

# Record Mirror

Largest selling colour pop weekly newspaper 6d.  
No. 284 Every Thursday. Week ending August 20, 1966



THE SMALL FACES



## THE GAME

## "GONNA GET ME SOMEONE"

on Decca F.12469

Sole Agency:

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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.

# 'We don't want to live shows' says an R.M. reader



THE BEATLES — seen when plugging "Paperback Writer".

**A**BOUT the letter in which a reader said the Beatles were "worried" about sales of their records—that they put out two singles in eight weeks. It's really just shrewd commercial psychology. It was six months between their singles . . . that was why "Submarine/Rigby" came out so soon after "Paperback Writer". Many artistes have had hit singles transferred to a subsequent hit LP—why not the reverse? As for Ray Davies pronouncing "Submarine" as "rubbish", this'll have no effect at all. He must be bound to admit that Beethoven didn't write technical classics all the time, though it didn't detract from his popularity. — C. Musson, 92 Whitelands Road, High Wycombe, Bucks.

And from: Terry Escott, 4 Heath Street, Eastville, Bristol 5; Reason for the rapid release of the single is because previously the Beatles have watched their classics reach number one by other groups and singers. I've now got 120 different Beatle recordings—is that a record?

## Record Mirror

EVERY THURSDAY

116 Shaftesbury Avenue, London W.1.  
Telephones GERrard 7942/3/4

### GUITAR GREATS

**W**HY is it that a great group like the Ventures have to suffer terrible delays in LP releases over here . . . so giving the import exploiters the market. For example, "Walk Don't Run '64" was out in the States September 1964 but issued here in late April 1965. Other albums haven't been so fortunate — "Fabulous Ventures", "Telstar", "Beach Party" . . . never released here. "Country Classics" and "Batman" were out here as EP's, not LP's. The one recently reviewed, "Where The Action Is", was first out in the States in March — no wonder your reviewer found some of the tunes dated. What's more I think the Ventures are musically superior to the Shadows — they gave us the fuzz-box sound here in 1962 which everyone thought was played on sax. — R. J. Cooke (guitarist for six years), 47 Hill Crescent, Worcester Park, Surrey.

### PLEA TO MARTY

**P**LEA to Marty Wilde: I've never been a great fan of yours, Marty, but if you don't record the song you sang on "Saturday Club", I think it was called "Daddy What Will Happen To Me", it will be a sad, sad waste. Don't give the song to anyone else, but record it yourself. It's your re-entry song to the Top Twenty.—Rex Greynams, 16 Shipway, Paignton, Devon.

### YOUNG ROCKER

**S**O admirers of such stars as Jerry Lee Lewis are known as "Thirty-year-old rockers". Well, I'm fifteen, which means that in the hey-day of Lee Lewis, Little Richard, Cochran etc., I was about seven or eight. I'd never heard of the stars mentioned until the small revival of rock during the beat boom of two or three years ago. It was at this time that I heard a Lee Lewis record for the first time and saw him and Richard when they did their memorable TV shows. Since then, I've been an admirer — not just to appear "in", I mean that! I do not like Cochran, Haley or Carl Perkins, they sound too dated and too tame. The latter two swing rather than rock. — Russell Carey, 4 Whiteheads Road, Cirencester, Gloucs.

### SOFTLY, SOFTLY

**W**HY is it that LP's are always made much softer in volume than singles? I like to hear my discs at loud volume but you can't do it with LP's. Please make them louder so we can hear them plainly at a party. Let's have our money's worth. — Jimmy Baker, 76 Llantrissant Street, Cathays, Cardiff.

### TOP BEATLE

**W**E would like to find out who is currently the most popular of all the Beatles — we feel the position may have changed since a newspaper last conducted such a poll. We'll sort out the votes for Record Mirror. Please send a one-name selection to: G. and T. Wilkinson, 7 Elm Drive, Formby, Liverpool, Lancs.

### VICTIM

**I** COLLECT orchestral and tuneful music portraying the music of various countries. And I'm the victim of inaccurate LP sleeve notes on "Popular Music From Poland". Making the expensive purchase, I find it includes twelve "vocals" out of 16 tracks — and with no mention of singers on the sleeve. Most LP's like this have to be ordered so it's impossible to hear them first. Therefore we must have explicit sleeve information. — David J. Chapman, 22 Gouge Avenue, Northfleet, Kent.

### GOOD OLD DAYS

**D**ON'T want to add to the "Rockers v Creeps" feud, but so much drivel was spouted by reader Tobias, I'm 18,

old enough to remember when good records formed at least half the charts. I've seen the charts degenerate into an ugly mass of mass-produced rubbish designed to hoodwink the innocent public. No originality or spontaneity anywhere, with only few exceptions.

Hawkins and Haley may have had their day but Lee Lewis is still the eighth wonder of the world. And there's nothing to touch the sounds of labels like Sun, Chess, Imperial and Atlantic during 1955-62. Reader Tobias might at least have mentioned the U.K. artistes who do merit recognition — Alex Harvey, Animals, Eric Clapton. — Mick Fenton, 51 Reeth Road, Middlesbrough, Yorkshire.

### IN BRIEF . . .

**J**ESSICA Reeve, 19 Lynton Avenue, Harborough Road North, Northampton: Record Mirror promotes Elvis — so could you let Elvis fans know about some Tee - shirts I'm promoting. Anybody interested, drop me a line.

Ruby Heasman, 231 Elm Grove, Brighton 7, Sussex: Manfred Mann were lucky to get Michael d'Abo. He is the best singer to happen in a long time — in fact, I think he's much better than Paul Jones ever was!

F. Bull, 118 Hampton Road, South Chingford, Essex: A fan of Bill Fury's for over six years, I claim to have every record he's released, including "My Christmas Prayer" and "Glad All Over" and "Hippy Hippy Shake", which he recorded in Sweden. I would like to hear from anybody who has any rare recordings or tapes of him. But my ambition is to meet Billy personally. Can anyone help?

Miss Susan Blackmore, 111 Mayfield Gardens, Hanwell, London W.7: Anyone like to exchange pictures and information of the Lovin' Spoonful for the same of whoever they like?

Valerie Pollard, 28 Nutley Avenue, Tuffley, Gloucs: What a great backing group the Ryan twins have in Robb Storme and the Whispers. They're grossly under-rated — versatile, talented, with a good stage presentation. Let's have more lime-light for them.

## AN OUTSTANDING SOUNDTRACK ALBUM UNITED ARTISTS RECORDS Sulp 1147 ULP 1147



Single release of the title music by Johnny Mandel on United Artists UP 1149

## "THE RUSSIANS ARE COMING THE RUSSIANS ARE COMING"

CARL REINER EVA MARIE SAINT ALAN ARKIN BRIAN KEITH JONATHAN WINTERS THEODORE BIKEL

PAUL FORD WILLIAM ROSE NORMAN JEWISON JIMMY MANDL PANAVISION COLOR BY DELUXE UNITED ARTISTS

FROM AUGUST 25 AT THE **Leicester Square THEATRE** PHONE WHI.5252

## The man who isn't afraid of life

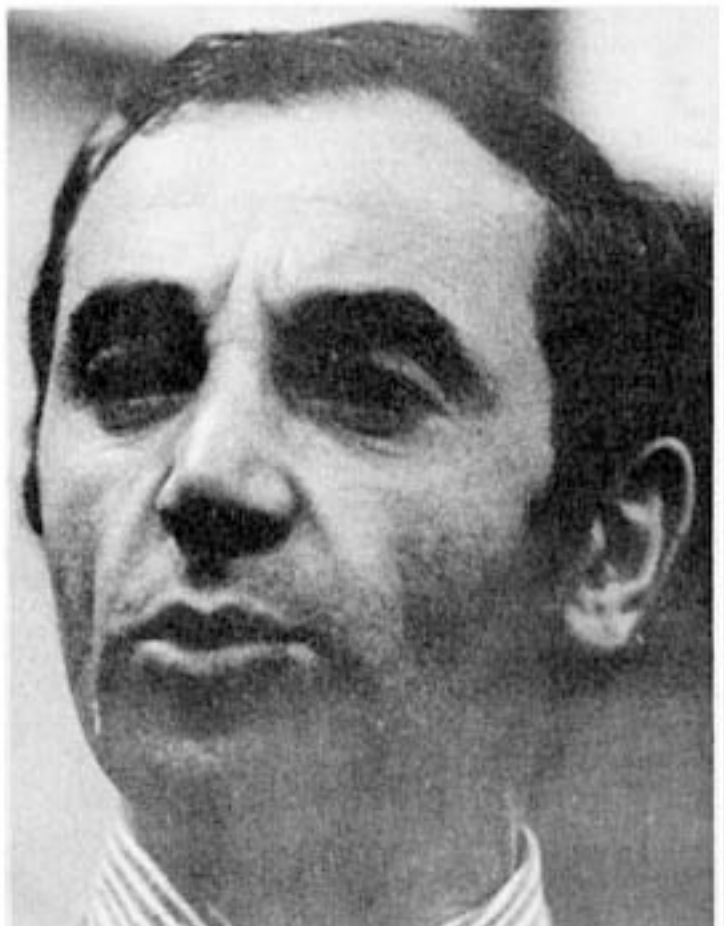
**C**HARLES AZNAVOUR, singing idol of France, in a one-man show in the massive Royal Albert Hall, at 8 p.m., September 4 — his first concert in Britain. And if you think that has little to do with pop music . . . remember that his songs have been much - recorded by top names like Darin, Nina Simone, Tony Bennett.

Talented lyricist who knows Aznavour well is Decca's European promotion boss Marcel Stellman. He says simply: "I love this man for his talent, his friendliness, his interest. He's ugly, small — and completely magnetic."

Link between the two started five years ago. Phone rings in Marcel's home. "Charles Aznavour here . . . I know you are bi-lingual and would like you to write English lyrics of my songs. I'll fly over tomorrow, have lunch, and talk." Much falling off of chairs in the Stellman home . . . says Marcel: "I'd admired the man for so long — never expected anything like this."

They met. Aznavour played piano and sang. Said: "I don't want English lyrics to my music. I want Aznavour IN English." Offered a dozen tunes, Marcel took only one . . . "You've Let Yourself Go", to see how it worked out. It's a masterpiece, as fans will know. The others followed, some months later — only one word had been changed by "the master". Now Aznavour always includes several Stellman lyrics in each show. Other British lyricists of Aznavour originals include Herbert Kretzmer and Don Black . . . remember "Mama", by Don, which was prepared for Matt Monro?

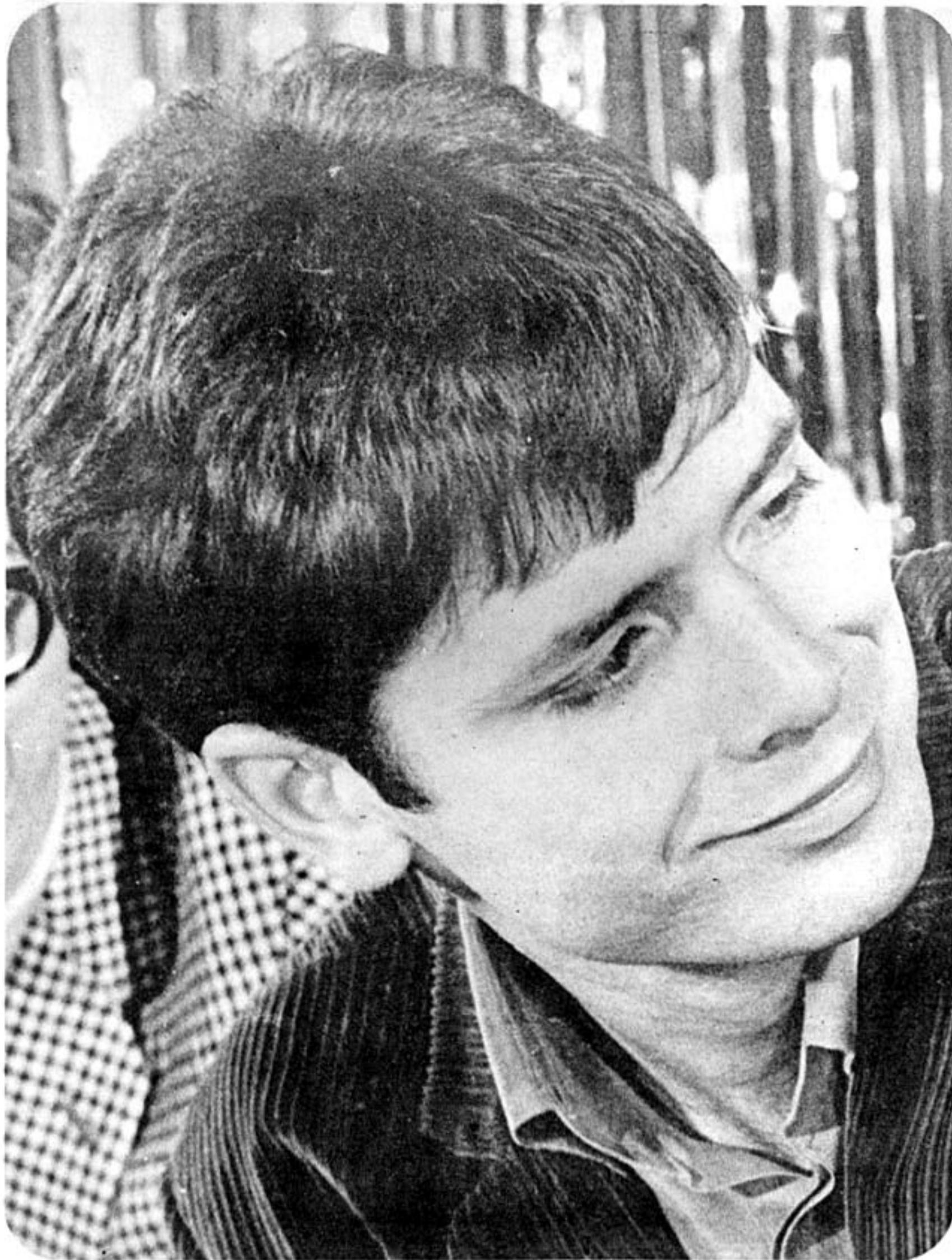
Says Marcel: "Aznavour isn't afraid of life. He knows that women let themselves go, become unattractive to their husbands. That husbands get drunk. That even in sorrow, there is love. As



CHARLES AZNAVOUR — his discs are issued by Phillips here.

there is in happiness. He comments, he observes. That's what makes him so magnificent."

