

Record Mirror

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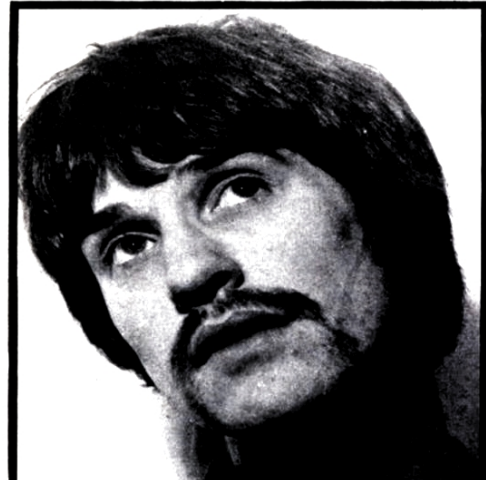
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YOUR PAGE ...want to let off steam? Any questions about the scene? Then just drop a line to **JAMES CRAIG, LETTERS EDITOR.**

Fan clubs — just a racket?

Record Mirror

EVERY THURSDAY
116 Shaftesbury Avenue, London W.1.
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THREE cheers for Richard Green. He has, at long last, recognized the true talent of one of Britain's most underrated songwriters — Ray Davies, of the Kinks. It annoys me because Ray is one of the few people who speak their mind, so gets a lot of unfair, bad publicity. I hope now, after Richard's article, people will start listening to Ray's songs before criticising them. — Miss M. E. Jenkins, Bebborne, 35 William Road, Hitchin, Herts.

NASTY NOISES

"SHOTGUN WEDDING" is the first disc with gunshot effects to make the Top Twenty since "Western Movies", by the Olympics. But do you realise the number of discs that have been made with gunshot sounds on them? I recall: Ricochet, Hbet Stoller, Way Out West, Jack Haskell, Shotgun, Junior Walker, If I Had Wings, Lance Perreval, Gunning For You, Jamie Jones, Uncle Bill, The Hillbillies, Sioux City Sue, The Hillbillies, Raktine Cowboy Joe, David Seville and the Chipmunks, High Noon, Salt 'n' Pepper, He Went That A-Way, Arthur "Guitar Boogie" Smith, Fireworks, the Olympics, with machine-gun effects on "My Special Angel", Homer and Jethro and "Riot In Cell Block Number Nine", the Coasters. Joe Meek's recording sounds often feature it — Ambush, Outlaws, Stingray, Tornados, Return of the Outlaws, the Outlaws, Comedy, too, features the bang-bang — Millikan.

Lee Tully, Charlie Drake, Bentine, Goom, Even Tchaikovsky's "1812" Overture usually has a cannon or two. Gunshot is good for plugging. — Tony Grlinham, 218 Fulbourne Road, Walthamstow, London, E.17.

ALL SHOOK UP

A Presley fan wrote that a true fan sticks up for his hero, even to making excuses. This sort of comment makes the average Presley fan out to be an idiot. How can anyone justify the view that if their idol does something wrong they should make excuses? There's an old saying that no publicity is bad publicity. But if reviewers, like Dick Richards (after receiving a batch of abusive mail) says: "I'm sorry that they can't see by writing this sort of letter that they are actually working against their idol's interests," reviewers just might get tired of publicising Elvis's new material — and that's bad. I am a great Elvis fan but

HOW ABOUT investigating the state of fan clubs. Are the fans who pay from five to six shillings a year membership getting a fair deal, or is it just another money-making racket? When I joined the Rolling Stones' fan club in August '64 I received a membership card and picture and one newsletter. For five shillings I think it was an outrageous liberty. My complaints were ignored. August '65 I joined the Walker Brothers' fan club and have received three newsletters which is a bit better. The trouble now is that I have been waiting three months to receive a 4/ photograph I sent for. I have written twice and enclosed a S.A.E. asking them to confirm if they received my P.O. but have had no reply. This is just not good enough. If the girls who run these clubs are not competent then there are hundreds of others more capable and conscientious who would do the job willingly. It should be up to the stars concerned to see that their clubs are run properly. The truth is probably that they couldn't care less.—**ANNE KENNEDY, 37 Clearmount Road, Rodwell, Weymouth, Dorset.**

● James Craig: Many of the clubs are very well organised, but we do get complaints about others. Let's hear YOUR criticisms . . . or praise!

I don't think he is above criticism. In fact, EI's management like to receive the views of fans who help them give fans what they want. — Todd Slaughter, Elvis Via Tehtar League, 286 Thurcaston Road, Leicester.

revived by the Beach Boys as "Sloop John B". My friend said it was originally the 'B' side of "My Old Man's A Dustman", but I feel it was a bit in its own right. Three points on this one: James Craig: "Wanna Go Home" was a follow-up hit in its own right. Flip of "Dustman" was "The Golden Vanity".

IN BRIEF . . .

VALERIE Hunter, 21 Longfield Street, Blackburn, Lancs.: Please remind everybody that BBC1 shows Elvis' "Love Me Tender" on May 28 — and thanks to all the Presley fans for their support.

E. Stephenson, 17 Frimley Green Road, Frimley, Camberley, Surrey: What's all this about there being no more Eddie Cochran tracks? I clearly remember his great performance on Roy Meets Girl when he did Little Walter's classic "My Babe" — haven't ABC-TV got a tape of it?

Mark Jennings, 131 Windsor Road, Penarth, Glamorgan: I'm knocking the knockers who knock Dylan. He's got guts. He sings what he wants to sing and if people don't like it, they can't lump it. Whether he sings real folk or modern folk, he's great. — R. F. Morgan, 12, South Bailey, Durham City. About Lonnie Donegan's original version of "I Wanna Go Home", so successfully

sold any other girl singer around today — 40 million discs. James T. Bardsley, 28 Gateways, Epsom Road, Guildford, Surrey: Come on and re-issue Ritchie Valens' "Come On, Let's Go". A revival is doing well in the States, via the McCoys.

GO HOME!

On a recent "Juke Box Jury" surely people like Jimmy Savile and David Jacobs should have known that "I Wanna Go Home" by Lonnie Donegan was not a 'cover' of the Beach Boys but a re-issue of his 1960 hit.—Peter L. Chichester, 7, Roche Crescent, Fairwater, Cardiff.

● James Craig: Point taken. But reader "P. Dever (I think), of Muniz House, Skipton Road, Birmingham 16, attacks David Jacobs for playing this record and not the Beach Boys. He also has a go at the make-up of the JBJ panels and the selection of the discs, blaming David for these faults. Fact: the producer is the selector. Not the compiler.

THE INFORMER

THOUGHT you might want to know that the earliest Scott Engel record issued in the U.K. was "Blue Bell" c/w "Paper Doll", (on Vogue 9125), in late 1958. Also in case you or anyone is interested, the rock & roll bit that Paul Simon was referring to in his recent R.M. interview ("Mental Eunuchs" etc.), was called "Hey, Schoolgirl" which was performed by Paul Simon and Arthur Garfunkel under the pseudonyms "Tom and Jerry". It was written by the pair under their real names. The record was issued in the U.S. on the "Big" label in 1957 and became a national best seller.

If issued here (and this is a certainty) it would more than probably be on the "London" label, as "Big" were contracted to the former at this time. Finally, don't you think Jackie Wilson is the most underrated performer in the world? Just think about his 8 or 9 years on the scene, his records, etc. Could he deserve a mention in your column? — C. Vella (The Informer), 62 Chiswick High Road, London W.4.

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THE EVERLY BROTHERS with top record producer **DICK GLASSER**, formerly of Liberty and now with Warner Brothers.

VISITING London to record the Everly Brothers (the LP to be titled *Two Yanks In England*), Warner Bros. director of a and r, Dick Glasser, talked to the RM about his dozen years in the business.

"I've written 250 songs and I guess my most profitable was the first I ever wrote — 'Angels In The Sky', which sold a million copies for The Crew Cuts. Don't think it did well in England, it was a semi-religious thing and I understand that such songs are not so acceptable in Europe. Another big seller was 'I Will', recorded by both Dean Martin and Billy Fury, but perhaps my most astonishing piece of good fortune was a song I wrote for Pat Boone, 'I'm In Love With You'. That got into the charts and then the other side of the record began to get more popular. It was called 'I Almost Lost My Mind'. It went to number one and although I didn't write it my 'I'm In Love With You' went right along up with it!"

A year ago Dick joined Warner Bros. and came to the conclusion that the artist roster was too big. "I had the terrible job of cutting it down from 45 artists to 32. I had to do carefully because it was possible to ruin a lot of careers in five minutes. My main objective was to make sure that all the performers were of a different type. So far, nobody I had to let go has made it with a big seller so I'm

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 deejays present the English Top Ten for an hour or so every day. As a result of the hysteria created by the Beatles and the Stones, kids want to know what's happening in England. I happened to be recording in Hollywood in the same studios on the same days as the Stones were there. I've never seen such mobs — there were girls everywhere!" Dick's reason for travelling 6,000 miles to record the Everlys in London? "Well, they are tremendously popular in Europe, perhaps more popular than in the States. And the album title *Two Yanks In England* seems a pretty good idea. We intend to include as many English songs as possible."

DAVID GRIFFITHS

BRI-NYLON

bruce johnston

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 . . .



KIM FOWLEY—U.S. record producer responsible (or guilty) for sounds like "Alley-Oop" and "Nut Rocker".

EVERY 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.

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.

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

As half of the recording duo Bruce and Terry—Doris Day's son, Terry Melcher, is the other half—Bruce had been used to fan reaction, but he'd never encountered anything like Beach Boy fan mania before.

"On New Year's Eve, we had ten 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.

"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 doing the rest of the tour."

partied Kim from the other side of the room. It's time to splatter our bodies into the daylight."

"Probably through a combination of patience, a sense of humour and practice, Bruce managed to ignore most of Kim's ravings, and tried to explain to me just how big the Beach Boys are in America today. "We've been the biggest group for three years and it gets bigger every year," he began. "We tour for a hundred and thirty days and still don't get everywhere. We can do colleges and concerts and TV shows and still leave plenty of people who haven't seen us. We don't do Hullabaloo or The Dick Clark Show" or anything. They're fine for your first couple of records, but after that—no. We do "Ed Sullivan" and "Andy Williams," things like that.

