

# Record Mirror

No. 283 Every Thursday. Week ending August 13, 1966 Largest selling colour pop weekly newspaper 6d.



RINGO STARR

**INSIDE THIS WEEK**  
**Bob Dylan exclusive**  
LOS BRAVOS IN COLOUR  
Brian Wilson musical secrets  
**DAVE BERRY COLOUR PORTRAIT**  
*Troggs' manager controversy*

# YOUR PAGE

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

## Please stamp out all this snobbishness in pop music begs a reader

I'D like to form an Anti-Musical Snobs Society. Purpose: to wipe out the snobbishness that exists in music. The snob has many guises. Here are a few. He's the classic lover who thinks all pop music is long hair and three chords. He's one of the sick folkies who booed the new commercial Dylan. He's the Tamla addict who thinks that British-made records aren't worth hearing. He's the in-crowd hippie who digs a singer as long as the masses don't. He's the Stones fan who cringes at the mention of the Beatles. There are many variations of this common creature, but in short a snob is one of the many nuts who believe that their appreciation of a certain form of music or artiste puts them one up over the rest of us slob. I'm sure you know them. Let's stamp them out now. — Ron Turnbull, 57 Paisley Drive, Edinburgh 8.

# Record Mirror

EVERY THURSDAY

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



JOHN and GARY WALKER, with fans reflected in John's sunglasses. A reader complains about the group using the word "Baby", so often.

ISN'T it time song-writers cut down on the use of the word "baby" in their lyrics? Critics have often complained about the dreaded word for years but the use of it has increased recently and the Walker Brothers new one "Baby (there it is again) You Don't Have To Tell Me" tops the list—it's used fifteen times throughout the song. Other words can surely be used—the English language is not limited for such a meaning . . . doll, chick or even girl. But no more "baby".—B. Douse, 48 Barkwood Way, Orpington, Kent.

### PIRATE PETITION 1.

RATHER than have people sending individual petitions to the Postmaster General in defence of pirate radio stations, if they send them all to me I will forward the amassed total at the end of the year. To date I have over 20,000 signatures. I would ask, though, that the petitions bear both handwritten signatures and full addresses. David Hughes, Blue-tops, Loose, Maidstone, Kent.

### PIRATE PETITION 2.

IN view of the announcement concerning the future of Britain's pirate stations, I'm organising a petition to be presented to the Postmaster General, deploring this action, and requesting that an alternative should be provided in the form of local commercial stations, organised on a national scale. If youth clubs or organisations would

like copies of the petition, known as Peterson's Pirate Petition (P.P.P. for short), please write and tell me the number of sheets they require — each takes thirty signatures — and an SAE. I aim for 25,000 and eventually to organise a protest march. Individual names welcome. — Ray Peterson, disc-jockey, 78 Chapel Gardens, Pinner, Middlesex.

### BERRY SONGS

WHY all the shouting about the number of artistes who have recorded Tamala-Motown songs? It's nothing compared to the scores of artistes who have recorded the compositions of the Shakespeare of Rock and Roll, Chuck Berry. Stars who made versions include Presley, Lee Lewis, Buck Owens, Joe Brown, Beatles, Stones, Beach Boys, Chris Farlowe, Sandy Nelson . . . quite a variety of styles. There are versions by others of the 'A' sides of Chuck's

first fourteen American singles. Must be unequalled performance by a single man writing most of his own material. — Harry "Let It Rock" Lamb, 64 Greenfield Road, Harborne, Birmingham, 17.

### ICE RINK D.J.

WE'VE been going to Birmingham's Heart Beat and Silver Blades Ice Rink for two years and for the past six weeks Mike de Winter, aged 22, has been disc-jockey. Just wanted to let you know how popular he is here, having experience of top clubs in Birmingham and Manchester. — June Carter, 16, Gilwell Road, Shard End, Birmingham, 34 — plus a petition page with umpteen other signatures.

### IN BRIEF . . .

LINDA WRIGHT, 65 The Slades, Vange, Basildon, Essex: No matter what people say, Dylan is among the greatest songwriters of the century. I'd like to organise a poll to find his most popular songs — would fans forward their personal selections?

JUNE TAYLOR, 85 Cozeno Hardy Road, Sprowston, Norwich, Norfolk: "Blue River" WAS recorded in 1963 . . . I have the evidence of a RM Top Fifty Tip which made it clear — and from a cutting of another magazine.

MAURICE WOOD, 31 Wyther Park Hill, Leeds 12, Yorks: This country is fast becoming pop prejudiced. We get a maximum of an hour and a half on TV, including "JBJ". Now the ban on pirates coming up. Once again the price of records is increased — they're fast becoming a luxury. Price also exceeds value in many cases. But isn't pop one of Britain's biggest exports?

T. F. CREWE, 33 First Avenue, Wellingborough, Northants: About that 'Face' item saying which journalist can't tell the difference between Sandie Shaw and Ursula Andress. — I'd like to ask which pop journalist couldn't spell the name Ursula Andress! James Craig: A rather reddened Face is sorry.

VIV PRINCE, c/o 142 Charing Cross Road, London W.C.2: To all recent group leavers: May be of interest to know that I have an idea for forming a groups' groups' group from musicians who have recently split from their own outfits. Anyone interested — write to me, or phone TEM 3992.

JENNIFER BROWN, 15 Holmdale Road, Chislehurst, Kent: I'd like to meet any Walker Brother fans living in or near Chislehurst to form a girl society here.

### ELVIS DISC FAULTS

I'VE just played a track of each of Elvis Presley's LP's in order of release on a very good gramophone. In his great period in the early '60's the recordings are faultless. From "It Happened At The World's Fair", the quality of the backtracks was good, if less trouble was taken with the vocals. But from "Girl Happy", no trouble at all was taken with the recording quality. In "Harem Holiday" and "Frankie and Johnny", there is no attempt to add the very slight echo to El's voice that all vocal tracks need. There are clear mistakes in the master tape and the reduction allows us to hear further mistakes on the fade-outs. Perhaps the new records show the true quality of Elvis' voice—but I doubt it. I have made better recordings on a battery tape recorder. Much better for the engineers to spend a few extra hours on the tapes—it'd be worth it.—Ricky Velline.

### SMALL FACE

HAVE you noticed that not only do Dusty and Madeline Bell record the same kind of material for Philips but so also do the Walkers? — so why can't Mad set a hit? . . . That Pet Clark only has a smash hit with every second single she puts out and never hits the Top Thirty LP's with any of her many, many albums . . . that 'Allah Mobish', the flip by Diane Ferraz and Nicky Scott is actually "Shboom Shboom," the 'A' side played backwards but with a new backing? . . . And did you know that Scott Walker was on Broadway ten years ago when he appeared in "Pipe Dream," using the name Scotty Engel? . . . And did you know I wrote this because I've grown accustomed to your 'Face'. — P. Ferruson, 35 Cranley Gardens, London, S.W.7.

### TOP REEVES DISCS

YOU printed a letter of mine asking that Jim Reeves' fans sent in their personal favourite recordings. Here are the results, top ten: 1. I Love You Because; 2. I Won't Forget You; 3. He'll Have To Go; 4. You're The Only Good Thing; 5. Welcome To My World; 6. Make The World Go Away; 7. There's A Heartache Following Me; 8. Adios Amigo; 9. We Thank Thee; 10. Mexican Joe. — Berwyn Jones, 5 Maryport Road, Luton, Beds.

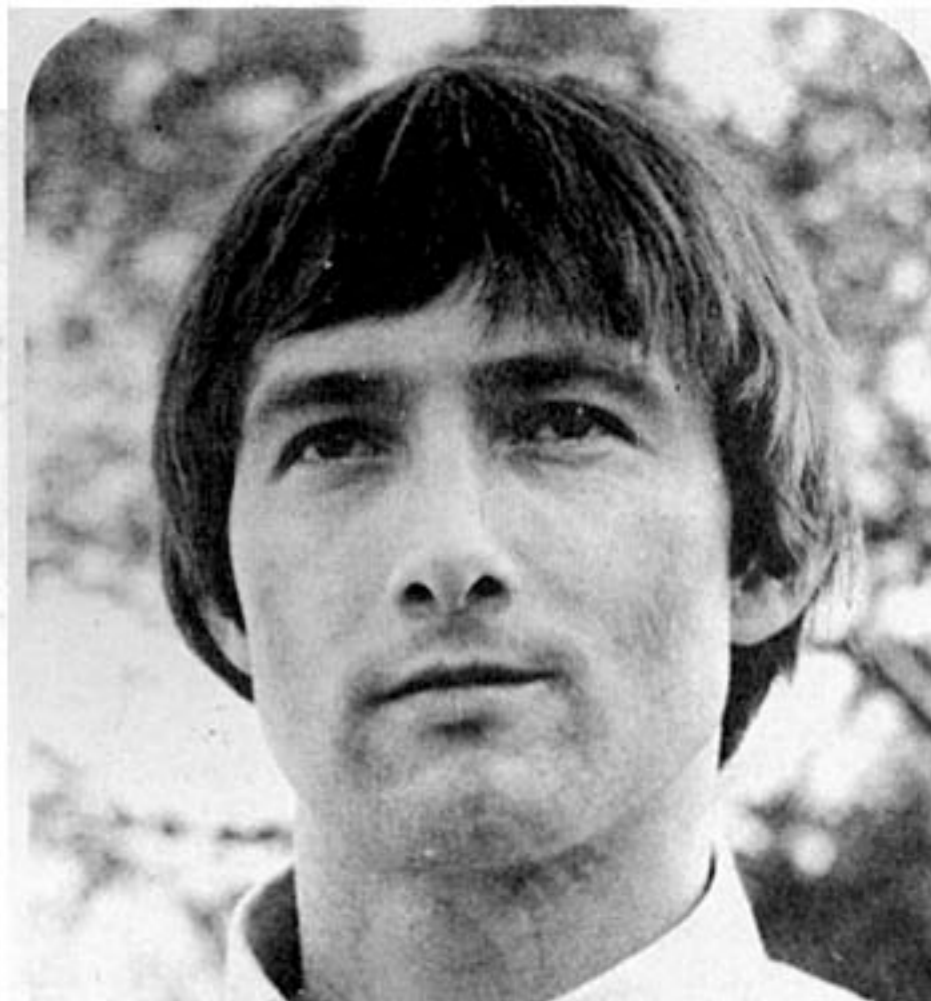
MICHAEL CLEMENS, 28 Calcoath Road, Seaton: Having read so much rubbish about Britain's so-called top groups, makes me wonder how some of the current chart names would fare if they were on the same bill as Johnny Kidd and the Pirates. For sheer talent and excitement they are unbeatable.

DAVID HOLMES, 44 Highsands Avenue, Rufford, Ormskirk, Lancs: Just back from Italy here I heard a record called "Perdono" sung in Italian by Caterina Caselli. It's fabulous, with tremendous feeling and marvellous backing by the Fanco Monaldi Orch. Tony Hall should hear it — I'll lend him mine. Could be a smash in Britain.

JOHN GREEN, 75 Howe Street, Carlisle, Cumberland: Which group depends on other artistes? I say the Walker Brothers. Having copied the Righteous Brothers with "Love Her" and "Make It Easy", they turned to the Four Seasons for "Sun Ain't Gonna Shine". Now they do something original — and look at its progress. That's justice.

MARIE KING, 40 Dartmouth Drive, Bootle 21, Lancs: Despite many rumours, the only litigation Bob Dylan has gone through over his songs was a friendly suit by his close friend Paul Clayton over the melody of "Don't Think Twice", which Dylan pointed out Clayton had already adapted from traditional music.

Mick Turner, 14 Kynaston Avenue, Thornton Heath, Surrey: Do my ears deceive me or are John and George Beatles really singing "Frere Jacques" behind Paul's vocal on "Paperback Writer"? Patricia J. Marshall, 28 St. Thomas Road, Crookes, Sheffield, 10: Just heard that Cliff Richard's Fan Club has to be closed down because secretary Jan can no longer fit it in with married life. I'd like to thank her and her helpers for seven marvellous years in the club.



CRISPAN ST. PETERS talks to Bill Harry about women and song, among other things.

# GIRLS!

And what they mean to Crispian

I PERSONALLY like sex . . . you know, when you're not doing anything or are with a bird, there's nothing else . . . but you've got to be careful or you'll lumber yourself with fines and that—and you don't want to get married . . . I like girls who are not too short—I'd like them about five inches shorter than me . . . I like long dark hair, brown eyes, nice tan or vice versa—long blonde hair and blue eyes . . . I like all girls really . . . I don't like them with short hair, makes them look like men . . . any girl looks like that puts me off (that comment'll put all the Mods off me, won't it?).

