

Record Mirror

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THE KINKS (RM PIC.)



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

Did you know that 'Shapes Of Things' wasn't the first pop disc with an oriental flavour?



RAVI SHANKAR — whose name has been constantly dropped recently by beat groups. Here are details of two LPs by him on EMI.
ALP1655 MUSIC OF INDIA: Raga and Talas; Rupak Tal (Tabla Solo); Raga Madhu Kaams; Raga Jogya; Dhun (Ravi Shankar (Sitar); Alla Rakha (Tabla); Prodyot Sen (Tanpura)).
ALP 1882, ASD463 MUSIC OF INDIA: Raga Hamsadhvani (Evening Raga); Dhun-Kafi (Spring Season); Raga Ramkali (Morning Raga) (Ravi Shankar (Sitar) Accompanied by K. Dutt (Tabla) and N. Mullick (Tamboura)).

Here are some others

CONGRATULATIONS to the Yardbirds as from the shapes of things, the "Shapes of Things" is going to be a well-deserved No. 1 for them.

The part that interests me most on this record is the Indian styled guitar passage from Jeff Beck, and with the Beatles using a sitar on their "Norwegian Wood" Indian and oriental music seems to be becoming quite popular lately.

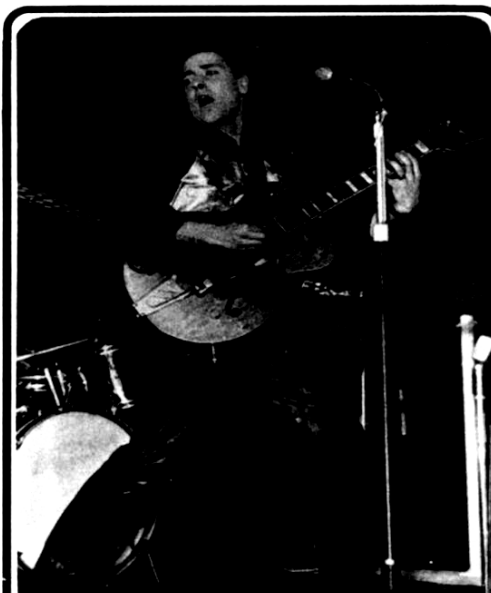
Moreover this is not the first time that an eastern style or sounds have been attempted on pop discs. Sanford Clark used it on his "A Cheat" issued on an E.P. in 1958, and in the same year and also on the London label there was a single issued by Ganims Asla Minors of "Daddy Lolo" which employed an oriental sound married with a heavy western rock beat.

Also I have an American disc on the DONNA label of a guy named Yo Yo Mashl who performs an up-tempo number "Along The Ginza" with what sounds like a koto which is a Japanese musical instrument consisting of an oblong box over which thirteen silk strings are stretched. — Tony Grinham, 218, Fulbourne Road, Walthamstow, London, E.17.

Record Mirror

EVERY THURSDAY

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EDDIE COCHRAN seen in action on stage during his British tour. Picture by courtesy of the Eddie Cochran Appreciation Society.

STILL MORE COCHRAN DISCS TO COME

RECENTLY the Record Mirror revealed, sadly, that only a few un-issued tracks of the great Buddy Holly are now in existence. Yet looking back over the years, Coral have treated Buddy's fans much more favourably than Liberty have with the enthusiasts of another late, great, the greatest of them all... Eddie Cochran.

Since Eddie's death six years ago, it has been an uphill fight for the release of Eddie's songs. No new tracks have been issued since September, 1964, surely a shocking state of affairs. Liberty say there are no more un-issued tapes of Eddie, yet I believe this to be untrue, and most unfair to the loyal band of Cochran fans who struggle to keep his name alive.

Here is a list of Eddie Cochran material which his company seem "unaware" of. Tracks recorded for Silver, Ekko and Crest in the United States before Eddie made the big time.

DELETED TRACKS

The following tracks are all rare, being deleted in 1961 when London lost the Liberty outlet: "Pretty Girl", "Completely Sweet", "20 Flight Rock", "Love Again", "Summer-time Blues", "Little Angel", "Lonely", "Sitting In The Balcony" — all should be re-issued say Cochran fans. The songs from Eddie's films, "Untamed Youth" and "Go Johnny Go." Also Eddie appeared in "Bop Girl" and "The Girl Can't Help It". Why can't shots of these films be shown on television?

The many songs Eddie featured on radio and television shows. Several fans possess these "live" tapes which would make a fantastic "live" LP.

It is also reported that the following tracks are also on tape: "Sweet Little Sixteen", "Don't Wake The Kids", "Blue Moon Of Kentucky", "Anytime", "I.O.U.", "Hurry Up", "Three Stars" and many more. A few of these tapes have actually been heard — which should be ample proof that they do actually exist!

Surely with such a supply of material available, Liberty could have handled Eddie's releases rather better. Still maybe they will put things right with a release for the anniversary of Eddie's death on April 17.

This would give the legion of disc-starved fans a chance to put Eddie's name back in the charts — where it rightly belongs. This story, believe me, is written by one person, but supported by thousands who still demand to hear Eddie Cochran, a true great of the recording industry.

ANDREW O'NEIL (President, Eddie Cochran Appreciation Society).

THE SPELL 1.

EVERY so often a record comes along that makes you awake from the mediocrity of pop music as a whole, that makes you want it to go on and on, that makes you wonder if it is really real or just some wonderful dream. For me, such a record is "I Put a Spell on You" by the Alan Price Set, surely one of the finest records ever made. I have the original Nina Simone version which is superb, but the intensity of feeling and consummate technique on this record make it even greater. — Denis Keating, 16, King Street, Hyde, Cheshire.

THE SPELL 2.

I thought I had heard some pretty terrible cover versions, till I heard Alan Price's diabolical version of Nina Simone's "I Put a Spell on You". All I can say is if that's the best you can do Mr Price, please leave Nina Simone alone. — I. O'Brien, 5, Mebare Ave., Cricklewood, London, N.W.2.

James Craig — incidentally the original version of "I Put a Spell on You" was originally written and recorded ten years ago by Screaming Jay Hawkins.

OTIS MISTAKE

WHAT a tragic mistake the new Otis Redding single is. "Satisfaction" is one of the worst tracks he has recorded. It is almost sacrilege to have to say it, but it is inferior to the original Stones version. All Otis fans, will have the track on the "Otis Blue" L.P. (as shown by its fantastic sales). Any other record buyers would not buy an inferior version of a recent hit. All it can do is terminate Otis' welcome membership of the singles charts. — Len Smith, 2, Greenhill Way, Wembley Park, Middlesex.

MEMORIES

ISN'T it ironic that one of the last records issued through the auspices of Decca, for Atlantic should be titled "Memories Are Made Of This" (by the Drifters). Memories really were made by this partnership of two great recording companies. — Stuart Deighton, 17 Fulmore Road, Sheffield, 5.

KIDDIES CORNER

IT'S about time all the "I like my kind of music and everything else stinks" brigade owned up. I wonder how many of them will admit to spending their time decrying the musical tastes of others yet joining with them in listening to "Children's Favourites" whilst enjoying their Saturday morning lie-in, and thoroughly enjoying it. Long live "The Teddy Bear's Picnic" — Mick Turner, 14, Kynaston Avenue, Thornton Heath, Surrey.

THE BEST

I saw P. J. Proby's farewell show on Monday March 21st. It was as I expected a fabulous performance (he never fails). Now he's off to America for six months, the question everybody will be asking is will he come back? he wants to, but will they let him? All I can say is that if they don't let him come back is that they are a lot of stupid idiots, who don't know when they've got the best entertainer of them all. — Maria Fensome, 113 Brinsburst Road, New Parish Estate, Leicester, 12.

BEATLES FOR FREE

I have numbers 1-10 of the Beatles monthly which I am willing to GIVE to any Beatle-fan who was unable to get the first issues. I have only one set, so I will give them to the first person who's letter I receive. — Sue Richards, 12, Nursery Avenue, Hale, Altrincham, Cheshire.

FAVE FAVES

WONDERING which pop singers are most admired by their fellow artists, I decided to find the answer by re-reading old publications of the various music papers. The result was a decisive victory for the Everly Brothers. Amongst their professed admirers are Elvis, Cliff and the Rolling Stones. Virtually the only big-name artists who are not on record as appreciating Don and Phil are the Beatles. Since the Beatles in their early days were known as "The Four Singing Everly Brothers" this seems rather mean. Perhaps they are reluctant to admit that even they were influenced by others initially? — Martin Andrews, 464 Newark Rd., Lincoln.

PLEASE HELP ME 1.

I am going round the bend — I have been trying in all sorts of ways to get to two old singles: Dizzie Miss Lizzie Larry Williams. Bo Diddley/Who do you love— Ronnie Hawkins. I have tried to buy them new—I have tried to buy them second hand—I have written to the States for help. Now I am writing to see if I can obtain them through the channels of the Reader's Page. If anyone has either for sale please write stating the price. — P. J. Owen, 33 Tewkesbury Avenue, Pinner, Middlesex.

PLEASE HELP ME 2.

COULD you please tell me if the three great American R and B singers Irma, Rufus and Carla Thomas are related. James Groom, 35, Mottram Old Rd., Gee Cross, Cheshire. — James Craig — Irma is not related to Rufus or Carla, who are father and daughter.

'TERYLENE' GOES WITH HARRY FENTON



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Here's why Dave Dee wants money ...

PICTURE the scene. Acres of cornflakes on tables covered by polythene sheets. The New Faces sitting by the kitchen sipping tea; the Silkie and the Four Pennies playing poker; Dave Dee, pint bottle of pale ale clutched firmly and semi-circled by Dozy, Beaky, Mick and Tich — drinking a toast.

They toasted their favourite hotel manageress, Peggy. It was her last night at the "group" hotel where she's been two years. Dave Dee and company were her favourites — they'd been cornflaking there since they were known as Dave Dee and The Bostons.

Dave Dee says: "Work? It's great, but so tiring. Biggest drag is not having any time off. We're working on an LP which makes it worse. Still ...

"And our show? We can't do our show in lots of places because it's been a case of so many birds screaming and doing their nuts. The thing is that there's a lot of patter in our act, TALKING to an audience — and if you get all the screaming, you can't talk! Sure our humour is slightly blue but we're not offensive in any way, 'cos we do it so it won't be offensive.

SWINGING CHAIN!

"For instance, we like to do our latest record by announcing 'If the chain is swinging then the seat's still warm'. The reaction is a laugh. On the stage show, everyone starts clapping after it."

And the future: "Going well. We're keeping our fingers crossed for the States. If we go over, we're not going to make anything out of it as far as money goes, but we won't lose either. You've got to speculate to accumulate."

