

Record Mirror

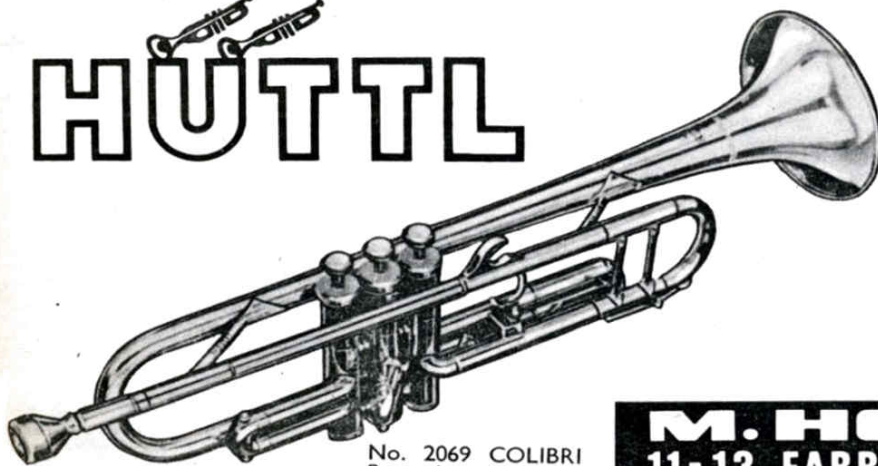
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Record Mirror

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Letters!

DAVID GRIFFITHS TALKS ABOUT THE KIND THAT SET THE MIND BOGGLING

LETTERS, we're glad to say, pour into the Record Mirror. Glad because it is one measure of a magazine's success when readers take the trouble to write to it. And judging by the volume of letters we get, the RM must be one of the world's best-read journals and its readers among the most correspondence-minded on Earth. The only one who's upset by this — sometimes — is James Craig. He doesn't mind having to read them all (not when they're legible, anyway) but he does get depressed at having to leave out so many good ones because there just isn't the space available. He also regrets that the volume of letters makes it impossible for him to answer all the queries.

While the majority of letters make enjoyable reading (even the ones that attack us) there are a few that set the mind bogging. Take this one, addressed to me:—

"Whilst reading your article 'The Group With A Difference' which appeared in Record Mirror I was disgusted at the matter you have dug up on the lads in question. In future in your articles write facts. Hope you will acknowledge my letter. R. COOK, JONATHAN—AGE 24. R. GREENAWAY, DAVID—AGE 24. If you wish any more information please contact me. Well you never know you and I may meet one day and for your sake I hope I am in a good mood. Once again be very careful what you write about them I read everything about them, Yours, Val Anderson, Fan Club Sec."

In my article I wrote that, although David and Jonathan had been publicised as 24, they were 25 and 26. I believe this to be true because Jonathan told me so, adding that he didn't see any need to pretend they were a little younger. Of course, I quite agree with him: reducing an artist's age (for publicity purposes) by a year or two seems to be carrying the cult of youth to laughable extremes. So why should I be told to write facts when, in fact, I did?

Several months ago, when James Brown was about to visit this country, I saw a film of an American television show featuring James. I described the theatricality of his carefully contrived performance that included the fake fit routine. I was, I admit, rather appalled by it and did hope that he would do something different for his appearance on 'Ready Steady Go'. But no: he did EXACTLY the same act, reviewed by the Daily Mirror under the heading: SINGERS' FAKE FITS ANGER VIEWERS. My RM piece was therefore something of a scoop—a review, absolutely accurate, written before the show! This didn't stop one RM reader writing a letter that included me among the writers of the worst articles on James Brown. He didn't specify his complaint and I wish he would. Meanwhile, let me be DAVID GRIFFITHS

TO all the rock and roll fans who signed petitions for the rock movies of the fifties to be shown on BBC-TV (I got more than 1,400 signatures), I've received a reply from Mr. William Gilbert, of the purchasing section of the BBC as follows: "Your request came as somewhat of a surprise because I thought rock and roll as we knew it was indeed dead and buried. I think you will agree that many of the rock films released during this period were often disappointing.

