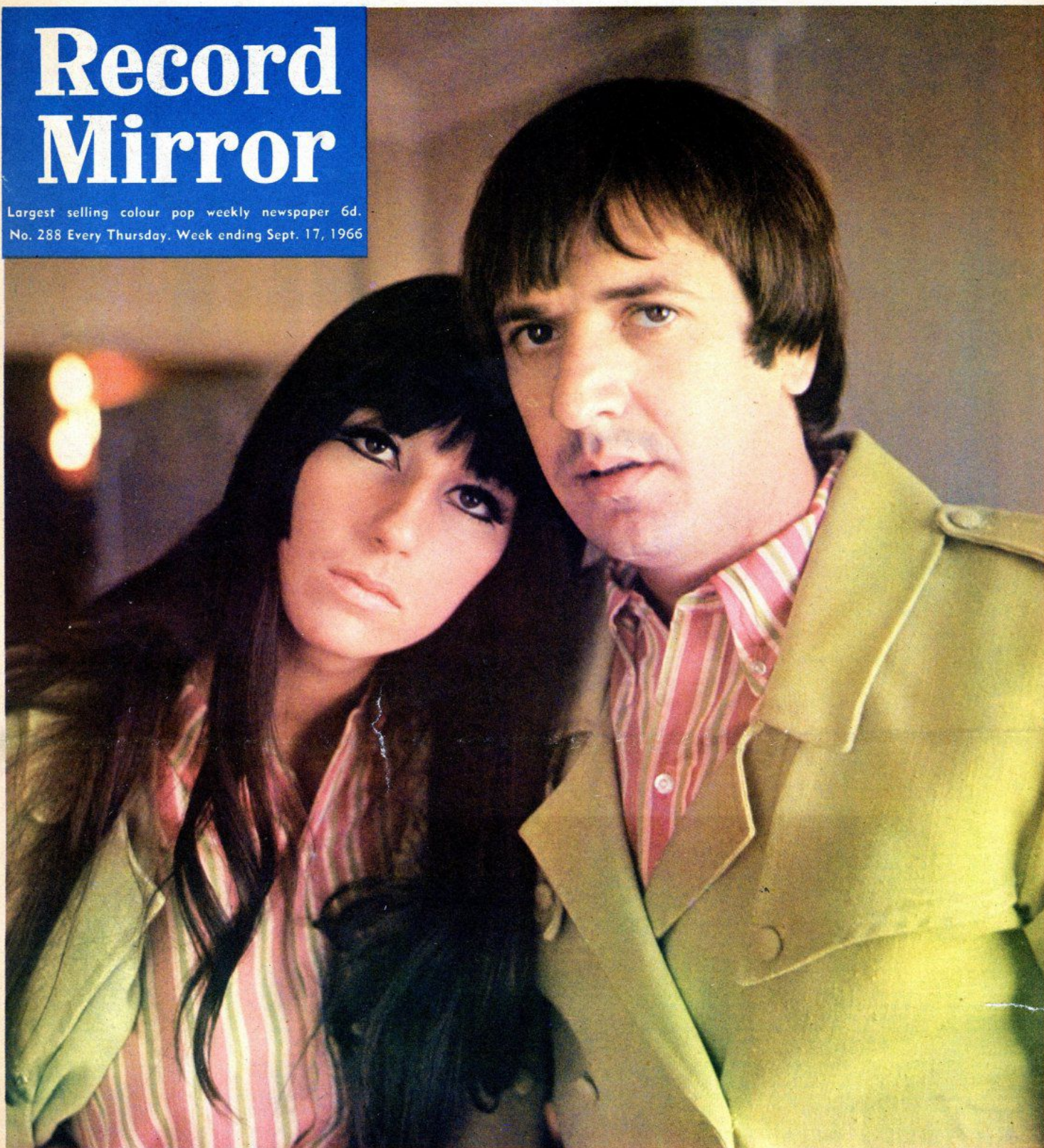


Record Mirror

Largest selling colour pop weekly newspaper 6d.
No. 288 Every Thursday. Week ending Sept. 17, 1966



SONNY & CHER (RM Pic. Dezo Hoffman)



INSIDE THIS WEEK

**Animals sensation
NEW SPENCER L.P.
Otis on 'White' blues
JERRY LEE AT HOME**

YOUR PAGE Dylan! Dylan! Dylan!

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

THAT IS ALL YOU WANT TO WRITE ABOUT. IT SEEMS BOB IS STILL THE MOST CONTROVERSIAL SINGLE FIGURE ON THE SCENE. HERE ARE A FEW LETTERS FROM THE MOST RECENT BATCH.

TONY BURFIELD, 30 Dowgate Close, Tonbridge, Kent: Attempting to sum up Dylan's considerable influence upon us record-buying peasants, I suggest that in his favour are: he has arisen interest in a hitherto stagnant property of a song, the lyric; lifted our sights from the mush and goo of the eternal love-sick pop lyrics; attempted to convey that a song has qualities that should come across in folk, or beat, idiom. Against him: he has made us look for hidden meanings at every turn of phrase; has proven the point that if you're a controversial figure, you get on in the pop business; has exerted so much influence on other folk artists that all we hear are eternal Dylan compositions.

Linda Wright, 65 The Slades, Vange, Basildon, Essex: Here are the results of the Dylan song poll which I conducted: 1, Mr. Tambourine Man; 2, Blowin' In The Wind; 3, Positively 4th Street; 4, Don't Think Twice; 5, Desolation Row; 6, She Belongs To Me; 7, Times They Are A-Changin'; 8, Love Minus Zero/No Limit; 9, Like a Rolling Stone; 10, It's All Over Now Baby Blue; 11, It Ain't Me Babe; 12, Hard Rain's A Gonna Fall.

Dave Tinsley, 12 Keightley Drive, New Eltham, London, S.E.9: I'm sick to death of reading whether Dylan's songs have deep meanings attached to them. They don't mean anything! Dylan and his music are unique — his songs can't be compared to anything else in the charts. I hope he'll continue to write "Rainy Day Women" and "I Want You" type of material — I get a kick out of these "meaningless" lyrics, with that persistent little guitar riff and Dylan's harsh, nasal voice.

Andrew Pimlott, 8 Chilworth Grove, Blurton, Stoke-on-Trent, Staffs: Why is everybody slating Dylan? He has never claimed to be a pop star, has admitted he writes songs about his own experiences for his own amusement, not for the temporary fame and fortune of show business. Dylan is basically a poet and some of the songs he writes are brilliant. Perhaps he has been swayed by the trend to get commercial in the last few months, but he is still one of the few greats.

Dorothea Hardern, Starkey's Farm, Wrenbury Heath, Nantwich, Cheshire: Reader S. Giles must rate Dylan quite a lot as a composer if the LP is "very good indeed" in spite of "blatantly meaningless" lyrics. But why this guilt complex people get about Dylan's lyrics? I don't understand sport or mathematics, maybe reader Giles doesn't understand modern poetry. Nobody can understand everything. Why no fuss about it? Is it fair to accuse Bob of everything from "nning" the public to writing drug songs if they can't understand what he is saying anyway? How do they know? To say "it means nothing to me" is fair enough. But if Reader Giles defies absolutely anybody, his words, to find any meaning in the lyrics, then I and others can only reply that they mean a lot to us.

HOLLY PROJECTS

WHEN is something going to be done about the Buddy Holly situation? I think it's about time we had a film of "Buddy's Life Story" or if this seems impossible how about showing some original film of Buddy singing his hits like "Maybe Baby", which we know exists. Or even if this is beyond hope, how about a group dedicated to keeping Buddy's style and songs in current pop vogue? The Crickets, HollHawks and Bobby Fuller Four all made a brave attempt but failed, so come on Holly fans, let's get started on some of these projects. — D. A. Bardsley, 26 Dorset Place, Newton, Chester.

CONTENT FANS

A NAME not often mentioned in your page is that of Booker T and the MG's. His fans must surely be the most content on the scene. We have so far been blessed with only 28 wonderful recordings. We wait months for a new single and years for an LP. We'd never complain about his duplication of tracks because each time we play his records some hitherto unnoticed aspect of the recordings comes to light. I see we can now rejoice because Booker has a new one on the way — "My Sweet Potato". Boy, what ecstasy! — Steve Cook, 3 Lammas Road, Bampton, Hants.

ONLY 5/- DOWN FOR 3 L.P.s

Balance 5/- weekly. For quickness just send 5/- with a list of L.P. titles and numbers. State your age (under 17 not supplied). PRINT your full names and HOME address as well as lodgings if applicable, if away from home.

Any popular L.P. incl. BEATLES, STONES, WALKER BROS., PITNEY, KINKS, BEACH BOYS, DUSTY, ELVIS, YARBIRDS, OTIS REDDING, DYLAN, WHO, etc.

G. A. RECORD SALES

(Dept. 94D), 42-44 GT. CAMBRIDGE RD., LONDON N17

The controversial BOB DYLAN.

WAKE UP ENGLISH

YOU know, English people, I wonder why all of us don't know them. You have two fantastic groups in your country. One is the most authentic R and B group and the second is R and B based on rock'n'roll and more wild and scream. I'd like to see them high in the chart but at the moment they have more fans here in Poland than in their motherland. Pity we can't buy English records over here. Just now in your shops are two big singles: "I Feel Good" and "Let Me In." Wake up now. A spotlight on the Artwoods and the Serranos. — Richard Gieger, Poznan, ul. Matejki 66, 66, Poland. P.S. I wish you next 300 issues of best English music paper and hundreds of thousands of readers!

WHAT'S UP?

WHAT are the record companies playing at? Doesn't anybody realise that Gladys Knight's "Just Walk In My Shoes" and the Radlants' "Baby You've Got It" would be the biggest R and B hits of all time if released here? And that the Beau Brummels' "One Too Many Mornings" would make the top five here without any trouble. — Righteous Rick Winkley, 30 Terry Street, Nelson, Lancs.

POOR SHAKERS

SEEMS to me that that fantastic group, the Stormville Shakers, are to suffer the same fate as the excellent Rebel Rousers. The group is never mentioned on radio when "No Problem" is played and Philip Goodhand-Tait, as the singer, is the only member of the group interviewed by magazines. I know the singer is very important in selling a song, but surely so too is the group. — Doreen Pettifer, Farnes Lane, Farncombe, Godalming, Surrey.

NARROW-MINDED

AS a folk-music enthusiast, I'm compelled to express few comments about Richard Green's interview with the Hollies which recently appeared. The narrow-mindedness of Tony Hicks amazes me and how he can claim to take a genuine interest in folk music I fail to see. Most people, whether interested in folk music or not, have a knowledge in this field extending further than Donovan, The Seekers and Peter, Paul and Mary. Please Mr. Hicks, tell us you like the music of Paxton, Seeger or McCall if you want to, but don't admit that music of pop-cum-folkies artists is a positive deviation from the music you are producing at present. — Jeremy Gilbert, 18 Brooke Avenue, Weybourne, Farnham, Surrey.

MOTOWN PROBLEMS

READER Kathy Thompson is on the wrong track moaning about the resurgence of Motown music because of pop-buyers fickleness as compared with the steadfast "in-crowd". The problems facing Motown are much more basic. Popularity will lead to imitation and reduced standards — look at Los Baves' recent success with a lifted Motown beat and think of what pop did to rock, trad and folk. Further, the label is increasingly popular in the States and this success could lead to stagnation — the label is failing to introduce new talent and is content to produce the same sound and beat without constant experimenta-

tion and improvisation. — Jnr. Walker is the exception. They could lose around to Atlantic/Polydor, Sue and Island... labels trying to find new and better soul sounds. — Jim Sweetman, 25 Richmond Road, Basingstoke, Hants.

SICK SOCIETY

I'D like to state that in my opinion, "They're Coming To Take Me Away" is one of the worst songs to make number one in the U.S. charts in years. The Missouri Mental Health Association asked that the record be banned from the air because of its ill-chosen references to "funny farms, nut houses" etc. Only a sick society would approve such an abusive lampooning of one of the world's most serious illnesses. — Terry Anne Jacobson, 358 Mapleview Drive, University City, Missouri, U.S.A.

In brief . . .

MARILYN GEE, 10 Queen Ann Street, Shelton, Stoke-on-Trent, Staffs: Anyone any details on the "Face" information re the great Eddie Cochran's "Summertime Blues" LP issued on the new U.S. Sunset label, is it available here — any info at all?

K. JONES, 17 Cromwell Avenue, Stockton - on - Tees, County Durham. Anyone tell me anything about the following: Elvis Presley songs? "Uncle Fenn", believed to be the 'B' side of "I Forgot To Remember To Forget" on the Sun label, "Crying Heart Blues", also supposed to be of his earliest, "Tennessee Saturday Night", included in one of his song books but did he ever record it? and "Last Train To Memphis", I know nothing of this one.

ALWYN BRENTNALL, 91 Loscoe Road, Hleanor, Derbyshire: A letter to Helen Shapiro's management. It's seven months since her last release — the only way for Helen to get back into the charts is for her to release a song which really suits her style of singing — her last has been poorly arranged and also poorly sung. We want another "Walkin' Back To Happiness".

JOHN GOWAN, 10 Orsett Mews, Bayswater, London, W.2: I have practically every record by fabulous James Brown. But one thing "Be-wilders" me. Who is the great soul singer; female duetting with James on "You've Got The Power", from the "Think" LP? I feel it might be Anna King, Annie Laurie or Etta James but I'm not sure. Please help.

ROGER DAWSON, Dunrovin, Upper Crabbick Lane, Denmead, Portmouthe, Hants: Any RM reader interested in over 300 pictures of the Beatles, including books, magazines and newspaper cuttings on them

Record Mirror

EVERY THURSDAY

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

since 1961? I'll exchange them for any LP by Otis Redding, Wilson Pickett or Joe Tex.

TONI FOSTER, 30 Broxtowe Street, Sherwood, Nottingham: May I point out that Del Shannon's "Kelly" has been recorded, as an "A" side, Wayne Gibson and the Dynamic Sounds did it, for release in August 1965 — I think it reached number 48 in the RM chart.

MORRIS ROWLAND, Flat Six, 61 Earls Court Square, London, S.W.5: Could I conduct a poll to find out the greatest songwriters of this age — say from 1930 to 1966. Partnerships or single writers, doesn't matter. I'll send the results to James Craig.

CLIVE RICHARDSON, Don Covay Fan Club, 46 Slades Drive, Chiselhurst, Kent: How about some recognition for soul singer Don Covay. He seems to have slipped into obscurity with the onslaught of records by Pickett, Redding, Tex and Burke, but I'm sure most would agree he merits inclusion in the above list and with James Brown, Bobby Bland, Jackie Wilson etc.

SYLVIA NORMAN, Hfracombe Gardens, Chadwell Heath, Romford, Essex: Just heard one of the most beautiful and moving records ever. It's "Guantanamo" by the American group the Sandpipers. It's not just a song it's an emotional experience. With great Pete Seeger lyrics.

Mr. and Mrs. D. Tiffin, 13 Rectory Road, Barnes, London, S.W.13: After months of pop stars running-down and criticising one another, somebody (Cliff Richard) has some words of praise for a fellow artist. He had a dig at the Beatles but made up for it with the good words about John Hammond. But John has actually had TWO LP's released here: "Big City Blues" and "So Many Roads", the single "I Love The Life I Live" and three tracks on the "Blues At Newport '63" LP.

'THE AUDIENCE CLIMBED ON THE STAGE TO GET AT ME!' SAYS KENNY DAMON

EVERY time a record company puts out a batch of new pop releases, a whole new batch of prayers are offered up and many show-biz professionals become even more hopeful and fearful and agitated. For when an artiste is young and up-and-coming, his status (and consequently his price) can be greatly affected by the fate of his discs.

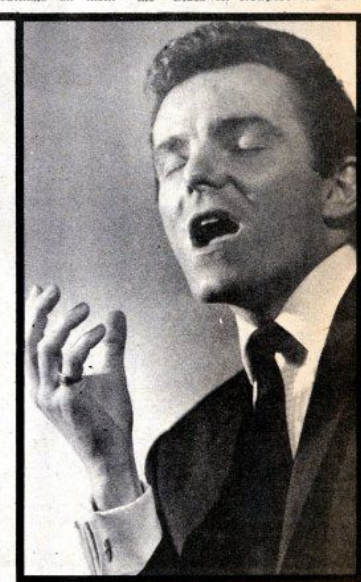
From among the recent issues, consider "World Of No Return" by Kenny Damon on Mercury.

Kenny is a 25-year-old American, married to an English girl (which means he has no foreign work-permit worries), and they've been living in England for a little over a year. In that time he has worked in Northern and London clubs and made one previous record — While I Live: this got into the lower end of the charts and started off a series of predictions to the effect that Kenny is future top-star material. All he needs to give him a real upward push is a hit record, so you can imagine how he feels about "World Of No Return".