Paris and New York are already tightly in the Aznavour pocket. London comes next. And don't worry about not understanding French. Monsieur Charles can make his point in any language under the sun. Pity is that Marcel won't be there — he has to be abroad. But I shall be there. Aznavour sounds like something really big. PETER JONES.



CLIFF has a go at the Beatles on a rather unusual subject . . . (RM Pic).

# In a moment of truth Cliff tells of 'SOMETHING I DON'T LIKE ABOUT THE BEATLES'

**C**LIFF RICHARD never fails to amaze those around him. Even more so people, like myself, who may see him several times in the space of a few days and then not again for several months.

He does not amaze by his way-out antics . . . just in the way he has developed over the years.

From the days of "Living Doll" when his dazzling clothes and gyrating stage antics led mothers to lock up their daughters when he was in town, he has now become just about the most sophisticated and cool artiste in the business.

So ridiculously smooth and polished on and off stage that the most pretentious of statements like "Butter Wouldn't Melt In His Mouth" could almost fit. But Cliff has his moments.

I talked to him at the Pinewood Studios as he did the finishing touches to his latest "smooth" movie, "Finders' Keepers". I watched him at work, chatting to film crew and actors like Robert Morley and Graham Stark. Like a Brando or Poitier. At lunch with his mum — like a son whose mother is visiting him at the office canteen.

Cliff handled a party of visiting Labour MP's like a young man who'd been taught when to say what and when to smile politely and say nothing. I talked to him in the tea marquee . . . and he enjoyed answering questions on his eventual departure from pop and into religious teaching.

He said: "I first thought about teaching three years ago", he said in almost cliché manner. "I've got a lot of friends who teach". He added: "I haven't always been a Christian but I've believed in God".

And he went on about his holidays in Portugal and I thought it was getting a bit like a film script where the hero does everything right and nobody shows him in a bad light. Rather boring . . .

But then . . . we stumbled on a point of conversation which made Cliff's perfect image turn into that of an only TOO human being.

And it was the Beatles that did it. The four boys who it could be said

overshadowed his success had something about them that Cliff didn't like.

"Anybody would think the Beatles invented the Miracles", he said. "I was a fan of theirs years before the Beatles were known. The same sort of thing with their version of 'Roll Over Beethoven'. My sisters were raving about it when they brought out their version . . . until I dug out into my collection and came up with the original version by Chuck Berry. I thought it was the same arrangement."

Cliff then emphasised the way the Beatles have been credited with discovering so many unknown American artistes. "The only person I like to think I discovered and introduced into Britain was Nancy Wilson. I saw her first in America, but even with Nancy it was some people in the BBC who really got her off the ground here."

"But I'd like to see a guy called John Hammond hit it big. We saw him first in a little club in Greenwich Village and nobody had heard of him. As yet he still hasn't got anywhere in this country."

(For the collector, he has had one single and one LP released here on Fontana. No more are scheduled at present).

But Cliff hadn't finished letting off about the Beatles. "They said in the beginning that they would never record certain types of songs but since then they've cut several tracks of LP's identical to what they said they wouldn't do."

"Take 'A Taste Of Honey', for example. A typical Matt Monro style song that they would have decried in the beginning. Admittedly there's only one track or so on each LP and Lennon doesn't sing them. But they're there all the same."

"The Beatles have definitely changed a lot since they first started, but they would never admit it. You listen to their early material and then their new records and they've changed so much. I would never have dreamed of doing 'And I Love Her' when I first started, but I never said I wouldn't do things like it."

"Our biggest hit was a ballad — 'Living Doll'. Since then we've tried to follow what the fans like. I record songs, though, that I like but I like to think that what I like will be also liked by other people."

It surprised me to learn that Cliff has bought "Wild Thing", "Get Away" and "River Deep, Mountain High" just a few days before we'd talked.

"I'd have been sorry if 'Visions' hadn't made it. It's one of the most beautiful songs I've done. But as long as a record of mine is in the Top Twenty I don't mind where. It doesn't affect my career much these days . . . not what actual number a record gets to."

Perhaps the most significant thing Cliff said the whole afternoon was: "I treat my career as a job . . . but I enjoy it".

That's more like Cliff Richard, pop singer  
**ROD HARROD.**

## How to destroy a work of art...

**C**OME on, TOMMY SCOTT, release THE KIRKBYS disc! . . . The bottleneck of 'cover' discs each time a BEATLE album is released is becoming ridiculous — why the devil don't they write numbers for other artistes? . . . THE FOURMOST and THE FOUR PENNIES travelled to THE CROMWELLIAN in a Jaguar last week — but ALAN BUCK had to make the journey in the boot of the car! . . . ALISTAIR TAYLOR delighted with THE SILKIE's very successful summer season in Great Yarmouth . . . Liverpool's SPEN MASON managing London pop photographer . . . On return from America last week, HERMAN immediately went clubbing because he couldn't catch plane to Liverpool.

### CHRIS & SHARON

Yes, CHRIS CURTIS' first venture as an A & R man via "It's Almost Good" by EDDIE CAVE & THE FIX is released on his birthday August 26. But it's also a debut for the new songwriting team of CURTIS/SHEELY, for the 'A' side has been written by Chris and U.S. songwriter SHARON SHEELY who entered this country six weeks ago. The new team have also penned a number for MICHAEL ALDRED, who Chris also records (so he seems to be doing well for himself). Incidentally, Sharon penned her first number when she was 15. It was "Poor Little Fool", which notched up 5,000,000 sales when RICKY NELSON recorded it.

Will Uncle TONY STRATTON-SMITH (affectionately known as 'Stratters') chastise THE CREATION? They deserve it, it seems, according to a reliable report from a publicist! The group have been appearing on stage and displaying the expensive painting "Creation" as a back cloth.

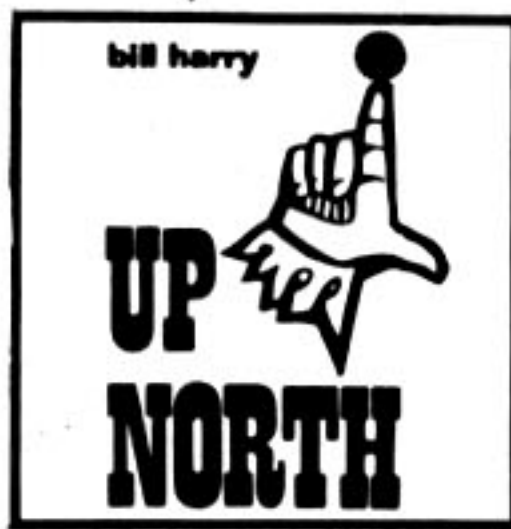
"Creation" is the Keith Grant painting that was used in the groups recent advertising campaign. It belongs to DIRK BOGARDE and is insured for £500. (Thinks: perhaps I should have used the past tense in the last few sentences, because the painting no longer exists, hence the trembling fury of Mr. Stratton-Smith). One night recently at Great Yarmouth, KENNY LEE brought a huge piece of paper on stage and used an airbrush to create an abstract painting whilst the group were performing. He ripped it up and threw it to the audience. The girls were frantic . . . which perhaps explains why EDDIE PHILIPS crunched up his violin bow and threw THAT to the mob of screaming girls. Further freneticism occurred and Eddie, obviously overcome with passion, commenced to rip up "Creation", and throw it in the same direction as the other unfortunate, mutilated objects. Hence, even the insurance coverage becomes useless. Hence the little chat that Uncle Stratters must have with THE CREATION in the near future.

Even success must bring its problems. DAVE BERRY can confirm that. It seems that the Belgium government are a bit perturbed about the vast amount of loot (bread, green, folding stuff, jam butty, fodder, etc.) that Dave is managing to shift from Belgium to help stabilise the Pound. In fact, they are curtailing his activities over there. He's even had to cancel two out of every three dates over there because of permit difficulties. However, he'll be allowed to appear at a concert in Ostend on August 13 and will also be allowed to appear on three of the four further Belgian bookings he has in the near future.

Come on FRANKLYN BOYD, it's a year since THE MOJOS' last single . . . latest Liverpool group to be signed by T. Stratton-Smith — TIFFANY's former backing group THE THOUGHTS. They'll continue to back JOHNNY & JOHN . . . Do I have to say it again, why doesn't someone realise the potential of THE HILLSIDERS?

### CLEM'S PUBLICIST

D.J. CLEM DALTON has acquired a publicist. He has a nose, a voice and a box of jokes — amongst other things. His name is BILLY HATTON. He is a FOURMOST. He says: "When we had a long season at the Palladium some time ago and were No. 4 in the charts (the highest we've ever been), Clem was nursing his ambition to be a D.J. He came down to London more or less penniless. Seeing as I was the only person he knew down here he stayed in my flat and I put him up for eight months. We got



on great and invented all things to cook and had a great laugh. I was trying my best to get him introduced to the right people because he was so good. When I left London I kept in touch and I'm very pleased to know that he's now about to be launched, I hope, as one of the top D.J.'s in the country."

ALF THE PARROT MONGER, road manager with THE FOURMOST happened to be backing the group van down a small street when a car drove up behind. Alf reversed into the front of the car. He was irate, furious, mad, so naturally he started cursing and swearing at the driver. But he soon clapped up when the driver stepped out — and proved to be a vicar!

### CREATION DRUMMER

Drummer DAVE (the Rave) PRESTON is now with THE CREATION. This (notorious?) Liverpool drummer is standing in for JACK JONES, who is ill. But he has given the group a bigger sound and it's rumoured they may keep him.

New Columbia artistes (with their August 19 release "Sweet Music") (Ugh, what a title!) THE KOOBAS have changed their image on stage, so their flowered trousers have literally been thrown out of the window. They were the first to wear flowered keks and the first to stop wearing them. MALDEAN'S illustrations for the "All Night Stand" novel were not included in the British edition because of the violent reaction to them in America, several writers are penning a composition called "All Night Stand".



# 'BAD TASTE?

'I think Dylan's record was worse' says NapoleonXIV

THE VOICE OF NAPOLEON XIV DIDN'T crackle across the transatlantic 'phone. In fact it sounded as though he was talking from the other side of London. But the things he was saying had no relation to the things which thousands of people are paying seven shillings and fourpence halfpenny to hear, on a record which has been dubbed 'tasteless and offensive'.

"No, I didn't realise there would be much in the way of allegations of bad taste," said Napoleon, alias New York recording engineer Jerry Samuels.

"I don't think it is in particularly bad taste. Certainly not like "Rainy Day Women" or "Let's Go Get Stoned", which I think really are in bad taste. And all these dope songs that are going around. . . . But most people I've spoken to have taken the record in the spirit in which it was intended.

"I can't tell about the British market though. I don't study your charts so I don't really know whether or not my record is in bad taste compared with other records which get into your charts.

"I've already recorded an album as a follow-up to the hit — and one of the numbers from that will be the single follow-up. But I'm still mainly a recording engineer — I doubt if I'll become a professional singer permanently!"

Jerry's last big hit in the States was a song of his which made the top twenty for Sammy Davis, called "The Shelter Of Your Arms". And Jerry also took a lot of interest in the fact that fellow-American Kim Fowley had made a version of his song. There is a possibility that Jerry may come to England, but he said that was up to his agent. He doesn't have enough time to study where to go and all the other details of his itinerary.