The Boys obviously believe in promotion. Said Dave: "We're going to France and Germany just for TV shows. Once again — promotion." Actually the boys have been abroad before.

"We did Germany twice. In Hanover, Cologne and Hamburg. We did Hamburg three years ago as Dave Dee and the Bostons and got about £25 a week each. We sweated in the Top Ten Club for two months, working eight hours a night. We appreciated that little lot more when we got back. It was hard work and a drag. But it did us good! You have time to experiment there. The audience don't know you're experi-



DAVE, DEE etc. are going to Europe—just for TV appearances (RM Pic)

menting. Actually we could do well in Germany because our records sell well there.

"First date in France is on May 13. We've been before on holiday but this time we're not having enough time to look round. We like doing the sights, like Versailles, in small doses.

"Everything we've got has been through hard work. Pain, suffering and the will to keep going because one day you'll make it — every group hopes for that big break. Our break came because we met our managers — two better blokes you couldn't wish to have."

Dave paused momentarily. "I want to have my own transport cafe one day. I've been in so many diabolical ones, being charged exorbitant prices. Yes, I'll genuinely invest in one and give good service.

"And I want recognition for the group. So we can go to most countries and have people say 'There's Dozy' and 'There's Beaky'. Not have people say 'I know you're in a

group but who are you?' We've been going so long but only lately have people recognised us. It's the satisfaction of knowing you're somebody and not just another face.

"I want to become a wealthy old age pensioner because I hate the thought of being old and having nowt and not being able to afford a gas fire.

"I also want enough money to be able to repay my parents for keeping me going through the hard times in this business. I've always had them to help me out with money — it's the same with any group unless they've got financial backing. The parents of all of us have helped.

"And I'd like a month off from this work and go round the world and really burn it up, have a good time. I want to be able to go into any place, no matter how much it costs and really burn it up."

About the group history, Dave Dee said: "I didn't think we'd ever make it. We got in a rut — worked five or six nights a week — but it was a straight line. Never getting any better. You see all these rubbishy groups making it and we figured that 'You Make It Move' was our last bash. We were going to call it a day because we'd had a good run and would call it quits.

"I didn't know what I'd do if we finished. Dozy and Beaky were going to join other groups. Mick was going into the motor trade and Tich into painting. Still, we think we can sustain our success because it's not a thing that has happened overnight. We've got all the experience and talent to back it up. That's enough. If you can entertain and keep people happy, you can be around for a long time.

"I'm not saying we can be on top all the time because no-one stays on top all the time. The thing is, there's so many other things which you can do. Become another Goons, or Marx Brothers. Anything like that, because you can't be a pop group all the time. Age will catch up with you sometime or other.

"We've made plans for this already. We've been planning. We hope to go into films and other things away from pop music."

BILL HARRY



FREDDIE—"I guess I'm not as sexy as a Walker Brother." (RM Pic)

'TEENAGERS DON'T DIG US'—FREDDIE

FREDDIE GARRITY sat in the office of his recording manager John Burgess surrounded by sheet music, happily picking tunes for a projected LP, of songs from Walt Disney movies.

Life is being good to Freddie. His new record, "If You Gotta Minute Baby", may well get him back into the charts from which he has been absent for some while.

His 14-month-old Pyrenean Mountain Dog Zodie had just won a prize at Manchester Dog Show. His house has lately been fitted out with a fancy loudspeaker system installed by Eddie Acker, brother-in-law of Freddie's agent Danny Batesh. He's got two discs in the Phillipine Top Ten and is looking forward to a tour of the Far East. And he's got a movie coming out soon.

It's four years since Freddie and the Dreamers turned professional, a decision that's worked out well but started disastrously.

"I got the sack from my job because I was always spending too much time thinking about song-writing. We had been working once a week in Sheffield, earning £40. We figured if we could get five jobs a week we'd all be making £40 — well worth turning pro for. So we started touring around, doing one-nighters. Our first one was in Basildon, about 250 miles from Manchester, our home. What a journey! It seemed like a hard way to earn a living. But we stuck at it and were making our target figure from August to January. Then, in February, everything went wrong. We had van crashes and a booking of a month in Germany at the Star Club fell through at the last minute. We had very little work and were on the verge of packing the whole

thing in when we got a recording test and made a disc. We were successful! Round about the same time we met Alan Klein who introduced us to film producer Michael Carreras and we got parts, as a group, in Alan's film 'What A Crazy World'."

Since then, Freddie and friends haven't looked back. When the initial impact of their zany on stage antics waned in Britain they went to America and their success was repeated over again.

"Mind you, their records don't do so well nowadays. Freddie reckons this is because he now appeals to different sections of the public.

"We seem to be popular with the Twenties upwards and the 14s downwards. Older pop fans and children." Freddie sighed a moan: "I guess I'm just not as sexy as a Walker Brother, so I miss out on some teenagers."

It was the group who cooked up the basic idea of their soon-to-be-released movie, "Cuckoo Patrol", for which they also wrote the songs. They admit that their acting technique is still a bit amateurish, which is why they make good use throughout the movie of established comedy players such as Kenneth Connor and John Le Mesurier.

"We were quite pleased with the result," said Freddie. "Anyway, there are a few funny skits, including one in which I wrestle with Dominic Pyle.

Do you, I wondered, wrestle as a hobby?"

"Only with the wife."

DAVID GRIFFITHS.

EXCLUSIVE NEXT WEEK

mick jagger

TALKS ABOUT

scott walker



Diane Stevens, 15, Chygarde Farm, Bridge Illogan, Cornwall. Stars — Beatles, Sonny and Cher, Dylan, Donovan, Walker Brothers, Herman, Hobby and interests — Swimming, boy pen pals, records, foreign mags.



Femi Shaft Erogogbo, 19, 39 Reclamation Road, Lagos, Nigeria. Stars — Bobby Shafto, Cilla, Rolling Stones, Beatles, Cliff, Hobby and interests — Swimming, letter writing, dancing, films, drums, singing.

READERS' CLUB



Paula Jeanne, 21, 272 S. Bandy Avenue, West Covina, California, 91790. U.S.A. Stars — Beatles, Stones, D.C., Sonny and Cher, Hobby and interests — Singing, guitar, painting, writing music, I will answer all letters.



Janet D. Wild, 17, 14 Fawkham House, Dunton Road, Bermondsey, S.E.1. Stars — Beatles, Stones, Kinks, Sonny and Cher, Byrds, Hobby and interests — Piano playing, photography, modern clothes.



Sandra Bass, 16, 24, Quibell Road, Hawton, Vile, Newark, Notts, England. Stars — Rolling Stones, Hermans, B. Harris, Sonny and Cher, P. J. Proby, Hobby and interests — Collecting records, boys, pen-pal letters.



John Harrington, 19, 238 Osborne Road, Acton, W.3, London, England. Stars — Elvis, Rolling Stones, Beatles, Sonny and Cher, Hobby and interests — Would like to be an agent for U.N.C.L.E.



John Bullen, 17, 2e Peabody Est., Southwark St., S.E.1. Stars — Rolling Stones, Donovan, The Who, Animals, B. Dylan, J. Baez, Hobby and interests — Going to clubs and pop shows, pop art, collecting records.



Muhittin Ahmet, 19, 102/112 Esat Caddesi Küçük Esat — Ankara — Turkey. Stars — Beatles, Yardbirds, Hollies, G. Pinye, Bachelors, B. Boys, Searchers, Hobby and interests — Pop records, girls, wants a girl pen-pal from Sweden.



Mr. Janusz Oronski, 18, 2 Solskiego Street, Bytom, Poland. Stars — The Who, Rolling Stones, Yardbirds, Hollies, P. J. Proby, Hobby and interests — Collecting records, driving car, swimming.



Paul Eaton, 17, 6 Oakhurst Avenue, East Barnet, Herts. Stars — Cliff, Shadows, Del Shannon, Dusty, Hollies, Beach Boys, Hobby and interests — Atomic, records, films, reading, aircraft.



THE ECHOES, Dusty's backing group.

Here's how a group gets to back a top singer

THE Echoes have been echoing away behind star singers since 1959. They've made six records on their own (the latest, "Got To Run", is just out) and today they work as Dusty's accompanists.

It was a long and star-studded trail to Dusty as Duggie Reeve (leader of the Echoes and the only original member of the group) told us:

"We began as accompanists on a tour for Conway Twitty and Johnny Preston. In those days we were, Chris Wayne and The Echoes. Chris was a very fine singer, something like Matt Monro, but I guess he didn't have the right image for teenagers. Anyway, he doesn't seem to be around today; wish I knew what has happened to him.

"Then we went on an eight-weeks tour backing Gene Vincent, just over from America and then at the height of his popularity. After Gene we toured with Jerry Lee Lewis. There followed accompanying jobs with various stars—including the Four Seasons, Susan Maugham, Matt Monro and the Mudlarks.

"More recently, Bert Weedon took a great interest in us and we went on several tours and ballroom dates with him. We appeared at the Palladium with him and were residents on the children's television show Tuesday Rendezvous, thanks to Bert.

"Last year we did a summer season in Jersey. When we came back to London there didn't seem to be a lot of work around for us. My mother said 'Do you know Dusty Springfield is looking for a backing group? My mother keeps up a great interest in the pop scene, knows about all sorts of artists I've never heard of, and is always ready to say whether or not a disc will be a hit! Well, when she told me about Dusty I didn't take a lot of notice, reckoning that Dusty would probably have made up her mind about the musicians she wanted.

"Since there wasn't much work about, our organist sold his organ. Then my agent rang up and told us to get down to the Granada, Kensington for an 11 a.m. audition—for Dusty! He added that we must be sure to bring the organ because that's what Dusty particularly wanted to hear. Just our luck that we'd had one for four years but it had just been sold. It meant we had to get another organist in a hurry. We knew a boy called Mickey but we'd never rehearsed with him. We just had to take a chance.

"At the rehearsal Dusty gave us some Ray Charles material and said 'Play this.' We figured we'd have to cover up for the organist as best we could. But Mickey turned out fine, Dusty liked us, we were in. It was gratifying to know she'd auditioned dozens of other groups but liked us



DUSTY—the version of her hit "Some Of Your Loving" by Carole King who part penned the song is issued this week on the London label. But as a "B" side . . . (RM Pic)

best. Probably it was our experience with all those other singers that helped us."

