

Record Mirror

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Largest selling colour pop weekly newspaper 6d.



THE WALKER BROTHERS (Pic. Dezo Hoffmann)



STONES
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exclusive new
colour and B/W
pictures inside

YOUR PAGE

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



THE SMALL FACES. A reader complains about fan fever when they appeared at Liverpool.

ONCE AGAIN: SHUT UP GIRLS

MAY I make a plea to all girls who persist in screaming during pop shows. Recently I went to the Radio England show at Liverpool. Up to the appearance of the Small Faces, the noise had been reasonably quiet but then the whole theatre erupted. Female fans stood on their seats, screamed and flung their hands in the air. Utter chaos — and I neither saw nor heard a thing. I walked out without seeing the top of the bill. Please, girls, restrain yourselves and spare a thought for all the other people who've paid good money to see these shows. Publicity through Record Mirror will help... it's the "king" of all record pop papers — David Holmes, 44 Highsands Avenue, Rufford, Ormskirk, Lanes.

POP FALL-OUT

THERE'S been increasing evidence recently that, as far as pop music is concerned, England and America are falling dangerously out of harmony. Many of the "new wave" British groups, e.g. the Who, Spencer Davis and the Small Faces, who have had huge success here, make little impact on the American charts. While the American white beat groups, now an integral part of the U.S. scene, make very little impact here. Coloured artists have lost a lot of popularity over there, but here they are just attaining major success and acceptance by the record-buying public. Here's a grim warning, unless both countries pay more attention to each other's musical development, pop music, no longer revitalised by outside influences, will die. Stationery has already set in. — Roger Walter, 23 Lambert House, Beckenham Hill Road, London, S.E.6.

B.I.J.S.

NEXT meeting of the British Institute of Jazz Studies will be at the "Lamb and Flag", James Street, W.1, on September 23, 8 p.m. — a meeting including: guest speaker, records and general discussion. We hope all friends will attend. — Howard Marchant, Publicity Officer, B.I.J.S., 51 Hilley Field Lane, Fetcham, Leatherhead, Surrey.

DON'T CARE

RECORD companies blame the pirate stations for the drop in single sales. Well, I've been to seven shops in Lincoln trying to get Jan and Dean's "Popsicle". In six, the assistant said she hadn't got it, but didn't offer to order it either. The other said they might have it in a few days. Seems that unless a record is in the top twenty, assistants can't be bothered. — P. Wester, 1 Marjorie Avenue, Lincoln.

Record Mirror

EVERY THURSDAY

116 Shaftesbury Avenue, London W.1.
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RM readers slam Overlander Laurie

SO LAURIE MASON, of the Overlanders, led off in our columns about the Beatles' "Revolver" album being a right load of old rubbish. It's HIS opinion and we'd never suggest he wasn't entitled to hold it. But readers galore have written in to suggest that Laurie is quite wrong. They, too, are entitled to their opinions...
Like Miss Brenda Coop, of 34 Gow Heys, Dalton, Huddersfield, Yorks., who says: "I'm mad. Mad about the Overlanders... "Revolver" is the greatest. Do the Overlanders think the Beatles write songs just for them? Just because there isn't a song to suit their singing, they call it all those names. If I meet up with them, I'll black each Overlander eye!"
D. T. Rowe, Shoreham-by-Sea, Sussex: "Watch it, Overlanders. The Beatles have good quality songs and first-class material. The Overlanders could never beat the standard of the Beatles songs and they were a five-minute wonder group." And Sandy and Liz Levy, of Stamford Hill, London, N.16: "Who do the Overlanders think they are? They're a third-rate group who have made one pathetic attempt to record a great Beatles song... and now the standard of Beatles songs has risen so high they are unable to imitate them. The Beatles don't write songs solely for the Overlanders to record."
Miss Moira Brock, of Chadwell Heath, Romford, Essex, who said: "If the Overlanders can't appreciate the thoughtfulness and hard work that goes into each Beatles record I feel sorry for them. The Beatles' popularity means that each record has to be just that little bit better, otherwise the public would be down on them like a ton of bricks."
And from Tony Jackson, formerly with the Searchers and now making darned good records on his own for CBS: "I'm flabbergasted at the nerve of Laurie Mason. How can a professional entertainer stoop to such stupid and infantile remarks. Dear oh dear — the Overlanders must be desperate for publicity. If this is the best their literary genius can muster, I'm not surprised they had to resort to a trip on the Beatles hand wagon to get their big hit. To say there's not a single "Revolver" track worth recording... well, Laurie must be either thick or dead, or have no musical taste."
And there were many, many other letters of similar inclination.

THE SOUNDS OF AUTUMN 66

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JOHN STEEL and ALAN PRICE, An early picture.

A top group is gone. Richard Green reminisces about the Animals he knew

THE biggest drag of 1966—apart from Henry Cooper not whipping Cassius Clay and the state of sterling—must be the break-up of the Animals. Personally, I feel it is one of the saddest things to happen on the pop scene for years.

During the four years that I have known the Animals, they have become not just pop people to be interviewed and chatted up but real mates. When there were changes of personnel, the "new boys" fitted straight into the pattern.

As a unit, the Animals represented to their millions of fans, a genuine attempt at British rock and roll or r-and-b. They never claimed to be the best in their field, but they were generally regarded as such by many.

I was working on a paper in Croydon when the Animals first took me firmly by the arm and thrust a pint into my hand. They were doing a gig at a pub in that town and Georgio Gomelsky had asked me along to give my opinion of them. On the way to London, their van had broken down, so they weren't in the best of spirits. They all had short hair compared to the length it was to reach later and they talked enthusiastically about Chuck Berry and Bo Diddley.

JINX

When I moved to a musical paper, the Animals entered the provisional chart with "Baby Let Me Take You Home", and I travelled out to Wembley to tell them the good news. The next day, the record dropped out of the final chart.

"You're our jinx, Richard Spleen," Chas accused. "First the van went wrong, now you've knocked the record out the charts."

That was the start of two things. I was thenceforward always jokingly known as the Animals' jinx and Chas never referred to me as anything but Richard Spleen. To hear him bellow the name at the top of his excited voice wherever we were was something not to be missed.

It didn't take the Animals long to attain the international stardom which they deserved and when they did it to Poland, I went out to the airport with them.

Hilton laughed: "Now you've come, I suppose the plane'll crash."

Luckily, it didn't do that, but it was delayed for some hours in East Berlin and — naturally — the Animals weren't happy about that situation.

Those were the kind of incidents

that save the Animals something to laugh about when they meet me. On the more serious side, they often talked about their recordings and the loathing they had for continual one-night stands up and down the country.

On the way back from Blackpool in their American station wagon on a freezing night, it was impossible to sleep and we amused ourselves by singing and drinking red wine.

After about an hour's travelling, Alan said: "This is ridiculous. Why have we got to keep this up? If they think it's fun travelling all over the place in a stinking van at the dead of night, they can have it."

That was typical of the type of comment that I often heard from one or other of the Animals. One of their other pet hates was recording material which they didn't feel suited them.

Though all their big hit records were recorded with Mickie Most, the Animals weren't at all happy about the situation. They wanted to do material which they regarded as more adult. Eric was keen on the blues, Hilton had a big thing about folk and — later — Dave was very jazz-minded. Their differences of opinion of the type of thing they should record played a large part in their split.

"If we had recorded 'House Of The Rising Sun' in 1965 after we'd had time to get settled, we'd have done a lot better than we're doing now," Eric told me recently.

It became a ritual for Eric, Chas and I, and sometimes Alan (although he often preferred staying at home to watch a travelogue on T.V.) to troop down to the Crazy E on Thursday nights.

COMPETITION

Eric often got up and danced with the girls while Chas and I chatted with Lesley Duncan and put away a good few bottles of Mateus until the early hours. Other times we'd sit in the flat that Chas and Alan shared and play Bob Dylan LPs all night. It developed into a competition to see who could stay awake the longest in the end.

Their famed road manager, Tappy, drove me home from East London once and remarked: "I can't see how five blokes like them can carry on much longer, they're all so much different."

Four months later the split took place.

As for the lads individually: Chas was always a friendly, happy-go-lucky character whose generosity matched his size — big! I never knew him to lose his temper with a friend and would do practically anything to help people out.

Alan has a weird sense of humour and a crackly laugh which



THE ANIMALS as they were before the final break up.

(RM pic.)

BREAK UP!

often develops into a high-pitched scree. He's very deep and intense and takes his playing very seriously.

When Bob Dylan visited London last year, Alan, Hilton and I went to visit him at the Savoy. He invited us to his room and we met Joan Baez and the rest of the entourage. Alan was very worried about the group flying to the Continent in a few days' time and he was taking swigs from bottles of vodka and orange juice. After leaving Dylan, Hilton went to collect his car while Alan and I went on to CBS reception.

Alan didn't come with us to Basinstoke that evening where the Animals were playing. He missed his train and arrived too late. He never appeared with them again.

Hilton is a big folk music enthusiast. I spent days watching, listening to and even recording the Race with him. They are a group in whom he showed a great deal of interest and felt he could make a big name of. He is thrifty and often spoke about the club he'd like to own.