PARTY

"The tours and recording we do means that we don't set on many of the scenes. Other people know about the Hollywood scene more than we do. Most mornings I don't get home until two, I sleep until twelve, then go back to the studio. There's not much time for clubs. "The only time we see Sunset Strip is when we drive alone. It to see what's happening. When we're touring, we set straight off the plane into limousines and so it's not the hotel. We have separate rooms because we're together so much, we sometimes like to be alone. We don't go outside too much, either. If I was staying at an American hotel here, that'd be the end of it.

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

"We've got a backlog of LPs at the moment. Some of them were made in 1965. That's not the sort of time to put out. We spend about fifteen hours recording, five days a week. Then we take a break and do a tour. "If we can't find Dennis or Al is sick or something, we go into the studio and do the tracks, then put their voices on later. We can get six part harmonies now, so it's much better. Brian has the whole thing worked out before we begin. It's his artistic outlet now that he doesn't appear with his hair on this LP sleeve. He's grown it long now. I don't know why."

"The Ventures were bigger than us in Japan, but now we've overtaken them. It's great for us out there. A lot of the pictures on the new album sleeve were taken there. We were wearing wigs and their jackets. The other pictures were taken at San Diego zoo. The coats were horrible, they jump all over you and bite. One of them ate my radio. The zoo said we were torturing the animals, they should have seen what we had to go through. We were doing all the suffering," he told me.

A very tall and thin West Coast raver with a language which includes frequent use of the words "crease" and "split" entered the room and immediately transformed the tranquility into near chaos. Had it been anyone other than Kim Fowley, he would have been immediately shot. "What was your reaction when you first met him?" Bruce asked me. "I was at University with him. I've known him for ten years. I wish he could sing or play, he'd be a hit."

PERCY SLEDGE

WHEN A MAN LOVES A WOMAN

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"If we ever go to a club it's one certain place. If you ever bombed it, you'd have to build show business again. Right from Frank Sinatra and Judy Garland. They're always there. I was in there not long ago and P. J. Proby got up and sang. I think he's always good. Elvis Presley was in that night, too. He gets round to the clubs, but he carries about ten guys with him. He doesn't stay shut up at home all the time, he likes to go to the places and watch the groups. You can take the boys away from the country, but you can't take the country away from the boys. You know what I wish? I wish Phil Spector would take him and bring him up to date. All that movie stuff is dated."

The Yardbirds told me that they'd met the Beach Boys in Hollywood, so I asked Bruce how he'd found them.

"They're very nice," he replied. "I was talking to Jeff Beck, we got on very well. They've done great with record sales. I work at Columbia, so I see their records. Dave Clark is fantastic. All his records are in terms of millions."

I remember once when we played with the Yardbirds. Their amplifiers had blown up, so we lent them our equipment. Dennis plays drums, so he doesn't understand amps, and Mike just sings, so he doesn't understand what's going on with amps, either. Jeff Beck turns his guitar towards the amps to get feedback and Dennis and Mike were going to pull the plugs out. They thought the Yardbirds were burning the equipment. I had to stop them and explain what was happening. They were setting, really mad."

INVESTMENT

In terms of money, the Beach Boys are rich. Almost certainly Beatle class rich. They have a good method of insuring that the money doesn't whizz away quickly. "Every investment is done as a group," Bruce explained. "They own some property. When the money is in as a whole, it's very big. It's okay until one of them says they want to take four hundred thousand dollars out right away."

Mike does all the bookings, so that earns more money, and production from the records goes to Brian and right into the group, so it all ends up within the group. "Only by a supreme effort of self control had Kim managed to remain sullenly silent for as long as five minutes and he suddenly exploded into a long explanation of ice parades and telephone riots in Los Angeles. For my own safety I crept out."

RICHARD GREEN



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DECCA

The two sides of song rivalry in the shape of

MR ZERO



SUSI KLEE — girlie from Zurich who finds herself in competition with Keith Relf on a Bob Lind number.

THE two trainers holding a whispered conversation in the paddock at a well-known racecourse didn't pay any attention to an attractive blonde girl standing nearby. They should have, because she was working for a detective agency and listening for clues about an alleged doping ring. Actually she's known better now as Susi Klee.

Susi — twenty years old and sugar sweet — came to England from her home town of Zurich to learn English. At the end of the course, she got a job at the agency and accompanied agents on jobs. Investigating divorce cases, even.

"I was very lucky to get that job because normally the jobs were only in offices," Susi smiled. "I didn't have a gun or anything, though."

To the everlasting joy of journalists who now can meet her and for session men and record people, Susi decided to try her hand at pop singing, so she got in touch with the renowned Georgio Gomelsky.

"When the Yardbirds came to Zurich I went to see them, but I hadn't heard of them," Susi admitted. "They gave me Georgio's address in London and said I could call and see him and then if I came here. When I was in London, I wrote to him, but the management of the Yardbirds had just changed."

Which was a bit of luck for Susi because Georgio had intended to record Keith Relf singing "Mr. Zero" and put it out on a single. When Keith left him and did the number with someone else, Georgio decided to press on and get another singer. Enter Susi Klee.

Susi made the record within a matter of days and had it issued very quickly. It's a bit of a job competing with someone as well known as Keith Relf, but Susi says she won't give up if this one doesn't make it.

If looks count for anything, Susi will get to No 1. And if it sounds as though I'm raving about her, well I am. No excuses, I've met her and I know.

RICHARD GREEN



KEITH RELF—although he's recorded a solo disc he won't be breaking away from the Yardbirds (seems we've heard that before somewhere).

KEITH 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'll never think in terms of leaving The Yardbirds, never think in terms of recording 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, then 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, not being the type of group to do that backing. We've never thought in terms of one of the group recording solo before, but every member of the group likes Bob Lind 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, we all hope that the two discs won't conflict. I have one or two promotions for "Mr. Zero", but not many because group commitments don't allow me to.

"Whether the record will rise in the charts on the strength of what plugs it has got is 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 Lind'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 they now have a new manager. It seems to have given the group a new enthusiasm. They say: "Things are in a transgressional 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 the most popular group, second to The Beatles.

We're going to wear suits and promote individual people in the group—we're all going to be 'faces' if the policy works out. Yes, this is our go-ahead period."

Paul Samwell-Smith also pointed out that from now on The Yardbirds will be concentrating on songwriting—and it seems that in future, all their releases will be their own compositions.

DAVID GRIFFITHS



Dick Bakker, 20, Solebay Str. 12 Amsterdam (W), Holland. Stars — Elvis, Beatles, Kinks, Searchers, Who, Animals, Spencer Davis, Them, A.S.O. Hobby and interests — Collecting brand new records, pop-pen pals, girls and please write in English.



Sebastian Harrison, 19, 49 Kensal House, Ladbroke Grove, N. Kensington, W.10. Stars — Brenda Lee, Roy Orbison, the Rolling Stones, the Beatles, the Shirelles Jackie De Shannon and others. Hobby and interests — Collecting pop records, and playing the drums. I like antiques and girls.

READERS' CLUB



Inz Kurewicz — Dzierzynski, 24 Warszawa, ul. Filtrowa 46, Apartment Kryjona 119, Poland. Stars Adams, The Ugly's, The Tugs, The Ventures, Elvis, Presley, C. Francis. Hobby and interests — Girls, love breeding fish, plants and worms in aquarium, R & B.



Caroline Sveinsoottir, 17, Skafthalo 22, Reykjavik, Iceland. Stars — Beatles, Zombies, Yardbirds, Stones, Brubeck. Hobby and interests — Listen to Jazz, Horse-riding, records, travelling, auto-graphing.



Kirsten Andersson, 15, L.692 Tarpen Sverige (Sweden). Stars — Beatles, Orbison, Del Shannon, Who, John D. Loudermilk, Pitney. Hobby and interests — Dancing, pop music, clothes, sport, hair dressing, records.



Hartmut Simon, 22, 1 Berlin (West)—42 Hohenfriedberg Str. 8, Germany. Stars — John Lee Hooker, Screaming Jay Hawkins, Mickey Baker, Lonnie Mack, Zombies, Brian Jones, Eric "Slowhand" Clapton. Hobby and interests — Records, kuitars, art, horror. "Chicks".

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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 some 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 but a pittance . . . say about 5,000 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 Maggio in "From Here To Eternity". By 1944, by the way, Frankie Boy was knocking back some \$500,000 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 Lane, Nat Cole, Eddy Arnold, . . . even the Andrews Sisters and Guy Lombardo and Perry Como and Fats Domino. It's always difficult getting accurate and up-to-date figures on all-in sales, but Sinatra is certainly well behind all these stars.

Which makes his performance in getting "Strangers In The Night" so high in a group-dominated scene all the stronger. For the really big sellers listed above are by no means all capable of creating a hit right now. They are spasmodic hit-makers. Frankie just goes on and on. The other surprising thing is that he's never had a number one hit, as a single.

Looking back over such a fantastic career, it's hard to pick out just a few specific triumphs. There was "Young At Heart" in 1953, "Love and Marriage" and "Learnin' The Blues" (both with Nelson Riddle) came up two years later. Another two years and it was "All The Way", with the equally strong "Chicago" as the 'B' side. All these sold at least a million and ensured that nobody could forget the man who was once a screaming bobbysoxer idol of the early '40's.

It's vaguely conceivable that the Sinatra vocal cords are not as flexible as they were some 25 years ago. But only VAGUELY conceivable. To me, anyway, they are still the most imaginative, most swinging in the world of balladeering.

What with Nancy going on about wanting dozens of children and making motherhood a full-time career etc., it seems highly likely that the name "Sinatra" will still be around in another twenty-five years' time. With dad, the original, still around pulling the backstage strings.