I think I've been really in love only once . . . well, we were both in love with each other for quite a while and then it grew out of her . . . I often think about her now and then, but there's not much point in thinking too much about her because she's married now . . . I've put all my feelings into my songs—I've written a few songs about her . . . I've been in love with a few other girls—but not as much as I was with her—and I've written a few songs about them.

Show biz is alright, it's got its ups and downs like everything . . . the only snag is the travelling, but it's just something to be accepted, it's part of the job to travel a few hundred miles . . . you're bound to come across a few people who may be a bit muddly, but you've got to accept it, everybody's got to make a living . . . but I've got nothing to complain about . . . you've got to make the best of it.

I've had the same dream quite a few times—one in which I get shot on stage . . . I've also had a dream when a plane comes down into the sea, but I don't get killed because I'm helping some old dear who can't swim or something . . . I don't know whether I die when I get shot on the stage . . . I don't fear death . . . sometimes a certain feeling comes over me and I feel that if I got killed now I couldn't care a damn.

Air trips worry me . . . I might be on the one that crashes.

I'm content with what I'm doing now . . . I shall be more content when I've had my house built next year—and I'm designing it . . . when I've got this home and can sit back and say 'this is mine, this is what I've worked for' . . . my chief ambition is to get this house built with everything possible in it . . . I'm having a billiard room, a recording studio, swimming pool . . . then I'd like to stay at home and write songs . . . it all depends on how popular you are . . . you may go on for years . . . but some singers have a few hits and die, if I die I'd like to stay at home and write songs.

I don't think war is a good thing, which is quite obvious really . . . but if there was a war I don't know what I'd do . . . probably sign up or entertain the troops . . . but I don't think there'll be a bomb dropped . . . I suppose that's what I'm waiting for, worried about . . . there's bound to be a World War and when it comes I'll probably be relieved because that's what we've all been waiting for.

I don't worry about the people who hate me—it's their own life, isn't it? . . . they've got to hate something . . . if I found someone who hated me I wouldn't dislike them, they've got their own views . . . usually you find that people who hate you don't know you—and if they know you they couldn't hate you . . . this practically applies to everybody.

BILL HARRY

## SPECIAL! OUT NOW!



# SMALL FACES

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# BLONDE BLONDE BLONDE

"Guilty undertakers sighed..." sings Bob Dylan, somewhat prophetically on his latest folk-rock-rhythm-blues-smash-top-twenty hit. And now, as Bob is lying in hospital with a broken neck, the chances of his British fans seeing him in the flesh are even more remote.

Bob sustained broken neck vertebrae and concussion when the back wheel locked of the motorbike he was riding, and the machine spun out of control. Bob is now at a hospital near his home in New York where he is out of action for a minimum of two months—probably much longer.

The tragedy is a terrible blow to Bob Dylan, both personally and to his expanding career. His fear of personal accident is expressed in a recent edition of the top American newsweek 'Saturday Evening Post' when he was attacked by a bell-bottomed trousered, long-haired girl with a pair of shears. She leapt on to Bob, knocking him to the ground and emerged triumphant and weeping, holding a lock of his hair.

"Did you see that?" said Bob in his dressing room, his pale face reportedly paler than usual, "I mean did you SEE that?" (he tends to talk like that). "I don't care about the hair but she could have killed me. I mean she could have taken my eyes out with those scissors."

Bob is with his wife, a lovely black-haired girl named Sara Lownds who is constantly by his side in hospital. Until recently, his wife and baby, Jesse Byron Dylan have been closely kept secrets. Bob has sometimes been startled by journalists when he has been with his wife—consequently she has had to hide in cupboards until they have left.

There is a bonus for Bob Dylan admirers this week however. A new LP "Blonde On Blonde" on CBS 66012 is issued. It is a double-album set, and costs fifty shillings exactly. Here is a review in depth for you to plough through.

The first track on the first side of the first LP is an extended version of "Rainy Day Women Nos. 12 & 35". Although this is the same as the single, there are two extra verses and some extra instrumental passages. This must have been the first single in which Dylan, or U.S. Columbia have bowed to the Juke Box Barons and cut down the length of one of his singles.

"Pledging My Time" was the flip of "Rainy Day Women" and the same thing has been done to it. There are two extra verses and some extra instrumental breaks here too. The song, a straight-forward blues, has a slightly humorous, lecherous lyric which showcases Dylan's dry wit.

"Visions Of Johanna" is one of the masterpieces on the set. It is a slow-ish haunting song, with a ponderous slow rock backing which features superb guitar over insistent piping organ. The poetic, desperate lyric is set to a typically pastel Dylan tune, and the song lasts about 7½ minutes.

"(Sooner Or Later) One Of Us Must Know" was Bob's most unsuccessful single here. This is exactly the same as the single and is basically a hang-over from Bob's "Like A Rolling Stone" period. The blues piano is good and the song is very dramatic and under-rated. Apart from his Yogi-Bear singing this is a track which grows on you and finishes off the side well. It lasts four minutes and forty-nine seconds.

Side Two begins with "I Want You", in which the controversy is about sex, as opposed to "Rainy Day Women" in which drugs were the supposed subject of the lyric. But whether or not you take the lyric literally, or read some deep or shallow meaning into it, it is still a sensually sad song about unfulfilled desire. A very pretty tune. Lasts two minutes, fifty-seven seconds.

"Memphis Blues Again" is a jolly song with a very teen-beaty backing and nonsensical beat-poem lyrics. Quite amusing with Bob obviously enjoying himself singing it. Lasts about eight minutes.

Another near-comedy song is the fast

by  
**Norman  
Jopling**

rhythm and blues based "Leopard Skin Pill Box Hat". It is guitar, as opposed to organ dominated and the lyric deals with the faithlessness of a girl Bob fancies because of her hat.

"Just Like A Woman" has proved to be the first big pop hit for another artiste on the LP. Everyone must have heard it before, but on the Dylan version the backing is much more distinctive and the vocal captures that pleading little-boy-lost quality which none of the other versions have. But probably not as good as when he sang this, with just a guitar, on his recent tour. It's about four and a half minutes long.

On the second LP, the first track is "Most Likely You Go Your Way And I'll Go Mine". Lyrically, it is a distinct retrogression. A break-up theme which is not dissimilar to his older songs like "Don't Think Twice", "It Ain't Me Babe" and "It's All Over Now Baby Blue". But the lyrics are subtly vicious, more as in "Like A Rolling Stone". The tune is pop with a good backing riff between verses. About four minutes long.

One of the worst tracks on the set is "Temporary Like Achilles" which is a very similar tune to "Just Like Tom Thumb's Blues" and "It Takes A Lot To Laugh". There's some good Fats Domino styled piano for the intro, but the pleading, almost whining lyric is not very special.

There's some "Let's Dance" organ work on "Absolutely Sweet Marie" but not as frantic. A love song, quite ordinary for Dylan which builds up to an exciting danceable climax.

"4th Time Around" is a parody on the Beatles "Norwegian Wood". The tune is almost identical and the lyrics have a slight similarity, although grossly parodied. His voice is soft and whether he's trying to take off the Beatle vocal is not known but he could quite easily be. The lyric is funny and he has an obsession with chewing gum and crutches.

"Obviously 5 Believers" is the most rock 'n' roll type thing on the record. There is virtually no organ work, just crashing guitars, and believe it or not, Bob actually repeats his lyrics on this, just like a real rock song. Quite exciting but somewhat corny.

The last track on the LP is "Sad Eyed Lady Of The Lowlands" which occupies the entire length of side two of the LP. It is a poem, very poignant indeed and set to a lovely hymnal tune. In fact the whole thing is ponderously church-like, from the organ to the vocal. Only the drum-work is



BOB DYLAN—more folk-tinged songs on his new LP than on his last one, which was "Highway 61 Revisited."

surprisingly busy. The only other Dylan track you can compare this with is "Desolation Row", because of its similar length. But the biting Flamenco guitar and cutting lyrics of "Desolation Row" can't be compared with the slower and gentler "Sad Eyed Lady". A good finish to a strange but good LP.

Now for the real criticism. There is nothing wrong with the actual musical content of the record, or the well-presented fold-out sleeve. But basically if you buy this record you are paying fifty shillings for ten new Dylan tracks. Because of the total 14 tracks, four have been issued already and presumably most Dylan fans will have them. On the last LP an entire side is taken up by one track.

As most sides of Bob Dylan records last about twenty five minutes one would expect this track to be of the same length. In fact it is just over twelve minutes long—one minute more than "Desolation Row," which had three other tracks on the same side. The least that the record company could have done was to put on extra tracks. For instance you can't buy "Can You Please Crawl Out Your Window" or the million-selling "Positively Fourth Street" on LP's. If they had been included, then Dylan fans could have got rid of the singles to some financial advantage, as they already have the flip-sides on the "Highway 61 Revisited" LP.

It is to be hoped that on future singles, CBS don't use any tracks from this LP as flip-sides. There are enough tracks to use. For instance Dylan collectors would doubtless prefer 'live' versions of "If You Gotta Go, Go Now" if there is no studio version available. Or even another Dylan song not available, like "I'll Keep It With Mine". But if they devalue this LP, by making several of the tracks into flip-sides then people will begin to think twice before buying Bob Dylan records.

A  
LOOK   
AT THE U.S.  
CHARTS

FAST rising U.S. hits include—Too Soon To Know—Roy Orbison (MGM); Make Me Belong To You—Barbara Lewis (Atlantic); You Make Me Feel So Good—McCoys (Bang); Sugar And Spice—Cryan Shames (Destination); Sunny Afternoon—Kinks (Reprise); 7 And 7 Is—Love (Electra); Let's Call It A Day Girl—Razor's Edge (Pow).

New U.S. releases include—Devri—Platters (Musicor); Rumours—Syndicate Of Sound (Bell); Kissin' My Life Away—Hondas (Mercury); She Drives Me Out Of My Mind—Swinging Medallions (Smash); Sometimes Good Guys Don't Wear White—Standells (Tower); I Worship The Ground You Walk On—Jimmy Hughes (Fame); The Man Who Took The Valise Off The Floor Of Grand Central Station At Noon—Lloyd Price (Reprise); I Cover The Waterfront—Jimmy McGriff (Solid State); Think About The Good Times—Goldie and the Gingerbreads (Atco); The Long Cigarette—Reflections (ABC); It's Better To Have Loved A Little—Tams (ABC); Babalu's Wedding Day—Billy And The Essentials (Smash); Under My Thumb—Del Shannon (Liberty); I Want To Be With You—Dee Dee Warwick (Mercury).

N.J.





Mr. Vlasta Novák, 29, Shorepna 9, Ovoce a Zelenina, Phahal, Czechoslovakia. Stars — Fats Domno, Jim Reeves, Shadows, Billy Vaughn, Buck Owens, Eddie Cochran. Hobby and interests — Pop music, exchange of L.P.'s and English Pen Pals.



Laura Yocona, 20, c/o Canal Cottages, Blackhorse Road, Hermitage Bridge, Woking. Stars — Beatles and English groups. Hobby and interests — Writing and pen pals.

# READERS' CLUB



France Dumas, 21, 4814 Carillon, Tracy P. Quebec, Canada. Stars — Beatles and other pop singers and groups. Hobby and interests — Writing, reading.



Vidar Elvsaas, 16 Framveien 28, Sverresborg, Trondheim 3, Norway. Stars — Beatles, Herman's Hermits, Beach Boys, Yardbirds, Pretty Things. Hobby and interests — Hobby: none. Interests: Anything, Just anything.



Carol Carew and Tiser, 14, 42, St. Pauls Road, Hemel Hempstead, Herts, England. Stars — Stones, Beatles, Kinks, Merseys, Elvis, Spoonful, Antoine, Dave Dee etc. Hobby and interests — Photography, cinema, cats, records, letters, out door life, Elvis.



Lance Jacobs, 18, 84, Laleham Rd. Catford, S.E.6. Stars — The Who, Animals, Chuck Berry, Bo Diddley, Stones. Hobby and interests — Roadrunners Inc. Beat Group. R.M. girls, scooters.



Tone Marion Anderson, 14, Storgata 92, Notodden, Norway. Stars — Beatles, Stones, Small Faces, Donovan. Hobby and interests — Reading, boys, records, pop-music, dancing.



Steven Fuller, 19, 84, Laleham Rd. Catford S.E.6. Stars — Bob Dylan, Steve McQueen Joan Baez, Joe Brown. Hobby and interests — Roadrunners Inc. Beat Group. R.M. cars, composing songs.