John is very much the family man and after a gig would rush home to his wife and baby. He was rarely seen in clubs with the rest of the group. Quiet and reserved, but very genuine with a nice line in humour. When I was in Newcastle a few weeks ago, I went to his boutique, "Tarzet", and he was very happy and contented with his life.

Dave is really a jazz man. He injected a lot of his personality and musical feeling into the group during his shortish stay with them. He is happiest in a pub with a pint chatting to his friends. He loves improvisation and played a large part in the "Animalisms" LP.

Barry wasn't with the Animals long enough to have much say in the policies, but they regarded him

as a first-class drummer and the obvious replacement for John when he left. Like the others, he could see the funny side of things. He also enjoys club life.

Eric is a devout believer in equality for coloured people. There's a joke which I believe is still going the rounds about him having shares in Hovis because it's not white bread. He has an immense collection

of obscure blues LP's and books and considered it a great honour when "Ebony" magazine asked him to write for them.

Prior to the Animals' tour with Herman's Hermits he felt very brought down. He didn't like the idea of playing to teenage audiences that would be there to scream at Herman and not listen to what the Animals were doing. The money,

he admitted, was the big incentive for going at all.

I'm more sorry than most to see the Animals split up because I've heard some of their unreleased tapes and I know how well they could do in the charts. Let's hope that they will be put out, even if the Animals aren't around to plug them. It would be a great shame to let things just slide away.



GEORGIE BREAKS WITH BLUE FLAMES

GEORGIE Fame and the Blue Flames have decided to split. Together for the past six years, starting as Billy Fury's accompanists, Georgie now own musical policy at all. The fact that I'll no longer be indicating the end of a personal era — not a musical one."

He also told the RM: "The front line hadn't changed for two years — now it's a matter of progression and development. I suppose. There's always a danger of getting stale. It applies to all the boys, not only me. You have to bounce off one another, give each other the initiative and incentive to explore. I need some new faces around me — and the others need some new faces round them."

PETULA CLARK is to record in Hebrew — the first time she has sung in that language. She will make an EP of four of her biggest hits.

Israeli disc jockey Chaim Kayvan is translating the songs and flying to America to assist her in the pronunciation. She will record the material in Paris next month.

WAYNE GIBSON is the first British artiste to have a release on the Tamla Motown label. His current British single, "For No One", is to be put out immediately on the American label.

The "B" side will be "In The Night" which was the flip of Wayne's "Ding Dong The Witch Is Dead". The topside is a cover version of a track on "Revolver".

Manager Terry King told the RM: "Some Tamla Motown chiefs were in England last week and they thought Wayne had a very good colour sound, so they decided to release the record."

DECCA Records announce a brand-new label for the organization — Deran Records — with two first releases due September 30. They are "Happy New Year", by guitarist-singer Beverley and "I Love My Dog" by Cat Stevens. Singles and LPs will figure in future release schedules. "A new label for groovy-type records" said a Decca spokesman.

THE Troops and Dave Dee, Dozy, Beaky, Mick and Tich guest on "Easy Beat" on October 2. The previous day, Lulu and the Alan Price Set are among the stars of "Saturday Club". Kenny Lynch appears on "Pick Of The Past" on October 4 and the Fortunes are on the "Joe Loss Show" (7).

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ALL THE NEW RELEASES

A TROGGS single which was issued by CBS several months ago is being re-released immediately. It is titled "Lost Girl".

Out on September 30 is the new single by Herman's Hermits—"No Milk Today" (Columbia) and the Temptations' "Beauty Is Skin Deep" on Tamla-Motown.

Bob Lind changes his style for "San Francisco Woman" (Fontana) and Roger Miller's newie is titled "My Uncle Used to Love Me But She Died" (Philips). Brian Poole's first for CBS is "Everything I Touch Turns to Tears".

Other September 30 releases include: DECCA — Engelbert Humperdinck's "Domage Domage"; RCA — Ten Feet's "Got Everything But Love" and Kate Smith's "What Kind of Fool Am I?"; PHILIPS — Left Banke's "Walk Away Renee"; MERCURY — Karen Young's "I'm Your's You're Mine"; CBS—Deuce of Hearts' "Closer Together"; David McWilliams's "God And My Country"; and Young Turks' "Duel At Diablo". POLYDOR GTO's "She Rides With Me".

REACTION — Oscar's "Join My Gang"; ATLANTIC — Shadows of Knights' "Bad Little Woman" and Sam and Dave's "If You Got the Loving (I Got the Time)"; PARLOPHONE — Schafel's "Stop Where You Are" and Bruzo's "The English Girl"; CAPITOL — Billy Preston's "Sunny" and the Lively Set's "Let The Trumpets Sound"; UNITED ARTISTS — Gene & Gene Martin Orchestra's "Theme From The David Frost Show"; Garnett Mimms' "My Baby" and John-John Ivan's "Trouble Mountain"; TAMLA — Jimmy Ruffin's "What Becomes of the Broken-Hearted"; COLUMBIA — Rolf Harris's "Hey Yew Gotta Light Boy?"; PYE — the Ugly's "End of the Season"; the Hoodlums and "True Love's A Blessing"; Mo and Steve's "Oh What A Day It's Going To Be"; Petula Clark and "Who Am I?"; PICCADILLY — Keith Powell and Billie Davis — "Swingin' Tight"; Mick and Malcolm: "Little Venice"; Geno Washington's Ram Jam Band "Que Sera Sera"; PYE INT. Herb Albert's "Flamingo"; KAMA SUTRA: the Trade Winds and "Mind Excursion"; REPRISE: "Tini Lopez "Fancho Lopez"; WAR-NER BROS.: Jimmy Durante's "(I Wonder) What Became of Life?"; CAMEO: "Question Mark" and "The Mysterians' "86 Tears".

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Better than bricklaying



An action shot of the Troggs lead singer REG PRESLEY

IT'S just six months since The Troggs started on their sudden rise to the top — and understandably they're still feeling a bit dazed.

"Even to us, the outlook around that time was so shaky that we didn't believe we stood much of a chance," singer Reg Presley told me. "We'd never been the sort of guys to sit back, taking it easy, being happy with £15 bookings. We were triers. We wanted to get ahead. But everyone was going around saying that the group were finished. It looked as though we were too late."

However, thanks to manager Larry Page and to The Troggs hit record, "Wild Thing", all has gone phenomenally well. "Things are great," admitted Reg in his slow Andover drawl, "but — when I'm asked — I find it hard to say just that. Don't want to sound too pleased with ourselves do we?"

"It has given us a great deal of confidence to see records leaping up in the charts. The more popular our discs have become, the better we've played. At first, we felt peculiar when we realised we had to be REALLY professional all the time. We were no longer going on and playing for a hours and hours. We used to stand up and play. Nothing wrong with that — there's 101 well-known groups who do that. Our presentation, though, has got wilder. We reckoned: 'Why stand around like dummies?' So we responded to the enthusiasm of the audiences. We gave them back what they gave to us."

Reg got into the business through Ronnie Bulls, now the Troggs' drummer. "I'd done a bit of singing and playing Spanish guitar, had entered for a few competitions in the Andover area, but

that was all. I was a bricklayer by trade — which could be interesting work, especially when restoring old buildings. But even working on council houses was creative. Yet, I enjoyed building. At the same time, I'd always dreamed of how it would be to be in pop music, having fans chase me and all that! I was ready to grab any opportunities that came my way. And when Ronnie got turfed out of a group he was playing with, a friend of his formed another group and I was asked to learn bass. We had a few rehearsals — then Chris Britton and Peter Staples left a group called Ten Feet Five and joined us. The Troggs. Peter was a better bass player than I was, so it was decided that I should concentrate on singing. I'm still learning bass, and when we get time to work it out we're hoping to feature some two bass numbers. Right now, we don't have much time."

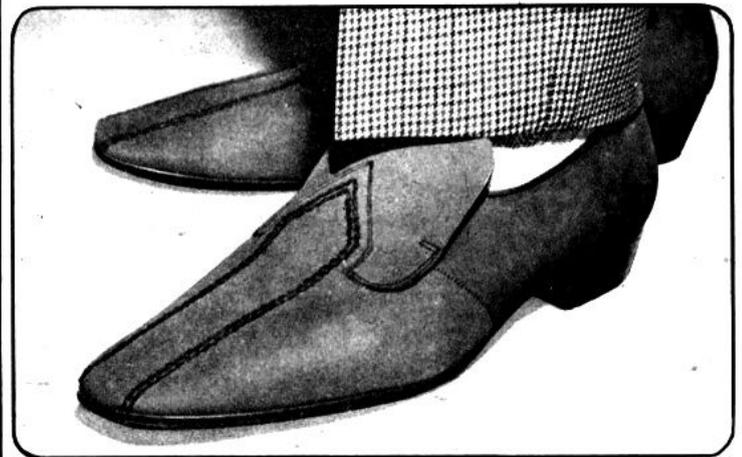
All the Troggs are from the Andover area. Reg is the first to have abandoned his old home and moved up to a flat in the middle of London. "Andover is 65 or so miles from London and it was setting very difficult, up at dawn to come into town. So I've moved, and the other boys are flat hunting now. Can't say I like being in the middle of London all that much. I'd prefer to have a house on the outskirts. Still, it's convenient — and I've been taking a bit of a look round the London scene. I'd never been in these so-called swinging, with-it clubs before. Now I've been to see what they're all about. Frankly, I don't see what most of the customers find worthwhile. They're just dance and drink places yet they cost pounds! Don't see why I should have to pay for a lot of fancy lighting. Well, I don't mind paying a bit extra, but not THAT much!"

