Record Mirror

EVERY THURSDAY
116 Shaftesbury Avenue, London W.1.
Telephones GERtard 7942/3

THE INFORMER
TUESDAY night might be the last chance to see 'Saturday Night and Sunday Morning' at the Astoria Cinema in London. The film is a very good one and it should be seen by everyone who is interested in film

GO HOME!
O n a recent "Take This Jury" people like Jimmy Saville, Sir David Jason, and Barry Humphries were invited to take part in a series of sketches that made up the "Buzzy Bee's". JAMES CRAWFORD plays the "Buzzy Bee's" host, and together with a group of talented actors, they produced a series of sketches that were well received by the audience.

EAT YOUR VITAMINS
TUESDAY 1st October, the National Film Theatre will be screening "The Great Escape". This film is a classic and is definitely worth seeing. 

BRI-NYLON GOES WITH HARRY FENTON
Clothes for today's man.

THE EVERLY BROTHERS
Top record producer DICK GLASSER

A & R
U.S. STYLE WITH DICK GLASSER

still sleeping fairly well"

This is Dick's first visit to Britain but he's already decided to try to come back at least once a year. A very friendly and good-looking American, he has found London to be exactly what he expected. There's a tremendous amount of interest in the English record scene in the States. Some American dealers are very mindful of the English scene and are very interested in it. Dick's reaction to the English scene is very positive. He says he is already thinking about a trip to record in the English studio. Dick's reaction to the English scene is very positive. He says he is already thinking about a trip to record in the English studio.

DAVID GRIFFITHS

THE BEATLE Edition of today with a whole variety of features, has provided an entirely new sort of interest for the leading designers of music's future. That's why the show goes with Harry Fenton. Reaches everywhere.

THE INFORMER

NASTY NOISES
SHUGGERS WEDDING is the last film of the month and is also the last film of the year. It is about a group of people who come together to celebrate the marriage of a young couple. The film is set in the countryside and is a story of love and passion. The wedding is the main event, and there are many other memorable moments throughout the film.

CROSS CUTS
In BRIEF...

1. TONY MANNING, a former member of the band The Zombies, has released a new album. The album is titled "The Golden Years" and is a collection of classic rock songs.
2. A new band called The Rude Boys has formed in London. The band is made up of four members and is gaining a lot of attention. They have just released their first single, which is receiving a lot of airplay.
3. The film "Saturday Night and Sunday Morning" is being screened at the Astoria Cinema in London. The film is a very good one and should be seen by everyone who is interested in film.
4. The National Film Theatre will be screening "The Great Escape" on Tuesday 1st October. This film is a classic and is definitely worth seeing.
5. A & R U.S. STYLE WITH DICK GLASSER still sleeping fairly well"

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DAVID GRIFFITHS
**PERCY SLEDGE**

**WHEN A MAN LOVES A WOMAN**

**ATLANTIC 584 001**

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**BARRY MASON**

**is a composer, with Les Reed, of hit songs... the latest is MISTY**

**MORNING EYES**

... and he sings it himself... it's a great debut disc!

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**RICHARD GREEN**

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**IS THE NEW BEACH BOY NOW ON HOLIDAY IN LONDON. HE TELLS ABOUT SOME THINGS YOU’VE NEVER READ BEFORE ABOUT THE GROUP WITH THE WEST COAST SOUND...**

EVEN the time the Beach Boys do a tour in America, their expenses top one hundred thousand dollars. First class flights, tie and tails hotels and an endless stream of limousines jack up the total hourly.

**MOTHER**

"There are five in the group, a road manager, an advance man, usually one or two people from the agency and Brian’s mother likes to come along. She’s quite hip. Not super hip, she knows what’s going on," explained Beach Boy Bruce Johnston, who flew into London for a working holiday last week.

He’s been with the group for fourteen months now and is just about a fully fledged member. It was only through a bit of misfortune, though, that he got in.

"I was producing records at Columbia and Mike called me and said he’d like me to stand in for two weekend concerts because Brian was sick," said Bruce in his subdued voice. "He was still sick the next week, so they asked me to do two more. I finished up when the rest of the tour was over." As half of the recording duo, Bruce and Terry-Brown days, the Beach Boys have been used to fan reaction before they have ever even played anywhere, like the Beach Boy fan madness before.

