

ELVIS PRESLEY (Pic courtesy Paramount Films.)

# Record Mirror

Largest selling colour pop weekly newspaper 6d

No. 280 Every Thursday, Week ending July 23, 1966



Inside—Stones colour from America

# YOUR PAGE

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



LOS BRAVOS — a reader from Spain says she never heard of the group

## STILL GREAT

SEEMS to be the fashion to knock rock in general and Jerry Lee Lewis in particular. Jerry Lee was great eight years ago, but he most certainly still IS. Proof? Listen to the LP's "Return of Rock", "Country Songs For City Folk" and "Memphis Beat". Only a dedicated Lewis knocker could claim they are anything but excellent. As for comparing him to the Who, words almost fail me. It's drivel. The Who will be unheard of in eight months, let alone eight years. And the Blue Flames showing Jerry Lee how to play? Drivel. There isn't a group here who could even show Jerry how to tie his shoelaces. That's if they could escape from their echo-chambers.—Phil Richards, 14 Park Crescent, Enfield, Middlesex.

## FORGET SEX!

NOW the Walker Brothers' follow up has failed to hit the charts with the same impact as a Beale or Stone, or even a Troop, comes the question—Why? I thought the boys great when they first hit the scene, that great big ballad sound and they looked so good. Fabulous. My first twinge of disillusion came on their tour. They were not what I expected. The act was based on a sex image and whipping up fan fever. Musically they disappointed. Now on recent TV shows, they more and more play up to the youngest fans with endless finger-witching, writhing and jerks, but what is happening to the wonderful sound I adore the boys forget the sex part, your ears are my ears. Turn a deaf ear to the screamers and heed the ominous sounds of silence from a growing section of the public. They're the ones who can show you the way.—Miss Jean Stevens, c/o 5, Parchment Street, Chichester, Sussex.

**Come and see . . .**  
**★ Chris Farlowe**  
**★ Alan Price**  
 who are giving  
**PERSONAL APPEARANCES**

on THURSDAY 28th JULY at:—

Piccadilly Record Centre,  
 35½ Haymarket, S.W.1. at 12.45

Bond Street Record Centre,  
 119, New Bond Street, W.1. at 1.15

Music Man,  
 487a, Oxford Street, W.1. at 1.45

## WORN OUT

LOOKING at that cover picture of the Kinks, I was shocked to see how ill they seemed. The mute appeal in Ray Davies' eyes and the bass, under the eyes of Pete Quaife brought the fact home to me — do they have any sleep at all? They seem to be working themselves to death and looked worn out.—Viviane Saunders, 47 Fleet Road, Rochester, Kent.

## BRAVE BOB

JUST a word about reader J. C. Hopkins' poem about Dylan. I'll always remember the amazing contrast of the power of his genius and the extreme fragility of his appearance. I shall remember the sheer guts of that "Zac of nerves". Fourteen mortal times he somehow got himself on stage for the second half of those concerts, knowing it would be an artist's nightmare. That he MIGHT be able to keep things cool with the right little funny remark at the right time — but he could not be sure. I don't know how he got through the tour. Several notables have run back to America lately with a tenth of the provocation.—Dorothea Hartert, Starkey's Farm, Wrenbury Heath, Nantwich, Cheshire.

## BAD MOVES?

HOW long do we have to put up with members constantly leaving their original groups? No wonder fans are coming off the old favourites and moving on to newcomers. I've been an ardent fan of the Moody Blues ever since "Go Now" and was horrified to learn that Clint Warwick has left them after two and a half years. Can you imagine what it would be like if the Stones or Beatles started breaking up.—Brian Yates, 79a Wrenbury Moor Road, Didsbury, Manchester 20.

# ARE LOS BRAVOS SO BIG IN SPAIN?

A reader from Spain has doubts

RESIDENT in Spain and collaborating (and sometimes appearing) in the officially recognised No. 1 pop music programme, in southern Spain, I was very interested in the article on Los Bravos. Before coming home on holiday a few days ago I had never heard the group, or even heard of them. I disagree entirely that they are the No. 1 group in Spain. They are not even in the first three as regards popularity or sales. They and their records are virtually, if not completely, unknown in southern Spain and certainly have never hit the national pop charts. No. 1 group in Spain is definitely Los Brincos. Los Pekenikes are currently riding very high in the charts with an instrumental called "Milo de Seda" (Sik Thread) which would be Top 20 material if released in England.

English, American and French records dominate the Spanish pop scene, the local product generally lagging far behind in quality and quantity. I'm delighted with the success of Los Bravos in England—more power to them. I hope they soon achieve the same success in their home country.—SYLVIA J. LINTON, 40a Grove Park, Camberwell, London, S.E.5.

# Record Mirror

EVERY THURSDAY

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

## IN BRIEF . . .

John Heathcote, 18 Highfield Road, Hushley, Herts: As a matter of interest, what was the first record that featured a fade-out finish? Also what was the first record with a fade finish that reached number one?

T. W. Wilson, 37 Fullerton Drive, Troon, Ayrshire: I don't want to conduct a poll for the best pop song lyric ever written and don't invite readers to send their selections for analysis. I only say that "I Am A Rock" by Paul Simon has made me lose all interest in the lyrics of other songs.

Miss J. Sparkes, 3 Greeninch Avenue, Chantry Est, Ipswich, Suffolk: Wanted — exchange or sell. Bill Haley's "Rock 'n' Roll Stage Show" LP — will accept any Elvis LP in exchange except "Roustabout" or "Flaming Star". Crawford Hunter, 15 Northland Drive, Glasgow, W.4: After the results of the Beach Boy poll, I'd like to run a quick one on the boys' latest LP "Pet Sounds" — just five tracks in order of preference. My choice: 1. Wouldn't It Be Nice; 2. That's Not Me; 3. I Just Wasn't Made For These Times; 4. You Still Believe In Me; 5. Good Only Knows.

S. E. Myers, 76 Brookfield Avenue, Pointon, 810 c k p o r t, Cheshire: Ever heard of a 78 rpm record published in 1966? I've got the Adam Faith "Poor Me"/"The Reason". Yet 78s stopped in 1968 when 45s were introduced. Can anyone explain? Also I'd pay good prices for any 28s by Elvis, Bill Haley, Crickets, Everleys, Pat Boone.

James Craig says: We believe that 78 r.p.m. discs are still being produced as Record Retailer published sales figures for them last week.

Sue Elliston, 60 Court House Road, Finchley, London, N.12: Disturbed at the lack of Motown artists visiting Britain, we're compiling a petition to remedy this. Please send signatures.

Pete Winfield, Loneduch, Wellington College, Crowthorne, Berks: In bitter grief at the cut-in-down of Mike Raven's soul show on 390 may I urge all who cares at all about our kind of music to write immediately to the station. This historic programme is the sole oasis of pure soul in a desert of triviality.

Miss T. Eford, 31 St. Ethelbert Avenue, Luton, Beds: I'm shattered — Eric Clapton has almost left. John Mayall's Blues Breakers, I rate them the only remaining authentic bluesmen in the country — Clapton and Mayall make a perfect team, even rivaling the great American modern bluesmen.

P. J. Martin, 2 Penare Terrace, Penzance, Cornwall: I recently bought a copy of the "Blue Mood" EP by Chuck Berry. A track, written by Chuck, called "Lonely All The Time" which is almost identical to "Crazy Arms" by Jerry Lee Lewis (written by Mooney, Seals). Lyrics and melody are practical note and word the same. Seems that one of the original rockers has been UN-original in this case, anyway.

Michael Fishberg, 25 Fairholme Gardens, London, N.3: About the Yardbird wearing an Iron Cross, I find the practice pretty repulsive, more so when you realise they are commonly worn on the West Coast in America. They're called in England "Crosses". It appears England is becoming more Americanised.

D. Francis, Heatherford, Inwood Road, Hounslow, Middlesex: Here's a quote from Record Mirror, May, 1964: "But for the wildest male in the business, the odds are that they'll never catch on with the British record buyers." The pair? He and Tina Turner.

# COLUMBIA 33SX 6063

THE YARDBIRDS wrote all the numbers themselves. So they've got the right kind of material here. All the tracks have been produced well and there's nothing I can think of to fault them on.

The album shows how important Jeff Beck is to the group. Keith is in good voice and Messrs. McCarty, Samwell-Smith and Dreja have worked hard. A definite hit.

Lost Women—very fast, almost bordering on British rock and roll. Occasional bursts of raving and a peculiar-sounding instrumental break with what sounds like the BBC Radiophonic Workshop included.

Over, Under, Sideways, Down—this got in the Top Ten. Nuff said.

The Nazz Are Blue—starts like an Elmore James thing—any of his records. This track marks the singing debut of Jeff Beck and he sounds like Steve Winwood. He also plays guitar.

I Can't Make Your Way—medium-tempo with prominent tapping in the background. Vocal harmonies and a slightly Indian influence in the instrumental work.

Rack My Mind—fairly lengthy instrumental intro leads into Jeff on a fastish-number. Harmonica plays its part, then the guitar takes command of the situation. Clean, unconfused backing.

Forewell—thought this was going to be Larry the Lamb when it started with Chris on piano. Bob Lind's influence seems to have crept in on a folksy number treated differently from usual for the Yardbirds. Short.

Hot House of Omagarashid—all sorts of wild yells, screams and odd noises here. A wobble board competes with vocal ya-ya-yas throughout on an otherwise strictly instrumental track.

Jeff's Boogie—a good showcase for Slowhand's replacement. On the "B" side of "Over, Under".

He's Always There—after the style of Dave, Dee, Dozy, Beaky, Mick and Tich, it's medium to fast paced. It features an instrument that makes a noise like a giant cricket.

Turn Out Earth—slow and mournful with weirdo effect. Loads of echo on Jeff's voice and a touch of the Gregorian chants.

What Do You Want—fast rocker with plenty of raving. Jeff is joined vocally by some of the others on occasions. The kind of thing that used to get the fans going at the Crawdaddy.

Ever Since The World Began—another slowie with resounding doofy instrumental work. A sudden complete change and the whole thing brightens up with people chanting "You don't need money". Who doesn't? RICHARD GREEN



THE YARDBIRDS — their latest single is included on their album, simply called "The Yardbirds" (number above).



Here's the entire British team which triumphed at the Knokke-Le-Zoute Song Festival. They are (left to right), ENGELBERT HUMPERDINCK, CHLOE WALTERS, EDEN KANE, TRULY SMITH and JIMMY WILSON.

AN almighty roar split the champagne-scented atmosphere of the opulent Casino at Knokke-Le-Zoutte, Belgium. In a decidedly lively final, the British team had walloped highly-fancied Holland in the Eighth European Cup for Singing Contest — and this first-time triumph was very popular indeed.