"The Echoes' working life with Dusty has been quite a whirlwind. They've been to Australia, New Zealand, USA, Hawaii and have been deported from South Africa. One drummer got so acclimated by the strain of rushing about all over Britain and other countries that he quit with a nervous breakdown. Two of the boys flew for the first time in their lives when they boarded a jet for Australia. Said Duggie: "They didn't look too happy at the start of the flight so I began to worry about the way they'd look when we finally got to the other side of the world. After a few minutes in the air one of them said 'Isn't it hot in here? Can't we open a window?' I had a vision of us all being sucked out into the stratosphere!"

But the Echoes didn't go into orbit after all. They consist of Derek Andrews (we call him Ursula because a plane ticket to Ireland listed his name as Andrews) and Ted Warburton on trumpets, Derek Wadsworth on trombone, Mickey O'Neil on organ and piano, Gary Boyle on guitar, Peter Woolfe on drums and Duggie on bass guitar. Sometimes they use Tony Scott on conga drum.

"We recently augmented, adding the brass because we feel it's time for pop music to change in that direction. There are several groups with a brass lineup but no one has yet come to the fore. The Fortunes have recorded successfully with brass but they don't travel with it and can't reproduce their recorded sound," Duggie pointed out.

"For their new disc the Echoes have added a vocal trio—girlly voices provided by none other than Dusty, Madeline Bell (the Fontana recording artiste) and Lesley Duncan. "I didn't know Doris Troy was in the country at the time or I'd have used her too," said Duggie. "Must say we owe a lot to Dusty—she banged an ashtray and bashed away on tambourine for us during the recording session. She was also a vital factor in helping me pick the number. I asked a publisher to give me a hit tune and he replied 'They're all hits here; and so I thought 'Here we go!' But he insisted that 'Got To Run' was hit potential. I liked it. Played it to my girl friend—she didn't like it. Played it to Dusty—she said 'That's a hit!'"

But Duggie's girl has nevertheless got to play to the disc—she's written the words for the B side, Duggie's own composition. DAVID GRIFFITHS

THE NEXT 'IN' GROUP

SAID ROD ARGENT: "It's a funny thing the way it all works out. All of a sudden we seem to be an 'in' group — we being the Zombies." He enlarged the matter: "We've always been lucky enough to have a strong following of folk who enjoy our music, but lately they've been reacting in what we reckon a strange way.

"Instead of clapping and cheering during and after our numbers, we get almost complete silence and rapid and enthusiastic cheering after them."

And famous American TV personality Dick Clark said of them after their recent American tour: "They are the BEST group, artistically. I have ever seen." — recently they were filmed at the Royal Albert Hall for Clark's "Where The Action Is" TV show.

Yet many think the Zombies don't get the recording success they deserve nowadays. However, could be they're replacing the "in" groups like Chris Farlowe and Spencer Davis in the affections of true-blue purist fans. Not so long ago, Chris had a massive following for non-commercial rhythm and blues. Then he got into the charts with



THE ZOMBIES with Linda, a 7-year-old chimpanzee who jumps up and down and grunts to their music. Owned by barrel organist Mr. Henry Corke, Linda and her master have collected hundreds of pounds for charity.

"Think" and collected thousands of new fans but probably dropped the minority of youngsters who "resent" the Hit Parade.

Zombie lead singer Colin Blunstone finds the whole situation unnerving. "In the old days (last month?), my main concern was keeping out of reach of the clutching hands of girls at the edge of the stage. And setting off the stage without being torn to pieces. Now it's like a cold war. They just stand there, hardly breathing, staring straight at us, rocking backwards and forwards and tapping to the beat. It's more gratifying musically, but I must say I

enjoyed the gigs where the audience screamed the roofs down."

Of course, the Zombies got seven times more votes than the Fortunes on "Battle of the Giants" on Radio Luxembourg, yet they still have to search for that elusive hit song. As their performances show, they've got the right sound — and they pull in the crowds. But their last two records, "Whenever You're Ready" and "Remember You", though praised by the critics, hardly dented the charts.

Said Rod Argent: "The only reason we released 'Remember You' was because we played it in the film 'Guns of Lake 49' because we didn't really see it as a

single release and we weren't surprised when it didn't happen. But I must admit I WAS surprised when 'Whenever You're Ready' took a nose-dive."

Maybe that the record public is ready once again for a come-back from the Zombies. The situation is rather like that of George Fame prior to "Yeh Yeh". His following, great respect for musical ability and then "zoom!"

Certainly the Zombies are a popular bunch of lads with the Tin Pan Alley fraternity. But they must appreciate that a big hit would surely mean the Zombies would lose their silent "in" — crowd following.

PETER JONES.

Readers Club Coupon

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Let's rock!

ROCK AND ROLL IS STILL THE GREATEST WITH THE KIDS WHO WILL PAY £10 FOR AN L-P . . .

THIS pop-music business has always been famed for its cult of fan worship. The Bobbysoxers started it with Sinatra, then came the rockers with Presley and now the mods with their groups and "in crowd"-type soul singers.

But the pop fan is fickle. Proved beyond doubt by the changing faces of the hit parade. Singers and groups come and go at a fantastic rate. Some have become "has-beens" after only one hit record. Today's trendsetters are constantly searching for a new artiste to rave over — as soon as they've persuaded everyone else that the artiste is great, they drop him and move on to someone else.

There is, however, one group who refuse to budge from their favourite form of music. They're probably the most fanatical fans ever and also the hardest to please. They're the fans of what can only be termed vintage rock 'n' roll.

Their idols are the rockers of the late fifties, names like Jerry Lee Lewis, Carl Perkins, Little Richard and Fats Domino. It's known, of course, that these four artistes still have many fans. They're big names with big reputations. But how many of today's fans know of singers like Sonny Burgess, Billy Riley, Mickey Gilley and Carl McVoy — names that send the rock fan into raptures.

There are clubs, with magazines, that the rockers can join. The "Rock 'n' Roll Preservation Society", "Carl Perkins Fan Club", "Rock 'n' Roll News", "Memphis" and many more. These clubs and publications are run, usually

at a loss, by wild characters like "Breathless" Dan Coffey, whose only interest is to spread the word about rock — and keep its name alive. Profit-motive is out. The men who run these clubs are just a crazy band of enthusiasts, trying to satisfy the demands of Britain's rock fanatics.

15s. FOR A SINGLE

Through the magazines, records can be bought which are not normally available. The prices that some of these records fetch is quite fantastic. At a recent auction, a ten-year-old ten-inch LP was sold for £10. This was "Johnny Burnette and the Rock 'n' Roll Trio". The average pop fan will vaguely remember Johnny for his string-accompanied beat ballads, but the rocker remembers him for his early recordings . . . before he became famous.

High prices are also paid for records that have never been released in this country. The rock fan is prepared to pay 15s. to get a 45rpm record imported from America. The rockers' contempt for British groups who dare to record an old rock number is unbelievably bitter! Only have to look through these magazines to see what the

attitude is towards the British groups and singers. Another point worth noting is that, contrary to the widely held belief, rock is most certainly not dead. Good, original rock 'n' roll music is still being recorded in the States. Two prime examples are Ronnie Hawkins and Sonny Burgess. Both are turning out fantastic records—even "king" Bill Haley is still rocking the studios, for a small company in Mexico, where he is tremendously popular.

Needless to say, none of these records are released in this country. More's the pity. Perhaps if they were, more people would realise that some of the discs they ARE buying are rather pale copies of an original sound.

Still the rockers are unlikely to worry whether the Beatles or the Stones are topping the charts. They will still be purchasing their costly records, signing petitions for the TV and record companies, demanding more rock music exposure and, above all, still enjoying their records — whether they are ten years or ten weeks old. And long may they keep up their slogans like: "Rock 'n' Roll's The Thing—Jerry Lee's The King".

I think they're right.

MIKE JENKIN

'No marriage plans for me' says Martha who was one of 12 children!

"HEATWAVE" blared on the car radio as we sped along the Los Angeles freeway in the direction of the ocean. Sitting in the back seat, competently singing with the music were the hit-makers of the aforementioned tune; Martha and The Vandellas. "Excuse me," I mumbled hating myself for interrupting the free entertainment, "but can you tell me something about your trip to England this month?"

by our American correspondent
Maureen Payne

"Well all we can say is that we wish we were going over there for a vacation instead of to work," they chorused in between mouthfuls of ham sandwiches and cake.

"The last trip we made to Britain was great fun, but we didn't get to see much of the countryside, except from car windows."
Later that evening, sitting in Martha's dressing room at the

"Trip" nitery where they were appearing. I approached the girls on the subject of marriage. After a few gasps and sighs and several fainting fits, Martha uttered, "None of us have any plans at the present time."

I then thought it wise to change the subject and asked Martha if she was an only child.

"Goodness me, no," she laughed. "far from it, I have 11 brothers and sisters in all. The oldest is 29 and the youngest is 10. Ever feel that you asked a stupid question?"

"Would you like to have a large family when you get married?" I inquired.

"Definitely not," exclaimed Martha. "And I don't like to see anybody have one. However, in a large family you do learn to share and deal with all types of problems without much worry. The struggle in a large family is unfair to all. Mind you, I'd like more than one child as I think it must be awfully lonely not to have any brothers or sisters to share secrets with."

Betty sitting quietly in another corner added, "I have no brothers or sisters. I have a lot of cousins though."

Betty nodded in agreement and then went on to say, "I am better liked by my family. I always wanted to be something, but never thought it would happen. I met the other girls in Detroit when I was with The Velvettes and joined Martha when one of the Vandellas



MARTHA AND THE VANDELLAS seen with Maureen Payne, the writer of this feature.

left. Since then we haven't looked back. I enjoy life so much more now. As I don't have to wish for things."
We were interrupted by a loud banging on the door. "Come in," Rex chanted. The door opened and we were confronted by a salesman who looked like a cross between Batman and Popeye. When we finally disposed of the man Betty laughed and said "A night doesn't go by when we don't have some nut bothering us."

TOO PERSONAL

Normal conversation was resumed and Martha told me of her song-writing experience. "I write songs all the time, but many of them are too personal for anyone to see. When I am specially upset or depressed I pour out my feelings on paper and thus a song is born. I would like to write a book when I'm older. I think it would be down to earth and discourage people from this business, although

I love it and have been involved in this sort of life from eight years."

The door opened and in trooped The Kinfolk, the group who were performing with Martha and the Vandellas that evening.

"Oh, mention that I really dig the Kinfolk," yelled Martha. "They have a great sound and are real nice guys." At that point Buzzard the leader of the group beamed happily and raved about the girls' performance. After the mutual admiration society conversation diminished, I asked the girls if they could pinpoint their happiest moment. They all agreed it was when they heard that "Dancing in The Streets" was No. 2 in America's Top 100 charts.

It was time for the girls to go on stage and so I wandered into the club to watch. What superb performers these gals are.