"On New Year’s Eve, we had two thousand people in the audience and at the end they all got up and rushed the stage. I thought it was all over. We got out of there fast. It was frightening," he recalled, smiling now at the event.

**PARTY**

Bruce and I started talking about the Beach Boys’ fantastic recordings. There can be anyone left who doesn’t have at least three Beach Boys numbers. The hit of their list goes on and on. The quality of their work is eight miles high. If certain American States will excuse the use of that phrase.

"Cappie said they wanted a party album, that’s why we did that one," Bruce pointed out. "It was all their idea. That is all their idea. Beach Boys Today was released in America in March last year. I hope they put "Pony’s" out soon and don’t hold it up. I’d have to talk to the guy at EMI about that.

We are a bunch of LP’s at the moment. Some of them were made for America. That’s in the USA. Some of them are for Europe and our songs were mixed for Europe. We also did a LP for the Far East but it never came through. The East doesn’t read the same way as the West. But we’re not all that different, so it’s much better. Japan has the whole thing. If we can do all the rest, I don’t know what.“

**WIGS**

A well dressed in Bruce’s hair, the Beach Boys pick up, much more than they do. Bruce is a Sixties rock star who has already sold more than a million copies. He is from Britain and his voice is something new. The mix is good. The mix is good in Japan, so we’re not all that different. But a Sixties rock star has the whole thing. So the show is all right. It’s a big album, new on the market and hit on the LP charts. He’s around now. I don’t know what.

**INVESTMENT**

In terms of music, the Beach Boys are rich. Almost certainly, the largest investment they make is in their records. They have a warehouse in America where they store their records. But they don’t think much of them. They have that kind of thing in mind.

Bruce explained: "The music business is a business. It’s a song business. You have to have a song to get the money. It’s that simple. You have to have a song that people will buy. So we try to write songs that people will buy. We try to think of ways to do it. We try to think of ways to make money. We try to think of ways to be successful. And that’s what we’re trying to do."
BEATLES IN LONDON FOR TV FILMS

THE Beatles will be on location in London this week filming inserts for British TV. They are also undertaking work for America’s “Ed Sullivan Show.”

Their first British TV date will be BBC-I’s “Top Of The Pops” on June 9. Brian Epstein’s own film company will be shooting the insert.

For the U.S. TV programmers, the Beatles will be filmed in colour in the EMI studios at St. John’s Wood. They will recreate the actual session at which “Paperback Writer” and “Rain” were recorded. The final product will be seen in Canada.

New discs from Kinks, Gene, Dave, Dee etc. and Cilla

CILLA BLACK’S follow-up to “Allo” is an Italian song with an English title. “I’ll Be Around” was written by。S. De Caprara and Giannini and produced by Tony Mottola. The song is being released on Decca.

Out the same day is Dave Dee, Dozy, Beaky, Mick and Tich’s new single, “She’s About a Girl.” It is produced by Dick Rowe and is on Decca.

On June 11, “Say Uncle” by The Shadows is produced by Monty Norman and released on Columbia.

‘GENIUS’ SHANKAR HERE FOR CONCERT

Ravi Shankar gave a concert at London’s Albert Hall on June 7. To top it off, there was a “Ravi Shankar” single in this week’s Top 10. The beat you can hear when you listen to the modern Indian star is the beat of the sitar. It’s now possible to hear the instrument at the Girton Hall Theatre in London where Shankar is currently using the concert appearances. He even leaves early for Paris on June 9, but returns for a tour of Britain in August.

His TV appearances for so far included BBC-I’s Whole New World, Thames Television’s “Hit Parade” and the Liberty Records’ “The Hills” on which Shankar contributed the sitar to a track from his LP “The Visit of a Heart.”

New single and album from Seekers planned

The Seekers’ next single is “I Don’t Remember a Time,” released on Polydor on June 10. The group is due to tour Britain shortly.

Don’t miss an evening with R&B discs sign U.S. labels

R & B discs sign U.S. labels

The independent record company R & B Discs have started releasing R & B discs. They will be released in Britain by Decca. The company has started with a Tahitian group called the “Shakers” before moving on to the Some Cigarettes and the Scale.