Bob Bailey, 19, 6, Scrooby St. Catford S.E.6. Stars — Bob Dylan, Buddy Holly, Johnny Cash, Julie Felix, Brigitte Bardot. Hobby and interests — Roadrunners Beat Group, Drag-racing, car racing, R.M., Vintage cars, girls.



Pauline Smith, 16, 28 Bucksburn Road, Barnulloch, Glasgow, N.1. Stars — Beatles, Mindbenders, Chris McClure Section, Gene Pitrey, Spencer Davis. Hobby and interests — Mod dancing, reading, clothes, listening to new groups.

## Billy charms the girls at Selecta, the factory which distributes your records

**HUNDREDS** of girls — and quite a few women, too — who work at the Selecta building in London's Southwark Bridge Road had a big thrill last week when Billy Fury was shown round the premises.

Starting on the fifth floor and working his way down to the dispatch department on the ground floor, Billy took a keen interest in everything that was going on.

"What happened to yer 'orse, Anselmo? Sold it to Telfers, didn't they?" yelled a driver as Billy passed.

With a smile, Billy replied: "It's in the Argentine as a stallion. He's playing stud, that's what he always wanted to do."

Another man joked: "I backed it enough times and it never won. Did it ever win a race?"

"Yeah, quite a few, but you're not getting you're money back off me," cracked Billy.

Attired in black high-heeled boots, brown trousers and a half suede, half jersey jacket and matching open-neck Madras shirt, Billy wandered round the departments managing to keep a



BILLY FURY seen with some of the girls who work for Selecta (RM pic by Peter Chesworth).

constant smile on his face. His hair was, as usual, hanging down over his forehead.

Billy's not doing a summer season this year, so I asked him what he's doing with his time.

"I'm doing Sunday shows at the seaside and ballrooms on Thursday, Friday and Saturday," he said. "Rest of the time, I have little things to do."

How about his book on bird watching, a subject on which he is very keen? He has been working on it for some time now and a lot of people are wondering if it has been shelved or whether it will, in fact, appear eventually.

"Oh, it'll take about another two years yet," he laughed. "I'm moving around so much that when I'm half-way through one subject I have to come back to it when I get the time. You can't often ask the birds to stay where they are."

While Billy signed some autographs, I spoke to manager Larry Parnes about Billy's record career of late. His last two singles didn't do at all well. Before them he had a run of over twenty hits.

"After twenty six hits I think we can have one miss," Larry smiled. "Last time we made a mistake, that's all."

Nobody in particular chooses which tracks to put out, we all decide really.

"We've sent a black and white and a colour film of Billy to America. It'll be shown on all the big television shows, so that should be big over there."

So after an immense chain of hits, a minor interlude occurred, now Billy is back on the high placing trail with "Give Me Your Word". Judging by the way orders were coming in during the brief period that we spent at Selecta, it shouldn't be long before Billy is back in the top twenty.

RICHARD GREEN

## 'WE'D NEVER PLAY CALYPSO OR SKA' SAYS THE ANSWER TO AMERICA'S R&B SUPREMECY . . .

**WHEN** we came over from Jamaica, everyone expected us to play Calypso and something they called Blue Beat. We didn't know what Blue Beat was, but later we realised it was Ska."

The speaker was Jimmy James, leader and lead singer of the Vagabonds, perhaps the only group of its kind in this country that can compare favourably with the top U.S. R & B groups like the Vibrations and Sam and Dave.

"In Jamaica," continued Jimmy, "the dominating kind of music is American. In fact, throughout the whole of the West Indies and the Caribbean it is American Rhythm and Blues that is the big music. Calypso is big only in Trinidad — but of course when the Mighty Sparrow sings a Calypso it's big everywhere. But that's as often or not because it's blue."

The Vagabonds have had moderate success so far with their first Pye single "Hi Diddly Dee Dum Dum," but their new disc "This Heart Of Mine" looks like being a definite chart hit for them. The record was cut as an afterthought at the session which produced their first disc, but the result was an outstandingly good R & B number with a fantastic dance beat.

"Ska started about four years ago," explained Jimmy. "It's by no means a cultural form of music, or any part of the West Indian heritage. It started because of the West Indies beatnik set who used to spend hours playing drums, and making them sound like any instrument they wanted to. They used to sit there all day, with their long hair and beards, and play. A record was made called 'Oh Carolina' which was an enormous hit. It had that Ska sound on, just drums. Then everyone copied it. But it wasn't really big world-wide until Millie's 'My Boy Lollipop.' But we've never played Calypso or Ska."

The Vagabonds appeared at the rain-sodden Windsor jazz festival where they were enormously popular, and they wore red and white Bermuda shorts, which created a considerable stir. But they threw them away after, and on their next date at Portsmouth, some fans who were at the Windsor Festival had been spreading the word around about them. And everyone was begging the Vagabonds to wear their shorts.

"I started singing when I cut a demo disc of one of my songs and I was asked to record it myself. It was quite a big hit and later I met the band, who were then on the point of breaking up. I joined them and became the lead singer. We had gone about as far as we could in the West Indies so we decided to go to England. It would have been pointless going to the States — like carrying coals to New-



JIMMY JAMES in action on stage.

castle. When we reached Britain we didn't get the kind of work we wanted. We had deb dances and all that, and people wanted us to play Ska. Then we met Peter — we owe all we've got and what we are to him."

Peter Meaden, the group's manager, has schooled the group into the ways of a sophisticated, yet tremendously exciting R & B unit. The group are progressing musically all the time and have a fantastic repertoire, which is constantly changing. They have also built up a large and faithful fan following which makes them the highest-paid non-chart group on the scene.

At the moment, the group are working on a new LP, which promises to be one of the best R & B LP's made by a British group. And if you want to see the kind of act which appears at the Apollo Theatre in Harlem but can't afford the fare, just find out where Jimmy James and the Vagabonds are appearing because they've got just as much to offer . . .

NORMAN JOPLING

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## BRIAN TELLS ABOUT HIS MUSIC, & WHY THE BEACH BOYS STOPPED SURFING . . .



BRIAN WILSON seen working out some arrangements at his piano, for the next Beach Boys' album.

**B**rian Wilson never appears, nowadays, with the Beach Boys—but he couldn't stamp his individuality more strongly on them if he was up there on stage, wallowing non-stop in the brightest of spotlights. He says he's a back-room boy, but really he's at least in the front parlour . . . possibly in the front garden!

He talked recently about: The Beatles. Said: "I don't like picking out contemporary groups and expressing opinions—except for the Beach Boys. But I would mention the Beatles. I started to understand just where they were at around 'Rubber Soul'. Not just when that album came out, but a bit before when I started digging them for this attitude and their magnetism as well as the music. But that album did for them what I think 'Pet Sounds' did for us . . . prove that there's more to the group's sound than the disbelievers ever accepted."

He talked about: recordings generally. "The greatest thing about this industry is that it is getting so free and intelligent that we can go into new things. String quartets, auto-harps, instruments from another world culture. Dynamics. They're the key to good records. Dynamics applied with love."

And about his dad, ex-manager of the group. "He's really grooving now. Grooving great. But it didn't work as manager. We love the family thing . . . three brothers, a cousin and a friend is a beautiful way to have a group, but the extra generation can become a hang-up. Now we have our own managerial system. But my Dad's got about a hundred songs in our company, 'Sea Of Tunes', to keep his personal pot boiling."

The whole image of Beach Boy Sounds? Well, Brian looks forward to the release of the single "Good Vibrations" to prove his points that the group is experimenting all the time. Technically, he reckons, it's the most advanced yet—why he even used four separate studios to create the four original tracks.

"There ARE people who think we should still stick to the old surfing sounds. We say it's ridiculous—and we point to 'Pet Sounds' to prove our point. But Mike Love and I wrote that first one, 'Surfin'' while we were at school, just because the sport was becoming a big craze. Me?—I've never surfed in my life. But Mike is a big sportsman and he communicated to me the excitement of the whole business—we just tried to bring the essence of the sea to music."

Thing to remember is that it altered the course of pop music in the States. It had been made in just two hours in Hollywood, on a single-track tape system, with Al Jardine playing a standard double bass 'twice as big as himself', with 14-year-old Carl on acoustic guitar, Brian standing up with brushes on drums and Mike singing lead in opposition to a severe throat cold. "And we got only 900 dollars for that one . . . just about enough to get us back in the studio for 'Surfin' Safari!'"

Of the 'Pet Sounds' album, Brian himself likes "Let's Go Away For A While"

best. He used a lot of musicians, originally planning it as a backing track for a vocal, but eventually letting it stand as an instrumental. This one, particularly, has led to British popsters saying that Brian has lost his way . . . that you don't get enough Beach Boy talent on the recent material.

He says this is a false criticism. He says that an album is for all-round entertainment, that there is plenty of room for the "original" sound as well as for experiments. He also liked "Wouldn't It Be Nice", felt that it would be the next single

And of course he was also very pleased with "God Only Knows". He said: "Al talked first about this song idea. I gave the song to Carl because I was looking for a tenderness and sweetness which I knew Carl had in himself as well as in his voice."

"He brought dignity to the song and the words, through him, because not a lyric, but real WORDS. In the harmonies at the end, each group member picks up the phrase 'God only knows what I'd be without you', in sequence, so there's a mingling stream of voices, each picking up on the other."

"I hate the copyists in this business. But unfortunately there are many hit-making groups who just don't have something that is really unique. I think we have, in the sense of the wide range of vocal harmony we can create. I love the human voice, but I treat it purely as a musical instrument. I respect all instruments, from a jaw's harp to a spinet."

"So in some circles we're not regarded as all that 'hip' or 'in'. Maybe this is because we haven't just arrived from nowhere with something new, presented on a new label. I don't care too much what anyone says so long as I know I'm staying ahead . . . right up to the limit of my present capabilities. I don't put out anything I don't respect. And I do know, for sure, that the Beach Boys brought something new into rock 'n roll."

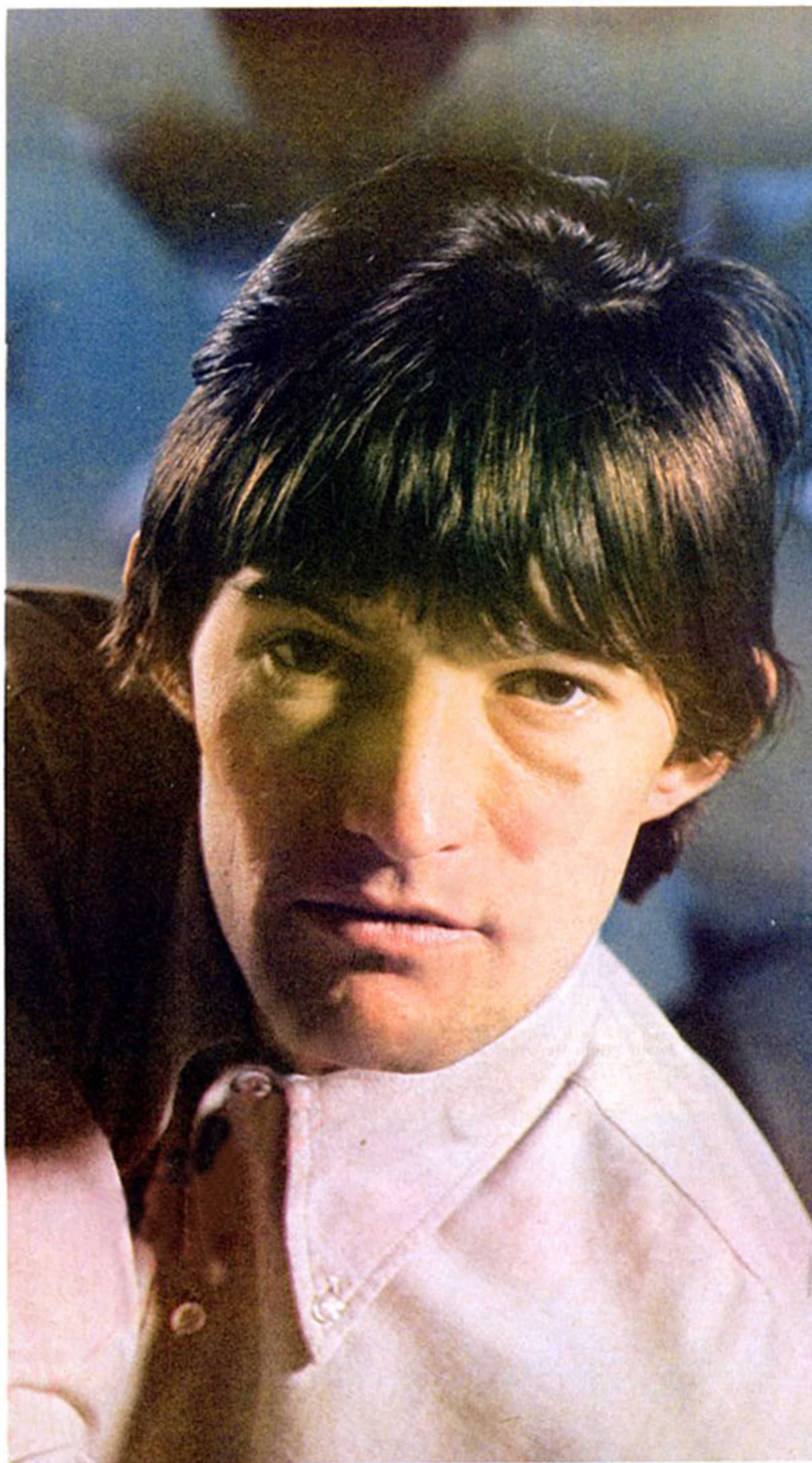
Brian, at 23, is clearly a guv'nor figure—whatever the odd cynic may say. He heads a 2,000,000-dollar a year Beach Boy Corporation—incidentally, new boy Bruce Johnston is not a director but he gets a salary and is, anyway, heir to a multi-million dollar fortune. They're running through a seven-year contract with Capitol Records . . . yet ironically they've never recorded a note in the Capitol studios.