ROUGH AND SMOOTH

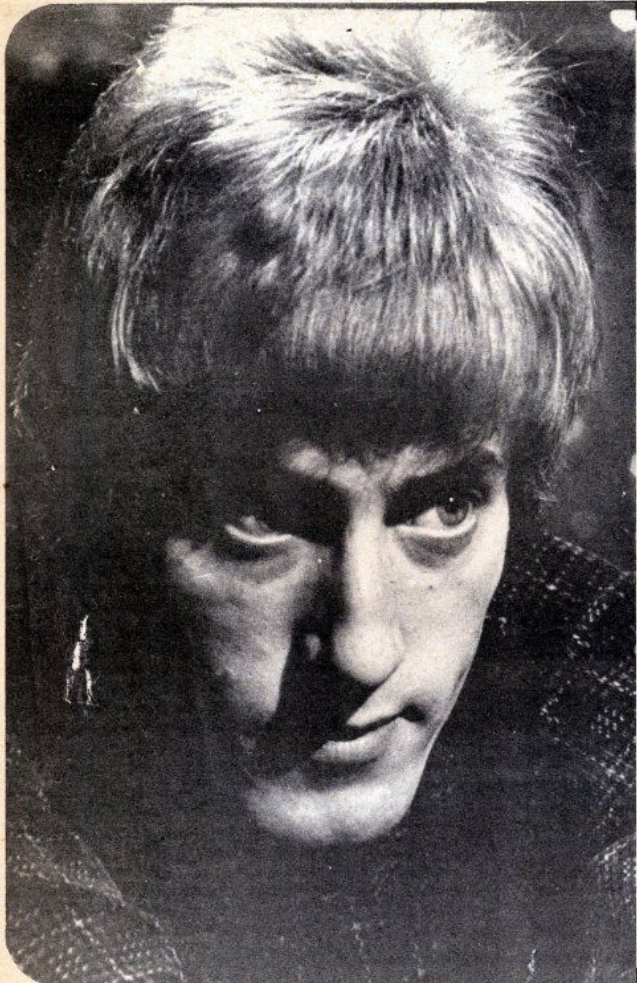
Kenny likes England (though he says he certainly wouldn't confuse it with Paradise, not until the telephone service improves anyway) and he's hoping to stay. But whatever happens to him, he'll no doubt take it in his stride: he's had plenty of practice at taking the rough with the smooth.

"I'd never before seen anything like the British working men's clubs before," said Kenny. "I like working in them myself — most of the time — but I've found them difficult. At first, I turned up with nine or ten piece arrangements, only to find that the 'band' was an organist and a drummer. Then there's those stag nights when I'm



KENNY DAMON

on a bill with two or three strippers. Somehow, when a young man walks on in a tuxedo and starts into a soulful song like "Days of Wine and Roses" — well, the audience isn't always wildly enthusiastic. It's easier for a comic than a singer because he can always kid them along. But in my experience, a singer has to be very careful what he says back to a heckler. You ought always to make sure that the audience is on your side. Then if somebody is being a nuisance his fellow customers will shush him. A singer who has been around for a while is bound to have a lot of eggs, to put down hecklers, in the back of his mind, so it's a little too easy for him to score my experience, a singer has to be very careful what he says back to a heckler. You ought always to make sure that the audience is on your side. Then if somebody is being a nuisance his fellow customers will shush him. A singer who has been around for a while is bound to have a lot of eggs, to put down hecklers, in the back of his mind, so it's a little too easy for him to score my experience, a singer has to be very careful what he says back to a heckler. You ought always to make sure that the audience is on your side. Then if somebody is being a nuisance his fellow customers will shush him. A singer who has been around for a while is bound to have a lot of eggs, to put down hecklers, in the back of his mind, so it's a little too easy for him to score my experience, a singer has to be very careful what he says back to a heckler. You ought always to make sure that the audience is on your side. Then if somebody is being a nuisance his fellow customers will shush him. A singer who has been around for a while is bound to have a lot of eggs, to put down hecklers, in the back of his mind, so it's a little too easy for him to score my experience, a singer has to be very careful what he says back to a heckler. You ought always to make sure that the audience is on your side. Then if somebody is being a nuisance his fellow customers will shush him. A singer who has been around for a while is bound to have a lot of eggs, to put down hecklers, in the back of his mind, so it's a little too easy for him to score my experience, a singer has to be very careful what he says back to a heckler. You ought always to make sure that the audience is on your side. Then if somebody is being a nuisance his fellow customers will shush him. A singer who has been around for a while is bound to have a lot of eggs, to put down hecklers, in the back of his mind, so it's a little too easy for him to score my experience, a singer has to be very careful what he says back to a heckler. You ought always to make sure that the audience is on your side. Then if somebody is being a nuisance his fellow customers will shush him. A singer who has been around for a while is bound to have a lot of eggs, to put down hecklers, in the back of his mind, so it's a little too easy for him to score my experience, a singer has to be very careful what he says back to a heckler. You ought always to make sure that the audience is on your side. Then if somebody is being a nuisance his fellow customers will shush him. A singer who has been around for a while is bound to have a lot of eggs, to put down hecklers, in the back of his mind, so it's a little too easy for him to score my experience, a singer has to be very careful what he says back to a heckler. You ought always to make sure that the audience is on your side. Then if somebody is being a nuisance his fellow customers will shush him. A singer who has been around for a while is bound to have a lot of eggs, to put down hecklers, in the back of his mind, so it's a little too easy for him to score my experience, a singer has to be very careful what he says back to a heckler. You ought always to make sure that the audience is on your side. Then if somebody is being a nuisance his fellow customers will shush him. A singer who has been around for a while is bound to have a lot of eggs, to put down hecklers, in the back of his mind, so it's a little too easy for him to score my experience, a singer has to be very careful what he says back to a heckler. You ought always to make sure that the audience is on your side. Then if somebody is being a nuisance his fellow customers will shush him. A singer who has been around for a while is bound to have a lot of eggs, to put down hecklers, in the back of his mind, so it's a little too easy for him to score my experience, a singer has to be very careful what he says back to a heckler. You ought always to make sure that the audience is on your side. Then if somebody is being a nuisance his fellow customers will shush him. A singer who has been around for a while is bound to have a lot of eggs, to put down hecklers, in the back of his mind, so it's a little too easy for him to score my experience, a singer has to be very careful what he says back to a heckler. You ought always to make sure that the audience is on your side. Then if somebody is being a nuisance his fellow customers will shush him. A singer who has been around for a while is bound to have a lot of eggs, to put down hecklers, in the back of his mind, so it's a little too easy for him to score my experience, a singer has to be very careful what he says back to a heckler. You ought always to make sure that the audience is on your side. Then if somebody is being a nuisance his fellow customers will shush him. A singer who has been around for a while is bound to have a lot of eggs, to put down hecklers, in the back of his mind, so it's a little too easy for him to score my experience, a singer has to be very careful what he says back to a heckler. You ought always to make sure that the audience is on your side. Then if somebody is being a nuisance his fellow customers will shush him. A singer who has been around for a while is bound to have a lot of eggs, to put down hecklers, in the back of his mind, so it's a little too easy for him to score my experience, a singer has to be very careful what he says back to a heckler. You ought always to make sure that the audience is on your side. Then if somebody is being a nuisance his fellow customers will shush him. A singer who has been around for a while is bound to have a lot of eggs, to put down hecklers, in the back of his mind, so it's a little too easy for him to score my experience, a singer has to be very careful what he says back to a heckler. You ought always to make sure that the audience is on your side. Then if somebody is being a nuisance his fellow customers will shush him. A singer who has been around for a while is bound to have a lot of eggs, to put down hecklers, in the back of his mind, so it's a little too easy for him to score my experience, a singer has to be very careful what he says back to a heckler. You ought always to make sure that the audience is on your side. Then if somebody is being a nuisance his fellow customers will shush him. A singer who has been around for a while is bound to have a lot of eggs, to put down hecklers, in the back of his mind, so it's a little too easy for him to score my experience, a singer has to be very careful what he says back to a heckler. You ought always to make sure that the audience is on your side. Then if somebody is being a nuisance his fellow customers will shush him. A singer who has been around for a while is bound to have a lot of eggs, to put down hecklers, in the back of his mind, so it's a little too easy for him to score my experience, a singer has to be very careful what he says back to a heckler. You ought always to make sure that the audience is on your side. Then if somebody is being a nuisance his fellow customers will shush him. A singer who has been around for a while is bound to have a lot of eggs, to put down hecklers, in the back of his mind, so it's a little too easy for him to score my experience, a singer has to be very careful what he says back to a heckler. You ought always to make sure that the audience is on your side. Then if somebody is being a nuisance his fellow customers will shush him. A singer who has been around for a while is bound to have a lot of eggs, to put down hecklers, in the back of his mind, so it's a little too easy for him to score my experience, a singer has to be very careful what he says back to a heckler. You ought always to make sure that the audience is on your side. Then if somebody is being a nuisance his fellow customers will shush him. A singer who has been around for a while is bound to have a lot of eggs, to put down hecklers, in the back of his mind, so it's a little too easy for him to score my experience, a singer has to be very careful what he says back to a heckler. You ought always to make sure that the audience is on your side. Then if somebody is being a nuisance his fellow customers will shush him. A singer who has been around for a while is bound to have a lot of eggs, to put down hecklers, in the back of his mind, so it's a little too easy for him to score my experience, a singer has to be very careful what he says back to a heckler. You ought always to make sure that the audience is on your side. Then if somebody is being a nuisance his fellow customers will shush him. A singer who has been around for a while is bound to have a lot of eggs, to put down hecklers, in the back of his mind, so it's a little too easy for him to score my experience, a singer has to be very careful what he says back to a heckler. You ought always to make sure that the audience is on your side. Then if somebody is being a nuisance his fellow customers will shush him. A singer who has been around for a while is bound to have a lot of eggs, to put down hecklers, in the back of his mind, so it's a little too easy for him to score my experience, a singer has to be very careful what he says back to a heckler. You ought always to make sure that the audience is on your side. Then if somebody is being a nuisance his fellow customers will shush him. A singer who has been around for a while is bound to have a lot of eggs, to put down hecklers, in the back of his mind, so it's a little too easy for him to score my experience, a singer has to be very careful what he says back to a heckler. You ought always to make sure that the audience is on your side. Then if somebody is being a nuisance his fellow customers will shush him. A singer who has been around for a while is bound to have a lot of eggs, to put down hecklers, in the back of his mind, so it's a little too easy for him to score my experience, a singer has to be very careful what he says back to a heckler. You ought always to make sure that the audience is on your side. Then if somebody is being a nuisance his fellow customers will shush him. A singer who has been around for a while is bound to have a lot of eggs, to put down hecklers, in the back of his mind, so it's a little too easy for him to score my experience, a singer has to be very careful what he says back to a heckler. You ought always to make sure that the audience is on your side. Then if somebody is being a nuisance his fellow customers will shush him. A singer who has been around for a while is bound to have a lot of eggs, to put down hecklers, in the back of his mind, so it's a little too easy for him to score my experience, a singer has to be very careful what he says back to a heckler. You ought always to make sure that the audience is on your side. Then if somebody is being a nuisance his fellow customers will shush him. A singer who has been around for a while is bound to have a lot of eggs, to put down hecklers, in the back of his mind, so it's a little too easy for him to score my experience, a singer has to be very careful what he says back to a heckler. You ought always to make sure that the audience is on your side. Then if somebody is being a nuisance his fellow customers will shush him. A singer who has been around for a while is bound to have a lot of eggs, to put down hecklers, in the back of his mind, so it's a little too easy for him to score my experience, a singer has to be very careful what he says back to a heckler. You ought always to make sure that the audience is on your side. Then if somebody is being a nuisance his fellow customers will shush him. A singer who has been around for a while is bound to have a lot of eggs, to put down hecklers, in the back of his mind, so it's a little too easy for him to score my experience, a singer has to be very careful what he says back to a heckler. You ought always to make sure that the audience is on your side. Then if somebody is being a nuisance his fellow customers will shush him. A singer who has been around for a while is bound to have a lot of eggs, to put down hecklers, in the back of his mind, so it's a little too easy for him to score my experience, a singer has to be very careful what he says back to a heckler. You ought always to make sure that the audience is on your side. Then if somebody is being a nuisance his fellow customers will shush him. A singer who has been around for a while is bound to have a lot of eggs, to put down hecklers, in the back of his mind, so it's a little too easy for him to score my experience, a singer has to be very careful what he says back to a heckler. You ought always to make sure that the audience is on your side. Then if somebody is being a nuisance his fellow customers will shush him. A singer who has been around for a while is bound to have a lot of eggs, to put down hecklers, in the back of his mind, so it's a little too easy for him to score my experience, a singer has to be very careful what he says back to a heckler. You ought always to make sure that the audience is on your side. Then if somebody is being a nuisance his fellow customers will shush him. A singer who has been around for a while is bound to have a lot of eggs, to put down hecklers, in the back of his mind, so it's a little too easy for him to score my experience, a singer has to be very careful what he says back to a heckler. You ought always to make sure that the audience is on your side. Then if somebody is being a nuisance his fellow customers will shush him. A singer who has been around for a while is bound to have a lot of eggs, to put down hecklers, in the back of his mind, so it's a little too easy for him to score my experience, a singer has to be very careful what he says back to a heckler. You ought always to make sure that the audience is on your side. Then if somebody is being a nuisance his fellow customers will shush him. A singer who has been around for a while is bound to have a lot of eggs, to put down hecklers, in the back of his mind, so it's a little too easy for him to score my experience, a singer has to be very careful what he says back to a heckler. You ought always to make sure that the audience is on your side. Then if somebody is being a nuisance his fellow customers will shush him. A singer who has been around for a while is bound to have a lot of eggs, to put down hecklers, in the back of his mind, so it's a little too easy for him to score my experience, a singer has to be very careful what he says back to a heckler. You ought always to make sure that the audience is on your side. Then if somebody is being a nuisance his fellow customers will shush him. A singer who has been around for a while is bound to have a lot of eggs, to put down hecklers, in the back of his mind, so it's a little too easy for him to score my experience, a singer has to be very careful what he says back to a heckler. You ought always to make sure that the audience is on your side. Then if somebody is being a nuisance his fellow customers will shush him. A singer who has been around for a while is bound to have a lot of eggs, to put down hecklers, in the back of his mind, so it's a little too easy for him to score my experience, a singer has to be very careful what he says back to a heckler. You ought always to make sure that the audience is on your side. Then if somebody is being a nuisance his fellow customers will shush him. A singer who has been around for a while is bound to have a lot of eggs, to put down hecklers, in the back of his mind, so it's a little too easy for him to score my experience, a singer has to be very careful what he says back to a heckler. You ought always to make sure that the audience is on your side. Then if somebody is being a nuisance his fellow customers will shush him. A singer who has been around for a while is bound to have a lot of eggs, to put down hecklers, in the back of his mind, so it's a little too easy for him to score my experience, a singer has to be very careful what he says back to a heckler. You ought always to make sure that the audience is on your side. Then if somebody is being a nuisance his fellow customers will shush him. A singer who has been around for a while is bound to have a lot of eggs, to put down hecklers, in the back of his mind, so it's a little too easy for him to score my experience, a singer has to be very careful what he says back to a heckler. You ought always to make sure that the audience is on your side. Then if somebody is being a nuisance his fellow customers will shush him. A singer who has been around for a while is bound to have a lot of eggs, to put down hecklers, in the back of his mind, so it's a little too easy for him to score my experience, a singer has to be very careful what he says back to a heckler. You ought always to make sure that the audience is on your side. Then if somebody is being a nuisance his fellow customers will shush him. A singer who has been around for a while is bound to have a lot of eggs, to put down hecklers, in the back of his mind, so it's a little too easy for him to score my experience, a singer has to be very careful what he says back to a heckler. You ought always to make sure that the audience is on your side. Then if somebody is being a nuisance his fellow customers will shush him. A singer who has been around for a while is bound to have a lot of eggs, to put down hecklers, in the back of his mind, so it's a little too easy for him to score my experience, a singer has to be very careful what he says back to a heckler. You ought always to make sure that the audience is on your side. Then if somebody is being a nuisance his fellow customers will shush him. A singer who has been around for a while is bound to have a lot of eggs, to put down hecklers, in the back of his mind, so it's a little too easy for him to score my experience, a singer has to be very careful what he says back to a heckler. You ought always to make sure that the audience is on your side. Then if somebody is being a nuisance his fellow customers will shush him. A singer who has been around for a while is bound to have a lot of eggs, to put down hecklers, in the back of his mind, so it's a little too easy for him to score my experience, a singer has to be very careful what he says back to a heckler. You ought always to make sure that the audience is on your side. Then if somebody is being a nuisance his fellow customers will shush him. A singer who has been around for a while is bound to have a lot of eggs, to put down hecklers, in the back of his mind, so it's a little too easy for him to score my experience, a singer has to be very careful what he says back to a heckler. You ought always to make sure that the audience is on your side. Then if somebody is being a nuisance his fellow customers will shush him. A singer who has been around for a while is bound to have a lot of eggs, to put down hecklers, in the back of his mind, so it's a little too easy for him to score my experience, a singer has to be very careful what he says back to a heckler. You ought always to make sure that the audience is on your side. Then if somebody is being a nuisance his fellow customers will shush him. A singer who has been around for a while is bound to have a lot of eggs, to put down hecklers, in the back of his mind, so it's a little too easy for him to score my experience, a singer has to be very careful what he says back to a heckler. You ought always to make sure that the audience is on your side. Then if somebody is being a nuisance his fellow customers will shush him. A singer who has been around for a while is bound to have a lot of eggs, to put down hecklers, in the back of his mind, so it's a little too easy for him to score my experience, a singer has to be very careful what he says back to a heckler. You ought always to make sure that the audience is on your side. Then if somebody is being a nuisance his fellow customers will shush him. A singer who has been around for a while is bound to have a lot of eggs, to put down hecklers, in the back of his mind, so it's a little too easy for him to score my experience, a singer has to be very careful what he says back to a heckler. You ought always to make sure that the audience is on your side. Then if somebody is being a nuisance his fellow customers will shush him. A singer who has been around for a while is bound to have a lot of eggs, to put down hecklers, in the back of his mind, so it's a little too easy for him to score my experience, a singer has to be very careful what he says back to a heckler. You ought always to make sure that the audience is on your side. Then if somebody is being a nuisance his fellow customers will shush him. A singer who has been around for a while is bound to have a lot of eggs, to put down hecklers, in the back of his mind, so it's a little too easy for him to score my experience, a singer has to be very careful what he says back to a heckler. You ought always to make sure that the audience is on your side. Then if somebody is being a nuisance his fellow customers will shush him. A singer who has been around for a while is bound to have a lot of eggs, to put down hecklers, in the back of his mind, so it's a little too easy for him to score my experience, a singer has to be very careful what he says back to a heckler. You ought always to make sure that the audience is on your side. Then if somebody is being a nuisance his fellow customers will shush him. A singer who has been around for a while is bound to have a lot of eggs, to put down hecklers, in the back of his mind, so it's a little too easy for him to score my experience, a singer has to be very careful what he says back to a heckler. You ought always to make sure that the audience is on your side. Then if somebody is being a nuisance his fellow customers will shush him. A singer who has been around for a while is bound to have a lot of eggs, to put down hecklers, in the back of his mind, so it's a little too easy for him to score my experience, a singer has to be very careful what he says back to a heckler. You ought always to make sure that the audience is on your side. Then if somebody is being a nuisance his fellow customers will shush him. A singer who has been around for a while is bound to have a lot of eggs, to put down hecklers, in the back of his mind, so it's a little too easy for him to score my experience, a singer has to be very careful what he says back to a heckler. You ought always to make sure that the audience is on your side. Then if somebody is being a nuisance his fellow customers will shush him. A singer who has been around for a while is bound to have a lot of eggs, to put down hecklers, in the back of his mind, so it's a little too easy for him to score my experience, a singer has to be very careful what he says back to a heckler. You ought always to make sure that the audience is on your side. Then if somebody is being a nuisance his fellow customers will shush him. A singer who has been around for a while is bound to have a lot of eggs, to put down hecklers, in the back of his mind, so it's a little too easy for him to score my experience, a singer has to be very careful what he says back to a heckler. You ought always to make sure that the audience is on your side. Then if somebody is being a nuisance his fellow customers will shush him. A singer who has been around for a while is bound to have a lot of eggs, to put down hecklers, in the back of his mind, so it's a little too easy for him to score my experience, a singer has to be very careful what he says back to a heckler. You ought always to make sure that the audience is on your side. Then if somebody is being a nuisance his fellow customers will shush him. A singer who has been around for a while is bound to have a lot of eggs, to put down hecklers, in the back of his mind, so it's a little too easy for him to score my experience, a singer has to be very careful what he says back to a heckler. You ought always to make sure that the audience is on your side. Then if somebody is being a nuisance his fellow customers will shush him. A singer who has been around for a while is bound to have a lot of eggs, to put down hecklers, in the back of his mind, so it's a little too easy for him to score my experience, a singer has to be very careful what he says back to a heckler. You ought always to make sure that the audience is on your side. Then if somebody is being a nuisance his fellow customers will shush him. A singer who has been around for a while is bound to have a lot of eggs, to put down hecklers, in the back of his mind, so it's a little too easy for him to score my experience, a singer has to be very careful what he says back to a heckler. You ought always to make sure that the audience is on your side. Then if somebody is being a nuisance his fellow customers will shush him. A singer who has been around for a while is bound to have a lot of eggs, to put down hecklers, in the back of his mind, so it's a little too easy for him to score my experience, a singer has to be very careful what he says back to a heckler. You ought always to make sure that the audience is on your side. Then if somebody is being a nuisance his fellow customers will shush him. A singer who has been around for a while is bound to have a lot of eggs, to put down hecklers, in the back of his mind, so it's a little too easy for him to score my experience, a singer has to be very careful what he says back to a heckler. You ought always to make sure that the audience is on your side. Then if somebody is being a nuisance his fellow customers will shush him. A singer who has been around for a while is bound to have a lot of eggs, to put down hecklers, in the back of his mind, so it's a little too easy for him to score my experience, a singer has to be very careful what he says back to a heckler. You ought always to make sure that the audience is on your side. Then if somebody is being a nuisance his fellow customers will shush him. A singer who has been around for a while is bound to have a lot of eggs, to put down hecklers, in the back of his mind, so it's a little too easy for him to score my experience, a singer has to be very careful what he says back to a heckler. You ought always to make sure that the audience is on your side. Then if somebody is being a nuisance his fellow customers will shush him. A singer who has been around for a while is bound to have a lot of eggs, to put down hecklers, in the back of his mind, so it's a little too easy for him to score my experience, a singer has to be very careful what he says back to a heckler. You ought always to make sure that the audience is on your side. Then if somebody is being a nuisance his fellow customers will shush him. A singer who has been around for a while is bound to have a lot of eggs, to put down hecklers, in the back of his mind, so it's a little too easy for him to score my experience, a singer has to be very careful what he says back to a heckler. You ought always to make sure that the audience is on your side. Then if somebody is being a nuisance his fellow customers will shush him. A singer who has been around for a while is bound to have a lot of eggs, to put down hecklers, in the back of his mind, so it's a little too easy for him to score my experience, a singer has to be very careful what he says back to a heckler. You ought always to make sure that the audience is on your side. Then if somebody is being a nuisance his fellow customers will shush him. A singer who has been around for a while is bound to have a lot of eggs, to put down hecklers, in the back of his mind, so it's a little too easy for him to score my experience, a singer has to be very careful what he says back to a heckler. You ought always to make sure that the audience is on your side. Then if somebody is being