FRANK SINATRA

PETER JONES

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

FAST rising U.S. hits include — S.Y.S.L.J.F.M. — Joe Tex (Dial); Let's Get Stoned—Ray Charles (ABC); Mame — Louis Armstrong/Bobby Darin (Mercury)/(Atlantic); Peter Rabbit — Dee Jay & Runaways (Smash); Bad Eye — Willie Mitchell (Hi); Good Time Charlie — Bobby Bland (Duke); Crying — Jay & Americans (UA); Dedicated Follower Of Fashion — Kinks (Reprise); New U.S. releases include — Ninety Nine And A Half Won't Do — Wilson Pickett (Atlantic); Off And Running — Lesley Gore (Mercury); I'll Be Gone — Pozo Seco Singers (Columbia); How Can I Tell Her It's Over — Andy Williams (Columbia); There Stands The Door — We Five (A & M); Wherever You Look, Wherever You Go, Everybody's Doing It — T. Bones (Liberty); Batman & His Grandmother — Dickie Goodman (Red Bird); I Believe — Jackie Wilson (Brunswick); I Wish — Paul Anka (RCA Victor); I Got Loving — Otis Williams (Okeh); Who Walks In (When I Walk Out) — Roscoe Shelton

(Sound Stage); Hey, Good Lookin' — Bill Black Combo (Hi); I've Gotta Face The World — Bobbettes (RCA Victor); This Is For My Love — Benny Spellman (Alton); Comin' Home Baby—Ventures (Dolton); Billy & Sue — B. J. Thomas (Hickory); You Just Can't Quit — Rick Nelson (Decca); Butterfly — Bobby Vee (Liberty); If I Had Wheels — Skeeter Davis (RCA Victor); I Who Have Nothing — Dee Dee Warwick (Hurd); Can't Judge A Book — Bobby Comstock (Ascot); What'd I Do Wrong — Betty Harris (Sansu); The Right One — Statler Brothers (Columbia); Gonna Get Along Without You Now — Vibrations (Okeh).

R & B Top ten five years back, courtesy 'Billboard' was 1. Mother In Law — Ernie K. Doe (Mint); 2. Mama Said—Shirley (Scepter); 3. Funny — Maxine Brown (Nomar); 4. Daddy's Home — Shep & The Limelites (Hull); 5. Driving Wheel—Little Junior Parker (Duke); 6. One Mint Julep—Ray Charles (Impulse); 7. Stand By Me — Ben E. King

a look AT THE U.S. CHARTS

(Ateo); 8. Trust In Me — Etta James (Argo); 9. Hideaway — Freddie King (Federal); 10. Blue Moon — Marcells (Colpix).

Discs on the R & B top fifty not yet on the pop hundred include — A Real Humdinger—J. J. Barnes (Ric Tic); Sharing You—Mitty Collier (Chess); Searching For My Love—Bob Moore (Checker); When Does The Heartache Begin — Little Milton (Checker); Headline News—Edwin Starr (Ric Tic); Somewhere—Johnny Nash (Jody); Five Long Years — B. B. King (Kent); Just A Little Stranger—Slim Harpo (Excello); Come and See Me — Tammi Terrell (Motown); Day Tripper — J. J. Barnes (Ric Tic); Gone For Good — O. V. Wright (Back Beat); N.J.

45 rpm records

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Love's funny F 12406



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NEIL DIAM

Solitary man



BRIAN POOLE

BRIAN SLAMS 'EM!

BRIAN Poole speaking: "I'd be ashamed if I'd written 'Bang Bang'. Pretty strong words coming from one of the best-natured characters in the business. But then Brian is now writing songs successfully, looking at the Top Twenty more objectively — so he feels he can criticise songs and singers more constructively.

He went on: "I object to 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 Cher.

Actually Brian isn't too knocked out by "How Does That Grab You Darling?" He said: "The opening is the same as 'Boots' and the whole song seems to be written into the backing. The backing is great, but that's all there is to it; 'Boots' was really terrific, but when the follow-up is 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 Toes' 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 Toes' isn't bad, but it was forced.

"You know Paul Simon, who is thought almost infallible 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 'Someday One Day' to the Seekers. It wasn't a strong enough melody line for their style of singing. Of course, his others, like 'Sound of Silence' or 'Homeward Bound' are great.

"Same thing is happening to Paul Simon as happened to Bob Dylan. He wrote some fantastic songs, then went off.

"But I object strongest to songs about drugs. It happens to certain people but it's ridiculous to be a junkie and it's stupid to boast about it."

"I always take notice of criticism by people who know about music and recordings. Quite honestly, I would like anyone like that to say what they think of 'Hey Girl'. Obviously I would be brought down if they thought it was bad, but you have to learn by your mistakes. I know I'm right about that."

PETER JONES

THE L.S.D.

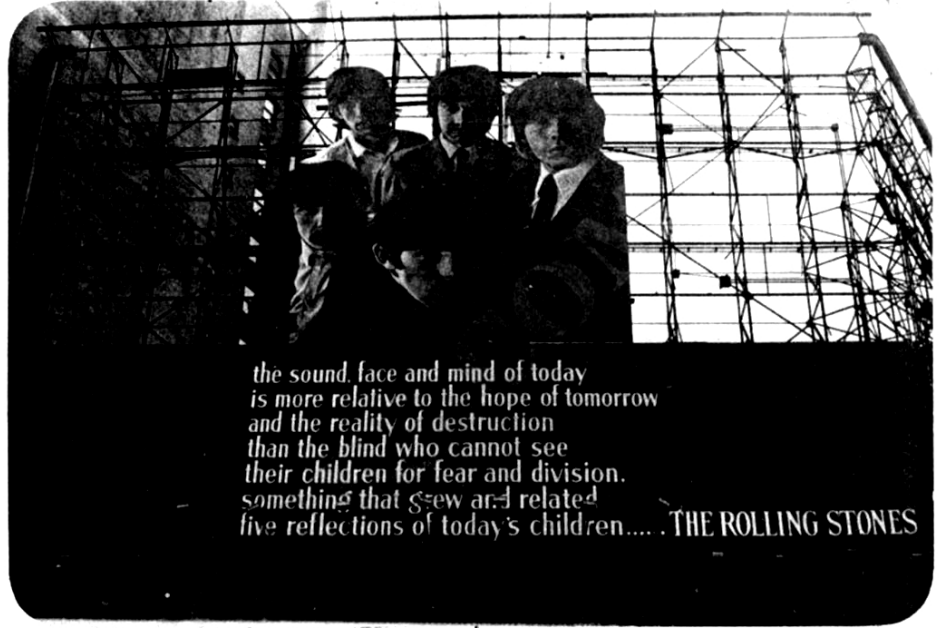
(Pounds, shillings and pence) of the Stones is looked into to see what they've spent the fruits of their fame on.

THE Rolls Royce, Bentley Continental Aston Martin and Mercedes Benz parked near one another in a driveway could easily have belonged to four business men who sweat it out every day in the City. In fact, they belong to four Rolling Stones. Charlie Watts doesn't yet have a car.

Mick (Aston Martin) bought his pride and joy shortly before Bill (Mercedes Benz) Keith (Bentley Continental) and Brian (Rolls Royce) acquired their status symbols at about the same time a few months ago.

It doesn't seem that long ago that Mick was driving a lipstick-ridden Zodiac that had seen far better days. Or when Brian was Mini-ing about town. The affluence of the Rolling Stones has reared its head to the public rather recently. Even though they have obviously been in the real money for some time now.

The last time I saw the Stones, they were seated round a long dining table in a swank London hotel. Charlie was his usual sartorially elegant self, complete 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 purely for lounging about in.



the sound, face and mind of today is more relative to the hope of tomorrow and the reality of destruction than the blind who cannot see their children for fear and division. something that grew and related five reflections of today's children.... THE ROLLING STONES

This hoarding picturing the ROLLING STONES was seen 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 fruits of their fame.

Bill sported a fairly ordinary-looking coat and trousers, but, in company with Charlie was smoking a long, thin cigar. 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 fair bet that "19th Nervous Breakdown" 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 coffers with his version of "Satisfaction" and the cover versions of numbers from "Aftermath" are doing well, especially Wayne Gibson's "Under My Thumb". Bill moved into his new house near Keston in Kent at the beginning of the year. Among its embellishments are a fireplace of Cornish stone and an immense electric organ. There is a very high hedge running round the property to keep out sightseers.

Keith recently acquired a 14th century mansion in Sussex with an 800 year-old moat running round it. Complete with water. He hasn't moved in yet, alterations have still to be finished and a recording studio built.

Brian still retains his Fulham mews 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 overlooked by a perfume factory full of eager girls, and Mick resides in young and vibrant Hampstead.

Relaxing on a sofa, Keith put his feet on a coffee table and told me: "I suppose you can say we're rich. We've certainly reached the stage where we can go out and just buy anything we want. We don't have to worry about money anymore."

It's nice to be able to talk like that. Keith probably remembers the time he used to share a flat with Mick and grow cucumbers on bacon that had been left lying around for ages. And Bill's come a long way since the days when I sometimes used to run him home to Penge in my old Anglia. Back to his terraced house that contained a dream kitchen for his wife.

Commissionaires, waiters,

airline stewards and other people that once shunned the Stones with their long hair and offhand manner, now scrape and bow and speak to "sir" with a servile tongue.

At the helm of the Stones is Andrew Loog Oldham to whom appearances are very important. He enjoys the best restaurants, a lovely home with his wife and child and fine clothes.

His charabanc-sized Rolls Royce contains a cocktail cabinet and a telephone. A radio blares the latest hits and he's getting a record player fitted. Electric windows run up and down at the press of a finger. It's impossible to think of the Stones as being in the Beate class moneywise, but there must be a vast gap between the Stones and whoever comes next. Take three-pence out of every pound the Stones are worth and keep it for yourself and you'd still be well off.

RICHARD GREEN

RELEASED!

45 rpm records

ENWOOD SINGERS

sell my daddy no more wine

MA TURNER

mountain high HLU 10045

TERS

HLR 10047

MOND

HLZ 10045

JACKIE WILSON

To make a big man cry

Q 72484

CORAL

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Blue ridge mountain blues

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Brunswick

FRANKIE McBRIDE & THE POLKA DOTS

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G. A. RECORD SALES

(Dept. 95Q), 42-44 GT. CAMBRIDGE RD., LONDON, N17



Georgie talks to Barry Fantoni, who is a self-admitted



FAME'S FACES

BARRY FANTONI with STEVE ROWLANDS

JACK-OF-ALL-TRADES

BARRY FANTONI thinks Georgie Fame is one of the most interesting characters in music. And Georgie Fame thinks Barry Fantoni 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 up-coming Steve Rowlands. And RM's Peter Jones was there to see what happened. . .