Well, if the bright lights of London have not proved so alluring to Reg as he might have hoped, he anticipates no disappointments from the group's forthcoming trips abroad. "We went to Germany, Weisbaden, to make a film for television over there. Just two days — but it was great fun. Now we're looking forward to touring Scandinavia and then America. Yes, it's a little more intriguing than laying bricks."

DAVID GRIFFITHS



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HOLLIE SONG

THE controversy about who "Have You Ever Loved Somebody" was originally written for — the Searchers or Paul and Barry Ryan — was settled this week by a statement from Tony Hicks in New York.

Said Hollie Tony: "We wrote it specifically for ourselves but we weren't happy about the way it turned out when we recorded it, so we gave it to Chris Curtis to use at his discretion."

"The Everly Brothers have recorded it now and because there are so many versions, we won't be doing it."

PLACES AND FACES

MINDBENDERS

October 1—Southport Floral Hall, 3—Manchester Odeon, 7—Pontypool C.I. Club, 8—Manchester New Century and University, 13—Jersey West Park Pavilion, 14—Birmingham High Hall and University, 15—Hinchley St. George's.

ROBERT PARKER

September 30—Wembley Starlite. October 1—Manchester Jigsaw and Sheffield Mojo, 2—Woolwich Shakespeare Hotel, 3—Bristol, Locarno, 5—Parley Orchard and Kensington Blaises, 6—Streatham Locarno, 7—Newcastle Club A Gogo, 8—Dunstable California and Nottingham Beachcomber, 9—Kirk, Levington Country Club, 10—Blackburn Locarno, 12—Brixton Ramjam, 13—Coventry Locarno, 14—Plymouth Quay, 15—Birmingham Ritz and Plaza, 17—Birmingham and Wolverhampton.

SPENCER DAVIS GROUP

October 1/2 — Amsterdam, 6 — Burnley Locarno, 8—Weston Super Mare Winter Gardens, 10—Bristol Locarno, 12 — BBC's "Crackerjack".



The dog may be leading a dog's life at that beautiful home near Winchester, but the owner, Keith Richards, finds it the ideal retreat from the noisy, modern world of pop — where he earned the money to buy himself the above colourful peace and quiet. At left: Brian Jones contemplates the busy world outside the window of his Chelsea home.



you may not have
shadow but here

AT H

STONES' new single, with the wierdo title "Have You Seen Your Mother, Baby, Standing In The Shadow?" (Decca F 12497), is a knock-out and should be nestling in number one spot in double-quick time.

A Jagger-Richard song (naturally), it was produced by Andrew Oldham in RCA's Hollywood Studios and it's only justice that sound engineer Dave Hassinger should get a label credit. It's a hustling sort of tempo, with a powerhouse guitar intro and then straight into a repetitive sort of job, vocally, on that unique title phrase.

Mick heads the vocal line-up with a raw-edged, yet melting, sort of tonal effect and there's so much happening behind that it becomes a veritable wall of sound.

Flip? It's another Jagger-Richard partnership — "Who's Driving Your Plane". Starts off with a massive bluesy beat, ponderous yet beautifully building the excitement. Instrumental for a while, then a deliberately "involved" mixing of voice and backing, with some telling piano hammering away behind.

A film shot in New York recently will be used for the Stones' "Top Of The Pops" appearance tomorrow (Thursday). They will perform their new number live in "Ready, Steady, Go" on October 7.

HERE'S the full Rolling Stones tour with performance times and with the following cast assembled to support the fivesome: Ike and Tina Turner, The Yardbirds, Peter Jay and the New Jay Walkers, the Kings of Rhythm Orchestra, the Ike-Ettes, Jimmy Thomas, Bobby John, Long John Baldry.

Friday, September 23: Royal Albert Hall, London, 8 p.m.

Eye on his
Saturday
Leeds, 6 an
Sunday,
Liverpool, 5
Wednesd
Ardwick, 8.45 p.m.
Thursday
Stockton, 6
Friday,
Glasgow, 6
Saturday

IN YOUR SE

THE ROLLING STONES

Have you seen your Mother, Baby, standing in the shadow? F 12497

PINKERTON'S COLOURS

Magic rocking horse F 12493

THE UNDERGRADS

Looks like it's gonna be my year F 12492

THE ZOMBIES

Gotta get a hold on myself F 12495

ENGELBERT HUMPERDINCK

Dommage, dommage (Too bad, too bad) F 12496

PAUL & BARRY RYAN

Have you ever loved somebody? F 12494

DECCA

have seen your mother, baby, standing in the
here you can see the Stones in their gardens and

HOME



Eye eye! Yes, that's an eye in the centre of Mick's chest. It's painted on his tie, of course (the eye, not the chest, that is).



Mr. Charles Watts relaxing outside his house in Lewes, Sussex.

Saturday, September 24: Odeon, Leeds, 6 and 8 p.m.
Sunday, September 25: Empire, Liverpool, 5.40 and 8 p.m.
Wednesday, September 28: ABC, Ardwick, Manchester, 6.30 and 8.45 p.m.
Thursday, September 29: ABC, Stockton, 6.15 and 8.30 p.m.
Friday, September 30: Odeon, Glasgow, 6.40 and 9 p.m.
Saturday, October 1: City Hall,

Newcastle-on-Tyne, 6.15 and 8.30 p.m.
Sunday, October 2: Gaumont, Ipswich, 5.30 and 8 p.m.
Thursday, October 6: Birmingham, 6.45 and 9 p.m.
Friday, October 7: Colston Hall, Bristol, 6.15 and 8.30 p.m.
Saturday, October 8: Capitol, Cardiff, 6 and 8.30 p.m.
Sunday, October 9: Gaumont, Southampton, 6 and 8.30 p.m.

A sturdy Kentish house with trees round it, a sleek sports car—and you have typical comforts of London's stockbroker belt. But the master of this house is Bill Wyman. (Top right). Chas on the chaise longue. (lower right). The musical tastes of Charlie Watts run to modernism but when it comes to home furniture he leans towards traditionalism.



HOPS TODAY

INCK
(ad, too bad)
N
body?

GENE VINCENT Bird-doggin' HLU 10078

MARGARET WHITING
Nothing lasts forever HLU 10078

45 rpm records

THE KIRKBYS It's a crime RCA 1542

AL HIRT The happy trumpet RCA 1543

RCA VICTOR RCA

Two top singles
...and now

A GREAT FIRST LP

LOS BRAVOS



featuring **Black is Black**
and 11 new tracks

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THE DECCA RECORD COMPANY LIMITED DECCA HOUSE ALBERT EMBANKMENT LONDON SE 1

new albums reviewed by Norman
Jopling and Peter Jones new albu



Atmospheric new Orbison album

ROY ORBISON: "The Classic". — You'll Never Be Sixteen Again; Pantomime; Twinkle Toes; Losing You; City Life; Walt; Growing Up; Where Is Tomorrow; No I'll Never Get Over You; Going Back To Gloria; Just Another Name For Rock And Roll; Never Love Again (London HAU 8297).

HE really does create a special atmosphere on his songs, mostly sad and mournful. He also really does have a distinctive voice. He also uses songs rather as an actor uses his best lines — as dramatic performances. This set is exceptionally well balanced, as it happens, but the top credits go to this man with the light, airy-light, voice. He swings, but not in the hammer-and-tongs way of so many contemporaries. His "City Life" tells a tale; "Another Name For Rock and Roll" goes along well; alas, we still don't much like "Twinkle Toes", but it's certainly a variation on the usual theme. But he's best when he's emotional and that's exactly what he is during this twelve-strong collection. Must be a big hit. ★ ★ ★ ★

IKE AND TINA TURNER: "River Deep — Mountain High". — River Deep, Mountain High; I Idolize You; A Love Like Yours; A Fool In Love; Make 'Em Walt; Hold On Baby; Save The Last Dance For Me; Oh Baby; Every Day I Have To Cry; Such A Fool For You; It's Gonna Work Out Fine; You're So Fine (London HAT 8298).

AS Tony Hall says on the sleeve notes — what we wondered was how the rather specialist soulfully efficient Ike and Tina would figure against the "Wagnerian wall of sound of Phil Spector". "River Deep" set the style and this album carries it on. It's wondrously exciting music, moving music, and darned professional music. Arrangers featured include Jack Nitzsche, Gene Page and Perry Botkin Jr. . . . and somehow they maintain track for track the excitement of "River Deep". Original Turner biggies like "A Fool In Love". "I Idolize You" are worked over again, and it really does live up to the title "an emotional experience". . . . with the production chores shared between Ike Turner and Phil Spector. Difficult picking out just one track. They're all worth a spin. ★ ★ ★ ★

LOS BRAVOS: "Black Is Black". — Trapped; Baby, Baby; Make It Easy For Me; She Believes In Me; Will You Always Love Me; Black Is Black; Stop That Girl; Give Me A Chance; Cuttin' Out; Two Kinds Of Lovers; You Won't Get Far; Baby, Believe Me (Decca LK 4822).