ROGER DALTREY (RM Pic.)

'There's no more trouble in the group now—we won't split up . . .'

"COME up and see the attic," said Roger Daltrey, "I decorated it myself last month."

I gingerly climbed the stairs, pushed open a round-topped polished wood door and sank down on a huge sofa in the attic of Roger's new flat in London's Maida Vale. If ever the Who fold ("I can't see us lasting longer than three years," said Roger), then the lead singer could make a good living doing interior design and decoration. He has covered the ceiling with polished wood, white-washed the walls and generally converted the attic into an interesting place, instead of a dirty musty old room.

Also padding around the flat was Mouse, a Saluki, which is a rare and expensive dog which can run at the phenomenal speed of 45 m.p.h. It's former name is unpronounceable and Roger was given it as a present some months ago. He was ejected from his last flat because Mouse wasn't trained properly at the time, when he was just a pup.

"I enjoyed decorating this room. It would have cost me about £300 and I've bought all the bits and pieces from junk shops, markets, etc. I moved into this area because it's so quiet. Pete's got his own flat, he has done for some time now, but John and Keith still live at home.

"You know, I'm completely out of the picture as far as our image is concerned. We were out of things for so long, because of all these legal troubles that I feel that we're starting all over again. There's no more trouble in the group now — we won't split up or anything. We couldn't though, because we just wouldn't be the Who if any one of us left. We feel we are a group of individuals rather than Roger Daltrey and the Who, or Pete Townshend and the Who.

"I can't see how some groups keep going with all the changes they go through. Manfred Mann for instance. It's hard on Michael d'Abo because Manfred seems to be trying to push him into the

Paul Jones slot. It must be terribly hard for him."

At the moment the Who have two records in the charts, and they're still entangled in legal deals and arguments. But the boys are quite happy with the set-up with Polydor.

"We had one row because of the 'My Generation' LP. It was so rushed it was ridiculous. The instrumental parts were really rushed and they put out all those old James Brown things, which weren't intended for it. They're fine for the stage but not for a record. The same thing applies to some of the songs which will be on our new LP, except for vice versa. They don't go down well on stage but they sound good on the record.

"We've recorded a version of 'Barbara Ann' for the LP, and there's also Pete's song 'So Sad About Us' which flopped for the Merseys. For the never-say-die Who fans we've included 'Heat Wave' but the track I like best so far is Pete's 'Dismisses'. There are still a lot more to record, and the LP will be ready in about a month.

The Who are shortly to start a tour with the Merseys, but there are some more big names to come. On stage the Who still smash equipment but there's more to it than meets the eye.

"We do it more for our own sake than the audiences," explained Roger. "It's a kind of relief, smashing things up. And it's not as bad as you think. Most of the equipment can be repaired again—in fact we've got everything from amplifiers to guitars all covered in patches. They sound exactly the same. And our two road managers are geniuses at putting them back together again. It's only Pete who permanently damages things, and that's because some of his guitars are so fragile. It all started when Pete slipped on stage and broke his guitar. The reaction was terrific! No really, he started it when he used to play about with amplifiers and pull them and everything for the feedback sounds. It just developed. It makes us feel much better to do it.

"The rest of our act is for the audience. But the smashing up bit is for us." Roger explained that it was getting harder and harder to keep one jump ahead on stage numbers.

"When we were the High Numbers we used to do things like 'Gotta Dance To Keep From Crying', then when we became the Who it was James Brown. Everyone started on those, so now it's all down to originals. But we don't do all that much stage work. We turn down more dates than we accept. Sometimes I think we should have done them.

"It's the money situation that bothers me. I mean, we never used to get any. Things aren't so bad now. But for a top group our money was terrible." **NORMAN JOPLING**



OUT NOW! A DECCA RUSH RELEASE FROM

PAUL AND BARRY RYAN

THE HIT THE HOLLIES WROTE FOR PAUL & BARRY!

HAVE YOU EVER LOVED SOMEBODY

F12494

DECCA

Spencer Davis and I sat side by side in the control booth at the BBC's Maida Vale studio. We could see Stevie Winwood seated at an organ playing, but we could not hear him through the soundproof glass.

The only time we did hear him was when the group's new LP began to play behind us. Spencer took me through "Autumn '66" track by track, explaining the reasons for recording some of the numbers and the group's attitude towards a few of the songs.

TILL THE END OF TIME. "This is a Brenda Holloway song, it was the 'B' side of 'Sad Song' in America. We've always dug Brenda Holloway. You may remember one of our earlier recordings was 'Every Little Bit Hurts', one of her numbers. This was to have been a single, but it wasn't regarded as commercial enough. I, personally, love this, I think it is probably the best track on the LP."

TAKE THIS HURT OFF ME. "A Don Covay number. Also one I love. The Stones have drawn on Don Covay, too, they did 'Mercy Mercy'. I think this is also one of the tracks on the LP that is groovy."

NOBODY KNOWS YOU WHEN YOU'RE DOWN AND OUT. "This is Steve in a more sort of reflected mood. It has become one of the standard night club classics. We heard Nina Simone doing it and we took it from there. It's proved to be a great favourite at the Marquee. I love this one. It's got one of those endings that builds up to a great big chordy ending."

MIDNIGHT SPECIAL. "This is where Spence has a little shot at lead vocal. It stems back from my folk days with 12-string guitar and vocal accompaniment from Steve. This has been sung around for years. It earned me some cash when I was busking on street corners in Paris and down in the south of France. Our manager, Chris Blackwell, is featured on clapping."

WHEN A MAN LOVES A WOMAN. "One that we were going to release as a single, but unfortunately Mr. Percy Sledge got there first. We had a copy before it was released in the States, but we were diving around all over Europe. When we got back it was already zooming up in the States. Though this track has already been flogged to death, we didn't think there was any harm putting it on the LP. In fact, we had recorded the backing track before we went away. This may explain why the new single was so long coming."

Autumn '66

IN DEPTH BY SPENCER DAVIS



SPENCER doesn't often eat this much, but he's celebrating the success of his new single and LP. (R.M. Pic.)

WHEN I COME HOME. "We hope people don't object to the single being on the record. It was Jackie being injected into the group."

MEAN WOMAN BLUES. "This is going back, the roots of rock and roll came from country blues. I remember hearing Elvis Presley's version of this and it was a gas. We thought we'd do one like that because we all thought it was a gas. This is our venture into rock and roll-country. We contemplated this as a single but we thought it would be too much."

DUST MY BLUES. "Elmore James. We do this in our stage act and a lot of people said why didn't we record it. Spence singing again on this one — I came into my own on this one. When we formed the group it was originally me singing, but Steve turned out so well, we had to promote him and I was relegated. This goes through a sort of country blues cum rock and roll thing. I think this LP gives a better cross-section of the tastes, individual and group-wise, more than the first two LPs."

ON THE GREEN LIGHT. "It's an instrumental we improvised more in the studio when we went in. We were recording on the green light because the red light wasn't

working. Bit trite, isn't it? But it's the truth. This is a showcase for Stevie's organ."

NEIGHBOUR NEIGHBOUR. "Jimmy Hughes number. We heard it on an LP given us by Jimmy Hughes. It's a great number. I had a sore throat that day. We've drawn a lot on the younger generation coloured artists on this LP. Elmore James has crossed into this field now, he has been accepted by it anyway."

HIGH TIME BABY. "This was the 'B' side of 'Keep On Running'. A lot of people liked it more than 'Keep On Running' which is probably why it sold a lot, it did over 250,000. We've never played it on stage, so easy to do."

SOMEBODY HELP ME. "I think Steve sounds a bit like Eric Burdon on this one. He claims he did anyway. We don't want to cross Phillips again, but we're not too happy about sticking this one on."

Those were Spencer's comments on the very good record. My favourite tracks? Certainly the cruel and beautiful "Nobody Knows You When You're Down And Out" and the opening track "Till The End Of Time."

RICHARD GREEN

classified & SMALL adverts

- **records for sale**
RECORD BAZAAR. 50,000 from 2/-—Write for lists, 1142-6, Argyll Street, Glasgow.
FATS DOMINO and other artists. Send s.a.e. for lists, 12 Winkley St., London, E.2.
RECORD AUCTION. S.a.e. for lists, 17 Priory Avenue, Taunton, Somerset.
CARL PERKINS, five copies of "Turn Around" mon 78s. Offers to Breathless Dan, "Rock-house", 17 Graham Street, Newport, Monmouthshire.
SALE. Blues, Soul, Rock. S.a.e. list. White, 64 Ripley Road, Worthing.
- **penfriends**
PENFRIENDS at home and abroad. S.a.e. for free details.—European Friendship Society, Burnley, 504
JEANS INTRODUCTIONS, 10 Queen Street, Exeter, 17 to 70. Worldwide successful romances.
ROMANCE OR PENFRIENDS. England / Abroad. Thousands of members. Details World Friendship Enterprises, MC74, Amhurst Park, N.16.
UNDER 21? Penpals anywhere. S.a.e. for free details.—Teenage Club, Falcon House, Burnley, 503
MARY BLAIR BUREAU. Introductions everywhere. Details free—43/52 Ship Street, Brighton. 523
FRENCH penfriends, all ages from 12 to 21. Send s.a.e. for free details.—Anglo French Correspondence Club, Burnley.
TEENS / TWENTIES. Penfriends. Home/abroad. M.F.C., 9 The Arbour Farnhill, Keighley, Yorkshire.

- INTRODUCTIONS to new friends of the opposite sex arranged by post. Members, aged 16 upwards everywhere. Details under plain cover from: Mayfair Introductions (Department 9), 69 Neal Street, London, W.C.2.
- PEN PALS FROM 100 COUNTRIES would like to correspond with you. Details and 150 photos free! Correspondence Club Hermes, Berlin 11, Box 17/M, Germany.
- EXCITING PENFRIENDS! S.a.e. for free details to:—Argo Correspondence Club, Trevelyan Chambers, Boar Lane, Leeds.
- CHARLIE CHESTER CLUB. Girls aged 18/21 wanted urgently as penpals for servicemen. Josie Veen, 49 Tunley Road, Tooting, London, S.W.17
- PENFRIENDS wanted by many. All ages. S.a.e. Pen Society, (N.38), Chorley, Lancs.
- **fan clubs**
KENNY BALL APPRECIATION SOCIETY. — S.a.e. to Miss Pat Sanders, 18 Carlisle Street, London, W.1.
GEORGIE FAME fan club. Secretary, 47 Gerrard St., W.1. 1029
THE ANIMALS' OFFICIAL FAN CLUB. S.a.e. 39 Gerrard Street, W.1.
ROLLING STONES FAN CLUB, 63-69 New Oxford Street, London, W.C.1.
MARTHA & THE VANDELLAS Fan Club. S.a.e. 101 Camp Street, Salford 7, Manchester.
GENE VINCENT FAN CLUB 9 Lumsden Terrace, Catchgate, Stanley, County Durham.
LOS BRAVOS Fan Club, Chris and Anne, 51, Harborton Road, N.19.
- **songwriting**
LYRICS WANTED by Music Publishing House — 11 St. Alban's Avenue, London, W.4.
MUSIC COMPOSED to your lyrics—Sturtones, Sardinia House, 52 Lincoln's Inn Fields, W.C.2.
- **publications**
HOME OF THE BLUES No. 5 SEPTEMBER
PHOTO'S, DISCOGRAPHIES, ARTICLES, SOLOMON BURKE, AL T.N.T. BRAGGS, OTIS REDDING, MAJOR LANCE, BOBBY BLAIND on Disc, Plus usual articles.
Send 2/6d. P.O./Cheque to:—
HOME OF THE BLUES
100 ANGEL HOUSE
WOOLMER ROAD, LONDON, N.18

you'll be missing out on something if you miss Record Mirror TAKE A SUBSCRIPTION and be sure of a copy

Britain 3 months 7/6, 6 months 15/-. 1 year £11.0.0.
Foreign 3 months 10/-. 6 months 20/-. 1 year 37/6.
Europe—airmail 6 months 35/-. 1 year 70/-.
Outside Europe—airmail 6 months £12.0.0, 1 year £5.
I live outside the U.K. and wish the paper to be sent by ordinary mail/air mail. (Delete section not applicable).

