

Record Mirror

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INSIDE - TONY HALL
TALKS ABOUT THE

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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.

'...some of the most imaginative and original records around are by girls'



NORMA TANEGA—a reader praises her "Cat Named Dog" hit. Norma, who lives in New York City, was born on Jan. 30, 1943, in Southern California. She's from an artistic Filipino family and her father is a musician while her mother is a sculptress. She studied classical piano for twelve years and plays guitar, banjo, autoharp and harmonica. After getting her BA and a Master of Fine Arts degrees, she worked as a graphic artist, then as a secretary. She started singing at the Gaslight and was encouraged by people like Tom Paxton and Bob Dylan. She says she isn't a folk singer and insists that she does actually own a cat named Dog.

BANGBANGBANG

ALTHOUGH those bang-bang noises on "Shotgun Weddin'" undoubtedly helped it into the top twenty, they certainly aren't shotgun explosions. The noises were recorded on tape and are of rifle and six-gun fire — but not shotguns. This is the first time that these type of sound effects have made the top twenty since 1958 when the Olympics "Western Movies" made it.

The peculiarly named Roy 'C' has been in the business since 1959. His real name is Roy Hammond and he started as lead tenor with a group called the Genies. He's had no other singles, but Island Records, who issued his disc here, plan a follow-up single — without sound effects — and an LP. The next single will probably be called "The Wedding Is Over".

When Roy wrote "Shotgun Weddin'" his intention was to be different from everybody else. It was not inspired from any kind of personal experience, but from a close friend's predicament at his wedding! Roy himself is not married — and has no children either!

There are plans going ahead for Roy to visit Britain, and his disc is likely to be re-issued in the States where it failed to make the charts. But it did sell 70,000 copies over a long period and several leaked back to Britain where a demand built up. Many clubs imported the disc, including the Cue Club in Paddington run by Count Suckle, and the Brixton Ram Jam club. Demand grew, but no British record companies wanted to issue it, until Island decided to.

Roy has been to Britain before — for a day. He was in the army and stopped off for a day here before going back to the States. His biggest musical influence — as can be clearly heard from his record — was Sam Cooke. N. J.

PLEA FOR KNOX

THANKS for all those features on rock 'n' roll. There are other rockers whose discs should be released right now—and one is the great Buddy Knox. I have it on the best of authority (Buddy Knox) that his new disc "That Don't Do Me No Good" is a real rocker. I hope Reprise will issue, and plug, it. The success of "C'mon Everybody" should encourage other companies—and is further proof of the immortality of Eddie Cochran.—Peter T. Jamieson, 55 Moss Lane, Sale, Cheshire.

R & B THANKS

ID like to thank the promoters and agents who, in the first four months of the year, brought to me much happiness by bringing over such fabulous Americans as Stevie Wonder, Martha and the Vandellas, James Brown, Wilson Pickett, Doris Troy, the Vibrations, Lee Dorsey and Dee Dee Warwick. Could be the soul fans' greatest year yet! When do we see the great Four Tops again? Nicholas M. Barratt, 45 Pear Tree Road, Great Barr, Birmingham, 22a.

HURRAH HELEN

SAW Helen Shapiro on a Chan Canasta show, complete with a new sophisticated hairstyle and shorter than short dress. She came over well and displayed a new quality in her amazing sex appeal. For too long, she has had a little-girl image, known as the young girl with the hic voice. Killa and Dusty had better watch out—for this special appeal was the only thing Helen lacked. Helen, plus talent plus sex appeal equals success.—Ian Ford, 87 Ardenside Road, Kilm, Argyll, Scotland.

I NEVER thought I'd see the day when this happened but some of the most imaginative and original records around today happen to be by girl singers. Current chart examples include Norma Tanega with her weird folknik tinged "Walkin' My Cat Named Dog," Nancy Sinatra reviving the old Sun label sound with her latest singles, and Cher's "Bang Bang" incorporating a gypsy-styled string section which sounds as if it had come straight out of Budapest.

But just listen to Vikki Carr singing "Everything I've Got" with a fabulous arrangement by Bob Florence and Mort Garson on her latest album, Wow!

How about releasing this track as a single, Liberty? It would make a very worthy successor to "Surrey With The Fringe On Top." Yeah, there certainly are some wonderful sounds lately from the chicks on disc. — Tony Grinham, 218 Fulbourne Road, Walthamstow, London, E.17.

EVERY FACTS

HERE are some lesser-known facts about the Everly Brothers: 1. though both write left-handed, both play guitar right-handed; 2. their father has been highly praised as a guitarist by Chet Atkins and Sonny Curtis and was invited to play in last year's Newport Jazz Festival; 3. Phil played fiddle on U.S. TV recently and played harmonica on their "Price Of Love" smash; 4. their parents are of Irish descent; 5. their first songs were published in 1955, the number being recorded by Kitty Wells and Andy Warhol; 6. they have a life-long song-writing contract with Acuff-Rose, both play self-designed Everly guitars manufactured by Gibson.—Ian Anderson, 70 Wrotham Road, Welling, Kent.

ANY RUNNY NOSES?

IVE got five handkerchiefs of the Beatles which I'll send to any Beate fan I've also got three Christmas records and two Beate books. Anybody interested — please write me. Daphne Stone, Canal Cottages, Blackhorse Road, Hermitage Bridge, near Woking, Surrey.

IN BRIEF

DEREK HUTCHINSON, 2 Meadowdale Crescent, Montague Estate, Newcastle-on-Tyne 5: Can anyone help me set these Gary Bond's singles, Perdido (parts one and two), "You Ought To See My Sarah", "Take Me Back To New Orleans".

A. Hirst, 17 Beachborough Road, Folkestone, Kent: Marty Wilde says he's bitter about Elvis. Not that I see why. Marty was a poor imitator of the King — and resents the fact his fans left him where they have not. Mrs. Janet Little, Hurley Road, Greenford, Middlesex: Marty Wilde says he's a fan of Elvis. Mrs. Janet Little with him. A true, loyal fan sticks up for his hero, even making excuses for him if needed. Joy Payne, 109 Water Eaton Road, Bletchley, Bucks.: How stupid to say the Stones copy the Beatles on their new LP. And Mick doesn't claim to have a marvellous singing voice, but on boy! the sound that comes out of his delicious mouth, it's thought of another musical instrument. Anne Sheldermine, 4a Cambridge Gardens, Hastings: Saw the name "Henry Lowther" under the picture of Manfred Mann and wondered if he is any relation to my mother's maiden name was Lowther. Can anyone help?

Robert F. Birds, 116 Burgarravenlaan, Leiden, Holland: Interested to read of Dave Dee's interest in the supernatural. I, too, have contacted him for I also have communications with spirits and could exchange experiences. I could be Jean Denyer, 12 Hershcliff Street, Leicester: What is happening to our English battles — they're coming to America for their next attack. They are touring America, Germany and Japan. Then they wouldn't go on television because the sound at a concert wasn't good enough. Don't they care about their faithful English fans any more?

Poundin' Paul Dorcy, Boppin' Buncalov, 77 Bloxworth Road, Parkstone, Poole, Dorset: Don't look for the masses but for the chosen few. Mods have made a mockery of great stars like Rex, Perkins, Haley and Diddle — let's not have the same thing happen to Rockin' Room Hunkins. Mrs. Beryl Drew, 13 Braintree Close, Luton, Beds: Can anyone explain why there have been no records released by the late Jim Reeves for nearly six months? Yet in the States and South Africa there is a steady flow.

Record Mirror

EVERY THURSDAY

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

POOR OLD MICK!

SEEMS that other artists almost always make a better job of Jagger-Richard songs than the Stones themselves. The Searchers' version of "Take It Or Leave It" is much superior. Otis Redding's styling of "Satisfaction" may be regarded as a joke by some but to me it generates twice as much excitement as the original. Mick and Keith are great writers but maybe what they really need is a singer who has a vocal range of more than half-an-octave!—Ron Turnbull, 57 Paisley Drive, Edinburgh, 8.

COPYCATS

JUST for the record: that letter about the Stones' copying the Beatles — the Yardbirds recorded two consecutive hit records featuring both harpsichord and a sitar long before the Beatles. In fact, in the instance of the sitar, an Indian sitar player was hired to play in the studio but after untold hours it was discovered that Jeff Beck could make his guitar sound more like a sitar than a sitar. Copycats, heck! In that case, the Yardbirds copied J. S. Bach. Forget it, it's all good music.—Hamish, Parson Ent., London.

NO COMPARISON

YOU just can't knock Bob Dylan. Just listen to his "Desolation Row", "My Back Pages", "Ballad In Plain D", "It's Alright, Ma", "With God On Our Side". Don't compare him with Bob Lind or Paul Simon. Dylan has had his songs composed by over thirty different artists. The Manfreds, Byrds, and Animals have each reached number one with a Dylan song. Cher, the Byrds, and Joan Baez almost made number one with a Dylan song. And the Skikie, Duane Eddy and Joan Baez have all made albums of only Dylan material.—D. Walker, 163, Sheppey Road, Dagenham, Essex.

UNPAID D.J.'S?

WITH the credit-worthy exceptions of Peter Murray and Tony Hall, today's nationally-known disc jockeys represent the acme of incompetence and insincerity. I fume at the way they repeatedly mispronounce household names like Frances Hardy, Barbara Streisand and Cliff Richard and still stay in business. When are the record companies and broadcasting channels going to sack these creasy bunclers and draft in some genuine music enthusiasts who sound willfully dumb for a tenth of the salary!—Geoff Meakin, 103, Priory Road, London, N.W.6.

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'You name something, and I'll protest about it'

SAID BOB DYLAN

BOB Dylan stuck his head through the window, placed his foot on the window ledge and — from outside — asked: "Is anyone in here?" This performance was way up in the Mayfair Hotel where an alleged Press conference was taking place.

For a reason known only to himself, Dylan had climbed out of a window, across the balcony and onto the ledge adjoining it. The fact that if he slipped he would almost certainly be killed didn't seem to worry him. In fact, he came close to smiling about his little adventure.

When he finally rejoined the swarm of reporters and photographers inside, he sat at a table facing them, covered his mouth with his hand and asked: "Is this a microphone?" It was.

We were told that "Mr. Dylan is prepared to answer any of your questions," and the session got under way. Until then, I'd always thought that Juke Box Jury was the funniest thing ever. But Dylan's handling of the Press left that standing.

"Are you married?" asked one man. "I'd be a liar if I answered that," replied Dylan. "And I don't lie." The man persisted: "Well, tell the truth, then." Said Dylan: "I can't answer your question. It would be foolish of me."