The production and storyline were often inferior and did not do justice to the artistes involved and were produced solely to cash in on a current craze. However, there were some good rock and roll movies and if they become available to us we will certainly bear them well in mind against our future programme requirements."

So there you are — if any reader knows the whereabouts of good rock films along the lines of "The Girl Can't Help It", then get in touch with Mr. Gilbert and see what you can do. For the benefit of younger readers, Mr. Gilbert tells me the following movies are to be shown: "Hound Dog", Fabian; "High Time", Fabian; "Swinging Along", Ray Charles, Bobby Vee; "Expreso Bongo", Cliff Richard; "Flaming Star", Elvis Presley; "Vivement, Lewis et Z Z Cramlington Road, Great Barr, Birmingham, 22a.

Dave's fault. You see, all the Five's tours and such-like are arranged by their manager, Mr. Davidson, and it is really up to him to see that the British public Dave cannot receive all of the blame can be? However I have recently started to try and get the Dave Clark Five to do a British tour and to make more TV and Radio appearances which they don't do nearly enough of. If any one would like to join in with this petition I would be pleased if they will write to me and I will send them a copy of the petition. The more support I get the better. Dave Clark, 63 Clifton Street, Fallowfield, Manchester, Lancashire.

butterfly. Eddie may be dead, but he lives still in the hearts of his great loyal fans.

MIKE COWLEY, 26 Barnaby Place, Galsborough, Yorkshire. You're right to eat his words about the Trocks being Britain's answer to the Kingsmen. As a staunch Kingsmen fan, I don't like them being classed with a bunch of West country sheep. The Kingsmen are unique, though there are inferior copies early Kinks—early Who), but none can beat the fantastic American group.

LOURRAINE SMITH, 98 Sherwood Street, Old Tounabbie, N.S.W., Australia: As a fan of the Beatles and Record Mirror I wondered if you readers would care to buy some of the Trocks by Christmas records and Beatle Monthlies 1-6 which they didn't want as I'd be interested in swapping or buying them. Or 1964 copies of other magazines.

JENNY PICKLES, 61 Whimmoor Way, Whimmoor Estate, Leeds 16, Yorks. So the girl thinks her ice-cream deejay is good, does she? Well, our deejay has been at the Leeds 'Spinning Discs' for three years, and is still swinging with the stars. Good old Steve Green.

SANDRA RICHER, 37 West Grove Road, St. Leonards, Exeter: I've been trying to get hold of a Buddy Holly single 'Hand In Hand' with no luck. Can any Record Mirror reader help? I'll pay.

ROBERTA NICHOLAS, 38 Kenway Road, London, S.W.15. Can't you get the recent 'Juke Box Jury'. But it was Simon who voted Orbus and Keef's discs 'misses' and these have proved to be the big hits. The discs Simon enthused over seem to be the best ones on the way. I bet his face is red!



AN anecdotal complaint to make. I saw the Walker Brothers at Bournemouth and I could hardly see Gary, even though I was standing up in the front. Why, oh why can't there be three spotlights, including one of Gary? So many people have made a similar complaint. Yet still nothing has been done about it. Give him the limelight. — Margaret Littlewood, 21, Welland Road, Yeovil, Somerset.

WE discovered the song which would undoubtedly put the Walker Brothers back at the top of the charts. It's "Honey and Wine", the greatest yet written by Carole King and Gerry Goffin, and was recorded about 18 months ago by a group called "The Fair Set". It's tailor-made for the voice of Scott Engel, as it has that winsome, desolate quality which is stamped on so much of his work. — Righteous Rick Winley, 30 Terry Street, Nelson, Lancs.

QUALITY GROUP

THE Overlanders are a group who have made numerous good records. However, it was only at the beginning of this year, when they sang a Beatles number, "Michelle", that they received enough publicity to effect their record sales towards a chart entry. Once the public heard them they agreed that these were exceptional performers and gave them their own label. The Overlanders, not wishing to jump on the Beatles bandwagon did record another Lennon-McCartney song. They released a Tony Hatch song which got relatively little publicity and therefore did not enter the charts. The Overlanders now have a John Phillips "Mama's and Papa's" composition on record. It is definitely their best ever and at first I thought it was a certain hit. I notice, however, in your paper the publicity has been slight if not negligible. Does it have to be the Beatles and the well known groups only that we must read about? The record which preceded "Michelle" (written by the Overlanders themselves), "Room Enough For You and Me", was played three times on radio (though none of my friends heard it) and the musical papers gave them a total of 3 square inches throughout the, for want of better phrase, advertising campaign. "Michelle" was the first cover version of a Beatles tune to hit No. 1. We have shown by our reception to "Michelle" that we like the Overlanders. "Go Where You Wanna Go" is being given "Michelle" in every way. Please give them the publicity they have proved they deserve. — An Overlanders' fan, "Chilton Cottage", Church Road, Milford, Surrey.