Send form and money to Subscription Dept., Record Mirror, 116 Shaftesbury Avenue, London, W.1.
I enclose £ s. d. for subscription.

NAME _____
ADDRESS _____

STARS OF ROCK'N'ROLL featuring Jerry Lee Lewis. Orders taken now for book 2 also featuring Jerry Lee. Both 6s. 6d. post. Tremendous demand. Write now to Alan Keen, 66 Neal Street, W.C.2.

● **announcements**
BLUSHING, SHYNESS. Nerves, quickly overcome by my famous 40-year-old remedy. Write now to Henry Rivers (R.M.S.), 2 St. Mary's Street, Huntingdon, Hunts.
MERRILL MOORE re-issue enthusiasts. Pledge your immediate support. Ink Roy Squires, 20 Manchester Square, W.1.
EDDIE COCHRAN, "Three Stars," HIT!

GIGSTER DRUM OUTFIT
Complete Baso Drum, Snare Drum, Pair Bongos, Bongos, Bongo Holder, Cymbal, Baso Drum Spurs, Pair Side Drum Sticks, Baso Drum Pedal, S.A.R.E. Drum Stand. Available in Blue or Red Sparkle. ORDER NOW or write for Catalogue of drum bargains. Bell Music (Drum Dept. 28) 157-9 Ewell Rd., SURBITON, Surrey. Callers welcome. — Open all day Saturday.

Play as you Pay!
CASH PRICE £39.76
Hire Purchase terms available over 12, 18 or 24 months.
... My face was a mass of spots but they have almost gone now! C.C. Enfield.
For a descriptive leaflet and a 30-day treatment just send 8/6 (post free) to: CROWN DRUG CO. (Manufacturing Chemists—Est. 1960) (Dept. RM.2), BLACKBURN



THE IVY LEAGUE

IVY MIX-UP!

"Ooops!" said they... "Your slip is showing". And Ooops! said we as we realised where we'd gone wrong. We could have said that it's all our fault, except that it isn't — and we now know that the Ivy League, no less are NOT blaming us. We're all agreed that it's the fault of Wee Grubby Grem-lins who try all the time to put newspaper offices in dead trouble.

The Ivy League? Very much involved because we said, without meaning to, that they were the gents who made the record of "We Love The Pirates", out on the Marmalade label. We rang Johnny Shadow, who handles the Ivy League, and we blurted out that odd words had got missed out in the original story and Johnny shadow - boxed amiably and said: "Don't worry about it. Dunno what the Ivy's really think of the pirate stations, but all I know is they didn't make the record."

So what does it all add up to? Well, we were told one thing — and the Grem-lins (Wee Grubby) joined in to make it a bit inaccurate. Here's a brand-new picture of the Ivy League anyway. You've got to look a bit closely to find the Grem-lin, disporting himself in the background.

But he's there. Believe us, he's there... P.J.

THE ANIMALS—THE FINAL SPLIT!

THE ANIMALS have definitely split up. Months of speculation about the future of the group were brought to an end on Friday when Eric Burdon returned from America. Eric and drummer Barry Jenkins will stay together and record as Eric Burdon and the Animals, though none of the other members of the group will be involved. A separate unit is being formed to join Eric and Barry.

Hilton Valentine is to record himself as a folk-rock artiste. He has brought some tapes back from America and has one particular number which he is eager to release soon.

Chas Chandler is to go into management and agency work. He will be looking for new talent to develop.

Dave Rowberry is to arrange and record. It is likely that jazz pieces will play a large part in his career in that field.

The group toured America with **Herman's Hermits** for six weeks recently and stayed on in America for various negotiations at the end of the trek.



ERIC—he carries on with BARRY.

Spoonful quit tour

The Lovin' Spoonful have pulled out of their scheduled tour with Dusty Springfield and the Alan Price Set. The tour begins at Finsbury Park Astoria on September 27.

Los Bravos replace the Spoonful but will not join the tour until September 29 at Cheltenham Odeon. **Dave Berry** and **Jonathan** guest on the first two nights. The Mindbenders appear at Manchester Odeon on October 3.

During their visit, Los Bravos will also appear at Wembley Starline (September 25), Bath Pavilion (26), Malvern Winter Gardens (27), Sunderland Top Rank (28), Manchester Oasis and Warrington Country Club (October 9), Blackpool Locarno (10), Liverpool Cavern (11), Stourbridge Town Hall (12), Oldham Astoria (13), Manchester Princess and Domino (14), Nelson Imperial and Bury Palace (15).

Beach Boys' concerts set

The Beach Boys' venues in England have now been set. They will appear with **Lulu** and **David** and **Jonathan**, opening at Finsbury Park Astoria on November 6.

They also play Tooting Granada (8), Leicester De Montfort (9), Leeds Odeon (10), Manchester Odeon (11), Cardiff Capitol (12) and Birmingham Theatre (13).

Alan Price has written and recorded **Lulu's** new single and his band back **Lulu** on the disc, "What A Wonderful Feeling" which is released by Decca on September 30.

NEW HOLLIES SINGLE

The Hollies' new single is titled "Stop! Stop! Stop!" Written by **Tony Hicks**, **Graham Nash** and **Allan Clark**, it is released on October 7. An LP is expected in mid-November.

The group is likely to take part in a two-week **Dick Clark** "Caravan" tour of America from November 11. Their tour with **Paul Jones**, the **Small Faces** and **Paul and Barry Ryan** now opens at Aldershot ABC on October 15.

Big Reaction deal for Cream

The Cream have signed a £50,000 five-year record contract with **Reaction**. **Robert Stigwood's** label. Their first single will be issued on September 30 and six titles are under consideration.

Because they are still working on their first LP, "Fresh Cream", the group may have to rearrange dates to enable the album to be released in mid-October. Their dates at present include **Hilfain** (September 16), **Grantham** (17), **Hayes** (18), **Woking** (19) and **Soho Marquee** (27).

TWO BIG NEW RUSH-RELEASES

GEORGIE FAME has covered "Sunny" for release tomorrow (Friday) on Columbia. The **Bobby Hebb** version reached No. 1 in America and has recently been covered by **Cher**.

Another rush-release — also out tomorrow — is "Have You Ever Loved" by **Paul and Barry Ryan** on Decca. This is the number already out by the Searchers.

September 23 releases include: DECCA — the Undergraders "Looks Like It's Gonna Be My Year", Pinkerton's Colours "Magic Rocking Horse" and the Zombies "Gotta Get A Hold On Myself"; LONDON — Margaret Whiting's "Nothing Lasts For Ever" and Gene Vincent's "Bird-Doggin'";

RCA — the Kirkbys' "It's A Crime" and Al Hirt's "The Happy Trumpet"; COLUMBIA — Graham Bonney's "No One Knows", Barbara Kay's "Power And The Glory" and the Downliners Sect's "Cost Of Living"; PARLOPHONE — the Soul Mates' "Mood Melancholy";

CAPITOL — the Classics' "Polyanna", HMV — Della Reese's "It Was A Very Good Year", LIBERTY — Jackie De Shannon's "I Can Make It With You", STATE-SIDE — Ronnie Dove's "I Really Don't Want To Know" and Peter De Angelis' "Theme From The Bible"; FONTANA — Mireille Mathieu's "Non Credo" and Terry Laine's "Remember Him"; MERCURY — the X'caliburs' "You'll Find Out";

POLYDOR — Diana Dors's "Security", the Chuckles' "Three Short Days" and the Chantelles' "There's Something About You"; FYE — the Slade Brothers' "What A Crazy Life", the Kyles' "Frosted Panes", Doc Carroll and the Royal Blues' "Far Away From You" and the Honeycombs' "That Loving Feeling";

REPRISE — Duane Eddy's "Daydream" and Buddy Greco's "Love"; VOGUE — Francoise Hardy's "Autumn Rendezvous" and Michael Polnareff's "No, No, No, No, No";

Bennett concert

Cliff Bennett's new EP is released on October 7. The Parlophone disc contains "We're Gonna Make It", "Whole Lotta Woman", "My Sweet Woman" and "Walking To The Station". Cliff appears with **Gerry and the Pacemakers**, **Billy J. Kramer** and the **Dakotas**, the **Moody Blues**, the **Fourmost**, the **Scafold**, and the **Fenmen** at Cardiff Capitol on September 23.

HIRT VISIT

Al Hirt visits England for about two weeks from September 25. RCA are releasing "The Happy Trumpet" to tie in with the occasion.

Hirt will record appearances on "International Cabaret", "Show Of The Week" and "Billy Cotton Music Hall". The father of eight, bearded 20-stone Hirt will appear at the Grand Gala du Disque in Amsterdam on October 1.

Cliff and Shads Palladium date

Cliff Richard, the **Shadows**, **Tom Jones** and **Frank Ifield** have all been set for spots on ATV's "The London Palladium Show" which returns on September 25.

Cliff and the Shadows appear on the same show on October 9. **Millicent Martin** appears with them. **Tom** guests with **Morecombe and Wise**, **Bob Monkhouse** and **Millicent** the previous week (2) and **Frank** is with **Michael Rentine** on October 30.

Also set for appearances are **Kathy Kirby**, **Roy Castle** and **Tommy Cooper** (September 25), **Harry Secombe**, **Spike Milligan**, **Peter Sellers**, and **Ray Ellington** (October 16). **Mike** and **Bernie Winters** and the **Dallas Boys** (23).

SINATRA-BASIE ANNIVERSARY ALBUM

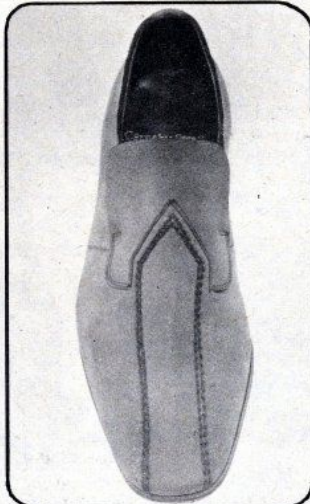
Frank Sinatra and **Count Basie** team up on an LP titled "In Concert Sinatra At The Sands With Count Basie And The Orchestra" for release on Reprise on September 23. The LP marks the fifth anniversary of the label.

It is also the first anniversary of Warner Brothers with **Pye** and to mark both occasions, the following albums are being issued: **Sammy Davis** and **Buddy Rich's** "The Sounds Of '66'", **Dean Martin's** "The Hit Sound Of Dean Martin", **Duane Eddy's** "The Biggest Twang Of Them All", **Nancy Sinatra's** "Nancy In London", the **Everly Brothers'** "Two Yanks In England", **Trini Lopez's** "The Second Latin Album", **Jimmy Durante's** "One Of Those Songs", **Allan Sherman's** "Allan Sherman—Live! (Hoping You Are The Same)" and **Buddy Greco's** "Big Band And Ballads".

RADIO DATES

The **Spencer Davis Group** and **Unit Four Plus Two** guest on BBC-Light's "Swingalong" from September 26 to October 1. **Peter and Gordon** appear on "Easy Beat" on September 25.

Georgie Fame guests on "Parade Of The Pops" on September 21.



Be The Man Who Sets The Trend.



IN DENSON FASHION SHOES FOR MEN

Like this one from the Carnaby Street range, for men in top gear. A racy casual for quick getaways, it has a moderate toe and features a bold line in stitching. Special point: a slope-in motoring heel. Go plushy in Mushroom Velour Suede (Style 633) or, for a cool look, choose it in Waxed Acorn (Style 634). Price 65/-. And below, some more views of the swinging Denson scene. From left to right, examples of Denson Classics, Denson Fine Poynts and Denson Fine Chisels.



denson

FASHION SHOES FOR MEN
D. Senker & Son Ltd., 24 Kingsland Road, London E.2

Here's a colour portrait of the Mindbenders who have now notched up a hat-trick of hits with their third American song 'Ashes To Ashes'



Jerry Lee Lewis—the Rock 'n' Roll Othello!!!

THAT indefatigable worker for the cause of rock'n'roll, Breathless Dan Coffey, of Newport, Wales, is just back from an eight-day stay with Jerry Lee Lewis, in Memphis, Tennessee. RM's Peter Jones culled the following facts from Dan, who takes up the story as from now:

"It was the realisation of a dream for me. Soon after I arrived, I went to Jerry Lee's home. He was out on tour, but I left the number where I was staying. And one night, out of the blue, Jerry Lee phoned, saying for me to come on over. I went. Jerry Lee, now growing a beard, looked great, noticeably slimmer — around 170 pounds.

"I told him how his fans were awaiting eagerly his October tour. Jerry said this time he's coming by boat and will fly back—he still hates flying and wants to see what it is like by boat. He mentioned his numerous British friends, sent his regards to the fan club, president Martin Affleck, and to Tom Jones, Gerry Allen of the Interns and to RM readers.

"His home is really something. A swimming pool shaped like a piano, with black and white tiles for the keyboard. He's fanatical over television, has four sets . . . all showing in colour. And another in his Lincoln limousine. He also had a '66 Cadillac convertible, two motor-cycles (a huge Harley-Davidson and a Honda), plus a 1928 Ford jalopy.

PHEOBIE JOINS IN

"He sits up until four a.m. or so, watching T.V., then gets up around 9 or 10 a.m. Then he'll head for the piano, spending an hour playing or singing. His three-year-old daughter, Pheobie, loves joining in . . . she sings "Jesus Loves Me", Jerry Lee plays. Then he'll go for a dip — the temperature is normally about 100 degrees. It's nothing for him to drive into town, too.

"Sure, he's well-known in town, but he doesn't often get mobbed and goes about Memphis freely, unlike Elvis, who's home is sadly regarded as a prison by the locals. Jerry's home is between ten and twelve miles outside the city centre. It's in a policed residential area, with trees all round — Jerry and Cecil Harrelson spend a lot of time fishing for bass on Coro Lake,



DAN with JERRY LEE

which is loaded with fish, even turtles.

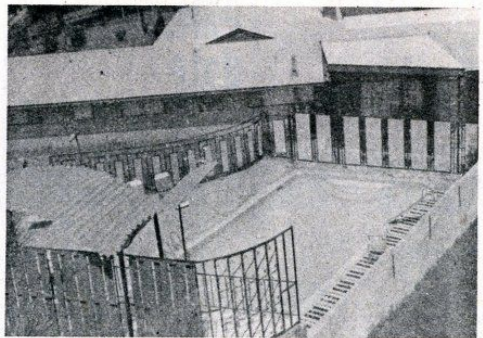
"One day, Jerry played me the rehearsal soundtrack tape for the musical play he's signed up for — "Rock'n'Roll Othello", or "Catch My Soul". He plays "Honest Eargo" and he sings eight songs and he'll be using that name for about 18 months, starting on Broadway early in 1967. Jerry Lee's songs are hard rock'n'roll, not what I expected to find in a play, and they're great compositions by Jack Good. The other artistes are poppy-sounding but more power to Jerry Lee the only real red-hot rockin' cat in the casts. I think this show will be the most refreshing thing to happen in the stagnant rock'n'roll world for many years—even Alan Freed would have been proud of it.

"Jerry Lee has plans for doing a lot of films in the next ten years. His latest single 'Memphis Beat', coupled with 'If I Had It All To Do Over Again' should be out here for his tour. Because of demand for 'Memphis Beat' on the LP of the same name, Jerry has re-cut it again for this single — it certainly has a bigger sound than on the LP. Flip is a slow country song, ruined for my ears by strings being included.

"Sam Phillips was not in Memphis while I was there. He spends much time in Florida where he has his own radio station, and he's a very wealthy man. His elder brothers, Tom and Judd, were very kind to me and I attended a session at the Sun studios. It was hired out that night to the Jewel label — the recording man was none other than Scotty Moore. He recorded four sides by blues artist Jerry 'Boogie' McCain and more by coloured blues singer Frank Frost. D. J. Fontana was the drummer . . . both he and Scotty were on all Elvis' early recordings and live shows. Scotty told me it was not unusual for white artists to sit in on coloured recordings these days.

"D. J. is a friendly sort of a guy and would just love the chance of visiting Britain. Finally, the Phillips brothers told me they have enough unreleased material by Jerry Lee to last them twenty years or more. They also have loads of unreleased blues tapes by artistes like Dr. Ross.

"Tom Phillips said that once Elvis started to get big, Sam went all out on the rock 'n' roll market and never got around to releasing all the blues he'd recorded. But they're all safe and there's still hopes that someday they'll get released."



JERRY LEE'S piano shaped pool.