MEET THE WIFE

An American woman who was clutching a salami sausage which transpired to be a microphone smiled and the reporter asked: "Is she your wife?" "Who? Oh, her? Yeah, you can say she's my wife," Dylan pronounced. "No, my husband wouldn't like it," said the woman, spoiling the whole game.

This sort of thing went on for a long time. When Dylan was asked why he wrote songs that bore no relation to the title, he asked for an example. He was told that "Rainy Day Women" was a case in point, and commented: "Have you ever been in North Mexico? If you had, you'd understand what the song was about." How useful.

NOT A CLUE

Someone decided to bring the marriage bit up again and wondered if Dylan was married to Joan Baez. "Joan Baez was an accident," said the singer. "A mistake?" asked the reporter. "No, an accident. I brought my wife over last time and nobody took any notice of her."

At last, an admission. "So you are married, then?" "I'd be a liar if I answered that." "But you just said you had a wife." "That depends on what you mean by married." "Is she a common law wife?" "I don't know what you mean by common law."

This type of exchange was repeated often, but Dylan wouldn't give or take an inch. Asked if it was fair to assume that he was married, he said: "You can assume what you like."

Asked if he had any children, he said: "Every man with medical problems has children." Asked what his medical problems were, he said: "Well, there's glass in the back of my head and my toenails don't fit properly."

Dylan's bunch of assorted film camera-men and sound recordists were happily enjoying the farce which was obviously being staged for their benefit. They continually trained cameras on the reporters and pushed weird microphones at people who spoke.

FOLKSY UNION

"Why don't you write protest songs anymore?" someone wanted to know. "All my songs are protests, you name something and I'll protest about it," Dylan pointed out. Then he laughed at a photographer who was sitting on the floor. Dylan, in a series of replies, informed us that he didn't know why he was in England, was 48 years old, didn't have a name for his backing group, didn't know how much he earned and had no idea where he would be appearing while here.

Then someone mentioned folk singer Dana Gillespie and at once Dylan



BOB DYLAN seen at his press reception in London last week (RM Pic)

brightened up. He laughed that night when Dylan went out loud, smiled broadly to Blaises to see his friend his close friends. And there and asked: "Yeah where is John Lee Hooker. With him were plenty of them." Dana Come on out Dana was Dana Gillespie. She was Three nights later, Dana I've got some baskets for smiling nervously at people Gillespie came up to me in her Put your clothes on." and Dylan was talking a the street and said: "Do you know who's coming back to Obviously some connec- language all his own. Eng- know who's coming back to tion there, but nobody was lish words but used in a morrow? B.D." could it be giving anything away. Until sequence of phrases that possible? RICHARD GREEN

NO, WAYNE FONTANA AND THE MINDBENDERS CERTAINLY AREN'T THE BEST OF FRIENDS...

DESPITE all the flannel about Wayne Fontana parting from the Mindbenders the best of friends and there being no grudges, he told me during a recent chat: "Let's knock the Mindbenders. What can I say?"

He went on: "They still hate each other's guts. They wanted to play rock and stuff and I wanted to do ballads. We were always having rows. They said they were going to do a Wilson Pickett sort of thing and then they did 'Groovy Kind Of Love' which is a load of rubbish anyway."

"I never liked it from the start. It didn't matter to me that they got high in the charts and I didn't last time. I still like my one. To my mind, it's a good song."

WHY HE'S LATE

Not exactly being the most punctual man in the world, Wayne explained why he's often three weeks late for interviews and what used to happen when he was with the Mindbenders as a result.

"They used to go on at me because I wouldn't set up and go to newspapers with them. The other day Eric Stewart came up to me and said he knew how I felt. He's got used to it now. But if I went out and got my picture taken, they didn't like it, they thought they should get more publicity."

"I don't like all these interviews. I don't want to have to set up and go out. But I'm going to change now that I'm running a business. I've got

four musicians to pay and two road managers, so I'm responsible for what happens."

What is happening is Wayne completing a new LP—his third album but the first without the Mindbenders.

"We're finishing it this week," he said. "There's just a couple of tracks left to do. I've done one of George Shearing's called 'Fascinatin' Rhythm' and there's 'Perfidia' and 'Stop The Wedding. I was going to do 'Amor' but I didn't want to do too many Ben E. King numbers."

Wayne revealed that a big orchestral backing had been used on the record with loads of strings and two drummers. Ace guitarist Big Jim Sullivan is also involved.

There seems to be a swing towards the ballads for Wayne, so I asked him if this was going to be a permanent thing for him.

"Oh yes, I think so now," he replied. "This is what all the trouble with the Mindbenders was all about. Things like 'Road Runner' and 'Stop Look and Listen' were terrible. I didn't know what was going on when we made things like that. People have said to me that 'Come On Home' shows what a good voice I've got. That makes me feel happy because now I know I can sing and I want to be able to do ballads and good stuff instead of all that old rubbish."

If things work out for Wayne, he wants to go into cabaret. He has the whole thing planned out and is seriously considering the project.

"I know that cabaret audiences are not kids, but I still appeal to the mums and dads," he said. "I get them coming up to me and saying: 'Do your smile for me.' I like the girls screaming in clubs and on tours, but I'd still like to do cabaret for older people. I wouldn't move about. I'd just stand there and sing. I don't do anything on stage now, just use the tambourine sometimes."

"Did you see what the Mindbenders said about that? They told a paper that me leaving didn't make any difference, they'd only lost their tambourine player. Well, you can say that I'm glad they lost him."

RICHARD GREEN



WAYNE FONTANA talks to RM's Richard Green (RM Pic.)



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ALBERT HALL DEBUT FOR STONES TOUR

THE Hollies begin their British Autumn concert tour at London's massive Royal Albert Hall on September 23. Manager Andrew Oldham told RM this week "That is the only date definitely set at the moment. The tour will be more in the line of concerts over three weeks, they won't be appearing every day."

Nobody has yet been for the supporting bill, but artists for the Stones next American tour are being finalized this week. The trek begins its 25-day run on June 29 in Montreal.

The Stones visit Toronto, New York, Detroit, Chicago, Los Angeles, San Francisco, and Hawaii as well as other major cities. At the end of the tour, they will spend several days recording for their film on the West Coast.

Work on the film is expected to begin in August when the Stones return from America. Before the U.S. visit, Mick Jagger and Keith Richards will be writing while the rest of the group rest.

SEEKERS FOR T.V. SHOW

The Seekers, the Bachelors and Kathy Kirby will be queuing on ABC's Blackpool Show which begins its eight-week run on June 19. Tony Hancock is the compere.

Also signed are Roy Castle, Bruce Forsyth, Frankie Howard, Mike and Bernie Winters, Jimmy Clitheroe, Arthur Askey, Allan Sherman, Terry Hall and Dave Allen.

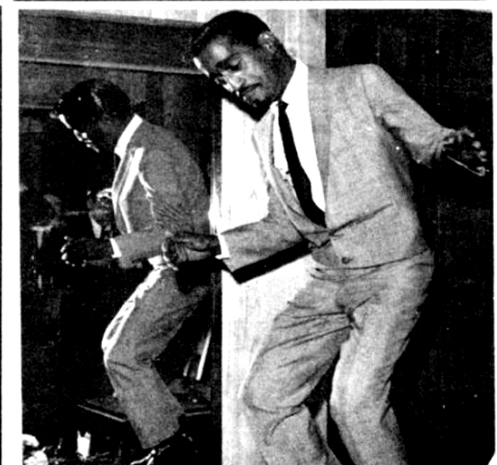
The show will be broadcast live from Blackpool ABC each season, when it was known as "Blackpool Night Out"; the programme was consistently in the TAM ratings top five.

Bachelors in U.S.

The Bachelors flew to America to Tussle for T.V. shows and personal appearances, including a questing on the "Ed Sullivan Show" on May 13.

The next day they move to Los Angeles and do "The Dating Game" (ABC, 8pm, 18), "9th Street West" (19), "Where The Action Is" (20), "San Francisco Carousel" (21), "Lloyd's Thorton Show" (23), "Never Too Young" (24) and "Johnny Carson Show" (26) in New York.

They arrive back in England on May 27 and begin their summer season with Blackpool ABC on June 11. The show runs for 16 weeks.



SAMMY DAVIS JR. in town - seen at the Mayfair Hotel. Sammy's here for a couple of TV spectaculars, and to make a film with Trini Lopez called "The Dirty Dozen" . . . He may also work some concert dates into his already overfull schedule. (RM Pic.)

Another U.S. tour set for Hollies

The Hollies arrived back from America on Monday to learn that they had been booked for another U.S. visit in the summer. Their flight landing was diverted to Gatwick because of fog at London (Heathrow).

The group return to America on July 28 and remain there until September 4 playing concerts, ball rooms, cabaret and TV dates.

Their British dates include Loughborough College (May 14), ATV's "Sunday Night At The London Palladium" (15), Wolverhampton Queens (16), Sleafham Locarno (19) and BBC-Light's "Let The Good Times Roll" (20).

FANTONI DEBUT

Harry Fantoni makes his British stage debut as a singer when he appears with Spencer Davis and Pinkertons Colours at Great War-mouth Britannia Pier on May 29.

Currently working on a 15 minute colour film about old time music, he will be showing in cinemas. Fantoni flies to Milan on July 8 for his first film. It is a thriller in which he plays a crook.

Then he moves south to Rome for a week's cabaret from July 30 at the Piper Club.

Mindbender tour

The Mindbenders have been signed for a five-week American tour from July 1. The majority of the venues will be colleges, but later dates are almost entirely State fairs. The group have resigned with Mercury Records in the U.S.

After a fortnight's holiday, the Mindbenders' Scandinavian concerts and TV and radio work in late August.

NEW DISCS FROM FOUR SEASONS AND BARBRA

MAY 20 looks like being the big day for hit releases, with singles from CHRIS ANDREWS, the FOUR SEASONS, EDDIE ARNOLD, BARBRA STREISAND and BUDDY HOLLY on the list.

Chris has a quick follow-up with "Whatcha Gonna Do Now? (Decca) and on Philips the Seasons sing "Opus 17 (Don't You Worry (Bout Me) Eddie Arnold (RCA) has "I Want To Go With You" and Barbra Streisand's CBS newies is "Sam You Made The Pants Too Long" (Capitol).

Bert Kaempfert plays "Strangers In The Night" on Polydor. Harry Fantoni enters the pop record world with "Little Man In A Little Box" (Fontana). Hedgehoppers' Anonymous sing "Baby You're My Everything" and Coral are re-releasing Buddy Holly's classic "Maybe Baby".

Also out on May 20 are Herb Alpert playing "So What's New" and Fontella Bass singing "I Can't Resist".

Other releases that day include CBS - Eddie's "Crowd's 'Baby Don't Look Down'; POLY-DOR - Michelle's "Sally Fool In The Woods"; "Come On Out" (Clare Francis); "I've Got My Own Scene Going" and Morgan and the Mark Seven's "Strangers In The Night".