NORMAN JOPLING

# Gordon Waller INSIGHT

I HATE knowing that people are lying to me . . . a lot of people lie to me, obviously—but if I do find out then I'm not interested in them in the future, these people who have to lie don't matter anyway.

Many people have tried to swindle me, but in general, I'm better at that sort of thing than they are . . . a couple of places have not paid us—but because of my vile temper as a result, they've found it's not been worth their while.

I hate places which have bad mikes . . . once, during our act, we walked off for twenty minutes until they provided decent mikes for us . . . it's the same everywhere—you hear of places which spend £100,000 on re-decorating and they can't even put in a decent P.A. system.

I wouldn't mind signing 1,000 autographs a day as long as it was in comfort—when you get to a theatre, either you get a dressing room or you don't . . . if you get a little cupboard you clear straight off after the show and it's hard on the people who want autographs . . . we did a show at the ABC, Blackpool, and this was the best place we've played in in England . . . the dressing room had a T.V. extension to the telephone—I didn't mind signing autographs until 3 o'clock in the morning because I had a decent chair to sit in.

## GIRLS IN DRESSING ROOMS . . .

There are people on the doors of Theatres who, when you bring a guest along with you, tell you that no girls are allowed in the dressing room . . . and when you get off stage every girl in the Theatre is allowed in your dressing room . . . lots of girls say 'give me your autograph, it's not for me, it's for my friend, I don't like you' . . . I don't like them, but I have to reserve my temper.

We come across a lot of criticism . . . I'd like it if the people who criticise us could live the life we live in our position for a couple of weeks — and then come back and criticise or apologise or whatever.

I'll continue to believe in God until someone disproves His existence . . . I was brought up, in a way, to believe in God . . . but I used to hate going to Church, I admit . . . but I don't see any point in people saying God's a load of rubbish . . . religion is like a poker game in a way, you say 'I'll put my money on this because I believe it will come up' . . . there's nothing worse than pop stars doing religious talks and I hate people who disbelieve in God or those who say 'God's got me where I am'.

Some of the minor laws in this country are the worst in the world . . . how many people get away with things? . . . if the Law as a whole worried about the more serious things it would be better . . . if they caught murderers and the bank robbers and didn't waste day after day over someone

'Many people have tried to swindle me . . . I'll continue to believe in God until someone disproves His existence . . .'



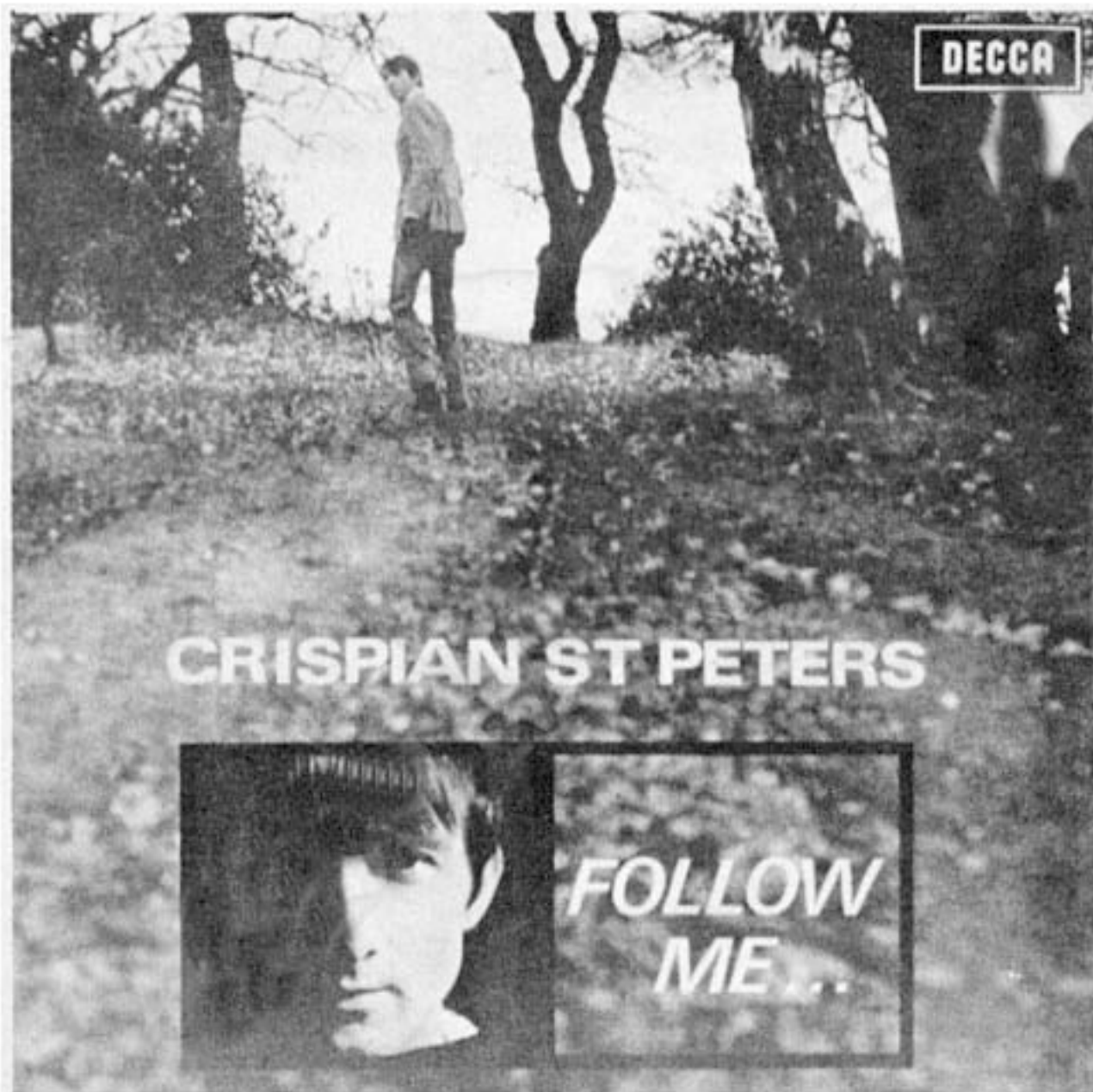
GORDON WALLER — likes to sign autographs in comfort (RM Pic.).

who diddled the railway out of 3d., it would be a better scene.

Drowning or being stifled or being gassed terrifies me . . . but if I was in a plane going down I wouldn't worry at all . . . I'd prefer to be killed in a car accident than be in hospital for three years with your arms and legs chopped off . . . and I believe that people never really die.

BILL HARRY

here are the songs of  
**Crispian St. Peters—**  
 listen, and the pied piper will lead  
 you through the deep and magical  
 world of his creations



# CRISPIAN ST. PETERS FOLLOW ME

© LK 4805

12" MONO LP RECORD





## Hysterics & Beatles

RADIO ENGLAND'S RON O'QUINN REPORTS FROM THE U.S.A.

**H**OW does a Beatle while away a long, 10-hour flight from Britain? Mostly, by reading. But John Lennon started out to watch the movie on the plane. It was "Arabesque" but after about twenty minutes John got restless and switched to a book.

The send-off at London Airport was tremendous. Around 2,000 loyalists were there, some of them shouting "John not Jesus."

During the flight, passengers kept trying to get into the Beatles' private compartment. As the hours went by, the air hostesses became noticeably less polite and more nervy. The most persistent attempts to meet the Beatles were made by people in the 30 to 60 age groups. Towards the end of the journey, road manager Malcolm Evans parted the curtains and went among the other travellers with copious supplies of Beatles pictures. This seemed to make everybody a lot happier.

Because of flight scheduling problems we were unable to go directly to Chicago. We were flown to Boston and there ran across the tarmac to another aircraft that took us on to Chicago. But any inconvenience this caused was forgotten after the boys noted the rousing reception they got in both Boston and Chicago.

Just before the plane landed in Chicago a local radio station was rung up by an apparently hysterical girl saying she had got to know when the plane was due to arrive. "Something just awful is going to happen to that plane before it lands," she insisted. But the call was recognised at yet another hoax designed to provide the caller with unauthorised flight information. The caller was told that everything possible will be done to prevent any harm to the Beatles.

Here's a curious little sidelight on the incident of the so-called "Bible Belt" radio stations and their anti-Beatle demonstrations. Art Unger of Datebook magazine (which ran the story about John and Jesus) told me that Tommy Charles, the disc jockey



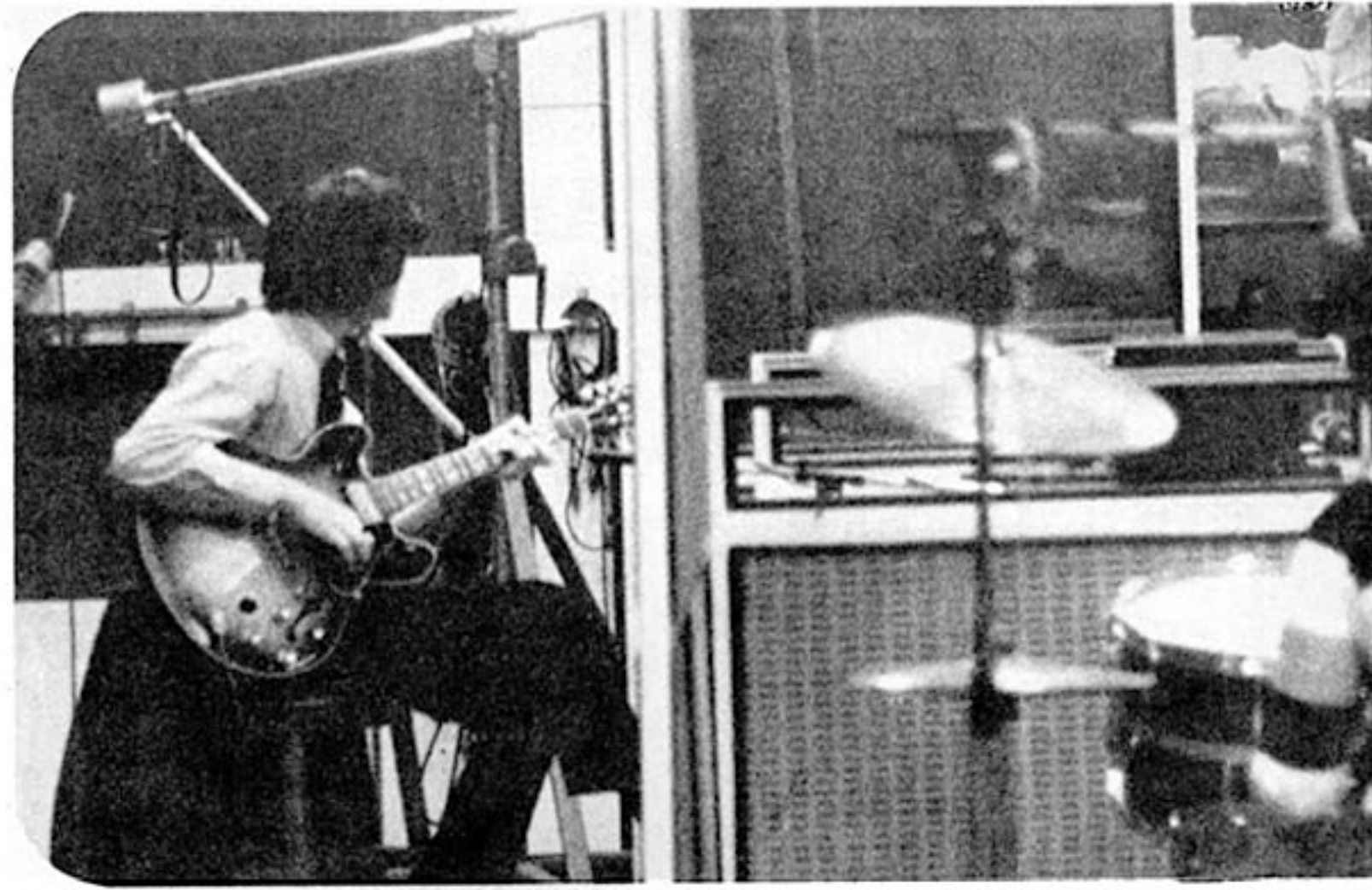
RON O'QUINN

from Birmingham, Alabama, took the decision to ban Beatles records and then placed a phone call to Brian Epstein in London informing the Beatles' manager of the decision. Brian said he had no comment and Charles went ahead with his plans.

But the banning created such a furor, with so many little stations getting in on the act (including a station in my home State of Georgia where, in 1959, I got my first job as a deejay!), that Charles felt it had got out of hand. He made another frantic phone call to Epstein and said "I had no idea it would have these repercussions. I am sorry I started the whole thing!" Epstein reportedly again had no comment.