Especially with Decca executive Marcel Stellman who grabbed the silver challenge cup, held it aloft and said: "Two years of hard planning... now we've won." A good win, an important win... both in national prestige and in unearthing some exciting prospects for future stardom. A Decca-sponsored team triumph.

Meet the team first. Skipper Eden Kane, best-known of the five, a stylish performer who said to me before the final: "I came here more or less as a giggle — but I've got more excited by it all than anybody else." Eden, singing so much better than in the days when he had big hit records, opened the final for Britain (they baffled first because Holland had consistently higher markings in the early rounds). White-suited, Eden sang "Elusive Butterfly" and "Love Me".

And Chloe Walters, who has a record out in Belgium but not yet in Britain. An intelligent, bi-lingual 18-year-old, useful guitarist, Chloe generally sang her own songs, but added "Where Have All The Flowers Gone" to "Ma Guitare" on finals night... sung in a deep, rounded, unusual voice. Jimmy Wilson, a 20-year-old from Ireland, ex-Merchant Seaman, a personality puncher who looks a bit like (and shares the charm of) Paul McCartney — a likeness underlined when he added "Yesterday" to his latest record "I'm Going Home". Jimmy is, as they say, a bit of a lad. He could be very big. And soon. A trouper who admitted to being a bag of nerves on finals night — though he conquered them well.

And Engelbert Humperdinck, with a swinging professional approach was a huge favourite with the other teams. Engelbert, is, in fact, an old mate of Gerry Dorsey — I first met him some five or six years ago. He's experienced, inventive and super-cool. Why that apparently crazy change of name?

# WE WON!

## Peter Jones reports on the British team's victory at Knokke-Le-Zoute

"I wasn't getting anywhere as Gerry Dorsey — not on records. My manager, Gordon Mills, who also handles Tom Jones, thought we'd give it a go with something really unusual." Dark, dark-skinned, Indian-born Engelbert is a tall, commanding figure on stage... wears long side-burns but with an inch-long gap approximately opposite the ear-holes! This contest was an enormous fillip to his career.

Now Truly Smith. Potentially the best of the lot. Her show-stopper was "Second Hand Rose", sold with great comedy ad-libbing — on finals night she even creased the normally sombre face of vibes-star Saddle with an admiring smile. Truly, a sixteen-year-old blonde, was also good on emotional ballads, especially "I Love Him". Hand on heart, I swear this spellbinder will be a star — somebody should work right now on a musical show to showcase her talents. To almost all at Knokke, she was a stand-out success.

I say "almost all" for Truly didn't, to my surprise, win the annual Press Prize award for best individual performer — but sheer weight of numbers of local voters affected this part of the proceedings. Winner was Jean Vallee, a dark-haired balladeer from Belgium (seven votes), followed by a lush blonde Martine Bijl (Holland, six votes), Karin Kent of Holland (four), then Truly and Belgian Marino Falco (three apiece), then Engelbert Humperdinck and Pascal Danel — one each.

Contest details? Less controversy than there might have been though the Italians were, I thought, marked down appallingly low. First night: England 383; France 339, second night: Germany 299, Belgium 360; third night: Holland 393, France 379; fourth night: England 376, Germany 346; fifth night: Belgium 358, Italy 305; sixth night: Holland 386, Italy 317.

So Britain went into that memorable final with a total of 759 points, upending Holland who had previously copped 779. It made the triumph, this reversal of earlier markings, all the sweeter. Just a handful of British journalists, plus a comparatively small entourage, roared and stamped and whistled the team on — setting a Cup Final atmosphere. Said Eden Kane afterwards: "We were knocked out by the approval you gave us all — you've no idea how important it was to us."

And that win was so important. For this is not a song contest—it's a SINGING contest, which makes it different from the usual sort of competition. It's won on talent, on style, on singing ability, on team-work. Conditions of entry included a maximum age limit of 30, and the artistes had to be new to the contest and also had to weigh in with one big-band arrangement (conducted by the swinging Francis Bay) and one small-group number (Johnny Hot's outfit). Britain's arrangements came from the chatty Cockney Arthur Green-slade, who did a magnificently consistent job. Marcel Stellman

organised the team, along with recording boss Dick Rowe. It was all taken very seriously indeed. Judges, incidentally, for Britain were journalist Unity Hall and Colin Berlin, of Acuff-Rose.

Each of the winning team got a smaller version of the challenge cup to keep. Each had it topped up with champagne after the win.

Standards among the other five nations competing were generally pretty fair, but for me there were too many dirge-type ballads and too little real swinging. Some Continental papers had a bit of a dig at Truly Smith for doing a simulated-drunk job on Dave Berry's "Strange Effect" hit—Dave won, hands down, the Press Prize last year at Knokke. But her manager Ted Ross told me: "So she's only 16—so what? She's a professional performer and the tipsy bits were just part of the performance."

Britain held off the big beat material somewhat because of general Continental tastes—tastes which were a bit square to say the least! Actually, this revised style added to the triumph.

I've only one last regret. This excellent British win wasn't seen here at home. Put through the rest of the Eurovision link, the efforts of the team were virtually missed altogether in Britain. I'd have thought it added up exciting teily-material... and it would also have helped our three boys and two girls find the stardom they deserve, here at home.

If I could only face one more glass of champagne, I'd drink a toast to the lot of them. As I positively can't, I'll just tell them one last "well done".

PETER JONES

## Here's your ticket

Royal Naval Careers Service, Dept. 676 G.X.1  
Old Admiralty Building, Whitehall, London, S.W.1.

Please send me, entirely without obligation, the free new 32-page booklet 'The Royal Navy as a Career'.

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

My date of birth is \_\_\_\_\_

## to world travel

Stuck in a rut? Get out and go places in today's Royal Navy! You'll travel the world. Live an active, adventurous life. Have sport in plenty. Fine company. And an average of 6 weeks' paid holiday a year.

You'll be taught a good trade too. Earn good pay that's now better than ever.

And no civilian job can offer you more opportunity for steady promotion.

Get your ticket into the post today. Snip out this coupon now.

You can join at 15.



## ONLY 5/- DOWN FOR 6 singles

Balance 5/- weekly for 8 weeks, that's all. Send 5/- and about 9 titles, artists. Nos. We send first 6, if impossible then we select from rest. PRINT name, HOME address and age (Not accepted: lodgings, school or business address or age under 17).

All popular singles including BEATLES, STONES, WALKER BROTHERS, KINKS, PINKY, BEACH BOYS, DUSTY SPALIVE, DYLAN, CILLA, ORBISON, HOLLIES, GEORGIE FAME, etc.

### G. A. RECORD SALES

(Dept. 944), 42-44 GT. CAMBRIDGE RD., LONDON, N17

## a look AT THE U.S. CHARTS

FAST rising U.S. hits include — Wade In The Water — Ramsey Lewis (Cadet); Warm And Tender Love — Percy Sledge (Atlantic); The Joker Went Wild — Brian Hyland (Philips); Open The Door To Your Heart — Darrell Banks (Revlon); The Tips of My Fingers — Eddy Arnold (RCA); Bus Stop — Hollies (Imperial).  
New U.S. releases include — Summer In The City — Lovin' Spoonful (Kama Sutra); God Only Knows/Wouldn't It Be Nice — Beach Boys (Capitol); A Million — Dean Martin (Reprise); Vic Dana (Dolton); So Good — McCoy's (Bama); 7 and 7 Is — Love (Elektra); Takin' All I Can Get — Mitch Ryder (New Voice); Most Of All — Connie Stevens (Warner Bros.); Sunshine Superman — Donovan (Epic); I'm Your Hoochie Cochie Man Pts. 1 & 2 — Jimmy Smith (Verve); A Legal Matter — Who (Decca); Ace Of Spades — Link Wray & Raymen (Swan); Look Out Girls — Dino, Desi & Billy (Reprise); You Don't Need Me Anymore — Pat Boone (Dot); Brooklyn Boogie — Flaminio (Philips); I Can't Help Loving You — Paul Anka (RCA); Share What You Got (But Keep What You Need) — William Bell (Stax); Anything You Wasn't Born With — Ike & Tina Turner (Tamperline); Mary Ann Thomas — String-A-Longs (Ohm-J); What Will Love Tend To Make You Do — Mad Lads (Volt); N.J.





Beatrice Dixon, 15, 4 Beulah Hill, London, S.E.19. Beach Boys, Walker Brothers, Tom Jones. Hobby and interests — Drag racing, water skiing, surfing (I never have).



Vera Cassidy, 17, 7 Wordsworth Ave., Widnes, Lancs. Stars — Elvis, Beatles, Byrds, Fortunes, Walker Bros. Hobby and interests—Reading pop papers and pop music.



Ahmet Cahit, 18, 59 Moray Road, N.4., Finsbury Park, London. Stars —Elvis, Searchers, Kinks, Cilla Black, Adam Faith, Tom Jones. Hobby and interests — Collecting records, films, girls, swimming.



John Graham, 21, 8 North View, Blackhill, Consett, Co. Durham. Stars — Joan Baez, Bob Dylan, Herman, The Hollies. Hobby and interests — Records, travel, films.

## READERS' CLUB



Diana Windle, 16, 3 Tennyson Road, Droylsden, Manchester. Lancs. Stars — Barry McGuire, Dylan, Donovan, Proby, Animals, Len Barry, Stones, Hobby and interests —Pen-pals, poetry, dancing, bowling, travelling, recording.



Willem Burckraal, 19, Westerweg 19, Heerhugowaard, Holland. Stars—Elvis Presley, Ritchie Valens, Fats, Bob Dylan, Connie Francis. Hobby and interests — Elvis, records, dancing, travelling.



Beck Burris Mmoh, 19, P.O. Box 17, Bawduah, via Akwatia, Ghana. Beatles, Animals, Rolling Stones, Cliff and Elvis. Hobby and interests — Pop songs, photography, sports, writing letters and pen-pals from all over the world.



Bill Adams, 17, 88 Findon Road, Ifield, Crawley, Sussex. Stars — Sandie, Who, Small Faces, Cher, Stones, Stevie Wonder, Straind Beatles. Hobby and interests — Snow skiing, pop music, cars, London, pen-pals from anywhere abroad.



Lill Hjorter, 18, Ostergatan 15, Soderstalle, Sweden. Stars — Stones, Them, Kinks, Animals, Pretty Things, The Sect, Yardbirds, E. J. Proby. Hobby and interests —Horses, moods, R and B, sail, painting. I want boys from London. I also like Jimmy Reed, James Brown, Bo Diddley, Solomon Burke, Chuck Berry. I also run Them's Fan Club here.