These groups are of interest for a variety of reasons. They include, Jazz, Latin, Country & Western, and Rock & Roll. The group’s music has been completed between R & B Discs and Decca. The discs are available in a week.

Marine Football and the “Subbuteo” group

Lucille Ball seen in London with Dave Clark and Mike Smith.

Lucille Ball’s concert in London’s Royal Albert Hall on June 7 was top of the bill. To top it off, there was a “Lucille Ball” single in this week’s Top 10.

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The two sides of song rivalry in the shape of

MR ZERO

KEITH RELF—although he's recorded a solo disc he won't be breaking away from The Yardbirds (seems we've heard that before: well). K I T H RELF, lead vocalist with The Yardbirds, has made his first solo record. "However, because of this, I don't want people to think that I would ever leave the group," he told me. "I'm glad to think in terms of leaving The Yardbirds. Never think in terms of recording solo without them. But the record I've released—"Mr Zero"—is such a beautiful song that if another number comes along that's as good, I'd like to have a crack at recording it solo.

The decision to record "Mr Zero" solo was taken because The Yardbirds couldn't do justice to the number. It's very much in the same type of group to do that backing. We've never thought in terms of me and the group recording solo before, but every member of the group knows I like and they all agreed that I do one of his numbers.

The disc was released in Britain two weeks prior to The Yardbirds' single 'Over Under Sideways Down.' How did Keith feel about competing for a place in the charts with his own group?

"Well, all we hope that the two discs won't conflict, I have one or two of promotions for "Mr Zero," but not many because group commitments don't allow me to.

"Whether the record will win in the charts on the strength of what plugs it has is not a matter of conjecture. I may appear on two or three television shows and receive plugs from the radio-I hope that will be sufficient—and perhaps the fans will buy it on the strength of both my name and Bob Lom's.

"The group have made an arrangement of it, so that we'll be able to feature the number on ballrooms.

"The record will be released in the United States and on the Continent in fact, on a worldwide basis. I'm making tapes in Britain specially for promotion on American television."

The Yardbirds are particularly pleased about the fact that there now has a new manager. It seems to have given the group a new enthusiasm. They say: "Things are in a transitional period. Our new manager Simon Napier-Bell is so keen and enthusiastic. We hope to make this year our year and our ambition is to become established, put together a group second to The Beatles."
Although they’re both in the charts, Nancy was only 2 when her Daddy Frankie Sinatra was a teen idol...

IT’S just that you can’t seem to keep the name “Sinatra” out of anything for very long — what with Nancy doing so well and poppa Frank now heading for another Gold Disc with the world sales of “Strangers In The Night.” To commemorate, here’s a new shot of Nancy and a few words of appreciation about her dad.

Go right back to 1942 and you come to a record called “There Are Such Things,” by the Tommy Dorsey Orchestra, with vocal refrain by one Frank Sinatra, aided by the Pied Pipers. Over two years it sold a million. Sinatra was just one of the band-boys at that time, solo fame and film roles were still many years off.

But it really started before that. In 1939, a recording of “All Or Nothing At All” by the Harry James orchestra and featuring F. Sinatra, sold a pittance — 8,500 copies. By 1943 Sinatra was starting to “happen” and it was re-released and became another million-seller. Nancy Sinatra, by the way, was a toddler of two years by then.

Everybody remembers, surely, how rubber-ball Frank bounced back to the big-time, after a several-year slump, with his performance as Maggie in “From Here To Eternity.” By 1944, by the way, Frankie Boy was knocking back some $50,000 a year. Now it’s more than double that as an entertainer alone — not counting his many business interests.

Yet the surprising thing is that Sinatra apparently doesn’t even come in the top ten where collective disc sales are concerned. Only a handful of artists have recorded more actual tracks than Sinatra, but he’s definitely outsold by such as Bing Crosby, Elvis Presley, the Beatles, Frankie Laine, Nat Cole, Eddy Arnold, and even the Andrews Sisters and Guy Lombardo and His Royal Canadians. It’s always difficult getting accurate and up-to-date figures on all-time sales, but Sinatra certainly is well behind all these stars.