ATLANTIC - Ben E. King's "So Much Love"; MERCURY - "The Eyes"; "Man With Money" and Ernestine Anderson's "You Can't Buy Love"; FONTANA - Don Spencer's "In My Life"; COLUMBIA - Sandy Roman's "Dale Ann"; Linda Kaye's "Can't Help Thinking About You"; GIDEON'S "See It She Cares"; VASHTI's "Train Song"; The Executives' "Lock Your Door Girl"; "I Love Myself"; "You've Got That Hold On Me".

HMV - Mike Berry's "Warm Baby"; PARLOPHONE - Freddie Frinton's "Thoughts" and Lynn and Graham McArthur's "I Can't Help But Wonder LIBERTY - Johnny Mann Singers' "Cinnamon Shuff"; MGM - Johnny Tillotson's "Me, Myself and I"; STATE SIDE - G. Giffons' "Sweet Talking Guy"; the Platters' "I Love You One Thousand Times"; and the Preks' "Juanita Banana".

TAMLA - Tammy Terrell's "Come On And See Me"; DECCA - Harry Mason's "Misty Morning Eyes"; and Jeannie Carson's "Another Love". LONDON - "Jack Jones' "Strangers In The Night"; Frank Gallop's "The Ballad Of Evie"; and Don Cherry's "I Love You Drops".

FIVE - Gary Benson's "Unpredictable Journey"; the Bluechips' "Some Kind of Lovin'"; Lynn Gold's "Sand Mountain Blues"; and the Tumbleweeds' "All Of My Love". FIVE INTERNATIONAL - Chris Montez's "The More I See You"; HICKORY - Sue Thompson's "What Should I Do"; WATKINS BROTHERS - Bernie Ballentine's "Baby Bye Bye".

MANFRED DATE

Manfred Mann appears at Buxton Pavilion on May 14 and not the Record Mirror as stated in last week's Record Mirror.

PLACES & PAGES

ART WOODS May 17-Brighton Blue, 19-Southampton Concord, 20-Hornchurch, 21-Nottingham Boat, 22-Birmingham Metro, 23-Derby Hardine Arms, 24-Soho 100, 25-Tweekenham Eel Pie Island, 26-Newcastle A. Gogo, 29-Matlock Greyhound Club, 31-Soho 100.

GEORGIE FAME May 13-Southampton University, Redifusion's "Ready Steady Go" and TWWS' "Now"; 14-Windsor Ricky Tick, 15-Bexley Black Prince and BBC-Light's "Eyes" Beat, 18-Manchester Devonshire and Levenshulme Sporting Club, 19-Don Ram Jam, 20-Weymouth Pavilion, 21-Banor University, 22-Sheffield Mojo, 25-BHC's "A Whole Scene Going", 27-Cresceter Royal Agricultural College, 28-Manchester Twisted Wheel, 29-Soho Flamingo.

CHRIS FARLOWE May 22-Birmingham Court Hotel, 23-Cardiff Post Rank, 27-Wembley Starlite, 28-Brixton Ramjam, 29-Slote-on-Trent Place, 30-Kirk Levinston Country Club, 31-Bristol Corn Exchange.

ERROLL GARNER May 28-London Royal Festival Hall, 31-Liverpool Philharmonic Hall, June 2-Birmingham Town Hall, 4-Manchester Free Trade Hall, 7-Bristol Colston Hall, 9-Croydon Fairfield Hall, 11-Brighton Dome, 12-London New Victoria.

KOOBAS May 13-Connahs Quay Civic Hall, 13-Brighton Starlite and Redifusion's "Five O'clock Club"; 14-Wolverton, 15-ABC's "Lucky Stars"; 20-Ramsgate, 21-Ashton Palais, 23-Wolverhampton Queens, 27-Somming, 28-Slote Golden Torch, 29-Newcastle City Hall, 30-Lincoln City F.C.

JOHN MAYALL'S BLUES BREAKERS May 13-Oxford Town Hall, 14-Folkestone Toffs, 15-Notting-ham Beachcomber, 17-Wood Green Fishmongers Arms, 19-Baby's County Arms, 21-Salford Royal College of Advanced Technology, 22-Soho Flamingo, 23-Woking Atlanta, 23-Toot-ham Castle, 27-Golders Green Refectory, 28-Mansfield Co-op, 29-Tweekenham Eel Pie Island, 30-Soho Marquee, 31-Chesterfield Odéon.

MERSEYS May 13-Nottingham Dancing Slipper, 14-Sevenage Howes Lyon House, 16-Reading Post Rank, 20-Hackney, 21 Paris Levinston, 24-Hounslow Zambesi, 25-Hemel Hempstead Pavilion, 26-Sunderland Locarno, 27-Blackpool Winter Gardens.

ZOOT MONEY May 21-Leicester University, 22-Kirk Levinston Country Club, 26-Burnley Locarno, 27-Brixton Ramjam, 28-Windsor Ricky Tick, 28-Bexley Black Prince, 30-East Dereham Tavern, 31-Hampstead Kloks Kleek.

UNIT FOUR PLUS TWO May 14-Ramsey Gaiety, 15-East Ham, 20-Wellington Majestic, 21-Nantwich Civic Hall, 23-Birmingham Silver Blades, 25-BBC-Light's "Parade Of The Pops", 26-Clee-Burpes Winter Gardens, 27-Chaters Barn, 28-Dunstable California and ABC's "Lucky Stars"; 30-Nottingham Dancing Slipper.

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THE ROLLING STONES—their new single "Paint It, Black" (what's the comma for?) should be available at your shops any second now. It's already the fastest rising hit in America.

FAST rising U.S. hits include —
 I Love You Drops — Vic Dana (Dolton); Evol — Not Love — Five Americans (Hanna Barbera); Girl in Love—Outsiders (Capitol); There's No Livin' Without Your Lovin' — Peter and Gordon (Capitol); Mama — B. J. Thomas (Scepter); I Love You 1000 Times — Platters (Musicor); Don't Bring Me Down — Animals (MGM).
 New U.S. releases include — "Wiederseh'n" — Al Martino (Capitol); S.Y. S.L.I.F.M. — Joe Tex (Dial); Theme From 'The Avengers' — Marketts (Warner Bros.); Hearts Desire — Billy Joe Royal (Columbia); I Only Have Eyes For You — Lettermen (Capitol); It's A Different World — Connie Francis (MGM); Sugar Sugar — Mad Lads (Voll); Arrest Me — Jamo Thomas (Thomas); It's You Alone — Wallers (United Artists); River Deep — Mountain High — Ike & Tina Turner (Phillys); Goodbye Little Girl—Junior Parker (Duke); Vision At The Peace Table —

a look 
AT THE U.S. CHARTS

Wink Martindale (Dot); Wieglin' & Guggin' — Roy Head (Backbeat); Hobby Is My Baby — Barbara Mason (Arctic); Chicago — Google Rene (Class); I'm Gonna Stand By You — Hollywood Flames (Symbol); Oh, There'll Be Laughter — Gale Garnett (RCA); Cloudy Summer Afternoon—Barry McGuire (Dunhill); The Impossible Dream — Roy Hamilton (RCA); You Don't Have To Say You Love Me — Dusty Springfield (Philips)/Buddy Greco (Reprise); Opus 17—Four Seasons (Philips); Neighbour Neighbour — Jimmy Hughes (Fame); Gain' Wild—Jive Five (United Artists); N.J.

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ROGER WILLIAMS
 Lara's theme from "Dr. Zhivago"

HLU 10041

HLR 10042



JIM - A FILM L.P.

WHEN Jim Reeves last visited London, he and I talked long and earnestly about what he wanted to do with his career. He had hit records but he was the restless sort of character who just isn't satisfied with one branch of show business. He was particularly interested in the outcome of a film called "Kimberly Jim," which he'd made in South Africa and which he felt would do a lot in establishing him as an actor.

Jim was known as "Gentleman Jim", though I happen to know he was capable of proving a very tough nut where business was concerned and he certainly didn't stand for very much "trouble" from audiences. A thorough-going professional, Jim's main aim was to be accepted by the widest sections of the public.

So the film was ALL-important to him. Jim, of course, died in a plane crash. His run of hits went on in staggering succession afterwards. Perhaps his was the greatest posthumous success of them all. But the film was never shown here. Record Mirror had hundreds of letters from the fans, asking WHEN it would be shown, but we could never give them a date. And even now it seems the movie won't be shown here.

BUT . . . yes, a BIG "but" . . . the album of the songs from the

film is now out. It represents Jim's first starring role in movies and there are fourteen tracks, including two bonus numbers specially recorded—not part of the film. Jim himself appears on the cover, suitably dressed as a singing gambler of a gold strike—a richly romantic era common to America's West and Africa's South.

Jim is quite definitely the star of this show—the other artistes include South African "names" like David Van Der Walt, June Neethling, Tromp Terreblance, Vonk de Ridder, etc. etc.

Anyway let's get on to the music — music you'll probably now never hear via the film. The album opens with a so-relaxed Jim singing the title theme, with a massive orchestral backing directed by Bill Walker. Then comes "Strike It Rich," which is a routine sort of show-biz song and really not up to Jim's personal standards. Could have come from any one of a thousand shows . . .

On to "I Grew Up", that rich-brown voice caressing a story about the whole business of moving from childhood to adult life. A philosophic sort of song, with kiddies' chorus joining in. "My Life Is A Gypsy" features a softly sentimental Madeline Usher, and is just a so-so sort of item. "Born To Be Lucky" is a good old sing-song, but very

short, and then comes the traddy "Old Fashioned Rag"—a happy-go-lucky, swinging, gentle sort of beater. Jim doesn't have anything to do with this one.

Bonus number one: the side-one closer "Could I Be Falling In Love" which really gets down to the true-style Jim. Lovely orchestral backing, country-style, and is really good. Jim obviously at home with sentimental lyrics and heart-caressing song-selling.

"Diamonds In The Sand" opens side two, a slow-paced ballad, but again with lyrics built into the story-line of the film. Good but limited, obviously. "A Stranger's Just A Friend", part-written by Jim, could easily have been a big hit single. Lovely lyrics, full of meaning, and a dreamy sort of tempo.

On to "Fall In And Follow", which is a typical film-score song, with chorus and martial tempo and all good spirits and let's-have-a-ball. "Roving Gambler" has a perky country-tempo, with Jim outlining his film character role, simple guitar, but that persistent way with lyrics. "Dolly With The Dimpled Knees" is pacey and brisk and happy-go-lucky. And "The Boom-Chic Polka" is more or less what the title suggests, with the chorus and orchestra handling the tune.