Meeting of the giants, RICHARD CHAMBERLAIN of Dr. Kildare fame meets singer LOU CHRISTIE in Hollywood. Richard's latest film is "Joy In The Morning" which has just played to London cinemas. Lou has several hits going for him at the moment including "Rhapsody In The Rain", "Big Time", "Outside The Gates Of Heaven" and of course "Lightnin' Strikes".

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45 rpm records



LLA's doing well with "Alfie" — and so is the film of the same name. We thought you'd like to see a pretty colour picture of her as we haven't printed one for some time. Here it is . . .



THE HOLLIES seen through the camera of EMI's John Dove during a recent session at a bowling alley.

WHEN THERE WERE MACHINE-GUNS AT A HOLLIES CONCERT

SOME of the things pop groups have to put up with in the name of publicity or maintaining good relations with people are pretty far out, but the Hollies reckon they capped it all on their tour of Poland recently.

Bobby Elliott told me about their strange experience when we met for a drink in the West End.

"We'd just finished playing when this little professor chap came up to me and said 'You pop group, you deaf, I didn't have a clue what he was on about,'" smiled Bobby. "He took us all back to the dressing room and put little plugs in our ears, then we heard buzzing noises. He said 'Can you hear that?' and I said I could.

"He did this with everyone, writing things on a little chart he had on a board. Then he told me I was fifty per cent deaf. He said the Luvvers' drummer was the same. Alan was twenty-five per cent deaf and so on. I'm not deaf. I'm no deafier than anyone. We didn't know who he was or where he'd come from or anything.

"Eric wouldn't let him do him, though. He said it was a plot and the man was a spy. He's funny, Eric, he's suspicious of everyone."

Eric, it seems, thought he'd unhatched a plot when they arrived by train in some town with an unpronounceable name.

"We never travelled with our luggage," Bobby pointed out. "It always went in the guard's van at the back, never in the carriages with us. When we got the cases at the hotel, Eric said his had been opened and searched. Mine was locked, so I don't know, but Eric was sure they'd been through his things."

The Hollies left for America on Sunday—the land of plenty where you can do almost anything round the clock, where animals' funerals are a multi-million dollar business. Bobby thinks it a fair old place, but mention Poland and see the kind of reaction you get.

"I hope we never go back," he stated firmly. "It's a terrible place. All those guards with steel helmets and machine guns are everywhere. At one concert, the kids ran to the front and men started beating them with dirty great truncheons. They brought one little boy backstage for treatment and we saw his wrist had been all smashed.

"They put all the lights on at one concert when the kids wouldn't sit down, so we just walked off. I asked one woman if there were any machine guns hidden behind the lights and she said 'No, only machine guns in capitalist countries.' All these people who vote Communist should go over there and see for themselves what happens, it'd soon change their mind for them."

RICHARD GREEN

KELLEY with the Nevada Showband

Be my man

RCA 1507



45 rpm record

THE KNICKERBOCKERS

One track mind

HLH 10035

CAROLE KING

A road to nowhere

HL 10036

THE AMERICAN POETS

She blew a good thing

HLC 10037



45 rpm records

THE MORMONAIREs

Men of the west

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VARIOUS ARTISTES: "Solid Gold Soul"—Don't Fight It; In The Midnight Hour—Wilson Pickett; Got To Get You Off My Mind; Just Out Of Reach—Solomon Burke; Hold What You've Got; I Want To—Joe Tex; Don't Play That Song; Stand By Me—Ben E. King; Mercy Mercy; See-Saw—Don Covay; I've Been Loving You Too Long; Mr. Pitiful—Otis Redding (Atlantic ATL 5048).

THIS is the swan-song of Decca's Atlantic contract. At first sight it's another pretty good oldies L.P. with one of those fascinating Loring Eutemyer child-drawing covers. But there are several rather peculiar features about this. Firstly several of the tracks are not the same takes as when they were issued on singles, which they all were. "Don't Play That Song" and "I've Been Loving You Too Long" are the two which are different. Also for some strange reason the composer credit for "Don't Play That Song" reads 'Nugetre' which is Ertegun spelt backwards, which happens to be the name of the owners of Atlantic records. Nevertheless, there's so much emotion, soul and excitement here that this is still a bargain as can be witnessed by the fact that it's already in our LP and R. & B. L.P. charts.

CHRIS FARLOWE: "14 Things To Think About"; "My Colouring Book"; "Lipstick Traces"; "Summertime"; "That's No Big Thing"; "Don't Play That Song"; "Looking For You"; "It's All Over Now, Baby Blue"; "I Just Don't Know What To Do, Rockin' Pneumonia"; "Why Don't You Change Your Ways"; "My Girl Josephine"; "Yesterday"; "Don't Just Look At Me" (immediate IMPL 005).

Davis, who introduced them. The Supremes have outdone the usual pop limits and they demonstrate this on their performances here. Apart from renditions of several of their hits, they perform songs like "Queen Of The House," "Put On A Happy Face" and "Rock-A-Bye Your Baby With a Dixie Melody." It must have been a good show; certainly the audience was enthusiastic enough.

WITH all the talk about soul singing being banded about, one thing comes through aurally clear—that Chris Farlowe does inject meaning and expression into his singing, and that must be the answer to whether a person can or cannot sing soulfully. This album is a showcase of many songs of different moods, all of which are treated expertly by Chris. "My Colouring Book" is superb. "It's All Over Now, Baby Blue" is good and ravers "My Girl Josephine" and "Rockin' Pneumonia" are destined to straighten a banana.

CHAD AND JEREMY: "Second Album" (Ember NR 5031).

TWO British boys who made such a success in America. One wonders, hearing this well-varied set, why they don't mean more in terms of the charts here. They set a gentle, well-formed harmony going on songs ranging from neo-rockers to folksy items. Lobby Goldsboro's "If You Gotta Heart" comes off well, so does "Girl From Ipanema"; "Colouring Book," too. A well-arranged session.

PAUL GONSALVES / TUBBY HAYES: "Just Friends" (Columbia 6003).

PAUL on a British trip, along with British boys Tubby, Jackie Sharp, Al Jimmie Deuchar, Keith Christie, Les Condon, Stan Tracey, Lennie Bush, Ronnie Stevenson. And it's a great amalgam of talents. A fine front line and, behind, eloquent Tracey in turbulent mood on piano. For those who wish to stay not too far out, this is great listening. Free-flowing music—samples to savour: "Just Friends" and "Baby Blue".

SANDIE SHAW "The Golden Hits Of Sandie Shaw" — Always Something There To Remind Me; Long Hair; Love; Don't You Know; I've Heard About Him; I'd Be Far Better Off Without You; I'll Stay At Nothing; How Can You Tell; You Can't Blame Him; Don't You Count On It; Message; Understood; If Ever You Need Me; Girl Don't Come (Golden Guinea GGL 0360).

SIX singles with both the 'A' and 'B' sides lumped together on a cheap bargain for anyone wishing to preserve these pop classics. Also, at the price of less than three singles this is certainly OK for her fans. You've all heard the tunes before, but many of them still sound fresh.

THE SUPREMES "At The Copa" (Tamla-Motown TML 11026).

TAMLA's showcase group recorded 'live' at the Copacabana with sleeve notes by Sammy

rapid reviews

SOME quite interesting Golden Guineas this week. From BENNY HILL comes "Sings Old Favourites" which consists of many of his old singles like "The Harvest Of Love"; "Gather In The Mushrooms" and "Pepys Diary", that on GGL 0363. Many old Pye hits on GGL 0362 including selections by the KINKS, SANDIE SHAW, the HONEYCOMBS, the SEARCHERS, etc. It's called "Golden Hit-makers".

If you enjoyed "Bunny Lake Is Missing" then you may well want the LP from RCA which takes a leaf from the book of the most entertaining. Rather lighter stuff from "Judith" (RCA Victor RD 7788), the Sophia Loren film but with plenty of atmosphere again.

For non-vocal L.P.'s it's a bumper week. VINCE GUARALDI and BOBA SETE come up with "From All Sides" which spotlights both respective piano and guitar styles beautifully. Complicated jazz-type arrangements, but very listenable. That's on Vocalion LAE-F 598. Brass band addicts will be interested in the American variety—namely the MARLBOROUGH CONCERT BAND on their "Bandstand Spectacular" (London HAR 827) which features tunes like "Edinburgh Castle" and "America The Beautiful".

Pianist ROGER WILLIAMS had a big smash ten years back with "Autumn Leaves"—now he updates it for his "Autumn Leaves—1965" L.P. which really should have been changed this year too! Very good selections by the man who has had so many L.P.'s issued both here and in the States. CAL TJADER has some very distinguished names on his "Greatest Hits" L.P. Like Stan Getz, Mongo Santamaria, Vince Guaraldi, Willie Bobo and Lennie Hewitt. His Afro-Latin rhythms sound great on an LP and most of the numbers connected with him are here, such as "Soul Sauce" and "Maria". Also on the latin kick are THE MEXICANS who take a leaf from the book of the Tijuana Brass with "A Taste Of Tijuana". Directed by Arthur Green-slade, this has all the Mexican favourites on it, such as "Spanish Flea"; "A Taste Of Honey"; "Tijuana Taxi"; "Up Cherry Street", etc.

Guitarist BUDDY MERRILL has a "Guitar Sounds" L.P. on Vocalion VA-N 8053. Although not many fans will know Buddy's name, but he has been lead guitarist with Lawrence Welk for nine years. This L.P. is mostly beauty jazz-tuned stuff like "Blowin' In The Wind". ARTHUR LYMAN picks his way through on the vibes and makes a lovely soft album which is ideal late-night listening.

bill harry



AS I predicted in RECORD MIRROR several weeks ago, **THE PEDDLERS** will be the new backing group for **LULU!** Following her current tour with **ROY ORBISON**, Lulu will spend one week rehearsing with them. The boys will be off to the States with her and tell me that already there have been five television spots lined up. **ROY TAB** and **TREVOR** are currently rehearsing a cabaret act and Lulu is learning several numbers from the boys' own repertoire.

ALUN OWEN has just completed a script for a U.S. film. He was with **THE BEATLES** recently and they told him that they'd received hundreds of scripts which are a copy of his "A Hard Day's Night". It wouldn't surprise me if The Beatles asked Alun to do another script for them.

C.B.S. have a lot of faith in **TONY JACKSON** and say that they will issue a disc by him every two months — whether they are hits or not.

Incidentally, Tony's elder brother **GERRY** manages Liverpool outfit **THE EASYBEATS** and promotes dances in Altrincham and Warrington. The Easybeats also record for C.B.S.

