempo to suit her own fluent talents. Does she sing jazz? Many experts say "yes" but it's more jazz-influenced pop. "Colouring Book" is marvellous and "The Song Is Ended" is treated coolly, and efficiently, and yet warmly. Nice late-night listening.

★★★

VARIOUS ARTISTES: "Full House"—(United Artists ULP 1102).

A VERY commercial country album this, with Gene Thomas on the Orbison-penned "Baby's Gone" and "The Last Song" sounding very much like Roy himself. Other stars are George Jones, Rink Hardin, Judy Lynn and Melba Montgomery. Well performed and recorded, but maybe the really fanatical country fans will think this too commercial.

★★★★



ADAM FAITH in action. (RM pic by Keith of the Hoffmann Studios)

PETE SEEGER: "Strangers And Cousins"—Oh, Had I A Golden Thread; Manura Manyah; May There Always Be Sunshine; Malaka; Peat Bog Soldiers; Ragaputi; Sourwood Mountain; All Mixed Up; Kevin Barry; Shille Di Nacht; Talking Atom Blues; Uh Uh Uh; If I Had A Hammer (CBS 62528).

LITERALLY an international set from Mr. Seeger, who maintains his own high standards of performance on a distinctly off-beat selection of songs. "Kevin Barry", for instance, is Irish, about a medical student hanged in 1920. "Talking Atom Blues" was written off-the-cuff by a Los Angeles newspaperman. Songs mostly with strong moral principles. Songs with concentrated power in the lyrics. And an interesting "If I Had A Hammer" in view of the Lopez hit version and the fact that Seeger helped write it. Interesting.

★★★★

TONY BENNETT: "Songs For The Jet Set"—Song Of The Jet; Fly Me To The Moon; How Insensitive; If I Ruled The World; Love Scene; My Ship; Then Was Then And Now Is Now; Sweet Lorraine; The Right To Love; Watch What Happens; All My Tomorrow; Lazy Afternoon (CBS 62544).

WHAT a marvellous album. Tony in superb mood; arrangements by Don Costa; fill-ins from the Ralph Sharon Trio and the Will Bronson Singers; long spells of Al Cohn on tenor sax. "Fly Me To The Moon" links Tony with Al; "Sweet Lorraine" is a positive gas. It's the way Bennett bends notes and phrases. The way he lives inside a song. It's great.

★★★★

ANDY STEWART: "Campbeltown Loch"—Oh, What A Cellidh; Turn Ye To Me; Heather Bells Will Bloom Again; Lassie Will Ye Go; Courtin' In The Kitchen; She Moved Thro' The Fair; McPherson's Farewell; Donald Dhu; The Banks Of Sicily; The Wee Toon Clerk; The Farmer's Boy; Highland Paradise (HMV 1891).

LOOK for big sales for this one, specially North of the Border. A collection of traditional items, mostly, with all the zip, wistfulness, nostalgia that you'd expect. Hard to describe most of them to Sassenachs, but one sample track will give the message. Mostly arranged by orchestra-leader Alan Roper.

★★★

BILL DOGGETT: "Wow"—Wow; Oo-Da; Ol' Man Mose; Happy Soul Time; The Kicker; Mudcat; Ram-Bunk-Shush; Slow Walk; Fatso (HMV CLP 1884).

TOP JAZZ-BLUES organist on a raucous selection of tunes which have an infectious beat and catchiness. Good dancing stuff, or even background music. Lots of atmosphere, and a good description could be Bill's own one. "Down the middle between jazz and rock 'n' roll".

★★★

PAUL SIMON: "Song Book"—I Am A Rock; Leaves That Are Green; A Church Is Burning; April Come She Will; The Sound Of Silence; A Most Peculiar Man; He Was My Brother; Kathy's Song; The Side Of A Hill; A Simple Desultory Philippic; Flowers Never Bend With The Rainfall; Patterns (CBS 62579).

A PPEALING and worthwhile folk songs performed by the composer, with guitar backing. "He Was My Brother" is specially worth a sample spin—Paul has a voice of power, of contrast, and of simple musicianship. An album of illusions, disappointment, exultation.

★★★★

EP CORNER



HERMAN—4 hits on an EP.

HERMAN'S HERMITS: "Herman's Hits"—Silhouettes; Wonderful World; Can't You Hear My Heartbeat; I'm Into Something Good (Columbia SEG 8442). The sound this team makes certainly isn't popular with everyone, but these four cover versions or re-issues have sold enough copies on singles to speak for themselves.

GERRY AND THE PACE-MAKERS: "Rip It Up"—Reelin' and Rockin'; Whole Lotta Shakin' Goin' On; You Win Again (Columbia SEG 8426). Gerry manages to put down a solid beat here on four numbers which will delight and amaze his fans. Not old rock fans though.

BOBBY DARIN: "Milord"—Milord; Do Nothin' Till You Hear From Me; Golden Earrings; What A Difference A Day Made (Atlantic AET 6013). Some years-old material from his old label. But it's better than his stuff for Capitol.

HERB ALPERT'S TIJUANA BRASS: "The Mexican Shuffle"—The Mexican Shuffle; Numero Cinc; Mexican Drummer Man; Struttin' With Maria (Stateside SE 1031). Bouncy latin rhythms, good tunes, a good cover pic and the immense popularity of this team could make this into a best seller.

CLIFF BENNETT: "Try It Baby"—I'm Crazy 'Bout My Baby; Shoes; Try It Baby; Do It Right (Parlophone GEP 8936). Some blues tinged vocals from Cliff, with his big sound group behind him. He's still way ahead of popular tastes though.

TIMI YURO: "Soul"—If I Had You; If I Didn't Care; Nothing In The World; Once In A While (Liberty LEP 2214). The deep, interesting vocals from Timi don't make any hits here, but this collection of some of her older numbers deserve to do well.

DEL SHANNON: "Del Shannon Hits"—Stranger In Town; Do You Want To Dance; Keep Searchin'; Handy Man (Stateside SE 1029). More single packaging here—but two of these were barely hits.

JOHNNY TILLOTSON: "Hit Parade"—Angel; She Understands Me; Talk Back Trembling Lips; Worry (MGM 790). In his own way, Johnny is very similar to our own Cliff Richard. These country tinged ballads prove him to be one of the most under-rated balladeers from the States.

JAN & DEAN: "Surf And Drag Hits"—Surf City; Honolulu Lulu; Drag City; Dead Man's Curve (Liberty LEP 2213). Four top sides from J. & D.—all American music for all American kids. Quite good value this.