LULU What a wo
feeling

F 12491

IN YOU

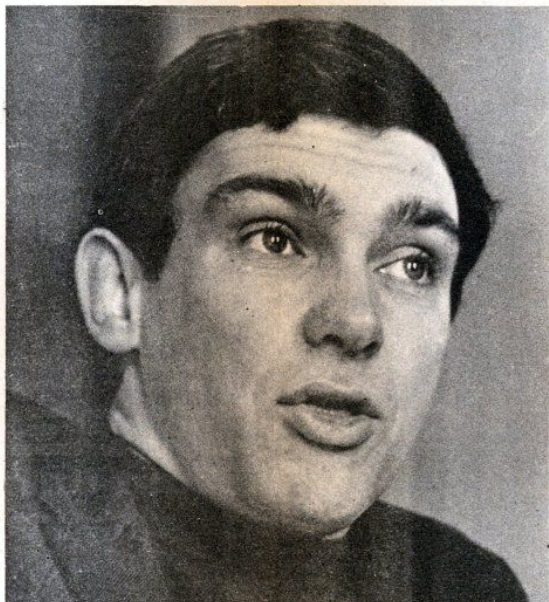
ROGER WILLIA

Born free

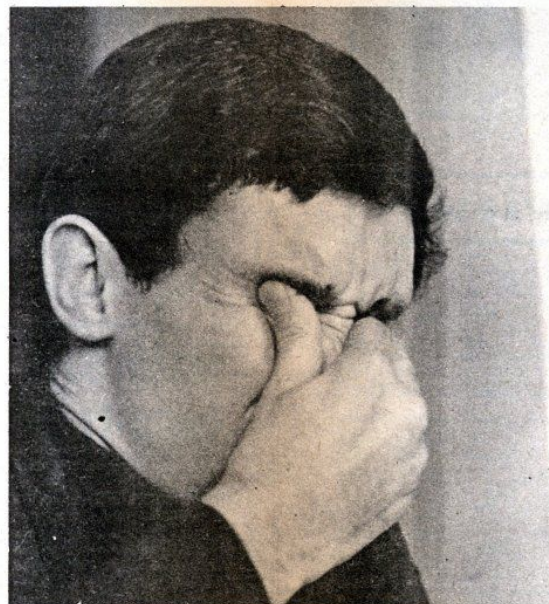
HLR 10077

45 rpm records

'YOUR HEY-DAY HAS GONE'-GENE



"I find it too difficult to record in London" (RM Pic)



"I don't know which to make the 'A' side" (RM Pic)

GENE PITNEY was playing through some discs he'd made a few days ago in Italy. Though his time was short (since he was only passing through London on his way back to New York), conversation had to wait until Gene had played me three numbers, all sung in Italian and accompanied by Milanese musicians.

Then he said: "Italy is the first country, outside of USA, I've recorded in. Even though I had to pay for my regular arranger, Gary Sherman, and my favourite New York session drummer, Gary Chester, to be flown over for the Milan recordings — it still worked out cheaper than recording in New York. And it all went well — things have changed tremendously in Italy in two years, you know.

Now they've got hundreds of their own long-haired groups, just like England. On tour there I sang nine songs in Italian and six in English. A couple of years ago, a song in English might have been tolerated as a novelty, but that's all. Now the Italian groups learn British and American songs, word for word, and often without knowing what they mean!"

However, Gene's happy experience with 43 Italian musicians has not inspired him to record in other countries, such as this one. "Nothing against it, but the scheduling problems are too difficult. It may be expensive in New York but the musicians are great and it's convenient there. Especially since my regular arranger, Sherman, works in New York. We've worked together for years."

I suggested that, while Sherman's arrangements had obviously done tremendously well for Gene, a time would come when a fresh ap-

proach might produce even better results. Instantly, Gene got out of his chair and nipped over to the gramophone. "Listen to this. It's my new single, just out in the States. It's called "Cold Light Of Day" and the arrangement has been written by Artie Butler, a 24-year-old pianist and percussion player.

We listened, and the song — a fairly typical Pitney vehicle — was indeed well arranged. Then Gene turned it over and played an unusual number, "The Boss's Daughter" with a very strong rhythm.

"I think they're both strong songs and I wasn't sure which to make the A side. So, although people in the industry hate it when you don't tell them a firm decision, I just left America and went on my Italian tour. Now I'm waiting to see which side makes it. If you ask me, "Cold Light Of Day" will do it because it's more commonplace. Anyway, I like them both — and "Boss's Daughter" was arranged by Gary Sherman. Both guys were at the recording session. Gary, the old hand, knew all the musicians, but Artie had never conducted

a band before. The night before he had worked on his arrangement from eight until four in the morning. Dissatisfied, he'd torn it all up in the morning and written another one. He was really under pressure at that session — musicians can be quite brutal, with their show-me attitude towards a newcomer. Artie handled them beautifully."

Will these two sides be issued together here in October? "Not necessarily. I interpret this market rather differently and so I may release something more suitable. Haven't decided yet. In the States I'm accepted for both ballads and up-tempo numbers. In England it's my ballads that sell. Pity — it's a little confining. I prefer to take chances. But that isn't always wise."

PERFECT

Gene added that, in its hey-day he regarded Britain as the perfect country to promote a new record. "It was fantastic for the artiste and the song — they got all the chances in the world. In the States there is never time to get around and promote your record everywhere. But Britain is compact, you could appear on the major mime shows and if a record didn't go it was simply because it wasn't right."

"Now the hey-day is over because of the ban on miming. There isn't time, assuming the shows are available, to do a string of live TV shows: they take too long to rehearse and I certainly wouldn't want to do them with small bands and little rehearsal. I need 40 musicians to get my sound, and that's expensive.

"It seems common sense to me when I say that the British Musicians Union is cutting its own throat. Inevitably, fewer records will be made, there will be fewer sessions, less labour employed, and less exposure for the products. I can only mean a decline for everybody, including musicians. In the States there are powerful unions but they negotiate and come to working solutions, such as employing a percentage of musicians — who do nothing — on mime shows, I imagine they'll get around to something like that here in the end. Meanwhile, though, I shall miss working on Top Of The Pops with the producer, Johnnie Stewart. He has a great talent for presenting singers well."

DAVID GRIFFITHS

nderful

DECCA

LEN BARRY

I struck it rich

05966

Brunswick

RECORD SHOPS TODAY

AMS

LONDON

THE HUNTERS

Russian spy and I

RCA 1541

RCA VICTOR RCA

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

All the Manfreds' hits with Paul and big emotion from Gene

GENE PITNEY: "Nobody Needs Your Love." — Blue Colour; Angelica; River Street; Eyes Talk; No Matter What You Do; California; Backstage; Conquistadore; Turn Around; Dream World; Pretty Flamingo; Nobody Needs Your Love (Stateside SL 10183).

THE little chap with the big voice is not everybody's idea of a class singer, but you can't deny his emotional impact and his enormous range. He enjoys being sad, vocally speaking, and this is a set of class ballads, mostly superlatively arranged by Garry Sherman. Intriguing, with "Eyes Talk" a good sample. Tinny his voice may be; exciting it certainly is.

★ ★ ★ ★
KEN WOODMAN AND THE PICKADILLY BRASS: "That's Nice." — To Whom It Concerns; That's Nice; Yesterday Man; Mexican Flier; Talk A Heart; Town Talk; Day Tripper; Cheat and Lie; Long Live Love; Twelve By Two; Soul Destroyer; Take The 'A' Train (Strike JHL 101).

KEN is the man behind arrangements for Sandie Shaw etc., and here he dresses up big hits via a tremendous, belting brass section. Surprising how well most of 'em live without lyrics, too. Ellington's "A Train" is a surprise inclusion and a stand-out. This is crisp, musically, eminently listenable — and worth buying if you dig big sounds.

★ ★ ★ ★
THE SPINNERS: "The Family of Man." — Bold Reynolds; Liza; Dockery's Way; Blue Nose; Bonnie Hove Of Airlie; Erev Shele Shoshanim; Las Kan Fin; A Rovin'; Liverpool Packet; Stanley And Dora; Asikatal; Teacher Lick The Gal; Three Jovial Welshmen; Van Dieman's Land; Ian Tan; The Family of Man (Fontana T 581).

SONGS from Britain, from Ireland, from Scotland, Jamaica, Africa, Liverpool... and sung with a stylish folksiness by a fast-moving group. They understand folk music, have an intuitive feel about it. This is specialist, but recommended.

★ ★ ★ ★
JULIE FELIX: "Changes." — Love Children; One For My Mornings; Gifts Are For Giving; Be Proud; To Try For The Sun; Brain Blood Volume; Rainy Day; Changes; Love Minus Zero; No Limit; Ballad of A Crystal Man; Get Together; The Ones I Love The Most; The Way I Feel; I Can't Touch The Sun (Fontana TL 538).

MANFRED MANN WITH PAUL JONES: "Mann Made Hits." — Pretty Flamingo; The One In The Middle; Oh No Not My Baby; John Hardy; Spirit Feel; Come Tomorrow; Do Wah Diddy Diddy; There's No Living Without Your Loving; With God On Our Side; Groovin'; I'm Your Kingpin; Sha La La; 54321; If You Gotta Go, Go Now (HMV CLP 3559).

CAN'T say anything much, critically speaking, about this one — it's simply a collection of the Mann, outfit's big hits while P. Jones was with them. They date from 1964 and provide valuable reference to the hit-making days before the split. But a word of praise for producer John Burgess is in order — clearly he understands completely the group's musical needs.

★ ★ ★ ★
IN a couple of years, Julie has become big-business in Britain. This collection, mostly accompanied by John Renbourn, sometimes by Martin Carthy and Dave Swarbrick, has Julie at her most expressive. Hers is an unusual talent — it's her involvement that counts. Lyrics get full emphasis. She has a strong dramatic sense, but never, on this album, overplays. Pick your own favourites — but all are uniformly well performed.

★ ★ ★ ★
MATT MONRO: "This Is The Life!" — I'm Glad There Is You; This Is The Life; You're Gonna Here From Me; I'll Take Romance; Strangers In The Night; On A Clear Day; Sweet Lorraine; My Best Girl; On A Wonderful Day Like Today; Mercel Cherie; Honey On The Vine (Capitol T 2540).

HEAR Matt tackle "Strangers In The Night," lighter than Sinatra, but with every bit as much inventiveness. Hear him move up-tempo on "On A Clear Day" and meander gently through "Sweet Lorraine," that fine oldie. It's vocal perfection, that's what it is. He works like the proverbial dream with musical director Sid Feller, creating webs of vocal artistry that would stand out in any company. It's a brilliantly superb album.

★ ★ ★ ★
NANCY WILSON: "A Touch of Today." — You've Got Your Troubles; And I Love Him; Tonight; Have A Heart; Before The Rain; The Shadow Of Your Smile; Call Me; Wasn't It Wonderful; You're Gonna Hear From Me; No One Else But You; Goin' Out Of My Head (Capitol T 2495).

IN most ways, this is the most commercial album yet from this wondrous stylist — because it shows the inventive way she has with a song already chart-entered by other artists. "Yesterday" is beautiful; "Got Your Troubles" is beatsy; "Uptight," also out by her on a single, is great. "Call Me" is even better. Magnificent arrangement by David Cavanaugh and some of the most professional, yet feeling-filled, singing you can catch on today's scene.

NEW E.P.'S Jones and Jopling

CILLA BLACK: "Cilla's Hits" — Don't Answer Me; The Right One Is Left; Alfie; Night Time Is Here (Parlophone 8954). You must know what to expect here — Cilla's lovely!

JAY AND THE AMERICANS: Cars, Mini; Sunday and Me; Some Enchanted Evening; Livin' Above Your Head (United Artists 1017). Fully-blown arrangements from Arnold Goland for a much above-average American outfit.

TOMMY GARRETT: Spanish Eyes; Piel Canela; La Golondrina; Time Was (Liberty LEP 2251). Fifty massed guitars with some highlight solo work from Tom Tedesco.

CAIOLA: "Plays Hit TV Themes" — Batman; Fugitive; Man From UNCLE; Bonanza (United Artists UEP 1018). Stylish and versatile guitar work on well-loved tunes.

THE ANIMALS: "Animal Tracks" — How You've Changed; I Believe To My Soul; Let The Good Times Roll; Worried (Bluebird Columbia SEG 8499) 1965 recordings with Alan Price etc. and wonderful vocal work from Eric Burdon.

BOBBY GOLDSBORO: "The Talented" — Voodoo Woman; It's Too Late; I Know A Better Way That; Broomstick Cowboy (United Artists UEP 1016). — Four self-penned items from a mid-voiced youngster.

BEN COLDER: "Make The World Go Away No. 2" — Make The World Go Away No. 2; TV Westerns; May The Best of Paradise Fly Up Your Snout; The Dobro's Catching On Again (MGM EFP 791). Comedy cowboy epics.

MIKI'S THE ODDRACKS: "Aegean Holiday No. 3" — Eho Mi Agbaple; T. Onero; Kappos; Vriathzale; Elnal Makrees O. Thromos Sou (HMV 8853). Vocal-instrumental music for continental travellers.

THE SHADOWS: "Those Talented Shadows" — A Place In The Sun; I Wish I Could Shimmy Like My

GLADYS KNIGHT AND THE PIPS: Just Walk In My Shoes; Stepping Closer To Your Heart (Tamil Motown TMG 576). Highly-touted R and B and though this isn't the strongest of songs, it most well serve with specialists. ★ ★ ★

THE TOYS: Baby Toys; Happy Birthday Broken Heart (Stateside SS 539). Another unusual release... a sort of kiddiwinkie item, with the girls singing about being toy soldiers going into battle. Very good, but just missed a tip. ★ ★ ★ ★

THE NITE PITEE: Sweet Tasting Wine; Nobody But You (Fontana TF 747). Excellent Tony Colton song and the Nite Pitee set a strong blues feeling gone, with first-rate lead voice. Slowish, meaningful. ★ ★ ★

MICK SILVER: You Woman; Wish I Had A Home To Go To (Fontana TF 749). Double-tracked voice for this useful self-penned song. Plaintive and interestingly presented — a new talent to watch. ★ ★ ★

JAMES BROWN: Money Won't Change You, Paris One and Two (Pye Int. 25379). Another of those marathon things, going on and on, and of interest to the more specialist field. Urgent song-selling, but rather monotonous. ★ ★ ★

DEE DEE WARWICK: I Want To Be With You; Alfie (Mercury MF 927). Two excellent and contrasting performances, with Dee Dee top-side-singing slower than usual, and whipping up quite an emotional storm. Deserves notice. ★ ★ ★ ★

PAUL AND RITCHIE AND THE CRYING SHAMES: September In The Rain; Come On Back (Decca F 12483). Just missed a tip, this off-beat version of a great standard. A fine production all round, with the boys actually adding something to the lyrics. Beaty, danceable. ★ ★ ★ ★

CHUCK JACKSON: Chains Of Love; I Keep Forgettin' (Pye International 25284). Distinctive voice, beaty mid-tempo, and Chuck's following with the R and B boys should see it into that speciality chart. Souful. ★ ★ ★ ★

THE TONY HATCH SOUND: Crossroads; Round Every Corner (Pye 1189). Telly-series then... Tony wrote it. Must obviously pick up fan sales. Flip is instrumentally Pet Clarke's hit. ★ ★ ★

BARBARA LEWIS: Make Me Long To You; Girls Need Loving Care (Atlantic 894637). Not Barbara's best by a long chalk, but a mid-tempo beat-ballad, in some ways beautifully styled. Not for the charts. ★ ★ ★

FLIP CARTRIDGE: Dear Mrs. Applebee; Don't Take The Lovers From The World (London HLU 10076). Cheery little song, sung with considerable charm by the American. A battle over this — but Flip could do well. ★ ★ ★ ★

JENNIFER AND CAROL: Will You Still Be Mine; Time Of Indecision (Polydor 56189). Slowish ballad, with tinkling backing, and the two girls singing out rather well. ★ ★ ★

TRULY SMITH: You Are The Love Of My Life; The Merry-Go-Round Is Slowly You Down (Decca F 12489). Brilliant arrangement and brilliant singing, but probably not for the charts. Truly is a tremendous talent. ★ ★ ★ ★



MANFRED MANN—as they were when they made the tracks on the album reviewed on this page.

things like "On A Clear Day," she goes hell-for-leather to get something new out of lyrics and sounds merely repetitious. But this is class singing, even judged on a byzantine-sensitive level, and the arrangements are quite exceptional. But really she's better on material more tailor-made for herself — songs she can create a standard for.

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

rapid reviews

LEROY ANDERSON has written enough successful themes to fill several LP's — and his orchestra translates them on "The Music Of Leroy" (Ace of Hearts AH 118), superlative big arrangements of things like "Blue Tango", "Typewriter", "Sleigh Ride". Remember the FOUR ACES? — they sold a million of "Tell Me Why" and a selection of their oldies is "Dreaming" (Ace of Hearts AH 117), with the high-wicketed Al Alberts dominating the proceedings. Lush scoring blesses "Film Spectacular", Volume Three, by STANLEY BLACK and the London Festival Orchestra and Chorus... spectacularly defining themes from films like "Charade", "Zorba The Greek", "Man With The Golden Arm". And more strongly written film music (by Frank Skinner) on "Madame X" (Brunswick LAT 8652), by the Universal Studios' symphony orchestra conducted by Joseph Gershenson.