Reports Georgie: I liked meeting Barry. He obviously wants to entertain in every possible direction. He's an artiste; he's got his bit 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 on Roger Young's next disc; he's doing a book, he's thinking about acting and films. 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 "Hold Tight" for Dave Dee and company. Yet 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 to mine. You've stuck to your guns, played your sort of music, progressed so you can front a top band like Harry South's line-up — and knock people out with your LP's. 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 idea to evolve and change, finding the best as you see it and using it. My scene's different. All the different things I do lead into one another. For instance, writing, instigates action in painting which instigates further action in singing. 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 let success 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 industry is dissolving — 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 made a hit record. This is the point. This chart-orientated bit 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."

GEORGIE FAME



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: Visual appeal is obviously very important for a group aiming to interest girls. If we all wore the same 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 corduroy 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 Nichols (bass) and Dave Webb (drums) — were excited about the potentialities 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

AFTERMATH

© SKL 4786 © LK 4786



Small Faces

SMALL FACES

© LK 4790



The Animals

ANIMALISMS © LK 4797

12" stereo or mono LP records



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

rapid reviews

THE MARVELETTES don't have much luck here but their "You're The One" (Tamla Motown TMG 562) is, in any case, not outstanding for them. "Ie Saw Esaw" (Strike, JI 308) has the lively **JEEPS** on a kiddies' type set of lyrics but with a big commercial hit. **BOB KIRAN**, along with the **IN-MEN**, comes up with "The Teaser" (Stateside SS 514), doing well in the States and teen-slanted lyrics. Promising group the **KARLINS** sing "Walking Away" (Parlophone 5457) with high-class professionalism in their vocal harmonies. New name **TONY HAZZARD** self-penned "You'll Never Put The Shackles On Me" (Columbia DB 7927) — quite a commercial sound. **RUFUS LUMLEY** wrote, sang and conducted "I'm Standing" (Stateside SS 516) with a good understanding of the hard sell idiom. Excellent **RAY POLLARD'S** "It's A Sad Thing" (United Artists UP 1133) wailed with great style.

Something rather dated, yet likeable about "For Lovin' Me" by the **MERRYMEN** (Columbia DB 7925), group vocal. **CASCADES**, still looking for a new hit may have to look further than "Cheryl's Goin' Home" (Stateside SS 515). **STEVE ALAIMO'S** "So Much Love" (HMV Pop 152) is his first for EMI and underlines his long-selling talents. Nelson Riddle, with orchestra could pick up sales on "Batman Theme" from the telly-series, now here (Stateside SS 517). Good but a likely miss, is **BOBBY VINTON'S** "Dum-Dum-Dee" (Columbia DB 7922), doing well in the States but lacking character. And highly commended, **SHIRLEY ABICAIRS** "Flowers Never Bend With The Rainfall" (Pye 1719) a fine performance and a clever arrangement. **BRENDAN O'BRIEN** does a fair job on the Paul Anka song "It Doesn't Matter Anymore" (Pye 1717), almost in Buddy Holly style. The excellent Percy Mayfield song "River's Invitation" is sung with authentic enthusiasm by **ALEXIS KORNER** (Fontana TF 706)—could take off with the specialists. And the **BROTHERS**, on "Gotta Get A Good Thing Goin'" (Mercury MF 916) is fair but not outstandingly soulful.

TONY FIELD, on "Dale Ann", the Bob Lind song (Pye 1720), stands a fair chance with a smooth, sweet-sounding ballad. And there is **BAKER KNIGHT** on a debut (Reprise R 2046), on "Would You Believe It" a hill-billy item of considerable amusement and performance. Good theme for the World Cup, called "On The Ball" (Pye Piccadilly 5319) comes.

BERT KASPIERIT and **ORCHESTRA: Strangers In The Night**, but Not Today (Polydor BM 5621), Orchestral theme of the Sinatra vocal hit, and classy enough to click — but can there be two versions in at the same time? ★ ★ ★

up in dramatic, fanfare-ish fashion from the **JOHN SCHROEDER ORCHESTRA**. "Searching For My Love" from **BOBBY MOORE AND THE RHYTHM ACES** (Chess 8033) is a bluesy swinger, but the melodic line falls a bit short. "What's The Matter With Me" query two boys, **DEK AND JERRY** (Philips BF 1494), two Americans-in-London, on a jerky, forceful sound.

IAN AND THE ZODIACS (Fontana TF 708) do "No Money, No Honey" with a full brassness of tone and rather despondent lyrics. "Shake Hands With The Devil" (Mercury MF 913) is similarly pungent, lyrically and rather well performed by **PATTERSON'S PEOPLE**. New name, **MORGAN AND THE MARK 7** tackle "I'm Gonna Turn My Life Around" (Polydor BM 56083), a rather routine group job. **BILL MONROE'S** "Blue Ridge Mountain Blues" (Brunswick 05960) is a rather whining country style piece, but well-worded. Nice to hear from **JACKIE WILSON** again—his version of "To Make A Big Man Cry" (Coral Q 72484), re-traced at first, then excellent. Touch of the country-folk from the **GREENWOODS** on "Please Don't Sell My Daddy No More Wine" (London HLR 10048), which is also amusing. **NEIL DIAMOND'S** "Solitary Man" is a folksy message song, quite strong and on London HIL 10049.

LOVIN' Spontaneous song "Younger Girl" (London HLR 10047) is dressed up rather unimaginatively by the **CRITERS**, quite like the **Randy Newman** song "Baby Don't Look Down" (CBS 202078) by **EDDIE'S CROWD**, but it's also same. **Kink Ray Davies'** song "I Go To Sleep" is a lullaby bit, performed with fair chances by the **FINGERS** (Polydor BM 50880). Curious vocal work on "A Rose Growing In The Ruins" (Parlophone R 5453) by **JOHN ANDREWS**—but it's hard, but expressive. **VIC DANA'S** "I Love You Drops" (Liberty 319) is actually the original, but there seems little movement on this single. Also ballad here **RUBY MILLER**, an ex-Gaiety girl, comes in her seventies to half-talk "Stop And Think" philosophically on Parlophone R 5454.

THE CARROLLS: Surrender Your Love; The Folk I Love (Polydor BM 56081). First-rate debut disc by a family vocal group, with excellent singing from the girl member. Massive beat, great arrangement and highly commercial. Could be big. ★ ★ ★

PERPETUAL LANGLEY: Surrender; Two By Two (Planet PLE 115). Solo treatment of "Surrender" and Miss Langley again shows off a powerful house voice and a stack of saleable charm. ★ ★ ★

THE CHIFFONS: Sweet Talkin' Guy; Did You Ever Go Steady (Stateside SS 512). Typical sort of treatment, at fast-pace, with dominant beat. ★ ★ ★

THE EYES: Man With Money; You're Too Much (Mercury MF 910). Another fine, commercial stab by the boys. Rolling rhythm, nice attack, and a good song. ★ ★ ★

DON DRAKE: In All The World; Moment To Moment (HMV Pop 1528). Super-smooth ballad from a new voice with all the style and grace of a Sinatra, or Damon—quite surprisingly good and a lovely piece of ballad-writing. ★ ★ ★

THE FENMEN: California Dreamin'; Is That Your Way (CBS 202075). Cover of "Mama's and Papa's", but dressed up well and with originality—group used to back Bern Elliott. ★ ★ ★

BEN E. KING: So Much Love; Don't Drive Me Away (Atlantic 584008). Croaking, almost, but very meaningful performance on a slow, tortuous sort of blues ballad. Very good but chart chances dubious. ★ ★ ★

BILL ANDERSON: I Love You Drops; Golden Guitar (Brunswick 05959). Not tear drops, just sincere drops — a simg-along ballad of warmth by a good vocal man. ★ ★ ★

JOHNNY TILOTONSON: Me, Myself and I; Country Boy, Country Boy (GMC 131). Country-styled Johnny here, with chorus and gentle rhythm — well-performed but no hit song. ★ ★ ★

CHRIS MONTEZ: The More I See You; You I Love You (Pye Int. 25369). The oldie dressed up finger-clicking style, but in rather a whining voice. Compact arrangement. ★ ★ ★

SUE THOMPSON: What Should I Do; After The Heartache (Hickory 1381). Bassy arrangement for the little-voiced lady. Quite compelling in a jerky style. ★ ★ ★

PATTI LA BELLE AND THE BELLES: Patti's Prayer; Family Man (Atlantic 584007). Piano intro and soulful high-flying lead vocal but not notably a big hit. Routines on rather widdy. ★ ★ ★

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



THE YARDBIRDS

VINCE HILL: Mercè Cherie; Can't Believe My Eyes (Columbia DB 7924). The Eurovision Song Contest winner with Vince in great voice. Starts to build slowly, but full value to the lyrics and a rolling sort of backing. Takes a bit of singing, but Vince is professional to the last dramatic notes. Watch it move. Flip is a swinging ballad.

TOP FIFTY TIP

MARIANNE FAITHFUL: Tomorrow's Calling; That's Right Baby (Decca F 12408). Long-awaited new single and very much the Faithful as before. Gentle piano intro, then the piping voice into some lyrics that bear close investigation. Takes a bit of time to click, but should at least make the charts. Very simple.

TOP FIFTY TIP

THE YARDBIRDS: Over Under Sideways Down; Jeff's Boogie (Columbia DB 7928). Those odd guitar-simulated sitar sounds again and a lively, almost heat-sing-along treatment from the boys. Immediately catchy and not too ambitious. A very big hit, even without the strength of their name. Excellently recorded. And odd lyrics. Flip is a great guitar showcase.

TOP FIFTY TIP

CILLA BLACK: Don't Answer Me; The Right One is Left (Parlophone R 5463). Cilla in perhaps her best vocal performance, though the song isn't so immediately commercial as her earlier hits. But this is great singing from a non-mature artist. A good arrangement, a big ballad, fine lyrics.