VARIOUS ARTISTES: "On The Scene"—Baby Let Me Take You Home—Animals; I Wish You Would—Yardbirds; Respectable—Cheynes; Do Re Mi—George Fame; Seven Daffodils—Cherokees; Baby What's Wrong—Downliner Sect (Columbia SEG 8413). Some blues-tinged top sides from a batch of Britain's more authentic R. & B. groups and singers. Probably a wee bit dated now, but good for a bit of reminiscing.

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BOBBY RIO

and the REVELLES
also
THE SYNDICATES

(in association with Barrington
Mann Ltd.)

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

BEAU BRUMMELL ESQUIRE: A Better Man Than I; Teardrops (Columbia DB 7675). Slow and almost-spoken intro from the well-dressed man. It's a tear-jerker in a way and well-performed because it avoids the corny side. Obviously chart potential — we hope it makes it. Subdued and gentle backing, but the beat is there.

THE BOSTON CRABS: As Long As I Have You; Alley Oop (Columbia DB 7679). High-pitched voice with guitar and then it all starts happening. Plenty of meat in this one and the vocal side, though way-out, doesn't sound too contrived. A good song, but slightly complex.

RAY BARRETTO: El Watusi; Swing Shepherd Blues (Columbia DB 7684). Lovely! Re-issue of a years old U.S. hit. Neurotic beat, mumbly Spanish vocals which leads into an exciting blues-tinted production. Riff runs through and by the time we finished listening we think we could have given it a top fifty tip.

LEROY VAN DYKE: It's All Over Now Baby Blue; Just A State Of Mind (Warner Bros. WB 5650). Quite a powerful rendition of the Dylan song. The "Walk On By" man could pick up some useful sales here. Compulsive and beatsy.

HEATHER: I'll Come Softly; No One In The Whole Wide World (King KG 1027). Pleasant song here, even better singer. A plaintive big ballad which may be too straight to make it chart-wise, but should get big sales none the less.

GREGORY PHILLIPS: Down In The Boondocks; That's The One (Immediate IM 004). British talent on a good version of the American Billy Joe Royal hit. Touch of the "Tulsa" theme to it — a strong song, atmospherically recorded. Very commercial and should do well... even nibble at the charts.

KARL STUART AND THE PROFILES: The Love Of My Eyes; Not A Girl In A Million (Mercury MF 870). Group sound, mit organ, and a soulful sort of song which is well performed. Nice fat sound, with vocal harmonies above the average. Acceptable.

TONY BLACKBURN: Is There Another Way To Love You; Here Today Gone Tomorrow (Fontana TF 601). A Bacharach-David song of immense charm and Tony's personable performance could see it into the charts. It's a light voice, nicely rounded — fits well the mood of the song. And it's a darned nice arrangement.

BUDDY GRECO: Time's A-Wastin'; I Can't Begin To Tell You (Columbia DB 7667). Much more commercial than usual. Buddy gets in a modern idiom here. It's a modern backing, too, full of guitar. His basic fans might not like it so much, but the younger ones will dig. Double-tracked.

THE DENIMS: I'm Your Man; Ya Ya (CBS 201807). Six — strong group from America. This is a very fast-paced beater with a slightly strained vocal approach. Doing well in the States; might possibly get a bit lost here.

THE SOUL BROTHERS: I Can't Believe It; You Don't Want To Know (Parlophone R 5321). Male Soul Sisters? Could be — this is almost a calypso rhythm, with some wailing vocal touches on top. Pleasant, but maybe not distinctive enough to register. A foot-tapper, though.

JOY MARSHALL: My Love Come Home; When A Girl Really Loves You (Decca F 12222). Gentle orchestral opening for a vastly under-rated talent. Joy sings this sort of ballad with compassion, jazz "feel" and intuitive stylishness. It's high-class — and yet commercial.

FORCE WEST: I Can't Give What I Haven't Got; Why Won't She Stay (Decca F 12223). The vocal harmonies build this one above average — song isn't terribly powerful, though it's harmonic enough. But the boys go for a different sound and succeed most of the way. Mid-tempo.

THE ROYALLETES: It's Gonna Take A Miracle; Out Of Sight, Out Of Mind (MGM 1279). Teddy Randazzo production doing very well in the States. "Oooh-ing" choral backing. Powerful back-singer, jerked into violent life by the rest of the group. Could click here.

FORCE FIVE: Baby Don't Care; Come Down To Earth (United Artists UP 1102). Clug-along beat after an off-beat intro. It fair hustles along, bassily, with some rather violent vocal phrases. They manage to keep a killing pace.

THE IMP-ACTS: The Dum-Dum Song; If I Were The Only One (Pye 15911). Debut disc for an Essex group. Shared vocal leads, with group backing. It's a catchy little song, with a walk-along rhythm, and it's very well recorded. Curious blend of voices and instruments. A near hit.

JOHN SUMMERS: Looking In Windows; Don't Fool Yourself (Pye 15918). A straightforward little ballad, charming enough, and dealt with vocally in a straightforward style. Rather in the Cliff Richard style, which can't be bad. Happy disc.

ROY ACUFF: Life To Go; The Rising Sun (Hickory 1316). Harmonic leads into Roy's slightly nasally country voice. Story entertains: a man serving a life sentence for murder. Morbidly compelling.

CYMBALINE: Please Little Girl; Comin' Home Baby (Pye 15916). Five boys under one name. A Clint Ballard Jr. song, with fair catchiness, good beat, and right for party dancing. Nice vocal blend... and a good instrumental flip.



NINA SIMONE

NINA SIMONE: Exactly Like You; The Other Woman (Colpix PX 799). Great blues work from Nina. Piano intro of strong jazz "feel" which rumbles into a high-flown version of the old standard. Nina is great, great, great. Not as way-out as some of her efforts.

THE COPS 'N' ROBBERS: It's All Over Now Baby Blue; I Found Out (Pye 15928). Competition from Joan Baez for the boys on this one, but they could make it anyway. Dylan song, taken at a slowish beat, with organ working well behind. Song is a "growler" and lead voice Brian Smith does a grand job.

EVIE SANDS: Take Me For A Little While; Run Home To Your Mama (Red Bird BC 118). Powerful voice for an 18-year-old. Great old backing here, too, with a ponderous and thumping beat. Evie sings well on a song that isn't too clear-cut, but the overall sound and effect is dead commercial.

DUANE EDDY AND THE REBELS: Trash; South Phoenix (Colpix PX 779). What with Duane's support in our popularity polls, this mid-tempo guitar showcase, repetitively constructed, could easily make the charts. Clean-cut, rhythm accompanied, with harmonic rasping away later on. One to watch.