Liv Gjerdin, 15, Samasvingen, Harstad, Norway. Stars — Rolling Stones, Bob Dylan, Sonny & Cher, Donovan, Animals. Hobby and interests — Rhythm and blues, motor-bikes, drawing, playing guitar.

# FORTUNES NEW DISC MAY BE WRITTEN BY CHRIS ANDREWS

WHILE the Fortunes are currently battling it out chart-wise with Manfred Mann over "You Gave Me Somebody To Love", they have already turned their thoughts to their next single.

"We may be doing a number by Chris Andrews," Rod told me over lunch this week. "It's not the usual Chris Andrews style, though. It's not like anything he's done before.

"He's very big in Germany because they can goose-step round the halls to his records with that thump thump."

Chris may be very big in Germany, but there aren't many more popular outfits in Holland and Belgium than the Fortunes. They spend quite a lot of their time in those countries doing shows and appearing on TV and radio. The Dutch are just catching up with our music," Rod announced. "They're still about two years behind, though. They used to like Chuck Berry and that sort of thing. They like the big beat, but also the type of material we do."

On a recent trip to Holland, however, things didn't exactly go as planned for the Birmingham Group. Barry Pritchard explained what had happened.

"We were playing in a bus garage and the promoters hadn't taken enough security precautions," he began. "There were some barriers at the front, but the crowd just climbed over them and knocked them down. A couple of us got pulled off the stage, the police couldn't do much about it."

Even over here, the Fortunes have



THE FORTUNES — thinking about another single.

their troubles. Like when they appeared on the Isle of Wight recently.

"It was the same thing then," Andy Brown said. "The bouncers just weren't enough. We got pulled about and the crowd was out of control. We won't appear there again unless we're certain they've taken adequate security measures. It's no fun for us having to play with broken arms and legs and that sort of thing can happen if you don't watch out."

## IN THE GAME

Rod broke in with: "Sometimes, promoters want us to use other group's amps. We try to explain that we do harmonies and have to have the balance just right, but they give us this bit about: 'Don't tell me my business sony. I've been in this game for twenty years.'"

Still, it looks a though things are going to be okay for the Fortunes for a while at least. They're very happy with Glen Dale's replacement, Shel

McCrae, and they're looking forward to some cabaret work in the north.

"We knew for some time that Glen was leaving," Rod revealed. "There were problems. It was getting difficult. He had some personal things and we always put the group first. We eventually found Shel playing in a group in Scotland about a week before Glen was leaving. He fits in perfectly, we're much better now. We couldn't have gone on the way we were before."

On the cabaret scene, Rod said: "We're doing some of the northern cabaret clubs. A lot of them are called working men's clubs and that puts people who don't know off, but they're really great places. We used to play there five years ago for little money, now we're going back and they pay quite a lot. We like those clubs, the audiences are good as well. It's not like the south where the people are cynical. The kids in London have heard it all before and they don't get enthusiastic about groups any more."

RICHARD GREEN

# Bobby Elliot

I'M terrified of having my guts opened, having the skin pulled back and having burning coke put on it — no, seriously, I'm frightened of being in a plane when it's misty and you're going to land and the engine's going up and down — have you ever felt that? That's the big thing! . . . I've had quite a few smashes in cars and I'm most terrified with things involving direct death . . . I'm not afraid of anything connected with the profession like television cameras or being on the Palladium.

When you play a while and everything fits in and when the audience is good, you soar above everything. That's what I find satisfying.

I'm very temperamental in things I don't like — like people who smoke at the same table when I eat, without asking . . . I don't like dirty ashtrays and I dislike people who expect a lot from people and don't give anything in return.

No one on this earth would be alive without sex . . . all I can say about it is "yes, please."

Security is money in the bank to a fellow, marriage to a girl . . . Security is also friends you can turn to, perhaps mum and dad or a girl friend . . . there's only girls who don't need money for security.

I think a lot about the future — in a financial sense, because now I'm doing what I want to do . . . but



BOBBY ELLIOT — Pic by John Dove, courtesy EMI

## INSIGHT

in the future I still want to do what I want to do, but that needs capital, so it still boils down to finance there's a lot you can do with a few thousand.

("Buy a little shop—ICE CREAM"—Allan Clarke).

Contentment is a fantastic thing in this life — and some people are happy and content on £10 a week.

Everybody is made of good and evil, some people have more good than evil — I don't know where I fit in.

I think I have a lot of bad moods . . . I'm temperamental . . . It's a thing about the biz isn't it . . . everybody's cynical, it's so easy for the people in this biz to have so many "friends."

I can be criticised by Kenny Claire, who I think is the greatest drummer in England, and appreciate it but I don't like being criticised by someone who's not an authority and doesn't

know what he's talking about. If it's someone you admire who tells you something, you appreciate it . . . but hate these people who have a dig on paper . . . there's so many artists who have a dig at other people in the music papers to make publicity for themselves . . . they're pseudos, hypocrites . . . There's more class distinction in America than in England . . . I tried to see

Count Basie at the Riverboat, beneath the Empire State Building, and they wouldn't let me in because I didn't have a tie . . . the same thing happened in L.A . . . Sweden is very good — the Scandinavian countries are the best places to be if you don't like class distinction. I didn't come across any of the Scandinavians except people, anyone . . .

BILL HARRY

### Readers Club Coupon

NAME \_\_\_\_\_ AGE \_\_\_\_\_

ADDRESS \_\_\_\_\_

STARS \_\_\_\_\_

HOBBY & INTERESTS \_\_\_\_\_

Please send this form (together with your new photograph which we are afraid cannot be returned) to: Record Mirror Readers' Club, 116 Shaftesbury Avenue, London, W.1.



SOME colour photos of the Rolling Stones, seen in America during their current trip to the States. Big promotional stunts have been laid on for the group including full page ads in the New York Times, publicity gimmicks including floating hotels and helicopters and huge advertisement hoardings.

One of the most successful shows was at the Forest Hills Stadium, Long Island. In which the Stones topped the bill after appearances by the McCoy's, the Tradewinds and the Standells. The group ran through a repertoire of some of their disc hits including "Get Off My Cloud", "Paint It Black" and "Satisfaction". The latter number closed the show and touched off a rush of Stones fans from the stands to the stage, breaking through a cordon of 125 private and 250 city Police. For about five minutes it was near pandemonium in the stadium until the Stones took off in their helicopter about a minute after their stage exit.

The Forest Hills stadium is open, and the summer night concert showed impressive box office figures, with \$30,000 gross, out of which the Stones walked off with \$25,000. There were about 9,500 customers there, not all of which were paying, and many of the expensive \$5 and \$10 seats were empty.



# R&B

## A survey of RM's R & B chart . . .

THE Record Mirror Rhythm and Blues chart is one year old this week. The chart, which was inaugurated to give an indication of the best-selling American R & B records in this country has proved to be a far greater success, both with the music industry and the public than we expected.

During this first year R & B has become much more of a nationally accepted form of music, and this R & B chart is now its accepted yardstick. Previously the only guide to popularity in the R & B field has been the American R & B chart, as printed in the U.S. trade mags, 'Cash Box' and 'Billboard'.

Now, here's an interesting fact. If you take the top records from the U.S. R & B chart from January to July 1965 as an example, none of the records made the top thirty here, of the Record Mirror's National Top Fifty chart. (I.e. "My Girl" (the Temptations original) "Shotgun", "Got To Get You Off My Mind", "We're Gonna Make It", "I'll Be Doggone" and "Back In My Arms Again").

But out of the 17 records that reached the top of the Record Mirror British R & B chart, only 4 failed to reach the National Top Thirty, these were "Respect", "It's The Same Old Song", "A Sweet Woman Like You" and "Shake Me, Wake Me". All the rest have been big sellers with many climbing high into the top ten, e.g. "Rescue Me", "1-2-3", "Shotgun Wedding", "When A Man Loves A Woman" and now "River Deep, Mountain High".

Three main facts can be concluded from this first year.

1. The life of a record in

the R & B charts is of the same average duration as a record in the National Charts, namely 9-10 weeks, although the majority of R&B records continue to sell steadily in smaller quantities, which a normal pop record rarely does.

### SURPRISE

2. Though a specialised 123 artists representing 28 forms of music, R&B provided labels and 201 different records an appearance in the chart. Compared with the variety and uncertainty of the pop market this is quite surprising. Because in the National Top Twenty representing the pop market only the same number of artists appear on a maximum of 24 labels with approximately 140-160 different records (over ten times more) are issued. The LP chart was quite regular in that more variety was achieved nationally than in the R&B chart. Only 32 artists appeared with 41 records on 13 labels in the first year, whereas double these

figures on 18 labels has been the case annually in the national chart.

3. Although point 2 showed a definite variety of tastes in R & B, the Atlantic and Tamla Motown labels grabbed the majority of the market. (The probable explanation for this being that an R & B fan would buy his Atlantic and/or Tamla Motown Record and then the choice of another label, varying from person to person). The LP chart showed Tamla and Atlantic with six each of the total number of LP entries, and 7 and 9 respectively of the artistes section, which works out as 50 per cent total between the two labels of the entire LP total.

On the singles chart the monopoly was reduced but they still had the following number of entries, Atlantic, 46; Tamla Motown, 37; out of 201 entries The Sue label followed with 19.

The chart is based on the usual points system—20 for No. 1, going down, for the singles, and 10 for No. 1 for LP's.

## Top Stars

- 1 OTIS REDDING
- 2 WILSON PICKETT
- 3 JAMES BROWN
- 4 FOUR TOPS
- 5 LEE DORSEY
- 6 STEVIE WONDER
- 7 JUNIOR WALKER and the ALL STARS
- 8 MIRACLES
- 9 DON COVAY
- 10 MARVIN GAYE
- 11 SAM THE SHAM and the PHAROAHS
- 12 JOE TEX
- 13 TEMPTATIONS
- 14 FONTELLA BASS
- 15 SOLOMON BURKE
- 16 LEN BARRY
- 17 BOOKER T and the M.G.'s
- 18 ROY HEAD
- 19 WILLIE MITCHELL
- 20 ROYCE
- 21 TOYS
- 22 PHIL UPCHURCH COMBO
- 23 BOB and EARL
- 24 SIR DOUGLAS QUINTET
- 25 DONNIE ELBERT
- 26 PERCY SLEDGE
- 27 BEN E. KING
- 28 PACKERS
- 29 MARVELETTES
- 30 NINA SIMONE

## Top Singles

- 1 In The Midnight Hour
- 2 My Girl
- 3 Ride Your Pony
- 4 Up Tight
- 5 Rescue Me
- 6 Woolly Bully
- 7 I Can't Help Myself
- 8 1-2-3
- 9 Respect
- 10 See-Saw
- 11 Shotgun Wedding
- 12 Don't Fight It
- 13 Treat Her Right
- 14 You Can't Sit Down
- 15 I Got You
- 16 Mr. Piffl
- 17 Harlem Shuffle
- 18 Get Out Of My Life Woman
- 19 Boot-Lex
- 20 634-5789
- 21 Lover's Concerto
- 22 A Sweet Woman Like You
- 23 Papa's Got A Brand New Bag
- 24 Ain't That Peculiar
- 25 When A Man Loves A Woman
- 26 Get Ready
- 27 She's About A Mover
- 28 Shake And Fingerpop
- 29 Hole In The Wall
- 30 I'm A Road Runner
- 31 Something About You

IN YOUR SHOP

**THE MAJORITY**  
Simplified  
F 12453

**LORNE GIBSON**  
Jingle jangle  
F 12450

**THE MINISTRY OF SOUND**  
White collar worker  
F 12449

**ELEANOR TONER**  
Black rose  
F 12454

**ROBBIE and RAY**  
This little bird  
F 12452

**THE CHA BROTHERS**  
Call me  
V-L 9276

**MAJELLA**  
Do they still  
R 11022

45 rpm records

The Decca Record Company Limited, Decca House, Albert Embankment, London S E 1

# THE MAIN INGREDIENT

A FEW months ago I chatted with Bob Lind's managers Charlie Green and Brian Stone. They were very excited about a completely unknown group they'd heard.