DIFFICULT to say exactly what it is, but these boys from Spain DO something different, sound-wise. This production by Ivor Raymonde is a show-case for talents hitherto limited to singles. The group sound comes through against, but brassiness behind, and Mike Kogel's voice is a most expressive, accent-less, and soaring sometimes to big-range symphonies. Three songs from the "Black Is Black" writing team, Hayes, Wadley, Grammer, and a first-rate "Trapped", a very good "She Believes In Me", a commended "Baby, Baby". It's a debut album of virtually all the good things, with some percussive moments that really drive along. Los Bravos, ladies and gents, are by no means the short term success. They have tremendous flair for beat group productions. Ole, muchachos. ★ ★ ★ ★

THIS is a positively magnificent set. A live performance of Sinatra, along with the fabu-

rapid reviews

GOOD gear from the Music For Pleasure series — a catalogue now so wellstocked it must appeal to every single taste. There's SARAH VAUGHAN on "The Divine One" (MFP 1107), with arrangements by Jimmy Jones, and featuring such as "You Stepped Out Of A Dream", "Gloomy Sunday", "Have You Met Miss Jones" and four with just a rhythm section and trumpeter Harry Edison. Or, for an abrupt change, "The Great RICHARD TAUBER", with orchestra conducted by Henry Geigel (MFP 1098) and not including "My Heart and I". Or "Swinging With the FOX R FRESHMEN" (MFP 1100), orchestra directed by Billy May, and with those incredibly complex harmonies working overtime through songs like "You Make Me Feel So Young" and "Happy Talk", a fine instrumental-vocal outfit. "Folk Songs With JIMMIE RODGERS" is excellent in its field (MFP 1102), a mixture of commercial blues and country music, with the Joe Reisman orchestra and chorus.

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

MARGARET WHITING, a most experienced and polished American balladeer, swings rather well on the showy "Nothing Lasts Forever" (London HLU 10078). A sort of cross between the Everlys and the Beatles: That sums up the fairly exciting KIRKBY on "It's A Crime" (RCA Victor 1542). Positively fabulous: DELLA REESE and "It Was A Very Good Year" (HMV Pop 1553) — not commercial but a stirring mixture of showmanship and jazz. Album tracks from Irish-born TERESA DUFFY, with a countrified "You're Free To Go" as the A deck (CBS 202298), winsomely sung. British girl with a new Greenaway — Cook songs with chances: BARBARA KAY and "The Power and the Glory" (Columbia DB 8099), well arranged, too. DOC CARROLL AND THE ROYAL BLUES (Pye 17166) is a good-time style sing — along job, with near-trad backing — foot-tappy: "No, No, No, No, No" (Vogue VRS 7013), by MICHEL POLNARIFF, is a pleasantly jangling little jingle, double-tracked and inoffensive. Very emotional: RONNIE DOVE and "I Really don't Want To Know" (Stateside SS 542), a near-country ballad of tear-jerking qualities. A good Greenaway-song for THE SLADE BROTHERS (Pye 17176) — "What A Crazy Life" given a hefty beat, with brass backing, and commercial lyrics. J. T. KONGOS (Pye Piccadilly 35341) tackles "I Love Mary" in a cool sort of assessing way, guitar backed and building nicely. Well-produced and driving: THE UNDERGRADS on "Looks Like It's Gonna Be My Year".

rapid reviews

(Decca F 12492), with tremendous guitar-bashing behind a group vocal and lavish strings. "Frosted Panes", by THE KYTES (Pye 17179), is a poignant little song about the girl's eyes being like F. Panes! Produced by Teddy Randazzo, the ROYAL-ETTES get good sounds going on "It's A Big Mistake" (MGM 1324). Jerkily arranged but a fine song. Writing-singing BRIAN BENDERSON moves up-tempo and with stronger beat on "Folk's In A Hurry" (Columbia DB 8006), light, bright and personable. THE X-CALIBRES and "You'll Find Out" (Mercury MF 941) go together well — lively lead voice and danceable approach on a pleasant number. "Mood Melancholy" (Parlophone R 5566), directed by Mike Vickers, is a slow-moving sad sort of ballad but a bit monotonous. Old-time music, with violin and trumpet: SIR PETER AND THE OLDTIMERS on "And Eddie Dances" (President PT 103), a touch of the foot-lappers. Nice string sounds: THE CIANTELLS and "There's Something About You" (Polydor 56119), a rather pretty ballad. THE CHUCKLES, "Three Short Days" (Polydor 56117) a story-line about a teen whirlwind romance.



PETER SELLERS



PINKERTON'S COLOURS with GEORGE the chimpanzee.



GEORGIE FAME

A Sellers-Hollies combination, a sick Cochran disc, a hip west coast group, an old Troggs, another Sunny, and newies from Colours, Lanterns and Humperdinck

PINKERTON'S COLOURS: Magic Rocking Horse: It Ain't Right (Decca F 12493). It's been nearly five months since the boys' last one, but this material is right enough to return them to the charts. Mid-tempo and a song of lightness — about getting away from the problems of life astride a rocking horse. Should have all-round appeal: plaintive lead voice. Flip is more routine, but well arranged. TOP FIFTY TIP.

ENGELBERT HUMPERDINCK: Dommage, Dommage: When I Say Goodnight (Decca F 12496). An excellent vocal performance and a song in the "Strangers In The Night" idiom... with strong lyrics. This boy, once known as Gerry Dorsey, is an immaculate phrasemaker and has great warmth in his voice. Could and should make the Fifty. Flip is a more routine ballad. TOP FIFTY TIP.

THE HONEYCOMBS: That Loving Feeling: Should A Man Cry (Pye 17173). Just missed a "tip", but there's a rolling sort of sound here that could easily click. Mid-tempo, everything happening, and extremely well performed. Interesting song. TOP FIFTY TIP.

THE TROGGS: Lost Girl: The Yella In Me (CBS 20233). Two Rev Presley compositions and previously the "A" deck was likely to make it in February this year. Now is the time for a re-release... it's a brisk, well-performed beat-ballad. Not as distinctive as "Wild Thing", but still very personable and strong. Maybe not a massive hit but definitely for the fifty. TOP FIFTY TIP.

GENE VINCENT: Bird-Doggin': Ain't That Too Much (London HLH 10079). Rather a dated sound to this, but the plenty fans will dig. Virile vocal lead, enthusiastic harmonica, and tremendous zest. Hefty beat and building to a real old rave-up. TOP FIFTY TIP.

THE SPARROW: Tomorrow's Ship: Isn't It Strange (CBS 20234). Way-out group sounds from the new sensation of the West Coast of America. It's a mid-tempo beat-ballad basically but it builds in some avant-garde sounds, from five instruments and a lot of vocal ideas. A way-out tip for the charts... but we believe in it. TOP FIFTY TIP.

DIANA DORS: Security: Garry (Polydor 56111). Miss Dors of the heavenly shape hasn't a tremendous voice, but she clearly gets the most out of this amiable wee ditty. TOP FIFTY TIP.

JOHNNY DEVLIN: My Strength, Heart and Soul: I Can't Get You Off My Mind (CBS 20233). A first-rate, swinging performance from a star from "down under"... if there were justice, it'd sell very well. TOP FIFTY TIP.

THE SWINGING MEDALLIONS: She Drives Me Out Of My Mind: You Gotta Have Faith (Phillips DF 115). Shouting-with-organ and a powerful sort of beat ballad, commercially repetitive. An outsider bet. TOP FIFTY TIP.

EDDIE COCHRAN: Three Stars; Something Else (Liberty 10249). Dunno what to make of this. It's the old Ruby Wright song about the plane crash deaths of Big Bopper, Holly, Valens, Eddie, of course, also died in a smash. The lyrics remain pretty sick, but there's a lot of interest in Eddie's releases, and it could, presumably, get into the Fifty. But it's really a pretty awful song... and Eddie, in slow gear, sounds a trifle like Presley. TOP FIFTY TIP.

GEORGIE FAME: Sunny; Don't Make Promises (Columbia DB 8015). The bawdy, hot up, Bobby Hebb, the composer, is already in the charts, Cher must stand chances... yet Georgie does a first-rate bluesy job on it, with a jazzily-cool backing, fine piano, and excellent phrasing. Song is so strong that there could be room in the Fifty for all three versions. But if you're ringing of it, try the Fame flip. It's a gas. TOP FIFTY TIP.

THE MAGIC LANTERNS: Rumpelstiltskin: I Stumbled (CBS 20235). Sort of nursery rhyme story, with unusual backing sounds, and kiddie-wink lyrics... but commercially dressed up. Not quite as distinctive as their last clicker, but definitely chart-bound given the plays. Flip has a more hectic, determined edge to it and is too good to be overlooked. TOP FIFTY TIP.