TOP FIFTY TIP

BILLY FURY: Don't Let A Little Pride (Stand In Your Way); Didn't See The Real Thing Come Along (Decca F 12409). Slow burning organ-based opening, then it's into the distinctive Fury song-phrase. It's one of his best musically, but not so immediately catchy. A bit though. And a fine performance. Flip is slowly sentimental.

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TOP FIFTY TIP

THE ANIMALS: Don't Bring Me Down; Cheating (Decca F 12407). Typical, yet not typical—if you get the gist. Lots of highly commercial ideas incorporated in this one, with Eric Burdon gradually building from quietness to fair wild abandon. Lots of Rowberry organ-skill and a dynamic beat. May take time, but must be very big.

TOP FIFTY TIP

TWICE AS MUCH: Sittin' On A Fence; Baby I Want You (Immediat IM 832). Harpsichord-type opening and then into an ultra-commercial song (Jagger/ Richards), with the new Andrew-Look Oldham discoveries blending (a) intelligently and (b) musically. It's a grower, and should be quite a sizeable hit. Flip is more routine, but well sung.

TOP FIFTY TIP

SHIRLEY BASSEY: Don't Take The Lovers From The World; Take Away (United Artists UP 1134). A big ballad, with the unusual sentiments and sung with all the Bassey verve and dramatics. An American production, with a first-rate Arnold Gondal arrangement. Not a big, immediately-catchy hit, but good enough.

TOP FIFTY TIP

BARBRA STREISAND: Sam You Made The Pants Too Long; Where Are You Going? (CBS 202077). In treatment a bit like "Second Hand Rose", and Barbra's current standing of idolatry should see it comfortably chartwards. A cool job on "Laud You Made The Night Too Long" in fact, with all the old-world musical violin obligato. Flip is standard sort of Streisand ballad.

TOP FIFTY TIP

JOHNNY TILOTONSON: Me, Myself and I; Country Boy, Country Boy (GMC 131). Country-styled Johnny here, with chorus and gentle rhythm — well-performed but no hit song. ★ ★ ★

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TOP FIFTY TIP

FOUR NEW HIT LP's

BOB LIND
Including 'ELUSIVE BUTTERFLY'

PHILIPS

RETURN DATE FRANKIE VAUGHAN at the Talk of The Town

PHILIPS

THOSE WILD CORRIES THE CORRIE FOLK TRIO

PHILIPS

WITH RESPECT TO NAT OSCAR PETERSON SINGS AND PLAYS NAT KING COLE

MERCURY RECORDS

DON'T BE CONCERNED BOB LIND
stereo STL 5340
mono TL 5340

RETURN DATE FRANKIE VAUGHAN
stereo SBL 7705
mono BL 7705

THOSE WILD CORRIES THE CORRIE FOLK TRIO
mono 5337

WITH RESPECT TO NAT OSCAR PETERSON
stereo 20079 SMCL
mono 20079 MCL



The Tony Hall Column



THIS

(Ike and Tina Turner) is what happened to Phil Spector...

THE number of letters I get asking "What's happened to Phil Spector?" is nobody's business. Well, I've got news for you. The answer's out tomorrow on the London label. It's called "River Deep—Mountain High." It's by Ike and Tina Turner. And it's the most exciting record of its kind since "The Righteous Brothers' "You've Lost That Lovin' Feelin'." Which was also produced, of course, by Phil. Maybe you've heard it already? Don't know how commercial it is. I just know it knocks me out. Tina's featured all the way. She always was the wildest. But Phil's direction has brought out something new. The record runs for three minutes and thirty-eight seconds. And her performance is simply fantastic.

I wonder if this is the kind of record that Phil would have tried to make with the Righteous if they'd still been with him? So far, "River Deep—Mountain High" hasn't made the U.S. Hot 100. It's only "bubbling under" as they say. This could be because of a clash of opinion between the pop and R and B radio stations. The record can't be pigeon-holed! It's "one of those!"

Phil has also signed the Ikettes. Can't wait to hear how he'll make them sound. His latest interest, by the way, is in making movies. Serious "message" movies. Knowing what a highly intelligent and deep-thinking person he really is, I'm convinced that, whatever he tries to do, he'll do it better than most.

Incidentally, the London label listings for tomorrow are among the strongest in ages. Apart from the Ike and Tina Turner there are two others I dig very much. First, a John Sebastian song first written for the Lovin' Spoonful called "Younger Girl." This is by a group called The Critters. With production by Artie Ripp's Kama Sutra school. "The Swingers" as they're called in certain New York circles.

And perhaps even more interesting still, there's a new boy from Bert Berns' Bang label called Neil Diamond. Neil is a real Greenwich Villager. A protégé of composers Jeff Barry and Ellie Greenwich who, incidentally, along with Spector wrote the Ike and Tina Turner. Jeff and Ellie produced the record, I believe. Apparently they bailed Neil out of jail when he was arrested by mistake on a vagrancy charge. It's folk-rock, New York style. And a trombone team backing makes it stand out in a crowd.

One of the most intriguing records I've heard this week is from a forthcoming Dee Dee Warwick E.P. Made in London by Phillips' top producer Johnny Franz. The song? "Burt Bacharach and Hal David's "Alicia." Dee Dee sings it with tremendous warmth. Makes one wonder how it would have fared as a single in a "battle" with Cilla's version. Now I'd like to hear Dionne do it!

I was fortunate to be the first to meet the sixth Beach Boy, Bruce Johnston, when he arrived in London last week. Kim Fowley brought him in to say hello at the same time as Andrew Oldham stopped by for a visit. Richard Green has written a splendid feature about Bruce and the B.B.'s elsewhere in this week's RM — one thing he didn't mention is that Bruce and Kim were at high school with Jan and Dean, Dick and Dee Dee, Sandra Nelson, and Nancy Sinatra. Bruce described the school scene as "a sort of miniature Liverpool."

At one time, Bruce, Sandy and Phil Spector had a band together. "We'd travel one hundred miles for thirty bucks between us!" he said. "When Phil made his classic 'To Know Him Is To Love Him' session with The Teddy Bears, he asked me to do it. Like an idiot, I blew the zig because I had a date."

By the way, that Beach Boys film in a Hollywood swimming pool you saw recently on "Top of the Pops" took a whole day to make. It was the brainchild of Brian Wilson and British publicist Derek Taylor (who was in several of the shots). "Boy, you British not only turned our whole music scene around," said Bruce, "You also sent us the best publicist in America today!" Derek also handles the Byrds. And he and fellow ex-Londoner Andy "Wipeout" Wickham (whose clients include the Mamas and the Papas) have just about monopolised the West Coast sound scene.

"Hey, here's a couple of wild things to tell you readers," said Bruce as he got up to go. "There used to be a group called The Mugwumps. It comprised half of the Spoonful and half of the M's and P's. They were playing folk-rock back in 1964. And Cass, Cass Elliott, one of the Mamas, is mad about John Lennon. If you listen very carefully to their version of 'The Beatles' "I Call Your Name," you can hear her softly whispering "John, John, John." That's her way of letting him know.

CODA: Kim Fowley showed me a lyric he's written based on my description two weeks ago of that forthcoming Beatles LP track. The one they talk about as "The Void." So if he records it, I'm to be credited as a co-composer! Fame at last, folks!

Norman Jopling and Peter Jones new albums review

Shads prove they can still whip up a storm with their new album...



THE SHADOWS new LP has been heavily plugged on the Pirates recently, and should be a mammoth seller (RM Pic).

THE SHADOWS "Shadow Music"—I Only Want to Be With You; Fourth Street; The Magic Doll; Stay Around; Maid Marion's Theme; Benno-San; Don't Stop Now; In The Past; Fly Me To The Moon; Now That You're Gone; One Way To Love; Razzmatazz; A Sigh; March to Drina (Columbia SX 6041).

THIS is the first Shads LP for a little while and it's been worth waiting for. Better than their last LP, it features a great variety of sounds. Highly polished and professional, you can't think of the Shadows as a pop group so much as a group of musicians. Listen to their gentle vocals on "I Only Want to Be With You" and "In The Past." Their haunting guitar Theme "Maid Marion's Theme." And the powerful beat which they can whip up so well, on "Don't Stop Now."

★★★★

rapid reviews

THE Philips cheap LPs on their Wing label are good value for money. There are several out this month, among them "Bobby's Girl" from SUSAN MAUGHAN (Wing WL 1105) of course most of Susan's best-known songs are here including the title track, "Make Him Mine" and "Kisses Sailor" you like Italian music to remind you of happy times on holiday, try "Seranata All' Italiana" from ROBERTO CARDINALI. His clear voice and some lovely Italian songs make this a fair old record (Fontana TL 5334).

FRANKIE LAINÉ makes an impression with his "That's My Desire" (Wing WL 1082) which features some unusual selections by him including "Georgia On My Mind" and "I'm In The Mood For Love" OK, singing all round. Some hits from RONNIE CARROLL on "Wonderful Things" (Wing WL 1108). This features such Carroll singles as "Chain Gang," "Say Wonderful Things," "Dear Heart" and "Roses Are Red." Another big name on a cheap label, BURL IVES sings "The Little White Duck" and other children's favourites on Ream RM 52321.

A really fantastic value-for-money LP is "The Best Of Johnny Ray" on Ream RM 52317. All the favourites are here, from the title track, "The Two Sides Of WINEFRED CARROLL on "Wonderful Things" (Wing WL 1108). This features such Carroll singles as "Chain Gang," "Say Wonderful Things," "Dear Heart" and "Roses Are Red." Another big name on a cheap label, BURL IVES sings "The Little White Duck" and other children's favourites on Ream RM 52321.

For film soundtrack records, there are three good ones this month. From NINO ROTA comes the music from "Juliet of The Spirits" that highly-rated Continental film which was created and directed by Federico Fellini (Fontana TL 5317). BERT KAEMPFER composes and conducts the original motor picture score for "A Man Could Get Killed" it's rather good, but don't expect too much of the "Five Five Blues" stuff (Brunswick ZAT 8651). That drama-packed film "The Slender Thread" has its score composed and conducted by QUINCY JONES on Mercury 2089. It's an interesting and very good track is "Fox's Sugar" (Mercury).

