

Record Mirror

Largest selling colour pop weekly newspaper
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'WE'LL GUT OUT RAVING'

say the Yardbirds

FOR a few days until a giant jet airliner roared out of London airport this week, nobody was all that sure that the Yardbirds were actually 'in'.

No cases of some dread disease had broken out, no moaners had been pulled by various members and nobody had rushed off to get married.

What happened was that a TV union, or something like that, in America had put the spoke in and objected to the Yardbirds appearing out there.

"It won't affect the concerts, but the television shows are doubtful," explained manager Giorgio Gomelsky who looked quietly panicked at the whole prospect.

Sitting by himself on the other side of the special lounge was Paul Samwell Smith. I joined him and asked him what he was hoping for in the way of fan reaction in America.

"We're expecting nothing," he replied somewhat surprisingly. "Really, it's true. We're not. We don't expect any mad scenes or fantastic things to happen."

"It's kind of a promotional tour for us with a view to returning for a proper tour later in the year. If we had gone out there on a Freddie and the Dreamers tour we would have been in their shadow."

"People would have thought of us as just an English group that was on the bill under Freddie. This way, we can promote our own image. We want to appear as an intelligent group, not a lot of long haired people who can't do anything."

What about the type of show the Yardbirds will present to the American audiences?

"We'll have to cut all the ravings. They can't go on too long", he said. "I think the Who have made a slight mistake in doing too much. People go to see them expecting lots of things and they get them. But it ends there."

"With us in America, we can't just foist things on them. I think they're more intelligent than British audiences, but it's got to be a gradual thing, a building up of our image."

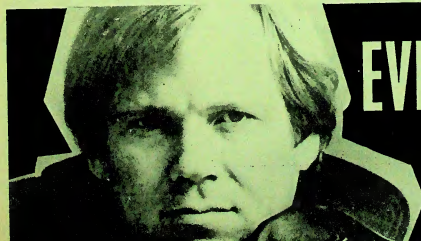
When they come back to England, the Yardbirds will begin pushing their new record "Owl Hearted You" towards the upper reaches of the charts.

"Jim and I wrote the 'B' side. Actually, I did most of it, being an egotist," smiled Paul. "It's called 'Still I'm Sad'."

RICHARD GREEN



BRIAN JONES was voted "Most handsome man in pop" by some RMI readers in last week's paper. If that didn't please him, the fact that "Satisfaction" is so high in the charts must do!



EVE OF DESTRUCTION

Barry McGuire

RCA 1-493

RCA VICTOR 

RCA Victor Records product of
The Decca Record Company Limited, Decca House, Abchurch Lane, London, S.E.1

YOUR PAGE

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

'LET'S HAVE MORE



JOHNNY AND THE HURRICANES—Instrumental kings of rock. Their hits of the past include such gems as "Red River Rock," "Ja Da," "Hoyelle Rock," "Beatin' Fly," "Rock the Gonne!" and many many others.

An R.M. reader asks for more rock 'n' roll

WHY don't record companies release rock and roll records anymore? Apart from Sam the Sham, Sir Douglas Quintet and Ian Whitcomb there's nothing. Let's have more releases from Johnny and The Hurricanes, Duane Eddy, Curtis Lee, Danny Peppermint, Surfari, Sandy Nelson, Chris Montez, Ernie Maresca etc. You can keep Tamla Motown, Soul and Folk music fresh, give me good old fashioned rock and roll any day. It's great to see the King of Rock 'n' Roll Freddy Cannon back in the U.S. charts again, all I hope is Poly release "Action." Long live Freddy Cannon, Sam the Sham and all rockers.—Fred Hodson, Church Farm, Cowbeech, Hatfield, Sussex.

DELETIONS ONE

I'M very interested in reader queries about deletion items. I have a request under the Great' without success. I'm always interested in the way you do it. I'd appreciate your help. I'd like to see a weekly supplement to record shops and this could be more available free to the record-buying public. Finally, the way you list the main record-buying public in their prices? I'm sure the excess cost is not shared by the public. Considering the charges on LP and a three-in-one R. E. Perry, 15 Portland Avenue, Slough, Kent.

DELETIONS TWO

A READER's question about work on a record department and we are sorry. The information is available to any member of the public who wishes to ask. But other companies only give a monthly notice.—some none at all. Tell you order the record you want and have three days to get it. I suggest all companies give at least two month's notice.—Vivie Patricia Curtis, 145 Bedford Street, Princes Avenue, Hest, East Yorks.

James Craig: Two points of view on the same subject. We think it's an important subject—and one that record companies should get serious.

VICARS OF BRAY

I HAVE no time for the ordinary average pop-type fan... with his "I consider this thing different. But about two months ago, they were all right over 'Ips' and I simply like Jerry. Dickie, Hester, Steve 'n' Dylan, Donovan, Sonny and all the other. Dickie, Jerry, but they couldn't be any better than 700 number?—Kevin Yamash, 118 Junction Road, London, N12.

ELVIS ON TV

I'M sending a petition to have an Elvis Presley film shown on T.V. Those interested please send their name and addresses to Valerie Hunter, 164 Wembley Square, Blackheath, London.