What makes this in getting “Strangers In The Night” so high as a group-dominated scene, even more incredible, is the fact that he’s sold more than all the other top artists combined! (Remember, sales don’t count — theもーラディー called a record is what counts.) It’s hard to pick out just a few specific triumphs. There was “Young At Heart” in 1955; “Love And Marriage” and “I Fall In Love Too Easy” (check with Nelson Riddle) came out two years later. Another two years and it was “All The Way,” with the catchy strophe, “There is always the 24th” — all these sold at least a million each. Then in 1966 there was “Strangers In The Night,” the biggest selling single of the early ‘60s.

It’s safely conceivable that the Sinatra vocal cords are not as flexible as they were some 25 years ago. But only VULGARLY conceivable. To me the man is still the most imaginative, most versatile in the business.

What with Nancy going on about wanting dozens of children and making monotonous noises in the course of it, it seems highly likely that the name “Sinatra” will still be around in another twenty-fifteen years time. With dad the original, still around inciting the blackmarket demand.

FRANK SINATRA

NANCY SINATRA seen at a press reception during her recent visit here.

— Petro Jones

45 rpm records

THE ANIMALS
Don’t bring me down f 12407

MARIANNE FAITHFULL
Tomorrow’s calling f 12408

BILLY FURY
Don’t let a little pride (stand in your way) f 12409

THE SECOND CITY SOUND
Love’s funny f 12406

DECCA

Pete JONES

A look at the U.S. charts

(Alex); 8. Trust In Me — Etta James (Argo); 9. Hideaway — Freddie King (Pedro); 10. Blue Moon — Marcella (Collect)

Disks on the R & B top 50...not yet on the pop hundred include — A Real Humdinger — J. J. Barnes (RCA Victor); Sharing You — Mitty Colber (Chess); Searching For My Love — Bob Moore (Checker); When Does The Heartache Begin — Little Milton (Checker); Headline News — Edith Niarr (RCA Victor); Same-Where — Johnny Nash (Gossy); Five Long Years — B. B. King (Kent); Just A Little Stranger — Slim Harpo (Excello); Come and See Me — Tommi Terrell (Motown); Day Tripper — J. J. Barnes (RCA Victor); Come For Good — O. V. Wright (Back Beat); N.J.
BRIAN POOLE

BRIAN SLAMS 'EM!

BRIAN Poole speaking: "I'd be ashamed if I didn't write 'Hung Face'. Pretty strong words coming from one of the best-natured characters in the business, but that's what I call new writing songs—looking for the Top Twenty more objectively—so he feels he can criticize songs and singers more constructively.

He went on: "This business of tunes which take musical phrases from the classics and stick them in the middle of a pop song. If I did something like that, I'd be shot down for it, but in this case it's accepted just because it's their tune."

Actually Brian isn't too knocked out by "How Does That Grab You Darling?" He said: "The opening is the same as 'Boobs' and the whole song seems to be written into the backing. The backing is great, but that's all there is to it. 'Boobs' was really terrific, but when the follow-up is in the same, exactly, it's bad! So I reckon that's the worst record in the last five years."

"A singer I think is great is Roy Orbison but his last record of 'Twinkle Toey' wasn't good in my estimation. It sounded as though they'd deliberately gone out to get an atmosphere in the studio but just missed. I'm sure Roy Orbison has greater songs than that under his belt. 'Twinkle Toey' isn't bad, but I just can't believe it!"

You know Paul Simon, who is thought of as most indefinable to most people—but he's made mistakes on record. Don't get me wrong for I think he is great, and I only wish I could write songs the way he does. But he made a mistake by giving 'Somebody One Day To The Seekers. It wasn't enough melody line for their style of singing. Of course, his others like 'Sound Of Silence' or 'Homeward Bound' are great."

One thing is happening to Paul Simon as happened to Bob Dylan. He wrote some fantastic songs, then went off on a swank London hotel. Charlie was his usual har- tomorously elegant self, com- plate with a tie and handkerchief protruding from his breast pocket. Brian and Mick wore summer jackets and casual trousers that had an expensive aura about them despite being designed primarily for lounging in.

This boarder, pictured the roller Skates in New York City last year. The immense size of it shows just how famous they are there. In the feature below, Richard Green talks about how they have spent some of their money—The Stones' fame.