For modern jazz fans, there are some good newbies from the Atlantic label. "Monday Night At The Village Gate" from HERBIE MANN has only five tracks, but the tremendous atmosphere whipped up on this live recording puts an entirely new conception to the art of the flute (Atlantic 88700). The "Jazz For The Jet Set" LP by DAVE PIKE on Atlantic 88705 is his first for the label and features, surprisingly, "You've Got Your Troubles" dressed up enough to make Fortunes faces cringe. Plenty of people buy records by JOHN COLTRANE, and his new album "The Avant-Garde" also features trumpet player DON CHERRY. Another first-class modern jazz recording.

Top country singer LEFTY FRIZZELL gets a good beat guitar backing going on "The Sad Side of Love" and he features some not too well known songs — that's on CBS HPG 62595. "You've got to be a staunch fan to get this one," says Fred. Wilder, written by THE CORRIES on Fontana XTL 5337. OK for north of the border though, but probably not a big seller in England. Another sort of group, the ALEXANDER BRIDGES, have more success here, since their recording of "Nobody's Child", which is the title of their latest LP on Golden Guinea GGL 0359. There's tunes like "Forty Shades of Green", "The Carnival Is Over", and "Old Shep."

FRED McDOWELL is a folk-blues artist who doesn't have many issued. His fans, and any fans of southern blues should snap up "Mississippi Blues" on Fontana 688 806 ZL. Except for one track by Arthur "Big Boy" Crudup, all the rest of the songs were written by Fred. CHET BAKER and THE MARIACHI BRASS try "The Sound of Mexico" on Fontana TL 5333. Tunes like "Flowers On The Wall", "Tequila" and "La Bamba" are dressed up in typically lively Latin-American. Pretty good, with Chet blowing well.

A very interesting folk LP from Phil Campos on Envoy VOY 9161, called "Doesn't Anybody Know My Name." Phil's voice is slightly reminiscent of Pete Seeger's but his material is completely different. Try the sadistic "Big Jack" or the mellow "Indio Blue" for size. One of the finest interpreters of Argentinian traditional music is Anabalpa Yupanqui whose album of the same name is issued on Envoy VOY 9160. This set was recorded in the Argentine and the latin-tinted excitement he generates is well heard. More Latin folklore from The Brothers Brothers on "Festival De La Penas" on Envoy EIS 8877 — less commercial than the brand of Latin American we are used to hearing over here, but more authentic and with more depth. From the other side of the world comes "Anthology Of Indian Classical Music", which is a collection of extremely rare and off-beat recordings. And although Ravi Shankar is included here, this won't sell to beat groups. (Envoy EIS 8878).

THE EVERLY BROTHERS "In Our Image" Leave My Girl Alone; Chained To A Memory; I'll Never Get Over You; The Doll House Is Empty; Gitter And Gold; The Power Of Love; The Price Of Love; It's All Over; I Used To Love You; Lovey Kraveitz; June Is As Cold As December; It Only Costs A Dime (Warner Brothers W 1680).

THE hot and cool sound of the Everlys with a number of their recent hits, together with some new songs. Powerful beaters and soft ballads are here, and altogether this isn't a bad LP. Listen to "It's All Over" and "June Is As Cold As December." Beautiful.

★★★ MARTIN SINATRA, DAVIS CROSBY "The Summit" (Reprise R 5031).

FOUR top talents, mostly on previously released tracks, but giving top value for money now collected together. "Mister Boogie", "Sam's Song", "Style", "Go Tell It On The Mountain" etc., with a "live" cabaret summit meeting of Dean, Frank and Sam one highlight. A stack of stylish singing and off beat comedy.

★★★ MITCH RYDER AND THE DETROIT WHEELS "Take A Ride" (Stateside SL 10178).

COMMERCIAL white R & B which is very good for dancing to. Many people seem to like this sort of thing — it's like the Rolling Stones used to sing before they made records. Not exactly for Tamla or Atlantic fans.

★★★ CHILA BLACK "Chila Sings A Rainbow" The Love's Just A Broken Heart; Lover's Concerto; Make It Easy On Yourself; I, Z; (There's) No Place To Hide; When I Fall In Love; Yesterday; Sing A Rainbow; Baby I'm Yours; The Real Thing; Everything I Touch Turns To Tears; In A Woman's Eyes; Yesterday (Capitophone PMC 7004).

A number of pop standards are taken by Miss Black, given a backing similar to the original and then her own distinctive vocal treatment. The result is not, for one thing, very commercial. A good quality LP with Cilla at her unqualified best. Some good songs, and the best tracks are "Sing A Rainbow" and "My Love Come Home". The worst is "I, Z", which doesn't convey the atmosphere that she can put into this song on stage.

★★★ SONNY AND CHER: "The Wonderful World of Sonny and Cher". Summertime; Tell Him; I'm Leaving It All Up To You; But You're Mine; Bring It On Home To Me; Set Me Free; What Now My Love; Leave Me Be; Love Me; Laugh At Me; Turn Around; So Fine (Atlantic 887066).

NOT quite what was expected of the happy twosome after their last album. There seems to be a marked "sameness" about many of the tracks and at times, their voices show weakness. On the other hand, they've got enough sense to make it a bit and things like "But You're Mine" and "What Now My Love" are great. Summertime.

Jim Reeves

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RECORD MIRROR CHARTS PAGE

CASHBOX TOP 50

AIR MAILED FROM NEW YORK

- 1 WHEN A MAN LOVES A WOMAN* 26 SLOOP JOHN B.*
- 2 MONDAY MONDAY* 27 NOTHING'S TOO GOOD FOR MY BABY*
- 3 A GROOVY KIND OF LOVE* 28 HOW DOES THAT GRAB YOU DARBIN* (Reprise)
- 4 PAINT IT BLACK* 29 THE MORE I SEE YOU*
- 5 IT'S A MAN'S MAN'S MAN'S WORLD 30 OPUS 17*
- 6 I AM A ROCK* 31 LET'S START ALL OVER AGAIN
- 7 RAINY DAY WOMEN, NUMBERS 12 AND 35* 32 DUM DE DA*
- 8 DID YOU EVER HAVE TO MAKE UP YOUR MIND* 33 (YOU'RE MY) SOUL AND INSPIRATION*
- 9 MESSAGE TO MICHAEL* 34 GLORIA*
- 10 LOVE IS LIKE AN ITCHING IN MY HEART* 35 MAMA
- 11 GOOD LOVIN'* 36 OH HOW HAPPY
- 12 BAREFOOTIN' 37 BAND OF GOLD
- 13 KICKS* 38 WANG DANG DOODLE
- 14 THE 'A' TEAM 39 THE LAST WORD IN LONESOME IS ME
- 15 SUN AIN'T GONNA SHINE* 40 DON'T BRING ME DOWN
- 16 SHAPES OF THINGS* 41 SHE BLEW A GOOD THING*
- 17 HOLD ON, I'M COMING* 42 DOUBLE SHOT
- 18 THE 'A' TEAM 43 GIRL IN LOVE*
- 19 STRANGERS IN THE NIGHT* 44 TWINKLE TOES*
- 20 COOL JERK* 45 COME RUNNING BACK
- 21 COME ON LET'S GO 46 LEANING ON THE LAMPPOST
- 22 SWEET TALKING GUY* 47 YOU'RE THE ONE*
- 23 EIGHT MILES HIGH* 48 LOVE ME WITH ALL YOUR HEART*
- 24 BACKSTAGE* 49 BETTER USE YOUR HEAD
- 25 I'M A ROAD RUNNER* 50 RED RUBBER BALL*

*An asterisk denotes record released in Britain.

BUBBLING UNDER

- Dirty Water—Standells (Tower)
 1 Love You 1,000 Times—Platters (Musicor)
 1 Love You Drops—Vic Dana (Dolton)
 So Much Love—Gene E. King (A&O)
 Ain't Too Proud to Beg—Temptations (Gordy)
 I'll Love You Forever—Holidays (Golden World)
 Neighbour Neighbour—Jimmy Hughes (Fame)
 Marble Breaks and Iron Bends—Drafi (London)
 My Little Red Book—Love (Elektra)
 Take This Heart Of Mine—Marvin Gaye (Tamla)

TOP L.P.'s

- 1 AFTERMATH 1 Rolling Stones (Decca)
- 2 SOUND OF MUSIC 2 Soundtrack (RCA)
- 3 RUBBER SOUL 3 Beatles (Parlophone)
- 4 THE SMALL FACES 10 Small Faces (Decca)
- 5 MANTOVANI MAGIC 4 Mantovani (Decca)
- 6 CILLA SINGS A RAINBOW 5 Cilla Black (Parlophone)
- 7 THE MOST OF THE ANIMALS 4 The Animals (Columbia)
- 8 DAYDREAM 3 Levin' Spoonful (Pye)
- 9 KINDA LATIN 2 Cliff Richard (Columbia)
- 10 TAKE IT EASY WITH THE WALKER BROTHERS 7 Walker Brothers (Phillips)
- 11 SONNY SIDE OF CHER 12 Sonny and Cher (Atlantic)
- 12 BEACH BOYS TODAY 8 Beach Boys (Capitol)
- 13 SWEET THINGS 16 George Fame (Columbia)
- 14 SHADOW MUSIC 22 Shadows (Columbia)
- 15 ANIMALISMS 5 The Seekers (Columbia)
- 16 MARY POPPINS 15 Soundtrack (HMV)
- 17 THE WONDROUS WORLD OF SONNY AND CHER 21 Sonny and Cher (Atlantic)
- 18 SOLID GOLD SOUL 19 Various Artists (Atlantic)
- 19 FRANKIE AND JOHNNY 11 Elvis Presley (RCA)
- 20 BYE BYE BLUES 12 Bert Kaempfert (Polydor)