John's charming apology in Chicago was really something to see. It showed that even Beatles are human and can make mistakes. In my opinion the boys came over as articulate, polite, razor sharp, and honest. They didn't descend to show biz jargon or hipsterisms. No, they were four talented young men who were sincere. It looks as though this tour is going to be their greatest yet. Love, not hate, is the real winner.

And this is Ron O'Quinn calling from Miami, Florida, with love to all in Britain.



THE MINDBENDERS seen during a recent recording session. Their new disc "Ashes To Ashes"

## THE MINDBENDERS TELL OF RACE RIOTING, THE GIRL WHO WRITES THEIR SONGS, AND HAPPENS WHEN YOU HIRE

**R**RACE riots and pop music don't mix. If you buy records by a coloured artiste and you happen to be white, it's difficult to be colour prejudiced. The same applies if you are coloured and you buy records by white artistes. It's hard to be prejudiced against someone who gives you enjoyment and pleasure.

The Mindbenders were very worried during their recent tour of the United States, following their number one hit there with "A Groovy Kind Of Love". I talked to Eric Stewart about their problems with race riots, which the Mindbenders somehow managed to get mixed up in.

"We were at a concert in Chicago. There were about seven to eight thousand people there—and about nine tenths of them were coloured. They had come to see James Brown who was on the bill. We were absolutely amazed when we were actually applauded. But the white people in the audience were terrified.

"Outside there had been some terrible rioting. We got off the streets quickly. Things were very violent—

in a way we were glad to get back to Britain."

When the Mindbenders touched down in New York, they were met off the plane by Toni Wine and her friend, both of whom wrote "Groovy Kind Of Love", "Can't Live With You, Can't Live Without You" and their new disc "Ashes To Ashes".

"Toni was great," said Eric. "She took us down to Sybil Burton's discotheque, Arthur, where they're all trying to be English. It's very funny.

"But one thing we didn't like about America was the equipment for the stage shows. Now, America is supposed to be the home of pop music and all that. But you wouldn't think so by the disgusting equipment they provide you with. Any British group will tell you that. They've no idea—it's diabolical.

"There was an air strike on in the States when we got there. We hired a six-seater—that was just about right—and found it very useful. Also we could travel at our own convenience instead of having to go by airport timetables. It cost us about five hundred dollars extra, but it was worth it.

"The pilot of the plane was great. He showed us all how to fly, and he's the personal pilot of Desi Arnaz."

Aside from their American trip, the Mindbenders are doing quite well. Eric wrote the 'B' side of their new single, called "You Know About Love". In fact it was written

about nine months ago. I didn't think it was a good idea until he was humming it in the studio when the record producer asked him about it.

"We'd like to do a single for our next single that really want to be class. In our act we have a medley of "Land of the Midnight Sun" and "Rider". We try to inter-

## A look

**F**AST RISING U.S. artist Fred With You Broken Hearted—(Kapp); Little Deez—Temptation (New U.S. release); Sound—Fontella Bass (Musicor); A Woman Now—Dee Jay (house); The Beatles Like Two In The (Capitol); Baby, I'm Potatoes—Booker T. & the M.G.s (Rancho); Cajun Heat—Jimmy Radel (Hickory); We'll Be The Sad Young Man—Sandy Nelson Peterson (MGM);

## Roy's new single—no connection with the death of his wife ...

**R**OY ORBISON'S new single, "It's Too Soon To Know", was NOT released as a result of the death of Claudette Orbison. This point was emphasised this week by a Decca official and the publishers of the song.

When the record was played on BBC-1's "Juke Box Jury" on Saturday, actor Anthony Booth criticised its release and felt it was in bad taste.

Chairman David Jacobs agreed and said it was "a disgrace" for the single to be issued at the moment. The record company responsible, he said, should be ashamed.

Disc jockey and Decca official Pat Campbell told me on Monday: "People are liable to be alarmists in this business, they don't really know, they just want to appear clever in front of millions of people."

He spoke of a similar occurrence just after the death of Jim Reeves.

"When Jim Reeves died, someone at Decca wanted to put out 'This World Is Not My Home, I'm Just Passing Through' and I put my foot down. It was a diabolical thing to do. There had been some requests for it from Ireland and it was eventually released," he said.

### BIGGEST HITS

"Only The Lonely" was something similar to Roy's new one and was one of his biggest hits. We do know he had some domestic upsets, but the record had nothing to do with that.

"If you analyse the lyrics of anyone's songs these days, you will find something personal in them."

The song is published by Acuff Rose and I spoke to

Nick Frith there about the record's release.

"It was written by Don Gibson two to three years ago and recorded three months ago," he revealed. "It was put out because it was a good song. Decca and ourselves certainly had a chance to kill it if we wanted to, Decca gave us the option, but we didn't want to.

"I shall personally write a letter to Mr. Jacobs and send him a copy of the lyrics."

It is worth noting that the song does not concern a death, it deals with a man who has lost his lover.

The producer of the show, Albert Stephenson, said: "I've got to be neutral and to me a record is just a record. We shuffle the records up and pick them out. If we like it, it goes on.

"If a record like Roy Orbison's gets criticised, it is a good talking point." R.G.

## CHRIS ANDREWS

Stop that girl F 22472 (already released)

## THREE PEOPLE

Have you ever been there F 12473

## THE PUSSYFOOT Freeloader F 12474

## LOOSE ENDS

Tax man F 12476 (already released)

DECCA

## LEE LYNCH Answer me R 11023

REX

45 rpm re



"To Ashes" is issued this week. (R.M. Pic).

# U.S. WHO WHAT A 'PLANE . . .

ago but Eric  
any good. How-  
ning it in the  
ording manager  
Eric told him,  
o the flipside.  
a beat number  
ough. We don't  
ssed as a ballad  
e start off with  
of 1000 Dances".  
our" and "C. C.  
tegrate as many  
different kinds of songs as possible  
into the act. We've changed con-  
siderably since our break-up with  
Wayne.  
"Funnily enough in the States, they  
were all amazed that a group of  
three people could make so much  
noise. They used to come up to us  
and say 'Where's your backing  
group?'. When we went on stage and  
kicked up a noise, they ate humble  
pie."

NORMAN JOPLING

## at the U.S. charts

U.S. hits include—Suspicion—Sidekicks (RCA); Satis-  
ou—Dave Clark Five (Epic); What Becomes Of The  
—Jimmy Ruffin (Soul); Mr. Dieingly Sad—Crittters  
Parlin—Marvin Gaye (Tamla); Beauty Is Only Skin  
ns (Gordy).  
ases include—Baby Toys—Toys (Dynovoice); Safe &  
Bass (Checker); The Son Of Irving—Frank Gallup  
oman Of The World—Gentrys (MGM); She's A Big  
ay & The Runaways (Smash); Words—Regents (Pent-  
at—Major Lance (Okeh); One Bird In The Hand Is  
e Bush—Chartbusters (Crusader); Boa Constrictor—  
olumbia); This Gun Don't Care—Wanda Jackson  
Do The Philly Dog—Olympics (Mirwood); My Sweet  
F. & The M.G.'s (Stax); Think About The Good Times  
e Gingerbread (Ateo); The Fool—Sanford Clark  
Honey—Clarence Frogman Henry (Parrot); Lucky Old  
cliffe (Shout); He Reminds Me Of Me—Mark Dinning  
Meet Again—Turtles (White Whale); The Ballad Of  
Men—Steve Lawrence (Columbia); Sock It To 'Em  
on (Imperial); The Whole World's Goin' Crazy—Ray  
Living A Lie—High Keys (Verve)—N.J.

# Win Sonny and Cher!

(on the 'phone at least!)

SONNY and Cher's long-awaited film  
"Good Times" is to be premiered in  
London later this year, and for Record  
Mirror readers there is the chance to go  
to that important event as the guest of  
Sonny and Cher.

As if that was not enough, Sonny and  
Cher will be ringing FIVE Record  
Mirror readers next Wednesday lunch-  
time to chat with them. Any of you  
could be at the receiving end of one of  
the calls.

All you have to do to win either or  
both of these great opportunities is to  
write on a postcard in not more than  
fifty words why you would like to speak  
to Sonny or Cher. Send the postcard  
with your name, age and address to  
Richard Green, Record Mirror, 116  
Shaftesbury Avenue, London, W.1. But  
MOST IMPORTANT, be sure to give a  
telephone number where you can be  
reached between 11.45 a.m. and 12.15  
p.m. on Wednesday, August 24. If it is  
a business number, please give an ex-  
tension number. The five people giving  
the best reason will receive a call from  
Sonny or Cher.

When Sonny and Cher have spoken to  
the five lucky winners, they will decide  
which person they enjoyed talking to  
most and will then arrange for him or  
her to go with a friend to the premier of  
"Good Times".

As Sonny and Cher will remain in  
London during their brief visit to Eng-  
land and they have a very tight  
schedule arranged, few fans will have  
the chance to meet or talk with the duo.  
The Record Mirror are offering this ex-  
clusive chance to their readers—so get  
cracking today.

RICHARD GREEN



N  
UR  
OPS  
DAY

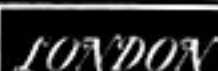
## THE WHO

The kids are alright 05965



## THE INTRUDERS

United HL 10069



## BRIAN COLL AND THE PLATTERMEN

I'll never take you back MD 1055



records

new albums reviewed by Norman Jopling and Peter Jones new albums

# Plenty of rare sounds on new Sue soul album, and an oldie but goodie LP from the early Righteous Brothers

**VARIOUS ARTISTES**—"Soul '66"—Give Me Love—Rosie & the Originals; Goodbye My Love, Steal Away—Jimmy Hughes; Believe In Me, Just A Little Bit—Jerry Butler; That's How Strong My Love Is—O. V. Wright; I Really Didn't Mean It, Guess Who—Gladys Knight & the Pips; Rainbow—Gene Chandler; All In My Mind, Funny—Maxine Brown; Baby I'm Satisfied—Bob & Earl; Spring—Birdlegs & Pauline; Make Up Your Mind—Barrett Strong; I'm Coming Home To Stay—Don Gardner & Dee Dee Ford; Just Keep It Up—Dee Clark (Sue ILP 934).

**ONCE** again, Sue have made available several of the rarest soul tracks in existence, which are sandwiched between some other sides of equal quality, but are more common. If you've always wanted Maxine Brown's "Funny", here it is, and if you didn't ever fancy paying ten bob for imported singles like "Spring", you're OK here. The album is designed for soul fans, but the inclusion of the weird rocker "Give Me Love" isn't out of place, nor Dee Clark's pop-orientated "Just Keep It Up", which made the top twenty here some years ago. The only complaint is the bad recording quality. There are snatches of noises in between tracks, and hissing almost obliterates some of the quiet tracks. And some tracks are louder in comparison than others. Sue have done better.

★ ★ ★ ★

**THE RIGHTEOUS BROTHERS** "In Action"—Little Latin Lupe Lu; Justine; Cryin' Blues; Gotta Tell You How I Feel; Burn On Love; You Can Have Her; At My Front Door; There She Goes; I Still Love You; I Need A Girl (Sue ILP 937).

**FROM** the old Moonglow catalogue, this contains their first hit "Little Latin Lupe Lu". Tracks range from wild rockers like "Justine" and "Burn On Love", to more typical Righteous Bros. things. But all this pre-Spector stuff isn't typical of them now, although this is a nice collectors piece.

★ ★ ★ ★

## AN ALL-STAR LP!

**CLIFF** Richard, Dusty Springfield, the Walkers, Sandie, Diddy . . . all on the SAME long-player? Yes, and many, many more—all major companies having collaborated on the biggest, starriest line-up yet for an LP in aid of charity.

**Harry Secombe**, who contributed his massive-selling "If I Ruled The World" to the billing told me: "Everybody taking part has willingly given their services because it is in aid of the Save The Children Fund. We think it a privilege."

The LP is called "Stars Charity Fantasia", produced and distributed by Philips Records. Price is a mere quid. Initial pressing is 100,000 and there are hopes of selling 250,000 by Christmas. And the main point, explained at the Philips' International Sales Meeting, is that artistes haven't merely unloaded lesser titles . . . they've allowed full use of top recordings.

It'll get massive TV, radio and Press plugging. And you'll be told about the Save The Children Fund, which is an independent voluntary organisation concerned with the welfare of needy children all over the world. It operates in 27 countries, with over 1,000 field workers—is responsible for 100,000 children, costing more than £4,000 a day to operate.