"They're The Troggs. Larry Page, our European representative, brought us along to hear the group and we were just knocked out by them. Why? First, the record. We thought it was great. Then we met the group. They're fantastic musicians, exciting performers, good looking. They have all the ingredients—what's more—they want to make it, which is the most important ingredient of all. We see thousands of talented groups. Once in a while we see someone with that little extra and it hits us."

They were right, of course, for the record was "Wild Thing" and The Troggs did prove to be an exciting, talented group.

I first met them recently at Larry Page's luxurious offices in New Oxford Street. The boys were in an excited state: "Have you heard about our record in the States this week? It's jumped from 71 to 22!" Their publicist commented, "And it could go to No. 1 next week. Do you know that it's also come in at No. 2 in Germany—from nowhere!"

Nowhere! Yes, it seems that The Troggs have become an "overnight" success, which makes the title of their first album, released this month, seem appropriate. It's called "From Nowhere—The Troggs."

Reg Presley has "five or six numbers on the album", but intends to have more of his original material on the album when it's released in the States. He comments: "I've written about eighteen original numbers and I enjoy songwriting. I've almost finished a number which I hope to interest Spencer Davis in. I'd like to write for other people, but we haven't got much time at the moment."

Ronnie Bond chipped in: "When we were recording the L.P. in the studio downstairs, Reg was still writing material. While we were setting up, Reg had to

sit down and write the next number we were going to record—and Larry kept going up to him and saying 'leg, have you finished it, yet?'"

Whilst someone went out to get coffee from the machine in the corridor, the boys were bubbling over with enthusiasm about the business. "We don't see a lot of bad things in it at all, we enjoy it... and most of the people in show biz are great. The main complaint we have is the condition of dressing rooms and toilets in a lot of ballrooms. We went to one place where there wasn't even a toilet door!"

Larry said: "Yes, in fact there are four places they've appeared at during the past month where they'll never play again because the conditions were so bad."

Chris Britton pointed out that they'd been appearing for seven nights a week for the past month. "We've just got to cut down to six dates. Really, we'd like two days a week off. We want to get new numbers off and spend some time practicing. As it is, we have to turn up early at ballrooms so that we'll have time to spare for practice."

Larry Page commented about their bookings: "Yes, we're trying to bring it down to five a week. Previously they'd only played around Andover—and I wanted them to be seen—so in the past four weeks they've been all around the country. Ballroom dates are good—on theatre show a group usually gets a 20 minute spot and you can't give your best in that time."

Peter Staples seemed keen about something: "We didn't expect to get such good receptions as we are getting. I enjoy it when Reg gets draised off stage. I get all excited will they tear his arms off?" He went over 14 times one night!

The group first came to London seeking success, some eighteen months ago. They approached a music publisher who asked them to bring him some original material. Reg brought him two numbers and he referred the boys to Larry Page. "He recorded us, but at that time we had 1 got the right material. When we returned to London, two of the original Troggs had left—and as Chris and Pete's group The Ten Feet Five had just up, they joined us. In January we gave Larry seven numbers that Reg had written and he liked what he heard. However, he decided to get us to record some other material. We recorded "Wild Thing" but wanted our new disc "With A Girl Like You" to be released. Larry disagreed—and he was right."

Larry decided to see what I thought of the disc and played it. A cert hit! He also told me how The Troggs had been indirectly responsible for another "discovery."

A singer called Lee Drummond sent in a number for The Troggs. His voice—and the song—were so good that I decided to sign him up. He'll be very busy."

BILL HARRY



THE TROGGS — If you had their "Wild Thing" single imported from the States on the A&O label, you'd find "With A Girl Like You" on the flip. But you can also buy both songs as separate singles on the Fontana label over there too. (RM Pic)

## Top LP Stars

- 1 OTIS REDDING
- 2 WILSON PICKETT
- 3 FOUR TOPS
- 4 JAMES BROWN
- 5 JUNIOR WALKER
- 6 TEMPTATIONS
- 7 FONTELLA BASS
- 8 MIRACLES
- 9 IMPRESSIONS
- 10 SOLOMON BURKE
- 11 JACKIE EDWARDS
- 12 ELMORE JAMES
- 13 MARTHA and the VANDELLAS
- 14 ETTA JAMES
- 15 CHRIS KENNER
- 16 SAM COOKE
- 17 LEE DORSEY
- 17 BEN E. KING
- 19 JIMMY SMITH
- 20 B. B. KING
- 21 DIONNE WARWICK
- 22 DIETERS
- 22 BOBBY BLAND
- 24 BARBARA LEWIS
- 25 SUPREMES
- 26 SONNY ROY WILLIAMSON
- 27 CHUCK BERRY
- 27 PATTY LA BELLE and her
- 27 NINA SIMONE
- 30 MARVIN GAYE
- 30 BILLY PRESTON

## Top LP's

- 1 Soul Ballads
- 2 Otis Blue
- 3 In The Midnight Hour
- 4 Solid Gold Soul
- 5 ... Second Album
- 6 Shotgun
- 7 Saturday Night At The Uptown
- 8 Sue Story - Vol II
- 9 The New Look
- 9 Going To A Go-Go
- 11 Big 16
- 12 Mashed Potato U.S.A.
- 12 Rock And Soul
- 14 Come On Home
- 15 Memorial Album
- 16 ... Sing Smokey
- 17 I Got You
- 18 Temptin' ...
- 18 Dance Party
- 20 Rocks The House
- 231 Otis Redding
- 183 Otis Redding
- 122 Wilson Pickett
- 112 Various Artists
- 99 Four Tops
- 90 Jr. Walker - All Stars
- 75 Various Artists
- 75 Various Artists
- 62 Fontella Bass
- 62 Miracles
- 53 Impressions
- 52 James Brown
- 52 Solomon Burke
- 49 Jackie Edwards
- 46 Elmore James
- 44 Temptations
- 42 James Brown
- 41 Temptations
- 41 Martha - Vandellas
- 39 Etta James

survey by  
**KEITH YERSON**

## A SENSATIONAL NEW SINGLE

# THE MAMA'S AND THE PAPA'S



I saw her again

RCA 1533



45 rpm record

## TOPS TODAY

THE CHAMBERS  
AND OTHERS

vocalion

45 rpm record

JELLA  
they still remember me

REX

45 rpm record

EDDY ARNOLD

If you were mine, Mary

RCA 1529

THE MAMA'S  
AND THE PAPA'S

I saw her again

RCA 1533



45 rpm records

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

# New 'soul' LP from Otis, a collection of old and new Ken Dodd plus Pet in English . . .

**KEN DODD:** "Hits For Now And Always"—Happiness; Still; Remember I Love You; No One's Listening; One Rose; Dreams; So Deep Is The Night; The River; Eight By Ten; Someone Like You; Island of Blue; Have I Told You Lately That I Love You; The One I Love Belongs to Somebody Else; Now & Always (Columbia SX 6060).

**THIS** album, consisting of some new material and some old, was a good idea. Because Ken's old records are just as good as the new ones. If you listen to the poignancy of "Remember I Love You" or the tender simplicity of "Still" or "Eight By Ten" you'll see what we mean. A very enjoyable LP for Ken's fans and a worthwhile bargain. ★★★★★

**PETULA CLARK:** "I Couldn't Live Without Your Love"—Strangers In The Night; A Groovy Kind Of Love; Rain; Doesn't It Feel Good; There Goes My Love; There Goes My Life; Monday Monday; Bang Bang (My Baby Shot Me Down); Homeward Bound; Two Rivers; Come Rain Or Come Shine; Elusive Butterfly; I Couldn't Live Without Your Love (Pye NPL 18148).

**WITH** the notable exception of "Stangers In The Night" (Pet's obvious revenge for Frank Sinatra's massacre of "Downtown"), these tracks have all held much of their original magic, even though the arrangements have been slightly changed. Really quite a good LP, especially if you like Pet anyway. ★★★★★



**OTIS REDDING:** "The Soul Album"—Just One More Day; It's Growing; Cigarettes & Coffee; Chain Gang; Nobody Knows You (When You're Down And Out); Good To Me; Baby Scratch My Back; Treat Her Right; Everybody Makes A Mistake; Any Ole Way; 634-5789 (Atlantic 587011).

**R**ATHER muzzy, jerky big band backings are evident and other stars well-known songs are interesting in that they are nothing like the original. Try "Chain Gang" or "Treat Her Right" for an example of this. But the best track must be the intense "Just One More Day" which should have been issued here as a single. ★★★★★

## rapid reviews

**THE IMPRESSIONS** have grown slicker with the years, but their "Ridin' High" LP on HMV CIP 3548 will still please their fans. Marvellous vocal harmonies with a slight undertone of the blues, but not their best LP. First LP's are always mysterious, and **NORMA TANEAGA'S** "Walkin' My Cat Named Dog" on Stateside SL 10182 is a combination of folk, blues and chant. It's not as generally good as the little track but the standard of the songs is high. One of the greatest folk blues men has "Keep Your Hands Off Her" on Verve Folkways VLP 5011. It's **LEADBELLY** of course and this raw, exciting and gusty LP is magnificent. For jazz guitar fans, there's a tender LP called "The Incomparable BOLA SETTE" on Vocalion LAE-F 600 which is a late night little gem from the folk-jazz Brazilian. War film addicts might even want to go out and buy "Battle Of The Bulge" soundtrack on Warner Bros. **WHIT** by **BENJAMIN FRANKLIN** (didn't he invent something?). Very martial and very stirring.