MUDDY WATERS: I Got A Rich Man's Woman; My Dog Can't Bark (Chess CRS 8019). Top blues star hollers his intro, plus a laugh or two, then takes off on a bluesy ride to fine piano backing. Good stuff for the bluesters and the lyrics are laden with gem-type philosophy. Amusingly bluesy.

THE APPLEJACKS: I Go To Sleep; Make Up Or Break Up (Decca F 12216). A slower, rather ponderous one this time, with a jerky beat and tinkly sort of backing. High-pitched vocal of customary distinctions. But it really doesn't sound very chart-likely to us.

VALERIE MITCHELL: There Goes My Heart Again; If I Didn't Love You (HMV Pop 1652). Double-tracking devices enliven this ballad with a reasonably strong set of lyrics. Valerie has developed her range well and displays lots of style. Rather pleasant all round.

GUY DARRELL: One Of These Days; Stupidity (CBS 201806). This bloke, a 20 year-old from Kent, is bound to click one day on disc. This, for instance, is an infectious beat-ballad sung with considerable personality. Nicely arranged, too, with the whoops and wails.

PETER FENTON: For The Love Of A Girl; Now That You're Gone (Parlophone R 5313). Rather a show-biz voice this... like something out of a modern musical comedy. But there's style, too, and a pungent urgency in the handling of lyrics. Not a bad song, either.

THE DUNDEEVILLE PLAYERS: Wheels; Woodpecker (Stateside SS 451). The old Norman Petty number dressed up in string-laden style, with some unusual sound-effects. Doesn't seem the same without a chap twitching his muscle to it, though.

BIG DEE IRWIN: You Satisfy My Needs; I Wanna Stay Right Here With You (Stateside SS 450). Rather a big emotional experience, full of exploding drums, from the big 'un. It's a good soulful performance most of the way, but a bit too complicated for the charts, really.

TRENDSSETTERS LIMITED: You Sure Have A Funny Way Of Showing Your Love; I'm Comin' Home (Parlophone R 5324). This is an up-tempo beater with a vocal boost at the start before it settles into a rhythmic style. Almost a scat-vocal touch later on. It's unusual enough to do well. Somewhat frenzied.

PETER SNELL: Amore Scusami; Silently (Columbia DB 7672). Young Canadian on a top Continental hit. It's a good song. Voice is not much more than so-so but it's a tuneless few minutes.

THE MEASLES: Night People; Dog Rough Dan (Columbia DB 7673). A black-ish sort of atmosphere created here for the night folk. Powerful lead voice, mostly with hum-along backing. A bit straight in treatment, but could do well.

BABY WASHINGTON: Only Those In Love; The Ballad Of Bobby Dawn (London HLC 9987). Mid-tempo and bluesily produced item, with string backing, and a gentility about the theme that clicks well enough. Baby's voice is rather pretty in a rough edged way.

JOHNNY CASH: Ring Of Fire; Streets Of Laredo (CBS 201809). Bright and brassy opening on this previously released item from brown-voiced country man. It's a very fine song; should sell for its catchiness and personality. Slight Mexican appeal.

RAMSEY LEWIS TRIO: The In Crowd; Since I Fell For You (Chess 8020). A goodly American hit, this piano-based and repetitive riff feature. Instrumental all the way, with good fill-ins from drums. An unusual item for chart success; but you never know these days!

THE DOLLIES: You Touch Me Baby; I Can't Go On (CBS 201788). A fast-paced group sound. The girls have a strident edge, vocally, but it does no harm. A good beater of a song, crisply performed. Watchable.

DINO, DESI AND BILLY: I'm A Fool; So Many Ways (Reprise 20367). Bass notes push into a standard-type group vocal. Song builds in a phrase-for-phrase way, varying between loud and soft. These sons of famous fathers show good professional approach. Might move.

THE FIFTH AVENUE: The Bells Of Rhymney; Just Like Anyone Would Do (Immediate IM 002). Good folk song, well sung by duo comprising Deny Gerard and Kenny Rowe. Jimmy Page produced what is basically a protesting folk item but which here is coped with a highly saleable way. Nice arrangement touches.

NICO: I'm Not Sayin'; The Last Mile (Immediate IM 003). A Gordon Lightfoot composition — and Nico really sings out, unlike some of the rather whiny folksters. Song is treated considerably with a guitar-string backing. This could easily be a hit, it's so catchy.

WAYNE NEWTON: Summer Wind; I'll Be Standing By (Capitol CL 15410). Starting to move in the States, this meaningful ballad is given a husky, relaxed-yet-intense treatment by young Wayne. It's a growler, with simple backing from Jimmie Haskell. Liked this one a lot.

GEORGE BRADLEY AND BAND: Breakout; Vendetta (HMV Pop 1459). Big-band treatment of considerable excitement. Brash section blasts from brass; full rhythm section, driving along nicely. Good builder.



THE SILKIE



DEL SHANNON

Song that Dylan did on TV from the Manfreds, & a Beatle thing from the Silkie. Rocking Shannon, and a moody, bluesy Dusty. Familiar new Andy Williams and a cover disc from Alex Harvey.

THE SILKIE: You've Got To Hide Your Love Away; City Winds (Fontana TF 603).

A LENNON-McCARTNEY song... and good enough to get Brian Epstein's folk group into the charts this time out. The girl lead has fair prominence and instrumentally the sound is good. Song is mid-tempo, with bustling guitar work, and the lyrics are extremely good. A nice soft, but expressive arrangement. Could be an instant clicker. Group wrote the "B" side conjointly. A harsher approach, but with more fine harmonies.

TOP FIFTY TIP

ANDY WILLIAMS: Almost There; On The Street Where You Live (CBS 201813).

TITLE theme from an Andy LP and it's become so popular that this single version should smooth its way straight into the charts. Andy sings superlatively well, phrasing and "reading" in a glossily professional manner. It's a lovely song and the arrangement is gentle and sympathetic. Yes, it should be a sizeable hit. Flip is another good treatment of a so-familiar number. Andy works it over in a softly stylish way, without the bellowing; that so often creeps into this song. Fine value flip.

TOP FIFTY TIP

THE FEDERALS: Bucket Full Of Love; Leah (Parlophone R 5320). Pipe-organ, then the beat. Good beat, too. Brisk sort of number... "standing on the corner with a bucket full of love". Vocal's a bit contrived, alas.

THE SHINDIGS: One Little Letter; What You Gonna Do (Parlophone R 5316). Typical group sounds, but with more-than-usual personality showing through. Nice vocal arrangement of a mid-tempo O.K. beater.