SIMILARITIES

IN a recent "Face" item, I noticed the comment: "Isn't Roy Orbison's 'To Love, To Know' similar to Elvis Presley's 'Can't Help Falling In Love'?" Shouldn't this have been: "Doesn't Elvis Presley's 'Can't Help Falling In Love' sound like Don Gibson's 'Too Soon To Know'?" It was released in 1958 by Don Gibson as the 'B' side of "Blue Blue Day". — John Winchard, 8 St. John's Street, Huntingdon.

WE'RE FORGOTTEN

CAN'T somebody impress the pop tour promoters that pop fans actually live in the south west of England. International stars this year, e.g. Dusty, Lovin' Spoonful, and the Beach Boys will be seen at the so-called "in" cities of pop, London, by too many people. I want to know that I am supporting artistes who really have talent. "Stranah" was a live show and the sound was excellent week after week. It's time the good artistes are separated from the mediocre. Have you ever come to a live show and paid a lot of money to see someone you imagined was terrific only to find you could do as well yourself — it's a letdown. Long live the live shows and the performers who are good enough to do them and their salaries increase because of true worth. — Elaine Cuthbertson, 18 Ligo Avenue, Knightswood, Glasgow.

LONG LIVE LIVE

LONG live live shows! I think we have been fooled too long by too many people. I want to know that I am supporting artistes who really have talent. "Stranah" was a live show and the sound was excellent week after week. It's time the good artistes are separated from the mediocre. Have you ever come to a live show and paid a lot of money to see someone you imagined was terrific only to find you could do as well yourself — it's a letdown. Long live the live shows and the performers who are good enough to do them and their salaries increase because of true worth. — Elaine Cuthbertson, 18 Ligo Avenue, Knightswood, Glasgow.

STILL GOOD

RECENTLY Tony Hall commented "Remember when the U.S. charts were in good"?) Well I do. You see, records like "Li Red Riding Hood", "Hanky Panky", "Sweet Pea", and "Wipeout" and "Louie Louie" all have

FURY TALENT

I HAVE read many letters through the years in which the writer has praised either Billy Fury's acting ability, his singing, his stage act, his good nature, or even his shyness. Having agreed with all that has been written about him, and wishing to find some new way to applaud this great artiste, I have found by reading past copies of the R.M., that no one has ever acclaimed Fury's song-writing ability. In my record collection I have several numbers written by this singer: they include: "Time has come", "I love you", "Collette", "Baby how I cried", "That's Love", "What do you think you're doing of", "Gonna give a letter", "Maybe Tomorrow", "Don't Jump", "Margo", "Don't knock upon my door", "Last kiss", "My advice", "Phone call", "You don't know", "Don't say it's over", "It's you I need", "Don't leave me this way", and "Fury's tune"! — You can keep Lennon and McCartney, — Robert Glover, 34, Station Road, Letchworth, Herts.

NOT DAVE'S FAULT

IN reply to Richard Haynes criticism of the Dave Clark Five on August 27th. I would like to point out that I isn't

In brief . . .

IAIN SMITH, 273 Lower Hillmorton Road, Rugby, Warks: Tired of waiting for Pye to issue Duane Eddy's last Colpix issue "El Rancho Grande" and I obtained a copy from the States. Do you know something? It's a great record, that's what! If released here, it would be a smash hit. A good instrumental sound, badly needed in the charts.

MICHAEL FORSTER, Paington Avenue, Monkwearmouth, Whitley Bay, Northumberland: It's been said that the Beach Boys are changing their songs to suit an extent that they should change their name. I'd like to know, from readers, an alternative name — and if one has a popular clothes up then I'll send it to the Beach Boys' fan club in America. Would James Craig publish the results? James Craig: Yes, he would!