**WAYNE NEWTON** sounds so much like a girl on "Summer Wind" it's ridiculous to hear him singing men's songs. His voice is tuneful enough but it's really all quite soft. (Capitol T 2339). According to the sleeve notes, **LEE HAZELWOOD** was responsible for 14 Duane Eddy hits on the trot. His "The Very Special World Of Lee Hazelwood" on MGM C 8014 is pleasant, with deep-voiced Lee half talking half grunting his way through these songs, including "Boots" which he wrote. Quite atmospheric really.

Instrumentally, the **U.S. T-BONES** have a danceable LP in "No Matter What Shape (Your Stomach's In)" on Liberty LBY 1303. There's a solid beat and lighter guitar work playing the Jerky tunes. Organ work is good too, but this is strictly a background LP. Brass guitar work on "Tuff Guitar British Style" by **AL CAIOLA** on United Artists ULP 1133 is a bit more for swinging adults than swinging teenagers who have cooler instrumental records to buy. But it's danceable and immaculately performed. The theme from "Cast A Giant Shadow" on United Artists ULP 1140 is a dramatic piece of music by **ELMER BEHNSTEIN** but the most interesting thing about it is a line on the sleeve which says "Frank Sinatra's Voice Does Not Appear In Album".

**MARY WELLS** "Greatest Hits"—The One Who Really Loves You; You Beat Me To The Punch; Two Lovers; Your Old Standby; What's Easy For Two Is So Hard For One; My Guy; Laughing Boy; What Love Has Joined Together; Oh Little Boy; Old Love; You Lost The Sweetest Boy; Bye Bye Baby (Tamla Motown TML 11022).

**ALTHOUGH** Mary's one hit here "My Guy" was also her last for Tamla, these songs are classic commercial R & B recordings. The poignancy of her vocals, and utter originality of the recordings, combined with the wistful Smokey Robinson solos makes this into a very enjoyable LP. ★★★★★

**THE MIRACLES** "From The Beginning"—Mickey's Monkey; You've Really Got A Hold On Me; A Love She Can Count On; Shop Around; Way Over There; I'll Try Something New; What's So Good About Goodbye; Bad Girl; (I Need Some) Money; I Love Your Baby; I Need A Change; All I Want Is You; Who's Lovin' You (Tamla Motown TML 11831).

**IT'S** a pity that EMI hadn't enough faith in Tamla's Miracles to issue the two-album set as it was in the States. Nevertheless these pre-1963 tracks date back to when the Miracles recorded for Chess—in fact their three Chess singles are contained here. The top side is more recent and is probably a sample of some of the best commercial R & B ever recorded. ★★★★★

**THE BEACH BOYS** "Summer Days (And Summer Nights)" The Girl From New York City; Amusement Park U.S.A.; Then I Kissed Her; Salt Lake City; Girl Don't Tell Me; Help Me Rhonda; California Girls; Let Him Run Wild; You're So Good To Me; Summer Means New Love; I'm Busted At My Old Man; And Your Dream Comes True (Capitol T 2354).

**THE** backlog of Beach Boys albums reached such ridiculous proportions that "Pet Sounds" was issued a week before this one, which is over a year old in the States. It's the Beach Boys at their most commercial, and some of the tracks are available here already in single form. It's a very West Coast sort of LP and probably the last of the "surfing" type discs the Beach Boys will ever cut, especially as they have had such huge success with their "Pet Sounds" LP, which is far more subtle and intricate than this. But nevertheless it's an enjoyable, loud and danceable disc. ★★★★★

**BOBBY GOLDSBORO** "It's Too Late" (United Artists ULP 1135).

**A** GOOD single leads this LP, which is quite well performed. Bobby has a deep, rather country-tinged voice, but his songs are romantic and often schmaltzy. He can also rock quite well too. He sings the best of the Beatles ("Yesterday" and "Michelle") and the worst of Bobby Goldsboro ("Broomstick Cowboy"). For fans of the Orbison, Pitney and Jay & Americans stable, this is it. ★★★★★

**IT'S THE BIGGEST . . .**  
**IT'S THE GREATEST**

# ELVIS PRESLEY

Paradise, Hawaiian style

From the Paramount picture

plus

A FANTASTIC NEW SINGLE . . . FIRST STUDIO RECORDING FOR OVER FIVE YEARS  
Love letters c/w Come what may

RCA 1526 45 rpm record



SF 7810 RD 7810 12" stereo or mono LP record





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

**LEE DRUMMOND'S** "Messrs. Lindsay, Parker & Flynn" is a well-performed piece of deep-voiced pop satire which might hit some people too close for comfort (Fontana TF 728). The usual jaunty film song from **DORIS DAY** on CBS 20222 titled "The Glass Bottom Boat." Not bad but not marvellous. **THE NORTH STARS** prove they have some talent on "She's So Far Out She's In" on Fontana TF 726 which is growl-on-you beat ballad. **JOHNNY TILOTONSON** isn't likely to repeat his success with his earlier efforts with the sugary, schmaltzy "No Love At All" on MGM 1319.

**DAEMON VEE** has an interesting ballad with "Half A Picture" on Columbia DB 7970 which is country-like and easy on the ear. If you like Italian hits, then the two-sided "Roberta"/"Melancholie" by **PINI DI CAPRI** on Euroson EUR 7001 is a good barkin'. Typical romantic Italian music. **WINNIE ATWELL'S** "Mexico City" is a bit cluttered despite her piano work. But there's a good flipside called "Late Call" on CBS 202228. **JOHN WORTH'S** "Petite Maria" is a pretty instrumental without much hope of chart success. On Pye N 17139. **THE WONDER WHO**, alias the Four Seasons, have on "The Good Ship Lollipop" on Philips BF 1504. A false-toe revival of the Shirley Temple number which isn't very good at all.

**DALLAS FRAZIER** has a dated rock number out called "Just A Little Bit Of You" on Capitol CL 15457. OK for rock revivalists we suppose. **LORNE GIBSON** and "Jingle Jangle" is another smooth beat ballad, with a pretty arrangement but nothing special to commend it. **THE BYSTANDERS** revive Franki Valli's "You're Gonna Hurt Yourself" on Piccadilly 7N 35330— it's a compulsive off-tune beat ballad. **THE THREE GOOD REASONS** "The Moment Of Truth" isn't as strong as their "Nowhere Man" but the performance is strong nevertheless — on Mercury MF 929. It's a shame for **TONY RIVERS** that Capitol have issued the Beach Boys version of "God Only Knows" because Tony's is quite good, but faces overpowering competition (Columbia DB 7971).

**THE 5-AM EVENT** have a good cover version of the Paul Revere & Raiders U.S. hit "Honey" on Pye 7N 17154 — a good slab of beat. **BRIAN WYLAND** has a pretty beat ballad with "The Joker Went Wild" on Philips BF 1508, but it's not likely to bring him back into the charts. **THE REG GLENT SYNDICATE** and their instrumental "Underworld" is a good heavy-sounding beat thing with both sides penned by Rex. The oldie "It's No Sin" is revived by the **WILDWOODS** on Philips BF

**rapid reviews**

1507 and it's a very pleasant and well-arranged number. **THE MINISTRY OF SOUND** have one of those Ray Davies-type songs with "White Collar Worker" on Decca F 12449. It's an interesting beat song but it's hard to hear the lyric. **JIMMY STEVENS** makes a blues-tinted version of Brahms's Lullaby and gives it the original title of "I Love You" on Fontana TF 721 — a very pleasant and might do OK.

There's loads of the Indian sounds on **THE JIM SULLIVAN SOUND** disc "She Walks Through The Air" — it rather grows on you too, and there's sitars galore (we think) that's on Mercury MF 928. In contrast there's **ELEANOR TONER** with an adaptation of "Black Rose" on Decca F 12454 — it's slow and emotional without being a drag. France's top idol **CLAUDE FRANCOIS** has "In My Memory" on Fontana TF 725 which is one of those moody French ballads with loads of atmosphere and romanticism. **THE KING BROTHERS** on CBS 202227 have a smooth vocal job entitled "Jo Jo" which is pleasant without being currently commercial.

**BOBBY SHEEN** and "Dr. Love" on Capitol CL 15455 is a heavy dance disc with a good R & B beat — but not chart-worthy. A U.S. hit titled "Peter Rabbit" by **DEE JAY AND THE RUNAWAYS** is beats but isn't even as good as most British group efforts. That's on Philips BF 1505. **DAVID WIGG** and the Chris Andrews song "Life Is Complicated" isn't really teen meat but it's bound to garner a few plux — on CBS 202233. **THE AI Martino** number "Spanish Eyes" is revived by **HUTCH MOORE** and **THE CAPITOLS** on Pye 7N 17143 and is a moody slowish ballad with limited appeal.

**THE APPALACHIANS** "Look Away" is very Seeker inspired, on Mercury MF 930, but there are some rather out of context instrumental breaks. **ROBBIE AND RAY'S** "This Little Bird" isn't the Marianne Faithfull hit but a folk-tinted number with high pitched vocals. On Decca F 12452. **THE TIMES** "The First Time I Saw The Sunshine" is a mediocre beat song but with good dancing qualities. On Pye 7N 17146.

**THE JOHNSTONS** have a quaint little folk effort with "Going Home" on Pye 7N 17144 — commercial enough though.



JOAN BAEZ

**Rush single from Trini & ballady Beach Boys : Rock-cum-R&B from Robert Parker plus a surprise Bobby Vee hit.**

**RICK NELSON**: I Need You, A Wonder Like You (Liberty 12633). Not very lively, this Rick seems drowsy and the song is maudlin. No hit.

**SOLOMON BURKE** Keep Knockin'. Suddenly (Atlantic 584026). Pounding beater with the usual 'I'm So Happy' intro. Gospel and danceable — could even be a minor hit.

**THE DRIFTERS** Up In The Streets of Harlem; You Can't Love Them All (Atlantic 584020). Usual polished performance from the slick R & B group. Soulful and interesting but the Vietnam aspect may not help. Good flip.

**JOHNNY CASH** Everybody Loves A Nut; Austin Prison (CBS 202256). It's not the somber Cash you expect, but a merry little comedy routine with sly chorus. Quite commercial too.

**CLEFS OF LAVENDER HILL** Stop! Get A Ticket; First Tell Me Why (CBS 202230). Beatle copy from U.S. group, not bad but slightly dated. They could sell quite well, as this certainly sounds like vintage Beatles.

**THE MAJORITY** Simplified; One Third (Decca F 12543). A beat-laden ballad on the Mamas and Papas kick. Good riff through this, and it could do well, but probably not in the charts.