LENA HORNE: The Sand And The Sea; It Had Better Be Tonight (United Artist UP 1101). A British recording of a Charles Blackwell song. Consummate artistry from Lena, with atmospheric backing... also from Charles. It's marvellous, actually. But will it sell as a single?

LEONORE DREWERY: The First Time Ever; Rue (Parlophone R 5314). Very efficient flute from Olaf Voss, then the folk singer tackles a song by Ewan McColl. Very appealing; but probably not commercial.

THE TEMPTATIONS: Since I Lost My Baby; You've Got To Earn It (Tamla Motown TMG 526). Another biggie for Tamla in the States, but it may miss out here in today's market. Soulfully simply lead vocal, with wailing backing — all very restrained. Slightly rambling song.

DODIE WEST: Thinking Of You; And Love Will Come (Pye Piccadilly 35261). Twenty-year-old who simply must break through soon. She sings confidently and effectively on this slow ballad and there's a nice and compact backing, featuring percussions and tambourine. Plainly quality.

CHUBBY CHECKER: Everything's Wrong; Cu Ma La Be-Stay (Cameo Parkway P 959). Touring here will help this slice of Checker. Medium-paced, with good vocal backing, it rides well, with a good beat. Chubby handles this sort of material well. Compulsive rhythm. Might be a charter.

JOE AND EDDIE: Farewell; Hey Nelly Nelly (Vocalion 9246). Popular American duo with another folksy item, slower than usual. Good guitar, low-pitched vocal lines. Nothing special.

ALEX HARVEY: Arent 00 Soul; Go Away Baby (Fontana TF 610).

A WILD shrieker here, with Alex telling everybody about how he doesn't need high collared shirts to sing rock 'n' roll. The actual meaning is a bit confusing but the beat is so wild, and the performance so good that this could well be a hit. Good commercial R & B, uninhibited and commercial. Flip is a more conventional blues side, again produced by Island Records in the shape of Guy Stevens.

TOP FIFTY TIP

DUSTY SPRINGFIELD: Some Of Your Lovin'; I'll Love You For A While (Phillips BF 1430).

HEAVY piano introduces this great new single. Full orchestra builds behind her. The now-customary girlie group fills in behind Dusty as she wails in a relaxed style through a most interesting song. It's no sing-along item: it's a first-rate piece of popular writing, by Goffin and King. A sort of rippling, wave-upon-wave, vocal arrangement. Strings well mid-way. Needs a couple of spins to get full value. Then the value is tremendous. Goffin and King contributed the flip... faster, more beatsy, with piano prominent. Backing slightly too obtrusive, perhaps.

TOP FIFTY TIP

VIC DAMONE: Why Don't You Believe Me; The Thrill Of Loving You (Warner Bros. 5644). A sing-along item which doesn't really show off Vic's vocal talents. All choral sounds and strict-tempo. But Dino's proved this material can click.

THE SORROWS: Take A Heart; We Should Get Along Fine (Pye Piccadilly 35260). Curious pom-pom beat early on. Song builds well enough, with the boys doing a compact vocal job. Yippy noises later and it really raves by the close.

LORRAINE SILVER: Lost Summer Love; I Know You'll Be There (Pye 15922). Exuberant gal singer on a fast-paced story of mid-July romantic troubles. Nice arrangement, with girlie choir yammering behind. Rides along well: at the right tempo. Commended.

JUNCO PARTNERS: As Long As I Have You; Take This Hammer (Columbia DB 7655). A strange sounding production with the partners contributing wild vocals and off-beat falsettos, whoop-style. Second hearing and it starts to grow. Unusual enough, anyway. Needs studying.

PLATFORM SIX: Money Will Not Mean A Thing; Girl Down Town (Piccadilly 7N 35255). Disc debut by this group. Two former members of the REME staff band here. Pretty ordinary song but they make the best of it.

DAVY JONES: You've Got A Habit Of Leaving; Baby Loves That Way (Parlophone R 5315). Shel Talmay production for the highly talented singer. It's a curiously pitched vocal sound, with powerful percussion and a slight dirgy approach. Plenty happening; lots of wailing. Very off-beat.

It's dawning
— yeah —
JAMES GALT

THANK YOU!
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DICK JAMES



WE'RE renowned as a nation of habit. We so easily get in a rut. So quickly get to take things for granted. For instance: the success of our stars in the States. OK. It's quite common-place now. But only two years or so ago, it was a major event if a British record was even issued there. And if one entered their Top 100 at 98 . . . wow!!!

Now we're so blasé about it all. And personally, I think it's a great mistake. That wheel of fortune has a habit of turning so swiftly.

Then there's the British radio situation. Just cast your mind back about 15 months ago . . . B.C. (before Caroline). Luxembourg at night was your pop life-saver then. Otherwise your listening revolved around "Saturday Club" and "Pick Of The Pops".

What a difference now. Today you've got pirate stations all over the dial, pumping out pop 14 or 15 hours a day. I spent August Bank Holiday weekend at Brighton. Naturally, I took my transistor. And what a choice listeners have in that area. Apart from BBC and Luxembourg (poor reception, by the way), I heard no fewer than FOUR pirate stations blasting in at full strength . . . plus Europe Number One and umpteen other French stations.

The pirates? London, Caroline. City and King. City surprised me. I hadn't heard it before. Their signal was strong. Their presentation remarkably slick. In comparison, King was dull. (Except for Mike Raven's evening show. A 'must' for rock 'n' soul fans).

Most beach radios seemed to be tuned to London, except on the Monday mornning. When Brian Matthew's Beatles Show was on. Then it was BBC all along the beach.

Personally, I switched from one to the other all the time. And kept hearing exactly the same records. And basically the same formats. Every ship's charts were different. Few coincided with those published by the RM . . . or, for that matter, those published by the other music weeklies.

Frankly, after a while, I got bored to tears. I longed to hear some sounds which weren't strictly Top 40, 50, or 60 or what-have-you. I wanted more variety. And, by that, I DON'T mean Sinatra, Ella etc. But there are so many "good" records released — mainly American—which may never make the charts. But which deserve to be heard. And which make first-rate (what we in the business call) 'programme material'. Guess my favourite in this category just now would be Dee Dee Warwick's "We're Doin' Fine".

Wonder if any of you feel the same way? I'm not advocatink over-exposure of way-out records. That would be going from the sublime to the ridiculous. But clever programming could provide a happy medium. And you could have sections of shows aimed at certain majority tastes.

The first station to take the initiative in this way could be the one that people will listen to longest. Which one will it be?

Incidentally, if you live in an area (like the South-East) where you've got so much to choose between, I'd be intrigued to know which station you listen to—and, briefly, why.