"Pet Sounds" will surely give the boys their eighth gold album for sales exceeding 1,000,000 dollars per album. Their single sales are over 15,000,000.

Brian was due here this week for a quick trip. As often happens, he cancelled the appearance simply because he was "involved" in a recording session. It was for "Good Vibrations". If he says it's his best production yet, then that's all there is to it.

Except to hang on patiently until it reaches the Boys' mass of fans in Britain.

PETER JONES.



DAVE BERRY makes the top ten for the first time in over a year—his last big hit "Little Things", in Spring 1965.

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# Larry—the man who fights in pop without being nasty...

**L**ARRY Page used to be a recording artist — and his exploits were headlined in national newspapers. Now he's on the management-production side and his involvements include the Kinks, The Troggs, Sonny and Cher . . . he had a terrible battle over the Duo's "I Got You Babe".

His world, then, is good. But he has some criticisms to make and as they are built around the general attitude to his chart-topping Troggs, they're well worth hearing. And what Larry says is this:

"I hate this attitude now of people knocking everybody else in the business. It seems if you don't knock, you're not 'in'. I formed a group called the Riot Squad. They were all nice fellows and they were polite. They called older people 'sir'. One of them was Graham Bonney. . . ."

"Then Graham was interviewed and said, after he'd broken away as a solo performer, that he didn't like the Troggs. I was amazed. He really slammed them. Little bit later he called round to see me. The Troggs were in the office. So I introduced them and they all got on well. Then I took him on one side and asked why he'd slammed them. He said he'd been told that it was necessary to have a go at somebody . . . not to like anything and everything.

"Well, this attitude is what I don't like. We're all part of the same business. Elvis Presley stills calls older people 'sir' and he shows respect and he doesn't get involved in controversy. I think this is very important.

"Jonathan King has had his big go at the Troggs. He's said their songs are poor and he's said that people who buy their records must be in the basement of pop music — morons and so on. Nobody's said that he recorded Hedgehoppers Anonymous on 'Wild Thing'—therefore he must have thought it was likely to be a hit song. So what is the criticism?"

"I make records that I think will be hits. That's obvious. I had a real fight over 'You Really Got Me' for the Kinks, and on Sonny and Cher's 'I Got You Babe' and on 'Wild Thing', which was turned down by the Juke Box Jury people. You fight and fight and there are always people who don't know having the final say.

"In fact, the Troggs' 'With A Girl Like You' was voted a 'miss' by Juke Box Jury . . . only they didn't have to suffer that indignity in public because the programme wasn't shown because of the Open Golf championship or something.

"It's not only Jonathan King having his criticism and his sensationalism. It's when you get to a record company. No names, but this sort of thing happens. You get a contract as a record producer and you produce the best you can. I then go to a meeting and everybody sits round and makes a decision as to whether it will be a hit. Maybe, on a show of hands, you get the advertising department involved and saying it won't click. Or the janitor. And your record gets put down. Not even released.

"Even at Fontana, the attitude was that I shouldn't be given a free hand. Eventually Jack Baverstock said I could have six

months. The first thing was 'Wild Thing', which did so well. But it's all like running a football team. You give Alf Ramsey the right to pick the side and he does so. England win the World Cup. But in the record industry, on comparative terms, he'd pick his team and have somebody in the background say: 'I don't like that player, he's got fair hair. Drop him'. And a whole era of planning is spoiled."

Larry paused for breath, but unwillingly. He feels very strongly about this kind of thing.

He said: "I don't care about the people in the business who think it's big to be controversial. They must take their chances. But I'm trying to keep the Troggs as they are . . . which is a bunch of nice boys.

"I don't believe in this attack, attack, attack. The Troggs have missed out on a lot of publicity because I've not let them get involved. Their publicity has been good. I do my best to keep them out of the London 'in scene'. Otherwise they might change. I tell them that people like them, as persons now, but I'd like to see them in six months. I tell them that if one of them causes trouble he'll be out of the group.

"Soon I'm sending them to Andover, their home town, for two weeks. I don't want them to lose their accents or the sense of humour they built up in that town. We'll talk about their new single and then they'll go away and work things out, right away from the so-called in scene. They'll rehearse and they'll fight like mad because that's the way they are. Any outsider, like me, only holds them back. I take their arguments seriously but it's the way they work best.

"They mustn't be changed and that's why they keep well clear of the controversy and the knock, knock, knock—except one occasion when they defended their fans. They each draw £25 a week as spending money and that's all. Only one drives—that's Chris and he's happy enough with his old banger. They are nice blokes and they buy little presents for people who help them and they're still absolutely baffled that they are technically company directors."

With a couple of massive hits, the Troggs can afford to be amiable and typically Andoverian! And I do mean "AFFORD"! **PETER JONES**



THE TROGGS—they've been subject to quite a lot of criticism, and their manager, Larry Page talks about his attitudes towards the critics. (RM Pic. by Peter Chesworth).

## 'I'D SAY GEORGE HARRISON WAS GOOD BUT I FEEL IT'S PAUL TELLING HIM WHAT TO DO'

**E**ric Clapton was walking down the Charing Cross Road, carrying a copy of "Revolver" and heading for a restaurant used as a hang-out for musicians in Old Compton Street. He invited me to join him.

"Have you heard this?" he asked, prodding the LP. Then answered himself: "Oh, you've probably heard it hundreds of times. You reviewed it. It's great, everything on is fantastic."

Risking all, I asked him what he thought about the Yardbirds' new album.

"I just don't want to know," he said after a short snort. "One of those numbers I gave to them two years ago and arranged it and everything.

"They do this thing about Keith Relf collapsing five minutes before they go on stage, then they pull the whole band out. Everyone's waiting for the big split."

In between sipping his tomato soup, Eric talked about musicians in general and guitarists in general. Despite his opinion of the Yardbirds, he had a good word to say for Jeff Beck.

"Who do I rate as guitarists? Jeff Beck and John Mayall's new guy. He's good, he's got out of all this muck. He's going in the right direction, steering straight ahead with his own ideas. If I was sure that everything George Harrison played was his own ideas, I'd say he was good, but I've got this feeling it's Paul McCartney telling him what to do.

"A year ago, I used to listen to all blues bands, but I wouldn't now because they are just playing blues, not developing their own style. Farlowe and Money are just churning out Tamla and stuff. There are only about four groups

in the country who are developing their own directions—the Beatles and the Kinks, and the Small Faces and the Who I suppose.

"You reach your peak when you're twenty two or twenty three. It's to do with sterility and reaching your manhood, the sexual thing. When you start to go downhill, you should pack it in. It's hard to say when you've reached your peak, but you know when you're not playing so good any more.

"I'll pack it in when I start to go downhill. I don't know when it'll come, maybe tomorrow, maybe when I'm thirty. I'll do something that's not so much in the public eye, maybe painting. It was a toss up between painting and music for me, but I got thrown out of art school because I kept turning up late for classes with my guitar. It's funny about art school, loads of musicians seem to have been to it."

The waiter arrived with Eric's steak and was asked if he'd mind keeping it warm for a while as there was still some soup left.

He got back to his "retirement" theme.

"It was a drag for people that the Harry South band was on after us at Windsor," he opined. "It's a bit bore. That's what I don't like about modern jazz musicians, they think they're superior."

"I'm tired of being called a specialist musician. People thought the Cream was going to be a blues band, but it's not, it's a pop group really. We were a bit rascled at Windsor, it'll take about two months before we're okay. We've got four good numbers and a few standards."

On came the steak and Eric told me: "I don't eat a lot of meat, mainly vegetables. All the goodness is in vegetables. When cows and things are slaughtered, they see all their mates being killed and they get angry and afraid. That stays inside them and you inherit it. When you cook meat, bacteria automatically gets into it."

Eric's culinary lesson was interrupted by a man at the table opposite calling over and asking if he knew anyone who wanted to buy a certain make of guitar. The two had a discussion, then Eric told



ERIC CLAPTON (RM Pic. by Peter Chesworth).

me about his favourite guitar.

"Someone stole it at the rehearsal room," he said, looking sad. "I wouldn't have sold it. It was worth about £400 to me. It was the only one I had and the one I always played. I'm borrowing guitars now. I'd like to get another Les Paul, there are only about six or seven in the country. I might get a Rickenbacker."

Eric's guitar would not be hard to spot. So in the hope that someone sees it being used or hanging in a shop window, this is a description of it: It's a Les Paul Standard, five or six years old, small and solid. It has one cut-away and is a red-walld colour with Grover machine heads. The back is very scratched and there are several cigarette burns on the front. The strap is a big, black leather belt with the names Buddy Guy, Big Maceo and Otis Rush carved on the inside.

"Someone stole the case at Klook's Klook last week," Eric said. "That takes a lot of doing, to walk out of Klook's with my guitar case. Whoever took the guitar must have come back for the case." **RICHARD GREEN**

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new albums reviewed by Norman

Jopling and Peter Jones new album



EDDY ARNOLD seen with his manager, during his last trip to Britain (RM Pic.).

## Excellent cowboy album from Eddy

EDDY ARNOLD: "Cattle Call"—Streets Of Laredo; Cool Water; Cattle Call; Leanin' On The Old Top Rail; Ole Faithful; A Cowboy's Dream; The Wayward Wind; Tumblin' Tumbleweeds; Cowpoke; Where The Mountains Meet The Sky; Sierra Sue; Carry Me Back To The Lone Prairie; (Jim) I Wore A Tie Today (RCA Victor RD 7804).

A VERY cowboyish album from Eddy; it's very well performed and extremely polished, but with that certain touch of spontaneity that makes Eddy's records so enjoyable. His deep voice has that commercialism which most country singers lack for the British market and the choice of songs is good. Ranging from the sad ("Cool Water") to the very sad ("Streets Of Laredo"; "(Jim) I Wore A Tie Today"). Not a rave-up LP but very pleasant. ★ ★ ★ ★

NED MILLER: "The Best Of Ned Miller" (Capitol T 2414).

NOW that Ned Miller has switched labels from Fabor to Capitol, he has re-recorded his biggest numbers for this album. His voice is almost exactly the same as on the originals and so are the backings, but there is a certain something, the atmosphere of the original recording studio perhaps, that is missing. But this is still a very good album by one of America's most commercial country singers, and best songwriters — just listen to "Invisible Tears", "Dark Moon" or "From A Jack To King" — all self-penned. There are also some new songs — equally excellent — written especially for this LP.

★ ★ ★ ★

BERT KAEMPFERT "Strangers In The Night" — Strangers In The Night; I Can't Give You Anything But Love; But Not Today; Time On My Hands; Milicia; Mexican Shuffle; Show Me The Way To Go Home; Two Can Live On One Alone; Every Sunday Morning; Boo Hoo; Tijuana Taxi; Forgive Me (Polydor 84 053).

THE modern big-band sound of Bert Kaempfert and his Orchestra comes over as smoothly, yet as excitingly as ever on this new set, which has lost none of the magic of his amazingly successful "I've Got A Feeling" LP. The title track is lovely and voluptuous with the trumpet only coming in after a subtle interval. The other tracks are varied and commercial.