NO LP KIDD

TODAY it's quite common practice for artists to record LPs and EPs after having the one chart story. Pam Jones, Julie Driscoll, The Hollies, The Fouries, and Peter Dinklage. Two years ago I was in the number one spot after a single chart appearance. You could like Johnny Kidd and the Pirates, who had been second for six weeks and made six hit records, have no LP. This must be due to the fact as Johnny's culture is in it because Johnny's work is a real country hit. I'd like to see if there's an LP—Peter Dinklage, 15 Charlton Road, Crouch End, London, N4.

Record Mirror

EVERY THURSDAY
116 Shaftesbury Avenue, London W.1.
Telephones GERard 7942/3/4

EDITORIAL

The accuracy of our charts

by FRANK SMYTHE, co-editor of 'The Record Retailer'

THE Record Retailer newspaper was formed five years ago to keep the record business in touch with itself. It is not, and never has been, a pop magazine. It is a responsible trade organ relied upon by retailers, wholesalers and manufacturers of records, publishers, artists for its factual reporting events within the trade and, principally, for its CHARTS.

The Record Retailer "Top Fifty" singles charts is considered by those sections of the industry listed above as a most accurate barometer of the business in this country. And, of course, it is reproduced in the Record Mirror.

How is it compiled? By about 200 of the most important retailers in all parts of Great Britain. They are asked to send in, by Monday morning of each week, a form listing in numbers the single discs sold over their counters from Monday of the previous week. These figures, on arrival at the Record Retailer office, are checked by an accountant... and a copy of his results in chart form sent to the Record Mirror for publication on Wednesday.

An important point here is that the charts depend on ACTUAL discs sold and NOT on numbers ordered by retailers and held in stock. For instance if the Beatles issue a single and there are, say, a quarter of a million advance orders on it, the advance orders do NOT automatically put it at the top of the chart. The records have actually got to reach the customer before registering in the dealer's returns.

Similarly, a group from, say, Nottingham, might sell records in thousands in their home town and in London, Lancashire and Yorkshire. But if it didn't sell in Scotland, Wales and Cornwall as well, it would probably only make the thirtieth of the chart.

There is often loose talk about a chart being "rigged". Such accusations are so obviously ridiculous that they are hardly worth mentioning.

However, supposing an agent wished to "rig" the chart to get his artist's record placed, firstly, he would need enormous capital... and a fast car. Secondly, he would need a list of the dealers who send in returns to the Record Retailer—a list which is kept closely secret and is constantly changing. Thus equipped, he would have to tour these dealers methodically, buying about 50 singles in each shop. Even if he could manage all this without detection, he would have to visit at least 150 of the dealers concerned to put his article in at number 25. And, of course, to keep the article there, the process would have to be repeated the following week, and the week after that, and so on ad infinitum.

All sorts of charges are levelled at the charts from time to time, but with intelligence and the facts given here, all can be answered.

In conclusion, one point ought to be made clear... that neither the Record Retailer, nor for that matter any other clear-thinking musical paper, can ever claim that its charts are absolutely correct in every particular. To get such a chart, every dealer in the country (about 7,000 of them!) would have to send in returns. To assess such a mass of figures would be an impossible matter of a day... that's if all the dealers could be made to fill in the necessary forms.

But the Record Retailer does claim to be at least 85-90 per cent accurate each week. Surely that's an achievement hard to beat...

THEM

(It won't hurt) HALF AS MUCH

F 12215



THE HEADLINERS

That's the way I must go

F 12209



SMALL FACES

Whatcha gonna do about it

F 12208



'CHILDREN —NOT YET' SAY CHER & SONNY

LOVE, we are told, in the song, is the sweetest thing. Two people who seem to be putting that admirable theory into profitable practice are Sonny and Cher.

They arrived in England virtually unknown, but in the space of two short weeks had succeeded in captivating the attention of most of the recording public.

Sonny and Cher went around holding hands in public, whispering private things to one another and laughing their happiness out loud. That sort of thing caught on.

Listen to "I Got You Babe", which Sonny wrote, and you'll soon see why he had in mind when he was writing it. Then again in

spoken intro even mentions Cher.

"I don't have any regrets about getting married. I married Sonny because I wanted to and there's never been a day when I wished I hadn't," Cher stated positively.

DOUBLE DATE

After two years of marriage, they still behave like a courting couple. In the age of cynicism, satire and unrest, that is something worth savouring.

Sonny and Cher met at a restaurant—when they were each out with someone else.

Richard Green talks to Sonny & Cher—the couple who have made being in love

"I was in this place next to a radio station in Hollywood and Cher was at the next table with a friend of mine," Sonny told me. "We got talking and we double-dated, me with Cher and my friend with the girl I was with."

"Cher and I went out after that, we used to sit by the pool and go on dates. Everything went on from there. We've been married about two years now and we're still as in

love as the day we married.

"We'd like to have children but not for two or three years. It wouldn't be fair to eat them around everywhere right now."

"I guess every man wants a boy and Cher wants a girl but as long as it's ours, who cares?"