THE KOORAS hope to make their first Stateside trip at the end of May. It comes out they're appearing in Kentucky for one day on a show with **HELMAN** and **THE DAVE CLARK FIVE** — The boys' next disc "You'd Better Make Up Your Mind" is released on April 15.

Liverpool model **STEVIE HOLLY** tells me that she will be recording another **KENNY LYNCH** record in the near future. She made her disc debut in February with a number that **Kenny** wrote and produced, entitled "Stranger World".

THE MINDRENDERS tell me: "We must have a new disc out in April. It's a rather strange disc, sacrifice a release for a release date — it's a case of setting the right number."

"We've just started to move on the Continent with "Groovy" and we're in the Top 10 in Holland and we've also been told that the disc is beginning to happen in the States."

BOB WOOLLER held a special dance at the Grafton, Liverpool this week in memory of **MIKE MILLARD**. Artists who attended included **THE FOURMOST**, **BILLY J. KRAMER** and **WAYNE FONTANA**. The Fourmost themselves would like to present a special dance for Mike in London, the proceeds of which would go to Mike's parents.

Helping to prop up a bar with **ZOOT MONEY** last week was **MIKE MCGARR**. He told me that **THE SCAFFOLD** were in London for their debut disc with **GEORGE MARTIN**. The number is one they performed on their **MANFRED MANN** tour.

Liverpool female vocal trio **THE POPPES**, who are based in London, have changed their name once again — to **THE FASCINATION!**. But we'll change that, too, probably to **THE BAKER SISTERS**, they said. The girls record for **IAN SAMWELL** in the near future and the disc is a number specifically written for them by Ian. It's rumoured that they're being handled by the manager of a top London "n" club.

HEDGEHOPPERS ANONYMOUS appeared at Liverpool's **GRAVE CLUB** recently and commented: "This is the club that is likely to take over **THE CAVERN'S** business." Reason is that **The Grave** is very close to **The Cavern** premises and the club is decorated with murals depicting bloodsucking vampires and skulls.

THE KIRKBY'S are now handled by a firming promoter **KEITH MALLETT** and they left for a month's season in Finland last week. Prior to that they recorded for **RCA** for the second time. Whilst abroad they will appear on a "live" TV show from the Peacock Theatre in **HELMAN** and **THE DAVE CLARK FIVE** are doing a television show with **THE HOLLES**. I hear that agent **PHIL SOLOMON** is interested in signing them up.

THE REMO FOUR must be setting hearts a-flutter in Hamburg within the last 12 months they have hardly played anywhere else but The Star Club. Other Mersey artists who are virtually living in Germany include **LEE CURTIS** & **THE ALL STARS** and **THE LIVERBIRDS**.

BERYL MARSDEN recently made her debut with a new band together with **ROD STEWART** and **PETER BYR** LOONERS, she forms part of a show similar to **THE STEAM PACKET**. Her next disc is due to be released on Friday and is entitled "What's She Got".

THE CREW won't be back in England until September and are currently appearing in a club in the South of France. They spend the month of May in Munich. New lead vocalist with the band is **JAMICAN** **OWEN GRAY**, former member of **THE WINKS**.

THE ROCKIN' BERRIES are currently sunning it up in Bermuda. They are appearing for a month in a hotel where they perform cabaret and also in "The 40 Blues". The band is in more clubs performing cabaret before going to Blackpool for our summer season. **KENNETH KELLEY** and **DES O'CONNOR** are on the bill with us. Next Christmas we'll be appearing in Pantomime in Birmingham again."

Commenting on the groups lack of big chart success since "Four Man's Son," **Bobby** says: "It's a bit of a pity and not much fun in another — anybody likes successful records, but we've been able to prove we have a successful career, without having to rely on charts. We work all the time. Last holiday we were supposed to have was for 10 days — but we ended up having only two days off. We're a well-known name, but not a household name and in the future we're concentrating more on Cabaret, pantomime and summer seasons."

VIV PRINCE was in the studios recording a number tentatively titled "Light Of The Charge Brigade" and he invited **MERSEY BEAT** **JOHNNY BANKS** to join him on the session. Watch out for Viv, he's got a lot of interesting projects lined up. "And I happened to be sitting in The Elbow Room last week when it was raised by cop," says he.

ST. LOUIS UNION recorded a **GRAHAM GOULDMAN** composition. Drummer **DAVE PRESTON** may be forming a group with ex-**ROADRUNNERS** **MIKE HEDDERLEY**. Their friendship is purely platonic," says Beryl Marsden of **JOHNNY GUSTAFSON**.

FOUR PENNIES ex-road manager **ALEX HOSFORD** now with **TONY RIVERS & THE CASTAWAYS**. ... **JOHN GUNNELL**, a Marsden fan.

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

A different, but rather good new Manfred Mann, and a likely hit from new group Gullivers People. Thumping, catchy Pet Clark and a spoken single from David McCallum

GULLIVERS PEOPLE: Excellent in The Grass: Took This Land (Parlophone R 5453). Splendid performance, arrangement, song (by Jackie de Shannon) and the boys. However, blend of beat, good guitars and their spiciness. Sort of folk with a big beat and faintly reminiscent of the Seekers, but no copy. Nice strutting. Flip is another good song, same sort of pace.

TOP FIFTY TIP **TOP FIFTY TIP**

THE HARBOUR LITES: Run For Your Life; Lonely Journey (Fontana TF 682). Beetle song taken along pacely but without much distinctiveness by the boys. However, blend of beat, good guitars and their spirits could give it a good chance. ★ ★ ★

THE KINGSMEN: Little Latin Lupe Lu; Louie Louie (Pye Int. 25366). Good and timely coupling this — bearing in mind the Mitch Ryder version. The Kingmen do a jun-vor job and the old-established flip must help sales a lot. ★ ★ ★ ★ ★

LEWIS RICH: I Don't Want To Hear It Anymore; Shedding Tears (Parlophone R 5454). New voice with a smoky edge to it, on a sentimental and strong big ballad. Clever arrangement, and worthy. ★ ★ ★

KEITH POWELL: Victory; Some People Only (Pye Piccadilly 35300). Trombone opening, growling, strong beat and talented Keith sings excitedly on how he's won his victory with love. Nice. ★ ★ ★ ★

SONNY ROY WILLIAMSON: Bring It On Home; Down Child (Chess 8638). The Willie Dixon number, given a typical bluesy treatment, with harmonica spasms, walk-along beat, quavering hesitancy over the oft-repeated "baby". Specialist. ★ ★ ★ ★

THE ALAN BROWN SET: Baby Don't Push Me; Everything's Gonna Be Alright (Pye 17068). Very lively performance, vocally and instrumentally, on a minor rave-up which deserves attention. Definite attempt to be original, arrangement-wise. ★ ★ ★

BILLIE DAVIS: Heart And Soul; Don't Take All Night (Pye Piccadilly 35308). Personal reading of the Healy Carmichael oddie, Billie's voice taking on a cute little siren effect. Deserves to do well; at a chirrupy sort of tempo. ★ ★ ★

ROBIE PORTER: Here In My Arms; I've Often Wondered (MGM 1306). Male singer on a romantic ballad, with lavish strings and a deep-voiced attack on a rather pleasant song. Sentimental, melodic. ★ ★ ★

THE POZO-SECO SINGERS: Time; Down The Road I Go (CBS 30206). Gentle folksie item from America—already a hit there. Fine lyrics and super-smooth performance, but could miss out in Britain. Electric guitar backing. Mostly girl soloing. ★ ★ ★

CAROL DEENE: Dancing In Your Eyes; Please Don't Be Unfaithful Again (Columbia DB 7890). Hectic, breathless, lively performance but a shade old-fashioned in arrangement and style. Not a bad song, though, and briskly arranged. ★ ★ ★

BERYL MARSDEN: What She Got (That I Ain't Got); Let's Go Somewhere (Columbia DB 7888). Fine performance by Beryl on a classy teen-ballad with strong beat. Fair belting later on, with a well-integrated chorus. Like to see it do well. ★ ★ ★ ★

LYNN HOLLAND: No Regrets; Face In The Crowd (Polydor BM 5660). British girl on an emotional version of the Edith Piaf standard, vibrant bit of sinning with plenty bite. ★ ★ ★

THE CRICKETS: April Avenue; Don't Say You Love Me (Liberty LIB 56603). Sturdy beat first of all, then the Crickets get in on a well-paced beater of a ballad, with good lead voice and stand-out lyrics. Might click. ★ ★ ★

MITCH RYDER and **THE DETROIT WHEELS:** Little Latin Lupe Lu; I Hope (Stateside SS 498). Bill Medley-penned number, Bob Crewe production, but it may not be strong enough to give the Wheels a successful follow-up. Plenty happening, but one feels it has all been done before. ★ ★ ★

PETER COOK and **DUDLEY MOORE:** Bo Dudley; Isn't She A Sweetie (Decca F 12360). Glorious take-off, both sides of the satirical lead and rough old lyrics ... very funny. Might even be a hit. ★ ★ ★ ★

THE LIMEYS: Cara-Lin; Feel So Blue (Decca F 12382). Mike Berry produced this one, previously the property of the Stranglers. Good sound, with hand-clapping rhythm, and strong guitar. Might do well. ★ ★ ★

THE KNICKERBOCKERS: One Track Mind; I Must Be Doing Something Right (London HLH 10025). American group with a semi-British sound, and furious-paced beat. Fair enough, and a hit in America, but a probable miss here. ★ ★ ★

CAROL KINGS: A Road To Nowhere; Some of Your Lovin' (London HLH 10026). Goffin-King song, and actually Carole's follow-up to the long time ago hit "Might As Well Rain Until September". This is a slightly confused arrangement, but moodily sung, and with plenty atmosphere. Not too melodic. ★ ★ ★

THE AMERICAN POETS: She Blew A Good Thing; Out To Lunch (London HLC 10037). Rather a Tamla sound to this, but the Tamla of way back. Moves along well enough, but Miracles' fans will know about it. Mid-tempo and nice, instrumentally. ★ ★ ★



PETULA CLARK (RM Pic)

DAVID McCALLUM

PETULA CLARK: A Sign of The Times; Time For Love (Pye 17071). Another Tony Hatch song for Pet, with brassy introduction leading into a thumping beat. Fast-paced and sung with great clarity and style. Already a hit in the States and good enough to click big here. Catchy little tune. Flip is similarly tempoed; another fine performance.

TOP FIFTY TIP

DAVID McCALLUM: Communication; My Carouse! (Capitol CL 15429). "Illya" himself on a long-awaited single, it's mostly spoken, a bit of soul-searching delivered in acting style, but boosted by a heavy guitar backing and zizzle choir. An unidentified bird talks along with David later on. Flip is a Jim Dale song, delivered with a great deal of power by David, again spoken. Obviously a hit.