The LP is being sold first in Britain, then all over the world. And it simply must sell a bomb considering this track by track line-up:

**Andy Williams** "Begin The Beguine"; Dusty Springfield "You Don't Have To Say You Love Me"; Cliff Richard "I Could Easily Fall"; The Walker Brothers "The Sun Ain't Gonna Shine Any More"; **Johnny Dankworth** and **Cleo Laine** "Shall I Compare Thee"; **Roger Miller** "England Swings"; **Frankie Vaughan** "Hello Dolly"; **Sandie Shaw** "Gotta See My Baby Every Day"; **Val Doonican** "Walk Tall"; **The Swingle Singers** "Rondo"; **Harry Secombe** "If I Ruled The World"; **Kathy Kirby** "Dance On"; **Ken Dodd** "Happiness"; **Spencer Davis Group** "Every Little Bit Hurts."

The album, featuring a cover picture by Lord Snowdon, will be on sale soon. My advice is: BUY IT!  
P.J.

# READERS' CLUB



**Roland Solle**, 19, 42 MGR Schepersstreet, Malines, Belgium. Stars—Bob Dylan, Donovan, Bob Lind, P. Simon, Julie Felix, Pete Seeger. Hobby and interests—Dancing, writing, girls, and listening to folk-music.



**Aashild Nyhavn**, 16, Roaldsoy, Stavanger, Norway. Stars—Small Faces, Dave Dee, etc., Beatles, Cliff, Jay and Americans. Hobby and interests—Pop records, reading, dancing, languages, writing letters.



**Carol Brenchley**, 15, 5 River House, Sydenham Hill, S.E. 26 Stars—Small Faces, Dave Dee, etc., S. Davis, Graham Bonney, Who, Chris Farlowe, Georgie Best. Hobby and interests—Pop music, writing, watching football, tennis, mods.



**Arnold E. Eynon**, 18, 31 Grove Terr., Penarth, Glamorgan, S. Wales. Stars—Beatles, Stones, Francoise Hardy, Petula Clark. Hobby and interests—France, wine tasting, reading, bettering myself, girls.



**Colin Masters**, 17, 122 North Road, Darlington, Co-Durham. Stars—Animals, Stones, Beatles, Marianne Faithfull, Sandie Shaw. Hobby and interests—Collecting records, playing guitar, girls.



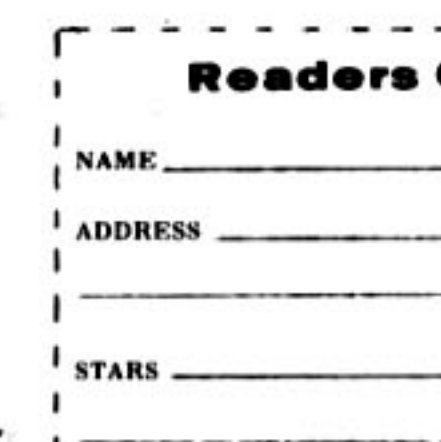
**Angela Bishop**, 15, 7, The Greenway, Anlaby Park, Hull, Yorkshire. Stars—P. J. Proby, Kinks, Stones, Ringo, Cilla Black, Zombies. Hobby and interests—Dancing and parties, animals, swimming, records.



**Heather Brown**, 16, 303 Armstrong Road, West Benwell, Newcastle-upon-Tyne. Stars—The Animals, The Fortunes, Joan Baez, Brenda Lee, Manfred Mann. Hobby and interests—Writing letters, pen-friends, records, dancing, boys.



**George Pyrko**, 18, Warsaw, Ogródowa 4m, 3, Poland. Stars—Stones, Beatles, Kinks, Byrds, Cliff. Hobby and interests—Records, girls with car and money, whisky.



**Gnr. M. J. Cooper** 24011738, 23, 47 Rest. R.A. 31 Battery, Barford Camp, Barnard Castle, Co. Durham. Stars—Beatles, Cliff, Stones, Marianne Faithfull, Animals. Hobby and interests—Archaeology, writing to girls, horse riding (I would like lots of girls to write).



**Catherine Mercel**, 16, Budapest V. Bihari Janos u, 16, Hungary. Stars—The Rolling Stones, The Beatles, The Beach Boys, Chris Andrews. Hobby and interests—Films, music, sports, books, dancing.

## rapid reviews

**MARTIN DENNY** has had many big U.S. hits including "Quiet Village", but on "Martin Denny Plays" he goes through tunes which are already standards. Tunes like "A Taste Of Honey", "Moonglow" and "Love Is A Many Splendoured Thing". On Liberty LBY 1301.

**JORDAN CHRISTOPHER** "Has The Knack" on United Artists ULP 1138 but he is a better singer than a ballad singer. His versions of "Hello Lover" and "Our Day Will Come" are very good, and altogether this isn't a bad LP, even though there's nothing tremendously outstanding about it. A different kind of male solo singer is **TENNESSEE ERNIE FORD** who joins up with **The Jordanaires** for "Great Gospel Songs", which suit his deep voice to perfection. Nice stuff for those who can listen to gospel. (Capitol T 2026). Stories and songs of the west on "It's A Big Land" by **SHEB WOOLEY** who is one of America's more commercial C & W singers. Ten tracks, but some are very long. On MGM C 8017. More country from **GEORGE JONES** and **MELBA MONTGOMERY** who sing together on "Blue Moon Of Kentucky" on United Artists ULP 1137. It's a commercial cowboy LP which makes pleasant but not significant listening for country fans.

It's difficult to review a record like "Ask Me Now!" by **PEE WEE RUSSELL** and his quartet in a few lines, but those familiar with his work will no doubt want to go and listen for themselves to this interesting set, from the American ABC catalogue. (HMV CLP 3552). The same applies to "New Thing At Newport", which was recorded about a year ago at the Newport Jazz Festival, and is by **JOHN COLTRANE** and **ARCHIE SHEPP**. Issued on HMV CLP 3551.

**LOVE**: "Love" (Elektra EKL 4001). **RATHER** a guitar-sodden sound from this extrovert American rock 'n' roll group who lean heavily on the styles of the Byrds and the Rolling Stones. Their "Little Red Book" doesn't stand up to comparison with the Bacharach version, but they can create a highly individualistic ballad sound, as on "A Message To Pretty" and the Dylan-ish "Signed D.C." Quite frantic on most tracks and a good party record. ★ ★ ★ ★

**PEGGY LEE**: "Then Was Then And Now Is Now" (Capitol T 2388). **THE** consistent Miss Lee comes up with another dozen songs with lots of variety, both in her singing styles and the backings and arrangements. As usual she's softly swinging all the way, but her tenderness shines through on many tracks, like "The Shadow Of Your Smile" and "Losers Weepers". Other outstanding tracks include "I Go To Sleep", "Seventh Son" and "I'm Afraid" The Masquerade Is Over". ★ ★ ★ ★

**JOHNNY MATHIS**: "The Shadow Of Your Smile" — Moment To Moment; The Shadow Of Your Smile; Michelle; Yesterday; Something's Comin'; A Taste Of Honey; Lovers In New York; Quiet Nights; (I Left My Heart) In San Francisco; On A Clear Day You Can See Forever; Melinda; Come Back To Me (HMV CLP 3556). **ANOTHER** beautifully performed set of songs from Johnny, most of which are quite familiar in one context or another. A host of different arrangements are used here and the result is a wide variety of sounds, all within the usual Mathis formula. No disappointment. ★ ★ ★ ★

**FRANK IFIELD** "Give Him My Regards"—Give Him My Regards; Siboney; Sweetest Dreams; Me Japanese Boy (I Love You) (Columbia SEG 8495). "Regards" is a typical commercial Ifield item—jodeling etc. But the others are still appealing—listen to the enchanting "Me Japanese Boy."

**THE SHADOWS** "The Sound Of The Shadows Vol. 3"—Breakthru; National Provincial Samba; Five Hundred Miles (Columbia SEG 8494). This is a much-varied EP with examples of most of the Shadows styles, both vocally and instrumentally. Good, of course.

**P. J. PROBY** "P.J.'s Hits"—Hold Me; Together; That Means A Lot; Maria (Liberty LEP 2251). Four hits, including two originally recorded for the Decca label—EMI acquired these because Proby was under contract to Liberty at the time.

**THE SEEKERS** "Hits From The Seekers"—Someday One Day; Nobody Knows The Trouble I've Seen; The Carnival Is Over; We Shall Not Be Moved (Columbia SEG 8496). Two hit singles and flip-sides in convenient package form, and they still sound rather good when you play them again.

## NEW E.P.'S jones and jopling

### Songs from 'The Frost Report' by Julie . . .

**JULIE FELIX** "Songs From The 'Frost Report'" Going To The Zoo; Cryderville Jail; I Read It In The Daily News; The Salvation Army Song (TE 17474). With sleeve notes by David Frost, this a fair old souvenir of the voice of the girl whole "stole the show". Best tracks — none — They're all brilliant.

**JO STAFFORD & GORDON MACRAE** "Sacred Songs" — The Old Rugged Cross; Rock Of Ages; It Is No Secret; Star Of Hope (Capitol EAP-5 1696). Four tracks, four years old, which have been in great demand in this form. Should sell well.

**LEE DORSEY**: "You're Breaking Me Up; Messed Around; Organ Grinder's Swing; I Gotta Find A New Love (Stateside SE 1043). The very distinctive voice and style of the New Orleans R & B star on some light-hearted numbers.

**FRANK SINATRA**: "Songs From The Films"—Chicago; All The Way; High Hopes; All My Tomorrows (Capitol EAP-1 20815). From the films "The Joker Is Wild" and "A Hole In The Head" comes these four classic numbers which sound even better for the reviving.

**THE PRETTY THINGS**: "On Film" — Midnight To Six; Can't Stand The Pain; I s.d.; Me Needing You (Fontana TE17472). From their startling film, four songs which range from the ravine "Midnight To Six" to the peculiar blues "Can't Stand The Pain".

**ARTHUR PRYSOCK**: "Again" — Again; I Got The Blues So Bad; It's Too Late Baby, Too Late; I'm Crossing Over (CBS EP 6076). Like it says on the sleeve — describing the richness and soulfulness of his voice would be a difficult thing. But just listen to this magnificent EP.

**LISA SHANE** "Funny Girl" — People; Don't Rain On My Parade; The Music That Makes Me Dance; I'm The Greatest Star (Pye NEP 24257). Bound to be a big seller, with Lisa absolutely shining through. Four good songs too.



JULIE FELIX

**THE BLACK AND WHITE MINSTRELS** "Spotlight On The Black And White Minstrels" (HMV 7EG 8952). Plenty of songs in this medley (14 in fact), with one side spotlighting Tony Mercer, and the other on Dai Francis.

**JOHN BARRY** "Thunderball" — Thunderball; Death Of Fiona; Bond Below Disco Volante; Mr. Kiss Kiss Bang Bang (United Artists UEP 1015). EP soundtrack of the most fantastic Bond film—but the music is still inspiring and atmospheric.

**TIMI YURO** "Make The World Go Away"—Make The World Go Away; So Ashamed; Leavin' On Your Mind; She's Got You (Liberty LEP 2252). Title track was a big hit for Timi some three years ago and no doubt this EP was issued as a tie-up on the Eddy Arnold hit. But it's good.

**GENE PITNEY** "San Remo Winners And Others"—Nessuno Mi Duo; Guiccare; Quando Vedrai La Mia Ragazza; Lei Mi Aspetta; E Quando Viene La Notte (Stateside SE 1041). The prolific Mr. Pitney and some Italian numbers which suit his voice and style admirably. These continental hits obviously sell well as this is the second EP of Gene's in this idiom. L.P.

**THE BEATLES** "Nowhere Man"—Nowhere Man; Drive My Car; Michelle; You Won't See Me (Parlophone GEP 8952). Four familiar Beatle songs lumped together for those who can't afford, don't want, or already have the LP.

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

**T**HE MOSAICS get in on a popular kick with "Let's Go Drag Racing" (Columbia DB 7990), complete with introductory sound effects. "Love Attack" (Stateside SS 335), by JAMES CARR, is a slow-burning bluesy job which might pull specialist sales. THE DALYS, two Irish lads, get a soft-edged but telling harmony going on "Don't Go Breaking My Heart" (Strike JH 317) — very pleasant. Movie theme "The Russians Are Coming . . ." (United Artists UP 1149), by JOHNNY MANDEL and his semi-military orchestra, is at least tuneful. More blues-sounding: DARRELL BANKS and "Open The Door To Your Heart" (London HL 10070), but it drags after mid-way. Typical American group sounds by THE INTRUDERS on "United" (London HL 10069), but nothing new for Britain. Quaintly-named the PUSSY-FOOT, on "Freelander" (Decca F 12474), open in classical style, then settle into vocal pleasantness. THREE PEOPLE, on "Have You Ever Been There" (Decca F 12473), vie vocally with a tough backing—rather a good sound.