Now Sonny produces their records. It was only by accident, though, that he started in that field.

"Cher was taking acting lessons and she sang once or twice," he explained. "I could feel she was going to sing, so I harmonised on her first record and we did it together in the end."

SONNY AND CHER—their music and their clothes have made them into one of the world's biggest attractions at the moment—there are even going to be a chain of Boutiques opening selling their style of clothes! (RM Pic).



into a profitable business....

"Then we did another disc, then 'I Got You Babe'. When that shot up the charts, man, I was surprised. We just went round leaping about with happiness."

INCIDENT

Sonny composed some of the song on a piano in his garage. A strange place to keep a piano, you may think.

"We went out and bought it one day, then we didn't have any place to put it, so he stuck it in the garage and it's been there ever since," Cher laughed.

When Sonny and Cher were at a night club once with their manager a man got ratty about the way they

were dressed. He complained to the manager and he, in turn, asked Sonny's party to leave.

"That brought me down, man, because we knew the manager and he was just setting up to this other guy. I went home and sat down and wrote 'Laugh At Me'. It was finished in 10 minutes," he pointed out.

"That kind of thing ain't right, just because someone has long hair or something, people have to pick on them."

Nobody could accuse Sonny of having a great singing voice, so it's a fair

supposition that the sentiments of his song have a lot to do with it being a hit.

Cher remembered something. She came over to where Sonny and I were sitting, waved her hand for us to be quiet and said to me: "Hey, do you know what happened when I first took him home? My mother came into the room, looked at him, then took me out and said, 'What's that supposed to be?'"

Sonny laughed with me, then put his arm round Cher and the two of them walked off, still laughing at themselves.



LENNON & M^cCARTNEY produce THE SILKIE

In their new hit

YOU'VE GOT TO
HIDE YOUR
LOVE AWAY

TF 603

When the Beatles stepped in

THE SILKIE talk to David Griffiths

GATHER round folks and hear one of Uncle Dave's fantastic true stories from the amazing world of pop. It's the astonishing saga of The Silkie, young folk group now almost certainly heading into the charts as a result of some superb assistance from a bunch of millionaires.

It all began when millionaire Brian Epstein arranged to bring the New Christy Minstrels to Britain. A music paper ran a story about this and at the bottom of the column filled out the space by publishing a captioned picture of The Silkie, four ex-Full University students who were taking a few tentative steps towards becoming professionals. They weren't sure this was a good idea unless they were able to turn pro in a big way, with a good manager. They had a few small offers, but nothing spectacular. They had, however, just got a Philips recording contract so they felt badly in need of top-class professional guidance.



THE SILKIE—pic taken one Saturday afternoon at Radio London show in the "Marquee" in Wardour Street

coctors letter, enclosing the contract and asking what the hell he was doing bringing in American groups. Why? he inquired in a flourish that we really had no idea that was the only way to get attention. The result was that we wanted to know if he was interested in working a tape of us to action but warned him that we couldn't afford to send one unless he really was going to listen to us.

NOSTALGIA

"We got a reply from Wendy Benson, Poppy's personal assistant, saying as he was away to America but agreeing to do her best to get him to hear a tape if we sent one.

"Natalie, we made a tape—recorded it without an audience in the Coventry Club in Liverpool. We sent it to Brian.

"When I got back from the States he listened to a whole lot of tapes. I tried to find new songs for Cilla and his other star artists. When our tape was played in one of the others, Brian liked it.

range me and next day we signed with him!"

This led to various good jobs. During six weeks at the Abbey Road London, we did the show. The Silkie made the rounds of various London late-night clubs. As a result, got on odd-time terms with the Beatles. "We never pushed ourselves because The Beatles always seemed to be surrounded by hangers-on," says Kenny. "We weren't wanted to be associated with them."

"We were trying to cash in on having the same manager, so we left it to them, saying they'd say hello if they wanted to know."

FOLSKY

The Atlanta Taylor, general manager of the Atlanta organization, NEMS, heard a presentation of the band's music. "I said, 'You've got to take your love away from the boys and to Eleanor from in Cilla (first in the movie) and, thinking it would be still given a fairly treatment, I really recommended it to The Silkie."

"We didn't take the suggestion seriously," confesses Kenny. "I thought it was a big joke. We were supposed to come on with The Beatles. I thought it was an arrangement of it. I kept hoping it was said it would be OK—because John and Paul lived it. We made an acetate recording and it was sent to the composers."

THE REHEARSAL

"Paul rang up to say he didn't could like it the way it was and asked us to meet him one morning at the Savoy Theatre. He walked with us for hours until we got it right or else the way he wanted it. But then he wanted Jane to hear it. It's a couple of days we were out to spend a day rehearsing in a rehearsal studio, and then, on the actual recording on the following day, we had Paul, the two rehearsal."

"When we got there we found Paul had arrived with his sister and Jane. After that, Gene Norman turned out. John had rung him to say he'd been unable to find the studio, so George—after sitting down—had decided to come. Tony Newman—manager with whom we showed up with the wife who is one of the Breakaways.