Bill sported a fairly ordinary looking coat and trousers, but, in company with Charlie was smoking a long, thin cigarette. Even though he was wearing jeans and a T-shirt, Keith looked every bit a wealthy man. There was an opulent air emanating from him. As co-writers of the Stones' hits of late, Mick and Keith are by far the richest Stones. There is also the revenue from their work which has been recorded by other people. Three of the Stones songs are officially listed as million sellers They are "The Last Time", " Satisfaction " and " Get Off My Cloud". It's a fact that "Heavy Horses Breakdowns" has reached the gold disc stage by now. And at the rate that "Paint It Black" is selling, at that, looks like being gold disc number five.

Otis Redding helped swell the others with his version of "Satisfaction" and the cover versions of numbers from 'Aftermath' are doing well, especially Wayne Gibb's "Under My Thumb".

Bill moved into his new house near Kenton in Kent at the beginning of the year. Among its embellishments are a fireplace of Cavendish stone and an immense electrical organ. There is a very high hedge running round the property to keep out sightseers.

Keith recently acquired a 13th century manor in Stoness with an 800-year-old road running round it. Complete with water. He hasn't thought of what he will do with it yet, but it's still to be finished and a recording studio built.

Brian still retains his Fulham news cottage. Though cottage is probably the wrong word considering what's inside. The rent isn't that high, really, but it's a swish affair."

Charlie has moved down South to Lewes where his house is reported to be over- looked by a perfume factory full of eager girls, and Mick resides in young and vibrant Hampstead."
BARRY FANTONI thinks George Fane is one of the most interesting characters in music. And George Fane things, Barry Fanta is a rarity—a character who is genuinely trying to become an all-round entertainer in the broadest sense of the term. So we got the two of them face to face, along with upcoming Steve Rowlands, and RMF's Peter Jones was there to see what happened.

Reports George: "I liked meeting Barry. He obviously wants to entertain in every possible direction. He's an artiste—he's got his act going in "Whole Scene Going"; he has his new record, "A Man In A Little Box"; he's a musician, good enough to be a session man and is playing sax or Roger Young's next disc; he's doing a book; he's thinking about acting and film. I admit I find it difficult for me to appreciate so many different things..."

I've got different theories about generalisation and specialisation. They're words of importance when you are trying to give the best you've got and concentrate on developing artistically.

Anyway, we had quite an argument. I asked Barry how he maintained his integrity in so many different channels. And it was Steve Rowlands who answered. He said: "I feel I have as much integrity as any of us here and maybe it's because I've been thrown into record producing that I say that. I didn't come to this country to be a record producer, but luckily the first record I did got into the Top Five...".

Note: it was "Half Time" for Dave Dee and company at Steve originally came through from America as a singer-actor.

Steve added that he'd found another door opened for him, but denied that he didn't think of his art as a singer, actor and writer and didn't think he had to struggle so hard with them. He said: "I know exactly what Barry has tried to do and has done. It boils down to an expression of the meaning of the word 'entertaining'. He paints pictures, he makes a record—he entertains."

Then Barry told: "Your scene has been so different in mine. You're stuck to your gane, played your sort of music, progressed so you can front a top band like Roger Smith's line-up—and knock people out with your LPs. The difference between us is that you have drawn from the world around you and funnelled it into your music. This is what gives you your ability to evolve and change, finding the best as you see it and using it. My scene is different. All the different things I do beat into one another. For instance, writing instigates action in painting which instigates further action in music. You are the vortex of your world, whereas I have crystallised different focal points within mine. I don't think I am as single-minded as you are. I feel successful in one field open doors for me in others. I'll give most things a whirl."

I guessed Barry might be right. But I asked him: 'Do you think that your type of thinking will be a major influence in this industry soon? I think so. External changes won't affect me too much but the chart-dominated music industries is dissenting—the charts mean a heck of a lot but not as much as they did last week and less than they did a month ago. I think this sort of scene will affect what's coming, when this highly specialised chart-orientated record-producing business loses its sharp edges."

And Barry thought about that. He said: "The charts will always be there, but they'll be accompanied by many things. To quote an example: the thing that Peter Cook and Dudley Moore have done—they haven't made a great record, but they have done a TV series and they've made a film and they're a hit record. This is the point: this chart-orientated hit will still go on, but instead of a record chart you might have some other form of measuring-stick. Theory will be the same but in practice it will all take place on a higher level and a more comprehensive, awe-consuming scale."