TOP FIFTY TIP

rapid reviews

THE Bach opus "Air On A G String" is neatly arranged by Jacques Loussier (Decca F 22383), with piano mellow, but a soft-driving rhythm section. "Les A Million" (Decca F 12381) has the talented "Roving Kind" on a musically Reed/Mason song, and a full-blown harmonica sound. Nice beat Kelley with the Nevada Showband tackle "Be My Man" (RCA Victor 1507) in a lively, but rather dated, all-in vocal style. Much more relaxed is Hank Locklin, top country star, and "I Feel A Cry Coming On" (RCA Victor 1507), a sentimental bit of vulnerability.

Raymond, Commended Vibe that of John Summers on "That's A Magic Moment" (Pye 17081), with good piano and choral arrangement. More showband sounds from Ireland: Pat Lynch and the Airbords on "Worry" (Pye 17078), the old Johnny Tillotson number, slow and country-style. The Eples show on "Just How Wrong You Can Be" (Pye 17053), a Sliane-Barri song of fair commercial charm and stylised arrangement. And there's a near-falsetto reading of "My Prayer" by Johnny Thunders (Stateside SS 499) — a handsome enough revival of the oldie but a bit dated.

Dave Walton clearly shows his distinctive voice on "Love Ain't What It Used To Be" (CBS 202057), helped by a powerful big orchestral sound. Another dance disc is "The Fly", by Brendan Bowyer and the Royal Showband (HMV 1521), which is fairly exciting but not notably different. Teddy Randazzo production on "Lara's Theme From The Hills" (MGM 1307), with the MGM Singing Strings, is clever enough but the theme isn't particularly catchy. More routine group sound, from the Con-Chords (Polydor BM 56605) and "You Can't Take It Away", with a particularly impressive lead vocal. Big sound Theme from radio series "Round The Horn" (Columbia DB 7880) is presented well by Eddie Calvert, with backing from Ivor

Birmingham group the U.K. RONDOS tackle a slow-paced, melodic ballad "The World is Watchin' Me" (Polydor BM 56601), with a sure sense of style. Ernie while hit-maker MICHAEL COX, on "I Hate Getting Up In The Morning" (Parlophone R 5456) has a MITCH MURRAY song of original "feel" to boost his likely chances. **FELDER'S ORIOLES** (Pye Piccadilly 35311) sing and play "I Know (You Don't Want Me No More)", with smoky-voiced lead and foot-tapping tempo. And on Philips BF 148, the **FLAMINGOS** get the party spirits going well enough on "The Bouzouli Party", complete with good-time instructions.

look

AT THE U.S. CHARTS

by *nj*

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PAST rising U.S. hits include — I Can't Let Go — Hollies (Impertal); One Track Mind — Knickerbockers (Challenge); Got My Mojo Working — Jimmy Smith (Verve); Hi Heel Sneakers — Ramsey Lewis Trio (Cadet); Sharing You — Mitty Collier (Chess).

New U.S. releases include — Let's Start All Over Again — Ronnie Dove (Diamond); Let Me Be Good To You — Carla Thomas (Stax); Runny Day Women Numbers 12 and 35/Pledging My Time — Bob Dylan (Columbia); Me, Myself and I — Johnny Tillotson (MGM); He Cried — Shangri-Las (Red Bird); Do The Temptation Walk — Jackie Lee (Mirwood); Little Lonely Boy — G-Clefs (Loma); You Couldn't Get My Love Back — Leroy Van Dyke (Warner Brothers); My Autumn's Done — Lee Hazelwood (MGM); Good Guy — Dickie Lee (TCF Hall); Sniff-Sniff-Poo-Pahoo — Jewel Akens (Era); Baby — LaVerne Baker (Brunswick); If There Wasn't Any You — Jimmy Witherspoon (Prestige); Room Runner — Jr. Walker and The All Stars; She Needs Company — Manfred Mann; Help Me — Ray Sharpe (Ato).

There are two new gospel singles from Elvis — Joshua Fit The Battle/Known Only To Him and Milky White Way/Swing Low Sweet Chariot. Sonny & Cher's next LP is "The Wondrous World Of Sonny and Cher" and contains Laugh At Me, But You're Mine and What Now My Love. New albums from Jerry Lee Lewis — Memphis Beat (Smash) and Charlie Rich — The Best Years (Smash).

The
Tony Hall
Column



ITALIAN SOUL & DUSTY...

Tony writes about Dusty, Bob Crewe, the Isley Brothers, & his own signature tune!



DUSTY SPRINGFIELD

WHEN DUSTY SPRINGFIELD first told me she intended to record an Italian ballad, I was somewhat apprehensive. But she said: "Don't worry, the melody's great. But I've had a lot of trouble getting good English lyrics. Several well-known writers came up with some. But they just didn't make it. I finally got the perfect lyric from—guess who?—RSG's Vicki Wickham". Vicki and her friend Simon Napier-Bell have written a really great lyric. And Dusty really pours her soul into the song. The title, of course, is "You Don't Have To Say You Love Me". By the way, the 'B' side rings a bell with me—"Every Once In A While" Steve Cropper is credited as composer. Can some RM reader jog my memory as to who first recorded it?

While on the subject of Dusty (whose performances seem to go from strength by the way) must tell you this. She is the ONLY British singer who seems to satisfy the tastes of all sections of this column's readers. Whether they're pop fans or purists. A great compliment to an extremely modest person.

Incidentally, I talked at length with Ivor Raymonde, the music director who has done so much to help with Dusty's record successes. "Yes, she is a perfectionist", said Ivor. "But that's fine with me. Because I am, too. She's just great to work with in the studio. Another thing I admire about her is that she knows exactly what she wants. And she's always open to suggestions about songs. I think she's an absolute knockout. And I'm sorry to have to sever my association with her". Ivor, as you may have read, is now a staff producer (as well as MD) at Decca. Now at least he'll have the opportunity to find talent and songs himself, and be able to put into practice ideas that he may not have been in a position of freedom to try out before. I've known Ivor for years. He is respected by everyone in the business. I'm sure he'll do extremely well.

Have you noticed how many records carry a "Bob Crewe Production" credit lately? Bob and his brother Danny are very clever as well as creative people. They've gathered a team of tremendously talented young producers and arrangers. Their tastes cover a very wide field. And it's really paying off. The Four Seasons' international comeback was the start. "Lover's Concerto" by the Toys was a major B.C. triumph. Mitch Ryder's "Jenny Take a Ride" (not a particular favourite of mine, but a very commercial record) was another. And the latest in a long string of recent successes is the Norma Tanega record, "Walkin' My Cat Named Dog". I find this a fascinating record. (Interesting to note that Dunhill's Lou Adler was so impressed by it in its early days in the States that he made a special 'cover' for England with Barry McGuire.

Also making a big comeback: The Isley Brothers. They're with Tamla-Motown now. And the Holland-Dozier-Holland team has come up with a Four Tops-type smash for them. E.M.I. has just released the record. Title? "This Old Heart Of Mine." Maybe not the Isleys you know from the "Twist and Shout" days. But a knockout record.

I've had several letters asking why I've changed my signature tune on Luxembourg. Well, to tell you the truth, I got sick to death of "Let's Go". So I decided to use the opening of Willie Mitchell's "Everything Is Gonna Be Alright". Then I had second thoughts. And decided to use just the intro of "Let's Go"—decided I couldn't drop it completely!—followed by the Willie Mitchell. Hope you think it works! And if the time comes when I get sick to death of the Willie Mitchell—or if it starts to sound dated... well, I'll just change it again.



Under those helmets they could be four young pitmen at the end of a hard shift and happy to be above ground again.

In fact they are Billy J. Kramer (right) with two of The Dakotas, Mick Green (left) and Robin McDonald, pictured with Miss Billie Davis, after a secret visit to Fishburn Colliery.

Black and weary but feeling happy, Billy had achieved a lifelong ambition with a visit underground. He and his group came up having had a "fascinating" time but having reached the firm conclusion that they would rather play guitars than dig coal. During the hush-hush visit—known only to top colliery officials—the pop stars spent over two hours underground. The group went 800 feet down then walked a mile to the coal face, where men were working in two feet seams.

names & faces

by
PETER
JONES

"When I was 15 years old, I got the idea that it would be very nice to be a star—so I left home and came to England," recalls 24-year-old Lee Lynch with a smile. Home was Ballinasloe, a little Eirean town in County Galway. He promptly upped sticks and joined his three older brothers in Ashridge, near Berkhamsted, Hertfordshire. Since then Lee has worked in clubs, pubs and ballrooms all over Britain. "But my great ambition was always to make a record," admits Lee. "The snag was that no one wanted to know. I used to get quite envious when other people came into the business and walked straight into a recording contract." Now green-eyed Lee need be envious no more. He makes his disc debut with the Beatles song "You Won't See Me".



A newcomer to the record scene is 20-year-old Jimmy Wilson. Jimmy, who hails from Belfast, makes his debut on Decca with "SEE THAT GIRL". Jimmy left his home in Belfast when he was 15 and arrived in London with 7s. 6d. in his pocket—but luck was beginning, because, the same day, Jimmy found a job in an hotel. After six months, he left there and went to Sea School in Gravesend where he trained for two months and then went into the Merchant Navy. It was whilst on an Oil Tanker that Jimmy started his interest in music and singing because out of a six-month voyage he spent 5½ months at sea. Then he left the Merchant Navy and settled in Jersey. He worked there as a cook in a restaurant and only sang at a few parties. At one of the parties Simon Raven (then the leader of a group), said he could get Jimmy a job singing in an hotel. Jimmy thought it was a joke until the next day—when the proprietor of the hotel signed him up! After two years of singing and songwriting, Jimmy was 'discovered' by impresario John Smith.



DICK JAMES with ALAN SMETHURST, better known as "The Singing Postman". Dick, who also publishes the Beatles' songs on his Northern Song Co. signed a contract with Alan, and his manager, Ralph Tuck, to publish Alan's songs.