If the record content varies so little, does an individual deejay's personality draw you to a certain station? (Amazing, by the way, how many imitations there are of Kenny Everett's Goon-influenced humour). Or does the clarity of reception play a large part in your listening habits?

No prizes or anything. Just curiosity . . . and concern.

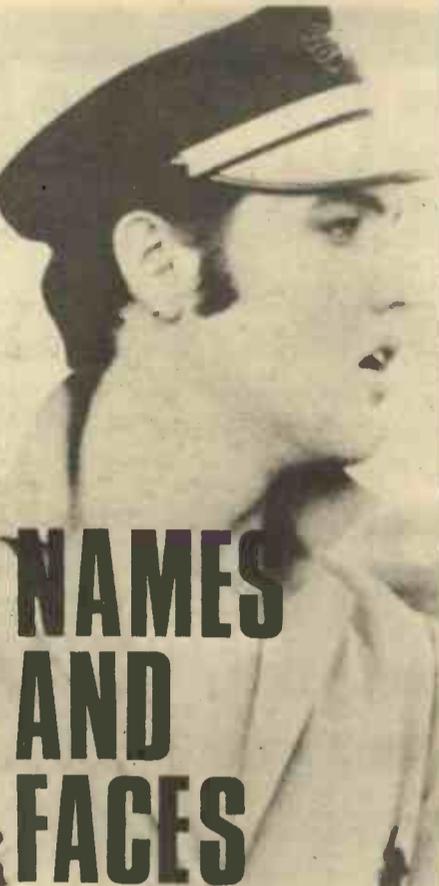
● My Record Of The Week? Dusty's new one, naturally—"Some Of Your Lovin'" (Philips). How commercial it is, we'll have to wait and see. But her performance is just great. Must be Madelaine Bell and Doris Troy in the background. Incidentally, both sides are by Goffin and King. They never cease to amaze me. Most songwriters come and go in cycles. They're in. Then, just as quickly, they're out. Goffin and King had that fantastic run of success. With all the Bobby Vee things etc. Call it their "white" period. Now, years later, they're writing better songs than ever. With a much more coloured feel than many coloured writers. I think they're fantastic.

● Listen to Alex Harvey's "Agent 00 Soul" (Fontana) It's Sue's Guy Stevens' first major single production. A nice feel, especially rhythmically. Dig the tambourine sound! Almost Motown! Hope it gets airplay.

● I'M GOING TO AMERICA SOON. IF I SHOULD MEET ANY OF YOUR FAVOURITE ARTISTES, WHAT QUESTIONS WOULD YOU LIKE ME TO ASK THEM? Let me know.



Tony Hall Column



NAMES AND FACES

Elvis leers from beneath his cap in this years-old pic, taken about the time that the majority of tracks were made for his latest album "Flaming Star And Summer Kisses". Cut out this pic, all you rock 'n' roll letter writers to us!



SONNY Laugh at me

AT 4038 ATLANTIC

THE HEADLINERS That's the way I must go

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GREAT NEW LPs

THE KINGSTON TRIO

STAY AWHILE



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THE VERSATILE

BRENDA LEE



M LAT 8614

The group that look like a 1965 version of a 1920's styled group are in fact Spencer's Washboard Kings, with vocal refrain from Mr. Barry Dunning. Their record, already banned by the BBC is called "Masculine Women, Feminine Men! Which Is The Rooster? Which Is The Hen?" on Polydor. Below that are several hairy Americans in the shape of the Byrds and Sonny & Cher who are congregated in Donovan's dressing room at the Finsbury Park Astoria.

Then there's Jonathan King, looking very pleased with himself. And his hair is looking longer too . . . His new record, the follow-up to his stunner "Everyone's Gone To The Moon" will be out soon . . .

RECORD MIRROR CHARTS PAGE

CASHBOX TOP 50



AIR MAILED FROM NEW YORK

- | | |
|--|--|
| 1 HELP*
1 (6) Beatles (Capitol) | 27 AGENT OO SOUL
29 (1) Edwin Starr (Rite-Tie) |
| 2 LIKE A ROLLING STONE*
1 (6) Bob Dylan (Columbia) | 28 BABY I'M YOURS*
12 (9) Barbara Lewis (Atlantic) |
| 3 I GOT YOU BABE*
2 (7) Sonny and Cher (A&O) | 30 I'M YOURS
- (1) Elvis Presley (RCA) |
| 4 EVE OF DESTRUCTION*
5 (3) Barry McGuire (Dunhill) | 31 SAVE YOUR HEART FOR ME*
19 (9) Gary Lewis (Liberty) |
| 5 YOU WERE ON MY MIND*
8 (6) We Five (Aurora) | 32 DON'T JUST STAND THERE*
20 (10) Patty Duke (United Artists) |
| 6 IT'S THE SAME OLD SONG*
6 (7) Four Tops (Motown) | 33 SHAKE AND FINGER-POP*
32 (4) Jr. Walker and the All Stars (Soul) |
| 7 UNCHAINED MELODY*
7 (8) Righteous Brothers (Philips) | 34 SATISFACTION*
31 (13) Rolling Stones (London) |
| 8 NOTHING BUT HEARTACHES*
9 (6) Supremes (Motown) | 35 SAD SAD GIRL
36 (2) Barbara Mason (Arista) |
| 9 HANG ON SLOOPY*
14 (3) McCoys (Blane) | 36 I'M A HAPPY MAN
42 (2) Jive Five (United Artists) |
| 10 THE IN CROWD*
15 (5) Ramsey Lewis (Argo) | 37 WITH THESE HANDS*
- (1) Tom Jones (Parrot) |
| 11 IT AIN'T ME BABE*
16 (3) Turtles (White Whale) | 38 IT'S GONNA TAKE A MIRACLE*
29 (3) Royalties (MGM) |
| 12 PAPA'S GOT A BRAND NEW BAG*
11 (7) James Brown (Kline) | 39 HEARTACHES BY THE NUMBER
49 (2) Johnny Tillotson (MGM) |
| 13 CATCH US IF YOU CAN*
23 (3) Dave Clark Five (Epic) | 40 COLOURS*
45 (2) Donovan (Hickory) |
| 14 CALIFORNIA GIRLS*
3 (7) Beach Boys (Capitol) | 41 ALL I REALLY WANT TO DO*
32 (9) Byrds/Cher (Columbia/Imperial) |
| 15 LAUGH AT ME*
21 (3) Sonny (A&O) | 42 I'M A FOOL*
27 (8) Dino-Desi and Billy (Reprise) |
| 16 HEART FULL OF SOUL*
17 (3) Yardbirds (Epic) | 43 SUMMER NIGHTS*
26 (2) Marianne Faithfull (London) |
| 17 ACTION
21 (7) Freddie Cannon (Warner Bros.) | 44 ANNIE FANNY
46 (3) Kingsmen (Wand) |
| 18 SINCE I LOST MY BABY*
22 (6) Temptations (Gordy) | 45 SOME ENCHANTED EVENING
- (1) Jay and the Americans (United Artists) |
| 19 DOWN IN THE BOONDOCKS*
10 (8) Billy Joe Royal (Columbia) | 46 I'LL MAKE ALL YOUR DREAMS COME TRUE
- (1) Ronnie Dove (Diamond) |
| 20 HOLD ME, THRILL ME, KISS ME*
13 (9) Mel Carter (Imperial) | 47 WHO'LL BE THE NEXT IN LINE
10 (3) Kinks (Reprise) |
| 21 TRACKS OF MY TEARS*
18 (7) Miracles (Tamla) | 48 MOHAIR SAM
- (1) Charlie Rich (Smash) |
| 22 IN THE MIDNIGHT HOUR*
26 (6) Wilson Pickett (Atlantic) | 49 I NEED YOU
- (1) Impressions (ABC) |
| 23 WE GOTTA GET OUT OF THIS PLACE*
21 (3) Animals (MGM) | 50 IF I DIDN'T LOVE YOU
- (1) Chuck Jackson (Wand) |
| 24 HOUSTON*
25 (3) Dean Martin (Reprise) | |
| 25 YOU'VE GOT YOUR TROUBLES*
18 (2) Fortunes (Press) | |