Guitars, mandolins, strings on "Solenzara" (Columbia DB 7986) featuring instrumentalist CLAUDE CIARI — highly Continental. Those MIKE SAMMES SINGERS on "Somewhere My Love" (HMV Pop 1546) do their usual high-glossed team job. Lovely singing from SALENA JONES on the big ballad "I Am Your" (Columbia DB 7991) which alas is doomed not to click. LOS PEKENKIES and "Hillo De Seda" (Hispanavox HXS 300) combine "wordless" singing and lively instrumental touches. "Love Minus

**rapid reviews**

Zero—No limit, the Dylan song, is tackled by THE RAMBLER (Pye 17164), but he has nothing new to offer on it. "Peace Of Mind", by THE MAGNIFICENT MEN (Capitol CL 15462), is a curious yet exciting blend of big orchestra and group vocal.

THE FORRESTERS (Polydor 56104), on "Early Morning Hours", sound musically but the material is a bit samey. Positively magnificent organ work-out on "Down In The Valley" (Atlantic 584036) by BROTHER JACK McDUFF—could click for R and B addicts. THE SILVERS have a good song in "What A Way To Start The Day" (Polydor 56094), and the treatment is sound. We liked THE HAPPENINGS and their stand-out version of "See You In September" (Fontana TF 735) . . . very punchy, pungent. DAVID BOWIE, on "I Dig Everything" (Pye 17157), lashes out rather well, with chorus, and in high-pitched style. Loser on the "Mama" battle, B. J. THOMAS, from America, might just ease in with "Billy And Sue" story-line ballad (Hickory 1395). THE PLAYBOYS OF EDINBURGH (CBS 202239) work over "Look At Me Girl", the Bobby Vee song, but it's only routine.



THE OVERLANDERS



THE WHO (RM Pic).



VINCE HILL

**SOME STRANGE TIPS—EVERLYS HAVE A BETTER FLIPSIDE, AND THERE'S AN OLD WHO SONG ISSUED AS A SINGLE. GOOD MINDBENDERS AND FINE NEW VINCE HILL.**

JOHN LEE HOOKER: Let's Go Out Tonight; In The Mood (Chess CRS 8039). Right for specialist tastes, but this isn't Hooker's best by a long way. Brisk-tempoed and very throaty. ★ ★ ★

THE KOOBAS: Sweet Music; Face (Columbia DB 7988). Could easily make it this, though not now "tipped". A good beat, brisk intro, and capable vocal attack. Builds beautifully and deserves to do well. ★ ★ ★

JACKIE TRENT: If You Ever Leave Me; There Goes My Love, There Goes My Life (Pye 17158). Chirruping strings on this Hatch-Trent big ballad. A superlative performance by Jackie, building and building yet sensitive. Could easily be a hit. ★ ★ ★

CHARLES AZNAVOUR: For Me . . . Formidable; O Toie La Vie (Ember S 234). Excellent sample of the Aznavour abilities with a classy song. In French, with swinging big band. Excellent, we repeat. ★ ★ ★

RAY SINGER: What's Done Has Been Done; Won't It Be Fine (Ember S 231). Talented and experienced lad, with growling bass theme early on, then a vocal onslaught on a first-rate, wild, furious, yelled bit of commercial excitement. Really goes. this. ★ ★ ★

THE SANTELLS: So Fine; These Are Love (Sue W1 4020). Re-vamped version of the old Fiestas hit. Fast, repetitive and powerful with high-pitched blues-tinged

THE EVERLY BROTHERS: I've Been Wrong Before; Hard Hard Year (Warner Bros. 5754). Not the Cilla one, but an up-tempo hard-hitting duo on a commended beater. Very distinctive, of course, but not really in their best category. However, it drives along, with a tough guitar break, and inevitable sense of style. Clever arrangement, vocally. Flip is slower, smoother.

TOP FIFTY TIP

THE McCOYS: So Good; Every Day I Have To Cry (Immediate 037). Decidedly odd high-pitched touches in the opening vocal line, then it settles down at brisk middle tempo, with a rather strained urgency, plus yells. A good song, building well, and worth listening to closely. A hit. Flip has a ponderous beat, chugging along, more compact vocal front line.

TOP FIFTY TIP

TWICE AS MUCH: Step Out Of Line; Simplified (Immediate IM 036). Tinkle-with-brass orchestral opening and into a rather sweet, but dramatic, sooty of unhappy love. Instrumental middle eight maintains the mood — and this should be stronger than the boys' debut. Also self-penned: the flip is very long, but holds interest on another unusual song.

TOP FIFTY TIP

ISLEY BROTHERS: I Guess I'll Always Love You; I Hear A Symphony (Tamla Motown TMG 572). Split vote on this one, but the boys' style is more popular now. It's a rolling, pacey, beater, with high-pitched moments of throbbing solo voice. Quite exciting and the backing is strong. Old Supremes' flip adds to the value—it's done with sympathy.

TOP FIFTY TIP

THE COASTERS: She's A Yum Yum; Saturday Night Fish Fry (Atlantic 584033). Typical but not outstanding material from the group, with little vocal gimmicks and a fair beat. Good brassy backing. ★ ★ ★

THE OVERLANDERS: Go Where You Wanna Go; Don't Let It Happen Again (Pye 17159). A rather complicated, rolling sort of arrangement but it has a strong grow on you appeal . . . full of big beat and driving percussion. A production of different moods — should at least make the Fifty. Flip is a brisk little ballad but without so much imagination in the arrangement.

TOP FIFTY TIP

VINCE HILL: The Better To Love You; Love Me True (Columbia DB 7989). No trace of sing-along here, just a beautiful ballad sung with unswervingly good phrasing and sense of style. Lyrics are fine, so is the arrangement by Johnny Arthey. May take a couple of spins to register, but should make the charts. Flip is softer, less urgent, but another fine performance.

TOP FIFTY TIP

THE WHO: The Kids Are Alright; The Ox (Brunswick 05965). Couple of LP tracks on Who's old label. But it should sell, this teen-slanted top deck. Good and full vocal effects, with tough-sounding guitar behind. Lyrics are pungent. U.S. hit. Flip is instrumental, getting very wild . . . more typical of the Who.

TOP FIFTY TIP

THE MINDBENDERS: Ashes To Ashes; You Don't Know About Love (Fontana TF 731). Another very good song for the trio. Starts quietly and to shuffle rhythm, but it builds beautifully. Their harmonies improve with each record and there's a controlled sense of drama, too. Good song plus good performance equals hit. But Bender Stewart deserves commendation for his flip-side composition, too — compelling.

TOP FIFTY TIP

SHE TRINITY: Yellow Submarine; Promise Me You'll Cry (Columbia DB 7992). Pity about the opposition for the Trinity get an original and spirited treatment going. But it seems a lost battle. ★ ★ ★

BOB LIND: Hey Nellie Nellie; Wandering (Verve VS 1501). Fair old traditional air, with repeated chorus and story-line verses, but we don't think strong enough. ★ ★ ★

THE IMPRESSIONS: Can't Satisfy; This Must End (HMV Pop 1545). Fairly routine job, but with a chance of scoring because of the lyrics and power beat. Well-arranged. ★ ★ ★

EPISODE SIX: Here There And Everywhere; Mighty Morris Ten (Pye 17147). Excellent performance of the Beatle "Revolver" item, but misses a "Tip" for reasons other than musical. Soft and gentle and darned good. ★ ★ ★

JIMMY SMITH: I'm Your Hoochie Coochie Man (Parts One and Two). (Verve VS 540). Wild Muddy Waters' oldie, with Jimmy singing hoarsely on the top deck and "organ-ising" enthusiastically through the flip. Specialist. ★ ★ ★

FELDERS ORIOLES: Backstreet; Something You Forgot (Pye Piccadilly 35332). High-spirited and wild version by a group who deserve to break through. Good things vocally and a swinging backing. ★ ★ ★

THE FOURMOST: Here, There And Everywhere; You've Changed (Parlophone R 5491). Super-stylish version of the Lennon-McCartney song — a ballad, smooth reading which might just click. ★ ★ ★

GARY LEWIS AND THE PLAYBOYS: My Heart's Symphony; Tina (Liberty 55898). Orchestral backing seems stronger than the group department but it's tuneful and pleasant without being outstanding. ★ ★ ★

THE BUNCH OF FIVES: Go Home Baby; At The Station (Parlophone R 5494). Interesting new group, vocally strong, but it's a bit dirgey and pedestrian. Words are fair enough. ★ ★ ★

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OUT AUGUST 17

EVERY MONTH 3 SHILLINGS



## Remember when the U.S. charts were GOOD?

REMEMBER the old days? Well, not really that long ago. When the American charts were jam-packed with knock-out records. Ones that might not mean a thing here commercially. But which were all little gems. I can't say that's the case nowadays. In fact, quite frankly, the British charts are really much more interesting and certainly much more varied.

Take the current Top 50. Alright, Napoleon XIV's "They're Coming To Take Me Away (Ha! Ha!)" is a giggle. A freak record. I'm told an engineer made it. Must have cost less than one hundred dollars. And the 'B' side is the same thing backwards (even the label copy!).

But Sam the Sham's "Little Red Riding Hood", Tommy James and the Shondells' "Hanky Panky" and the Cyrkles' "Red Rubber Ball" — and Tommy Roe's "Sweet Pea" . . . are these really worthy of the heights they reached in the charts? Frankly, I'd say 'no'.

In comparison, just now, the British lists have much better records up at the top. Ones with much more imagination. Like Los Bravos' "Black Is Black", Georgie Fame's "Getaway", and Chris Farlowe's "Out Of Time". All have had time and trouble put into them. All have something to offer.

I'm sure it's only a passing phase. But personally, I can't get with a lot of these current American white group sounds. Sure, I can see what some of you get from the Syndicate of Sound's "Little Girl". But, the voice inflection apart, I don't think it has that much to offer. And the Happenings' "See You In September" is pretty, agreed. There's always one of this sort of song every summer. The Association? Well, they could easily develop into the Beach Boys. Byrds-Lovin' Spoonful-Mama's and Papa's class. But, mostly, it's all much of a muchness out there. The average white group seems completely to lack originality — and charm.

● One Stateside top tenner I'd never heard at all till late last week — though his American agent, Lloyd Greenfield assured me it'd been out here for several weeks — is Bobby Hebb's "Sunny". He gave me a copy. It's a nice record. A bit like the first Frankie Valli single ("You're Gonna Hurt Yourself") in feel. Very cool and understated. Try it. Out here on Philips.

● Looking ahead, though, there's one I want you to watch out for. I've never been over-sold on the Supremes. Sometimes I dig their records. Sometimes I don't. But their latest, "You Can't Hurry Love", is possibly the best they've ever made. So pretty. And there's a new Temptations, too. Also on Tamla-Motown, of course. Called "Beauty Is Only Skin Deep", it stands a good chance of cashing in on the success here of "Ain't Too Proud To Beg".

● It's a long time since we mentioned "RSG!" in this column. It'd be a crime if we came to take its high standard for granted. The new set-up is a great success, I think. With the artistes "on-stage" well away from the heaving throng (that looks a little odd on paper — but I'm sure you'll dig what I mean) the sound has improved fantastically. At last, the singers can really hear the backing tracks. The dancers, too, are a great improvement. At first, they were disastrous. Now they're wild.

I'm told that some people are putting down RSG these days. If they are, they're wrong. It's better than ever.

● I was delighted that the Troggs' "With A Girl Like You" went to number one. As you may remember, I really went out on a limb about it. If it hadn't happened, I wouldn't have felt sure about anything anymore. It's the only record (by, at that time, completely 'unknowns' — don't forget, I heard it long before "Wild Thing" was released) that I've heard in ages that just had to go right to the top. Wish there were a few others like it!

● A few records for your 'must' list:

★ Billy Stewart's "Summertime" (Chess): Though I personally prefer "Fat Boy" on slower songs like "I Do Love You" and "Sittin' In The Park", this has tremendous vitality. Great drumming. Goes like a bomb.

★ The Intruders' "United" (London): This didn't do madly well in the States. It may not even see the light of day here. But it's a beautiful, sensitive slow soul sound. If you share my tastes, I know you'll dig it.

★ Junior Walker and the All-Stars' "How Sweet It Is (To Be Loved By You)" (Tamla-Motown): A happy, stomping party blues-type 'blow' on the old Marvin Gaye hit. Doubt if you'll recognise the tune till the vocal starts. The sax sound is a sort of modern day Earl Bostic.

● My Record of the Week? Shelby Flint's "Cast Your Fate To The Wind" (London): If Shelby's name rings a bell, she had a semi-hit in the States a few years back with "Angel On My Shoulder". The Sound? A sort of Marianne Faithfull-meets-the-La-Bamba Brass effect. Lots of contrast. And it builds like mad. Compulsive listening.



What Tuesday's Children say about themselves is: "We admit that we are on the same kick as the Walker Brothers and we hope to be even more popular than them." But the Children never lay down their instruments for the hand-mike . . . and they record original material. Like "When You Walk In The Sand", out now on Columbia. Phil Cordell (19) is lead singer (the high-pitched voice) and plays guitar; Mike Ware (18) does the low bits and plays lead guitar; drummer Derrick Gough (21) does the rest. There's a lot of Walker Brothers in their sound. And the home-grown "Children" have plenty of television dates to get their visual appeal across.