RONNIE RLDRICH — a high-talented British pianist, actually used two pianos on "All-Time Piano Hits" (Decca LK 4761), switching listening moods fast through pieces like "Voodoo Moon", "Exodus" and "Inka Dinka Doo" — late-night listening de-luxe. "Nothing Was Sweeter Than The ROSWELL" (Ace of Hearts AH 116) aptly decries the souvenir of the three girls who made hits with the Dorsey's, Venuti and Berigan around the early '30's. "New Orleans Boys — 1918-1921" on Riverside 8818... bands featured include Original New Orleans Jazz Band. A'S Siegel's orchestra, Naylor's Seven Aces, Gowran's Rhapsody Makers — another wonderful souvenir set for the collector. A folk artist deserving the widest recognition is Paul McNeill whose album (Decca LK 4803) is named after him, for he is distinctive, sympathetic, understanding and works wonders with songs like "Nursery Rhyme of Innocence and Experience", "Erin Go Brath", "Courtin' In The Kitchen".

Part Two of "FERRANTE and TEICHER Concert" (United Artists UP 1134) has the pianists on only eight tracks, but they include a stylish "Classics" in Bluebird and a rather clever "Theme From The Apartment". Another sound track, "The Ten Commandments" written by Elmer Bernstein and conducted by him (United Artists ULP 1144). Those 50 guitars of TOMMY GARRETT on "Viva Mexico" (Liberty LBY 1312), produced by Sam'l Garrett, get that south-of-the-border sound going on things like "Tequila" and "Sway".

That magnificent interpreter of African music, MIRIAM MAKEBA works wonders on the aptly titled "magnificent Miriam Makeba" (Mercury 20067), with a small group (bass, conga, guitar — accordian) edging her through fine epics like "Mr. Man", "I'm In Love With Sprin' and "Imagine Me". In the Riverside Classics Jazz Masters series (Riverside 8802), the TUB JUG WASHBOARD BANDS of the era 1924-32 are commemorated — with fully informative sleeve notes and historic excellence. Complete variety in the music-hall tradition — "Band Show" by BILLY COTTON's crew, (including Kathy Kay and Alan Breeze), on ballads, comedy, band arrangements — a family favourite, this little lot.

For folk fans: MARTIN CARTHY's second album ("Fonolan" FL 5362), a 13-song set, impressively sung and stand-out titles in "Newlyn Town", "Brave Wolfe", "Farewell Nancy" — a collector's item all the way. "One Stormy Night" features THE MYSTIC MOODS Orchestra (Philips BL 7725) — a remarkable sound-effect achievement combining romanticism with the atmosphere of a thunder evening. Film-score music, conducted by the indefatigable HENRY MANCINI, on "Arabesque" (RCA Victor RD 7817) — a beautiful main theme, yet with moments of jazz and featuring soloists Mike Jack Sheldon and Ted Nash. "Casualty Classics" (RCA Victor RB 7800) features the two stylish guitars of LOS INDIOS TAJAJARAS, on music by Chopin, Tchaikovsky etc. — one for the students. Fast-growing popularity here of pianist — wit PETER NERO should ensure sales of "Up Close" (RCA Victor RJ 7799), a versatile set including new standards like "Yesterday" and "And I Love Her", with jazz blending with ballady backings.

NEW releases on Pye's value-for-money Marble Arch label include a first-rate collection from CHUCK BERRY (MAL 611), with well-known items like "Come Back Maybeline", "School Day", "Sweet Little Sixteen", "Johnny B. Goode" — very lively. "The Best Of BARBER and BILK" (Volume One) (MAL 614) gives one side to each of the jazzmen — Chris Fine on "Whistlin' Rufus" and Acker standing out on "Marching Through Georgia". MIKI AND GRIFP, likeable duo, husband-and-wife folk duo, come up with their tasteful selections on MAL 609, backed sometimes by the Lonnie Donegan Group and on others by Ralph Dillmore's orchestra — charmingly performed. Those "Well-Respected KINGS" (MAL 612) produce their biggest like "You Really Got Me", "All Day And All Of The Night", "Well Respected Man" etc. — another useful hard-back selection. "Growing Up" features WALLY WHYTON on 29 children's favourites, hustling along and just right for kiddies' parties.

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

THE HOLIDAYS sing "I'll Love You Forever" (Polydor 56720), with unusual blend of voices and a strong male lead — mid-tempo. "Russian Spy and I" (RCA Victor 1541) is a sort of bewildered plea for world peace by THE HUNTERS. Piano-vocalist ROBERT WILLIAMS is in good form on the movie theme "Born Free" (London HLR 1007) — nicely arranged. Lovely vocal performance from DAMITA JO on "If You Go Away" (Columbia DB9007), but the song is more for late-night cabaret. Country-cousin music with a single built-in: TONY PHILLIPS AND THE HAYSEEDS on "Shropshire Lad" (CBS 202337), delivered in broad rural tones. The CHRIS PARMINTER Orchestra (Polydor 56107) do well with a new movie theme "Cal-de-Sac", a moodily professional arrangement. Country music with a lot of personality from JOHNNY McCAULEY AND THE WESTERNAIRES on "Cottage On The Borderline" (King KG 1045), featuring suitar. TONY OSBORNE, composer-leader-pianist, turns up with a very happy-go-lucky instrumental "Big Deal", featuring organ (HMV Pop 1552). "Survival", from the TV series of the same name, is treated in first-rate fashion by the DAVID LINDUP Orchestra (Polydor 56106).

TREY GORDON, on "Floating" (Pye 17168), does a good happy little job, with jogging backing, and his voice is of high promise — might easily click. "That's Enough" from ROSCOE ROBINSON (Pye Int. 25385) is a bluesy, chirrupy, wailing sort of song, more for R and B addicts. Pity "Why I Chose To Sing The Blues" (HMV Pop 1551) isn't rather

SONNY CHILDE: Two Lovers; Ain't That Good News (Polydor 56108) Sam Cooke similarity in style here is because Sonny is from the same family as the late great. Not the Mary Wells' oldie, but a good song, good performance. ★ ★ ★ ★

KAROL KEYES: One In A Million; Don't Jump (Columbia DB 8061). Very strong brassy arrangement and Karol turns in her best performance, winsome yet powerful, to date. Deserves to do well. ★ ★ ★ ★

SUZI JANE HOKOM: Need All The Help I Can Get; Home (I'm Home) (MGM 1323). Lee Hazlewood song and production and Suzi James sings with a tough edge to her voice. Commercial song, cleverly arranged. ★ ★ ★ ★

MIKI DALLOM: What Would Your Mama Say Now; Two At A Time (Strike JH 318). Highly commended, this self-penned item, smoky-edged voice, with jogging orchestral backing, and a stack of sales-value. Might easily make the charts. ★ ★ ★ ★

LITTLE MACK AND THE BOSS SOUNDS: In The Midnight Hour; You Can't Love Me (In The Midnight Hour) (Atlantic 584631). Instrumental version of the Wilson Pickett number, with organ featured strongly. Already big with the R and B impert fanatics. ★ ★ ★ ★

WEE WILLIE HARRIS: Someone's In The Kitchen With Dinah; Walk With Peter and Paul (Parlophone R 5504). Old stalwart of the rock world, on an oldie which stands the revival well. Wee Willie's is reasonably restrained mood, but it swings. ★ ★ ★ ★

FRANK GALLOP: The Son Of Irving; The One Love I'll Never Forget (Stateside SS 540). Gets a high rating for originality — a story-line Western song, very funny, and delivered with an actor's skill. You should hear this one! ★ ★ ★ ★

rapid reviews

stronger, for RAY CHARLES AND THE RAELETS sell it with exuberance and style. THE SETTLERS, still looking for a big 'un, do well with "Til Winter Follows Spring" (Pye 17171) — It's much livelier and fuller-sounding than usual, strongly commended. IVAN MEADS, an above-average performance group, tackle "We'll Talk About It Tomorrow" (Parlophone R 5503), a Toni Wine song which is strongly commercial. THE LOVING KIND have an American song "Ain't That Peculiar" (Pye Piccadilly 35342) and the Folkstone boys give it a sturdily strident beat — well-produced. "Some Girls", by FIVE'S OOM-PANY (Pye 17162) is blessed with good lyrics . . . really listen because they're amusingly presented — one to watch.

KEITH, on "Ain't Gonna Lie" (Mercury MF 940) chugs along in rather strong style — especially as the song has big commercial "good-time" appeal. "The Many Faces Of Love" (Pye 17174), by MIKE LEASE, is given a hoarse, folksy, piano-backed treatment which registers reasonably well. "No One" (Capitol CL 15469), by THE THIRLLS, is a rather routine girlie-group presentation at slowish tempo.

LEN BARRY: I Struck It Rich; Love Is (Brunswick 92066). Not necessarily a really big hit, but Len is more at home on this jerky, rather wailing sort of song, with a chunky, powering arrangement behind his high-flying voice. Lyrically it's rather good and there are several commercial sound gimmicks. Flip is a classical theme dressed up — lovely little melody.

THE WALKER BROTHERS: Another Tear Falls; Saddest Night In The World (Philips BF 1514). Goodness, how sad! Almost classical, the opening, with full orchestra, then Scott Walker takes up a Bacharach-David song of a thwarted love etc. But this is a truly beautiful production all round — not immediately catchy, but much better material for the boys. A big hit! Flip is by John Maus, and similarly atmospheric.

JOHNNY MATHIS: The Impossible Dream; Hurry! It's Lovely Up Here (HMV Pop 1550). A beautiful, serious ballad, specially re-recorded in London and if a bit too good for the charts, it'll build a strong following. ★ ★ ★ ★



LEN BARRY



FRANK SINATRA



DAVID GARRICK



CHRIS MONTEZ

A BUMPER CROP OF TOP FIFTY TIPS THIS WEEK— FOUR BRITISH AND SEVEN AMERICAN DISCS

LEN BARRY: I Struck It Rich; Love Is (Brunswick 92066). Not necessarily a really big hit, but Len is more at home on this jerky, rather wailing sort of song, with a chunky, powering arrangement behind his high-flying voice. Lyrically it's rather good and there are several commercial sound gimmicks. Flip is a classical theme dressed up — lovely little melody.

THE WALKER BROTHERS: Another Tear Falls; Saddest Night In The World (Philips BF 1514). Goodness, how sad! Almost classical, the opening, with full orchestra, then Scott Walker takes up a Bacharach-David song of a thwarted love etc. But this is a truly beautiful production all round — not immediately catchy, but much better material for the boys. A big hit! Flip is by John Maus, and similarly atmospheric.

JOHNNY MATHIS: The Impossible Dream; Hurry! It's Lovely Up Here (HMV Pop 1550). A beautiful, serious ballad, specially re-recorded in London and if a bit too good for the charts, it'll build a strong following. ★ ★ ★ ★

FRANK SINATRA: Summer Wind; You Make Me Feel So Young (Reprise RS 20309). Organ, plus saxes, lead into this one. It's not such a strong song as "Strangers", but has a summery nostalgic feel to it, beautifully sung and phrased, with a backing that fully complements the guy's voice. It swings, too, but gently. Flip is only too familiar.

PAUL AND BARRY RYAN: Have You Ever Loved Someone; I'll Tell You Later (Decca F 1249). Lots of plugs promised for this one — and it'll make it big, despite the Searchers' opposition. Moves along at a good tempo and the boys seem to have found greater harmonic depth. A very good song and production. Flip is certainly value for money material.

THE FOUR SEASONS: I've Got You Under My Skin; Bug'n' My Pillow (Philips BF 1511). Lots of strings early on, then the oldie is dressed up round the stratospheric voice of Frankie Valli. Easy mid-tempo and with bells featured

DAVID GARRICK: Dear Mrs. Applebee; You're The One I'm Looking For (Pye Piccadilly 35335). This poignant, little-boy song could well be very big for David. It's all very simple . . . story of a boy asking for forgiveness from the mother of his girl. We're split as to whether it's a good song or a corny one, but the balance comes down on it's chart chances. Wistful and sincere, most of the way. Useful flip which accents David's personality.

THE SINGING POSTMAN: Roundabout; The Ladies Darts Team (Parlophone R 5505). Catchy little Norfolk-based folk song, written by the Postman himself. Now he's on a major label, and getting stacks of publicity, this homely novelty should at least make the Fifty. The words are amiable and amusing and he sings with a curious sort of rural relish. Off-beat.

THE RIGHTEOUS BROTHERS: Go Ahead and Cry; Things Didn't Go Your Way (Verve VS 542). Almost a religious fervour about this one early on, with massed choir. Then solo Righteous comes in and fair rampages through an exciting performance. Deserves to be a big hit for it's fullness and originality. But the doubt is whether it may be a trifle too far-out, sound-wise.

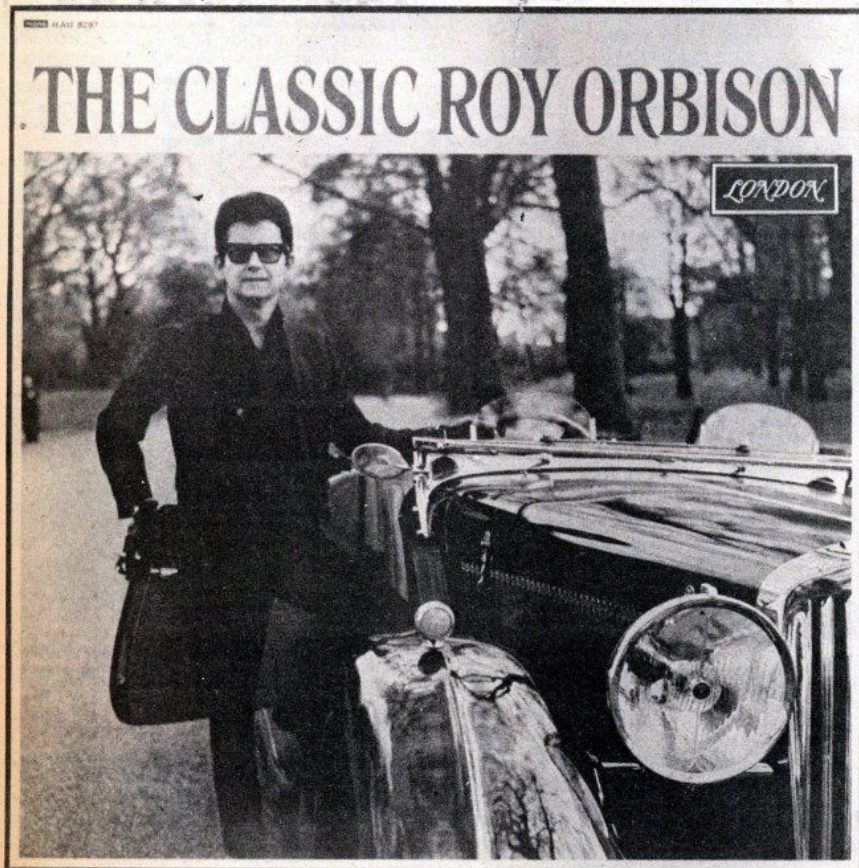
THE FOUR SEASONS: I've Got You Under My Skin; Bug'n' My Pillow (Philips BF 1511). Lots of strings early on, then the oldie is dressed up round the stratospheric voice of Frankie Valli. Easy mid-tempo and with bells featured

CHRIS MONTEZ: There Will Never Be Another You; You Can Hurt The One You Love (Pye International 23381). Must be a tremendous hit, this, for it is stronger than "The More I See You". Chris's funny little voice, with hand-clapping behind, works the old standard very well indeed. It's the same formula, except that he hits even higher and quieter notes. Flip is slower and more emotional.

CHER: Sunny; She's No Better Than Me (Liberty 12038). The Bobby Hebb U.S. hit recorded hurriedly but well and it should be a massive hit for Cher. The arrangement builds well — and she sings clearly and with unusual confidence. Not her husband involved in the title, of course. Sonny Bono wrote the flip, which is a plainlive sort of plea from a love-torn lass.

LULU: What A Wonderful Feeling; Tossin' and Turnin' (Decca F 1249). Up-tempo beater, directed by Alan Price, and with all the ingredients needed to whistle-stop Lulu back into the charts — could be very big indeed. Alan makes a brisk sort of vocal appearance on it, too, and it's an amalgam of talents that stands out even in this crowded week. Tenor sax goes well, too. Back to "Shout" form. Flip isn't so power-packed, but Lulu again does superbly.

among the backing. A good, competent performance without being ravenously different. But a hit, of course. Flip is slightly faster and another excellently contrived arrangement.



A NEW LP BY ROY ORBISON
Twelve great numbers, ten self-penned



SHU 8297 HAU 8297 12" stereo or mono LP

The
Tony Hall
Column



TONY'S COMMENTS ON

TAMLA SUCCESS

FOR three weeks I've been away from 'pop' sounds. It takes a while to readjust. My first day back I listened to the radio solidly for several hours. Switching from ship to ship. Almost everything new sounded dull and 'nothing'. Only Bobby Hebb's "Sunny" and The Supremes' "You Can't Hurry Love" passed the test. To begin with, that is. Now I find there are quite a few.