*An asterisk denotes record released in Britain.

TOP E.P.'s

- THE UNIVERSAL SOLDIER**
(1) Donovan (Pye)
- THE ONE IN THE MIDDLE**
(3) Manfred Mann (HMV)
- GOT LIVE IF YOU WANT IT**
(2) The Rolling Stones (Decca)
- TICKLE ME**
(6) Elvis Presley (RCA)
- DYLAN**
(4) Bob Dylan (CBS)
- FIVE YARDBIRDS**
(9) The Yardbirds (Columbia)
- BEATLES FOR SALE No. 2**
(5) Beatles (Parlophone)
- SILVER DAGGER**
(7) Joan Baez (Fontana)
- THE SEEKERS**
(8) The Seekers (Columbia)
- TOM JONES ON STAGE**
(11) Tom Jones (Decca)
- TICKLE ME Vol. II**
(19) Elvis Presley (RCA)
- MRS. BROWN YOU'VE GOT A LOVELY DAUGHTER**
(10) Herman's Hermits (Columbia)
- BEATLES FOR SALE No. 1**
(12) The Beatles (Parlophone)
- THE ANIMALS IS HERE**
(14) Animals (Columbia)
- ANDY WILLIAMS' FAVOURITES No. 1**
(16) Andy Williams (CBS)
- THEM**
(20) Them (Decca)
- MOODY BLUES**
(15) The Moody Blues (Decca)
- FIVE BY FIVE**
(18) The Rolling Stones (Decca)
- DON'T THINK TWICE IT'S ALRIGHT**
(17) Joan Baez (Fontana)
- GO AWAY FROM MY WORLD**
(13) Marianne Faithfull (Decca)

TOP L.P.'s

- HELP**
(1) Beatles (Parlophone)
- SOUND OF MUSIC**
(2) Soundtrack (RCA Victor)
- MARY POPPINS**
(3) Soundtrack (CBS)
- BRINGING IT ALL BACK HOME**
(4) Bob Dylan (CBS)
- ALMOST THERE**
(7) Andy Williams (CBS)
- JOAN BAEZ IN CONCERT VOL. 5**
(5) Joan Baez (Fontana)
- SOUND OF THE SHADOWS**
(6) The Shadows (Columbia)
- MR. TAMBOURINE MAN**
(11) Byrds (CBS)
- MY FAIR LADY**
(10) Soundtrack (CBS)
- ANIMAL TRACKS**
(8) The Animals (Columbia)
- THE FREEWHEELIN' BOB DYLAN**
(9) Bob Dylan (CBS)
- CATCH US IF YOU CAN**
(11) Dave Clark Five (Epic)
- JOAN BAEZ IN CONCERT VOL. 2**
(12) Joan Baez (Fontana)
- WEST SIDE STORY**
(16) Soundtrack (CBS)
- BEATLES FOR SALE**
(13) Beatles (Parlophone)
- JOAN BAEZ**
(17) Joan Baez (Fontana)
- A WORLD OF OUR OWN**
(18) Seekers (Columbia)
- ROLLING STONES No. 2**
(14) Rolling Stones (Decca)
- HITMAKER**
(20) Burt Bacharach (London)
- WHAT'S BIN DID AND WHAT'S BIN HID**
(19) Donovan (Pye)

5 YEARS AGO

- APACHE**
(1) Shadows
- THE GIRL OF MY BEST FRIEND/A MESS OF BLUES**
(2) Elvis Presley
- BECAUSE THEY'RE YOUNG**
(3) Duane Eddy
- TELL LAURA I LOVE HER**
(5) Ricky Valance
- PLEASE DON'T TEASE**
(4) Cliff Richard
- ONLY THE LONELY**
(8) Roy Orbison
- WHEN WILL I BE LOVED**
(6) Everly Brothers
- AS LONG AS HE NEEDS ME**
(9) Shirley Bassey
- EVERYBODY'S SOMEBODY'S FOOL**
(7) Connie Francis
- PAPER ROSES**
(13) Kaye Sisters
- IMAGE OF A GIRL**
(19) Mark Wynter
- HOW ABOUT THAT**
(-1) Adam Faith
- PLEASE HELP ME I'M FALLING**
(13) Hank Locklin
- WALK DON'T RUN**
(-1) Ventures
- LOVE IS LIKE A VIOLIN**
(12) Ken Dodd
- SHAKIN' ALL OVER**
(10) Johnny Kidd
- TALKIN' ARMY BLUES**
(15) Josh MacCrae
- CARIBBEAN HOLIDAY**
(20) Frank Weir
- IF SHE SHOULD COME TO YOU**
(11) Anthony Newley
- NICE 'N' EASY**
(-1) Frank Sinatra
- TIE ME KANGAROO DOWN**
(14) Rolf Harris

BRITAIN'S TOP 50

NATIONAL CHART COMPILED BY THE RECORD RETAILER.