PETER SELLERS AND THE HOLLIES: After The Fox: The Fox Trot (United Artists UP 1152). The two chart artistes appear on the top side only, with the Hollies contributing a typically strong vocal performance and Mr. Sellers adopting one of his million voices to throw in the odd pertinent comment. No raging great comedy hit, but an amalgam of talent that should do very nicely. From the film of the same name. Flip is a big instrumental, dressed up 1930's style. TOP FIFTY TIP.

THE CLASSICS: Pollyanna: Cry Baby (Capitol CL 15470). Moves well, with falsetto voices, fast pace, an American approach all the way. Might do well. TOP FIFTY TIP.

JACKIE DE SHANNON: I Can Make It With You; To Be Myself (Liberty 6482). A fine ballad, finely-performed, and underlining the girl's enormous selling abilities... but she just doesn't sell here enough. TOP FIFTY TIP.

GRAHAM BONNEY: No One Knows: Mixed Up Baby Girl (Columbia DB 8005). Another good record from the young star, with girly choir and happy-go-lucky lyrics. Might easily get into the charts, given plays. Chugging. TOP FIFTY TIP.

FRANCOISE HARDY: Autumn Rendezvous; It's My Heart (Vogue 7014). Plaintive and typically Francoise, with that rippling guitar backing. Fine purity of voice and sensitivity aplenty but doesn't have that hit-song sound. TOP FIFTY TIP.

THE ZOMBIES: Gotta Get A Hold On Myself; The Way I Feel Inside (Decca F 12485). These blokes make such good discs yet often lose out. This is a big performance job of sadness and loneliness, and very atmospheric. Certainly worth a spin. TOP FIFTY TIP.

BONZO DOG DOO DAB BAND: Alex Oop; Button Up Your Overcoat (Parlophone R 5499). A novelty... but you really have to see this group to get the full message. Might just click and certainly amusing. Flip swings, trad-wise. TOP FIFTY TIP.

DOWNLINERS SECT: The Cost Of Living; Everything I've Got To Give (Columbia DB 8008). Song about problems of the workers, but with a strong beat and inventive sort of vocal work. Fringe-type chances, but again worth hearing. TOP FIFTY TIP.

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Cleo Laine
Roger Miller
Spencer Davis Group
Frankie Vaughan
Sandie Shaw
Val Doonican
Swingle Singers
Harry Secombe
Kathy Kirby
Ken Dodd



FULL MARKS TO DUSTY

DUSTY SPRINGFIELD'S TV series ends tonight. A shame. But in one way, it's a good thing. Because it leaves us wanting more. Because of my holiday, I missed the first few. But the ones I did see set a new standard for British TV. The series has been the most polished and professional ever presented here.

Full marks to Dusty. For her impeccable musicianship. For her choice of material (undoubtedly the hippest ever heard on such a peak-hour show). And for her sincerity. Full marks to Stanley Dorfman for direction which did full justice to his star.

OLD, OLD WEAKNESS

A couple of minor quibbles. I thought the balance between Dusty's voice and those of the backing group could have been better on occasions. And there's Dusty's old, old weakness of being embarrassed by the ovations she receives and coming on with the 'goon' bit. Love, if you read this, please face this fact. You really are as good as your fans tell you. Accept this fact. Take confidence from it. And let this confidence help you to increase your stature as an artiste even more.

One final observation. Dusty, learn one lesson from the recent *Pet Clark* series. And let your next set of shows be 'live'. It gives just that little extra bit of spontaneity, excitement and 'magic' that recordings always lack.

● I'm weeks behind with my letter-writing. Please bear with me. The spirit is very willing. But time is the one thing I'm short of. Nevertheless, thanks for some intelligent letters about **Tom Jones**. I'm passing them on to his producer, **Peter Sullivan**. Thanks, also for the hundreds of suggested titles for the **Georgie Fame-Harry South LP**. These, too, will be passed on. At least 50 of you came up with "Fame Goes South". He's finally settled for "Sound Venture". And the album will be out in a couple of weeks.

● **Andrew Oldham's** back from the States. With one of the most exciting **Stones** sides ever. Love the title, too. And that outrageous "Daily Mirror" picture of the boys in 1942-type 'drag'! During a most rewarding ride round the block in Andrew's Rolls, I heard the American single he's come back raving about. The new **Bobby Darin** on Atlantic—a **Sam Hardin** song called "If I Were A Carpenter". It's excellent. Oh, and he also gave me a copy of the new **Mama's** and **Papa's** album. Can't wait to hear it!

● Before I went to Morocco, I heard an advance copy of one of the prettiest records this year. Meant to tell you about it then. But I forgot. Now it's out here. And is already in the charts. The record? "Guantanamera" by **The Sandpipers** (Pye International). Can't stop playing it. It's just beautiful! Out of curiosity, I got a copy of the original. By one **Digno Garcia**. Also on Pye. But that's for Latin lovers only. The Sandpipers is the one. Beautiful! By the way, there's a version of the song in English. On Decca. By one **Maria Andipia**.

● A quote from **Tamla-Motown's Barney Ales**: "Why do your British reviewers talk about the 'Tamla revival'? This is just the beginning for us in Britain. Our few successes in the past have happened because those particular records were so commercial they just couldn't miss."

DISAGREE WITH KING

● How do you like the new **Crispian St. Peters'** "Changes" (Decca)? Didn't dig it at all the first time I heard it. Now it's really grown on me. **David Neolson's** fine production deserves to sell... must disagree with 'rival' columnist **Jonathan King** about the **Spencer Davis Group's** "When I Come Home". Maybe it hasn't the impact of the other two. But it's still a very good record... talking of the incorrigible Mr. King, I thought his own production for **Hedgehoppers Anonymous** of "Daytime" (Decca) deserved to sell. The lack of TV dates didn't help. It's the same story with lots of other good records at the moment... I didn't dig the **Cyrles'** "Red Rubber Ball" all that much. But I love their new one, "It's A Turn-down Day" (CBS). **Eppy's** got a very good group there...

Also on CBS, British though, I feel that the **Magic Lanterns** are going to happen. Their new one, "Rumpelstiltskin" (by the brilliant **Graham Gouldman**) could be the one... The **Who's** "I'm A Boy" (Reaction) though high in the charts, is still 'new' to me. It's the best thing they've done so far. "Those lyrics are a knockout... **Evie Sands'** "Picture Me Gone" (Cameo-Parkway) is a strange-sounding record. As yet, I can't hear in it what certain people whose opinions I respect can hear... A pretty sad, haunting record: composer **Barry Mann's** "Angelica" (Capitol)... **Dee Dee Warwick's** latest, "I Wanna Be With You" (Mercury) is commercially better suited for the American market than ours... **Little Anthony's** new one, "Gonna Fix You Good" (United Artists) is up-tempo and pseudo-Motown. I prefer him on ballads... A very impressive British record. The **Robb Storme Group's** version of "Here Today" (Columbia), with excellent production by **Monty Babson**, who could have been Britain's **Mel Tormé**... The **Toys'** new one "Baby Toys" (Stateside) regrettably just doesn't have that "Lover's Concerto" magic... From Detroit's **Golden World** label, try "I'll Love You Forever" by the **Holidays** (Polydor)... The **Chris Blackwell-**produced "I Wanna Be Free" (a **Joe Tex** song) by the **VIP's** (Island) will really surprise you: one of the funkiest British records ever made.



As ever, it's birds, birds, birds, birds, birds all the way in **Elvis Presley's** new movie, "California Holiday". Three stand out—the delicious **Shelley Fabares** (who's not a bad singer but doesn't get a song this time out), the more mature **Diana McBain** (as a relentless sort of authoress) and the bouncy **Deborah Walley** (tom-boyish drummer-girl). All three fancy **Elvis**, to put it mildly—but there's a surprise ending and I ain't gonna mention it!

Elvis turns up this time as a racing driver-cum-singer, or the other way round, and he gets involved with a wealthy car-maker. **El's** group, two boys and the girl-percussionist, have a stack of excellent songs to perform, mostly in front of shoals of adoring girls. **El**, confirmed bachelor, is fed to the birds by his mates whenever he imagines he hears wedding bells in the distance—they don't want him hooked.

There's a lot of comedy in the film, culminating in a scatterbrained sequence round a racing track. **Shelley Fabares** looked in excellent shape—and there's an off-beat cameo job from **Will Hutchins**, the telly-"Tenderfoot" chap, as a gourmet-cook policeman.

Musically, spectacularly and comically it's the strongest **Presley** picture in a while. In colour, of course. Directed by talented **Norman Taurog**. And plenty is heard from the **Jordanaires**. More about the story, with a commemorative picture spread, **NEXT WEEK** in *Record Mirror*.—P.J.

names & faces

by **PETER JONES**



Meet a nephew of the late, and very great **Sam Cooke**. He's **Sonny Childe**, born in Venezuela, South America, and 24 years old. He used to sing with the hot gossellers in local church services, then went on to become a useful athlete and junior league baseball player.