HAPPY

"Our rehearsal had become a rave!" You can imagine how great it was with everybody having a ball. Eventually something started to emerge from the chaos and George played tambourine, I played guitar and my Auntie was on electric guitar.

"Paul suspected that although this was only supposed to be a rehearsal, we try to record the musical backing there and then, adding it in later later. Paul and I went to the studio then. Paul approved the control panel and then we added in the track. Everybody was happy with it.

"And we had all that help from the composers. I don't know, although we had hardly started to have any that meeting with the strength of that. It was a real strength of that. It did make the top Twenty."



GOLDIE AND THE GINGERBREADS (RM PIC)

Inside stories of four Gingerbreads

JUST about the most talked-about American group by our best stars is Goldie And The Gingerbreads, four girls who've established themselves as fairly permanent members of the British scene. Instead of talking about them, let's listen for a change and hear what they and Goldie and we teamed

(April 59) a couple of years ago I was with a boyfriend in a night club at one and I said I wanted to sing. The boy said I mustn't. But I did—and the club offered me a job, but I couldn't take it because I was tied up as a dancing teacher. Later I met Goldie and we teamed

Goldie: I'm the group's leading extrovert—which is a polite way of saying loud-mouth. I'm a big worrier, very excitable and I have the job of making most of the decisions for us. Haven't got an ulcer yet but am expecting one any day now. I like to play pool (billiards) and to knit. Got to admit I'm a spendthrift: some people can't resist chocolate but I can't resist clothes and shoes and rings and gonks and visits to the beauty parlour three times a week. On yes and choiciness. My ambition is to be a musical comedy star, like Shirley MacLaine, and to own a Yorkshire terrier (to be called Britain).

Carol (guitar): I majored in physical education at college and used to be good at all sports but I've been singing since I was three and started to play the ukulele when I was 12. Be came a teacher at summer school but couldn't stand the kids so I left and got a job — through an aunt who is a director — with the Fred Astaire Dance Institute in New York. On my birthday,

DAVID GRIFITHS

LETTER

"This page of a newspaper provided us with an ideal excuse to get to touch with Brian Epstein—social liaison Kerry Constantine. I wrote him a very cheeky, pre-

We just do not know how to thank everyone concerned for making our names so big in so short a time.

We are indeed honoured
THANK YOU
SONNY & CHER

FAN CLUB: SHIRLEY JOHNSON-SMITH, 643, SIPSON ROAD, SIPSON, WEST DRAXTON, MIDDLESEX.

LIST RELEASED

BILLY FURY Run to my lover's arms

12230

DECCA

THE ZOMBIES Whenever you're ready

12225

DECCA

FOR YOUR PRECIOUS LOVE The Frays

12229

DECCA

Try to understand

F 12214

“ ” SO WORRIED... ”

Says RAY DAVIES
to RM's
Norman Jopling

IT was the Kinks day off. A hot sweaty day. And I was late to arrive to meet them in a sweltering third floor Soho office. I had been told that Ray had wanted to go out with his wife—but he stayed around town for the interview.

I expected them to be in a bad mood.

But they weren't. They were just worried—especially Ray. "What's the matter?" I said.

Ray talks quietly at the best of times. He was even quieter now, and I had to strain to hear. "It's the record. The only one I've really liked, and they're not buying it. You know, I put everything I've got into it. The thing I'm most interested in and... well, I just couldn't care less about the others. The last record before—I can't even remember what it was called—nothing. It makes me think that they must be morons or something."

Someone put a Buddy Holly record on the turntable. And Ray talked about Buddy. I used to date on Buddy Holly. I still do think he's the greatest. You know, that the Beatles style is based on Buddy Holly—and the Everly Brothers, The Stones too—their "Satisfaction" is Buddy Holly style. Another star who is great is Lemmie Donegan.

"I write a lot. Maybe every day, every other day. I, or we, can tell when it's good, we just get that feeling, but the stuff we're recording has all been written for years. Only this record hasn't. It's comparatively recent. The Dave Berry song is recent too."

I asked Ray whether he thought the Kinks name—which was suitably gimmicky—was at all a disadvantage now that they're established. "Not really. It was only gimmicky to the Denmark Street hustlers because it was a name they could remember."



THE KINKS (RM Pic Feri Lukas).

But Ray carried on about the record. "Look," he said. "I'm not a great singer, nor a great writer, nor a great musician. But I DO give everything I have... and I did for this disc..."

Then I talked to Pete. I asked him what he thought about 'unfavourable' publicity received by various pop stars in national newspapers.

Pete smiled and thought for a while.

"Well, despite all the 'new image' bit," he said, "there's still the fact that we're in show business. And our fans, to a certain extent, look up to us. I don't think that there's any need for this kind of publicity really—the fact is that almost every group or artiste has done things which could give them unfavourable publicity. But most of them keep them quiet—there's no need to spread it around."

NEXT WEEK

Cliff Richard
Lulu
Billy Fury
Small Faces
R & B
Animals



NEW LP BY THE BACHELORS

MORE great song hits



THE BACHELORS

More great
song hits

LK 4721

16 great hits
never before recorded by
The Bachelors
are all on this wonderful
new LP... OUT NOW!