Miss B. WILLIAMS, 4, Chester Road, Peterborough, Northants: Just been watching Dusty Springfield and close on 100 fans from all parts of the country attended the social and film show in London, organised by the Eddie Cochran Appreciation Society. Any one of these fans is worth a 1,000 of the fans of today's groups whose fame is as ephemeral as the life of a

PETER JAMIESON, 55 Moss Lane, Sale, Cheshire: The immortality of the late Eddie Cochran was proved yet again on August 28 when close on 100 fans from all parts of the country attended the social and film show in London, organised by the Eddie Cochran Appreciation Society. Any one of these fans is worth a 1,000 of the fans of today's groups whose fame is as ephemeral as the life of a

STEVE

admits to Richard Green what the group REALLY thought of 'Sha La La Lee'

"Oo is 'e?" and "Is 'e goin' in?" is the general kind of remark you hear if you turn up at the Small Faces' Pimlico house. Eager fans apparently keep a 14-hour vigil outside.

Once inside, I found Steve wearing only shorts and a housecoat and Plonk messing about with an amplified guitar in the front room. They led me upstairs to a spacious, well-furnished room. Giggles of delight came from outside as the girls caught a glimpse of two of their idols through the window.

On the bookcase, "The Complete Fly Fisher" and a novel by Dostoevsky (or whoever it is) clashed violently with "Thunderball" and "The Carpetbaggers". Beneath, in a pile of records, I saw the Spencer Davis Group's latest, Wilson Pickett's newie and a Billy Preston LP.

Steve reappeared wearing more clothes and sat on a sofa next to Plonk who sported a T-shirt bearing strange symbols and the word Taurus. Ian wandered in, also clad in a T-shirt, which read "I Love's King Mojo's Sheffield".

They were all three clearly chuffed that "All Or Nothing" had reached number three in the charts.

"Hey, that's great," Steve yelled over a John Patton LP. "Excuse me while I run round the block! It's great. This is the first proper record we've done, instead of all that Mickey Mouse stuff like 'Sha La La Lee'."

A splendid gentleman called Mike entered bearing a large bag containing the refreshing liquid and he dispensed four large glasses of Mr. Courage's brew.

"We take writing far more seriously now than we used to," Steve said. "Before, we used to just write a song and go and record it."

"We don't get enough time to work things out. We only get two hour sessions. We want to get in the studio and do the things properly," Plonk carried on. "It's no good just going in and doing a few numbers without being able to work on them."

Steve said that if time would allow, the Small Faces would like to be able to spend several hours at a time in a recording studio so that they could perfect a number.

"I don't think there's anything the Small Faces could do to improve 'All Or Nothing,'" replied Steve when I asked him about their

latest hit. "But with some of the other numbers, we could have done a much better job if we could spend more time on them."

While Ian sat quietly reading a musical paper (not, surprisingly, the RM), Steve chatted on about the recording scene.

"When we were doing a session for an LP, Don came in to watch us," he began. (Don is manager Don Arden). "We were doing the LP really, but Don gets the hump if he doesn't hear a hit. You can play him the melody, but he can't hear the end product right away. We could see he was fed up, so I just played him an idea we had. The organ hadn't played it, the drum hadn't played it and the bass hadn't played it, but I'd thought about it, so I let him hear it. He liked it, so we re-wrote it on the spot and it turned out to be 'All or Nothing'."

"We can't have a go at him because he turned out to be right. This record has been accepted far more than any of the others, so I think we can make a change now. We don't want to go on playing the same stuff all the time. If Joe Bloggs round the corner had made 'Sha La Lee' it would have been a hit. It was that type of song. But we had to do it."

Plonk added: "We've gotta do something different now. We'd get left behind if we kept on with the same thing all the time. But we just haven't got the time to write. If we had weeks off, we'd be okay. It's difficult to say how long it takes to write a song. If you're in the right mood, you can do one in half an hour, but it can take a week or a month. We've got about two hundred songs laying about that aren't finished. We do them when we're travelling or anywhere."