**THE EASYBEATS** Come And See Her; Make You Feel Alright (Women) (United Artists UP 144). Ponderous beat number which is quite good. Australian group — a bit dated but not too bad at all. Hit potential here. But it sounds like the intro of "We Gotta Get Out Of This Place".

**DIANE FERREZ** and **NICKY SCOTT** Sh Room Sh Room (Columbia DB 7962). Sounds a bit like their first record. It's a bit confused but their performances are good. Not a hit though we think.

**THE CHEETAHS** Russian Ball Song; The Gamble (Philips BF 1499). The old tune is given quite an exciting Russian-tinted performance with loads of gimmicks but it does generate excitement.

**TONY BLACKBURN** Green Light; Winter Is Through (Fontana TF 729). Quite a good ballad this, which is well sung. It grows on you, and with all the pirate plux it's setting, it could make the lower half of the charts.



THE BEACH BOYS



BOBBY VEE

**TRINI LOPEZ**: La Ramba Part One; Trini's Tune (Gloria BS 20489). Taken from an LP, this is one of his most popular stage numbers. Very atmospheric and the familiar tune, danceable beat and loads of background sounds make this a potential hit, despite its coming on top of his last single. Flip is a merry little jug along song which isn't nearly as good or commercial as the top side.

**TOP FIFTY TIP**

**ROBERT PARKER**: Barefootin'; Let's Go Baby (Island WI 286). Big U.S. hit finally issued here, with solid big band and guitar backing. Robert's voice is very rock and roll, but the coloured sound will make this into a big R & B hit. Not very "in" crowd but certainly a good record. Flip is a jerky beater which is a worthwhile song, and to the best of our knowledge this is the only record in which "flea dress baby" is mentioned on both sides.

**TOP FIFTY TIP**

**BOBBY VEE**: Look At Me Girl; Save A Love (Liberty LFB 53872). This is really an outsider and although it's cruel to say so, we've

liked it because it doesn't sound like normal Bobby Vee. It's catchy and ever so teen beat. Pretty tune and peculiar guitar riff which runs hypnotically through. Flip is an other pretty tune.

**TOP FIFTY TIP**

**JOAN BAEZ**: Pack Up Your Sorrow; A Scallow Song (Fontana TF 727). Quite a happy little song from Joan. A somewhat cluttered backing but somehow it all blends together quite well. Written by her late brother-in-law Ritchie Farina. This should do quite well. Flip is more folksy and more of a typical Baez song.

**TOP FIFTY TIP**

**THE BEACH BOYS**: God Only Knows; Wouldn't It Be Nice (Capitol CL 13459). Taken from their much heralded "Pet Sounds" LP, this is a simple medium tempo ballad with a good lyric. Very amusing and romantic lyrics and a backing which is subtle and interesting without being overpowering. A good choice of single to take from the LP. Flip starts off pretty and develops into a ponderous beat number. OK for a flip. (For a more detailed review see RM July 2, p. 12)

**TOP FIFTY TIP**

**THE SHANGRILAS**: Past, Present and Future; Love You More Tomorrow; (Red Bird 10 968). More of that infuriating or lovable talking stuff, with sentimental plux. Doesn't really get off the ground.

**BOBBY HERR**: Sunny; Bread (Philips BF 1503). One for the R & B charts this. A simple tune and performance with sincerity and emotion. A nice lyric and lots of commercial appeal.

**THE SAND OF TIME**: Where Did We Go Wrong; When I Look Back (Pye 7N 17140). Pie's record of the week. Rather a mixture between the Ivy League and the Beach Boys — a slow ballad with lots of good backing and vocal harmonies galore.

**THE PEDDLERS**: Anybody's Fool; Adam's Apple (Philips BF 1506). A blues-based number with a good R & B sound and a good dance beat. Kind of George Forme imitation but not as commercial as the real thing.



# CONGRATULATE

## TRULY SMITH, EDEN KANE, CHLOE WALTERS, JIMMY WILSON, ENGELBERT HUMPERDINCK

and our favourite arranger Arthur Greenslade

for bringing the **European Song Cup** back to Britain

# DECCA FIRST AGAIN!

The Tony Hall Column



# LUX

(The station not the soap) is the subject of Tony's column this week . . .

IN these pop-heavy days of "offshore" radio stations, far too many people tend to take Luxembourg for granted. If they do, they're making a big mistake. Because Luxembourg is livelier now than it has ever been. In fact, I'm still trying to get over a hectic few days I spent out there last week. It was my first actual visit to "your station of the stars" for exactly six years. And, boy, what changes there've been!

Much of the credit for the new look must go to the new senior announcer, "that boy", Don Wardell. He's buzzing with ideas. And shows every sign of becoming a good business man in addition to being one of our leading "good music" deejays.

He's got a good team behind him, too. Former FBS presenter, Stuart Grundy's been there the longest. He's developed a very smooth, thorough professional mike manner. With a very good ear for potential hits. The guy whose tastes most closely match my own is Tommy Vance. An ex-Londoner who gained invaluable experience on top station KJH out in Los Angeles. He's much less of a wild 'raver' than I remember him on Caroline. But he's brought something all of his own to 208. Finally, there's new boy, Tony "Birdbrain" Brandon. The record scene's still fairly new to him. But he's a natural comic and a mickety-taking mimic extraordinaire. I wish he'd do more of it on the air.

And talking of comics, the man who really had me in stitches during my stay was Luxembourg's London office general manager, Geoffrey Everett. One of 208's first ever deejays, he justly deserves the title of "the best after-dinner speaker in the business." In fact, a lunch which began at 12.45 didn't end till 7.15!

While I was there, I sat in on two "Music in the Night" shows. On the final hour of Tommy's Saturday night. And for much longer the following night on Don Wardell's. Actually, Don and I had a ball. Even though our musical tastes could hardly be farther apart. As I put it, "he likes 'good music'. I like mine to be good and groovy." Anyway, we chatted away about umpteen subjects. Thanks to Don (and his excellent engineer, Michel, both of whom worked virtually non-stop from 6.30 p.m. to 3 a.m.), it was all so easy and informal.

A big change for me. Because, on my own shows, every second counts. It was also odd to talk on the air sitting down. I usually work standing up. Keeps me on my toes. Literally and metaphorically, I finally compromised and ended up kneeling on the chair!

Actually, it's amazingly lonely in Studio One on those "Music In The Night" shows. There you are in this big building in the middle of a tree-packed park in the centre of a town that isn't exactly buzzing at that time of night. It's so hot, the boys work with the windows open. (Tommy Vance is the champion moth-killer at the moment!). It's hard to believe anyone's listening at all. But they are. In their millions. All over Europe. Even behind the Iron Curtain.

Two of the 'live' shows that particularly impressed me were Don's "Top Twenty" (still the station's top-rated show) and the new "Music Scene '66", split between Don and Tommy. I thought it was excellent radio. And poor Michel was on his feet all the time. Guesting while I was there was top French star, Claude Francois. A really nice guy. An ex-musician, we found we had many mutual friends.

I left the city of Luxembourg a nervous wreck after virtually no sleep at all. Don, Stuart, Tommy and Tony made me so welcome, I hated having to leave. I certainly won't wait another six years before I go back.

● My Record of the Week? Bobby Sheen's "Dr. Love" (Capitol). This is the first of EMI's new "Discotheque '66" series. It was produced incidentally, by a guy named Al de Lory. Al recently made a piano instrumental version of "Yesterday" for the London Label. "Dr. Love" has nothing fantastically new. It's just a good groovy record that lays well. Which can't be bad!

● Back in London, I found a letter from Phil Spector asking me to write the liner notes for an Ike and Tina Turner "River Deep - Mountain High" album that he's produced specially for England. I feel very honoured.

● Frantic phone call from Kim Fowley regarding the identity of Bob and Earl. Kim says "Harlem Shuffle" was by Bobbie Relf and Jackie Lee. Dave Godin, however, insists it's Jackie and Ben E. King. And that Bobbie Garrett joined Jackie on other Bob and Earl discs. So take your pick.



THE STONES

## Here's a treat for you nostalgic pop fans

TWO years ago, "Gather No Moss" would have made a fortune for somebody, but I fear that in 1966 it is far too late. Perhaps, though, the Rockers will flock to it to witness Chuck Berry's famous duck walk and James Brown's display of gymnastics.

The 90-minute film was shot "live" at a California auditorium and features some of the biggest names in pop. Unfortunately the majority of the numbers are now being played as revived 45s and golden oldies.

After some pretty good skate boarding by hosts Jan and Dean over the opening credits, Chuck Berry rocks away with "Sweet Little Sixteen" and "Johnny B. Goode". But for some unknown reason, the promoters saw fit to combine his act with that of Gerry and the Pacemakers and there the thing falls rather flat.

### GOOD TAMLA

Luckily, people like the Supremes (excellent), Marvin Gaye and the Miracles don't date and their British fans who don't often get a chance to see them are in for a treat. James Brown hurls himself to death on "Jailhouse Of Love" and the Rolling Stones have to follow him. Mick Jagger and Co. do quite well, but most people have seen it all before on the earlier tours. At least the kids in the audience seemed to be having a good time.

Perhaps it's something to do with the summer or something, but I got the greatest enjoyment out of watching the dancers in the background. They make the "RSC" bunch look like members of a Sunday School outing.

RICHARD GREEN



MARVIN GAYE with one of his female backing group.