DECCA

GEORGE BEAN

She
belongs to me
F 12229

DECCA

HENRY MANCINI

His Orchestra
and Chorus
The sweetheart tree
RCA 1471

RCA VICTOR

PEGGY MARCH

Let
her go
HLU 9989

RCA VICTOR

YOU CAN'T BE

TRUE DEAR
Rusty Draper

LP/DK

THE DRIFTERS

I'll take you where
the music's playing
AT 4040

REGENCY

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

EP CORNER

BOB AND EARL, Harlem Shagun... 11 REP. (Harlem Shagun) (New WI)... 12. Z. B. BILL, Someone To Love... 13. M. B. BILL, Someone To Love... 14. M. B. BILL, Someone To Love... 15. M. B. BILL, Someone To Love...

CLIFF RICHARD

CLIFF RICHARD: Amer-I-O, Come To See... 16. Cliff Richard: Amer-I-O... 17. Cliff Richard: Amer-I-O... 18. Cliff Richard: Amer-I-O... 19. Cliff Richard: Amer-I-O...

ALAN BIRCHMAN

ALAN BIRCHMAN: Heart You... 20. Alan Birchman: Heart You... 21. Alan Birchman: Heart You... 22. Alan Birchman: Heart You... 23. Alan Birchman: Heart You...

KEKELY SMITH

KEKELY SMITH: Come Across... 24. Kekely Smith: Come Across... 25. Kekely Smith: Come Across... 26. Kekely Smith: Come Across... 27. Kekely Smith: Come Across...

RAY CHARLES

RAY CHARLES: Love's Gonna... 28. Ray Charles: Love's Gonna... 29. Ray Charles: Love's Gonna... 30. Ray Charles: Love's Gonna... 31. Ray Charles: Love's Gonna...

THE RAMMERS

THE RAMMERS: Baby Blue... 32. The Rammers: Baby Blue... 33. The Rammers: Baby Blue... 34. The Rammers: Baby Blue... 35. The Rammers: Baby Blue...

THE NINING FOLK

THE NINING FOLK: I Was... 36. The Nining Folk: I Was... 37. The Nining Folk: I Was... 38. The Nining Folk: I Was... 39. The Nining Folk: I Was...

LITTLE-ANN BELMANN

LITTLE-ANN BELMANN: The... 40. Little-Ann Belmann: The... 41. Little-Ann Belmann: The... 42. Little-Ann Belmann: The... 43. Little-Ann Belmann: The...

SONNY AND CHER

SONNY AND CHER: "Baby... 44. Sonny and Cher: "Baby... 45. Sonny and Cher: "Baby... 46. Sonny and Cher: "Baby... 47. Sonny and Cher: "Baby..."

MARK ROBIN

MARK ROBIN: You Don't Want... 48. Mark Robin: You Don't Want... 49. Mark Robin: You Don't Want... 50. Mark Robin: You Don't Want... 51. Mark Robin: You Don't Want...

CATHERINE PAIR

CATHERINE PAIR: You Belong... 52. Catherine Pair: You Belong... 53. Catherine Pair: You Belong... 54. Catherine Pair: You Belong... 55. Catherine Pair: You Belong...

THE DUNNING BROTHERS

THE DUNNING BROTHERS: Comp... 56. The Dunning Brothers: Comp... 57. The Dunning Brothers: Comp... 58. The Dunning Brothers: Comp... 59. The Dunning Brothers: Comp...

SHIRLEY AND JOHNNY

SHIRLEY AND JOHNNY: Day... 60. Shirley and Johnny: Day... 61. Shirley and Johnny: Day... 62. Shirley and Johnny: Day... 63. Shirley and Johnny: Day...



SONNY & CHER

THE SUPREMES (RM 16)

An old re-issue from Sonny & Cher and good, but sudden, follow-ups from Billy and Roy. Same-y Supremes & Ken Dodd, powerful Drifters, and tips for outsiders Gary Lewis & Alan Price.

GARY LEWIS AND THE PLAY... BILLY FURY: Run To My Lovin'... THE SUPREMES: Noddy... A CRASH of sound opens this...

SONNY AND CHER: "Baby... MARK ROBIN: You Don't Want... CATHERINE PAIR: You Belong... THE DUNNING BROTHERS: Comp... SHIRLEY AND JOHNNY: Day...

GREAT AMERICAN LPs FOR SEPTEMBER ON

location CHARLIE PARKER Bird at St. Nick's I&F 695 EARTHA KITT at the Plaza VA-N 8046 BOBBY BLAND Here's the man VA-P 8041 BILLY STRANGE English hits of '65 VA-N 7042

"BABY DON'T YOU KNOW"

THE TRUTH records for Decca 7N 15923

Never SW new FIRST by the breezy Annal... ALAN PRICE: The... ALAN PRICE: The... ALAN PRICE: The...

LESLIE-EANN BELMANN The rose of loneliness F 12212 DECCA F 12212

★★★★★

In certain circles now, it's fashionable to put down Tami-Motown. It's not just the hangers-on, either. A lot of the group "stars" are doing it. Often in public. At places like the Scotch. They say that TM records all sound the same. That the TM sound is "over the hump."