DEDICATED

"Two Lovers" is his self-composed first release, on **Polydor**. And he is working on an album dedicated to the work of his uncle. And he fills in his time by working with the impressive **T.N.T.** outfit round England. **Sonny Childe**, given the breaks, could do very well indeed.

NEW LP FROM THE HEART OF TOM JONES



They call him "The Unbelievable" **Billy Stewart** in America... and they're not referring entirely to his size. He is colossal—and that goes for his talent, too. As he proved on his recent visit to Britain. He's in the charts right now with "Summertime" on the **Chess** label. This beautiful ballad from "Porgy and Bess" didn't ever sound like this before. Born in Washington, D.C., **Billy** studied piano when he was five. He sang in the **Stewart Gospel Singers**, a group formed by his mother. Then, at 18, he saw **Bo Diddley** work at the **Capitol Arena** and they became friends... **Billy** taking over as **Bo's** accompanist for a while. **Billy** also plays organ, drums and bass and has recently appeared with stars like **Bobby Sanchez**, **Red Prysock** and **Billy Clark**. A big boy with a big personality—that **Billy**.



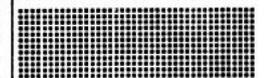
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RECORD MIRROR CHARTS PAGE

CASHBOX TOP 50



AIR MAILED FROM NEW YORK

- 1 CHERISH
4 (4) Association (Valiant)
- 2 YOU CAN'T HURRY LOVE
1 (6) Supremes (Motown)
- 3 YELLOW SUBMARINE*
2 (6) Beatles (Capitol)
- 4 SUNSHINE SUPERMAN
3 (8) Donovan (Epic)
- 5 BUS STOP*
5 (8) Hollies (Imperial)
- 6 BEAUTY IS ONLY SKIN DEEP
8 (3) Temptations (Gordy)
- 7 GUANTANAMERA*
7 (7) Sandpipers (A & M)
- 8 BLACK IS BLACK*
18 (4) Los Bravos (London)
- 9 REACH OUT ILL BE THERE
28 (3) Four Tops (Motown)
- 10 SEE YOU IN SEPTEMBER*
5 (11) Impressions (B.T.Puppys)
- 11 SUNNY AFTERNOON*
12 (3) Kinks (Reprise)
- 12 ELEANOR RIGBY*
14 (3) Beatles (Capitol)
- 13 WIPE OUT*
19 (4) Salsas (Dot)
- 14 BORN A WOMAN*
17 (7) Sandy Posey (MGM)
- 15 SAY I AM
18 (7) Tommy James and the Shondells (Roulette)
- 16 LAST TRAIN TO CLARKSVILLE
39 (3) Monkees (Colgems)
- 17 CHERRY CHERRY*
23 (3) Neil Diamond (Bang)
- 18 TURN DOWN DAY*
26 (6) Crylike (Columbia)
- 19 MR. DIINGLY SAD*
24 (3) Critters (Kapp)
- 20 NINETY SIX TEARS
25 (3) 7 (Question Mark) and the Mysterians (Cameo)
- 21 I'VE GOT YOU UNDER MY SKIN*
29 (3) Four Seasons (Phillips)
- 22 LAND OF 1,000 DANCES*
9 (3) Wilson Pickett (Atlantic)
- 23 WHAT BECOMES OF THE BROKEN HEARTED
41 (3) Jimmy Ruffin (Soul)
- 24 WOULDN'T IT BE NICE*
27 (7) Beach Boys (Capitol)
- 25 WORKING IN THE COAL MINE*
19 (6) Lee Dorsey (Amy)
- 26 HOW SWEET IT IS*
21 (7) Jr. Walker and All Stars (Soul)
- 27 SUNNY*
11 (11) Bobby Hebb (Phillips)
- 28 PSYCHOTIC REACTION
— (1) Count Five (Double Shot)
- 29 FLAMINGO
38 (3) Herb Alpert (A & M)
- 30 SUMMER WIND*
36 (3) Frank Sinatra (Reprise)
- 31 THE JOKER WENT WILD*
5 (6) Brian Hyland (Phillips)
- 32 RESPECTABLE
13 (7) Outsiders (Capitol)
- 33 WADE IN THE WATER*
19 (9) Ramsey Lewis (Cadet)
- 34 ALMOST PERSUADED
24 (8) David Houston (Epic)
- 35 DANGLING CONVERSATION*
15 (7) Simon and Garfunkel (Columbia)
- 36 SUMMER IN THE CITY*
22 (11) Lovin' Spoonful (Kama Sutra)
- 37 BLOWIN' IN THE WIND*
27 (8) Stevie Wonder (Tama)
- 38 SEE SEE RIDER
— (1) Eric Burdon and the Animals (MGM)
- 39 SUMMERTIME*
31 (8) Billy Stewart (Chess)
- 40 7 AND 7 IS
33 (4) Love (Elektra)
- 41 WITH A GIRL LIKE YOU*
43 (3) Trogs (Fontana/Atco)
- 42 THERE WILL NEVER BE ANOTHER YOU*
46 (4) Chris Montez (A & M)
- 43 JUST LIKE A WOMAN
— (1) Bob Dylan (Columbia)
- 44 SUMMER SAMBA
50 (2) Walter Wanderley (Verve)
- 45 OPEN THE DOOR TO YOUR HEART*
38 (8) Darrell Banks (Reprise)
- 46 FIVE OF FANTASY
44 (3) FIVE Stairsteps (Windy C)
- 47 PHILLY FREEZE
45 (5) Alvin Cash (Mar-V-Lus)
- 48 ALL STRUNG OUT
— (1) Nine Tunes and April Stevens (White Whale)
- 49 I REALLY DON'T WANT TO KNOW
— (1) Ronnie Dove (Diamond)
- 50 I CHOSE TO SING THE BLUES*
— (1) Ray Charles (ABC)

*An asterisk denotes record released in Britain.

BUBBLING UNDER

- My Uncle Used to Love Me But She Died
Roger Miller (Smash)
- Little Darlin' — Marvin Gaye (Tama)
- You're Gonna Miss Me — 13th Floor Elevator (IA)
- B-A-B-Y — Carla Thomas (Stax)
- That's Enough — Roscoe Robinson (Ward)
- Walk Away Renee — Left Banke (Smash)
- I Want to Be With You — Dee Dee Warwick (Mercury)
- Poor Side of Town — Johnny Rivers (Imperial)
- Can't Satisfy — Impressions (ABC)
- I Can Make It With You — Pozo Seco Sinners (Columbia)

TOP L.P.'s

- 1 REVOLVER
1 Beatles (Parlophone)
- 2 SOUND OF MUSIC
2 Soundtrack (RCA)
- 3 PORTRAIT
4 Walker Bros. (Fontana)
- 4 PET SOUNDS
3 Beach Boys (Capitol)
- 5 BLONDE ON BLONDE
5 Bob Dylan (CBS)
- 6 BLUESBREAKERS
9 John Mayall and Eric Clapton (Decca)
- 7 GOING PLACES
11 Herb Alpert (Pye)
- 8 AUTUMN '66
15 Spencer Davis Group (Fontana)
- 9 THE MAMA'S AND THE PAPA'S
4 The Mama's and the Papa's (RCA Victor)
- 10 SUMMER DAYS
7 Beach Boys (Capitol)
- 11 STARS CHARITY FANTASIA
14 Gene Pitney (Stateside)
- 12 THE SMALL FACES
12 Small Faces (Decca)
- 13 NOBODY NEEDS YOUR LOVE
14 Gene Pitney (Stateside)
- 14 STRANGERS IN THE NIGHT
15 Bert Kaempfer (Polydor)
- 15 WELL RESPECTED KINKS
16 Kinks (Merble Arch)
- 16 FROM NOWHERE
18 The Troggs (Fontana)
- 17 AFTERMATH
8 Rolling Stones (Decca)
- 18 MANN MADE HIS
21 Manfred Mann (BMV)
- 19 HITS OF NOW AND ALWAYS
25 Ken Doody (Columbia)
- 20 STRANGERS IN THE NIGHT
17 Frank Sinatra (Reprise)

TOP E.P.'s

- 1 BEACH BOYS HITS
1 Beach Boys (Capitol)
- 2 I NEED YOU
2 Walker Brothers (Phillips)
- 3 HITS FROM THE SEEKERS
3 The Seekers (Columbia)
- 4 NOWHERE MAN
5 Beatles (Parlophone)
- 5 WITH GOD ON OUR SIDE
4 Joan Baez (Fontana)
- 6 CILLA'S HITS
6 Cilla Black (Parlophone)
- 7 ANIMAL TRACKS
9 Animals (Columbia)
- 8 SONGS FROM THE FROST REPORT
— Julie Felix (Fontana)
- 9 HOLD ON!
8 Herman's Hermits (Columbia)
- 10 YOU'RE BREAKING ME UP
7 Lee Dorsey (Stateside)

5 YEARS AGO

- 1 MICHAEL
4 Highwaymen (RCA Victor)
- 2 WILD IN THE COUNTRY/I FEEL SO BAD
3 Elvis Presley (RCA Victor)
- 3 WALKIN' BACK TO HAPPINESS
11 Helen Shapiro (KON-TIKI)
- 4 JOHNNY REMEMBER ME
2 John Leyton (RCA Victor)
- 5 JEALOUSY
4 Billy Fury (Fontana)
- 6 YOU'LL ANSWER TO ME
11 Cleo Laine (Sudu Sucu)
- 7 WILD WIND
— John Leyton (Sudu Sucu)
- 8 YOU DON'T KNOW
5 Helen Shapiro (Fontana)
- 9 TOGETHER
11 Frankie Francis (Parlophone)
- 10 GET LOST
7 Eden Kane (Fontana)
- 11 HATS OFF TO LARRY
9 Del Shannon (Fontana)
- 12 CLIMB EVERY MOUNTAIN/REACH FOR THE STARS
8 Shirley Bassey (Fontana)
- 13 GRANADA
16 Frank Sinatra (Capitol)
- 14 MUSKRAT
— Everly Brothers (Capitol)
- 15 MICHAEL ROW THE BOAT LUMBERED
12 Lonnie Donegan (Columbia)
- 16 BLESS YOU
— Tony Orlando (Columbia)
- 17 HEARD HEARTED HANNAH/CHILLI BOM-BOM
— Temperance Seven (Fontana)
- 18 SEA OF HEART-BREAK
15 Don Gibson (Capitol)

BRITAIN'S TOP 50

NATIONAL CHART COMPILED BY THE RECORD RETAILER.