★ ★ ★ ★

## rapid reviews

LATIN music's popular exponents DORITA Y PEPE alias Dorothy and Peter Sensler, have another torrid album out in the shape of "En Buenos Aires" on Parlophone PMC 7007. They can switch the moods, though, and a good deal of atmosphere comes across. In complete contrast there's "The Big Sounds Of The Drags, Vol. 2" on Capitol T 2146. Written and produced by JIM ECONOMIDES, it features sounds and comments from drag racing, stock car racing, etc. Very specialist, obviously.

Themes on record have a field month. On Marble Arch MAL 626, BRUCE AND THE ROBIN ROCKERS play "The Batman Theme", which is a powerful hunk of rocking instrumentals, with loads of screeching sax and beat, and pounding organ. It's kind of old-fashioned rock but excellent at the low price. Another cheap-label LP is "Great Film Themes" on Ace of Clubs ACL 1207. Now, whether the title means that the films were great, or the themes were great isn't known, but nevertheless a large number of renowned orchestra leaders do justice to themes from films like "Move Over Darling"; "Dr. Zhivago" and "The Silencers". Some pre-1940 songs and dance routines on "Nothing Thrilled Half As Much" which features the great FRED ASTAIRE singing and dancing (you have to imagine him dancing) his greatest hits. Tunes like "A Foggy Day", "They Can't Take That Away From Me" and "Let's Call The Whole Thing Off". On Columbia SX 6059.

On "A Salute To Bogie", the MGM Strings play music from the classic Humphrey Bogart films. This dramatic souvenir ends up with Bogie's voice, and tunes like "My Melancholy Baby", "It Had To Be You" and "Bless 'Em All" are represented. "Duel at Diablo" looks like being one of the most exciting films for ages, and NEAL HEFTI has the soundtrack album on United Artists ULP 1141. Dramatic, and at times quite poignant.

If you're a Scot, or if you come from Ireland, then the "Hill O'Kinnoull" LP on Waverly ZLP 2075 should stir you. It's by KEN AND ALAN HAYNES, and is their first LP, which contains twelve songs to do your country proud. Lovely stuff for some.

Instrumentally, there are some goodies here. Try "Where The Sun Is" which features RONNIE ALDRICH and his two pianos on Decca LK 4799. A gentle but full-sounding small-group record with a lot of flavour. A little more than background music this, with songs like "Till", "Are You Lonesome Tonight" and "Michelle" given unusual workouts. On "Blue Waters", MANUEL has the added advantage of Studio 2 Stereo to make his lovely Mexican sound that much better. Quite an impressive album from the Music Of The Mountains, who never seem to fade. (Columbia Studio 2 Stereo TWO 131).

## MORE OLD TRACKS DUG UP FOR JAMES BROWN LP

JAMES BROWN: "It's A Man's Man's Man's World"—The Scratch; It's A Man's Man's Man's World; Bewildered; Is It Yes Or Is It No; Ain't That A Groove, Pt. 1; The Bells; Ain't That A Groove, Pt. 2; Come Over Here; In The Wee Wee Hours; I Don't Mind; Just You And Me Darling; I Love You Yes I Do (Pye Int; NPL 28079).

A GAIN, an album from James Brown and the Famous Flames made up of mostly old tracks from the King catalogue. His two recent hits are here, and some of the old tracks are good, especially the powerhouse off-beat weepie "The Bells" and the recently revived "I Love You Yes I Do". Some of the beat tracks are a bit jerky and don't match up to recent Brown, but altogether this is a frantic and soul-filled LP.

★ ★ ★ ★



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

**Z**UIDER ZEE, a British group, tackle "Peace of Mind" (CBS 202235) with almost a Walker Brother approach — well done. Currently doing well in the States. MEL CARTER'S "You You You" (Liberty 66183) is a personable and familiar sing-along effort. A Mann-Well song for THE WHEELS — "Kicks" (Columbia DB 7981), a persistent belter with sharp-edged vocal. SANDY POSEY provides the American version of "Born A Woman" (MGM 1321), a rather nasal yet commercial performance with teen-slanted lyrics. SHELBY FLINT vocalises through "Cast Your Fate To The Wind" (London HLT 10088) — she's stylish, almost jazz-tinted and commended by us. Another Beatle cover: "For No One" (RCA Victor 1536), by BRIAN WITHERS, who shows promise but may lose the battle. AL STEWART self-penned "The Elf" (Decca F 12467), with tinkling piano fast tempo and run-along lyrics — rather effective.

THE MILLIONAIRES, on "Wishing Well" (Decca F 12468) jets some eerie sounds going and the hand of Joe Meek is evident — tuneful. The old Sam Cooke number "Chain Gang" (Decca F 12471) is revived by THE POWERHOUSE, who get excitement but try a bit too hard. Another Beatle cover: MARC REID on "For No One" (CBS 202244), quite good but lacking that last vital spark of interpretation. THE SOUTHERN SOUND, on "Just The Same As You" (Columbia DB 7982), roar away on a quite strong song, but

CHAD AND JEREMY: Distant Shores; Last Night (CBS 202279). American hit, this gentle, rather peaceful ballad. Excellent harmonies. ★ ★ ★ ★ BILLY J. KRAMER AND THE DAKOTAS: You Make Me Feel Like Someone; Take My Hand (Parlophone R 5482). Good performance but not really wildfire material—a slow, building ballad, deep-voiced, smooth. Rather a hopeful hit stab. ★ ★ ★

TOMMY BRUCE: Monster Gonzales; I Hate Getting Up In The Morning (RCA Victor 1535). Gravel-voiced Tom back with a send-up, horror-style, on Pat Boone's old "Speedy G." hit. A novelty which could stay around. ★ ★ ★

IAN ROBBINS: Ain't I Met You Somewhere Before; Like Any Other Girl (Mercury MF 933). Fifteen-year-old songwriter on a debut song—a boyish voice with considerable appeal. A happy sort of song; well recorded. ★ ★ ★

JULIE FELIX: I Can't Touch The Sun; Rainy Day (Fontana TF 734). Quite lovely, this. Piano-strings backing and the sort of melody that could easily make the charts. A sort of lasting-appeal performance. ★ ★ ★ ★

JACKIE RIDING: The Wave; Don't Wanna Leave (FAB-4). New dance-craze item which will get a lot of publicity and therefore might sell big. Perkily sung by a new girl from Essex. ★ ★ ★

THE VAN DYKES: I've Got To Go On Without You; What Will I Do (Stateside SS 530). Jokingly quiet intro before the lead voice goes customarily berserk in the falsetto range. Off-beat but curious. ★ ★ ★

ASTRUD GILBERTO: Don't Go Breaking My Heart; She's A Carioca (Verve VS 539). Standard-type performance by the off-hand sounding girl. But it's a pretty little Bacharach-David song. ★ ★ ★

JAN AND DEAN: Popsicle; The Joker Is Wild (Liberty 10244). Typically big-sounding vocal job on rather juvenile lyrics. But it's a commercial production all right — watch it closely. ★ ★ ★ ★

## rapid reviews

the sound is rather routine. Scottish music by a musicianly boy-girl duo. PETER AND ALISON, on "Minx-lav" (ALP 595009). And one more Beatle cover: THE LOOSE ENDS and the Harrison song: "Tax Man" (Decca F 12476), well-done, well-arranged, but dubious for the charts. Ken Woodman backing for PETER ROLFE's debut on "London" (Strike JH 314), but the song may have only limited pull. One for the specialists is "Sock It To 'Em JB", parts one and two by REX GARVIN on (Atlantic 584028), a typical American rave-up, instrumentally exciting.

THE TORNADOS hit back once again with the Joe Meek number "Is That A Ship I Hear" (Columbia JB 7984), with seagulls early on, and a whistleable little melody of promise. ALEXANDER PATTON turns up with "A Lil Lovin' Sometimes" (Capitol CL 15461), in the Discotheque '66 series — a danceable, bluesy pacer. Old Bobby Lewis bicadie "Tossin' and Turnin'" dressed up by the talented DAVE DAVANI FOUR (Parlophone R 5490), with bass of spirit.



WAYNE FONTANA (RM Pic).



GLEN DALE



CHRIS ANDREWS



OTIS REDDING

**Sad Orbie, excellent Andrews & frantic Otis. U.S. Jim Reeves hit and an atmospheric Jr. Walker. Sensitive Fontana, & solo Fortune first disc. Happy Roger Miller, & cash-in Chris Farlowe, plus a carbon-copy Chiffons follow-up**

GARNET MIMMS: It's Been Such A Long Way Home; Thinkin' (United Artists UP 1147). Treatment-as-usual from the American who doesn't click here—rather frenzied, with chorus. ★ ★ ★

THE FENMEN: Rejected; Girl Don't Bring Me Down (CBS 202236). Personable group on a minor-key song of doomy content. But very fine vocal work and it could click. ★ ★ ★

THE GAME: Gonna Get Me Someone; Gotta Wait (Decca F 12469). Could be a first-time winner for this Kenny Lynch-produced outfit—slow in parts, but with very appealing verse, tongue-twisting. ★ ★ ★

THE TREMELOES: Good Day Sunshine; What A State I'm In (CBS 202242). Happy version of the Beatle song—only just missed a "Tip". But it's good with strong lead voice and well-inserted piano. ★ ★ ★ ★

THE CHIFFONS: Out Of This World; Just A Boy (Stateside SS 533). Very similar to their last hit and this very fact could prevent this making much progress. Another "risky" tip, but it's a compact vocal harmony on a fair enough song. Flip is different, not so catchy, but worth a spin. TOP FIFTY TIP

JIM REEVES: Distant Drums; Old Tige (RCA Victor 1537) long-awaited single—and a big C and W hit in the States. Jim at his relaxed best, with phrases of steel guitar and a gentle, lilting quality. Lyrics are warmly sentimental. Flip is a talk-a-talkie yarn. TOP FIFTY TIP

CHRIS ANDREWS: Stop That Girl; I'd Be Far Better Off Without You (Decca F 22472). Another top-rate song, with excellent lyrics—and we're sure Chris's actual performance simply gets better and better. He fairly lets rip at the lyrics, punching away like mad at a reasonable mid-tempo. Very good. Flip is a slower ballad, also good. TOP FIFTY TIP

GLEN DALE: Good Day Sunshine; Make Me Belong To You (Decca F 12475). One of the best songs from the "Revolver" album and Glen, late of the Fortunes, must stand a good chance among the myriad covers. He sings with urgency and the backing is splendidly driving. But there is sturdy opposition. Flip is just an amiable ballad. TOP FIFTY TIP

ROGER MILLER: You Can't Roller Skate In A Buffalo Herd; Train Of Life (Phillips BF 1498). A comedy-type sing-along, in Country style. List of things you can't do, but Rog says you can be happy anywhere if you put your mind to it. Very happy and pleasant, also rather monotonous. Very simple arrangement. Flip is a philosophical ballad, country-style. TOP FIFTY TIP

OTIS REDDING: I Can't Turn You Loose; Just One More Day (Atlantic 584636). The old-style grunt-grunt Otis, with a big-building brass section point at every phrase. Some of the lyrics are obscured by the overall sound, but it should comfortably make the charts. Staccato sort of presentation—soul-laden. Flip is a slow blues, meaningful. TOP FIFTY TIP

ROY ORBISON: Too Soon To Know; You'll Never Be Sixteen Again (London HLU 10067) Don Gibson song—and, lest folks think it's very macabre, it was recorded before the death of Roy's wife. A very sad, beautifully sung, ballad with the gentleness of backings. Strings used nicely. Chorus joins him later on. Flip is faster but rambles a bit. TOP FIFTY TIP

JR. WALKER AND THE ALL STARS: How Sweet It Is (To Be Loved By You); Nothing But Soul (Tamla Motown TMG 571). Maybe a slightly risky "tip", but the group's last bubbled under the charts. This opens with a swinging alto sax passage, then a vocal is thrown in at the deep end. A mid-tempo, distinctly bluesy, piece, with atmospheric conversation on behind. Flip more or less lives up to its title. TOP FIFTY TIP

WAYNE FONTANA: Goodbye Bluebird; The Sun's So Hot Today (Fontana TF 737). Curiously mixed instrumental opening, with guitars and bongo-type drums, and then Wayne sings rather soaringly through a fine ballad. It's very unusual, this arrangement, with plenty appeal. Song isn't massively catchy but is sensitive. TOP FIFTY TIP

CHRIS FARLOWE: Just A Dream; Hey Hey Hey Hey (Columbia DB 7983). Chris reported not too happy about this release of an old track, but we feel it could easily make the Fifty, following his recent number one. A slow blues ballad, with simple backing, and some excellent throaty wailing from the star. Lovely melody. Flip is faster, less distinguished. TOP FIFTY TIP



at the age of seven...