Sorry. But I disagree. Though I can see why they're saying it. Take the new Four Tops, for example, "It's The Same Old Song." I heard it for the first time at a rehearsal for my BBC Bank Holiday show with the Stones.

Bertie Andrees brought it out of his bag during a briefcase. "Gotta play this, it's a gas record," he said. My reaction at first: "hearing?" "It's just like 'Help Myself'." But then, my first reaction to "Help Myself" was: "It's very like 'Where Did Our Love Go?'"

Of course, it isn't. Had, as with all the good music you have to live with them awhile. It's a little thing that I said on the Stones' record, "Give me, after you've heard them a few times, there's still not some-thing different happening." I can't think of one so perhaps some of the singers who are knocking the sound should spend more time listening instead of publicly stating it down.

To have answering impetus I've got to give you a list of reasons. The first reason is that the first seven records on the album are by other individual American labels and a much better idea of what charts over the past 12 months. I can't think of one so perhaps some of the singers who are knocking the sound should spend more time listening instead of publicly stating it down.

There's a value-for-money L.P. "777 Psy" the sound of which is a collection of tracks from the Scotch-Wand catalogue. There are six Stones' tracks, including "Walk On By," "Anyone Who Had A Heart," and "Wildin' and Hopin'." Two classic original versions by the Stones that everyone gets to hear—"Baby, It's Mine" and "The Merry-Go-Round" recently revived by Dave Berry and The Beatles. There are also tracks by Chuck Jackson (which only compilation has understood has to be one of them: "I Wake Up Crying"), Tony Martin (who was with Duke Valley), the best Jackson track is "Mad Day Afternoon" (the Animal Alan Price has just made very good version of it, which deserves to be heard), John's "Makin' Money" (which is a very good song), and the new album by the Stones "The Rolling Stones' Greatest Hits" (which is a very good album).

* "Barbara Levels" (the "Halo" singer) and her current hit is a real gem in America called "Baby, It's Mine." It didn't happen here unfortunately. Her follow-up is a new album called "Make Me Your Baby." It will be out on September 13. There's a new EP called "The Rolling Stones' Greatest Hits" (which is a very good album).



NAMES & FACES AT the British Musical Instruments Trade Fair



Tony Hall Column



In between sampling the not-so-forbidden joys at the British Musical Instruments Trade Fair, the stars taken there by us actually stood still for some pic. taken by ZOMBIES trying out certain instruments, including Rickenbacker guitars, Slingerland and Rose Morris New Line drums. Left—PETE TOWNSHEND stands in with two cut-out Beatles with another Rickenbacker guitar. Above — the NASHVILLE TEENS go outside for a breath of fresh air.

Flaming Star and Summer Kisses

RD 7723 ★★★★★★

A bumper package of two numbers not previously released here and ten re-issues not otherwise currently available

NEW LP OUT NOW!

A FANTASTIC NEW RECORD BY UNIT 4 PLUS 2



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F 12211
DECCA
THE DECCA RECORD COMPANY LIMITED, DECCA HOUSE, ALBERT EMBANKMENT, LONDON, S.E.1.



Above: PAUL WILLIAMS, bass guitarist with Zoot Money's Big Roll Band catches the eye of the camera as he looks through a vast selection of Burns guitars, hanging on the wall while handling trophies. At left: though the fair was specialist, it was a great success and considerably crowded. (All Edn Pix).

RCA VICTOR (RCA)
RCA Victor Records product of The Decca Record Company Limited, Decca House, Albert Embankment, London, S.E.1