At long last, Ian decided to break his silence with: "You should have seen us at Manchester Airport. We were playing on glasses with water in at different levels to get the notes. We had to keep drinking the water to get the right notes. Ugh, it was lukewarm as well. It's terrible when you're not thirsty."

Steve and Plonk collapsed into a neat pile of chuckling bodies on the sofa as I stole away into the sunlight.

"Ere, did ya get their autographs?" one fledgling wanted to know. Common decency prevents me from saying what her reply was when I said that I had not.



The man who bridges the East-West musical gap talks about sitars & beat groups

HARIHAR RAO is a leading Indian sitar player who has spent the last five years teaching his kind of music at the University of California in Los Angeles. While in America he has played with rocking pop groups and with serious jazz bands. With such a background, Harihar's views on the current sitar fad in British pop are unusually interesting.

Fortunately, he is staying a few weeks in London on his way back to India. In a music publisher's office (where he has been contracted to write some tunes) in Denmark Street — London's Tin Pan Alley — he made these comments: "Of course, there's no law against anybody using a particular instrument, so if George Harrison, Brian Jones, Jimmy Page and others went to use a sitar there's no reason why they shouldn't."

"But what bothers us" — Indian exponents of the sitar — "is that we regard the sitar as the pinnacle of refinement and so we don't like to see it dragged down to such an unsophisticated level."

It would of course be fine if young British musicians wanted to study the instrument seriously, and perhaps work out new uses for it that have never been found through the playing of Indian

music, which is wholly melodic. There may well be possibilities for harmony playing on the sitar that will be discovered through its use in Western music. And it is certainly true that many fast single-note passages, at present played on the sitar, could be better played on the guitar. It can do things the sitar can't do.

"However, it doesn't seem likely that the sitar will be seriously studied by pop musicians in England. Most of the pop groups believe in a chance success, rather than hard work and success. So I can't imagine pop musicians learning and learning for years before playing in public."

Harihar Rao — though deeply involved with and passionately fond of Indian classical music — very much enjoys trying to bridge gaps between Eastern and Western music. In particular, he has recorded (on drums and sitar) with a jazz group called The Hindustani Jazz Sextet. "We called it Hindustani rather than Indian because we didn't want people confusing it with Red Indians, of whom there are many in California and whose music is, at times, the most primitive! Working with Don Ellis, the trumpeter, I have had a great deal of enjoyment combining Indian and jazz on a rhythmic level."



BRIAN JONES seen playing the sitar on TV

He has also recorded an album of Beale and other pop songs, playing sitar and drums with a rock group. I have heard some of the tracks and if the record — on World Pacific — is issued here I think it would attract a great deal of attention. The group is called The Folkwinners.

And getting right down to it, I asked Harihar (who is much more like a European conservatoire musician in temperament than a folk artist) what he thought of popular Western music and how it compared with its Indian equivalent. He's a very forthright and open man, as well as being ex-

remely courteous.

His reply: "Popular music in India is movie music. It's bastardised and borrows complete tunes from other cultures. There's really no such thing as an Indian dance band using saxophone and trumpets and so on — such instruments are usually regarded as crude. In hotels and so on you may hear an Indian band playing a tenth-rate carbon copy of an American band. They're terrible. There's hardly any interest in assimilating Western ideas, unlike Japan where there are good jazz and pop musicians."

DAVID GRIFFITHS



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St. Peters' Aussie climber

A record by Crispian St. Peters which flopped when it was released here in March last year has been re-issued in Australia and is climbing the charts.

"No No No" — was self-penned, but made no impact. It was recently rediscovered by an Australian disc jockey who began playing it. In response to thousands of requests, Decca put it out again under another name and it has been tipped for a No. 1 there. It has been covered by Tony Barber.

Crispian flies to Brussels tomorrow (Friday) for three days of TV work and concerts. He returns for an engagement at Barrow Public Hall (13) and a two day Scottish visit.

He ends September with a return visit to Scotland, then begins six days doubling at Newcastle Dolfe Vita and South Shields 11 Latino from October 2.

He is trying to sell his solid coloured Jaguar as a result of damage by fans and is now seeking a Mercedes Benz as a replacement.