5 YEARS AGO

- 1 SURRENDER 1 Elvis Presley
- 2 RUNAWAY 2 Del Shannon
- 3 YOU'LL NEVER KNOW 7 Shirley Bassey
- 4 THE FRIGHTENED CITY 4 The Shadows
- 5 MORE THAN I CAN SAY 3 Bobby Vee
- 6 BUT I DO 9 Clarence Fraerman Henry
- 7 HAVE A DRINK ON ME 11 Lonnie Donegan
- 8 HALFWAY TO PARADISE 28 Billy Fury
- 9 BLUE MOON 9 Maricet
- 10 WHAT'D I SAY 8 Jerry Lee Lewis
- 11 DON'T TREAT ME LIKE A CHILD 4 Floyd Cramer
- 12 HELLO MARY LOU/ TRAVELLIN' MAN 14 Ricky Nelson
- 13 ON THE REBOUND 13 Neil Sedaka
- 14 LITTLE DEVIL 17 Neil Sedaka
- 15 WOODEN HEART 13 Elvis Presley
- 16 RAINY DAY WOMEN, NOS. 12 AND 35 19 Roy Orbison
- 17 YOU'RE DRIVING ME CRAZY 12 Temperance Seven
- 18 I TOLD EVERY LITTLE STAR 17 Linda Scott
- 19 I STILL LOVE YOU ALL 18 Kenny Ball
- 20 WELL I ASK YOU — Eddi Kane

TOP E.P.'s

- 1 MACHINES 2 Manfred Mann (HMV)
- 2 BEACH BOYS HITS 4 Beach Boys (Capitol)
- 3 WITH GOD ON OUR SIDE 1 Joan Baez (Fontana)
- 4 YESTERDAY 2 Beatles (Parlophone)
- 5 THE SEEKERS 5 The Seekers (Columbia)
- 6 SITTING AND THINKING 9 Spencer Davis Group (Fontana)
- 7 THE BEATLES MILLION SELLERS 7 Beatles (Parlophone)
- 8 DOONICAN'S IRISH STEW — Val Doonican (Decca)
- 9 TILL 8 Tony Bennett (CBS)
- 10 DODDY AND THE DODDY MEN — Ken Dodd (HMV)

BRITAIN'S TOP 50

NATIONAL CHART COMPILED BY THE RECORD RETAILER.

- 1 PAINT IT, BLACK 5 (3) Rolling Stones (Decca)
- 2 WILD THING 4 (4) The Troggs (Fontana)
- 3 STRANGERS IN THE NIGHT 12 (3) Frank Sinatra (Reprise)
- 4 PRETTY FLAMINGO 1 (6) Manfred Mann (HMV)
- 5 SORROW 9 (5) Merseys (Fontana)
- 6 SLOOP JOHN B. 2 (4) Beach Boys (Capitol)
- 7 SHOTGUN WEDDING 6 (4) Roy C. (Island)
- 8 MONDAY, MONDAY 17 (3) Mamas and Papas (RCA Victor)
- 9 RAINY DAY WOMEN, NOS. 12 AND 35 10 (3) Bob Dylan (CBS)
- 10 HEY GIRL 15 (3) Small Faces (Decca)
- 11 DAY DREAM 3 (7) The Lovin' Spoonful (Pye)
- 12 PROMISES 14 (3) Ken Dodd (Columbia)
- 13 PIED PIPER 8 (8) Crispian St. Peters (Fontana)
- 14 YOU DON'T HAVE TO SAY YOU LOVE ME 7 (4) Dusty Springfield (Pye)
- 15 WHEN A MAN LOVES A WOMAN 24 (3) Percy Sledge (Atlantic)
- 16 BANG, BANG 11 (9) Cher (Liberty)
- 17 HOMEWARD BOUND 16 (10) Simon and Garfunkel (CBS)
- 18 HOLD TIGHT 13 (15) Dave Dee, Doz, Beaky, Bick and Tich (Fontana)
- 19 SOUL AND INSPIRATION 19 (7) The Righteous Brothers (Verte)
- 20 I LOVE HER 39 (3) Paul and Barry Ryan (Decca)
- 21 COME ON HOME 22 (6) Wayne Fontana (Fontana)
- 22 HOW DOES THAT GRAB YOU DARBIN* (Reprise) 21 (5) Nancy Sinatra (Reprise)
- 23 CALIFORNIA DREAMIN' 26 (5) Mamas and Papas (RCA)
- 24 SOUND OF SILENCE 18 (11) Bachelors (Decca)
- 25 NOTHING COMES EASY 42 (2) Sandie Shaw (Pye)
- 26 ONCE THERE WAS A TIME/NOT RESPONSIBLE 49 (3) Tom Jones (Decca)
- 27 THAT'S NICE 22 (8) Neil Christian (Strike)
- 28 CAN'T LIVE WITH YOU, CAN'T WITHOUT YOU 31 (4) Mindbenders (Fontana)
- 29 ALFIE 29 (9) Cilla Black (Parlophone)
- 30 I FEEL A CRY COMING ON 37 (4) Hank Locklin (RCA)
- 31 EIGHT MILES HIGH 33 (4) Bryds (CBS)
- 32 I'M COMIN' HOME 41 (3) Thin Lizzy (Reprise)
- 33 FRANKIE AND JOHNNY 24 (8) Elvis Presley (RCA)
- 34 SOMEBODY HELP ME 25 (10) Spencer Davis Group (Fontana)
- 35 SOMEDAY ONE DAY 28 (10) Seekers (Columbia)
- 36 WALKIN' MY CAT NAMED DOG 29 (8) Norma Tanega (Stateside)
- 37 I PUT A SPELL ON YOU 29 (9) Alan Price (Decca)
- 38 CONFUSION 19 (4) Lee Dorsey (Stateside)
- 39 MAKE THE WORLD GO AWAY 25 (15) Eddie Butler (RCA)
- 40 ELUSIVE BUTTERFLY 32 (11) Val Doonican (Decca)
- 41 TWINKIE-LEE — (1) Garry Walker (CBS)
- 42 TAKE IT OR LEAVE IT 40 (6) Searchers (Pye)
- 43 SUBSTITUTE 44 (2) Who (Reaction)
- 44 COME SEE ME 46 (4) Pretty Things (Fontana)
- 45 WATER 42 (3) Geno Washington (Piccadilly)
- 46 REMEMBER THE RAIN 47 (3) John Stewart (Capitol)
- 47 STOP HER ON SIGHT (S.O.S.) 47 (3) Edwin Starr (Polydor)
- 48 SWEET TALKING GUY 26 (5) Mamas and Papas (RCA)
- 49 I WANT TO GO WITH YOU — (1) Eddy Arnold (RCA)
- 50 MISTER ZERO — (1) Keith Reid (Columbia)

• A blue dot denotes new entry.

BUBBLING UNDER

- Cool Jerk—Capitol (Atlantic)
 I Only Came To Dance With You—Scott Engel and John Stewart (Capitol)
 Lady Jane—David Garrick (Piccadilly)
 Love Is Like An Itching In My Heart—Supremes (Tamla Motown)
 Maybe Baby—Buddy Holly (Coral)
 Mother's Little Helper—Gene Lattier (Decca)
 Nothing's Too Good For My Baby—Stevie Wonder (Tamla Motown)
 Opus 17—Four Seasons (Phillips)
 Road Runner—Junior Walker (Tamla Motown)
 So What's New—Herb Alpert (Pye Int.)

BRITAIN'S TOP R & B SINGLES

- 1 WHEN A MAN LOVES A WOMAN 1 Percy Sledge (Atlantic 56401)
- 2 SHOTGUN WEDDING 2 Roy C. (Island 272)
- 3 STOP HER ON SIGHT 7 Edwin Starr (Polydor 34782)
- 4 HOLD ON I'M COMING 14 Sam and Dave (Atlantic 56402)
- 5 NOTHING'S TOO GOOD FOR MY BABY 3 Stevie Wonder (Tamla Motown 558)
- 6 I'M A ROADRUNNER 16 Junior Walker (Pye International 7215247)
- 7 BILLY'S BAG 8 Billy Preston (Sire 481)
- 8 BAD EYE 9 Willie Mitchell (London HL 10029)
- 9 YOU CAN'T SIT DOWN 5 Phil Upchurch Combo (Sue WI 4085)
- 10 CONFUSION 4 Lee Dorsey (Stateside 584)
- 11 LOVE IS LIKE AN ITCHING IN MY HEART 16 Supremes (Tamla Motown 568)
- 12 GET READY 6 The Temptations (Tamla Motown 537)
- 13 SHE BLEW A GOOD THING 15 The American Poets (London HL 10027)
- 14 SO MUCH LOVE — Ben E. King (Atlantic 56408)
- 15 BOO-GA-LOO PARTY 18 Flamin' Groovies (Phillips 148)
- 16 AIN'T THAT A GROOVE 11 James Brown (Pye International 7215247)
- 17 HOLLY MACKEREL — Little Richard (Stateside 588)
- 18 COOL JERK 18 Capitols (Atlantic 56404)
- 19 YOU'VE GOT MY MIND MESSED UP — James Carr (Stateside 507)
- 20 JUST FOR YOU 12 Jerry Butler (Sue 4099)

BRITAIN'S TOP R & B ALBUMS

- 1 SOLID GOLD SOUL 2 Various Artists (Atlantic 5648)
- 2 THE SUE STORY Vol. 2 1 Various Artists (Sue 922)
- 3 SATURDAY NIGHT AT THE UPTOWN 3 Various Artists (Atlantic 5611)
- 4 OTIS BLUE 5 Otis Redding (Atlantic 5641)
- 5 LAND OF A 1,000 DANCES 4 Chris Kenner (Atlantic 57708)
- 6 SOUL BALLADS 6 Otis Redding (Atlantic 5629)
- 7 FOUR TOPS SECOND ALBUM 7 Four Tops (Tamla Motown 11071)
- 8 OVER THE RAINBOW — Patti La Belle and the Bluebelles (Atlantic 57701)
- 9 I GOT YOU 8 James Brown (Pye 3074)
- 10 SOUL DRESSING 9 Booker T and the MG's (Atlantic 5647)



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NEW David McCallum LP in States—"Music—A Bit More Of Me" . . . Out in the States: **Mike Sarnes**'s "An Englishman Sings 'America Swings'" . . . in view of **Ken Dodd's** continued success, it will be interesting to see whether the **Bachelors** revert to their old style . . . next **Wilson Pickett** disc—"Ninety-nine and a Half Won't Do" . . . fascinating survey of **Brian Auger's** pirate radio stations presented by **ITV's** late night news programme "Reporting '66" the other week . . . **Bob Dylan's** chart placing shows just how unpopular he is . . . **Buffy St. Marie's** "Timeless Love" withdrawn due to 'unforeseen circumstances'—no other supplies will be available . . . in addition to **Ike and Tina Turner**, **Phil Spector** has also signed up the **Ikettes** . . .