PETULA CLARK—she made her first film in 1943 (RM pic).

**P**ET CLARK is a star — that's all there is to it. But let's look at her background. Not the usual gossipy bits and pieces but at the sheer hard facts of how she got where she is today . . . which is virtually resident in the hit parades of the world.

She was born November 15, 1932, in Epsom . . . Petula Sally Olwen Clark. At seven she sang in public, by nine was on the BBC. During the war she did over 500 shows for the servicemen. At ten she was an accepted star, had appeared in virtually every major theatre, and the Royal Albert Hall. She was to sing as Shirley Temple was to films.

In 1943 she made her first film, "Medal For The General", then went into "London Town" with the late Sid Field. Then came a seven-year contract with Rank films, appearing in "Dance Hall", "White Corridors", "The Card", "Made In Heaven", "Runaway Bus", "That Man Opposite", the Huggett Family films.

After the war, she had her own programme "Study In A Flat" and the popular "Pet's Parlour". By 1950, when she was 18, she was voted "Woman Personality Of The Year". In 1954, she starred in her first straight play, "Constant Nymph", with John Gregson.

Her first records were songs like "The House In The Sky", and "Put Your Shoes On Lucy". This latter one was with Benny Lee, with the Keynotes on the backing. On Polygon, she had success with

"Where Did My Snowman Go", "Little Shoemaker", Majorca", and later came "Suddenly There's A Valley", "With All My Heart", "Alone", "Baby Lover". By then, she was on the Pye, Nixa label.

In 1958, she ended her management contract with her father, Leslie Clark, who had guided her career so far. At the time of the split, she said: "My father made me a juvenile sweetheart. When I tried singing sexy songs, he said I was not the Pet he once knew."

But she was certainly even then an international favourite. She recorded in the States with Billy May, Don Rayke and Peter King — the result was "Pet Clark In Hollywood", a fine album. "Cinderella Jones" was a big world hit for her in 1960. In 1961, she scored with "Sailor", "Romeo", "My Friend The Sea" — and the married manager-publicist Claude Wolff. And she had her first daughter, Barbara Michelle.

In 1963, she stormed through with "I Will Follow Him" and "Chariot". She had her second daughter, Kathryn. Early 1964 was a lean time for her, missing out with "Thank You", "In Love" and the original Gene Pitney song "True Love Never Runs Smooth". On the Continent she scored with "Anyone Who Had A Heart", their "Ceux Qui Ont Un Couer", with Gold Discs for "Monsieur" in Germany and "Chariot" in France.

Then in November, 1964, he produced "Downtown", described as a modern rock-a-ballad, with at least one reviewer saying the chances were slight. It topped the charts in Britain and nearly everywhere else. She collected three awards for that record, then followed up smartly with "I Know A Place", "Round Every Corner", "You're The One", "My Love" and now her latest.

Now, at 35, little Pet is right at the top. She lives in Paris with her husband — and they also have a retreat in the South of France, near Cannes. It's reported they'll soon be moving to Geneva. And from there, she'll continue commuting round the world.

And to the top of the pop charts. PHILIP PALMER

# HEAR THIS!



**THE PRETTY THINGS ON FILM**



TE17472



**W**ELL done, "Top of the Pops"! It came through its baptism of fire with flying colours. Frankly, I was dreading last Thursday night. Wondered how they'd fare 'live' because it is completely 'live'. They can't even pre-record the backing tracks as on RSG. But director Johnnie Stewart swept through the show as though it had been 'live' for weeks. The sound was generally excellent. Obviously some artists will score more strongly than others. It will separate "the men from the boys". Just as RSG has done.

How did you like the Beach Boys and the Lovin' Spoonful films? I thought they were great. And now that actual miming is no longer permitted, it presents a terrific challenge to the film units to come up with something really special.

Incidentally, belated congratulations to "Top of the Pops" on some of the effects they've been using over the past few months. Their kaleidoscope experiments have particularly intrigued me.

Just for the record, my comments above refer to the August 4 show. Hope tonight's will be as good. Last time I praised a TV show (the Pet Clarke series), the edition that was transmitted on the night the RM was on sale was a great let-down compared to the previous week. I felt acutely embarrassed!

● For various reasons (well, let's be honest . . . like most people, I was watching the World Cup final on TV!) I missed the Windsor Festival the other week. But from all quarters, I hear first-rate reports about The Cream (Jack Bruce, Eric Clapton and the phenomenal Ginger Baker). Eric is featured on a new LP with John Mayall called "Bluesbreakers". I understand it's selling like mad. A great tribute to two extremely sincere musicians.

● Talking of The World Cup, Atlantic Records' boss, Nesuhi Ertegun spent his three weeks' vacation travelling all over England watching the matches — on his last night here, I finally caught up with him. When he got around to talking records, he told me about a recent marathon session with Wilson Pickett. It was Jerry Wexler's idea. He was knocked out with the sound on the first Percy Sledge record, he decided to take Wilson and a couple of the key Memphis musicians to the studio at Nowhere-on-the-Mud (or somewhere like that!) in the heart of Alabama, where the Sledge side was made. They stayed a week. Used a pick-up band of mixed local musicians. And cut twelve of the most sensational sides in Atlantic's history. The new Pickett single was cut then — the old Chris Kenner song — "Land of a Thousand Dances". It's going like gangbusters in the States. It'll be interesting to see how it fares here. Because, hitherto, nobody's version of the song has ever happened in Britain.

● I first met Michael d'Abo about eighteen months ago. When the Band of Angels had just left EMI. After an unproductive period under a Decca contract, the group went to Pye. Their single called "Invitation" was "nearly-but-not-quite", if you know what I mean. A very brave attempt. Now, of course, Mike's with Manfred Mann. He's a highly controversial performer. I wouldn't be at all surprised if he turns out to be a fantastic success. He's got a lot of sex appeal. And has a quite hypnotic effect on audiences.

As you know, there's a big 'battle' going on between the Manfreds and Jonathan King over the Bob Dylan song, "Just Like a Woman". Personally, I think both records deserve to happen. It's interesting to note that people who normally knock the incorrigible Mr. King dig his record. Jonathan, incidentally, played me his most recent productions. New sides by the Hedgehoppers (wish they'd drop that "Anonymous" bit) and the Writ. They're his best yet.

● I'm delighted about the British chart breakthrough of the Four Tops! "Loving You is Sweeter Than Ever" and the Temptations' "Ain't Too Proud to Beg". Two in the eye for those knowalls who keep saying that the Detroit sound is dead. Two more to watch out for when they're released here are "Just Walk in My Shoes" by Gladys Knight and The Pips (remember her great "Letter Full of Tears"?) and "I Guess I'll Always Love You" by the Isley Brothers. Both are knock-out records.

● Ones worth considering for your collection . . .

★ The Righteous Brothers' "Just Once in My Life (London). The official follow-up to "You've Lost That Lovin' Feeling". Listed over a year ago. Then withdrawn at Phil Spector's request. I still hear magic here that their Verve releases have lacked, The Spector Touch.

★ The Shangri-Las "Past, Present and Future" (Red Bird): produced by Shadow Morton, written by Morton, Artie Butler and Jerry Lieber, this is the most outrageously camp record on the market! The "Don't Touch Me" bit is just too much!!!

★ Jimmy Hughes' "Neighbour, Neighbour (Atlantic): From the Fame Catalogue there's nothing new about this one. But it's a must for the Mike Raven set.

★ Astrud Gilberto's "Don't Go Breaking My Heart" (Verve): This Burt Bacharach - Hal David song is one of my soft spots. The definite version has still to be made.

“

**QUOTE FROM ROY ORBISON:** "Fact that I'm filming without my usual dark glasses hasn't stopped people rumouring that there's something very wrong with my eyesight. Well, this is the real story . . . Way back in my career, I was flying to an engagement in southern Alabama in a small charter plane. The sun was very bright — so I first put on sunglasses against the glare. I put my regular glasses on the seat beside me. So . . . when I left the plane I forgot my plain spectacles — and the plane flew off back to Nashville with them still on the seat. I was just leaving for England so I just had to keep the sunglasses on. When I got to London, they shot lots of pictures showing me wearing the sunglasses and it just got to be a trademark. I've gotten to the point where it's just part of me and I always wear them. Anyway they're smoked amber and useful against the glare of stage lights. But for my movie debut—no glasses. They just didn't have 'em at the period of the movie story."

”



SAM THE SHAM topped the U.S. charts with "Li'l Red Riding Hood" last week, and his label (MGM) is asking for an official gold disc. That'll make the second for Sam who had a big hit with "Woolly Bully" a few months back. Together with the Pharaohs Sam is touring very successfully in America and there are tentative plans for him to visit these shores for promotion—"Li'l Red Riding Hood" is already in the charts here.

# names & faces

by PETER JONES



The two lucky characters who wrote "Black Is Black" for Los Bravos have now come out with their own debut disc, on Pye, and it's called "What Does She Want". The boys: Hayes and Wadley on the label, but Steve Wadley and Tony Hayes to give them the full monikers. Steve was born in Malta is 17, is a draughtsman, likes tennis, is a hi-fi maniac, used to work with Hayes in a group called the Trackers. Tony comes from Buckinghamshire, is an office stores clerk, likes football, tennis, swimming. And, of course, they all spend a lot of time writing songs.



Appearing in cabaret in Manchester, Jackie Trent was very impressed with a vocal group, the Sands of Time. She introduced them to Pye recording boss Tony Hatch. Three weeks later they made their first disc, "Where Did We Go Wrong" — with lyrics and music by Petula Clark and Tony Hatch. Which is a lot of talent involved in the production of one record. The boys were formed in Ealing four years ago. Line-up is: Ron Brown (23), drums; David Booker (24), guitar; Peter Ludman (24) vibes and piano; Tommy McQuarter Jnr. (23), bass. At one time they were known as the Four Macs — they appeared in clubs with Proby, the Bachelors and Dusty S. The Sands of Time ARE running . . . but IN, not out!



An interesting photo of JOHNNY KIDD with GENE VINCENT taken about five years ago at a concert during the rock 'n' roll era. Johnny would like to thank Gene for the good wishes he sent, and hopes Gene will be back with us in England again soon.