WALKERS' NEW SINGLE & U.S. VISIT

THE Walker Brothers' new single is a Burt Bacharach-Ian David composition "Another Tear Falls". The record is due for September 16th release on Philips.

John Maus wrote the "B" side which is titled "Saddest Night In The World". The trio will appear on "Top Of The Pops" on September 22nd in a specially shot outdoor sequence.

The following day (23), they star on "Ready Steady Go", and on October 23, guest on "Hilly Cotton's Music Hour".

Their tour with the Troges and Dave Dee, Dug, Heak, Mick and Joe begins on October 1 and runs until mid-November. On January 20, they begin a tour of Australia, New Zealand and the Far East until February 4 which is followed by a visit to America.

The Walkers will not return to England until either April or May next year. This will enable them to comply with the work permit regulations governing the amount of time foreign artistes are allowed to work in this country.

Scott and recording manager Johnny Franz have written the theme song for "Deadlier Than The Male" a film now being shot in France starring Richard Johnson and Eiko Sommer. The Walkers will sing the song over the credits of the Rank film which is due for release here in January.

An EP featuring two solos by Scott and two by John is planned for Christmas release, but titles have not yet been finalised.

BRITISH LABEL FOR DISNEY FORTUNES PLANS

Walt Disney has begun his own record company in London. The organisation will produce and market children's records. The first release will be next month.

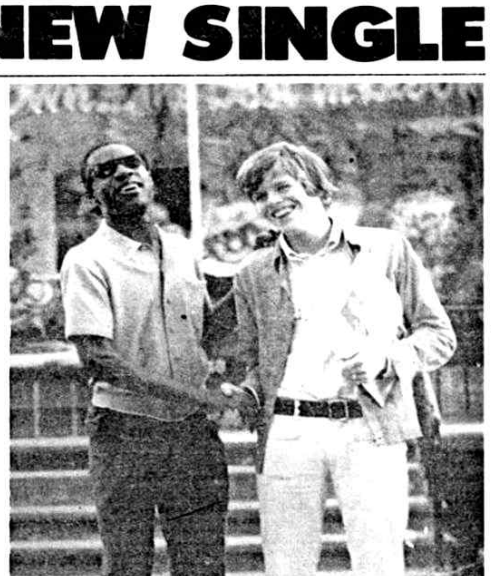
Six of a series of Little LPs — a combination of a 24-pack colour book and a mini LP with the story on one side and two songs on the other will be the first releases. They cost 9s. 6d. each.

Scheduled for later release are an album of French songs by Maurice Chevalier, a storyteller version of "The Sound of Music" and Tommy Steele on "The Happiest Millionaire".

The Fortunes' two-week tour of Scandinavia has been brought forward from the originally scheduled November date. It now begins on September 25 in Stockholm.

They are in Brussels on September 16 and 17 for radio shows and a concert. Before flying to Stockholm, they make a guest appearance at a Radio London meeting at Brands Hatch.

Their other British appearances include Odham Astoria (September 22) and Staines Town Hall (24).



Herman met a jovial Stevie Wonder when he visited the Tamla Motown headquarters in Detroit.

Rush-release Cher dinking of U.S. smash hit!

FRANK Sinatra, Chris Montez and the Four Seasons look set for hits with new singles on September 16th. There's a rush-release from Cher, and one combining Peter Sellers and the Hollies.

The follow-up to Sinatra's recent No. 1 on Reprise is "Summer Wind" and Montez revives the standard "I'll Love You For Ever". Sonny Childe's "Two Lovers", the Chris Parmlinter Orchestra's "Cul-De-Sac" and the Dave Lindup Orchestra's "Survival!" ATLANTIC — Little Mac and the Boss Sounds' "In The Midnight Hour".

COLUMBIA — Carol Keyes' "One In A Million", Tony Osborne's "Big Deal", the Summer Set's "The Farmer's Daughter" and Brian Henderson's "Folks In A Hurry". CAPITOL — The Thrills' "No One". PARLOPHONE — Ivan Meads' "Let's Talk About It Tomorrow", Wee Willie Harris's "Someone's In The Kitchen" and Susie Jane Hokam's "Need All The Help I Can Get". STATESIDE — Frank Gal-

There's "Song Of Irvine" and the Toys' "Baby Toys". TAMLA MOTOWN — Gladys Knight and the Pips' "Walk In My Shoes". MGM — The Royalettes' "It's A Big Mistake". RCA — The Hunters' "Russian Spy And I". LONDON — Roker Williams' "Born Free".