CHUCK BERRY



THE BEACH BOYS



JAMES BROWN

# FIRST LP

# Follow me

© LK 4805



# CRISPIAN ST. PETERS

A really sensational new album including both recent hit singles *You were on my mind* and *The Pied Piper* plus a host of other great numbers all penned by himself



12" mono LP

The Decca Record Company Limited  
Decca House, Albert Embankment, London SE1

# RECORD MIRROR CHARTS PAGE

## CASHBOX TOP 50

AIR MAILED FROM NEW YORK

- 1 WILD THING\* 26 COOL JERK\*
- 2 HANKY PANKY\* 27 THIS DOOR SWINGS BOTH WAYS\*
- 3 YOU DON'T HAVE TO SAY YOU LOVE ME\* 28 OVER UNDER SIDEWAYS DOWN\*
- 4 I'LL BE RIDING HOOD\* 29 HEY\*
- 5 PIED PIPER\* 30 I WANT YOU\*
- 6 PAPERBACK WRITER\* 31 HAPPY SUMMER DAYS\*
- 7 I SAW HER AGAIN 32 SEE YOU IN SEPTEMBER
- 8 LITTLE GIRL 33 PRETTY FLAMINGO\*
- 9 ALONG COMES MARY\* 34 PLEASE TELL ME WHY
- 10 RED RUBBER BALL\* 35 DOUBLE SHOT\*
- 11 HUNGRY\* 36 LAND OF MILK AND HONEY
- 12 MOTHER'S LITTLE HELPER\* 37 LET'S GET STONED\*
- 13 STRANGERS IN THE NIGHT\* 38 POPSCLE
- 14 SWEET PEA\* 39 SEARCHIN' FOR MY LOVE\*
- 15 DIRTY WATER\* 40 TRAINS AND BOATS AND PLANES\*
- 16 AIN'T TOO PROUD TO BEG\* 41 IMPOSSIBLE DREAM
- 17 SOMEWHERE MY LOVE\* 42 (FIFTH DIMENSION)
- 18 MUDDY WATER\* 43 YOU CAN'T ROLLER SKATE IN A BUFFALO HERD\*
- 19 SUMMER IN THE CITY\* 44 WHERE WERE YOU WHEN I NEEDED YOU\*
- 20 THEY'RE COMING TO TAKE ME AWAY 45 BILLY AND SUE
- 21 SUNNY\* 46 SWEET DREAMS
- 22 THE WORK SONG\* 47 YOUNGER GIRL\*
- 23 YOU BETTER RUN\* 48 CAN I TRUST YOU\*
- 24 LOVE LETTERS\* 49 I COULDN'T LIVE WITHOUT YOUR LOVE\*
- 25 DON'T BRING ME DOWN\* 50 YOU WOULDN'T LISTEN

\*An asterisk denotes record released in Britain.

BUBBLING UNDER

- Blowin' In The Wind — Stevie Wonder (Tamla)  
 Lady Jane — Rolling Stones (London)  
 Friday's Child — Nancy Sinatra (Reprise)  
 Misty — Richard Groove's Holmes (Prestige)  
 Whole Lot Of Shakin' In My Heart — Miracles (Tamla)  
 Solitary Man — Neil Diamond (Bang)  
 Wade In The Water — Ramsey Lewis (Cadet)  
 Hey You Little Boo-Ga-Lo — Chubby Checker (Parkway)  
 Lonely Soldier — Mike Williams (Atlantic)  
 I'm A Nut — Leroy Pullins (Kapp)

## TOP L.P.'s

- 1 SOUND OF MUSIC
- 2 PET SOUNDS
- 3 AFTERMATH
- 4 STRANGERS IN THE NIGHT
- 5 THE MAMA'S AND THE PAPA'S
- 6 SUMMER DAYS
- 7 THE SMALL FACES
- 8 ANIMALISMS
- 9 CILLA SINGS A RAINBOW
- 10 SHADOW MUSIC
- 11 SWEET THINGS
- 12 BEACH BOYS TODAY
- 13 TAKE IT EASY WITH THE WALKER BROTHERS
- 14 DAVE DEE, DOZY, BEAKY, MICK & TICH
- 15 RUBBER SOUL
- 16 GUNNINE DUD
- 17 THE HOSTS OF THE ANIMALS
- 18 WOULD YOU BELIEVE IT
- 19 HITS OF THE SIXTIES
- 20 BYE BYE BUENA

## TOP E.P.'s

- 1 I NEED YOU
- 2 WALKER BOYS HITS
- 3 DID YOU EVER HAVE TO MAKE UP YOUR MIND
- 4 I AM A ROCK
- 5 INSTRUMENTAL
- 6 NOWHERE MAN
- 7 HITS FROM THE SEEKERS
- 8 WITH GOD ON OUR SIDE
- 9 DEDICATED KINKS
- 10 INCREDIBLE

## 5 YEARS AGO

- 1 WELL I ASK YOU
- 2 YOU DON'T KNOW
- 3 TEMPTATION
- 4 HALFWAY TO PARADISE
- 5 PASADENA
- 6 A GIRL LIKE YOU
- 7 RUNAWAY
- 8 HELLO MARY LOU/ TRAVELLIN' MAN
- 9 ROMEO
- 10 DON'T YOU KNOW IT
- 11 YOU ALWAYS HURT THE ONE YOU LOVE
- 12 TIME
- 13 JOHNNY REMEMBER ME
- 14 BABY I DON'T CARE/ VALLEY OF TEARS
- 15 WEEKEND
- 16 QUARTER TO THREE
- 17 MARCHETA
- 18 REACH FOR THE STARS/ CLIMB EVERY MOUNTAIN
- 19 SURRENDER
- 20 RUNNIN' SCARED

## BRITAIN'S TOP 50

NATIONAL CHART COMPILED BY THE RECORD RETAILER.

- 1 GET AWAY
- 2 SUNNY AFTERNOON
- 3 OUT OF TIME
- 4 RIVER DEEP, MOUNTAIN HIGH
- 5 NOBODY NEEDS YOUR LOVE
- 6 BLACK IS BLACK
- 7 I COULDN'T LIVE WITHOUT YOUR LOVE
- 8 BUS STOP
- 9 LOVE LETTERS
- 10 WITH A GIRL LIKE YOU
- 11 STRANGERS IN THE NIGHT
- 12 GOIN' BACK
- 13 THE MORE I SEE YOU
- 14 PAPERBACK WRITER
- 15 HIDEAWAY
- 16 LANA
- 17 DON'T ANSWER ME
- 18 MAMA
- 19 WHEN A MAN LOVES A WOMAN
- 20 MONDAY, MONDAY
- 21 (BABY) YOU DON'T HAVE TO TELL ME
- 22 IT'S A MAN'S MAN'S MAN'S WORLD
- 23 THIS DOOR SWINGS BOTH WAYS
- 24 A PLACE IN THE SUN
- 25 I AM A ROCK
- 26 CAN I TRUST YOU
- 27 SITTING ON A FENCE
- 28 SUMMER IN THE CITY
- 29 VISIONS
- 30 PROMISES
- 31 OVER UNDER SIDEWAYS DOWN
- 32 I WANT YOU
- 33 SLOOP JOHN B
- 34 HI-LILI-HI-LO
- 35 LOVERS OF THE WORLD UNITE
- 36 YOU GAVE ME SOMEBODY TO LOVE
- 37 DON'T BRING ME DOWN
- 38 YOUNGER GIRL
- 39 MY LOVER'S PRAYER
- 40 OUIS 17
- 41 I LOVE HOW YOU LOVE ME
- 42 AIN'T TOO PROUD TO BEG
- 43 SORROW
- 44 LOVING YOU IS SWEETER THAN EVER
- 45 HANKY PANKY
- 46 PAINT IT BLACK
- 47 WILD THING
- 48 LADY JANE
- 49 HI! HI! HAZEL
- 50 A HOUSE IN THE COUNTRY

A blue dot denotes new entry.

BUBBLING UNDER

- Excuse Me Baby—Magic Lanterns (CBS)  
 Along Comes Mary—The Association (London)  
 World Cup Willie—Lonnie Donegan (Pye)  
 Tel Her I'm Not Home—Ike & Tina Turner (Warner Bros.)

### BRITAIN'S TOP R&B SINGLES

- 1 RIVER DEEP, MOUNTAIN HIGH
- 2 LOVING YOU IS SWEETER THAN EVER
- 3 MY LOVER'S PRAYER
- 4 NINETY-NINE AND A HALF (WON'T DO)
- 5 LOVE ME
- 6 TAKE SOME TIME OUT FOR LOVE
- 7 WANG DANG DOODLE
- 8 IT'S A MAN'S WOMAN'S WORLD
- 9 I'M A ROADRUNNER
- 10 DO THE BOO-GA-LOO
- 11 INVESTIGATE
- 11 IT'S A MAN'S MAN'S MAN'S WORLD
- 12 UP IN THE STREETS OF HARLEM
- 13 LET ME BE GOOD TO YOU
- 14 KEEP LOOKIN' NEIGHBOUR
- 15 NEIGHBOUR
- 16 WANG DANG DOODLE
- 17 IT'S A MAN'S WOMAN'S WORLD
- 18 I'M A ROADRUNNER
- 19 DO THE BOO-GA-LOO
- 20 INVESTIGATE

### BRITAIN'S TOP R & B ALBUMS

- 1 THE SOUL ALBUM
- 2 WORKING
- 3 SOUL SESSION
- 4 THE LOVE YOU SAVE
- 5 IRE & TINA TURNER—LIVE!
- 6 OTIS BLUE
- 7 MOTOWN MAGIC
- 8 ESTHER
- 9 SOLID GOLD SOUL
- 10 WHEN A MAN LOVES A WOMAN

new



releases!

# GOOGIE BENE

# COMBO

Chica-Boo

584 015

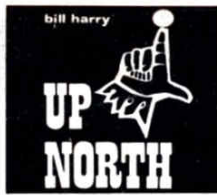
# SHADOWS OF KNIGHT

# Oh Yea

584 021

# CASEY JONES

## (He sold a million of a disc called 'Don't Ha Ha Ha') tells about crazy German record studios



CASEY JONES was in town for four days last week and was naturally pleased at the fact that he'd received a Gold Disc for selling over a million copies of his record "Don't Ha Ha Ha" in Germany. In fact, as far as I remember, he's the only Liverpool artist apart from THE BEATLES who has received a 'Gold Disc,' the pop world's equivalent of an OSCAR for sales in Germany.

Casey was in London, with his group THE GOVERNORS (four Bristol boys) and A & R manager REINHARD STREIT. Reason for the visit was the fact that Casey and the boys were at Lansdown Studios recording tracks for two albums and two singles for the German market.

He told me: "In German studios you can't get the sound you want—if you use a fuzz tone they literally rush out and say the guitar's broke! Then you have to spend three hours explaining to the engineer what you want."

Casey Jones and The Governors have had six singles and two LPs released on the German market, but they've been dissatisfied with the quality of the recording. However, they haven't had to worry about their success, for four of the singles were Top 10 hits and "Don't Ha Ha Ha" stayed in the No. 1 position for seven weeks.

### OWN SOUND

Says Cass: "All these records have had a success because I've had to get my own sound over there. I've taken the place of the technicians and got pretty good results. The reason why we've come over to England is because we think we'll get a better sound—there's a big difference between the records we make in Germany and the records we can make here, especially in the Beat."

Casey Jones and The Governors are signed to the Golden 12 label which releases discs all over the Continent—but the boys have never had a hit on their home ground.

GENE LATTER playing at Cavern re-opening this weekend and he's being backed by Mersey group THE ANZACS. Gene is going to pen a few numbers with The Anzacs.

After recording their new single at a session which ended at 5.30 a.m. last Wednesday morning, THE MERSEYS had to make a lunch-hour appearance at Swan & Edgar (Piccadilly Circus), signing autographs for mobs of fans. Crowds were so extreme that they had to walk down four flights of stairs in order to make an escape.