Then Bonus Number Two: a super-stylish "The Search Is Ended", also not in the film.

Again, this is the true Jim Reeves.

A lively album, with some unusual facets of the Reeves' talent on show. But weakened inevitably by the fact that people just haven't had the chance to see the film.

The story-line promises excitement, about the diamond-seekers who set up their own "Diggers' Republic", trying to keep law and order but failing against the adventurers and the con-men and the drinkers 'and the gun-men. Jim Reeves' part was to out-con, out-gun, the lot. But it was a warm, happy, part—one that could have added millions to the roster of fans of Jim.

We have to make do with the album—at least for the present. A pity. Because I'll always remember Jim saying: "It's fine having a reputation for making records, but I want to branch out and be known as an all-rounder."

Can't say what he was like as an actor. But at least I'd have liked the chance to find out!

—PETER JONES

JIM REEVES in a shot from the film "Kimberly Jim" which hasn't yet been seen here. However, the LP soundtrack is issued, so half a loaf and all that. . .



Small



Faces

first album is **BIG!!**
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12" mono LP record



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

DIANE LANCASTER is the ex-convent girl who has had plenty of publicity as a pop singer and she works over "How I Need Him" (Polydor BM 56064) with melodic style. **VALERIE MITCHELL'S** "You Can Go" (HMV Pop 1529) show even more improvement on earlier discs and could easily click this mid-tempo ballad. Up come **THOMBONES UNLIMITED** on "Daydream" (Liberty 55874), showing a sliding, slurring tunefulness on the Spoonful hit, sans words. "Will I Never Learn" asks **ANN HART** (Parlophone R 5445)—she's obviously learned how to hard sell a dramatic ballad. **Graham Bonney** produced **THE CHASEERS** on "Inspiration" (Parlophone R 5451), a Reed-Mason number of above average appeal and hard-hit arrangement. **FORCE WEST'S** "Gotta Find Another Baby" (Columbia DB 7908) is a rather over-arranged ballad, with expressive singing. **TREV GORDON** sings "Love Comes And Goes" (EYE 1713) to shuffle rhythm and with determination, yipping and forceful — rather good bass-note phrases. **SUGAR PIE DESANTO** is such a good in-person performer, that "There's Gonna Be Trouble" (Chess, CRS 8034) deserves to do well — a solidly beating, skiffle-accompanied, better well-performed. **TWO'S COMPANY** is a fair enough name for a new duo and their debut "Now That I Love You" (Polydor BM 56072) is promising but not outstanding. Good song. "Take Me Where The Sun Shines" is performed by the **SIMMONS** (EYE 1703) in a competent group style, with tinkling backing. The old party game is revived by **PAUL PECK** (CBS 20273) with "Pin The Tail On The Donkey" a new singing - swining voice of talent. Seven - piece group from Birmingham, the **JOHN BULL BREED** fairly crash through "Carl's Chance A Breakup", a well-arranged offering (Polydor BM 56065). "That Driving Beat", by the **FAVOURITE SONS** (Mercury MF 911) certainly drives, with so-terminated vocal front line. Big-band excellence from **JOHN DANK WORTH'S** orchestra on his own composition "Modesty" (Blaise Theme" (Fontana TF 700), full on tonal colorations. Talented all-rounders **THE GAMBLERS** turn up in a gimmicky style on "Dr. Goldfoot and His Bikini Machine" (Decca F

rapid reviews

12399), novelty strong enough to move. New voice, with attractive face, and **OLIVIA NEWTON-JOHN** (Decca F12386), singing "Till You Say You'll Be Mine", a fine Jackie de Shannon composition, with real style. **THE MOONLIGHTERS** stick to straightforward styling on "We'll See It Through" (Columbia DB 7910), but put in good falsetto bits. Sing — alone with **RONNIE CARROLL** on "Wait For Me" (Philips BP 1479), with a smooth backing arrangement. Piano music in immaculate style from **ROGER WILLIAMS** on "Lara's Theme From Dr. Zhivago" (London HLR 10042), a nice melody. **SONNY KNOWLES** and **THE PACIFIC** tackle "No One Knows" (EYE 1715) with a typically blarney-titled touch of sentimentality. Organ star **JERRY ALLEN** comes up with a self-penned "Fuzz Duck" (Columbia DB 7912), full of gimmicky sounds and loudness — quite infectious. Lovely Mancini film theme, "Moment To Moment" (HMV Pop 1527) gives **JOHNNY MATHIS** a chance to warble efficiently, but the melody pulls a bit. "Wonder Boy", by **BRUNO** (Parlophone R 5450), is a multi-tracked, rather gentle, yet wistful ballad, arranged by **Harry Robinson**. Old Beach Boy item, "Little Deuce Coupe" (Columbia DB 7907) has a rather re-iterative treatment from **THE WAYS AND MEANS**. The **CAPTOLS'** "Cool Jerk" (Atlantic 584004) is a fairly routine beater, with a good sense of rhythm but a sameness about it most parts. Under-rated **JACKIE LEE**, a girl with a perky sense of attack, tackles the lengthy-titled "I Know, Know, Know I'll Never Love, Love, Love Anyone Else But You" (Columbia DB 7860) with fair outside chances of re-entering. And a potentially strong group looking for slightly better material surely are the **MARGARETS** and "I Just Stand Here" (Polydor BM 56069).



THE ROLLING STONES

ROLLING STONES: Paint It Black, Long White (Decca F 12385). A sad old theme for this one, but an obviously massive hit. **SILVA** featured early on after a dangling introduction, then sudden surge of up-tempo beat. Mick fights against a strong backing sound, but the whole thing is immediately commercial. Flip is bluesier, drags a trifle, but a good antidote to the top deck. Yes, a hit. **TOP FIFTY TIP**

BOB LIND: Remember The Rain; Truly Julie's Blues (Fontana TF 702). Fine — except that the comparisons with "Evasive Butterfly" must be there. Same sense of lyrical content, same attitude towards melodic development and pretty much the same backing sounds. Another good hit-worthy performance. This boy writes fine material. **TOP FIFTY TIP**



UNIT FOUR PLUS TWO

UNIT FOUR PLUS TWO: For A Moment; Fables (Decca F 12388). If not a massive hit, this should nevertheless re-enter. A catchy little song, well-constructed, with immaculate vocal harmonies and a sturdy beat. A good song, easy to remember — could be another "Concrete And Clay" for the talented boys. Flip is unusual. **TOP FIFTY TIP**

SANDIE SHAW: Nothing Comes Easy; Stop Before You Start (EYE 17086). Hit for sure — another Chris Andrews' song, but at a different tempo. Jangling backing, baritone lead, and Sandie takes it easy early on then sings out with her usual command and control. Tempo is so infectious it must be a biggie. Nice mixture of light and shade. Flip is rather faster, perkier. Also good. **TOP FIFTY TIP**

Plenty of tips, including a new Stones. Many follow-ups which aren't marvellous, and some outsiders, including Percy Sledge and Jimmy James and the Vagabonds

PERCY SLEDGE: When A Man Loves A Woman; Love Me Like You Mean It (Atlantic 584001). Already a hit in the States, this soul-laden item could easily make it big here. Great lyrics, heart-tugging lyrics, with a willingly successful vocal onslaught. Biting and incisive and all-round satisfying. Watch this one. **TOP FIFTY TIP**

BRIAN POOLE: Hey Girl; Please Be Mine (Decca F 12402). Not to be confused with similarly-titled songs, but a pretty sure hit for Brian, operating with a big-band (including smart trombone soloist), and singing with a lot of charm. Away from the group sound — though the Tremeloes return for the "B" side. Very well performed. **TOP FIFTY TIP**

TOM JONES: Not Responsible; Once There Was A Time (Decca F 12399). Half-spoken, half-sung intro, then into a sort of revivalist pop number which is quite outstanding. Must be a tremendous hit if there's any justice. It swings, is well arranged, sung with muscular control, stacks of enthusiasm. Good piano. Flip is slower, more deliberate. **TOP FIFTY TIP**

SCOTT ENGLER AND JOHN STEWART: I Only Came To Dance With You; Greens (Capitol CL 15440). Scott Walker and his long-time mate on straight enough harmony, but with touches of the up-to-date Walker Brothers' sound. It's a fairly routine sort of song, controversial only in that it is issued now. But the Walker "image" is so strong it'll surely end up somewhere in the charts. Lovely swirling strings, by the way. **TOP FIFTY TIP**

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b/w

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Produced and Arranged by **JOE JONES**



'BEATLE TRACKS ARE THE MOST REVOLUTIONARY EVER MADE BY A POP GROUP'

IT won't be out for a while. And when you hear it and recall what I'm writing now, you may well say "Tony must be potty — completely out of his mind". But let me tell you this . . . SOME OF THE TRACKS ON THE NEXT BEATLES LP ARE THE MOST REVOLUTIONARY EVER MADE BY A POP GROUP! They shatter every convention ever laid down. And could well have fantastic and far-reaching effects on the whole future of the music . . .

I'm not going to mention any titles. Matter of fact, some of the numbers haven't even got titles as yet. Including the one that has had the greatest effect on me. The boys talk about it as "The Void". But I very much doubt if it will end up as that.

It has the weirdest, wildest electronic effects I've ever heard. Sound-wise, it's like a hypnotically horrific journey through the dark never-ending jungle of someone's mind. Indian instruments are cleverly utilised. And the effect is of shapes and sounds and colours looming over and above one and zooming in and out of a monotonous drone. Great drumming behind it all by Ringo.

Yet in complete contrast, John Lennon's lyrics are beautifully simple and pure and unbelievably truthful.

Paul McCartney played it to Bob Dylan and Brian Jones last week. They were absolutely gassed, too. Because it was so original. Unlike anything they'd ever heard before. It's as revolutionary as Ornette Coleman appeared to the jazz scene a decade ago. And that's saying something.

Two other tracks I must mention. First, a marvellous McCartney song about lonely people, set against a drumless backing of ominous violas, violins and cellos. And then there's a fascinating George Harrison number on which he plays a long exotic solo on sitar.

The album isn't finished yet. Most of the other numbers will probably be much less complex. Maybe when you hear them, those will be the ones you dig. But those of you with ears and imaginations will, I think, get a tremendous kick out of the ones I've cited above.

Their single, mentioned in some detail in last week's RM, won't now be released until June 10. "Paperback Writer" is unquestionably the 'A' side commercially. But I'm already ready that the one I'll play and play for pleasure is "Rain".

The Beatles are progressing musically at an unbelievable rate. In some instances, they're making their own musical rules as they go along. But it really is exciting. They are so far ahead. And I'm longing to hear your reaction when the album is eventually issued.