PHILIPS — Paul Stewart's "Queen Beadica", FONTANA — the Nite People's "Sweet Tasting Wine", Peter Fenton's "Marble Breaks Iron Bonds" and Mike Silver's "You Woman". MERCURY — Johnny Harris Orchestra's "Mynah Hop".

PYE — Trevor Gordon's "Floating", the Settlers' "I'll Winter Follows Spring", Five's Company's "Some Girls" and Mike Leese's "The Many Faces of Love". PICCADILLY — the Loving Kind's "Ain't That Peculiar". PYE INTERNATIONAL — Resco Robinson's "That's Enough".

PHILIPS & PICTURES

SPENCER DAVIS GROUP

September 8—Burling Locrano, 10—Southport Floral Hall, 11—Blackpool North Pier, 15—Cambridge Dorothy, 16—Manor House, 17—Orpington Civic Hall, 18—Wolverhampton Quenors, 20—Soho Marquee, 22—Streatham Locrano, 23—Paris

GEORGIE FAME AND THE BLUE FLAMES

September 8—Salisbury City Hall, 9—Scunthorpe Football Ground, 10—Grantham Drill Hall, 11—Manchester Jigsaw, 12—Birmingham Silver Blades, 13—Southport Startite, 14—Farnborough Town Hall, 16—Folkestone Totts, 17—Windsor Rikki Tik, 18—London Lyceum.

CHRIS FARLOWE AND THE THUNDERBIRDS

September 9—Scunthorpe Football Ground, 10—Hampton Court—ages Inland Casino, 16—Newbury Corn Exchange and Ready Steady Go!, 17—Boston Guildersome, 22—Salisbury City Hall, 23—Ross on Wye Top Spot, 24—Brixton Ramjam, 25—Nantwich Beau Brummel, 28—Stevenage Locrano, 30—Soho Tiles.

ZOOT MONEY

September 8—Brixton Ramjam, 9—Scunthorpe Football Ground, 10—Boston Guildersome, 11—Kirk Levinton Country Club, 12—Bristol Colston Hall, 14—Bromley Court Hotel, 15—Epping Public Hall, 16—Soho Tiles, 17—Chelmsford Corn Exchange, 18—Bexley Black Prince, 19—Reading Majestic, 21—Southampton Top Rank, 22—Swindon McElroy's, 23—Dunstable California, 24—Grantham Drill Hall and Leicester Burlesque, 25—East Dereham Sunshine Floor, 28—Cardiff Scene, 29—Guildford Stoke Hotel, 30—Manor House

ALAN PRICE SET

September 15—Manchester Odeon, 16—Morecambe Marine, 17—Weston super Mare Winter Gardens, 18—Dereham, 20—Bradford Silver Blades, 24—Paris Olympia, 26—Reading, 27—Finsbury Park Astoria, 28—Bournemouth, 29—Cheltenham Odeon, 30—Birmingham

TROGGS

September 12—Streatham Silver Blades, 16—Stirling, 17—Perth, 20—Fife "O'Clock Club", 22—Glasgow, 23—Kirkcaldy, 29—"Top Of The Pops."

PIRATE BAN

A pirate radio station has joined the BBC in refusing to play a record which supports offshore units. Selecta, the main record distributors, have also decided not to handle the disc—"We Love The Pirates".

The song is the first release by Georgio Gomekly's new Marmalade label. It is sung by a group called the Roaring 60's who are, in fact, the Ivy League.

A BBC spokesman said: "We shan't play the record, we don't love the pirates." For Selecta, managing director Mr. A. W. Green commented: "We are just abating from handling it. It is a very controversial record."

Radios 990 and other pirate stations, have not included the record in their chart. They stated: "We're not a pop station and this is a pop record."

Gomekly replied: "It is absurd that a record, that is perfectly good pop record and should not be treated as something which it is not. I can't see any reason for the ban."



LENNON CARD

John Lennon has given a Christmas card design (see above) to Action For The Crippled Child to be sold in aid of the national fund for research into polio and other crippling diseases.