THE ST. LOUIS UNION

Union troubles

The St. Louis Union are far from united in their choice of clothes. They just don't believe it's a good idea for a group to wear a uniform on stage.

Singer Tony Cassidy explained a visual appeal is obviously very important for a group aiming to interest girls. If we all wore the same then there wouldn't be enough variety. Musically, we're a team, but in clothes we're individuals and each of us puts a lot of thought into the selection of what we wear. The task isn't as easy as it was. Carnaby Street is rather dead, there isn't any excitement there anymore. We look around all over the country, wherever we happen to be working, and it's quite surprising what can be found.

Organist David Tomlinson embroidered the theme: "Yes, the most isolated places seem to try harder. They know that if they don't, customers will simply go to London."

Tony: "We seldom buy a whole lot of clothes in one place. Usually we find one shirt here, a pair of trousers there, and so on."

David: Some months ago, in a small shop in Bath, I found a white cardigan jacket. Only in the last few weeks have we seen such jackets on sale in London."

Still, we mustn't give the impression that the St. Louis Union are clothes crazy. Right now, their chief concern is finding some exceptionally good songs. For the fact is, they're in a bit of a spot.

The whole Union—That's Tony and David and Alex Kirby (tenor), Keith Millar (guitar), John Nickels (tuba) and Dave Webb (drums)—were excited about the possibilities of "Behind The Door", but the door never swung open, despite excellent reviews in the pop papers. So now The St. Louis Union are searching hard and fast for a quick follow up.

DAVID GRIFFITHS

A-MAY-ZING TOP POP LPs

The Rolling Stones

Small Faces

The Animals

12" stereo or mono LP records

THE DECCA RECORD COMPANY LIMITED DECCA HOUSE ALBERT EMBANKMENT LONDON S E 1
**Rapid Reviews**

**Eurovision hit from Vince, piping Marianne, and old faaves like Billy Fury, Cilla, Shirley Bassey & the Yardbirds. Twice as Much get tipped as do older group Ike & Tina Turner.

**VINCE HILL** - Meric Christles, Jacksontown Leroy (Capitol 1894). This Eurovision song contest singer with Vince in great style, has an absolutely beauty of a voice. His performance is a real show-stopper. The arrangements are wonderful, and the whole production is a delight. A definite TOP FIFTY TIPI 10.

**MARIANNE FAITHFULL** - Tamor, Pricilla (Command 12483). This Eurovision song contest singer with Marianne in great style, has an absolutely beauty of a voice. His performance is a real show-stopper. The arrangements are wonderful, and the whole production is a delight. A definite TOP FIFTY TIPI 10.

**THE YARDBIRDS** - Over Under Electric TV (London 272). This Yardbirds song contest with Over Under Electric TV in great style, has an absolutely beauty of a voice. His performance is a real show-stopper. The arrangements are wonderful, and the whole production is a delight. A definite TOP FIFTY TIPI 10.


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**THE BIRRAS** - Do You Love Me (Mars 303). This group is a real find. Their version of the Yardbirds' hit is a definite TOP FIFTY TIPI 10.

**THE PERIODICALS** - Love (Pye R 121). This group is a real find. The periodical version of the Yardbirds' hit is a definite TOP FIFTY TIPI 10.

**THE FEMMEN** - California Dreamin', I Wish You Were Here (Impulse BU 88028). The Femmens' version of the Yardbirds' hit is a definite TOP FIFTY TIPI 10.

**THE BIRRAS** - Do You Love Me (Mars 303). This group is a real find. Their version of the Yardbirds' hit is a definite TOP FIFTY TIPI 10.

**SHIRLEY BASSEY** - Don't Take The Laugh, I've Got The Name Of The Game (CBS 8284). This group is a real find. Shirley's version of the Yardbirds' hit is a definite TOP FIFTY TIPI 10.

**THE CORRIE FOLK TRIO** - Do You Love Me? (Pye R 121). This group is a real find. The Corrie Folk Trio version of the Yardbirds' hit is a definite TOP FIFTY TIPI 10.

**Oscar Peterson** - No One (Columbia CS 6431). Oscar's version of the Yardbirds' hit is a definite TOP FIFTY TIPI 10.
Shades prove they can still whip up a storm with their new album...