- 1 DISTANT DRUMS
2 (6) Jim Reeves (RCA Victor)
- 2 ALL OR NOTHING
1 (7) The Small Faces (Decca)
- 3 TOO SOON TO KNOW
4 (6) Roy Orbison (London)
- 4 I'M A BOY
14 (4) The Who (Reaction)
- 5 YELLOW SUBMARINE/ELEANOR RIGBY
3 (7) Beatles (Parlophone)
- 6 LITTLE MAN
12 (3) Sonny & Cher (Atlantic)
- 7 YOU CAN'T HURRY LOVE
13 (12) Supremes (Tama)
- 8 GOD ONLY KNOWS
5 (9) Beach Boys (Capitol)
- 9 GOT TO GET YOU INTO MY LIFE
8 (7) Cliff Bennett (Parlophone)
- 10 WORKING IN THE COALMINE
8 (7) Les Dorsey (Stateside)
- 11 LOVERS OF THE WORLD UNITE
9 (12) David and Jonathan (Columbia)
- 12 WHEN I COME HOME
16 (4) Spencer Davis Group (Fontana)
- 13 BEND IT
13 (12) Dave Dee, Dozy, Beaky, Mick and Tich (Fontana)
- 14 ASHES TO ASHES
5 (3) Mindbenders (Fontana)
- 15 MAMA
11 (12) Dave Berry (Decca)
- 16 THEY'RE COMING TO TAKE ME AWAY HA-HA!
7 (8) Napoleon XIV (Warner Bros.)
- 17 WALK WITH ME
23 (3) Seekers (Columbia)
- 18 WINCHESTER CATHEDRAL
26 (2) New Vaudeville Band (Fontana)
- 19 ALL I SEE IS YOU
41 (2) Dusty Springfield (Phillips)
- 20 JUST LIKE A WOMAN
10 (8) Manfred Mann (Fontana)
- 21 SUNNY
23 (3) Bobby Hebb (Phillips)
- 22 LAND OF A 1000 DANCES
15 (4) Wilson Pickett (Atlantic)
- 23 MORE THAN LOVE
18 (8) Ken Dodd (Columbia)
- 24 HOW SWEET IT IS (TO BE LOVED BY YOU)
22 (6) Jr. Walker & The All-Stars (Tama Motown)
- 25 BIG TIME OPERATOR
28 (6) Zoot Money & The Big Roll Band (Columbia)
- 26 I DON'T CARE
40 (3) Los Bravos (Decca)
- 27 VISIONS
19 (10) Cliff Richard (Columbia)
- 28 I SAW HER AGAIN
15 (8) Mama's and Papa's (RCA Victor)
- 29 I CAN'T TURN YOU LOOSE
30 (5) Otis Redding (Atlantic)
- 30 HI-LILI-HI-LO
28 (11) Alan Price Set (Decca)
- 31 GUANTANAMERA
43 (3) Sandpipers (Pye)
- 32 RUN
33 (3) Sandie Shaw (Pye)
- 33 ANOTHER TEAR FALLS
— (1) Walker Bros. (Phillips)
- 34 WITH A GIRL LIKE YOU
21 (11) Troggs (Fontana)
- 35 THE MORE I SEE YOU
24 (13) Chris Montez (Pye)
- 36 LOVING YOU IS SWEETER THAN EVER
31 (10) Four Tops (Tama-Motown)
- 37 SUMMER IN THE CITY
22 (11) Lovin' Spoonful (Kama Sutra)
- 38 SUNNY
— (1) Georgie Fame (Columbia)
- 39 IN THE ARMS OF LOVE
— (1) Andy Williams (CBS)
- 40 BORN A WOMAN
47 (3) Sandy Posey (MGM)
- 41 SOMEWHERE MY LOVE
50 (2) Mike Sammes Singers (HMV)
- 42 STRANGERS IN THE NIGHT
38 (3) Frank Sinatra (Reprise)
- 43 DEAR MRS. APPELBECK
— (1) David Garrick (Piccadilly)
- 44 BLACK IS BLACK
27 (12) Los Bravos (Decca)
- 45 AIN'T TOO PROUD TO BEG
34 (11) Temptations (Tama-Motown)
- 46 LADY GODIVA
— (1) Peter and Gordon (Columbia)
- 47 SUNNY
— (1) Cher (Liberty)
- 48 THE KIDS ARE ALRIGHT
— (1) The Who (Brunswick)
- 49 THERE WILL NEVER BE ANOTHER YOU
— (1) Chris Montez (Pye)
- 50 BAREFOOTIN'
25 (6) Robert Parker (Island)

A blue dot denotes new entry.

BUBBLING UNDER

- I've Got You Under My Skin—Four Seasons (Phillips)
- Cherry, Cherry—Neil Diamond (London)
- Step Out of Line—Twice As Much (Immediate)
- This Is the Moment—The News (Decca)
- Dangling Conversation—Simon and Garfunkel (CBS)
- Tar and Cement—Verdelle Smith (Capitol)
- Is It Really Worth Your While—Fortunes (Decca)
- Have You Ever Loved Somebody—Searchers (Pye)
- Have You Ever Loved Somebody—Paul and Barry Ryan (Decca)

BRITAIN'S TOP R & B SINGLES

- 1 YOU CAN'T HURRY LOVE
7 Supremes (Tama Motown 575)
- 2 HOW SWEET IT IS
5 Jr. Walker and the All-Stars (Tama Motown 571)
- 3 LITTLE DARLING (I NEED YOU)
12 Marvin Gaye (Tama Motown 574)
- 4 SUNNY
18 Bobby Hebb (Phillips 1207)
- 5 WORKING IN THE COAL MINE
1 Lee Dorsey (Stateside 583)
- 6 OPEN THE DOOR TO YOUR HEART
10 Darrel Banks (London HL1070)
- 7 I CAN'T TURN YOU LOOSE
3 Otis Redding (Atlantic 584)
- 8 IN THE MIDNIGHT HOUR
— Little Mac and the Boss Sounds (Atlantic 58401)
- 9 CHAINS OF LOVE
19 Chuck Jackson (Pye 2378)
- 10 LAND OF A 1000 DANCES
4 Wilson Pickett (Atlantic 58403)
- 11 SOCK IT TO 'EM, J.B.
3 Rex Garvin and the Mighty Cravers (Atlantic 58405)
- 12 LOVING YOU IS SWEETER THAN EVER
11 Four Tops (Atlantic 10177)
- 13 BAREFOOTIN'
9 Robert Parker (Island 585)
- 14 IRON OUT THE ROUGH SPOTS
6 Don Covay (Atlantic 58402)
- 15 MAKE ME BELONG TO YOU
— Barbara Lewis (Atlantic 58407)
- 16 I GUESS I'LL ALWAYS LOVE YOU
3 Isley Brothers (Tama Motown 572)
- 17 THAT'S ENOUGH
— Roscoe Robinson (Pye International 23285)
- 18 SUMMERTIME
15 Billy Stewart (Chess CBS 2849)
- 19 WILLY NILLY
18 Rufus Thomas (Atlantic 58402)
- 20 LAND OF A 1000 DANCES
14 Edwin Starr (Polydor 58717)

BRITAIN'S TOP R & B ALBUMS

- 1 RIDE YOUR PONY/GET OUT OF MY LIFE WOMAN
2 Lee Dorsey (Stateside 10177)
- 2 LIKE & TINA TURNER—LIVE!
3 Ike and Tina Turner (Warner Bros. 1379)
- 3 RIDING HIGH
4 Impressions (HMV 584)
- 4 SOUL '66
7 Various Artists (HMV 584)
- 5 OTIS BLAUE
7 Otis Redding (Atlantic 994)
- 6 LOU RAWLS—LIVE
— Lou Rawls (Capitol 2408)
- 7 IT'S A MAN'S MAN'S MAN'S WORLD
6 James Brown (Pye NPL 2997)
- 8 SOUL SESSION
8 Jr. Walker and the All-Stars (Tama-Motown 11029)
- 9 THE SOUL ALBUM
5 Otis Redding (Atlantic 58721)
- 10 MOTOWN MAGIC
9 Various Artists (Tama-Motown 11030)

THE
BIG
HITS

IN THE MIDNIGHT HOUR
LITTLE MAC and THE BOSS SOUNDS



TWO LOVERS
SONY CHILDE and T.N.T.