## names & faces

by PETER JONES



Says Kenny Lynch: "I've been connected with many groups in my time — but none had more immediate impact on me than The Game. They're keen to learn, anxious to please and they improve literally every day." Ken, notably choosy when it comes to boosting new talent, produced the group's first record, "Gonna Get Me Someone", out now on Decca. The boys come from Mitcham, Surrey, and they're signed to Ken's Link Records production company. They've been on "Ready Steady Go", doing well. Disc was penned by Bob Whackett, ex-Dusty Springfield drummer . . . obviously appropriately named, is Mr. Whackett!



Five boys and one dishy girl—that's the line-up of Episode Six. They've been fully professional for 15 months, had a four-week spell in Germany . . . and are out now with their third record, "Here, There And Everywhere", a "cover" of the Lennon-McCartney "Revolver" song. Me—I'm still astonished that their last single, "I Hear Trumpets Blow" didn't make a high place in the charts. Individually, the six line up as: Graham Carter-Dimmock, guitarist and owner of a wonder falsetto; Sheila Carter-Dimmock, organist and a belting-style singer; Ian Gillan, lead singer and fanatical Elvis Presley fan; Tony Lander, lead guitarist who digs Eric Clapton; Roger Glover, bass guitarist, poet, song-writer; and drummer Harvey Shield, blues enthusiast and beat-layer-down in chief.



Meet Barry Monroe, who is dancer, singer, comedian, self-taught in three languages—and he's been entertaining people since he was six, some 17 years ago. His debut disc is "World Of Broken Hearts", on Polydor. A smart dresser, Barry was born in Dulwich, but travelled all over Europe and the Near East with his Australian parents' act. As a professional performer, Barry is no slouch—he's worked in cabaret in top clubs from Istanbul to Paris. And the Polydor folk have high hopes of his debut record.

If their faces seem familiar — you're right. They're Johnny and John, no less than ex-Merseybeats Johnny Gustafson and John Banks, who have formed into a duo and who recently had a powerful disc called "Bumper To Bumper". The pair record for Polydor, but there's no relation to the style of the Merseys — for only one of the John's sings at a time. They haven't any specific plans for a new record, but they have just formed their own backing group. And they've got some good musical ideas bubbling under . . .



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# RECORD MIRROR CHARTS PAGE

## CASHBOX TOP 50

AIR MAILED FROM NEW YORK

- |  |  |
|--|--|
| 1 SUMMER IN THE CITY*                            | 26 LAND OF 1,000 DANCES                      |
| 1 (8) Lovin' Spoonful (Kama Sutra)               | 35 (3) Wilson Pickett (Atlantic)             |
| 2 LIL' RED RIDING HOOD*                          | 27 SEARCHIN' FOR MY LOVE*                    |
| 2 (8) Sam the Sham and the Pharaohs (MGM)        | 25 (6) Bobby Moore and Rhythm Aces (Checker) |
| 3 SUNNY*   | 28 WADE IN THE WATER                         |
| 7 (6) Bobby Hebb (Philips)                       | 36 (4) Ramsey Lewis (Cadet)                  |
| 4 THEY'RE COMING TO TAKE ME AWAY*                | 29 I SAW HER AGAIN*                          |
| 2 (5) Napoleon XIV (Warner Bros)                 | 15 (8) Mama's and Papa's (Dunhill)           |
| 5 MOTHER'S LITTLE HELPER*                        | 30 RESPECTABLE                               |
| 4 (7) Rolling Stones                             | 41 (2) Outsiders (Capitol)                   |
| 6 SUNSHINE SUPERMAN                              | 31 GUANTANAMERA                              |
| 17 (3) Donovan (Epic)                            | 46 (2) Sandpipers (A & M)                    |
| 7 PIED PIPER*                                    | 32 ALFIE                                     |
| 6 (9) Crispian St. Peters (Jangle)               | 37 (3) Cher (Imperial)                       |
| 8 SEE YOU IN SEPTEMBER*                          | 33 OPEN THE DOOR TO YOUR HEART               |
| 9 (6) Happenings (B.T.Puppy)                     | 38 (3) Darrell Banks (Revlon)                |
| 9 I COULDN'T LIVE WITHOUT YOUR LOVE*             | 34 SAY I AM                                  |
| 13 (5) Pet Clark (Warner Bros)                   | 44 (2) Tommy James and Shondells (Roulette)  |
| 10 THIS DOOR SWINGS BOTH WAYS*                   | 35 THE JOKER WENT WILD*                      |
| 16 (6) Herman's Hermits (MGM)                    | 48 (3) Brian Hyland (Philips)                |
| 11 SOMEWHERE MY LOVE*                            | 36 BORN A WOMAN*                             |
| 11 (8) Ray Conniff (Columbia)                    | 48 (2) Sandy Posey (MGM)                     |
| 12 OVER UNDER SIDEWAYS DOWN*                     | 37 MISTY*                                    |
| 14 (7) Yardbirds (Epic)                          | 32 (4) Richard Groove Holmes (Prestige)      |
| 13 WILD THING*                                   | 38 THE TIP OF MY FINGERS                     |
| 5 (8) Troggs (Atco-Fontana)                      | 42 (3) Eddy Arnold (RCA)                     |
| 14 SWEET PEA*                                    | 39 ALMOST PERSUADED                          |
| 8 (9) Tommy Roe (ABC)                            | 43 (3) David Houston (Epic)                  |
| 15 BLOWN IN THE WIND*                            | 40 HUNGRY*                                   |
| 19 (4) Stevie Wonder (Tamia)                     | 16 (8) Paul Revere and Raiders (Columbia)    |
| 16 MY HEART'S SYMPHONY*                          | 41 HOW SWEET IT IS*                          |
| 22 (3) Gary Lewis (Liberty)                      | 50 (2) Jr. Walker and Soul                   |
| 17 SWEET DREAMS*                                 | 42 GO AHEAD AND CRY                          |
| 18 (5) Tommy McLain (MSL)                        | (1) Righteous Bros. (Verve)                  |
| 18 WOULDN'T IT BE NICE*                          | 43 WORKING IN THE COAL-MINE                  |
| 24 (2) Beach Boys (Capitol)                      | (1) Lee Dorsey (Amy)                         |
| 19 YOU CAN'T HURRY LOVE                          | 44 TRAINS AND BOATS AND PLANES*              |
| (1) Supremes (Motown)                            | 31 (6) Dionne Warwick (Scepter)              |
| 20 BUS STOP*                                     | 45 A MILLION AND ONE                         |
| 28 (3) Hollies (Imperial)                        | 47 (2) Dean Martin (Reprise)                 |
| 21 WARM AND TENDER LOVE*                         | 46 LADY JANE*                                |
| 27 (4) Percy Sledge (Atlantic)                   | 49 (4) Rolling Stones (London)               |
| 22 SUMMERTIME*                                   | 47 MONEY WON'T CHANGE YOU                    |
| 34 (2) Billy Stewart (Chess)                     | (1) James Brown (King)                       |
| 23 HANKY PANKY*                                  | 48 DISTANT SHORES*                           |
| 12 (11) Tommy James and the Shondells (Roulette) | (1) Chad & Jeremy (Columbia)                 |
| 24 YELLOW SUBMARINE                              | 49 TURN DOWN DAY                             |
| (1) The Beatles (Capitol)                        | (1) Cyrkle (Columbia)                        |
| 25 DANGLING CONVERSATION                         | 50 YOU DON'T HAVE TO SAY YOU LOVE ME*        |
| 38 (2) Simon and Garfunkel (Columbia)            | 26 (12) Dusty Springfield (Philips)          |

\*An asterisk denotes record released in Britain.

Ged Only Knows—Beach Boys (Capitol)  
 Philly Freeze—Alvin Cash (Mar-Vel-Ous)  
 I Believe I'm Gonna Make It—Joe Tex (Dial)  
 You You You—Mel Carter (Imperial)  
 Eleanor Rigby—Beatles (Capitol)  
 Funny Afternoon—Kinks (Reprise)  
 7 And 7 Is—Love (Elektra)  
 Make Me Belong To You—Barbara Lewis (Atlantic)  
 There Will Never Be Another You—Chris Montez (A&M)  
 Too Soon To Know—Roy Orbison (MGM)

## TOP L.P.'s

- 1 REVOLVER  
1 Beatles (Parlophone)
- 2 SOUND OF MUSIC  
1 Soundtrack (RCA)
- 3 PET SOUNDS  
3 Beach Boys (Capitol)
- 4 SUMMER DAYS  
4 Beach Boys (Capitol)
- 5 PARADISE HAWAIIAN STYLE  
7 Elvis Presley (RCA)
- 6 FROM NOWHERE  
10 The Troggs (Fontana)
- 7 AFTERMATH  
5 Rolling Stones (Decca)
- 8 STRANGERS IN THE NIGHT  
6 Frank Sinatra (Reprise)
- 9 THE MAMA'S AND THE PAPA'S  
9 The Mama's and the Papa's (Dunhill)
- 10 GOING PLACES  
22 Herb Alpert (Pye)
- 11 BLONDE ON BLONDE  
— Bob Dylan (CBS)
- 12 SWEET THINGS  
8 Georgie Fame (Columbia)
- 13 I COULDN'T LIVE WITHOUT YOUR LOVE  
14 Petula Clark (Pye)
- 14 BLUESBREAKERS  
12 John Mayall and Eric Clapton (Decca)
- 15 THE SMALL FACES  
11 Small Faces (Decca)
- 16 REACH BOYS TODAY  
12 Beach Boys (Capitol)
- 17 STRANGERS IN THE NIGHT  
13 Bert Kaempfert (Polydor)
- 18 HITS OF NOW AND ALWAYS  
16 Ken Dodd (Columbia)
- 19 TAKE IT EASY WITH THE WALKER BROTHERS  
15 Walker Brothers (Philips)
- 20 RUBBER SOUL  
21 Beatles (Parlophone)
- 21 WOULD YOU BELIEVE IT  
24 Hollies (Parlophone)
- 22 HITS OF THE SIXTIES  
17 Bachelors (Decca)
- 23 THE SOUL ALBUM  
— Otis Redding (Atlantic)
- 24 YARDBIRDS  
20 Yardbirds (Columbia)
- 25 ANIMALISMS  
19 Animals (Decca)
- 26 DAVE DEE, DOZY, BEAKY, MICK & TICH  
23 Dave Dee, Dozy, Beaky, Mick and Tich (Fontana)
- 27 SHADOW MUSIC  
26 Shadows (Columbia)
- 28 CILLA SINGS A RAINBOW  
27 Cilla Black (Parlophone)
- 29 SWINGIN' SAFARI  
28 Bert Kaempfert (Polydor)
- 30 THE MOST OF THE ANIMALS  
29 The Animals (Columbia)

## TOP E.P.'s

- 1 I NEED YOU  
1 Walker Bros. (Philips)
- 2 BEACH BOYS HITS  
2 Beach Boys (Capitol)
- 3 HITS FROM THE SEEKERS  
3 The Seekers (Columbia)
- 4 DID YOU EVER HAVE TO MAKE UP YOUR MIND  
4 Lovin' Spoonful (Kama Sutra)
- 5 NOWHERE MAN  
5 Beatles (Parlophone)
- 6 SONGS FROM THE 'FROST REPORT'  
7 Julie Felix (Fontana)
- 7 I AM A ROCK  
6 Simon and Garfunkel (CBS)
- 8 WITH GOD ON OUR SIDE  
8 Joan Baez (Fontana)
- 9 BACKSTAGE  
— Gene Pitney (Stateside)
- 10 THE SEEKERS  
— The Seekers (Columbia)

## 5 YEARS AGO

- 1 JOHNNY REMEMBER ME  
1 John Leyton
- 2 YOU DON'T KNOW YOU  
2 Helen Shapiro
- 3 CLIMB EVERY MOUNTAIN/REACH FOR THE STARS  
4 Shirley Bassey
- 4 ROMEO  
5 Petula Clark
- 5 WELL I ASK YOU  
5 Eden Kane
- 6 HALFWAY TO PARADISE  
5 Billy Fury
- 7 A GIRL LIKE YOU  
7 Cliff Richard
- 8 AIN'T GONNA WASH FOR A WEEK  
20 Brook Brothers
- 9 CUPID  
18 Sam Cooke
- 10 TIME  
8 Craig Douglas
- 11 QUARTER TO THREE  
13 U.S. Bonds
- 12 THAT'S MY HOME  
— Acker Bilk
- 13 HOW MANY TEARS  
— Bobby Vee
- 14 HELLO MARY LOU/TRAVELIN' MAN  
9 Rick Nelson
- 15 YOU ALWAYS HURT THE ONE YOU LOVE  
10 Clarence Frogman Henry
- 16 BABY I DON'T CARE/VALLEY OF TEARS  
14 Buddy Holly
- 17 MARCHENA  
16 Karl Denver
- 18 PASADENA  
15 Temperance Seven
- 19 PEPITO  
— Los Machucambos
- 20 TEMPTATION  
11 Everly Brothers

## BRITAIN'S TOP 50

NATIONAL CHART COMPILED BY THE RECORD RETAILER.