**Rapid Reviews**

Norman Jopling and Peter Jones new albums review

**THE EVERYBODY BROTHERS** - "On the Road" (MGM) Unquestionably the best Yonaba album I've heard in some time. Plenty of ballads and social issues, but the rhythm section is up to snuff.

**THE SHADOWS** - "Shadow Music" (CBS) Only Track: You Can Be A Woman (CBS). This is the first LP of two, featuring some brilliant new tracks like "I Only Want To Be With You" and "I Don't Want To Be A Phoney". Their guitar work on "Maid Marion's Theme" is particularly powerful. The album can reach you well on top 20.

**THE EVERLY BROTHERS** - "Keepin' Out of Phase" (Columbia) This is the second LP of their series. It's a great album, featuring some beautiful ballads and social issues. The rhythm section is up to snuff.

**THE SHADOWS** - "Shadow Music" (CBS) Only Track: You Can Be A Woman (CBS). This is the first LP of two, featuring some brilliant new tracks like "I Only Want To Be With You" and "I Don't Want To Be A Phoney". Their guitar work on "Maid Marion's Theme" is particularly powerful. The album can reach you well on top 20.

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## Top L.P.'s

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>UGH BLUE</td>
<td>THE SPANDERS (Radio 1)</td>
</tr>
<tr>
<td>2</td>
<td>NO ONE</td>
<td>THE SPANDERS (Radio 1)</td>
</tr>
<tr>
<td>3</td>
<td>WHO AM I?</td>
<td>THE NEW YORK KNICKS</td>
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<tr>
<td>4</td>
<td>HOW'S THE WEATHER TODAY</td>
<td>THE HUMAN LEAGUE</td>
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<td>5</td>
<td>DO I LOOK LIKE AN IDIOT</td>
<td>THE JAMS</td>
</tr>
<tr>
<td>6</td>
<td>COSMIC MAN</td>
<td>PETER MURDOCH &amp; THE MINIMALS</td>
</tr>
<tr>
<td>7</td>
<td>JIMMY DOWN THE STREET</td>
<td>BILL PUTNAM &amp; THE ALPHEANS</td>
</tr>
<tr>
<td>8</td>
<td>NO LOVE NO DAWG</td>
<td>THE DAMNED</td>
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<td>9</td>
<td>THE HOME OF THE BRAVE</td>
<td>THE CATS</td>
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<td>10</td>
<td>MADE IN ROMA</td>
<td>THE WHO</td>
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## Top E.P.'s

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<td>1</td>
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<td>ANGE THE GROOVE</td>
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<td>2</td>
<td>I'M A ROADRUNNER</td>
<td>THE MAGNOLIAS</td>
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<td>3</td>
<td>IT'S NOT LIKE THAT</td>
<td>THE KEEPS</td>
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<td>4</td>
<td>THE MOON</td>
<td>THE ANIMALS (England)</td>
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<td>5</td>
<td>DAYDREAM</td>
<td>THE Москвичи (USSR)</td>
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<td>6</td>
<td>KINDA LATE</td>
<td>THE CATS</td>
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<td>7</td>
<td>SOON</td>
<td>THE SPANDERS (Radio 1)</td>
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<td>8</td>
<td>MARY POPPINS</td>
<td>THE SPANDERS (Radio 1)</td>
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<td>9</td>
<td>THE WONDROUS WORLD OF SONG AND CHORUS</td>
<td>THE SPANDERS (Radio 1)</td>
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<td>10</td>
<td>MILLION SELLERS</td>
<td>THE SPANDERS (Radio 1)</td>
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## National Chart Compiled at the Record Retailers

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<td>1</td>
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<td>2</td>
<td>RUNAWAY</td>
<td>TESSA ROSSA</td>
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<td>THE TRAVELLIN' MAN</td>
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<td>4</td>
<td>THE FRIGHTENED CITY</td>
<td>THE EAGLES</td>
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<tr>
<td>5</td>
<td>MORE THAN I CAN SAY</td>
<td>THE BOXERS</td>
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<tr>
<td>6</td>
<td>BUT I DO</td>
<td>THE BOXERS</td>
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<tr>
<td>7</td>
<td>HAVE A DRINK ON ME</td>
<td>THE BOXERS</td>
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<tr>
<td>8</td>
<td>HALFWAY TO PARADISE</td>
<td>THE BOXERS</td>
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<td>9</td>
<td>BLUE MOON</td>
<td>THE BOXERS</td>
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<td>10</td>
<td>WHAT'S I'M SAYING</td>
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## 5 Years Ago