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RECORD MIRROR CHARTS PAGE

GASHBOX TOP 50



AIR MAILED FROM NEW YORK

- 1 DAYDREAM* 4 (6) Lovin' Spoonful (Kama Sutra)
- 2 (YOU'RE MY) SOUL AND INSPIRATION* 4 (4) Righteous Brothers (Verve)
- 3 THE BALLAD OF THE GREEN BERETS* 3 (7) S. Sgt. Barry Sadler (RCA)
- 4 19TH NERVOUS BREAKDOWN* 1 (7) Rolling Stones (Dunhill)
- 5 NOWHERE MAN* 2 (6) Beatles (Capitol)
- 6 BANG BANG* 4 (4) Cher (Imperial)
- 7 CALIFORNIA DREAMIN'* 7 (11) Mamas and Papas (Dunhill)
- 8 HOMEWARD BOUND* 5 (8) Simon and Garfunkel (Columbia)
- 9 SECRET AGENT MAN 12 (3) Johnny Rivers (Imperial)
- 10 SURE GONNA MISS HER* 9 (7) Wilson Pickett (Atlantic)
- 11 SURE GONNA MISS HER* 18 (4) Gary Lewis (Liberty)
- 12 TIME WON'T LET ME 20 (3) Outsiders (Capitol)
- 13 I'M SO LONESOME I COULD CRY 14 (5) B. J. Thomas (Scepter)
- 14 GOOD LOVIN'* 23 (3) Young Rascals (Atlantic)
- 15 SHAKE ME, WAKE ME* 15 (4) Four Tops (Motown)
- 16 KICKS* 19 (2) Paul Revere and the Raiders (Columbia)
- 17 WOMAN* 18 (5) Peter and Gordon (Capitol)
- 18 THIS OLE HEART OF MINE* 22 (3) Isley Brothers (Tama)
- 19 LITTLE LATIN LUPE LU 25 (3) Mitch Ryder and the Detroit Wheels (New Voice)
- 20 MAGIC TOWN 21 (4) Veevaes (Co & Co)
- 21 SLOOP JOHN B. 11 (6) Beach Boys (Capitol)
- 22 BABY SCRATCH MY BACK* 19 (3) Slim Harpo (Epic)
- 23 ONE MORE HEARTACHE* 34 (4) Marvin Gaye (Tama)
- 24 SPANISH FLEA* 22 (3) Herb Alpert and the Tijuana Brass (A & M)
- 25 A SIGN OF THE TIMES 33 (3) Petula Clark (Warner Bros.)
- 26 WALKING MY CAT NAMED DOG* 31 (4) Norman Taneza (New Voice)
- 27 WHAT NOW MY LOVE 27 (4) Herb Alpert and the Tijuana Brass (A & M)
- 28 FRANKIE AND JOHNNY* 37 (2) Elvis Presley (RCA)
- 29 LOVE MAKES THE WORLD GO ROUND* 14 (9) Dean Jackson (Carla)
- 30 SOMEWHERE* 28 (3) Len Barry (Decca)
- 31 SATISFACTION* 26 (2) Otis Redding (Volt)
- 32 GLORIA* 44 (2) Shadows of The Knight (Dunhill)
- 33 YOU BABY* 17 (8) Turtles (White Whale)
- 34 LISTEN PEOPLE* 26 (8) Herman's Hermits (MGM)
- 35 GET READY* 29 (6) Temptations (Gordy)
- 36 THESE BOOTS ARE MADE FOR WALKIN'* 46 (2) Yardbirds (Epic)
- 37 SHAPES OF THINGS* 44 (2) Yardbirds (Epic)
- 38 THINK I'LL GO SOMEWHERE AND CRY MYSELF TO SLEEP 46 (3) Al Martino (Capitol)
- 39 IT'S TOO LATE* 28 (5) Bobby Goldsboro (United Artists)
- 40 RHAPSODY IN THE RAIN 49 (2) Lou Christie (MGM)
- 41 THE LOVE YOU SAVE MAY BE YOUR OWN 42 (3) Joe Tex (Dial)
- 42 THE RAINS CAME* 47 (2) Sir Douglas Quintet (Tribal)
- 43 I FOUGHT THE LAW* 35 (9) Bobby Fuller (Mercury)
- 44 TOGETHER AGAIN 45 (1) Ray Charles (ABC)
- 45 INSIDE LOOKING OUT* 36 (3) The Animals (MGM)
- 46 I HEAR TRUMPETS BLOW 41 (1) Tokens (B. T. Pupple)
- 47 TRY TOO HARD 41 (1) Dave Clark Five (Epic)
- 48 AIN'T THAT A GROOVE 41 (3) James Brown (King)
- 49 TILL THE END OF THE DAY 41 (1) Kings (Reprise)

TOP E.P.'s

- 1 YESTERDAY 1 Beatles (Parlophone)
- 2 BEATLES MILLION SELLERS 2 Beatles (Parlophone)
- 3 THE SEEKERS 3 The Seekers (Columbia)
- 4 WITH GOD ON OUR SIDE 11 Joan Baez (Fontana)
- 5 THREE WHEELS ON MY WAGON 7 New Christy Minstrels (CBS)
- 6 KWYET WILLKS 3 The Kinks (Pye)
- 7 ANDY WILLIAMS' FAVOURITES NO. 1 5 Andy Williams (CBS)
- 8 YOU PUT THE HURT ON ME 12 Spencer Davis Group (Fontana)
- 9 WITHOUT YOUR LOVING 5 Manfred Mann (HMV)
- 10 FARLOWE IN THE MIDDNIGHT HOUR 5 Chris Farlowe (Immediate)
- 11 BACHELORS HITS VOL. 2 10 Bachelors (Decca)
- 12 DODDY AND THE DIDDYMEN 6 Ken Dodd (Columbia)
- 13 DYLAN 11 Bob Dylan (CBS)
- 14 BARBRA STREISAND 20 Barbra Streisand (CBS)
- 15 FIVE YARDBIRDS 18 The Yardbirds (Columbia)
- 16 TONY BENNETT 12 Tony Bennett (CBS)
- 17 DONOVAN Vol. 1 13 Donovan (Pye)
- 18 BEATLE CRACKER MUSIC 17 The Arthur Wilkinson Orchestra (HMV)
- 19 MANY MORNINGS 15 Bob Dylan (CBS)
- 20 GREEN SHADES OF VAL DOONICAN 15 Val Doonican (Decca)

TOP L.P.'s

- 1 SOUND OF MUSIC 1 Soundtrack (RCA)
- 2 RUBBER SOUL 2 Beatles (Parlophone)
- 3 TAKE IT EASY WITH THE WALKER BROTHERS 3 Walker Brothers (Phillips)
- 4 MARY POPPINS 5 Soundtrack (HMV)
- 5 BYE BYE BLUES 4 Bert Kaempfert (Polydor)
- 6 GOING PLACES 7 Herb Alpert (Pye)
- 7 BEACH BOYS' PARTY 8 Beach Boys (Capitol)
- 8 OTIS BLUE 8 Otis Redding (Atlantic)
- 9 THE SECOND ALBUM 9 Spencer Davis Group (Fontana)
- 10 MY NAME IS BARBRA TWO 16 Barbra Streisand (SBS)
- 11 MAY EACH DAY 11 Andy Williams (CBS)
- 12 A STRING OF TONY'S HITS 13 Tony Bennett (CBS)
- 13 THE ORBISON WAY 13 Roy Orbison (London)
- 14 A MAN AND HIS MUSIC 14 Frank Sinatra (Reprise)
- 15 FAREWELL ANGELINA 12 Tony Bennett (Fontana)
- 16 A WORLD OF OUR OWN 16 The Seekers (Columbia)
- 17 TURN-TURN-TURN 17 The Byrds (CBS)
- 18 HELP 17 Beatles (Parlophone)
- 19 SOLID GOLD SOUL 20 Various Artists (Atlantic)
- 20 ALMOST THERE 18 Andy Williams (CBS)

5 YEARS AGO

- 1 ARE YOU SURE 1 The Allisons
- 2 WOODEN HEART 2 Elvis Presley
- 3 BLUE MOON 14 Marcell
- 4 YOU'RE DRIVING ME CRAZY 7 Temperance Seven
- 5 WALK RIGHT BACK/ EBONY EYES 3 Evert Brothers
- 6 THEME FOR A DREAM 6 Cliff Richard
- 7 LAZY RIVER 4 Bobby Darin
- 8 F.B.I. 5 Shadows
- 9 AND THE HEAVENS CRIED 8 Anthony Newley
- 10 WHERE THE BOYS ARE 9 Connie Francis
- 11 WARPAINT 11 Brook Brothers
- 12 GEE WHIZ IT'S YOU 15 Cliff Richard
- 13 A HUNDRED POUNDS OF CLAY 17 Craig Douglas
- 14 EKODUS 16 Ferante and Teicher
- 15 WILL YOU LOVE ME TOMORROW 16 Shirley
- 16 MY KIND OF GIEL 12 Matt Monro
- 17 AFRICAN WALTZ 12 Johnny Dankworth
- 18 SAMANTHA 18 Kenny Ball
- 19 BABY SITTIN' BOOGIE 12 Matt Monro
- 20 THEME FROM DIXIE 11 Duane Eddy
- 21 LITTLE BOY SAD 11 Johnny Burnette

BRITAIN'S TOP 50

NATIONAL CHART COMPILED BY THE RECORD RETAILER.