● There are two outstanding new Tamla-Motown records I must bring to your attention. Stevie Wonder's "Uptight" follow-up, called "Nothing's Too Good For My Baby." And The Supremes' new one, "Love Is Like An Itching In My Heart." Stevie's is the more commercial for this market. But both records are a knockout. And the things going on in the rhythm sections are just too much. Do hear them.

● Two other records I'd really recommend to those with discerning ears are Brian Wilson's "Caroline, No" (Capitol) and The Shangri-Las "He Cried" (Red Bird). Brian, of course, is the brain behind the Beach Boys. His first solo single is a very moving experience. "He Cried" could only be by The Shangri-Las. Completely individual and highly controversial. And dig the doomy monotonous bass-drum figure running through the entire side.

● The first Polydor release of Atlantic singles contains one of that label's best-ever records: "When A Man Loves A Woman" by Percy Sledge. It is one of the most honest, uncontrived and sincere soul records I've ever heard. An absolute "must".

● My Record of the Week? Remember me telling you about the Mrs. Miller LP Andrew Oldham brought back from the States. Capitol are releasing two tracks as a single tomorrow (Friday). "Filles" and "Downtown" and "A Lover's Concerto". Do buy it. It's absolutely unbelievably hysterical! Especially the last bit of "Downtown". After the whistling bit. Please, please hear it. It really is a laugh. And remember that she is being deadly serious. It's NOT a send up. It's for real!

● Nothing whatever to do with music. But I feel so strongly about it that it simply has to be said. Everybody in the country should be shown, that BBC-TV documentary that was not allowed to be screened—"The War Game." It is now on release at certain selected cinemas. It is the most devastating, disturbing thing I have ever seen. But you owe it to yourself to see it. And hear the facts and see the effects. Then tell others to see it, too.

Norman Jopling and Peter Jones new albums reviewed by Norman Cliff goes latin, and there's an LP from David McCallum



CLIFF RICHARD (EMI pic. courtesy John Dove)

CLIFF RICHARD "Kinda Latin" — Blame It On The Bossa Nova; Blowin' In The Wind; Quiet Nights Of Quiet Stars; Eso Resa; The Girl From Ipanema; One Note Samba; Fly Me To The Moon; Our Day Will Come; Quando Quando; Come Closer To Me; Meditation; Concrete & Clay (Columbia SX 6039).

WITH a photo of Cliff on the front, and his sister Donna on the back, the cover is as good as guaranteed to excite. He works his way through some familiar songs, many of which haven't been given a latin treatment before. Imaginative and clever with Cliff's voice in great form. He's very expressive on this set which is pleasing in the extreme. Backings tend to be a bit too dominating though at times.

TONY BENNETT: "The Movie Song Album" — Maybe September; Girl Talk; The Gentle Rain; Emily; The Pawnbroker; Samba de Orfeu; The Shadows Of Your Smile; Smile; Second Time Around; Days Of Wine And Roses; Never Too Late; The Trolley Song (CBS BPG 2467).

TREMENDOUS — even if the selections are now way-out events in some cases. Like Bennett voice, the orchestras of Neal Hefti, Quincy Jones, David Rios, Tom Jobey, Mandell, Tommy Flanagan; Lou Bonfa's guitar; Lou Levy and Zoot Sims. It's tremendously warm, swinging, sensitive, and a must for all Bennett enthusiasts.

BURL IVES: "Burl's Choice" — Brunswick LAT 8643.

AS ever, Burl finds original material, relating to current events in some cases. Like "Mr. Make-up Man", about the film industry. Specially sweet-laced is "Can Angels Fly Over The Rockies" and "Betsy The Cow" is about life on a farm. Versatile chap, Burl.

MANTOVANI: "M a n t o v a n i Magic" — Misty; Red Roses For A Blue Lady; Chim Chim Cherree; Love Me With All Of Your Heart; Goodnight Sweetheart; Cara Mia; Wish You Love; My Heart; Mona Lisa; The Most Beautiful Girl In The World; Auf Wiedersehen Sweetheart (Decca LK 4749).

COMMEMORATING 25 years with the label, the massive-seller sounds of Monty's cascading, swirling strings — wonderfully recorded and so professional all the way. Maybe for older audiences, but it'll be a huge hit.

NOEL HARRISON: "Noel Harrison" — Decca EK 4783.

GEORGIA BROWN wrote the sleeve notes — and wrote 'em well. For Noel is a worthy talent and his material here is culled from the Beatles, Dylan, Billie Holiday, Oscar Brown Jr. It's descriptive and poetic, with "All Blues" standing out as jazz-influenced. A notable talent, we say again . . . but try and hear it.

NANCY WILSON: "From Broadway With Love" (Capitol T 2433).

PREDICTABLE set of numbers from the top shouter, including "Hello Dolly"; "Young And Foolish"; "He Loves Me, He Loves Me Not"; but with Sid Feller arrangements pushing Nancy to the extremities of her considerable talent. She purrs, pulsates, raves, sympathizes . . . and it's good listening. David Cavanaugh on production — a good guarantee.

ANITA O'DAY: "The Jazz Stylings of Anita" (Verve VLP 8125).

SOME doubt Anita's position in the jazz world, but this collection of recordings between 1945 and the late '50s eliminates all such doubts. Working with the Peterson Quartet, Buddy Bregman, Marty Paich, Cal Taddler, Bill Holman, etc. she moves wondrously through things like "Ball Train", "Stompin' At The Savoy", "Georgia Brown", "Fly Me To The Moon" — and "You're The Top" with tributes to other jazzsters.

LEE DORSEY "Get Out Of My Life Woman" (Stateside SL 10177).

RATHER good R & B LP from Lee, which is headlined by his "Get Out Of My Life Woman" success on "Big Boy Pony". There's loads of New Orleans sound, here, all funky and jerky, but with a surprising continuity. Piano work is as good and many of the songs were penned "Tousant" Lee's voice really is the end!

PERRY FAITH "Themes For The 'In Crowd'" (CBS BPG 62663).

SOME good orchestral arrangements of pop hits here, including the "In Crowd"; "Make It Easy On Yourself"; "Let's Hang On"; etc. Not really for 'in' crowd people here although some of the hipper mums and dads will like this very much.

DAKOTA STATION: "Dakota 66" (Columbia 6062).

MICHAEL STATION 1966 is an even greater artist, that's for sure. An up-tempo "Moon River"; "Fantastic" "You Go To My Head"; shimmering "Nice Work If You Can Get It"; amiable "Everything Happens To Me"; and the blissful. Musical directors are British folk Tony Osborne, Johnnie Spence, Ralph Dollimore. And some various personnel read like a who's who of British musicians.

LOU CHRISTIE "Lou Christie Strikes Again" (Capitol PXL 551).

THIS is one of those LPs which would never have been released had it not been for Lou Christie. This is a fine dance LP, with many old rock tunes such as "Hey, Hey, Hey"; "Don't Lie To Me"; etc. dressed up in a forbbing heavy beat style. Probably quite a good seller.

THE DOWNLINEERS SECT "The Sect's Inn" (Columbia SX 6028).

THIRD LP from a group who are more popular than their chart showing would suggest. This is a fine dance LP, with many old rock tunes such as "Hey, Hey, Hey"; "Don't Lie To Me"; etc. dressed up in a forbbing heavy beat style. Probably quite a good seller.

BARBRA STREISAND, SYDNEY CHAPLIN: "Funny Girl (Original Broadway Cast)" (Capitol W 2059).

WHAT is destined to be the massive West End theatrical person recording gold, with Barbra being very much the star of the Julie Styne-Hob Merrill score. This is the original and it has more surprises and more professionalism per track than most of the original cast jobs. "People"; "Don't Rain On My Parade"; etc. with gusto. Barbra sings "I'm The Greatest Star of Them All". This will be a tremendous seller.

NAT KING COLE: "At The Sands" (Capitol T 2434).

WITH the strains of "Tenderly" leading in, it's a fine instrumental person recording gold, with David Cavanaugh in charge of the music. Straight into "Balladina"; then hits like "I Wish You Love"; "Breathless"; "Miss Otis Repeats"; "Joe Turner Blues" recorded on January 4, 1966. Here is artistry personified by a late-lamented star. Great.

DAVID MCCALLUM "Music - A Part Of Me" — 1-2-3; Turn! Turn! Turn!; The "IN" Crowd; A Taste Of Honey; Yesterday; Satisfaction; We Gotta Get Out Of This Place; Downtown; The Day After Tomorrow; Louie; Inanna; The Sugar Cane (Capitol T 2432).

SOME very nice orchestrations here from the U.N.C.I.E. idol. He doesn't do much at all, but just conducts an orchestra of a number of pop songs and a couple of his originals. His self-expression in music comes over very well. The album is warm, gentle and sincere and makes very good listening. Not at all the gimmick one might expect.



DAVID MCCALLUM (courtesy MGM)

RAY CHARLES "Crying Time" (HMV CLP 3333).

YOU might think this was just a LP tagged after a hit single. It is not just that. One of the best LPs for quite a while from Ray, and there's much of the old, extremely moving bluesy style of Ray's here. Let's Get Stoned" and "Goin' Down Slow" are great. The album is moody and depressing, but magnificent.

FRANCOISE HARDY "Sings In English" (Disques Vogue VRL 3025).

A MIXTURE of beat and ballad. Her enchanting accent only adds to the appeal of these songs. "Best of Me"; "The World"; "Only You Can Do It"; and "Another Place". She has many fans, and this will please them all.

LOU REEVES "Lou Reeves" (Capitol T 2433).

THIS is such a good LP that it's difficult to pick any one stand-out thing about it. The sound is clear and funky at the same time. The lyrics are very original and the Spoonful sound as though they're having a good time. But then that's what they call good time music. "Bald Headed Lena" is one of the best tracks (Zal allegedly playing electric guitar) and "Let The Boy Rock And Roll" is highly recommended. "Let The Boy Rock And Roll" is a fine piece of soul music and "Butchie's Tune" of Jim Reeves.

rapid reviews

THE CARTER FAMILY tackle Folk, Country, gospel on "More Favonies of The Carter Family" (Aces of Hearts AH 123). Vocals with guitar and sometimes autoharp, songs of nostalgia, tragedy, joy, sung with authenticity. "Gospel Songs To Bring Peace And Joy" (RCA Victor, 50019) a sentimentally religious set, including "Inside Those Pearly Gates"; "Go Little Prayer"; "My Mother's Hill"; Nashville on the spot material from LILL BELLE and SCOTTY (with guitar and harmonica) on "Sweethearts Still Here" (London HLB 8277) well varied drawly authentic directed by BILLY LINNEMAN, FATS WALLER from 1927 onwards, but mostly '34-'35, on "Fats Waller" (RCA Victor RD7779), a splendid slice of jazz history, featuring "Dinah"; "Blue Black Bottom"; "Whose Honey Are You?" etc.