First, though, a word on the changing chart scene. I could hardly believe my eyes. Six Tamla-Motowns in the Fifty! And about the same number of Atlantics! Of the Atlantics, the Wilson Pickett's a natural. I told you the inside story of the session several weeks ago. Interesting about the Otis Redding, though. In the Atlantic-Decca days, we considered it as a possible follow-up to "My Girl". We felt it was good. But not quite strong enough. At that particular time. It'll be interesting to see if Otis' tour affects the sales. I may be wrong. But I STILL don't think it's a top tenner.

● I'm thrilled for the Tamla enthusiasts at EMI who've worked so hard. Promotion man Phil Greenup's done a great job. (Phil, not the most reticent lad in the record business, modestly says a boy named Brian Jeffery deserves a pat on the back as well.) The success story that really surprises me is that of the Temptations' "Ain't Too Proud To Beg". Hardly ever heard it on "the ships". And never on BBC. Could it have sold on the RSG dance routine 'play' plus EMI's own Luxembourg shows? Or did plays by dance-hall deejays influence sales? If YOU bought it, where did YOU hear it first? I'll be very interested to hear.

● The Supremes' is an absolute knockout. I've got bets it'll make number one. (Though Jim Reeves and/or the Who will get there first!) The Junior Walker's very commercial, too. In a way, "How Sweet It Is" somehow reminds me of a modern Rhythm 'n' Soul equivalent to Bill Haley. With a bit of Earl Bostie thrown in. The Stevie Wonder was first raved about in this column months ago. (Another RM exclusive, as they say!)

● Two others I dig. The Isley Brothers' "I Guess I'll Always Love You". And — one that's only just got through to me — Shorty Long's "Function at the Junction". And there's a Gladys Knight and the Pips out tomorrow that'll kill you! Title? "Walk In My Shoes".

● Another interesting EMI release is the Impressions' "Can't Satisfy". Very Motown-ish in conception. It's from the ABC-Paramount catalogue. The song sounds very familiar. Reminds me very much of the Isleys' "This Old Heart Of Mine".

● Of the Decca group lot, one I'm mad about is the Critters' "Mr. Dieingly Sad". Such a pretty record. And Neil Diamond's "Cherry Cherry" sounds very much like a hit to me. The Association's "Cherish" (an overnight smash in the States) is a big surprise after their ultra-cool "Along Comes Mary". The new Len Barry, "I Struck It Rich" (out tomorrow) sounds by far his best since "1-2-3". Wonder whether his recent much-quoted anti-British outburst will prejudice it? Hope not. Because it's a good record.

● On Philips, as I said, Bobby Hebb's "Sunny" is a firm favourite of mine. Now, on the same song, come Cher and Georgie Fame. A battle to the death! Cher obviously needs another solo hit here. And Georgie's GOT to get away. (At this writing, I've not heard the Fame version. But doubtless I will this Saturday night. Because I'm doing an outside broadcast with him from Windsor's Rikky Tik Club — BBC Light 10.30-11.00.)

● The other Philips record I've played every day since my review copy arrived is Lesley Duncan's very pretty "Hey Boy" (Mercury). Lesley is such a good songwriter. This one'll get right inside you. It's a sad, very personal, rather hopeless lyric. This tiny girl has so much talent. With the right guidance, she must surely break through. I'd like to hear her work with Donovan.

● Of the few Pye sides I've heard, I like best the Fontella Bass EP "I Can't Rest" (Chess). Miss Bass has come a long way in a short time. Never knew she could handle things like "Since I Fell For You". Good value.

● I see there's another Island single, "Oh, How Happy" by the Shades of Blue. Like Bobby Parker's "Barefootin'" (which DID happen, despite the doubting Thomases!), this is another record that all the majors turned down. Can the little label do it again, folks?!!

● My Record of the Week? It'll never make the charts. It doesn't really say anything really new. But it's still a gas! So try organist Brother Jack McDuff's stomping version of "Down In The Valley" (Atlantic). As they say: "It's too much (baby)!"



Los Bravos came to England from Spain and completely took everyone and the charts by storm with their Gene Pitney-ish "Black Is Black". And they almost captured the coveted top spot! They've been signed for a tour with Dusty and are doing very well with their new record, "I Don't Care".

names & faces

by
PETER
JONES



After Monsieur Charles Aznavour's one-man invasion of Britain recently, here comes countryman Gilbert Becaud (pictured above), who is poppier in his musical style but just as big a "draw". He arrived last week for a concert at the Royal Festival Hall, and HMV leaped out with a new single "Sand And Sea", a new EP "Chants D'Amont" and three albums, "Gilbert Becaud Hits", "Et Maintenant" and "Gilbert Becaud In English", . . . which should be enough for even the most avid fan to be getting on with!

Confident-looking blonde pictured top left is nineteen-year-old Cloda Rogers and if she looks confident to you, too, then there's a reason. She has a new record out in a couple of weeks and this ties in nicely with her touring chores on the upcoming autumn tour of the Walker Brothers and Dave Dee and co., and the Trogs. It's a big showcase for the dynamic young songstress. Said an Arthur Howes spokesman with strong conviction: "We were knocked out by Cloda as soon as we saw her and heard her sing."

New boy Mick Silver (bottom left) is highly rated by those who've heard him sing . . . and YOU can hear him now on his first single release, via Fontana — "You Woman" b/w "Wish I Had A Home To Go To". He wrote both sides, accompanies himself on guitar, with piano, drums and bass in backing support. P.S.: Mick is specially delighted with this disc chance . . . the date of release happened to be his 21st birthday! Many huzzas, Mr. Silver . . . here's hoping you strike gold!



Here are "Finders Keepers", who are off to a roaring start on the CBS label, Roaring because the session was directed by Scott Engel, otherwise one of the Walker Brothers, and the song, "Light", was written by Scott's old mate John Stewart, and accompanied by a massed army of 27 session musicians. And the session went on from 7.30 p.m. one evening until 6.30 a.m. the following morning, which caused wrinkled frowns on the faces of the said army of session men. But it's a promising record, one which might well bust open the charts. The Keepers, left to right: Alan Clee, David Williams, Roy Kent, John Elcock.

NEW
LP

Ike and Tina Turner
RIVER DEEP—MOUNTAIN HIGH



● SHU 8298 ● HAU 8298
12" stereo or mono LP

LONDON

London Records division of
The Decca Record Company Limited
Decca House, Albert Embankment, London SE1

RECORD MIRROR CHARTS PAGE

CASHBOX TOP 50



AIR MAILED FROM NEW YORK

- | | |
|--|--|
| 1 YOU CAN'T HURRY LOVE
3 (5) Supremes (Motown) | 26 NINETY SIX TEARS
41 (2) ? (Question Mark) and the Mysterians (Cameo) |
| 2 YELLOW SUBMARINE*
1 (5) Beatles (Capitol) | 27 BLOWN IN THE WIND*
11 (5) Stevie Wonder (Tama) |
| 3 SUNSHINE SUPERMAN
3 (7) Donovan (Epic) | 28 REACH OUT I'LL BE THERE
45 (2) Four Tops (Motown) |
| 4 CHERISH
16 (3) Association (Valiant) | 29 I'VE GOT YOU UNDER MY SKIN*
43 (3) Four Seasons (Phillips) |
| 5 SEE YOU IN SEPTEMBER*
1 (9) Happenings (B.T. Spang) | 30 OPEN THE DOOR TO YOUR HEART*
24 (7) Darrell Banks (Revlon) |
| 6 BUS STOP*
5 (7) Hollies (Imperial) | 31 SUMMERTIME*
15 (7) Billy Stewart (Chess) |
| 7 GUANTANAMERA*
3 (6) Sandpipers (A & M) | 32 WADE IN THE WATER*
25 (4) Kinns (Reprise) |
| 8 BEAUTY IS ONLY SKIN DEEP
20 (4) Temptations (Gordy) | 33 7 AND 7 IS
35 (3) Love (Elektra) |
| 9 LAND OF 1,000 DANCES*
10 (7) Wilson Pickett (Atlantic) | 34 ALMOST PERSUADED
27 (7) David Houston (Epic) |
| 10 WORKING IN THE COAL MINE*
12 (5) Lee Dorsey (Amy) | 35 THE JOKER WENT WILD*
36 (7) Brian Hyland (Phillips) |
| 11 SUNNY*
5 (10) Bobby Hebb (Phillips) | 36 SUMMER WIND*
46 (2) Frank Sinatra (Reprise) |
| 12 SUNNY AFTERNOON*
17 (4) Kinns (Reprise) | 37 MY HEART'S SYMPHONY*
25 (7) Gary Lewis (Liberty) |
| 13 RESPECTABLE
14 (6) Outlanders (Capitol) | 38 FLAMINGO
48 (2) Herb Alpert (A & M) |
| 14 ELEANOR RIGBY*
19 (4) Beatles (Capitol) | 39 LAST TRAIN TO CLARKSVILLE
— (1) Monkees (Colgems) |
| 15 DANGLING CONVERSATION*
15 (8) Simon and Garfunkel (Columbia) | 40 THERE WILL NEVER BE ANOTHER YOU*
37 (3) Chris Montez (A & M) |
| 16 SAY I AM
18 (6) Tommy James and Shondells (Roulette) | 41 WHAT BECOMES OF THE BROKEN HEARTED
58 (5) Jimmy Ruffin (Soul) |
| 17 BORN A WOMAN*
11 (6) Sandy Posey (MGM) | 42 I COULDN'T LIVE WITHOUT YOUR LOVE*
25 (8) Pat Clark (Warner Bros) |
| 18 BLACK IS BLACK*
31 (3) Los Bravos (London) | 43 WITH A GIRL LIKE YOU*
49 (2) Trogs (Fontana/Atco) |
| 19 WIPE OUT*
29 (3) Safaris (Dot) | 44 WORLD OF FANTASY
47 (3) Five Stairsteps (Windy C) |
| 20 TURN DOWN DAY*
22 (5) Cyrkle (Columbia) | 45 PHILLY FREEZE
44 (6) Alvin Cash (Mer-V-Lus) |
| 21 HOW SWEET IT IS*
23 (4) Jr. Walker and All Stars (Soul) | 46 SOMEWHERE MY LOVE*
42 (12) Ray Conniff (Columbia) |
| 22 SUMMER IN THE CITY*
5 (16) Lovin' Spoonful (Kama Sutra) | 47 SUSPICION SIDEKICKS
— (1) Sidekicks (RCA Victor) |
| 23 CHERRY CHERRY*
33 (7) Neil Diamond (Bang) | 48 LIL RED RIDING HOOD*
— (1) Sam and the Pharaohs (MGM) |
| 24 MR. DIENGLY SAD*
26 (4) Critics (Epic) | 49 GOD ONLY KNOWS*
39 (4) Beach Boys (Capitol) |
| 25 WOULDN'T IT BE NICE*
7 (4) Beach Boys (Capitol) | 50 SUMMER SAMBA
— (1) Walter Wanderley (Verve) |

*An asterisk denotes record released in Britain

BUBBLING UNDER

See See Rider — Eric Burdon and the Animals (MGM)
Little Darlin' — Marvin Gaye (Tama)
Psychotic Reaction — Count Five (Double Shot)
I Chose To Sing The Blues — Ray Charles (ABC)
Sometimes Good Guys Don't Wear White — Standells (Tower)
You're Gonna Miss Me — 13th Floor Elevator (IA)
My Uncle Used To Love Me But She Died — Roger Miller (Smash)
I Really Don't Want To Know — Ronnie Dove (Diamond)
I Want To Be With You — Dee Dee Warwick (Mercury)
Ain't Nobody Home — Howard Tate (Verve)

TOP L.P.'s

- 1 REVOLVER
1 Beatles (Parlophone)
- 2 SOUND OF MUSIC
2 Soundtrack (RCA)
- 3 PET SOUNDS
3 Beach Boys (Capitol)
- 4 PORTRAIT
6 Walker Bros. (Fontana)
- 5 BLONDE ON BLONDE
4 Bob Dylan (CBS)
- 6 THE MAMA'S AND THE PAPA'S
11 The Mama's and the Papa's (RCA Victor)
- 7 SUMMER DAYS
7 Beach Boys (Capitol)
- 8 AFTERMATH
5 Rolling Stones (Decca)
- 9 BLUESBREAKERS
19 John Mayall and Eric Clapton (Decca)
- 10 FROM NOWHERE
8 The Trogs (Fontana)
- 11 GOING PLACES
9 Herb Alpert (Pye)
- 12 THE SMALL FACES
13 Small Faces (Decca)
- 13 PARADISE HAWAIIAN STYLE
16 Elvis Presley (RCA)
- 14 NOBODY NEEDS YOUR LOVE
— Gene Pitney (Stateside)
- 15 AUTUMN '66
29 Spencer Davis Group (Fontana)
- 16 WELL RESPECTED KINKS
21 Kinns (Merger Arch)
- 17 STRANGERS IN THE NIGHT
12 Frank Sinatra (Reprise)
- 18 STRANGERS IN THE NIGHT
15 Bert Kaempfer (Polydor)
- 19 STARS CHARITY FANTASIA
25 Various Artists (Save Children Fund)

20 HITS OF NOW AND ALWAYS

- 21 MANN MADE HITS
— Manfred Mann (HMV)
- 22 BEACH BOYS TODAY
17 Beach Boys (Capitol)
- 23 WHAT NOW MY LOVE
28 Herb Alpert (Pye)
- 24 DOCTOR ZHIVAGO
23 Soundtrack (MGM)
- 25 SWEET THINGS
19 George Fame (Columbia)
- 26 THIS IS THE LIFE
— Matt Monro (Capitol)
- 27 RUBBER SOUL
3 Beatles (Parlophone)
- 28 I COULDN'T LIVE WITHOUT YOUR LOVE
18 Petula Clark (Pye)
- 29 CHANGES
27 Julie Felix (Fontana)
- 30 ANIMALISMS
22 Animals (Decca)

TOP E.P.'s

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

5 YEARS AGO

- 1 KON-TIKI
2 Shadows
- 2 JOHNNY REMEMBER ME
1 John Leyton
- 3 WILD IN THE COUNTRY/I FEEL SO BAD
2 Elvis Presley
- 4 MICHAEL
6 Highwaymen
- 5 YOU DON'T KNOW
10 Eden Kane
- 6 JEALOUSY
8 Billy Fury
- 7 GET LOST
10 Tommie Connor
- 8 CLIMB EVERY MOUNTAIN/REACH FOR THE STARS
5 Shirley Bassey
- 9 HATS OFF TO LARRY
15 Del Shannon
- 10 FROM NOWHERE
— Tommie Connor
- 11 YOU'LL ANSWER TO ME
15 Cleo Laine
- 12 MICHAEL ROW THE BOAT/LUMBERED
2 Lonnie Donegan
- 13 WALKIN' BACK TO HAPPINESS
— Helen Shapiro
- 14 CUPID
5 Sam Cook
- 15 SEA OF HEART-BREAK
20 Don Gibson
- 16 GRANADA
16 Frank Sinatra
- 17 HALFWAY TO PARADISE
10 Billy Fury
- 18 AIN'T GONNA WASH FOR A WEEK
11 Brook Brothers
- 19 THAT'S MY HOME
12 Acker Bilk
- 20 I'M GONNA KNOCK ON YOUR DOOR
— Eddie Hodges

BRITAIN'S TOP 50

NATIONAL CHART COMPILED BY THE RECORD RETAILER

- | | |
|--|--|
| 1 ALL OR NOTHING
2 (6) The Small Faces (Decca) | 26 WINCHESTER CATHEDRAL
42 (2) New Vaudeville Band (Fontana) |
| 2 DISTANT DRUMS
3 (4) RCA Victor | 27 BLACK IS BLACK
19 (12) Los Bravos (Decca) |
| 3 YELLOW SUBMARINE/ELEANOR RIGBY
1 (6) Beatles (Parlophone) | 28 SUMMER IN THE CITY
17 (10) Lovin' Spoonful (Kama Sutra) |
| 4 TOO SOON TO KNOW
5 (5) Roy Orbison (London) | 29 BIG TIME OPERATOR
28 (5) Zoot Money & The Big Roll Band (Columbia) |
| 5 GOT ONLY KNOWS TOGETHER
3 (6) Beach Boys (Capitol) | 30 I CAN'T TURN YOU LOOSE
22 (4) Otis Redding (Atlantic) |
| 6 GOT TO GET YOU INTO MY LIFE
15 (6) Cliff Bennett (Parlophone) | 31 LOVING YOU IS SWEETER THAN EVER
21 (9) Four Tops (Tama) |
| 7 THEY'RE COMING TO TAKE ME AWAY HAH-HA!
4 (7) Napoleon XIV (Warner Bros.) | 32 SUNNY
45 (2) Bobby Hebb (Phillips) |
| 8 WORKING IN THE COAL-MINE
15 (7) Lee Dorsey (Stateside) | 33 RUN
43 (2) Sandie Shaw (Pye) |
| 9 LOVERS OF THE WORLD UNITE
7 (11) David and Jonathan (Columbia) | 34 AIN'T TOO PROUD TO BEG
28 (10) Temptations (Tama-Motown) |
| 10 JUST LIKE A WOMAN
15 (7) Manfred Mann (Fontana) | 35 BAREFOOTIN'
24 (7) Robert Parker (Island) |
| 11 MAMA
13 (12) Dave Berry (Decca) | 36 BLOWN IN THE WIND
37 (7) Stevie Wonder (Tama-Motown) |
| 12 LITTLE MAN
35 (3) Sonny & Cher (Atlantic) | 37 BEND IT
— (1) Dave Dee, Dozy, Beaky, Mick and Tich (Fontana) |
| 13 YOU CAN'T HURRY LOVE
38 (2) Supremes (Tama) | 38 STRANGERS IN THE NIGHT
22 (10) Frank Sinatra (Reprise) |
| 14 I'M A BOY
39 (3) The Who (Reaction) | 39 SUMMERTIME
46 (2) Billy Stewart (Chess) |
| 15 WHEN I COME HOME
23 (2) Spencer Davis Group (Fontana) | 40 I DON'T CARE
44 (2) Los Bravos (Decca) |
| 16 ASHES TO ASHES
22 (4) Mindbenders (Fontana) | 41 ALL I SEE IS YOU
— (1) Dusty Springfield (Phillips) |
| 17 I SAW HER AGAIN
15 (4) Mama's and Papa's (RCA Victor) | 42 WARM AND TENDER LOVE
26 (7) Percy Sledge (Atlantic) |
| 18 MORE THAN LOVE
16 (7) Ken Dodd (Columbia) | 43 GUANTANAMERA
— (1) Sandpipers (Pye) |
| 19 VISIONS
12 (9) Cliff Richard (Columbia) | 44 I WANT YOU
24 (9) Bob Dylan (CBS) |
| 20 HI-LILI-HI-LO
14 (10) Alan Price Set (Decca) | 45 STOP THAT GIRL
26 (6) Chris Andrews (Decca) |
| 21 WITH A GIRL LIKE YOU
9 (10) Trogs (Fontana) | 46 GIVE ME YOUR WORD
33 (7) Billy Fury (Decca) |
| 22 HOW SWEET IT IS (TO BE LOVED BY YOU)
27 (5) Jr. Walker & The All-Stars (Tama Motown) | 47 BORN A WOMAN
— (1) Sandy Posey (MGM) |
| 23 WALK WITH ME
31 (2) Seekers (Columbia) | 48 OUT OF TIME
39 (12) Chris Farlowe (Immodisc) |
| 24 THE MORE I SEE YOU
18 (12) Chris Montez (Pye) | 49 CHANGES
— (1) Crispian St. Peters (Decca) |
| 25 LAND OF A 1000 DANCES
24 (2) Wilson Pickett (Atlantic) | 50 SOMEWHERE MY LOVE
— (1) Mike Sammes Singers (HMV) |

A blue dot denotes new entry.