- 1 THE SUN AINT GONNA SHINE ANYMORE 1 (6) Walker Bros. (Phillips)
- 2 SOMEBODY HELP ME 16 (3) Spencer Davis Group (Fontana)
- 3 I CAN'T LET GO 2 (7) Hollies (Parlophone)
- 4 DEDICATED FOLLOWER OF FASHION 4 (6) Kinks (Pye)
- 5 ELUSIVE BUTTERFLY 5 (4) Bob Lind (Fontana)
- 6 HOLD TIGHT 12 (4) Bachelors (Decca)
- 7 ELUSIVE BUTTERFLY 5 (4) Val Doonican (Decca)
- 8 SHAPES OF THINGS 2 (6) Yardbirds (Columbia)
- 9 SOUND OF SILENCE 9 (8) Eddie Arnold (RCA)
- 10 MAKE THE WORLD GO AWAY 8 (8) Eddie Arnold (RCA)
- 11 SUBSTITUTE 14 (5) Who (Reaction)
- 12 SHA LA LA LA DEE 7 (9) Small Faces (Decca)
- 13 ALPHE 34 (3) Cilla Black (Parlophone)
- 14 BARBARA ANN 9 (8) Beach Boys (Capitol)
- 15 BLUE TURNS TO GREY 12 (3) Cliff Richard (Columbia)
- 16 YOU DON'T HAVE TO SAY YOU LOVE ME 41 (2) Dusty Springfield (Phillips)
- 17 WHAT NOW MY LOVE 13 (8) Sonny and Cher (Atlantic)
- 18 BANG BANG 28 (3) Cher (Liberty)
- 19 SOMEDAY ONE DAY 21 (2) Seekers (Columbia)
- 20 THESE BOOTS ARE MADE FOR WALKIN' 17 (3) Nancy Sinatra (Reprise)
- 21 YOU WON'T BE LEAVIN' 25 (2) Herman's Hermits (Columbia)
- 22 BACKSTAGE 16 (8) Gene Pitney (Slateland)
- 23 A GROOVY KIND OF LOVE 15 (13) The Mindbenders (Fontana)
- 24 I PUT A SPELL ON YOU 28 (2) Alan Price (Decca)
- 25 LIGHTNING STRIKES 18 (7) Lou Christie (MGM)
- 26 PIED PIPER 48 (2) Crispian St. Peters
- 27 HOMEWARD BOUND 29 (3) Simon and Garfunkel (CBS)
- 28 I MET A GIRL 22 (4) Shadows (Columbia)
- 29 BALLAD OF THE GREEN BERETS 26 (3) Staff Sgt. Barry Sadler (RCA)
- 30 SPANISH FLEA 29 (15) Herb Alpert (Pye)
- 31 MY LOVE 24 (9) Petula Clark (Pye)
- 32 SUPERGIRL 31 (3) Graham Bonney (Columbia)
- 33 HEARTACHES 44 (2) Vince Hill (Columbia)
- 34 A LEGAL MATTER 46 (3) The Who (Mercury)
- 35 TWINKLE TOES 11 (3) Roy Orbison (London)
- 36 FRANKIE AND JOHNNY 49 (1) Elvis Presley (RCA)
- 37 MAY EACH DAY 37 (2) Andy Williams (CBS)
- 38 I CAN'T GET (NO) SATISFACTION 41 (2) Otis Redding (Atlantic)
- 39 INSIDE LOOKING OUT 39 (5) Animals (Decca)
- 40 TIJUANA TAXI 27 (3) Herb Alpert and the Tijuana Brass (Pye)
- 41 THAT'S NICE 41 (1) Neal Christian (Strike)
- 42 WALKIN' MY CAT NAMED DOG 41 (1) Norma Taneza (Slateland)
- 43 WOMAN 42 (7) Peter and Gordon (Columbia)
- 44 SECOND HAND ROSE 27 (12) Barbra Streisand (CBS)
- 45 BLUE RIVER 42 (7) Elvis Presley (RCA)
- 46 PLEASE STAY 45 (2) Cryin'-Shames (Decca)
- 47 YOU WERE ON MY MIND 32 (1) Crispian St. Peters (Decca)
- 48 634-5789 47 (10) Wilson Pickett (Atlantic)
- 49 UPTIGHT 47 (10) Stevie Wonder (Tama-Motown)
- 50 WORKIN' MY WAY BACK TO YOU 49 (2) Four Seasons (Phillips)

BRITAIN'S TOP R & B SINGLES

- 1 634-5789 1 Wilson Pickett (Atlantic 4072)
- 2 SATISFACTION 9 Otis Redding (Atlantic 4088)
- 3 ONE MORE HEARTACHE 1 Marvin Gaye (Tama-Motown 552)
- 4 SHAKE ME, WAKE ME 4 Four Tops (Tama-Motown 552)
- 5 NIGHT TRAIN 5 James Brown (See W 2538)
- 6 SOOKIE, SOOKIE 6 Don Covay (Atlantic 4078)
- 7 I GOT YOU (I FEEL GOOD) 4 James Brown (Pye 2538)
- 8 PHILLY DOG 8 Marky's (Atlantic 4079)
- 9 THIS OLD HEART OF MINE 13 Isley Brothers (Tama-Motown 555)
- 10 SMOKEY JOE'S LALA 11 Googie Rene Combo (Atlantic 4076)
- 11 THE PAIN GETS A LITTLE DEEPER 7 Darrow Fletcher (London 1802)
- 12 GET READY 2 (1) The Temptations (Tama Motown 557)
- 13 TIRED OF BEING LONELY 14 Sharpees (Slateland 495)
- 14 YOU CAN'T SIT DOWN 16 Phil Upchurch Combo (See W 2185)
- 15 TAKE A LOOK 15 Irma Thomas (Liberty 4412)
- 16 THE NEW BREED 17 James Brown (Phillips 401)
- 17 THE LOVE YOU SAVE 18 Joe Tex (Atlantic 4081)
- 18 LONELY FOR YOU 18 Kettes (Polydor 5616)
- 19 DANCE DANCE DANCE 12 Tommy Duncan (Sue 4002)
- 20 UPTIGHT 11 Stevie Wonder (Tama-Motown 545)

BRITAIN'S TOP R & B ALBUMS

- 1 FOUR TOPS SECOND ALBUM 1 Four Tops (Tama-Motown 11021)
- 2 OTIS BLUE 2 Otis Redding (Atlantic 5041)
- 3 SOLID GOLD SOUL 5 Various Artists (Atlantic 5048)
- 4 TEMPTIN' TEMPTATIONS 3 Temptations (Tama-Motown 11023)
- 5 I GOT YOU 4 James Brown (Pye 4074)
- 6 CONFESSIN' THE BLUES 7 B.L. King (HMV 5214)
- 7 THE NEW LOOK 6 Fontella Bass (Chess 427)
- 8 GOING TO A GO-GO 8 Miraculous (Tama-Motown 11024)
- 9 BABY I'M YOURS 9 Barbara Lewis (Atlantic 5047)
- 10 SOUL BALLADS 10 Otis Redding (Atlantic 5029)



The Beatles—number 5



The Bachelors—number 9

LYNN HOLLAND
NO REGRETS
BM 56 060

THE U-K BONDS
THE WORLD IS WATCHIN' US
BM 56 061

BERT KAEMPFERT
I'M BEGINNING TO SEE THE LIGHT
BM 56 519



IRMA THOMAS seen at the party given for her by her fan club (RM pic)

SIPPING a cup of coffee and looking out over the wilds of Shaftesbury Avenue, it was very hard to get Irma Thomas to talk about herself. She'd talk about almost everything else but unlike the great majority of singers was loathe to indulge in too much self-praise or self-criticism.

"I'm longing to get back to New Orleans," she said. "You know, I've been living there for years, ever since I was a small girl. What a town! It's so fantastic that when people die they can't be buried. That's because beneath the ground, about two feet under, it's water. Anyway in the old days they'd bury people but when they had to exhume somebody they'd dig them up and they'd be gone! So what they do now is they bury everyone in tombs — above the ground. When you pass a graveyard it's like a lot of monuments — you know what Americans are like for burying their dead! But it's much nicer to walk through than a graveyard."

"There's a custom in New Orleans that when a singer or musician, or any well-known artiste dies, they're given the works. Big band and everything. I've told my family not to bother about me but you know what people are like. I suppose in one way it's good to know what'll happen to you directly after you die. . . ."

"Talking about other New Orleans stars, Fats Domino comes from there. He's so rich that he only works three months of the year. And that's purely to settle with the taxmen."

"You know that Don Covay is over here at the moment? Well, he's really very nice and I get on with him very well. We did have an argument about sharing a dressing room — Don was prepared to dress in front of me, but I wasn't prepared to dress in front of him! That's life. . . ."

"In America everyone follows dance crazes a lot more than you do here. This could be why James Brown wasn't understood as much as he is at home. He's a great dancer you know. But at the moment he's one of the biggest entertainers in the States — yet if his records stop selling then he won't be so big. I mean there was a time — for several years — when you never heard anything about James Brown."

Irma is under no delusions about her fame in Britain. She knows she appeals to what is at the moment a minority group, and she didn't even know which of her discs had been released here. Now that she's back in the States she's going to try to get more discs issued, especially an LP. Her first LP was called "Wish Someone Would Care" which was one of the most beautiful records ever made by a girl soul singer. Her new album is "Take A Look" tagged after her new single.

"When I was on 'Ready-Steady-Go,' said Irma, "I was really frightened when I was singing. Because I think that there are too many kids near the artiste. I was worried so much that they'd topple me over or something that I couldn't concentrate properly on singing. I love the basic idea of 'RSG' but I think that the audience should be kept a little bit more separated from the singer."

Irma's hits in America have included "It's Raining", "Fuler Of My Heart" (later re-styled by Otis Redding as "Pain In My Heart") and her biggest "Wish Someone Would Care".

Surprisingly enough that was the only single which Irma wrote herself. She wrote it while she was depressed about her old record label Minit packing up, and her contract being renewed with the Imperial label.

But she carried on making records and now the Minit label is being started again and there's a chance that Irma may move back. If you've never heard any songs by Irma you'd be pleasantly surprised. She isn't a rasping bluesy songstress. She just sings beautiful melodic songs in a clear, clean voice but with a maximum of soul. It may not be too long before she becomes more widely accepted.

NORMAN JOPLING



HEDDING for the top: Graham Bonney, personable young character who used to sing with the Riot Squad but broke away to try a solo career. His first disc was warmly received, but it's the second, "Super Girl" (Columbia), that's making the grade. A snappy man on fashion kicks, Graham lives in Essex, went to theatrical schools at the age of four and is what is known as "an all-rounder" in show business. He is also a very good songwriter. P.S.: He looks good too, as you can see in this exclusive colour shot.

HERMAN'S new American single is the old George Formby number "Leaning On The Lampost" . . . if actor Lee Marvin put on a Mick Jagger wig, who would he look like? . . . yet another American single from Bob Dylan — "Rainy Day Women"/"Pledging My Time" . . . on "One More Heartache", Marvin Gaye sounds like a cross between Sam Cooke and Bobby Freeman . . . Everly Brothers latest owes a little too much to "Get Out Of My Life, Woman" . . . in America, the Dave Clark Five will film two guest appearances on "The Lucy Show" to be shown here in the autumn . . . anyone still in doubt as to whether Barbra Streisand has earned those rave reviews?

It's strongly rumoured that Colonel Tom Parker won't be fighting in Vietnam . . . Philips sales up 45% during the first ten weeks of this year . . . Kingsmen's "Little Latin Lupe Lu" far superior to Mitch Ryder's version . . . "The Highway Code" has been recorded by four schoolteachers called the Master Singers . . . Music for Pleasure have so far



sold over two million records . . . 25th year of Muzak . . . title of the second most popular group in Britain seems to be in dispute . . . original version of "Gloria" by Them is starting to sell for the second time in America in competition with the American revival by the Shadows Of Knight . . . someone should re-issue Lou Christie's "Two Faces Have I" . . . aren't a lot of stars saying some very foolish things about "Ballad Of The Green Berets"?

NEXT WEEK — DAVE CLARK

TWO GREAT VERSIONS OF THE AMERICAN HIT SONG!

LULLABY OF LOVE

recorded by ANTOINETTE on Piccadilly 7N35310 and THE POPPIES on Columbia DB7879

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