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# RECORD MIRROR CHARTS PAGE

## CASHBOX TOP 50



AIR MAILED FROM NEW YORK

- |  |  |
|--|--|
| 1 SUMMER IN THE CITY*<br>4 (5) Lovin' Spoonful (Kama Sutra)                  | 26 LOVE LETTERS*<br>19 (6) Elvis Presley (RCA)                     |
| 2 THEY'RE COMING TO TAKE ME AWAY*<br>2 (4) Napoleon XIV (Warner Bros)        | 27 WARM AND TENDER LOVE*<br>26 (3) Percy Sledge (Atlantic)         |
| 3 L'L RED RIDING HOOD*<br>1 (8) Sam the Sham and the Pharaohs (MGM)          | 28 BUS STOP*<br>42 (2) Hollies (Imperial)                          |
| 4 MOTHER'S LITTLE HELPER*<br>5 (6) Rolling Stones                            | 29 I WANT YOU*<br>25 (6) Bob Dylan (Columbia)                      |
| 5 WILD THING*<br>3 (7) Troggs (Atco-Fontana)                                 | 30 PRETTY FLAMINGO*<br>27 (4) Manfred Mann (V.A.)                  |
| 6 PIED PIPER*<br>6 (8) Crispian St. Peters (Jamie)                           | 31 TRAINS AND BOATS AND PLANES*<br>31 (5) Dionne Warwick (Scepter) |
| 7 SUNNY*<br>10 (5) Bobby Hebb (Philips)                                      | 32 MISTY*<br>35 (3) Richard Groove Holmes (Prestige)               |
| 8 SWEET PEA*<br>9 (8) Tommy Roe (ABC)  | 33 BILLY AND SUE<br>38 (4) B. J. Thomas (Hickory)                  |
| 9 SEE YOU IN SEPTEMBER<br>14 (5) Happenings (B.T. Puppy)                     | 34 SUMMERTIME*<br>49 (2) Billy Stewart (Chess)                     |
| 10 THIS DOOR SWINGS BOTH WAYS*<br>15 (5) Herman's Hermits (MGM)              | 35 LAND OF 1,000 DANCES<br>50 (2) Wilson Pickett (Atlantic)        |
| 11 SOMEWHERE MY LOVE*<br>12 (7) Ray Conniff (Columbia)                       | 36 WADE IN THE WATER<br>40 (3) Ramsey Lewis (Cadet)                |
| 12 HANKY PANKY*<br>8 (10) Tommy James and the Shondells (Roulette)           | 37 ALFIE<br>48 (2) Cher (Imperial)                                 |
| 13 I COULDN'T LIVE WITHOUT YOUR LOVE*<br>18 (4) Pet Clark (Warner Bros)      | 38 DANGLING CONVERSATION<br>— (1) Simon and Garfunkel (Columbia)   |
| 14 OVER UNDER SIDEWAYS DOWN*<br>16 (6) Yardbirds Epic                        | 39 OPEN THE DOOR TO YOUR HEART<br>41 (2) Darrell Banks (Revlon)    |
| 15 I SAW HER AGAIN*<br>7 (7) Mama's and Papa's (Dunhill)                     | 40 THE JOKER WENT WILD*<br>43 (2) Brian Hyland (Philips)           |
| 16 HUNGRY*<br>11 (7) Paul Revere and Raiders (Columbia)                      | 41 RESPECTABLE<br>— (1) Outsiders (Capitol)                        |
| 17 SUNSHINE SUPERMAN<br>44 (2) Donovan (Epic)                                | 42 THE TIP OF MY FINGERS<br>45 (2) Eddy Arnold (RCA)               |
| 18 SWEET DREAMS*<br>24 (4) Tommy McLain (MSL)                                | 43 ALMOST PERSUADED<br>47 (2) David Houston (Epic)                 |
| 19 BLOWN IN THE WIND*<br>29 (3) Stevie Wonder (Tamla)                        | 44 SAY I AM<br>— (1) Tommy James and Shondells (Roulette)          |
| 20 YOU DON'T HAVE TO SAY YOU LOVE ME*<br>12 (11) Dusty Springfield (Philips) | 45 IMPOSSIBLE DREAM<br>32 (7) Jack Jones (Kapp)                    |
| 21 AIN'T TOO PROUD TO BEG*<br>21 (11) Temptations (Gordy)                    | 46 GUANTANAMERA<br>— (1) Sandpipers (A & M)                        |
| 22 MY HEART'S SYMPHONY<br>34 (2) Gary Lewis (Liberty)                        | 47 A MILLION AND ONE<br>— (1) Dean Martin (Reprise)                |
| 23 PAPERBACK WRITER*<br>17 (10) Beatles (Capitol)                            | 48 BORN A WOMAN*<br>— (1) Sandy Posey (MGM)                        |
| 24 WOULDN'T IT BE NICE*<br>— (1) Beach Boys (Capitol)                        | 49 LADY JANE*<br>44 (3) Rolling Stones (London)                    |
| 25 SEARCHIN' FOR MY LOVE*<br>28 (5) Bobby Moore and Rhythm Aces (Checker)    | 50 HOW SWEET IT IS*<br>— (1) J. Walker and All Stars (Soul)        |

\*An asterisk denotes record released in Britain.

BUBBLING UNDER

- Blowin' In The Wind—Stevie Wonder (Tamla Motown)
- Headline News—Edwin Starr (Polydor)
- Little Girl—Syndicate Of Sound (Stateside)
- Searchin' For My Love—Bobby Moore (Chess)
- This And That—Tom Jones (Decca)

### TOP L.P.'s

- 1 REVOLVER — Beatles (Parlophone)
- 2 SOUND OF MUSIC 1 Soundtrack (RCA)
- 3 PET SOUNDS 2 Beachboys (Capitol)
- 4 SUMMER DAYS 5 Beach Boys (Capitol)
- 5 AFTERMATH 3 Rolling Stones (Decca)
- 6 STRANGERS IN THE NIGHT 4 Frank Sinatra (Reprise)
- 7 PARADISE HAWAIIAN STYLE 18 Elvis Presley (RCA)
- 8 SWEET THINGS 8 George Fame (Columbia)
- 9 THE MAMA'S AND THE PAPA'S 6 The Mama's and the Papa's (RCA Victor)
- 10 FROM NOWHERE 15 The Troggs (Fontana)
- 11 THE SMALL FACES 9 Small Faces (Decca)
- 12 BEACH BOYS TODAY 7 Beach Boys (Capitol)
- 13 STRANGERS IN THE NIGHT 16 Bert Kaempfert (Polydor)
- 14 I COULDN'T LIVE WITHOUT YOU LOVE 11 Petula Clark (Pye)
- 15 TAKE IT EASY WITH THE WALKER BROTHERS 10 Walker Brothers (Philips)
- 16 HITS OF NOW AND ALWAYS 21 Ken Dodd (Columbia)
- 17 HITS OF THE SIXTIES 12 Bachelors (Decca)
- 18 BLUESBREAKERS 23 John Mayall and Eric Clapton (Decca)
- 19 ANIMALISMS 20 Animals (Decca)
- 20 YARDBIRDS 22 Yardbirds (Columbia)

- 21 RUBBER SOUL 17 Beatles (Parlophone)
- 22 GOING PLACES — Herb Alpert (Pye)
- 23 DAVE DEE, DOZY, BEAKY, MICK & TICH 13 Dave Dee, Dozy, Beaky, Mick and Tich (Fontana)
- 24 WOULD YOU BELIEVE IT 26 Hollies (Parlophone)
- 25 GENUINE DUD 24 Dudley Moore Trio (Decca)
- 26 SHADOW MUSIC 14 Shadows (Columbia)
- 27 CILLA SINGS A RAINBOW 19 Cilla Black (Parlophone)
- 28 SWINGIN' SAFARI 20 Bert Kaempfert (Polydor)
- 29 THE MOST OF THE ANIMALS 25 The Animals (Columbia)
- 30 SHADOW OF YOUR SMILE 25 Andy Williams (CBS)

### TOP E.P.'s

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

### 5 YEARS AGO

- 1 JOHNNY REMEMBER ME 3 John Leyton
- 2 YOU DON'T KNOW 1 Helen Shapiro
- 3 WELL I ASK YOU 7 Eden Kane
- 4 CLIMB EVERY MOUNTAIN/REACH FOR THE STARS 6 Shirley Bassey
- 5 HALFWAY TO PARADISE 4 Billy Fury
- 6 ROMEO 5 Petula Clark
- 7 A GIRL LIKE YOU 10 Rick Nelson
- 8 TIME 8 Craig Douglas
- 9 HELLO MARY LOU/TRAVELLIN' MAN 10 Rick Nelson
- 10 YOU ALWAYS HURT THE ONE YOU LOVE 11 Clarence Frogman Henry
- 11 TEMPTATION 12 Evely Brothers
- 12 DON'T YOU KNOW IT 15 Adam Faith
- 13 QUARTER TO THREE 13 U.S. Bonds
- 14 BABY I DON'T CARE/VALLEY OF TEARS — Buddy Holly
- 15 PASADENA 9 Temperance Seven
- 16 MARCHETA — Karl Denver
- 17 RUNAWAY 14 Del Shannon
- 18 CUPID 17 Sam Cooke
- 19 WEEKEND — Eddy Cochran
- 20 AIN'T GONNA WASH FOR A WEEK — Brook Brothers
- 21 TOO MANY BEAUTIFUL GIRLS — Clinton Ford

## BRITAIN'S TOP 50

NATIONAL CHART COMPILED BY THE RECORD RETAILER

- |  |   |
|--|---|
| 1 WITH A GIRL LIKE YOU<br>1 (5) Troggs (Fontana)                     | 26 BUS STOP<br>19 (6) Hollies (Parlophone)                                      |
| 2 OUT OF TIME<br>2 (8) Chris Farlowe                                 | 27 JUST LIKE A WOMAN<br>27 (2) Manfred Mann (Fontana)                           |
| 3 THE MORE I SEE YOU<br>4 (7) Chris Montez (Pye)                     | 28 HIDEAWAY<br>23 (10) Dave Dee, Dozy, Beaky, Mick and Tich (Fontana)           |
| 4 BLACK IS BLACK<br>3 (7) Cliff Richard (Decca)                      | 29 AIN'T TOO PROUD TO BEG<br>31 (5) Temptations (Tamla-Motown)                  |
| 5 GOD ONLY KNOWS<br>16 (3) Beachboys (Capitol)                       | 30 PAPERBACK WRITER<br>21 (9) Beatles (Parlophone)                              |
| 6 MAMA<br>7 (7) Dave Berry (Decca)                                   | 31 THEY'RE COMING TO TAKE ME AWAY HA-HAA!<br>42 (2) Napoleon XIV (Warner Bros.) |
| 7 LOVE LETTERS<br>5 (6) Elvis Presley (RCA)                          | 32 I AM A ROCK<br>25 (9) Simon and Garfunkel (CBS)                              |
| 8 YELLOW SUBMARINE/ELEANOR RIGBY<br>— (1) Beatles (Parlophone)       | 33 A PLACE IN THE SUN<br>23 (6) Shadows (Columbia)                              |
| 9 SUMMER IN THE CITY<br>12 (5) Lovin' Spoonful (Kama Sutra)          | 34 DON'T ANSWER ME<br>22 (10) Cilla Black (Parlophone)                          |
| 10 I COULDN'T LIVE WITHOUT YOUR LOVE<br>8 (7) Petula Clark (Pye)     | 35 CAN I TRUST YOU<br>33 (6) Bachelors (Decca)                                  |
| 11 GET AWAY<br>5 (8) George Fame (Columbia)                          | 36 BAREFOOTIN'<br>45 (2) Robert Parker (Island)                                 |
| 12 VISIONS<br>15 (4) Cliff Richard (Columbia)                        | 37 GIVE ME YOUR WORD<br>44 (2) Billy Fury (Decca)                               |
| 13 SUNNY AFTERNOON<br>9 (10) The Kinks (Pye)                         | 38 LOVING YOU IS SWEETER THAN EVER<br>46 (4) Four Tops (Tamla-Motown)           |
| 14 GOIN' BACK<br>11 (6) Dusty Springfield (Philips)                  | 39 ALL OR NOTHING<br>— (1) The Small Faces (Decca)                              |
| 15 HI-LILI-HI-LO<br>17 (5) Alan Price Set (Decca)                    | 40 HANKY PANKY<br>28 (4) Tommy James and the Shondells (Roulette)               |
| 16 I WANT YOU<br>18 (4) Bob Dylan (CBS)                              | 41 WARM AND TENDER LOVE<br>49 (2) Percy Sledge (Atlantic)                       |
| 17 I SAW HER AGAIN<br>24 (3) Mama's and Papa's (RCA Victor)          | 42 LANA<br>27 (9) Roy Orbison (London)  |
| 18 RIVER DEEP, MOUNTAIN HIGH<br>11 (10) Ike and Tina Turner (London) | 43 PROMISES<br>34 (14) Ken Dodd (Columbia)                                      |
| 19 NOBODY NEEDS YOUR LOVE<br>14 (10) Gene Pitney (Stateside)         | 44 MY LOVER'S PRAYER<br>40 (5) Otis Redding (Atlantic)                          |
| 20 STRANGERS IN THE NIGHT<br>26 (10) Frank Sinatra (Reprise)         | 45 I FEEL SOMETHING IN THE AIR<br>43 (2) Cher (Liberty)                         |
| 21 I LOVE HOW YOU LOVE ME<br>26 (5) Paul and Barry Ryan (Decca)      | 46 EXCUSE ME BABY<br>— (1) Magic Lanterns (CBS)                                 |
| 22 MORE THAN LOVE<br>34 (2) Ken Dodd (Columbia)                      | 47 SITTING ON A FENCE<br>22 (9) Twice As Much (Immediate)                       |
| 23 (BABY) YOU DON'T HAVE TO TELL ME<br>13 (5) Walker Bros. (Philips) | 48 WORKING IN THE COAL-MINE<br>— (1) Lee Dorsey (Stateside)                     |
| 24 LOVERS OF THE WORLD UNITE<br>28 (6) David and Jonathan (Columbia) | 49 GOT TO GET YOU INTO MY LIFE<br>— (1) Cliff Bennett (Parlophone)              |
| 25 WHEN A MAN LOVES A WOMAN<br>30 (14) Percy Sledge (Atlantic)       | 50 IT'S A MAN'S MAN'S MAN'S WORLD<br>28 (9) James Brown (Pye)                   |

A blue dot denotes new entry.