BUBBLING UNDER

Danglin' Conversation — Simon & Garfunkel (CBS)
Somebody My Love — Manuel (Columbia)
Step Out Of Line — Twice As Much (Immediate)
I Can't Touch The Sun — Julie Felix (Fontana)
Lady Godiva — Peter and Gordon (Columbia)
Highway Code — Master Singers (Parlophone)
Have You Ever Loved Somebody — Searchers (Pye)
Is It Really Worth Your While — Fortunes (Decca)
Goodbye Bluebird — Wayne Fontana (Fontana)
Daytime — Hedgehoppers Anonymous (Decca)

BRITAIN'S TOP R & B SINGLES

- 1 WORKING IN THE COAL MINE
21 Lee Dorsey (Stateside 328)
- 2 I CAN'T TURN YOU LOOSE
3 Otis Redding (Atlantic 38429)
- 3 SOCK IT TO 'EM, J.B.
4 Rex Garvin and the Mighty Cravers (Atlantic 38429)
- 4 LAND OF A 1000 DANCES
5 Wilson Pickett (Atlantic 38429)
- 5 HOW SWEET IT IS
2 Jr. Walker and the All-Stars (Tama Motown 571)
- 6 IRON OUT THE ROUGH SPOTS
18 Don Covay (Atlantic 38425)
- 7 YOU CAN'T HURRY LOVE
14 Supremes (Tama Motown 575)
- 8 I GUESS I'LL ALWAYS LOVE YOU
6 Isley Brothers (Tama Motown 573)
- 9 BAREFOOTIN'
9 Robert Parker (Island 258)
- 10 OPEN THE DOOR TO YOUR HEART
17 Darrell Banks (London HLI3078)
- 11 LOVING YOU IS SWEETER THAN EVER
9 Four Tops (Tama Motown 568)
- 12 LITTLE DARLING (I NEED YOU)
19 Marvin Gaye (Tama Motown 574)
- 13 BLOWN IN THE WIND
12 Stevie Wonder (Tama Motown TMG 578)
- 14 HEADLINE NEWS
7 Edwin Starr (Polydor 56717)
- 15 SUMMERTIME
11 Billy Stewart (Chess CBS 804)
- 16 SUNNY
— Bobby Hebb (Phillips 1582)
- 17 MONEY WON'T CHANGE YOU
16 James Brown (Pye 23379)
- 18 WILLY NILLY
13 Rufus Thomas (Atlantic 38428)
- 19 CHAINS OF LOVE
— Chuck Jackson (Pye 23379)
- 20 IT'S BEEN SUCH A LONG WAY HOME
15 Garnett Mimms (United Artists 1147)

BRITAIN'S TOP R & B ALBUMS

- 1 SOUL '66
2 Various Artists (See HLI 584)
- 2 IKE & TINA TURNER—LIVE!
1 Ike and Tina Turner (Warner Bros. 1279)
- 3 RIDE YOUR PONY/GET OUT OF MY LIFE WOMAN
6 Lee Dorsey (Stateside 30177)
- 4 RIDING HIGH
3 Impressions (BMV 354)
- 5 THE SOUL ALBUM
5 Otis Redding (Atlantic 38711)
- 6 IT'S A MAN'S MAN'S MAN'S WORLD
4 James Brown (Pye NPL 28078)
- 7 OTIS BLUE
7 Otis Redding (Atlantic 3841)
- 8 SOUL SESSION
8 Jr. Walker and the All-Stars (Tama-Motown 11229)
- 9 MOTOWN MAGIC
9 Various Artists (Tama-Motown 11238)
- 10 GOT MY MOJO WORKING
10 Jimmy Smith (Verve 925)

GORGIO & MARCO'S MEN / RUN RUN 56 101

JOHNNY WEBB / FROM THIS DAY ON 56 105



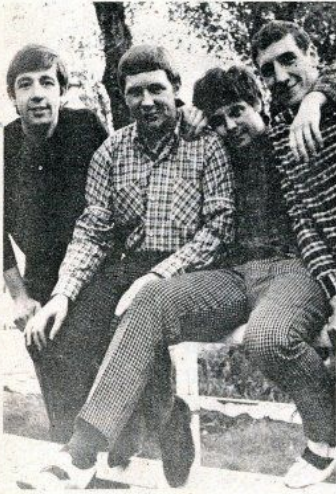
BIRDS BIRDS / SAY THOSE MAGIC WORDS



Distributed by Polydor Records Ltd.

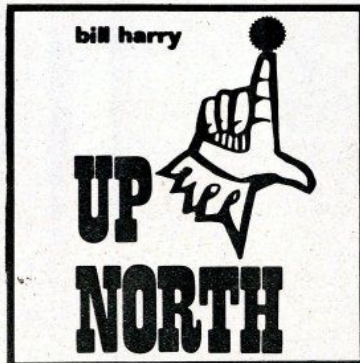
591 005

A POPSCENE FADE-OUT!



THE MAGIC LANTERNS

is forecast by the
MAGIC LANTERNS



THE MAGIC LANTERNS are a group from the Merseyside and Manchester areas who had their first taste of success recently with "Excuse Me, Baby." Their next release is a GRAHAM GOULDMAN composition "Rumpelstiltskin" which is out on September 16 and the boys are in the studios this week cutting tracks for their first album.

"Excuse Me, Baby" enabled the group to turn fully professional. "Now we travel round the country more, we were Northern-based until a couple of months ago." Perhaps "Rump" will enable them to fulfil a few more of their ambitions — bring about a tour of America, Scandinavia or Germany, perhaps.

"We're basically still using a Liverpool sound because we think that's the best. Every member of the group sings at the same time — we have four part harmony and provide our own backing.

LOT TO OFFER

"There are hundreds of good groups all around the country, but no one seems interested in them anymore. There are semi-pro groups playing for £10 a night who've got their own sound and everything. Yes, Britain still has a lot to offer and Liverpool and Manchester still have a lot of good groups. American discs are becoming more and more popular again, but we think the influence will fade. British groups are still going good in the States — they want something new over there — and we want something new over here. Someone'll have to come up with something different or the pop scene will begin to fade," they said.

DENNY SEYTON is back on the scene again and is currently fronting a group in Italy ... At the suggestion of JOHNNY BANKS, the name JOHNNY & JOHN has been discarded. JOHNNY GUSTAFSON will front a new group which the two ex-MERSEYBEATS are forming.

Liverpool outfit THE EXOTICS changed their name to THE BIGS and left for Spain last February. After enjoying several successful months there, they were turfed out by the Spanish government and went to Italy, where they had a chart entry. The group are currently back in England and are seeking a new drummer.

They return to Italy in October and appear in South America in January.

THE ROCKING VICKERS looking forward to their Cavern appearance ... New BERYL MARSDEN disc due at the end of the month ... Good drummer, lead guitarist and organist from Liverpool being sought by big-name lead vocalist.

DAVID (Mrs. Applebee) GARRICK sang "On With The Motley" at the Cavern. "I got a good reception when I sang it," he says. "Mind you, there were only about 25 people there at the time." David is currently writing two Operas, one on the fall of the Roman Empire and the other — a Popopera. "The Opera on the pop scene is going to expose a lot of its unsavoury sides," he told me.

OFFERS

THE THOUGHTS, RAY DAVIES, DAVE DAVIES, ALAN PRICE, MANFRED MANN, BRYAN FORBES, SHEL TALMY among the celebrities at the "All Night Stand" reception at the Pickwick last week. I believe that half a dozen offers have been received by author THOM KEYES for the film rights of his novel.

Birmingham agent KEITH MALLETT has signed up local outfit THE FRAME. He has also signed a Manchester vocalist CHARLES STEWART (ex-CHRIS NAVA COMBO) who returned from Finland last week, having been over there since April.

The story of Bruce and the spider has obviously had an influence on THE KIRKBYs. For over three years they have been seeking a disc

release. They've actually been in the studios of most major disc companies — but, somehow or other, no disc releases have materialised. However, it seems that September 23 will be the day when they actually make their record debut with "It's A Crime" c/w "So Much In Love." The group will spend more time in London now than they have previously and will be appearing in several West End clubs including The Flamingo and Tiles.

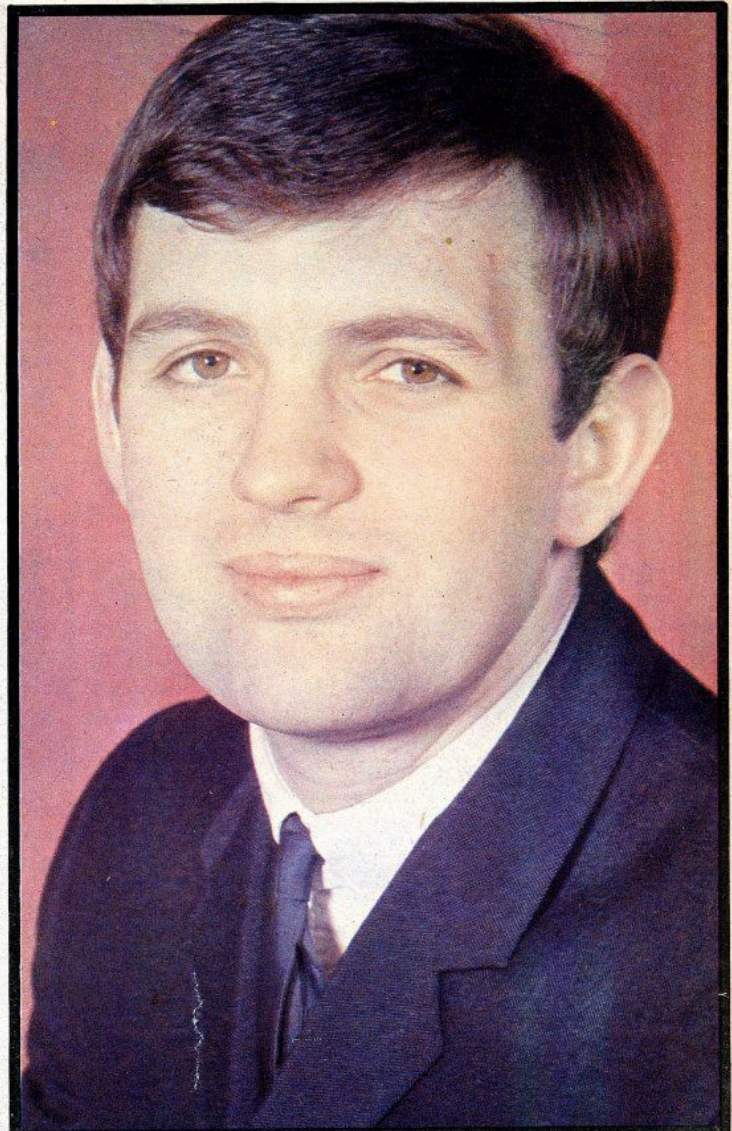
RUMOUR

Manager KIT LAMBERT pointed out that THE FRUIT EATING BEARS "are going as a separate act — but that was the intention from the beginning. There is no truth in the rumour that the group will split. THE MERSEYS will have a new backing group recruited from Liverpool which will include brass and retain two drummers. PETE CLARK will form the nucleus of the new backing group."

Groups who appear at the Las Vegas Club, Wigan have nothing but praise for the Compere. One outfit commented: "He's a great showman. He jumped on the piano, misjudged the distance and went over the other side!" — it could only be RORY STORM.

Apparently THE BIG THREE are still around — but as for the members' names, that's anyone's guess. There have been at least six changes in line-up.

CASEY JONES seeking a new guitarist for his GOVERNORS group, who are currently making more money in Germany than most of our Top 20 groups are earning here.



CLIFF BENNETT is pretty chuffed about being back in the Top Twenty again. After a string of good records, but little luck, he recorded a Beatle song and found himself with a smash hit on his hands.



SEEKERS begin a minimum run of ten weeks in "Humpty Dumpty" at Bristol Hippodrome on December 24 ... Moody Blues walked out of a Dutch TV show after a dispute about a piano at the weekend ... Phil Ochs attended the final session of Crispian St. Peter's "Changes" which he wrote ... five West End shops didn't have Spencer Davis's new LP last week ... H. of Travelling Party fame, now Pretty Things' road manager ... Richard Green talent spotting in Cattolica ... Paul and Barry Ryan have a chart battle with the Searchers on their hands ... why did Paragon have to put Continental style times on their Otis Redding reception invites? ... Marlon Brando's "The Chase" is one of the best films this year ... Cloda Rogers added to the Walker Brothers' tour bill ... Normie Rowe enthusiastic about Judy Cannon's act ... new Dutch group is called Lichey, Pichey and Poly ... Spencer Davis is regarded as a rocker in Sweden ... Guy Darrell to make a film with Lassie playing the lead ... who is the Elsie Tanner of Shaftesbury Avenue? ... following the example set by James Brown and Solomon Burke, Otis Redding was over an hour late for his own reception ... John Sebastian writing a song for Mae West ... Gene Clark guested with the Byrds recently in Hollywood ... Bobby Hatfield penned the "B" side of the Righteous Brothers' newie ... now the Master Singers tackle the telephone directory! ... Gene Pitney sings "Pretty Flamingo" on his new LP ... six Beat Girls promoted Britain's "Fahrenheit 451" at the Venice film festival ... Cher's "Sunny" won't be issued in America ... excellent version of "You've Got Your Troubles" by Nancy Wilson ... will Ruth Pearson learn Swedish? ...

Damita Jo likely for quick return to the Pigalle ... in the war, Gühbert Becaud was a member of the Resistance movement ... Chris Farlowe has an EP out on Decca soon ... Crispian St. Peter's has a clever way of reproducing "Changes" on "Top Of The Pops" ... Kinks to America for ten days promotional work at the end of October ... Alan Price, Johnny Hallyday, Viv Prince, Duncan Johnson, Michael Aldred and Patrick Kerr attended the Otis Redding reception ... Ray Charles wrote his new single ... Twice As Much have a good version of "Sha La La La Lee" ... Johnny Dankworth writing two compositions for the Northern Sinfonia Orchestra ... can't understand why the Shangri-La's "Past, Present And Future" didn't make it ... what were Peyton Place's Harrington Brothers asking Karol Keyes at the Cromwellian? ... Reg Presley piloted a plane part of the way between Seunthorpe and Cornwall ... Roy Orbison clip in tonight's "Top Of The Pops" filmed on the set of "The Fastest Gun Alive" in Hollywood ... Dave Davies, Fortunes and Mike Lennox watched the Nazzy at Knuckles last week ... Patrick Kerr mobbed at the Marquee while demonstrating a new dance to Dave Dee and Co's latest single ... "The Penguin John Lennon" featuring both the Beatle's books to be published next month ... Pretty Things presenting Duke of Edinburgh Silver and Physical Fitness awards next week ... Manchester Mr. Smith's adding the Drokiweency room to its premises for "in" people ... Duffy Power has formed the Nucleus group ... this Friday, TWV launches "Herd At The Scene" in place of "Now" ... uncanny facial resemblance between Gary Cockrell and early Sinatra or even Steve McQueen