Balladeer material on "The Best of HOYT AXTON" (London HA F 8276), including his ever-popular "Greenback Dollar", and half-a-dozen of his own compositions. "C" all originally styled. There are ten THOUABDOUR SINGERS and on "Sing Out Big" (London HA F 8276) is a moody, dreamy, velvet-like all standards, and moments of harp-soloist ADELE GIRARD. Trad group, with the three brothers ASSUNTO, on "Come On And Hear" (Brunswick LAT 8642), late commercial songs on here. OF DIXIELAND, with a tear-up on "Exactly Like You" and consistent driving rhythm. Twelve-string guitar and "Funky 12-string Guitar" on his new album, Capitol T 2439. TRANSIENTS (London HA-F 8274), down-low atmospheric beaters, notably "Sing Hallehujah"; "Daddy Roll Em"; and "Tom Cat" — should sell well for soul-instrumental digger.

Breathaking trumpet duets on "High-Wide & Wonderful" which features DOC SEVERNSEN dueting with himself. Sounds even better on this stereo disc (Polygram PCL 883). JOE MILLER is another C & W singer who has had her share of chart success. Her new LP "Home Of The Brave" is named after her last hit single on Capitol T 2412. Some commercial songs on here, including "All I Really Want To Do" and the Crystals banded "He Hit Me". FERLIN HUSKY "Sings The Songs Of Music City, U.S.A." on his new album, Capitol T 2439. It's a good modern-day C & W disc with plenty of mixed excitement and nostalgia. There's a double appeal on SLIM WHITMAN'S "Irish Songs The Slim Whitman Way" — Liberty LIBY 3068. It's mostly old material, over two years old at least, but of course his appeal doesn't date. Even "I'll Take You Home Again" is on here!

On the country and western side, SONNY JAMES (remember his "Young Lovin'") comes up with his first LP for quite a while with "Behind The Tear" (Capitol T 2415). It's sung from the heart and should do a bomb with his fans here. JOEY MILLER is another C & W singer who has had her share of chart success. Her new LP "Home Of The Brave" is named after her last hit single on Capitol T 2412. Some commercial songs on here, including "All I Really Want To Do" and the Crystals banded "He Hit Me". FERLIN HUSKY "Sings The Songs Of Music City, U.S.A." on his new album, Capitol T 2439. It's a good modern-day C & W disc with plenty of mixed excitement and nostalgia. There's a double appeal on SLIM WHITMAN'S "Irish Songs The Slim Whitman Way" — Liberty LIBY 3068. It's mostly old material, over two years old at least, but of course his appeal doesn't date. Even "I'll Take You Home Again" is on here!

RECORD MIRROR CHARTS PAGE



AIR MAILED FROM NEW YORK

- 1 MONDAY, MONDAY* 5 (1) The Mamas & Papas (Dunhill)
- 2 GOOD LOVIN' 11 (1) Young Rascals
- 3 RAINY DAY WOMEN NUMBERS 12 and 25* 4 (4) Bob Dylan (Columbia)
- 4 KICKS* 2 (1) Paul Revere and the Raiders (Columbia)
- 5 SLOOP JOHN B.* 3 (1) Beach Boys (Capitol)
- 6 (YOU'RE MY) SOUL AND INSPIRATION* 4 (1) Rhythmic Brothers (Verve)
- 7 GLORIA* 7 (7) Shadows of The Knight (Dunwich)
- 8 WHEN A MAN LOVES A WOMAN* 14 (1) Percy Sledge (Atlantic)
- 9 A GROOVY KIND OF LOVE* 13 (1) The Mindenders (Fontana)
- 10 TRY TOO HARD* 11 (1) Dave Clark (Epic)
- 11 SHAPES OF THINGS* 12 (7) Yardbirds (Epic)
- 12 MESSAGE TO MICHAEL* 15 (1) Dionne Warwick (Scepter)
- 13 EIGHT MILES HIGH* 14 (1) The Byrds (Columbia)
- 14 HOW DOES THAT GRAB YOU DARLIN'* 18 (4) Nancy Sinatra (Reprise)
- 15 LEANING ON THE LAMPPOST 4 (1) Herman's Hermits (MGM)
- 16 TIME WON'T LET ME 18 (10) Outsiders (Capitol)
- 17 LOVE IS LIKE AN ITCHING IN MY HEART* 38 (1) Supremes (Motown)
- 18 IT'S MAN'S MAN'S MAN'S WORLD 29 (1) James Brown (King)
- 19 THE 'A' TEAM 15 (4) S. Sgt. Barry Sadler (RCA)
- 20 SECRET AGENT MAN* 9 (1) Johnny Rivers (Imperial)
- 21 BANG BANG* 17 (1) Cher (Imperial)
- 22 NOTHING'S TOO GOOD FOR MY BABY* 24 (1) Stevie Wonder (Tamla)
- 23 SUN AIN'T GONNA SHINE* 27 (1) Walker Bros. (Smash)
- 24 I'M SO LONESOME I COULD CRY 18 (10) B. J. Thomas (Scepter)
- 25 RHAPSODY IN THE RAIN* 29 (7) Lou Christie (MGM)
- 26 I AM A ROCK* (1) Simon and Garfunkel (Columbia)
- 27 LET'S START ALL OVER AGAIN 31 (4) Ronnie Dove (Diamond)
- 28 A SIGN OF THE TIMES* 21 (1) Petula Clark (Warner Bros.)
- 29 BAREFOOTIN' 30 (1) Robert Parker (Nola)
- 30 DID YOU EVER HAVE TO MAKE UP YOUR MIND* 10 (1) Lovin' Spoonful (Kama Sutra)
- 31 HOLD ON, I'M COMING 36 (1) Sam and Dave (Stax)
- 32 BACKSTAGE* 37 (1) Gene Pitney (Musicor)
- 33 GREEN GRASS* 11 (1) Gary Lewis (Liberty)
- 34 I'LL TAKE GOOD CARE OF YOU* 36 (4) Garnett Mimms (United Artists)
- 35 COME ON LET'S GO 42 (1) McCoys (Bang)
- 36 COOL JERK* 40 (1) Capitols (Karen)
- 37 DAYDREAM* 22 (11) Lovin' Spoonful (Kama Sutra)
- 38 SHE BLEW A GOOD THING* 42 (1) Poets (Symbol)
- 39 I'M A ROAD RUNNER* 48 (1) J. Walker (Soul)
- 40 HISTORY REPEATS ITSELF 43 (1) Buddy Starcher (Boone)
- 41 DUM DE DA* (1) Bobby Vinton (Epic)
- 42 STRANGERS IN THE NIGHT* (1) Frank Sinatra (Reprise)
- 43 SOMEBODY* 34 (1) Len Barry (Decca)
- 44 TOGETHER AGAIN* 22 (1) Ray Charles (ABC)
- 45 PAINT IT BLACK* (1) Rolling Stones (London)
- 46 BALLAD OF IRVING* (1) Frank Gallop (Kapp)
- 47 WANG DANG DOODLE (1) Koko Taylor (Checker)
- 48 BAND OF GOLD (1) Mel Carter (Imperial)
- 49 YOU'RE THE ONE (1) Marcietta (Tamla)
- 50 I'M COMING HOME, CINDY* 48 (1) Trini Lopez (Reprise)

*An asterisk denotes record released in Britain.

BUBBLING UNDER

- Love Me With All Your Heart—Bachelors (London)
- You've Got My Mind Messed Up—James Carr (Goldwax)
- The More I See You—Chris Montez (A & M)
- Love's a Made a Fool of You—Bobby Fuller Four (Mustang)
- Double Shot—Swinging Medallions (Smash)
- Come Running Back—Dean Martin (Reprise)
- Twinkle Toes—Roy Orbison (MGM)
- Oh How Happy—Shades of Blue (Impact)
- So Much Love—Ben E. King (Atco)
- The Last Word in Lonesome Is Me—Eddy Arnold (RCA-Victor)

TOP L.P.'s

- 1 AFTERMATH 1 Rolling Stones (Decca)
- 2 SOUND OF MUSIC 3 Soundtrack (RCA)
- 3 MANTOVANI MAGIC 4 Mantovani (Decca)
- 4 THE MOST OF THE ANIMALS 6 The Animals (Columbia)
- 5 RUBBER SOUL 3 Beatles (Parlophone)
- 6 BEACH BOYS TODAY 7 Beach Boys (Capitol)
- 7 TAKE IT EASY WITH THE WALKER BROTHERS 5 Walker Brothers (Philips)
- 8 MY NAME IS BARBARA, TWO 4 Barbara Streisand (CBS)
- 9 BYE BYE BLUES 10 Bert Kaempfert (Polygram)
- 10 GOING PLACES 14 Herb Albert (Pye)
- 11 FRANKIE AND JOHNNY 11 Elvis Presley (RCA)
- 12 MARY POPPINS 11 Soundtrack (HMV)
- 13 SOUND OF SILENCE 17 Simon and Garfunkel (CBS)
- 14 DAYDREAM 2 Lovin' Spoonful (Pye)
- 15 BOOTS 12 Nancy Sinatra (Reprise)
- 16 CILLA SINGS A RAINBOW 17 Cilla Black (Parlophone)
- 17 THE SECOND ALBUM 15 Spencer Davis Group (Fontana)
- 18 OTIS BLUE 9 Otis Redding (Atlantic)
- 19 SWEET THINGS 2 George Fame (Columbia)
- 20 A MAN AND HIS MUSIC 16 Frank Sinatra (Reprise)

TOP E.P.'s

- 1 YESTERDAY 1 Beatles (Parlophone)
- 2 I WANT YOU ON OUR SIDE 3 Joan Baez (Fontana)
- 3 MACHINES 4 Manfred Mann (HMV)
- 4 THE SEEKERS 4 The Seekers (Columbia)
- 5 BEACH BOYS HITS 2 Beach Boys (Capitol)
- 6 GREEN SHADES OF VAL DOONICAN 7 Val Doonican (Decca)
- 7 THREE WHEELS ON MY WAGON 7 New Christy Minstrels (Fontana)
- 8 BEATLES MILLION SELLERS 3 Beatles (Parlophone)
- 9 YOU PUT THE HURT ON ME 6 Spencer Davis Group (Fontana)
- 10 MY MAN 8 Barbara Streisand (CBS)
- 21 BEST OF DIONNE WARWICK 24 Dionne Warwick (Pye)
- 22 SONNY SIDE OF CHER 28 Cher (Liberty)
- 23 BEACH BOYS' PARTY 21 Beach Boys (Capitol)
- 24 SOLID GOLD SOUL 12 Various Artists (Atlantic)
- 25 FUNNY GIRL 19 Soundtrack (Capitol)
- 26 ISN'T GRAND BOYS 22 The Clancy Brothers (CBS)
- 27 THE WONDROUS WORLD OF SONNY AND CHER 15 Sonny and Cher (Atlantic)
- 28 THE SHALL FACES 28 Small Faces (Decca)
- 29 JOAN BAEZ IN CONCERT No. 5 27 Joan Baez (Fontana)
- 30 WORLD OF OUR OWN 26 Seekers (Columbia)