584 031

56 108



NEW single from the Vagabonds will be the Tony Clarke number "Ain't Love Good, Ain't Love Proud".... Someone has been busy writing Move on posters... the release of Eddie Cochran's "Three Stars" is sickening... surely nobody is forcing David Garrick to sing pop... many people upset at the Zorba-ish Dave Dee newie... Chris Curtis, Marianne Faithfull, Lulu and Freddie and the Dreamers turned up for the taping of Otis Redding's "RSG".... Gene Vincent's latest sounds like early Yardbirds... which top pop star has to buy his own records?... Johnny Kidd's "I'll Never Get Over You" very popular in New York... ten groups, an ox roasting and a world twist competition among the attractions at Leeds Quince Hall on October 14... Dave Clark's fan club now run by Maureen at 235/241 Regent Street, London, W1... Andrew Oldham enthusiastic about Bobby Darin's "If I Were A Carpenter".... record producer Mark Wirtz was served a parking summons in his bath... Hollies went to a Simon and Garfunkel recording session in New York... wife of George Fame to cover "Sunny"?... Neil Diamond wrote Della Reese's "B" side... new luxury flat for Genevieve's manager, Harvey Freed... Pearl Bailey opens at the Talk Of The Town September 23... Gary Lewis sings Unit Four Plus Two's former No. 1 "Concrete And Clay" on his new LP... Master Singers' "Telephone Directory" withdrawn because of copyright infringement... Moody Blue Ron Clark making a guitar out of a toilet seat... Crispian St. Peters interested in new singer Rita Dorman... just for the record, it wasn't the RM's photographer who made Otis Redding late for his reception... Cliff Bennett's forthcoming Music For Pleasure LP contains much hitherto unreleased material... according to the "Sun", No. 1 in China is "The Works Of Chairman Mao Shine With Golden Rays" — cha cha cha?... why put a picture of two Pye juniors on the cover of the new Everlys LP?... new Birmingham club called Midnight City... Henry Mancini writing the music for Audrey Hepburn's "Two For The Road" movie... Chad and Jeremy recording in French... Beatles' hit dropped from Radio London chart when it was No. 3 in the RM's... today's rave — Tomorrow's People... Roger Easterby has joined the Arthur Howes Agency to handle radio, television and press relations... Mrs. Dee Ripley, mother of pop-singing Twinkle, opening a new boutique, Dee's Place, in Castle Street, Kingston-upon-Thames on Saturday morning—Chris Farlowe is guest-of-honour... third major robbery within eighteen months brought total value of gear stolen from Birmingham group The Mayfair Set to £2,965... so good to see a Jim Reeves' record a smash hit for all the right reasons... surely American people reckon current Top Twenty hit "Born A Woman" by Sandy Posey as the Joke of the Year... Joe Loss elected to Honorary membership of the Songwriters' Guild as a tribute to his work for British music... Chris Farlowe and Alan Price starring at Paris Olympia on Saturday... doors closed at 9 p.m. at Ram Jam Club, a sell-out triumph for Otis Redding... Joe Loss includes "Getaway" on his next LP.



Those up-to-date SEEKERS in an out-of-date car and, of course, a hit record called "Walk With Me". But on the travel kick, they'll be jet-planing around as from Sunday — a tour of South Africa, including Rhodesia and Kenya and they won't be back until November 4.

'I GOT FED UP CHANGING IN TOILETS' says FREDDIE RYDER

THE original BOBBY BELL ROCKERS were one of the very first Mersey groups. One of the members, FREDDIE SELF, joined THE BEATCOMBERS, who became THE TRENDS and became London-based. The group split and Freddie became a solo vocalist, changing his name to FREDDIE RYDER. He became understudy for CLIFF RICHARD at the Palladium and joined THE FOURMOST for a short period. Now he's a recording producer for Radio Caroline, but still manages to pursue a career on disc. His latest offering is the DAVID & JONATHAN composition "Man Of The Moment."

However, Freddie firmly refuses one-night stands. "Everyone advocates going out on jobs for experience with groups. Well, I've had my experience and I got fed up of changing in toilets. It's a waste of time to go out on jobs as an unknown. By the time you pay your backing group and fork out on travelling expenses, you're left with nothing."

Northern D.J. having a busy time is TONY DEE. He appears for three

nights each week at a new discotheque in Wythenshawe—BATMANS. Other D.J.'s at the club are JOHNNY B. GOOD and RAY "Hole In The Head" JONES. Tony also appears at another discotheque in Redcar called THE BACK ROOM.

Manchester vocalist TONY MERRICK managed by JIM O'FARRELL, who also manages FREDDIE & THE DREAMERS... London visitors to Liverpool impressed by THE SIGNS... Despite lack of chart success, lots of work for TIFFANY under the direction of GEOFF LEACK... What's ace Liverpool photographer GRAHAM SPENCER up to these days? STEVE DAY'S group shortening their name to THE KIN... BILLY BUTLER (infamous Liverpool D.J. with a long and distinguished career) and DAVE BEATTIE, travelled all the way from Liverpool to attend MIKE QUINN'S Belgravia party, also attended by BARRY FANTONI, BRIAN SOMMERVILLE, FRANK ALLEN, DAVE DAVIES, VIV PRINCE (who is everywhere), BOB ANTHONY, DAVID GARRICK, ALAN FREEMAN, HOWARD & BLAIKLEY, PEYTON PLACE kids, TWINKLE, ADRIENNE POSTA, DUNCAN JOHNSON (of course) etc. Apart from lively jam session, light relief came when David Garrick led happy partygoers into swimming pool in basement.

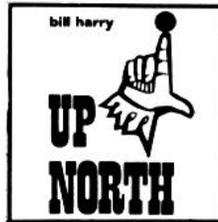
New single from FOUR MENIES probable in October (these boys are also MONOPOLY fanatics)...

THE HANDFUL, currently on the Continent have made an offer for DENNY ALEXANDER to join them.

Major Agent interested in KING-SIZE TAYLOR, Major A&R man interested in DENNISON, Major Managers interested in MARK PETERS and THE HILLSIDERS — interested parties can get in touch by contacting me.

Honorary Liverpoolian—JOHNNY MORAN... "Uncle Stratters" recently survived a twelve hour marathon game of MONOPOLY with THE KOOBAS... MIKE HART now with BECKETTS KIN... DERRY WILKIE delighted with response to his new group MACK'S SOUND when they appeared at THE CAVERN... "I'm going to see 'Who's Afraid Of Virginia Harry'..." commented ace wit BOB WOOLER when going to the flicks recently — poor Bob (incidentally, Derry enjoyed that bottle of Brandy!)... Shake-up in personnel of the KOOBAS due any time.

EMBER RECORDS willing to do another album of Liverpool sounds similar to Oriole's famous "This Is Mersey Beat"... ANSLEY DUNBAR has left STU JAMES & THE MOJOS (incidentally, is SPEN MASON interested in bringing some of the original MOJOS together again?)... TED ROSS, ex-manager of several Liverpool outfits, now managing young and attractive truly, THOLY SMITH... the REMO FOUR still in Germany — they've been over there so long



FREDDIE RYDER

that I wonder if their personal manager BRIAN EPSTEIN is finding difficulty in getting them work in Britain (doesn't he have time to spare for a group who are literally FANTASTIC)... the MAGIC LANTERNS' love being in Liverpool — I think they realise that the scene is improving there.

Are the BEATLES embarrassed when they meet DERRY WILKIE? ... Whatever happened to GERRY & THE PACEMAKERS?... Song-writer HUGH PATISON making a trip to Liverpool to discover if there is still left — there is!... DENNIS (FIX) is a gas!... Why hasn't TONY HALL written about the "golden age of Liverpool"?... Is FRITZ FRYER contemplating a dual career and realising the poten-

tial of being an A&R man? THOUGHTS "All Night Stand" delayed because RAY DAVIES decided to change lyrics... Birmingham's MOODY BLUES a big success at FLAMINGO Club during Wednesday night residency... This column would be even more like a Show Biz Telephone Directory if more Liverpool and Northern groups sent me their welcome letters... Bass guitarist JOHNNY GUSTAFSON, and drummer JOHN BANKS on 'B' side of next BRIAN POOLE single... KIT LAMBERT and TONY STRATTON SMITH doing more for Liverpool artists these days than BRIAN EPSTEIN... JOHNNY GUS recording on Sept 26... Scottish duo FRANKIE & JOHNNY have disbanded.

TWO SENSATIONAL RECORDS

BIRD DOGGIN'

recorded by GENE VINCENT on London HLH 10079

I DON'T CARE

recorded by LOS BRAVOS on Decca F 22484

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