- |   |  |
|---|--|
| 1 YELLOW SUBMARINE/<br>ELEANOR RIGBY      | 26 LOVING YOU IS SWEETER THAN EVER                     |
| 8 (2) Beatles Parlophone                  | 28 (5) Four Tops (Tamla-Motown)                        |
| 2 WITH A GIRL LIKE YOU                    | 27 BAREFOOTIN'   |
| 1 (4) Troggs (Fontana)                    | 36 (2) Robert Parker (Island)                          |
| 3 GOD ONLY KNOWS                          | 28 GIVE ME YOUR WORD                                   |
| 5 (4) Beachboys (Capitol)                 | 37 (2) Billy Fury (Decca)                              |
| 4 BLACK IS BLACK                          | 29 AIN'T TOO PROUD TO BEG                              |
| 4 (8) Los Bravos (Decca)                  | 29 (6) Temptations (Tamla-Motown)                      |
| 5 MAMA                                    | 30 (BABY) YOU DON'T HAVE TO TELL ME                    |
| 6 (8) Dave Berry (Decca)                  | 23 (4) Walker Bros. (Philips)                          |
| 6 THE MORE I SEE YOU                      | 31 RIVER DEEP, MOUNTAIN HIGH                           |
| 3 (8) Chris Montez (Pye)                  | 18 (11) Ike and Tina Turner (London)                   |
| 7 VISIONS                                 | 32 I LOVE HOW YOU LOVE ME                              |
| 12 (5) Cliff Richard (Columbia)           | 21 (4) Paul and Barry Ryan (Decca)                     |
| 8 SUMMER IN THE CITY                      | 33 DISTANT DRUMS                                       |
| 9 (6) Lovin' Spoonful (Kama Sutra)        | (1) Jim Reeves (RCA Victor)                            |
| 9 OUT OF TIME                             | 34 WORKING IN THE COAL-MINE                            |
| 2 (8) Chris Farlowe (Immediate)           | 48 (1) Lee Dorsey (Stateside)                          |
| 10 THEY'RE COMING TO TAKE ME AWAY HA-HAA! | 35 GOT TO GET YOU INTO MY LIFE                         |
| 31 (3) Napoleon XIV (Warner Bros.)        | 48 (2) Cliff Bennett (Parlophone)                      |
| 11 LOVE LETTERS                           | 36 WHEN A MAN LOVES A WOMAN                            |
| 7 (7) Elvis Presley (RCA)                 | 25 (13) Percy Sledge (Atlantic)                        |
| 12 HI-LILI-HI-LO                          | 37 BUS STOP  |
| 15 (4) Alan Price Set (Decca)             | 26 (9) Hollies (Parlophone)                            |
| 13 I COULDN'T LIVE WITHOUT YOUR LOVE      | 38 HANKY PANKY   |
| 10 (8) Petula Clark (Pye)                 | 40 (5) Tommy James and the Shondells (Roulette)        |
| 14 LOVERS OF THE WORLD UNITE              | 39 WARM AND TENDER LOVE                                |
| 24 (7) David and Jonathan (Columbia)      | 41 (3) Percy Sledge (Atlantic)                         |
| 15 I SAW HER AGAIN                        | 40 PAPERBACK WRITER                                    |
| 17 (4) Mama's and Papa's (RCA Victor)     | 20 (10) Beatles (Parlophone)                           |
| 16 MORE THAN LOVE                         | 41 BIG TIME OPERATOR                                   |
| 22 (3) Ken Dodd (Columbia)                | (1) Zoot Money & The Big Roll Band (Columbia)          |
| 17 I WANT YOU                             | 42 BLOWN IN THE WIND                                   |
| 16 (5) Bob Dylan (CBS)                    | (1) Stevie Wonder (Tamla-Motown)                       |
| 18 JUST LIKE A WOMAN                      | 43 HEADLINE NEWS                                       |
| 27 (3) Manfred Mann (Fontana)             | (1) Edwin Starr (Polydor)                              |
| 19 GOIN' BACK                             | 44 HIDEAWAY  |
| 14 (7) Dusty Springfield (Philips)        | 28 (11) Dave Dee, Dozy, Beaky, Mick and Tich (Fontana) |
| 20 ALL OR NOTHING                         | 45 THIS AND THAT                                       |
| 39 (2) The Small Faces (Decca)            | (1) Tom Jones (Decca)                                  |
| 21 GET AWAY                               | 46 I AM A ROCK   |
| 11 (9) Georgie Fame (Columbia)            | 22 (10) Simon and Garfunkel (CBS)                      |
| 22 SUNNY AFTERNOON                        | 47 CAN I TRUST YOU                                     |
| 12 (11) The Kinks (Pye)                   | 35 (7) Bachelors (Decca)                               |
| 23 STRANGERS IN THE NIGHT                 | 48 HOW SWEET IT IS (TO BE LOVED BY YOU)                |
| 20 (15) Frank Sinatra (Reprise)           | (1) Jr. Walker & The All-Stars (Tamla-Motown)          |
| 24 NOBODY NEEDS YOUR LOVE                 | 49 LIL' RED RIDING HOOD                                |
| 19 (11) Gene Pitney (Stateside)           | (2) Sam the Sham & Pharaohs (MGM)                      |
| 25 TOO SOON TO KNOW                       | 50 MY LOVER'S PRAYER                                   |
| (1) Roy Orbison (London)                  | 44 (6) Otis Redding (Atlantic)                         |

A blue dot denotes new entry.

They're Coming to Take Me Away—Kim Fowley (CBS)  
 Sloop John B.—Beach Boys (Capitol)  
 Tell Her I'm Not Home—Ike & Tina Turner (Warner Bros.)  
 So Sad About Us—Merseys (Fontana)  
 Work Song—Herb Alpert (Pye Int.)  
 Little Girl—Syndicate Of Sound (Stateside)  
 Billy's Bag—Billy Preston (Sue)  
 I Can't Touch The Sun—Julie Felix (Fontana)  
 Hi! Hi! Hazel—Geno Washington (Piccadilly)  
 Jake The Peg—Rolf Harris (Columbia)  
 5D—Byrds (CBS)



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# ELVIS

The magnetic name that can still draw hundreds of fans together from all parts of the world...

THINGS are still the same eleven years later. You either love or loathe Elvis Presley. To those who profess love, it seems he is never clear of criticism and ridicule. To ordinary people, Elvis is just something who is always there... not a person, but a machine churning out strips of endlessly colourful and romantic films, together with obsolete records that may or may not make the charts.

But it can't be disputed that he has an enormous string of followers from all countries of the world. This was evident at the "Elvis Field Day", recently held in Brussels. On this day, members of the International Elvis Presley Appreciation Society and fan-club leaders congregated for the second Annual Convention.

Fans there numbered over 500 and the nationalities ranged from Swedish to Moroccan, German to Swiss, Irish to Corsican.

It started with vocal tributes by Dave Kaye and the Dykons, well-known to fans for their immaculate treatment of Elvis numbers. Chairman was dee-jay Peter Aldersley, assisted by Albert Hand, President of the Official Elvis Fan Club of Great Britain. Subjects talked over ranged from membership qualifications to the venue of the 1967 Convention. It will be held in Elvis's home town in 1968, so next year's will be nearer at home... at Heanor, Derbyshire, headquarters of the Official World Wide Fan Club and Appreciation Society.

We had telegrams from all over the world, including ones from El's father and step-mother and TWO from Elvis himself. Taped messages arrived from Tom Lodge and Jimmy Saville. Then we watched the vintage Elvis film, his second, "Loving You".

Then we had a dance, with Belgian groups playing, plus a half-hour from Dave Kaye and the Dykons, who featured "Love Letters" "One Night", "Can't Help Falling In Love", "Hound Dog" and Dave's own single "In My Way". Another artiste caused a commotion: Burt Blanca, a Belgian fan, who shook up the audience until they were standing on tables for a better view. Later we found he records for HMV on the Continent, his biggest disc being "Twist Twist Senora".

We finished on the stroke of midnight to the strains of the official Society theme song "Steadfast, Loyal and True".

Elvis may be rated "square", but those "Elvisly Yours" fans would stand by their idol if he resigned himself to cabbage-growing

for the rest of his life. Of that I'm sure.

Footnote: This story was contributed by a Record Mirror reader who attended —we felt it worth using for the interest of the thousands of Elvis fans who couldn't make the trip.—P.J.



CHRIS MONTEZ seen with some more lovely girls. After that film on 'Top Of The Pops' he's getting quite a reputation. His new LP is out now and there's a new single on the way called "There Will Never Be Another You."

## CLIFF SELLS HIS DREAM HOUSE— FOR £43,500 !!!

Cliff Richard has sold his dream house at Nazeing, Essex. He's lived at "Rookwood", an 18-roomed pseudo-Tudor residence since 1963. The freehold has changed hands for £43,500 and been bought by Mr. F. L. Davis, deputy chairman of the London Rubber Company. Before moving to "Rookwood", Cliff lived at Winchmore Hill, London, and at Cheshunt, Hertfordshire.

Standing in over ten acres of ground, "Rookwood" has six bedrooms, four reception rooms and four bathrooms. There is also a spacious lodge in the grounds. But during the past three years Cliff has made many improvements to the property—like having new tennis courts laid at a cost of nearly £2,000. Another Cliff addition: a water-garden with a 40 ft. waterfall.

Now Cliff has bought his mother a house at Highfield Drive, Broxbourne, Hertfordshire, and two houses in Roslyn Close, in the same district, for his two sisters and his Aunt.

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SONNY is to give up solo singing to concentrate on films and disc production... Herman's film "Hold On" obviously wasn't made for the British market... first Twice As Much LP to be called "Own Up! Twice As Much"... five horror films being made in British studios at the moment... Marvin Gaye's "Little Darlin'" not the old Diamonds/Maurice Williams hit... Johnnie Ray now recording for Reprise... extremely knowledgeable disc jockey — David Symonds... Chris Farlowe's from-the-archives "Just A Dream" was once a million-seller for Jimmy Clanton... the Atlantic label issuing jazz records in Britain before America... more than a touch of Mathis on the new Ken Dodd hit... police halted the shooting of a crowd scene for the film "Privilege" at Birmingham City football ground last Friday, when angry fans who had been promised an all-night rave invaded the pitch.

Sonny and Cher to record the title song of Rex Harrison's "Honeypot" film... Nashville Teens Ray Phillips and Artt Sharpe asked to do interior design of new Belgravia restaurant... late Sam Cooke's nephew Sonny Childe singing regularly at Knuckles club... Mark Roman has an oyster pink Bentley... Mike d'Abo once almost joined the Bunch Of Fives... Cliff Bennett and the Rebel Rousers to play the Fenman at golf... Radio Scotland have banned Napoleon's hit... New Face Charlie McKay married at Shorne, Kent, on Saturday... Everlys latest sounds something like the Kinks.

Sonny used to be a truck driver, a masseur, and a waiter... Nashville Teens' first LP includes six originals... B. J. Thomas' "Billy And Sue" is similar to "Tell Laura I Love Her"... Kenny Ball to tour Germany

and Czechoslovakia in September... Chris Farlowe and Lulu each gave £10 of tickets to deserving children for the Sonny and Cher concert... Koobas 'B' side is dedicated to the Face — Thanks!... one half of a certain singing duo getting pretty unpopular... John Lennon's "No Flies On Harry" included in the sixth Pan Book Of Horror Stories... Russia has ordered 4,000 Roubles worth of guitars from Jennings... spate of pop films being shown on pay TV... Frank Sinatra's hit has sold half a million in Britain alone... a British Radio D.J. wants to burn Napoleon's hit, Simon and Garfunkel's "A Most Peculiar Man" and other sick records to retaliate against America's reaction to John Lennon's remarks about Christianity... Johnny Kidd trying to sell his Harrow-On-The-Hill house to move nearer town... included on the Leyton Orient F.C. staff are a Dave Clark and a Leslie Gore... according to his publicist, Manfred Mann has a 'brain full of ideas leaping and crashing about like molecules'... Keith Goodwin finds a lot of things delicious... John Sebastian wrote the Vogue's newie.

## IS ELVIS STILL THE WORLD'S TOP MALE SINGER?

It's up to you to tell us in the RM pop poll coming soon...

## ROGER MILLER AT HIS HUMOROUS BEST! YOU CAN'T ROLLER SKATE IN A BUFFALO HERD

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