5 YEARS AGO

- 1 SURRENDER — Elvis Presley
- 1 RUNAWAY 3 Helen Shapiro
- 3 BLUE MOON 1 Marcella
- 4 THE FRIGHTENED CITY 4 The Shadows
- 5 ON THE REBOUND 1 Floyd Cramer
- 6 MORE THAN I CAN SAY 4 Bobby Vee
- 7 DON'T TREAT ME LIKE A CHILD 2 Helen Shapiro
- 8 YOU'RE DRIVING ME CRAZY 2 Temperance Seven
- 9 YOU'LL NEVER KNOW 14 Shirley Bassey
- 10 BUT I DO 12 Clarence Fountain Henry
- 11 WHAT'D I SAY 10 Jerry Lee Lewis
- 12 WOODEN HEART 7 Elvis Presley
- 13 LITTLE DEVIL — Neil Sedaka
- 14 HAVE A DRINK ON ME 17 Lennie Hayton
- 15 THEME FROM DIXIE 16 Duane Eddy
- 16 A HUNDRED POUNDS OF CLAY 12 Craig Douglas
- 17 LITTLE BOY SAD 19 Johnny Burnette
- 18 EASY GOING ME 12 Nancy Sinatra
- 19 TRAVELLIN' MAN — Ricky Nelson
- 20 AFRICAN WALTZ 15 Johnny Dankworth



NATIONAL CHART COMPILED BY THE RECORD RETAILER

- 1 PRETTY FLAMINGO 1 (1) Ken Dodd (Columbia)
- 2 DAY DREAM 27 FRANKIE AND JOHNNY 21 (1) Elvis Presley (RCA)
- 3 BLUE TURNS TO GREY 14 (1) Cher (Liberty)
- 4 CALIFORNIA 29 (1) The Master Singers (Parlophone)
- 5 HIGHWAY CODE 30 (1) Mamas and Papas (RCA)
- 6 YOU DON'T HAVE TO SAY YOU LOVE ME 4 (7) Dusty Springfield (Philips)
- 7 HOLD TIGHT 12 (1) Dave Dee, Doz, Derry, Mick and Tich (Fontana)
- 8 SOUND OF SILENCE 8 (1) Bachelors (Decca)
- 9 HOMEWARD BOUND 10 (1) Simon and Garfunkel (CBS)
- 10 SHOTGUN WEDDING 20 (4) Roy C. (Island)
- 11 ALFIE 9 (7) Cilla Black (Parlophone)
- 12 SORROW 28 (1) Merseys (Fontana)
- 13 WILD THING 42 (1) The Troggs (Fontana)
- 14 THAT'S NICE 16 (1) Neil Christian (Strike)
- 15 SOUL AND INSPIRATION 15 (1) The Rhythmic Brothers (Verve)
- 16 SOMEBODY HELP ME 11 (1) Spencer Davis Group (Fontana)
- 17 I PUT A SPELL ON YOU 12 (7) Alan Price (Decca)
- 18 SUBSTITUTE 12 (10) Who (Reaction)
- 19 HOW DOES THAT GRAB YOU DARLIN' 27 (1) Nancy Sinatra (Reprise)
- 20 SOMEDAY ONE DAY 14 (1) Seekers (Columbia)
- 21 ELUSIVE BUTTERFLY 15 (1) Van Doan (Decca)
- 22 WALKIN' MY CAT NAMED DOG 22 (1) Normas Taneza (Stateside)
- 23 HEY GIRL (1) Small Faces (Decca)
- 24 MAKE THE WORLD GO AWAY 17 (1) Eddie Arnold (RCA)
- 25 COME ON HOME (Fontana)
- 26 PROMISES (1) Ken Dodd (Columbia)
- 27 FRANKIE AND JOHNNY 21 (1) Elvis Presley (RCA)
- 28 BLUE TURNS TO GREY 14 (1) Cher (Liberty)
- 29 CALIFORNIA 29 (1) The Master Singers (Parlophone)
- 30 HIGHWAY CODE 30 (1) Mamas and Papas (RCA)
- 31 DREAMY MONDAY Nos. 12 and 35 (1) Bob Dylan (CBS)
- 32 CAN'T LIVE WITH YOU, CAN'T WITHOUT YOU 38 (1) Mindenders (Fontana)
- 33 TAKE IT OR LEAVE IT 21 (1) Seekers (Pye)
- 34 SUPERGIRL 26 (1) Graham Bonney (Columbia)
- 35 I FEEL A CRY COMING ON 45 (1) Hank Locklin (RCA)
- 36 RAINY DAY WOMEN 21 (1) Mamas and Papas (RCA)
- 37 THE SUN AIN'T GONNA SHINE ANYMORE 22 (1) Walker Bros. (Philips)
- 38 BALLAD OF THE GREEN BERETS 32 (1) Staff Sgt. Barry Sadler (RCA)
- 39 YOU CAN'T SIT DOWN 47 (1) Phil Upchurch Combo (Soul)
- 40 STRANGERS IN THE NIGHT (1) Frank Sinatra (Reprise)
- 41 DEDICATED FOLLOWER OF FASHION 29 (1) Kinks (Pye)
- 42 EIGHT MILES HIGH 49 (1) Byrds (CBS)
- 43 CONFUSION 21 (1) Lee Dorsey (Stateside)
- 44 I LOVE HER (1) Paul and Barry Ryan (Decca)
- 45 PLEASE STAY 26 (7) Crayn-Shames (Decca)
- 46 COME SEE ME 14 (1) Pretty Things (Fontana)
- 47 I'M COMIN' HOME CINDY 31 (1) Trini Lopez (Reprise)
- 48 ONE OF US MUST KNOW 32 (1) Bob Dylan (CBS)
- 49 WHEN A MAN LOVES A WOMAN 18 (1) Percy Sledge (Atlantic)
- 50 STOP HER ON SIGHT (S.O.S.) (1) Edwin Starr (Polydor)

A blue dot denotes new entry.

BUBBLING UNDER

- This Old Heart Of Mine—Isley Bros (Tamla Motown)
- Together Again—Ray Charles (HMV)
- Ain't That A Groove—James Brown (Pye)
- Road Runner—Junior Walker (Tamla Motown)

BRITAIN'S TOP R & B SINGLES

- 1 SHOTGUN WEDDING 1 Roy "C" (Island 272)
- 2 GET READY 2 The Temptations (Tamla-Motown 157)
- 3 YOU CAN'T SET DOWN 2 Phil Upchurch Combo (Soul WI 406)
- 4 NOTHING'S TOO GOOD FOR MY BABY 12 Stevie Wonder (Tamla-Motown 158)
- 5 AIN'T THAT A GROOVE 7 James Brown (Pye International 725287)
- 6 WHEN A MAN LOVES A WOMAN 18 Percy Sledge (Atlantic 38401)
- 7 JUST FOR YOU 7 Jerry Butler (Soul 406)
- 8 CONFUSION 14 Lee Dorsey (Stateside 586)
- 9 I'LL TAKE GOOD CARE OF YOU 4 Garnett Mimms (United Artists 113)
- 10 BILLY'S BAG 11 Billy Preston (Soul 402)

- 11 TIRED OF BEING LONELY 3 Statistic 485
- 12 STOP HER ON SIGHT 17 Edwin Starr (Polydor 38782)
- 13 GOT MY MOJO WORKING 11 Jimmy Smith (Verve 530)
- 14 SHE BLEW A GOOD THING — The American Poets (London HL 10037)
- 15 BAD EYE — Willie Mitchell (London HL 10025)
- 16 THIS OLD HEART OF MINE 6 Isley Brothers (Atlantic 38708)
- 17 I'M A ROADRUNNER — Junior Walker (Tamla-Motown 159)
- 18 IN THE MIDNIGHT HOUR 8 Little Mac and the Boss Sounds (Atlantic-Imported)
- 19 I'M JUST A FOOL FOR YOU 16 Gene Chandler (Stateside 588)
- 20 SOOKIE, SOOKIE 13 Don Covay (Atlantic 4078)

BRITAIN'S TOP R & B ALBUMS

- 1 THE SUE STORY Vol. 2 1 Various Artists (Soul 333)
- 2 SOLID GOLD SOUL 2 Various Artists (Atlantic 564)
- 3 SATURDAY NIGHT AT THE LIPTON 3 Various Artists (Atlantic 565)
- 4 OTIS BLUE 3 Otis Redding (Atlantic 568)
- 5 SOUL BALLADS 6 Otis Redding (Atlantic 569)
- 6 LAND OF A 1,000 DANCES 6 Chris Kenner (Atlantic 58708)
- 7 FOUR TOPS 2 Four Tops (Tamla Motown 1102)
- 8 SOUL DRESSING 7 Booker T. and the MG's (Atlantic 5887)
- 9 I GOT YOU 9 James Brown (Pye 802)
- 10 CONFESSION! THE BLUES 10 B.B. King (HMV 3314)

TWO SMASH HITS!

NOT NOW!

SAM AND DAVE

HOLD ON! I'M A COMIN' 584 003

SOLOMON BURKE

I FEEL A SIN COMING ON 584 005

The **BIG** Selling Sound Of

THE SUGARBEATS

I JUST STAND HERE **BM 56 069**

SUSIE KLEE Mr. ZERO **BM 56 082**

THE CARROLLS SURRENDER YOUR LOVE **BM 56 081**

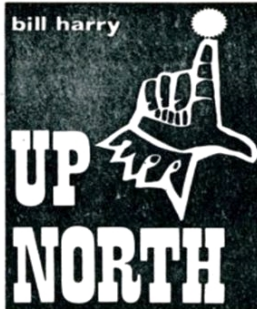


Despite Dusty's complaints about her record promotion in America, the trade papers have gone wild over her number one hit. Here's how "Cash Box" part-describes "You Don't Have To Say You Love Me" . . . the tune is a hauntingly plaintive slow shufflin' ode about an understanding gal who has no intention of tying her boyfriend down to her. That review could almost be put to a tune itself.