- | | |
|---|---|
| 1 SATISFACTION
3 (3) Rolling Stones (Decca) | 26 SUMMER NIGHTS
20 (8) Marianne Faithfull (Decca) |
| 2 I GOT YOU BABE
1 (5) Sonny & Cher (Atlantic) | 27 PARADISE
31 (17) Frank Field (Columbia) |
| 3 MAKE IT EASY ON YOURSELF
8 (3) Walker Brothers (Philips) | 28 THERE BUT FOR FORTUNE
24 (10) Joan Baez (Fontana) |
| 4 A WALK IN THE BLACK FOREST
5 (7) Horst Jankowski (Mercury) | 29 HANG ON SLOOPY
30 (2) McCoys (Immediate) |
| 5 HELP
2 (7) Beatles (Parlophone) | 30 TOO MANY RIVERS
27 (7) Brenda Lee (Brunswick) |
| 6 LIKE A ROLLING STONE
9 (3) Bob Dylan (CBS) | 31 MR. TAMBOURINE MAN
22 (12) The Byrds (CBS) |
| 7 ALL I REALLY WANT TO DO
4 (5) The Byrds (CBS) | 32 CALIFORNIA GIRLS
14 (2) The Beach Boys (Capitol) |
| 8 ZORBA'S DANCE
6 (8) Marcello Matherbi (Durium) | 33 WHATCHA GONNA DO ABOUT IT
12 (2) The Small Faces (Decca) |
| 9 ALL I REALLY WANT TO DO
13 (2) Cher (Liberty) | 34 TOSSING AND TURNING
26 (12) Ivy League (Pleasantly) |
| 10 LAUGH AT ME
19 (3) Sonny (Atlantic) | 35 I'LL NEVER GET OVER YOU
28 (3) The Everly Bros. (Warner Bros.) |
| 11 LOOK THROUGH ANY WINDOW
32 (2) Hollies (Parlophone) | 36 IT'S ALL OVER NOW BABY BLUE
18 (2) Joan Baez (Fontana) |
| 12 WHAT'S NEW PUSSYCAT
11 (3) Tom Jones (Decca) | 37 WOOLY BULLY
29 (12) Sam the Sham and the Pharaohs (MGM) |
| 13 THAT'S THE WAY
18 (6) Honeycombs (Pye) | 38 WITH THESE HANDS
25 (10) Tom Jones (Decca) |
| 14 UNCHAINED MELODY
21 (3) Righteous Brothers (London) | 39 EVE OF DESTRUCTION
- (1) Barry McGuire (RCA) |
| 15 EVERYONE'S GONE TO THE MOON
7 (7) Jonathan King (Decca) | 40 I WANT CANDY
35 (8) Bryan Poole and the Tremeloes (Decca) |
| 16 TEARS
37 (2) Ken Dodd (Columbia) | 41 HES GOT NO LOVE
33 (10) Searchers (Pye) |
| 17 DON'T MAKE MY BABY BLUE
15 (6) The Shadows (Columbia) | 42 (SAY) YOU'RE MY GIRL
34 (8) Roy Orbison (London) |
| 18 SEE MY FRIEND
10 (6) The Kinks (Pye) | 43 TRY TO UNDERSTAND
10 (2) Lulu (Decca) |
| 19 YOU'VE GOT YOUR TROUBLES
14 (10) The Fortunes (Decca) | 44 YOU'RE MY GIRL
10 (3) Rockin' Berries (Pleasantly) |
| 20 WE'VE GOT TO GET OUT OF THIS PLACE
12 (9) Animals (Columbia) | 45 IT'S THE SAME OLD SONG
13 (2) The Four Tops (Tamla-Motown) |
| 21 JUST A LITTLE BIT BETTER
30 (2) Herman's Hermits (Columbia) | 46 HEART FULL OF SOUL
36 (13) Yardbirds (Columbia) |
| 22 THE TIME IN BETWEEN
23 (3) Cliff Richard (Columbia) | 47 THIS WORLD IS NOT MY HOME
39 (9) Jim Reeves (RCA) |
| 23 IL SILENZIO
28 (2) Nini Rosso (Durium) | 48 DOCTOR FINLAY
17 (13) Andy Stewart (HMV) |
| 24 CATCH US IF YOU CAN
17 (5) Dave Clark Five (Columbia) | 49 RIDE AWAY
- (1) Roy Orbison (London) |
| 25 IN THOUGHTS OF YOU
16 (8) Billy Fury (Decca) | 50 LIKE WE USED TO BE
11 (7) Georgia Fame (Columbia) |

A blue dot denotes new entry.

BRITAIN'S TOP R & B SINGLES

- | | | |
|--|---|--|
| 1 RESPECT
(1) Otis Redding (Atlantic AT4039) | 7 HANG ON SLOOPY
(12) McCoys (Immediate 801) | 15 NOTHING BUT HEARTACHES
(-1) Supremes (Tamla TML 527) |
| 2 IN THE MIDNIGHT HOUR
(2) Wilson Pickett (Atlantic 4036) | 8 SITTIN' IN THE PARK
(1) Billy Stewart (Chess 8017) | 16 I'M GONNA CRY TILL MY TEARS RUN DRY
(9) Irma Thomas (Liberty 66106) |
| 3 IT'S THE SAME OLD SONG
(15) Four Tops (Tamla-Motown 528) | 9 MR. PITIFUL
(7) Otis Redding (Atlantic 4024) | 17 LETTER FULL OF TEARS
(3) Gladys Knight and the Pips (Sue WI 391) |
| 4 RIDE YOUR PONY
(3) Lee Dorsey (Stateside 441) | 10 SHAKE AND FINGERPOP
(-1) Junior Walker (Tamla-Motown TML529) | 18 I'LL TAKE YOU WHERE THE MUSIC'S PLAYING
(-1) Drifters (Atlantic AT1040) |
| 5 NO PITY IN THE NAKED CITY
(3) Jackie Wilson (Coral 072481) | 11 I'VE GOT NO TIME TO LOSE
(-1) Carla Thomas (Atlantic AT1063) | 19 JU JU HAND
(11) Sam the Sham (MGM 1278) |
| 6 SINCE I LOST MY BABY
(18) Temptations (Tamla-Motown 523) | 12 TRACKS OF MY TEARS
(14) Miracles (Tamla-Motown 522) | 20 I CAN'T HELP MYSELF
(10) Four Tops (Tamla-Motown 543) |
| | 13 I PUT A SPELL ON YOU
(20) Nina Simone (Philips 1415) | 21 BOOTLEG
(5) Booker T and the MG's (Atlantic 4033) |