On their **Palladium TV** appearance, the **Hollies** would have far better acknowledged the **Beatles** version of "A Taste Of Honey" instead of attempting the **Herb Alpert** arrangement . . . in the long shot on last week's "Top Of The Pops" **Roy C** even looked like **Sam Cooke** . . . Sunday must have been original versions day—Two-way family favourites played the **Regents** "Barbara Ann" while **Radio London** played the **Tokens** "I Hear Trumpets Blow" . . . in spite of such titles as "I'm Waiting For The Day", "God Only Knows" and "I Know There's An Answer", the **Beach Boys** new LP isn't a gospel LP . . . **Cliff Bennett** to release a cover version of **Sam & Dave's** "Hold On I'm Coming" . . . new group the **Sugarbeats** hit a new high (or low) in group pun names . . . top Spanish disc is "Estas Botas Son Para Caminar" by **Nancy Sinatra** . . . how many other Americans besides comedian **Jack Carter** believe that the **Animals**, the **Stones** and **Herman's Hermits** are **Liverpool** groups!

Yardbirds newie their best to date . . . **Natalie Wood** a wow in "Inside Daisy Clover" . . . **Charlphone's** **Ruby Miller** is 77 . . . sudden influx of young girl singers . . . whatever happened to **Millie?** . . . **Mama Cass** reported to have a thing about **John Lennon** . . . **Beach Boy Bruce Johnston** regards **Mick Jagger** as hard to set on with . . . judging by some we've heard, this must be the silly season for records . . . **Julie Driscoll** wears a pen-knife round her neck . . . **Kinks** . . . top of U.S. . . . both sides of **Cascades** newie are **Bob Lind** songs from his LP . . . **Steve Alaimo** is a former swimming champion . . . **Sandy of Rick** and **Sandy** solos on "Solitary Man" . . . **Small Face Jimmy Winston** recording with his own group for **Decca** . . . **Cleo Laine** and **Johnny Dankworth** appear at **Prague jazz festival** in October . . . **Ray Tolliday** will be pleased to hear that there are five **Batman** records out next week . . . **Jimmy Young** revives **Platters**' hit "Only You" . . . **Paragon** handouts better than most . . . **Crispian St. Peters** manager, **Dave Nicholson**, passed his driving test last week . . . **Ren E. King** sat in with the **Drifters** last week . . . **Ike and Tina Turner's** newie is complete raverama . . . rush release for **Graham Bonney's** "Supergrid" LP . . . **Lord Sutch** hired **Sonia's** **Curry Centre** for **Press** reception . . . **Jimmy Witherspoon** cutting an LP at **Barnes Bull** Head this week . . .



THE MINDBENDERS—Rick Rothwell, Eric Stewart 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, Black Magic or The Supernatural? Most people do, especially those who have had experience with such things.

DAVE, DEE, DOZY, BEAKY, MICK and TICH tell me they have been haunted for over two years.

"People always laugh when we tell them we've got a ghost" said Dave, "but it's true. We call it **CYRIL**—just for the sake of calling it something, probably to make it less frightening.

"We first came across **Cyril** when we were staying in an old hotel in **Watford**. **Dozy** and I were sleeping in one room and I woke up in the night—and I saw the shape of this bloke walking about! I leapt out of bed and switched on the light, but it had vanished.

"Ever since then we've had all kinds of strange things happen to us."

"One morning when **Dozy** was at home he got up at 1 o'clock in the afternoon. Although his parents had left the house at 8 that morning, when he went downstairs he found a kettle full of water just about to boil and the gas was on and everything.

"Other members of the group have found it notes in their houses which have been torn up and left lying about."

"We're not frightened any more—and **Tich** has seen **Cyril** in his bedroom."

"We haven't seen the ghost for over three weeks, but that's always the case. He'll disappear for a time and then return—and anything can happen."

On the subject of ghosts, the most serious person I've come across is **BILLY HATTON** of **THE FOURMOST**.

"Yes, I've seen ghosts," **Billy** told me. "I've seen my grandmother and people I don't know—to me it's a very serious matter."

"In fact, it nearly wrecked my nerves, 'cause I kept seeing them all the time—you can ask my family."

"There's one instance I remember very clearly. I was in my bedroom—I never have a clock in this bedroom—when I heard a clock ticking. Then I saw the vague shape of a man with a moustache who looked like **Lord Kitchener**."

"When I went over to my Auntie's some time later she showed me a photograph. It was her husband who had been dead for 15 years—and he was the man I'd seen. I've also seen my grandmother's ghost in my bedroom. In fact the only place I've seen these ghosts has been in my bedroom."

"Fortunately, I don't see much of them these days as I'm rarely at home."

MOJO NICKY CROUCH says: "I've had no experiences with the supernatural, really, apart from the old feeling of 'having been here before'. That kind of feeling

has happened to me a number of times.

"When I was abroad I had it. I kept feeling I'd been in a particular place before—yet I know quite well I'd never been anywhere near them in my whole life. Sometimes, on stage, I'm playing a new number for the first time and I've got a strange feeling I've played it before."

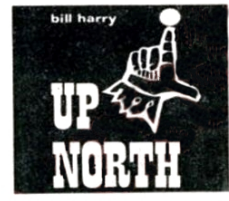
"I'm interested in the supernatural and read a lot of **Black Magic** books, mostly by **Dennis Wheatley**."

"I've also been to seances—but only on the first plane. There are several planes encountered in seances—and if the people progress from one plane to another and get more advanced they eventually have to choose between good and evil. The woman who conducts the seances I've been to refuses to go beyond the first plane because she doesn't want to make the choice."

FOURMOST **BRIAN O'HARA** is another person who has had that. "I've been before" feeling.

"I've spoken to people on several occasions and have known exactly what their reply is going to be. I've been in a place and seen people walk across the room and I've known where they're going to sit down and who they're going to talk to."

"I was at a **Roulette** table the other night and I picked three numbers which I knew were going to come—zero, red three and red thirty two. Even though I knew they'd win I never backed them. As soon as they started I knew they were going to come up but my gambling system told me not to bet, because in gambling you can't rely on instincts."



One of **BILLY J. KRAMER's** first road managers — **KEN LAURIE**, who now works for **NEMS** in London, was once manager of a **Liverpool** Beat Club. He told me recently why he decided to give up the management job.

"Sometimes, late at night when everyone had gone I'd go around the club to check on certain things. Then I got scared out of my wits one night when I noticed eyes staring at me from dark corners. When I'd go over and check, there was nothing there."

"Several nights with things like that happening and I decided to quit."

FOUR PENNY drummer **ALAN HUCK** is interested in the occult through reading books by a reincarnated Tibetan lama **LOUSANG RAMPA**. "I'd just love to travel on the Astral Plane" he said, "but I just can't do it. However, I know a girl who travels in the Astral regularly." Another Astral traveller is **A & R** man **SHEL TALMY**.

Yes, many of the personalities in show business are interested in the Supernatural, particularly **THE IVY LEAGUE**—and many others are interested in science-fiction.

RINGO STAR for one. **CHAS. CHANDLER** of **THE ANIMALS** is also an S.F. enthusiast and he particularly likes books which tell of the end-of-the-world.

Last week **Hirmingham's** **THE UGLY's** left for a three-week tour of Finland. However, when they reached Denmark they were de-



THE LIVERBIRDS — seen to be going from strength to strength in Germany. Few British Beat Belles have ever made a success as a group, but these girls seem to have struck it lucky.

famed by customs officials at **Esbjerg** and taken to the police station where they spent 28 hours in clink. They weren't allowed to contact the British consul and were given no reason for their detainment. Then the police escorted them back to port and sent them back to **England**.

THE ST. LOUIS UNION's "Behind The Door" is No. 14 in the **Aussie** charts.

Hirmingham's **THE MOVE** are one of the leading groups locally—and seem set on making their name in London following a successful **MANQUE** appearance which has resulted in a Friday night residency there for them commencing in June.

JOHNNY KIDD's new backing group are to retain the name **THE PIRATES** and may revert to **Pirate** gear.

THE MERSEYS Road Manager cum-publisher **HILL FOWLER** is marrying 17-years-old model **VICKY NIXON** in July.

RINGO STAR at opening of **Chi Chi** club in **St James**. **PEDDY LERN** appearing with **TELD HEATH** at **Albert Hall** on New Year's Eve.

LUVVERS disc now released on June 3. Who said **KOOLHA STU LEITHWOOD** looks like **PATL McCARTNEY** on television? Who said **BOH GARR**

NICK gets mistaken for **SCOTT WALKER** and **CLEM DALTON** and **KENNY EVERETT** decided to make that trip to **Mount Snowdon** after all. **STEVE ALDO** wanted to form duo with **COLIN ARVEKTAV**. **ALLAN CLARKE** tells me that **THE SWEETLY BROTHERS** will be waxing several original **HOLLIES** compositions on their next album and may also be using one of the groups numbers for their next single.

MICK JAGGER a **KINGSIZE TAYLOR** fan? **KLAUS VOORMAN** turned down offer of Continental trip with **THE HOLLIES**.

PADDY CHAMBERS not too happy about chance of 'A' side of their current single. Who said **AYNSHEA** and **ROY KOOLHA** are married? **TERRY SYLVESTER** of **S.B.J.** is crazy about **SANDIE SHAW**.

CLAYTON SQUARES, **KOOLHA**, **VIV PRINCE**, **LORD SUTCH** etc. are having it up at opening of **Knuckles Club**. **LULU** and **THE PEEDLERS** feature 7 numbers on the **Mid** radio show "Let The Good Times Roll"—one of **Lulu's** numbers will be, appropriately, "Let The Good Times Roll". See if **She Cares** . . . **CONTL** **JAMES-ADRIAN LORD** composition recorded by **FARON'S FLAMINGOS**, has been revived by another group.

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