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<td>THE BYRDS</td>
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<td>WAILING WITCHES</td>
<td>THE BYRDS</td>
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<tr>
<td>3</td>
<td>SHANGRI-LA IN THE NIGHT</td>
<td>THE BYRDS</td>
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<td>4</td>
<td>HAVE A DRINK ON ME</td>
<td>THE BYRDS</td>
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<td>5</td>
<td>HALFWAY TO PARADISE</td>
<td>THE BYRDS</td>
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<td>6</td>
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<td>THE BYRDS</td>
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<td>WHAT'S I'M SAYING</td>
<td>THE BYRDS</td>
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<tr>
<td>8</td>
<td>BUT I DO</td>
<td>THE BYRDS</td>
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<td>9</td>
<td>HAVE A DRINK ON ME</td>
<td>THE BYRDS</td>
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<td>HALFWAY TO PARADISE</td>
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## Cashbox Top 50

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<th>No.</th>
<th>Title</th>
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<tr>
<td>1</td>
<td>I WANNA BE YOUR MAN</td>
<td>THE ROLLING STONES</td>
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<tr>
<td>2</td>
<td>HELP</td>
<td>THE BEATLES</td>
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<tr>
<td>3</td>
<td>A DAY IN THE LIFE</td>
<td>THE BEATLES</td>
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<tr>
<td>4</td>
<td>THE LONG AND WINDING ROAD</td>
<td>THE BEATLES</td>
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<tr>
<td>5</td>
<td>BLACKMORE'S NIGHT</td>
<td>THE BEATLES</td>
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## Reaction

Now award you Scar Club of Light

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<th>No.</th>
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<tr>
<td>1</td>
<td>THE COURAGE OF LOVE</td>
<td>THE COURAGE OF LOVE</td>
</tr>
<tr>
<td>2</td>
<td>LOVE IN THE HEART OF THE CITY</td>
<td>THE COURAGE OF LOVE</td>
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<tr>
<td>3</td>
<td>I'M COMING HOME</td>
<td>THE COURAGE OF LOVE</td>
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<td>4</td>
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## Hooligan Under

<table>
<thead>
<tr>
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<td>bury water-staples (tavern)</td>
<td>I love you later times-dubbers (monsoon)</td>
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<tr>
<td>I love you later times-dubbers (monsoon)</td>
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## Tracklist

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<tr>
<td>1</td>
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<tr>
<td>2</td>
<td>SURRENDER</td>
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<td>3</td>
<td>RUNAWAY</td>
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<td>4</td>
<td>YOU'LL NEVER KNOw</td>
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<td>BLUE MOON</td>
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<tr>
<td>11</td>
<td>WHAT'S I'M SAYING</td>
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<tr>
<td>12</td>
<td>DON'T I'D LIKE TO</td>
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<tr>
<td>13</td>
<td>TELL ME</td>
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<td>14</td>
<td>I'M COMING HOME</td>
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<tr>
<td>15</td>
<td>I'M COMING HOME</td>
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<tr>
<td>16</td>
<td>I'M COMING HOME</td>
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</table>
THE MINDENBERGS—Rick Rothwell, Eric Stuart and Bob Lang.

GHOSTS
are the subject of Bill Harry's column!

Do you get shivers up and down your spine when you read about Ghosts, Mystery or Things That Go Bump In the Night? Most people do, especially those who have had the experience...or have heard of it.

We all know that things happen when we are asleep around us, and that we can hear things that seem to come from another room. How many times have you woken up at night and thought you heard someone calling your name? Have you ever had a dream that you thought was real? Have you ever been to a place and felt that you had been there before?

These are just a few of the things that people who believe in the supernatural believe happen. It's all about the mind, and how our minds can play tricks on us.

The MINDENBERGS—Rick Rothwell, Eric Stuart and Bob Lang.

THE LEEDERS—seem to be going from strength to strength in Germany. Few British Beat groups have ever made a success as a group, but these girls seem to haveJ:re right.