RECORD MIRROR CHARTS PAGE

NEW



Peter, Paul and Mary

EARLY MORNING RAIN

WB 5659 WARNER BROTHERS

THE BEAU BRUMMELS THE BUCKINGHAMS
YOU TELL ME WHY TO BE OR NOT TO BE
7N 25318 PYE INTERNATIONAL 7N 15921 PYE

THE TURTLES
IT AIN'T ME BABE
7N 25320 PYE INTERNATIONAL

NEW FACES
NEVER GONNA LOVE AGAIN
7N 15931 PYE

THE RIGHTEOUS BROTHERS
LET THE GOOD TIMES ROLL
7N 25323 PYE INTERNATIONAL

THE LAURIE JOHNSON ORCHESTRA
LATIN QUARTER
THEME FROM TV SERIES 'Rivera Police'
7N 15933 PYE

THE MONTANAS
ALL THAT IS MINE CAN BE YOURS
7N 35262 PICCADILLY

THE ALAN BOWN SET
CAN'T LET HER GO
7N 15934 PYE

NANCY WAYBURN
THE WORLD GOES ON WITHOUT ME
WB 5646 WARNER BROTHERS

THE LUDLOWS
THE LAST THING ON MY MIND
7N 15946 PYE



THE FACE

NEXT Jonathan King disc "Green Is The Grass", issued on October 24. Four Tops to tour American college circuit. Next Trini Lopez album "The Rhythm & Blue Album"—instant R & B! Cher's voice is similar to that of Helen Shapiro. Realm Records to go pop. Supremes to appear at New York Philharmonic Hall on October 15. Cliff's "The Twelfth Of Never" being heavily plugged in the States. Sonny & Cher won't be recording "Multiplication" for a while.

Kenny Ball appears on Scottish TV's "Music Hall" on October 12. Spencer Washboard Kings toured London in an open car last week playing and collecting for Oxfam. The Art Woods tour America for ten days from October 12 in exchange for Bo Diddley. Yardbirds' "Sloopy" sounds better than the McCoys version. Now P. J. Proby's trousers split in America. Wedding bells soon for RM's Richard Green and Madeleine Hirsiger, assistant to Yardbirds' manager George Gomelsky. Small Faces not exactly pop art fans. Tommy Roe's new single recorded at Pye in London.

Buddy Greco brilliant on Blackpool Night Out. Bob Dylan makes it six Rolling Stones in Top Ten. Radio London have gone overboard for French disc featuring car sounds. Petula Clark guests on 'Lucky Stars' on October 2. Buffy "Universal Soldier" St. Marie penned Four Pennies next single 'Until It's Time For You To Go'. Hollies feature great version of Bobby Day's r & b chart-topping "Rockin' Robin". Newly arrived from Sweden, the Dee Jays are really English. Immediate success for Andrew Oldham's record company.

The Moodyblues have signed up with Brian Epstein for agent representation — they will also change their image. "Action" is Freddie Cannon's biggest American hit since his "Palisades Park" in demand. Bob Dylan's "If You Gotta Go, Go Now". Jonathan King's next disc made at the same session as "Everyone's Gone To The Moon". Billy Fury doesn't buy pop records. Dave Berry almost electrocuted by a mike at Bristol last week — he had to stay in hospital for several days. James Brown's "Papa" still tops America's R. & B. chart. Highwaymen of "Michael" fame have reformed for tours. "Woolly Bully" a big seller throughout the world. Top disc in Sweden — "Bald Headed Woman" by the Hep Stars.

Sonny and Cher big in Switzerland. Beatles' next U.S. single couples "Act Naturally" and "Yesterday" from their "Help" LP. Chess Records advert in "Cash Box" says "if you think these records aren't hits, you probably think Shirley Temple is a Jewish synagogue". Sonny and Cher described as first rock act to play New York Lincoln. Beau Brummels revive Don Gibson's "Oh Lonesome Me" on their LP. Will RM's David Griffith's record "Zumba's Dance". What does El Freeloado do with all those "I Dig Shindig" stickers? Hamish Grimes of Crawdaddy fame holiday-ing in Ibiza next week.

Comes the Down **JAMES GALT** Isn't it?



LULU WITHOUT HER LUVVERS

Richard Green talks to Lulu & the Luvvers

THE exciting backing on "Shout" played quite a part in securing a first hit for Lulu. Then there was a spell of absence from the charts until "Leave A Little Love" shot into the Top Ten.

Now "Try To Understand" looks like being a smash. But both "Love" and "Understand" were recorded without Lulu's backing group, the Luvvers.

To try and find out why, and judge the reactions of Lulu and the Luvvers, I visited them during a recent

radio show on which they appeared.

"We did 'Shout' but we weren't even on the next one," revealed Luvver Alex Bell. "They changed the formula.

NEW SOUND

"We really hated it that we weren't on the next few records. They said they had a completely new sound, but we didn't think it was fair." Lulu was quick to state just how highly she regards the group.

"I honestly think the Luvvers should get more recog-

nition as a group," she told me. "Dave, our new guitarist, is working in well. I'm very pleased that he left Cliff Bennett."

Suddenly, Lulu's mood changed and she grinned and said: "Hey, put down that Lulu hates Jonathan King." "And put down that Jonathan King hates Lulu," interjected the singer who had just approached.

I asked Lulu whose idea it had been to issue "Try To Understand" as her new single.

"Actually I got it from my recording manager," she replied. He phoned me. I didn't

want that one at all, I wanted one that was going to be on the LP. It's called 'Tell Me Like It Is,' a Nancy Wilson type ballad."

Things are going very nicely thank you for Lulu and the Luvvers at the moment. Buddy Greco has written a song specially for her, which is quite something.

"He heard the new record on 'Juke Box Jury' and wrote a song for me on the lines on 'Try To Understand.' I've got to go and here it tonight," said Lulu.

Then there's the constant round of clubs and

ballrooms. "We did a show in Scarborough and the group that went on before us just used feedback and all that noise. It was awful," she opined. "We went on and did a Robbie Burns poem.

SHOUTING

"The Luvvers were playing 'Shout' and I was reciting 'Tae' A Moose.'" (that's 'To A Mouse' for the uninitiated). "It went down a bomb. After that they were shouting 'we want Lulu.'"

Coming from many people that would sound like conceit, but from Lulu it didn't. She just laughed at the thought of getting away with poetry on a beat show.

TWO FOR THE TOP!!!

THE TRACKER

Recorded by

SIR DOUGLAS QUINTET

on LONDON HLU 9982

and **KENNY BERNARD**

and the **WRANGLERS** on PYE 7N15920

RIDE YOUR PONY

Recorded by

LEE DORSEY

on STATESIDE SS 441

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