BUBBLING UNDER

- Money Won't Change You—James Brown (King)
- Go Ahead And Cry—Righteous Brothers (Verve)
- You Can't Hurry Love—Supremes (Motown)
- I Believe I'm Gonna Make It—Joe Tex (Dial)
- Philly Freeze—Alvin Cash (Mar-Vel-Ous)
- You You You—Mel Carter (Imperial)
- Working In The Coal Mine—Lee Dorsey (Amy)
- Turn Down Day—Cyril (Columbia)
- God Only Knows—Beach Boys (Capitol)
- World Of Fantasy—Five Starsteps (Windy C)

### BRITAIN'S TOP R & B SINGLES

- 1 LOVING YOU IS SWEETER THAN EVER  
1 Four Tops (Tamla Motown 508)
- 2 WARM AND TENDER LOVE  
10 Percy Sledge (Atlantic 584024)
- 3 HEADLINE NEWS  
12 Edwin Starr (Polydor 58717)
- 4 BAREFOOTIN'  
5 Robert Parker (Island 286)
- 5 KEEP LOOKIN'  
2 Solomon Burke (Atlantic 584026)
- 6 WORKIN' IN THE COAL MINE  
15 Lee Dorsey (Stateside 528)
- 7 NINETY-NINE AND A HALF (WON'T DO)  
3 Wilson Pickett (Atlantic 584023)
- 8 UP IN THE STREETS OF HARLEM  
4 Drifters (Atlantic 584020)
- 9 MY LOVER'S PRAYER  
6 Otis Redding (Atlantic 584019)
- 10 WILLY NILLY  
— Rufus Thomas (Atlantic 584029)
- 11 DOCTOR LOVE  
13 Bobby Sheen (Discotheque '66 15455)
- 12 SUMMERTIME  
— Billy Stewart (Chess CRS 8040)
- 13 TELL HER  
16 Dean Parrish (Stateside 531)
- 14 YOU BETTER BELIEVE IT BABY  
— Joe Tex (Atlantic 584025)
- 15 BLOWN IN THE WIND  
— Stevie Wonder (Tamla Motown TMG 570)
- 16 WHOLE LOTTA SHAKIN' IN MY HEART  
7 Miracles (Tamla Motown 509)
- 17 IN THE MIDNIGHT HOUR  
— Billy Preston (Capitol CL 15453)
- 18 NEIGHBOUR, NEIGHBOUR  
8 Jimmy Hughes (Atlantic 584017)
- 19 MISTY  
— Richard 'Groove' Holmes (CBS 282240)
- 20 SUNNY  
18 Bobby Hebb (Philips 1540)

### BRITAIN'S TOP R & B ALBUMS

- 1 IKE & TINA TURNER—LIVE!  
2 Ike and Tina Turner (Warner Bros. 1579)
- 2 THE LOVE YOU SAVE  
3 Joe Tex (Atlantic 587009)
- 3 THE SOUL ALBUM  
1 Otis Redding (Atlantic 587011)
- 4 ESTHER  
4 Esther Phillips (Atlantic 587010)
- 5 IT'S A MAN'S MAN'S MAN'S WORLD  
— James Brown (Pye NPL 28079)
- 6 SOUL SESSION  
8 Jr. Walker & The All-Stars (Tamla-Motown 11020)
- 7 GOT MY MOJO WORKING  
8 Jimmy Smith (Verve 9123)
- 8 MOTOWN MAGIC  
7 Various Artists (Tamla-Motown 11030)
- 9 CRYIN' TIME  
5 Ray Charles (HMV 3533)
- 10 OTIS BLUE  
9 Otis Redding (Atlantic 5841)

new polydor sounds

Bert Kaempfert and His Orchestra  
Show Me The Way To Go Home  
56 522

The J. & B.  
There She Goes  
56 095

The Mike Cotton Sound  
Harlem Shuffle  
56 096



**A**FTER eleven years with Chess, Chuck Berry has changed labels to Mercury . . . Beatles promised a song to Cliff Bennett three years ago . . . 17 discs in Radio London's Fab Forty not in the National Top Fifty . . . Jim Reeves newie "Distant Drums" was once a flipside for Roy Orbison . . . possible big hit—Verdelle Smith's "Tar And Cement" . . . Nancy Sinatra's next LP could be "Nancy In London" . . . "Give Me Your Word" was originally the flipside of Tennessee Ernie Ford's "River Of No Return" . . . Top Of The Pops gets more like 'It's A Square World' every week . . . breakdowns in TV programmes less irksome these days thanks to such people as Herb Alpert, Bert Kaempfert and Chet Atkins . . . Kinks U.S. LP "Greatest Hits" contains "Something Better Beginning" but not "Sunny Afternoon" . . . according to 'Variety', songwriter Jeff Barry has taken over Philles records in order to let Phil Spector make art films . . . Impressions leader Curtis Mayfield has formed his own label, Mayfield Records and recorded the Mayfield Singers on "I've Been Trying" . . . Who scoring their first U.S. top hundred hit after "I Can't Explain" with "The Kids Are Alright" . . . Percy Sledge has a certified million seller with "When A Man Loves A Woman" . . . next Temptations record likely to be "Beauty Is Only Skin Deep" . . . on the back of the "Revolver" sleeve, doesn't George Harrison resemble Keith Richard?

Viv Prince and Patrick Kerr songwriting together . . . highly recommended—Audrey Hepburn in "How To Steal A Million" . . . Ray "Go Go Kid" Williams injured his right leg scrambling on Sonny's motor bike . . . Soho's Royal George unwittingly provided lunchtime cabaret last week with its temporary barladies . . . Dave Dee recently spent £45 on shirts . . . Manfred Mann and his wife staying on in Copenhagen for two days on Sunday when the group return . . . David Lindup, who has written and recorded "The Informer", is married to Nadia Catrouse . . . Eric Clapton would like to meet Ray Davies . . . good news for looners—they're opening a Lowenbrau beer cellar in Brighton . . . Yardbirds' U.S. tour extended by four days . . . "Hold Tight" and "Hideaway" currently in German top ten . . . dee jay Rosko has converted his Fiat 500 into a Batmobile, complete with wings and turbo jet . . . Ginger Baker seen assembling his drum kit with a hammer . . .

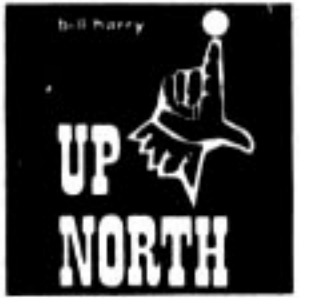
The Kinks and Pete Quaife? . . . "Too Soon To Know" probably means a lot personally to Roy Orbison . . . Paul McCartney, Simon Hayes, George Harrison, Bobby Moore, Diana Dors, Bruce Forsyth and Twinkle attended Lionel Bart's party last week and watched Punch and Judy . . . Dave Dee etc's "Nose For Trouble" censored by "Saturday Club" and played on "Housewife's Choice" . . . Granada's Johnny Hamp turned the Cromwellian into a steam bath when he filmed their . . . The Game's debut disc written by Dusty Springfield's former drummer, Bob Whackett . . . Simon Hayes refers to Richard Green as Richard The Thirst . . . Bob and Chris Anthony and Carol Haddingham of London's Cromwellian Club open the Westerner Club in Bournemouth on August 19 . . .

"P. J. Proby's hair is down to the middle of his back now—it's longer than Cher's. I don't think he's doing much, but he has a lot of parties at his house. "People in America don't know he's alive. He's got a new manager now, the man who used to manage Fabian and Frankie Avalon. He knows how to exploit a property." Harvey Kresky, Sonny and Cher's manager, in London.



**LOS BRAVOS** now look like having an international hit with their "Black Is Black"—the disc has shot into the American charts this week. You never know, it might even be a hit in Spain one of these days . . . Actually, Los Bravos have now admitted that they haven't had any records released in Spain. Nevertheless they're still capable of producing a great sound.

# Dear dead Manchester . . .



**A**N A&R man recently 'phoned me to ask if I could suggest any new Manchester groups it would be worth paying a visit up North to see—with a view to his recording them. Blow me, knock me down with a wet Nellie, may my jam butties curl at the end—I COULDN'T THINK OF ANY!

I'd always regarded Manchester as Britain's second Beat city, I'd lived there for several months after leaving Liverpool, I'd been frequenting the clubs there for over six years—yet I now realise that the flood of talent from Manchester seems to have dried up. After such an impressive record—HOLLIES, HERMAN'S HERMITS, FREDDIE & THE DREAMERS, WAYNE FONTANA, THE MINDBENDERS, ST. LOUIS UNION . . . what has happened?

Whatever happened to STU JAMES & THE MOJOS? Glad to report that they're still going strong, still fully professional—and they may be recording for Decca in the very near future. Incidentally, Mojos road manager BILL COLLINS is very pleased at the success South Wales group THE IVIES have had recently—it was Bill who recommended the group to DAVID GARRICK, and now they're his backing group.

THE CLAYTON SQUARES had to cut short their recent German trip due to the illness of lead vocalist DENNY ALEXANDER. They brought fifty different kinds of German beer-mugs back with them and intend to keep them constantly filled. At the Star Club the boys were fined 100 marks because nine different musicians were on stage during their act—and only three of them were members of The Squares!

Latest craze for the group is to buy potty clothes in Portobello Road—army uniforms, demob jackets—the lot.

The group will be off to Frankfurt for three weeks in October.

EMI A&R man PETER EDEN spending week-ends in Liverpool and Manchester seeking new talent to record . . . TONY CRANE would like to record Mersey S&W outfit THE HILLSIDERS . . . Who are THE S.B.J.'s giving tins of bone ointment to? . . . Due to recent success in Germany, THE WARRIORS have been re-booked for December and have also received offers to appear in Holland and Sweden . . . ESCORTS left for ten day booking in Switzerland last week and record on their return . . . Someone tells me that FRANK TOWSHEND of THE ESCORTS has left the group to join TONY RIVERS & THE CASTAWAYS.

Television producer JOHNNY HAMP, in London filming at the Cromwellian last week, tells me: "I've been to Scunthorpe, Hull and Grimsby recently and the groups in those places are better than I've seen in Manchester in two years. One character excited me more than HERMAN did."

DAVID GARRICK currently in Top Ten in Holland . . . BERYL MARSDEN holidaying at ANIMALS flat in Majorca . . . DAVE DEE group, ADRIANNE POSTA, MANFRED MANN, TWINKLE, LULU, DAVE DAVIES, FRANK ALLEN and JONATHAN KING among celebrities taking part in Johnny Hamp film sequence at Cromwellian Club . . . London impressarios particularly interested in Liverpool's HILLSIDERS, KINGSIZE TAYLOR and SEFTONS . . .

Scottish outfit THE SENATE tell me that SOLOMON BURKE may be recording them for the Atlantic label . . . What does DAVE BERRY'S "Mama" think of his current hit? . . . Someone says that Newcastle's THE ANSWERS have split up . . . Why doesn't Cavern Club organise Mersey poll to determine the favourite local groups and thus aid their careers—what about a Cavern Cup, then? . . . Photo's and write-ups of RORY STORM appearing in Italian, Spanish and American papers.

When THE MINDBENDERS returned from their Stateside trip recently they were greeted at the airport by a dozen fans. The boys were in America for 31 days and played 28 dates. During the ten-day period they had to charter their own plane because of the internal air strike.

The group's next disc "Ashes To Ashes" is released in America on August 19—three weeks before the British release. Whilst over there they managed to film all their television plugs for the promotion of the record.

Honorary Liverpoolian—KEITH SKUES . . . PADDY CHAMBERS now in a group . . . Liverpoolians at recent "Party Of The Year" included THE S.B.J.'s, THE MERSEYS, STU JAMES & THE MOJOS and TONY JACKSON . . . Why no more "Liverpool Goes Country" discs recently? . . . THE FIX now with TITO BURNS AGENCY and PYE RECORDS . . . ALMOST BLUES now back on the scene with line-up of two trumpets, sax, drums and two guitars . . . TONY VARNEY has opened his own club "The Madrina Club" in Croston, near Chorley and also promotes at Blair Hall in Liverpool.

## FOUR FOR THE CHARTS !!

### I FEEL GOOD

recorded by  
THE ARTWOODS  
on Decca F 12465

### FIVE IN THE MORNING

recorded by  
THE CAESARS  
on Decca F 12462

### TOM and JIM

recorded by  
BOB and JACKIE  
on CBS 202237

### TIME TO SAY GOODNIGHT

recorded by  
THE MARTELLS  
on Decca F 12463

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