THE Beatles have won two Berger Awards from Denmark for the best foreign melody — "Michelle" — and for being the most popular foreign orchestra. Roger Cowles doing publicity for Buffy St. Marie. Tom Jones, Pete Townshend, the Action and the T-Homes attended the Vagabonds reception. Bob Dylan and Paul McCartney went to Blaises to see John Lee Hooker. . . . singer Troy Dante managing Diana Dors. Twinkle claims to have turned down a song by Brian Jones. Deep Feeling did a storm when they deped for the Who in Birmingham. Zoot Money and Long John Baldry playing Arabs in the Cromwellian has to be seen. . . . Alan Price seen with the Animals in "The Swinging Set" movie. Hilton Valentine and Barry Jenkins of the Animals raving over James Brown's new American hit "It's A Man's Man's Man's World". . . . things could happen for Wayne Gibson's cover of Rolling Stones "Under My Thumb". . . . Chris Farlowe's next single is six minutes long. . . . who is this guy wandering about with a sandwich board proclaiming "Andrew Loog Oldham is better than Phil Spector" and "Andrew Loog Oldham is God". . . . Vashli is now with Columbia. Freddie Frinton has joined the list of pop singing comedians. . . . Charlie Watts plays electric castanets on "Paint It Black". . . . manager of Irixton Ramjam Club coshed and robbed of £500 on Saturday. . . . what lighting is Mick Jagger credited with on "Aftermath"? . . . Gary Leeds holidaying in London. . . . Zoot Money plays at Palma's Sloop's Club from June 16-29. . . . Norma Tanega here next month for TV and concerts. . . . Beaky skates in ballrooms before the fans

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TONY Jackson is delighted with his latest disc "Never Leave Your Baby's Side." "I've more faith in this record than any other because of the tremendous interest C.B.S. have taken in me. They're genuinely helpful in every way—and I have quite a lot of promotion for the disc including 'Pick of the Pops,' 'Lucky Stars,' 'Five O'Clock Club' and 'Ready, Steady, Radio.' Apart from the group being on the record there are four saxes, trombone, piano, vibes, organ, tambourine and other instruments.

"Let's face it, three months ago things were bad as far as I was concerned. But I'm determined now because people have got faith in me.

"When I left the SEARCHERS it was easy to get a recording contract because people were interested in me. But we only had one hit—"Bye Bye Baby," which got into the charts at 24—but we've been living on that one hit for two years. During that time I lost so much confidence performing-wise. At one time I used to feel great going on stage—but I think that feeling will return now that things are getting better.

"When you go through a bad spell like I have you feel that you're bashing your head against a brick wall. You make records which you consider to be good ones, but they don't do anything—and you notice records in the charts which are terrible and think that your lack of success is because people don't want to



THE ROCKET EXPRESS comprising (left to right) ROD STEWART, BERYL MARSDEN and PETER BARDÉN

know you. It's made me very wary of people.

"I also feel embarrassed with people—particularly members of 'in' groups who have got a superior attitude. . . . In fact, one of the reasons I like to travel abroad for is that the attitudes are so different in foreign-speaking countries. They can't understand you so you don't get into so many fights. Over here there is always someone heckling. You can go into a pub for a quiet drink and you get the people making remarks about you. . . . A while ago I began to feel like a boxer who has lost six fights and begins to lose his form. . . . and reporters embarrass me when they ask the same old questions about 'what was it like being in the Searchers?'"

"Now we've got a backer on the promoting side. If we need a new van or stage gear—we can get it. This makes us secure on the business side. . . . I think the record is being re-released in about eight countries. In the States it's issued on the Date label and I may be going over there to promote the disc. . . . Funny enough, I'm still very well known over there—but kids keep sending me letters saying 'is it true you've left the Searchers?'"

"What I really wanted when I left the group was to join another established group, so that I would be equal to the other members. I would have preferred that rather than starting from scratch. I would also have preferred people to look upon the group as four personalities, not one. When we play I try to push it that we are all equal—because I think that the other members are as important as I am. People watch me rather than the group and they miss things IAN LEIGHTON is a great guitarist and drummer as well as a singer. . . . PAUL FRANCIS is only 19 but he does sessions with all the big names—and he reads, too. . . . As I'm I have to carry the can and do everything. As leader everyone looks to me to shoulder all the responsibilities.

Apart from Ian and Paul, we have DENNIS THOMPSON on bass, our organist MARTIN RAYMOND had to pack in because of some noise on our equipment, including the Vox organ he'd just bought—and he couldn't afford another one. . . . This week, Tony has an E.P. released in France: "The titles on it are 'Never Leave Your Baby's Side,' 'You're My No. 1,' 'Let Me Know' and 'I'm The One She Really Thinks A Lot Of.' We'll also be going over there for three days to promote it. We were originally going to go for three weeks, but we had visa trouble. Then we went to Switzerland and have a tour of Germany after that. . . . How nervous do you feel? 'Well, I have a fairly quiet social life because I live out of town—about 15 miles outside of London. Also, I'm usually so shattered with travelling round to different ballrooms that I just sit and watch TV or go to the movies."

BERYL MARSDEN is pictured here with two other members of a brand new package act called THE ROCKET EXPRESS. They are PETER BARDÉN, leader of THE PETER B'S and ROD STEWART who is to sing with LONG JOHN BALDRY. . . . JUDY DRISCOLL and BRIAN AUGER. . . . GIBSON KEMP tells me that the probable release date for our next PADDY, KLAUS & GIBSON disc is May 13. The A' side is called "Teresa" and the B-side is "Quick Before They Catch Us." The 'B' side is the theme for a new TV series which is taking over the Saturday night spot from

"Dixon of the Dock Green" for 32 weeks. It's by Monty Norman who had something to do with writing "Goldfinger." . . . "But to our mind, 'Teresa' is a more commercial number—it's an old EDDIE COCHRAN thing," says Gibson. . . . TOMMY QUICKLY no longer with the GEORGE COOPER Organisation. . . . STEVE ALDO in the recording studios next week. He wasn't surprised at the lack of success with his current disc as he says he doesn't like it—but he's very enthusiastic about his next release. . . . EX-LUVVER DAVE WENDLES now with THE SQUIRES. . . . Drummer with THE ART WOODS is KEITH HOPLEY, who became a member of ROBY STORM & THE HURRICANES shortly after RINGO left. The group returned from Poland recently and Keith told me: "At the airport everyone started pointing at the badge on my hat and laughing. It was a simple badge with a white circle on it and I didn't get the joke—until I saw their toilets. Instead of words they have symbols—the one for the Gents was a white triangle and for the Ladies a white circle!"

NAME CHANGE
THE FOUR JUST MEN have now changed their name to THE WIMPLE WINK—which is an Anglo-Saxon term for a band of 'peasants'. Their current disc is on the Fontana label and "What's New, Dore" was penned by lead vocalist DEMETRIUS CHRISTOFIDIS. . . . "Upside of Healy Love You" was written by drummer LARRY ARENDS and lead guitarist JOHN KELMAN. . . . The group recently returned from Paris where they appeared at the KEUR SAMBA Club. . . . DENNY ALEXANDER of THE CLAYTON SQUARES told me: "Because there have been three changes in members this year, people may think we're going to pack in or something. This is not true, we're going to stay as we are now. . . . "PETE DUNE left in February to get married and was replaced by BARRY WOMERSLEY. Then our tenor player LES SMITH left the group because we travelled too much — so he was replaced by ALBIE DONNELLY of THE FIX. Then Barry decided he wanted to leave because he seemed to be home more often, so we got LANCE HAILTON on lead." . . . The group left for Germany on May 4th for a 12-day tour and will be recording immediately on their return. . . . When NEMS ENTERPRISES moved to London, several members of the Liverpool staff moved with them. One of them, TONY BRANWELL, is now production assistant to Brian Epstein's film company Subafilms. He told me: "We've just completed the first successful television colour film 'Cilla At The Savoy'. It only took an hour to complete — but there was two months' work in the preparation beforehand." . . . FOURMOST BILLY HATTON told me: "We've just been in the studios and have recorded two FOUR SEASONS numbers and a number BRIAN EPSTEIN chose for us called 'Leaning On You'. It may be chosen for a single, otherwise it'll go on the L.P." . . . "We're doing a Mediterranean cruise on the 'Domera' at the end of September. Then we go to the Philippines, Australia and Denmark and have the possibility of a new TV series which is taking over the Saturday night spot from



arrive . . . Unit Four Plus Two guests at Ostend Casino's British Week from July 29-August 4. . . . Sandy Beach, designer of the "Aftermath" sleeve, is Andrew Oldham. . . . Any advance on "Good For Nothin'" backed with "The Livin' End" as the earliest Scott Engel disc? This was issued in BRITAIN on Vogue V9145 during the summer of 1959. . . . Donovan seen shopping near Carnaby Street. . . . Barry Benson used to be Proby's hair stylist. . . . David Frost's "Deck Of Cards" is not so much a revival as a permanent burial. . . . according to F.A.R.I.S. "Rhythm And Soul USA" magazine, Irma Thomas described the Stones version of her "Time Is On My Side" as 'lousy'. . . . Cascades, of "Rhythm Of The Rain" fame making a U.S. chart come-back with "Cheryl's Goin' Home". . . . the Lovin' Spoonful claim to have been influenced by (among others) Chuck Berry, Marsha & The Vandellas and Ruck Owens. . . . David Hatley is directing his first movie for Cadre Films, "The Assassination Of G. G. Passion". . . . big new ballad "While I Live" (on which Kenny Damon and Tony Peters compete) was originally titled "Ma Vie"—a massive Continental hit for Allain Barriere in 1964. . . . Twenty of Radio London's "Fab Forty" weren't in the top fifty last week . . . since "Mr. Philful" some 13 months ago, Otis Redding has accounted for every second single issued on the U.S. Volt label. . . . Peter Nero's version of "Help" begins with a few bars of "Land Of Hope And Glory". . . . "Kimberley Jim" is the eighth Jim Reeves LP to be issued since his death. . . . next Norma Tanega disc likely to be "A Street That Rhymes At Six a.m.". . . . twenty single versions of "The Shadow Of Your Smile" are issued in the States. . . . Lee Hazelwood's "Sand" is not, as elsewhere reported, his first British single—this was "Words Mean Nothing" in 1960 with instrumental accompaniment by Duane Eddy. . . . heard playing in a Carnaby Street shop—Bob Dylan's "Desolation Row". . . . Nancy Sinatra's "Boots" single topping charts in Belgium, Germany and Australia. . . . worthy of chart status—Percy Sledge's magnificent "When A Man Loves A Woman". . . . Brenda Lee is celebrating her successful decade in show business. . . . Small Faces re-decorating their house in Pimlico to give it an 'antique-cum-modern' look.

WELCOME TO GREAT BRITAIN

JOHNNY CASH latest recording
THE ONE ON THE RIGHT IS ON THE LEFT
on C.B.S. 202046

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MY DARLING HILDEGARDE
on C.B.S. 202066

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