Tony and Billy have gone past the "Facel Vega-Jaguar" stage and have just purchased a Mini each. Tony's



CASEY JONES — see feature.

is already insured, taxed and on the road, but Billy complains that his usual bad luck has worked again that's why his Mini (ordered two weeks before Tony's) still hasn't been delivered.

After LORD HILL of Luton chairman of ITA, complained that THE CREATION'S name could "possibly offend Christians," TONY STRATTON SMITH approached CARDINAL HEENAN, The Archbishop of Canterbury, Canon Collins and Catholic MP NORMAN ST. JOHN STEVAS for their opinions. They all said the name couldn't possibly be construed as being blasphemous... and the Catholic Herald printed a story and pictures to that effect.

As a result of national publicity, BOZ was asked by Anidia TV to appear in a documentary on 'The Building of A Star.' He lives in the Anidia area—in Saracens Head, Lincolnshire. They asked him to come home to film, and Boz said: "It was fantastic—I really got the full star treatment!" His manager MR. BASIL CHARLES-DEAN, (a Mayfair research expert) has made a great many plans for launching Boz. Now that he has signed an exclusive agency contract with The Grade Organisation, a backing group has been formed and they will be ready to start gigs in about three weeks. "We're just starting with a rhythm section now," Boz explained, "and we hope to add brass in the very near future."

By unanimous decision, the group have decided to have no name, but just go out billed as BOZ. His next single "The Baby Song" is out on Columbia on July 29. It was recorded at the same session as "Pinocchio," but was held up for a follow-up release.

TONY STRATTON SMITH an honorary Liverpoolian... parties of people leaving London to attend the opening of The Cavern this weekend — KEN DODD and THE BACHELORS travelling from Black-

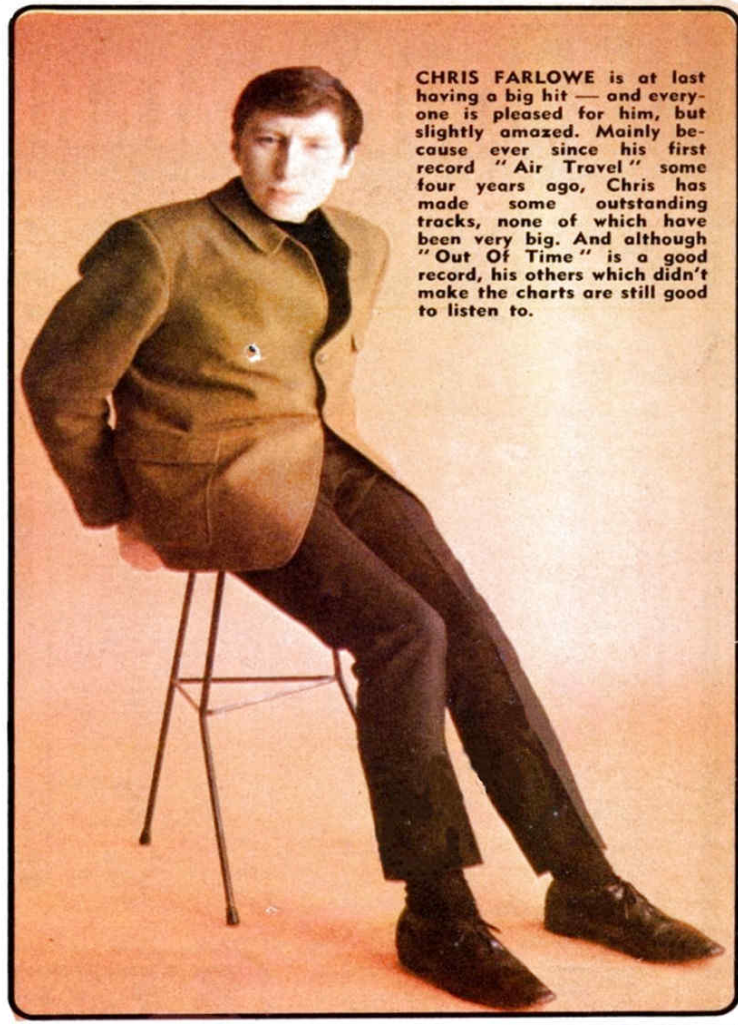
pool to attend the opening, too... Telegram sent to me reads: "Toes struck by lightning and burnt to around at Bogart-Ole-Cough International Toefest" — PETE BOCKING... Incidentally, Pete was in "Modern Sound" in Charing Cross Road the other week when JIMMY PAIGE and JEFF BECK were tuning up a Sitar... DAVE PRESTON and THE ODYSSEY have decided to take my advice and have adopted the name THE

DAVE BERRY appeared in his publicity office in London last week dressed in a bright flowered shirt, hipster trousers, plastic "mac" jacket and "granny" sunglasses... and asked "Why is everyone saying I've turned Mod lately?"

I hear that the next IVY LEAGUE disc is a JOHNNY SHADOW / PERRY FORD composition entitled "Daily Express"... Because of second-thoughts by producers, THE THREE BELLS had to spend two days re-making a television show in Rome... the producers said their neckties were too low and their skirts were too high!... TUESDAY'S CHILDREN, who make their disc debut on August 5... claim to write all their material in a field... JOHN & JOHNNY began a series of one-minute discs last week... WAS THOM KEYES inspired by BEATLES' success when he wrote "Bright Stand"... Manchester agent IAN HAMILTON saw the releases of discs by two of his groups last Friday with "Here Today" by THE FACTOTUMS (a track from THE BEACH BOYS latest album) and "I'm Your Puppet" by NEIL LANDON... IVY LEAGUE now backed by THE JAYBIRDS.

DOWN SOUTH New club to be called "Wang Dank Doodle" being opened on September 6 by D.J. MIKE RAVEN and partner... "Party of Year" being predicted for next week... RADIO UNITED KINGDOM! host stars at Hilton Hotel... ADAM ADAMANT has nothing on TERRY KING... CRISPIN ST. PETERS says that Fortune Teller told him several weeks ago: "America's got a lot to offer you!"

TEDDY HOLME CHAIRMAN PELL'S Music Director, spent first holiday in three years at new country cottage he has just bought — but nipped back to London several times for business deals.



CHRIS FARLOWE is at last having a big hit — and everyone is pleased for him, but slightly amazed. Mainly because ever since his first record "Air Travel" some four years ago, Chris has made some outstanding tracks, none of which have been very big. And although "Out Of Time" is a good record, his others which didn't make the charts are still good to listen to.



DAVE BERRY has arranged a holiday in Portugal from September 3-17 — new dates include BBC-Light's "Easy Beat" on Sunday and Rediffusion's "Five O'Clock Club" the following day, plus Northwich Memorial Hall (30) ... Cilla Black's next EP will be "Don't Answer Me" ... Peter Sellers making a film called "Bobo" about a bullfighter who becomes an opera singer... "Wild Thing" single in U.S. on Ato label has "With A Girl Like You as the flip side" for his next single, Roy Orbison revives Don Gibson's "Too Soon To Know" ... top disc in France is Shella's cover of "Bang Bang" ... Dylan's "Just Like A Woman" is slightly better than the other versions ... lead singer of the Odyssey of "How Long Is Time Fame" is in fact male even his mother is worried about him, according to their manager... Dee Dee Warwick's great version of "Alfie" now available on her "We're Doing Fine" EP... isn't the Walker Brothers new record slightly disappointing? ... For the first time ever three records at No. 6 in the BBC Top 10... the Chetians have sent a copy of their new disc "Russian Boat Song" to the Russian Prime Minister, Mr. Alexei Kosygin... according to "Variety", Rolling Stones U.S. box office disappointing... Mamas & Papas now have three gold discs — for "California Dreamin'"... "Monday Monday" and the LP "If You Can Believe Your Eyes and Ears" ... Dusty definitely going forward... Betty Everett, who never had a follow-up issued to her hit "Gettin' Mighty Crowded", has signed for ABC records (HMV here)... Beatles have won 18 Gold Discs in U.S. since "I Want To Hold Your Hand" ... 18. of Radio London's Fab Forty aren't in the National Top Fifty yet... newcomer David Wick whose first disc is "Life Is Complicated" had the story of his career so far printed in "The Birmingham Evening News And Gazette" ... noted U.S. singer Robert Goulet stars in new American TV series "Blue Light" now being screened by TWW

Composer Harry Mann's first record under his Capitol contract is "Angelica" which he penned with his wife, Cyndia Well... Keely Smith's newie withdrawn... why are EMI issuing "God Only Knows" by Beach Boys and Tony Rivers?... Who reported to have a \$200,000 guarantee with their American MGM contract... Ike and Tina Turner now issued on five labels here... In September, Columbia issue 16-track "Go" LP featuring Animals, Herman's Hermits, Yardbirds, Dave Clark Five and Downliners Sect... Trini Lopez recordings in London this week and Keely Smith visiting... who is Thing—the Incredible Hulk?... "Two Rivers" on Pet Clark's new LP sounds as though it's dedicated to her husband... Scott Engel, Gary Leeds, Jonathan King, Bruce Woodley, Billie Davis, Twinkle, Steve Aldo, Beryl Marsden went to the Crownwellian's Bastille Night party... the best thing about Otis Redding's "Soul Album" is the girl on the cover... believe it or not, CBS are reissuing Guy Mitchell's "Singing The Blues"... Zoot Money buying portable TV to watch Batman on the way to gigs... now Roy Tollday thinks he's the Count of Monte Christo... Cher reported to be wearing Sunny's underwear... Martha of the Vandellas married recently to college student and Los Angeles promoter Wylie Burton... reconciliation for Mama Michelle and Papa John?... James Brown drew more people than Herman and Animals in Los Angeles... Gene Clark says his appeal to women lies in his high-toned shoes... Williams met Elvis Presley last week... Tony Jackson calling Dick Clark... Hollywood hippies... Gary Leeds' replacement with the Standells, Dickie Dodd, married recently despite rumours to the contrary... Maureen Payne still employed by Dick Clark—despite her short skirts...

**FOUR GREAT NEW RELEASES!!**

<b>HIGH ON LOVE</b> recorded by <b>THE KNICKERBOCKERS</b> on London HLH 10061	<b>JUST A LITTLE BIT OF YOU</b> recorded by <b>DALLAS FRAZIER</b> on Capitol CL 15457	<b>EVERYBODY LOVES A NUT</b> recorded by <b>JOHNNY CASH</b> on CBS 202256	<b>THIS LITTLE BIRD</b> recorded by <b>ROBBIE and RAE</b> on Decca F 12452
--	--	--	---

BURLINGTON MUSIC CO. LTD. 9 Albert Embankment, London, SE1 Reliance 2692 and MALDEN 7507 Sole Selling Agents: Southern Music, 8 Denmark St., London, WC2