RECORD MIRROR CHARTS



- 1 HELL* (1) Brian Auger (Chicago)
- 2 I GOT YOU BABE* (1) The Four Tops (Detroit)
- 3 CALIFORNIA GIRLS* (1) The Beach Boys (Malibu)
- 4 LIKE A ROLLING STONE (1) The Rolling Stones (London)
- 5 EYE OF DESTRUCTION* (1) The Jimi Hendrix Experience (London)
- 6 IT'S THE SAME OLD SONG (1) The Four Tops (Detroit)
- 7 UNCHAINED MELODY* (1) The Beatles (Liverpool)
- 8 YOU WERE ON MY MIND* (1) The Dave Clark Five (Liverpool)
- 9 NOTHING BUT HEARTACHES (1) The Beatles (Liverpool)
- 10 DOWN IN THE BONDWOODS* (1) The Dave Clark Five (Liverpool)
- 11 PAPA'S GOT A BRAND NEW BAG (1) The Beatles (Liverpool)
- 12 HAIL HELL YOUNG* (1) The Beatles (Liverpool)
- 13 HOLD ME TIGHT* (1) The Beatles (Liverpool)
- 14 MR. KISS ME (1) The Beatles (Liverpool)
- 15 HANG ON SLOPPY* (1) The Beatles (Liverpool)
- 16 THE IS CROON* (1) The Beatles (Liverpool)
- 17 IT AIN'T ME BABE* (1) The Beatles (Liverpool)
- 18 HEARTY PULL OF SOUL* (1) The Beatles (Liverpool)
- 19 TRICKS OF MY TRADE* (1) The Beatles (Liverpool)
- 20 SAVE YOUR HEART FOR ME (1) The Beatles (Liverpool)
- 21 DON'T JUST STAND THERE (1) The Beatles (Liverpool)
- 22 LAUGH AT ME (1) The Beatles (Liverpool)
- 23 CATCH US IF YOU CAN* (1) The Beatles (Liverpool)
- 24 ACTION (1) The Beatles (Liverpool)
- 25 HURSTON (1) The Beatles (Liverpool)
- 26 IN THE MIDDLE (1) The Beatles (Liverpool)
- 27 THE A FOLK* (1) The Beatles (Liverpool)
- 28 LOOKING THROUGH THE EYES OF LOVE* (1) The Beatles (Liverpool)
- 29 AGENT OF SOUL (1) The Beatles (Liverpool)
- 30 SUCCESSION* (1) The Beatles (Liverpool)
- 31 WHAT'S NEW PUSSY CAT* (1) The Beatles (Liverpool)
- 32 ALL I REALLY WANT TO DO* (1) The Beatles (Liverpool)
- 33 WE GOTTA GET OUT OF THIS PLACE* (1) The Beatles (Liverpool)
- 34 I'M A HAPPY MAN (1) The Beatles (Liverpool)
- 35 I LOVE WANNABE (1) The Beatles (Liverpool)
- 36 YOU WERE ON MY MIND* (1) The Beatles (Liverpool)
- 37 THE HENRY THE EIGHT* (1) The Beatles (Liverpool)
- 38 YOU HAD YOUR SAY (1) The Beatles (Liverpool)
- 39 I'M A LITTLE VOY* (1) The Beatles (Liverpool)
- 40 YOU'VE GOT YOUR TROUBLES* (1) The Beatles (Liverpool)
- 41 HEARTACHES BY THE NUMBER (1) The Beatles (Liverpool)
- 42 NUMBER NINE* (1) The Beatles (Liverpool)

TOP T.P.'s

- 1 THE UNIVERSAL SOLDIER (1) The Beatles (Liverpool)
- 2 I GOT LIVE IF YOU WANT IT (1) The Beatles (Liverpool)
- 3 THE ONE IN THE MIDDLE (1) The Beatles (Liverpool)
- 4 DYLAN (1) The Beatles (Liverpool)
- 5 BEATLES FOR SALE NO. 1 (1) The Beatles (Liverpool)
- 6 TICKLE ME (1) The Beatles (Liverpool)
- 7 SILVER DANGER (1) The Beatles (Liverpool)
- 8 THE SPYKERS (1) The Beatles (Liverpool)
- 9 FIVE YARDBOYS (1) The Beatles (Liverpool)
- 10 MISS BROWN YOU'VE GOT A LOVELY DAUGHTER (1) The Beatles (Liverpool)
- 11 YOU JONES ON STAGE (1) The Beatles (Liverpool)
- 12 BEATLES FOR SALE NO. 2 (1) The Beatles (Liverpool)
- 13 GO AWAY FROM MY WORLD (1) The Beatles (Liverpool)
- 14 THE ANIMALS IS (1) The Beatles (Liverpool)
- 15 HOOBY BLUES (1) The Beatles (Liverpool)
- 16 ANDY WILLIAMS FAVORITES (1) The Beatles (Liverpool)
- 17 DON'T THINK TWICE (1) The Beatles (Liverpool)
- 18 FIVE BY FIVE (1) The Beatles (Liverpool)
- 19 TIKLE ME (1) The Beatles (Liverpool)
- 20 TIKLE ME (1) The Beatles (Liverpool)

TOP L.P.'s

- 1 HELP (1) The Beatles (Liverpool)
- 2 SOUND OF MUSIC (1) The Beatles (Liverpool)
- 3 MARY POPPINS (1) The Beatles (Liverpool)
- 4 BRINGING IT ALL BACK HOME (1) The Beatles (Liverpool)
- 5 JOAN BAEZ IN CONCERT VOL. 5 (1) The Beatles (Liverpool)
- 6 THE BEATLES (1) The Beatles (Liverpool)
- 7 ANDY WILLIAMS (1) The Beatles (Liverpool)
- 8 THE SPYKERS (1) The Beatles (Liverpool)
- 9 THE FREEWHEELIN' BOB DYLAN (1) The Beatles (Liverpool)
- 10 MY FAIR LADY (1) The Beatles (Liverpool)
- 11 CATCH US IF YOU CAN (1) The Beatles (Liverpool)
- 12 JOAN BAEZ IN CONCERT VOL. 2 (1) The Beatles (Liverpool)
- 13 BEATLES FOR SALE (1) The Beatles (Liverpool)
- 14 MR. TAMBOURINE MAN (1) The Beatles (Liverpool)
- 15 A WORLD OF OUR OWN (1) The Beatles (Liverpool)
- 16 WEST SIDE STORY (1) The Beatles (Liverpool)
- 17 JOAN BAEZ (1) The Beatles (Liverpool)
- 18 ROLLING STONES NO. 2 (1) The Beatles (Liverpool)
- 19 WHAT'S BIN DID AND WHAT'S BIN HO (1) The Beatles (Liverpool)
- 20 HETKACKER (1) The Beatles (Liverpool)

YEARS AGO

- 1 I AM A CHILD (1) The Beatles (Liverpool)
- 2 MY BEST FRIEND* (1) The Beatles (Liverpool)
- 3 I MISS YOU (1) The Beatles (Liverpool)
- 4 PLEASE DON'T TEASE ME (1) The Beatles (Liverpool)
- 5 TELL LAURA I LOVE HER (1) The Beatles (Liverpool)
- 6 WHEN WILL I BE LOVED (1) The Beatles (Liverpool)
- 7 EVERYBODY'S SOMEBODY'S FOOL (1) The Beatles (Liverpool)
- 8 ONLY THE LOVELY (1) The Beatles (Liverpool)
- 9 I WALK IN THE BLACK FOREST (1) The Beatles (Liverpool)
- 10 SHAKIN' ALL OVER (1) The Beatles (Liverpool)
- 11 IF SHE SHOULD COME TO YOU (1) The Beatles (Liverpool)
- 12 LOVE IS LIKE A VOLIN (1) The Beatles (Liverpool)
- 13 PLEASE HELP ME (1) The Beatles (Liverpool)
- 14 MR. KANGAROO (1) The Beatles (Liverpool)
- 15 TALKIN' ARMY (1) The Beatles (Liverpool)
- 16 PAPER ROSES (1) The Beatles (Liverpool)
- 17 I AM A MAN (1) The Beatles (Liverpool)
- 18 AS I REALLY WANT YOU (1) The Beatles (Liverpool)
- 19 YOU'VE GOT YOUR TROUBLES (1) The Beatles (Liverpool)
- 20 CARIBBEAN HOLIDAY (1) The Beatles (Liverpool)



- 1 I GOT YOU BABE (1) The Beatles (Liverpool)
- 2 HELF (1) The Beatles (Liverpool)
- 3 CALIFORNIA GIRLS (1) The Beatles (Liverpool)
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- 42 NUMBER NINE (1) The Beatles (Liverpool)

BRITAINS TOP R & B SINGLES

- 1 RESPECT (1) The Beatles (Liverpool)
- 2 WOLLY BULLY (1) The Beatles (Liverpool)
- 3 TRUCKS OF MY YEARS (1) The Beatles (Liverpool)
- 4 I CAN'T HELP MYSELF (1) The Beatles (Liverpool)
- 5 SITTIN' IN THE PARK (1) The Beatles (Liverpool)
- 6 BOOTLEG (1) The Beatles (Liverpool)
- 7 WHO'S CHATTIN' WITH ME (1) The Beatles (Liverpool)
- 8 NINA SIMONE EXACTLY LIKE YOU (1) The Beatles (Liverpool)
- 9 IN THE MIDDLE (1) The Beatles (Liverpool)
- 10 I CAN'T HELP MYSELF (1) The Beatles (Liverpool)
- 11 JET SET (1) The Beatles (Liverpool)
- 12 HANG ON SLOPPY (1) The Beatles (Liverpool)
- 13 OOH WEE BABY I LOVE YOU (1) The Beatles (Liverpool)
- 14 TELL MY FRIEND (1) The Beatles (Liverpool)
- 15 I'M A MAN (1) The Beatles (Liverpool)
- 16 I'LL BE THERE (1) The Beatles (Liverpool)
- 17 THE TRACKER (1) The Beatles (Liverpool)
- 18 MY BABY (1) The Beatles (Liverpool)
- 19 SOCKIN' ROBIN (1) The Beatles (Liverpool)
- 20 I PUT A SPILL ON YOU (1) The Beatles (Liverpool)

WITCHWAY A GREAT NEW LP

INTRODUCING THE BEAU BRUMMELS

THE TONY HATCH SOUND MAORI
7N 15930 PTE

NINA SIMONE EXACTLY LIKE YOU
PX 999 COLPX

NITA ROSSI UNTRUE UNFAITHFUL (THAT WAS YOU)
7N 35258 PICCADILLY

DAVID GARRICK ONE LITTLE SMILE
7N 35263 PICCADILLY

PICCARA MILLS (MAKE IT LAST) TAKE YOUR TIME
45-1233 HICKORY

JOSH MACRAE BARON JAMES McHAIT
7N 15926 PTE

THE LANCASTERS LONELY MAN
7N 15927 PTE

THE TRUTH BABY DON'T YOU KNOW
7N 15923 PTE

RICHARD McCORD IT WAS A VERY GOOD YEAR
7N 15925 PTE

DAVID JONES WHAT ARE WE GOING TO DO
PX 784 COLPX

BIM McLEOD AND HIS BAND COME TO THE CEILDH
7N 15928 PTE

MAXINE BROWN ONE STEP AT A TIME
7N 33737 PTE INTERNATIONAL

HERRI ALPERT AND THE TIJUANA BRASS THE THIRD MAN THEME
LW A TASTE OF MONEY
7N 25216 PTE INTERNATIONAL