The card, including an envelope, costs only 4d and can be purchased direct from the society at Vincent House, Vincent Square, London, S.W.1, or by mail post and package free.

A BEAUTIFUL NEW BALLAD!
YOU ARE THE LOVE OF MY LIFE
recorded by **TRULY SMITH** on Decca F.12489

A TERRIFIC FOLLOW-UP TO BLACK IS BLACK!
I DON'T CARE
recorded by **LOS BRAVOS** on Decca F.22484

The Burlington/Palace Music Group, 9 Albert Embankment, London, SE1 Reliance 2692 and MALDEN 7507 Sole Selling Agents: Southern Music, 8 Denmark St., London, WC2



Raymond Wilson, 17, 98 Woodland Drive, St. Albans, Herts. Stars—Beatles, Stones, Bob Dylan, Dusty, Cher, Beach Boys, Elvis, Hobby and interests—Scooters, taking photos, pen friends, girls.



Peter Clark, 18, 26 Dongola Road, Tottenham, London, N.17. Stars—Walker Brothers, Sonny, Joe Lova, Cliff, Herman's Hermits, Hobby and interests—Young Conservatives, listening to Radio London.

READERS' CLUB



Dick Newton, 17, 65 Shelton Street, Holborn, W.C.2. Stars—Sandie, Cilla, Peter and Gordon, Trogas and other R and B. Hobby and interests—Boating, swimming, girls (please write), chess.



George Ellul, 18, 26 St. Francis Alley, Zabbar, Malta G.C. Stars—Yardbirds, Animals, Stones, Dylan, Beatles, Pet Clark, Hobby and interests—Pop records and read Record Mirror.



Mary Hynes, 16, 94 Hazell Way, Stoke Dagenham, Essex. Stars—Elvis, Animals, P. J. Proby, Hobby and interests—Dancing, collecting Elvis photos, tall boys.



Miss Pat Britton, 18, 108 Vicarage Road, Aston, Birmingham 6. Stars—Merseys, Small Faces, John Hamall and Tony Crane. Hobby and interests—Ice skating, T.V., boys, going to live shows.



Lothar Spieck, 20, 2000 Hamburg 34, O'swaldstrasse 23, Germany. Stars—Downliners Sect, Them, Who, Moody Blues, Kinks, The Action, Hobby and interests—Collecting records, going to the Star Club.



Rabel Fiebelkorn, 16, 1 Berlin 61, Mittenwalder Str. 19, Western Germany. Stars—Searchers, Tony Jackson, Beatles, Fortunes, Hollies. Hobby and interests—Collecting pix of The Searchers and Tony Jackson.



Birgitta Forsman, 16, Jarmavarskatan 27B, Orsa, Sweden. Stars—Stones, Animals, Them, Pretty Things, Chuck Berry, Beatles, Kinks, Hobby and interests—Mod Boys, funny clothes, R and B groups, dancing, records. Please send with photo, want to correspond with a boy with long clean hair.



Maribyne Rangercroft, 19, 43 Dinsdale Rd., Blackheath, London, S.E.3. Stars—Spencer Davis, All Good groups, Mod Jazz, Hobby and interests—Dancing, boys, records, reading, ice skating, pen pals, students.

Readers Club Coupon

NAME _____ AGE _____

ADDRESS _____

STARS _____

HOBBY & INTERESTS _____

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

BEEDS, NASH & A LUMPY

Hollie Graham Nash tells RM readers all about them!

FIRST time I met the world's thinnest guy, who is Gary Leeds, was many, many bars ago. That was at Derby, long before the Walker Brothers were such fast runners. We Hollies were Top of the Bill, and Engelmausleeds were pretty lo and behold.

There were big misunderstandings, because they were billed outside the theatre and we were not, which to us was decidedly UNcool. To them also seemingly, as it turned out later that Engelmausleeds refused to go on until the Hollies got and received star billing.

I didn't speak to the thin skin-beater then, because he looked so out of it.

Next, I met him after the "I Can't Let Go" recording session. His best friend, who's also our publicist Allan McDoogall, was at the session and being Scotch himself, McGoog said: "Let's take a bottle of Scottish around to the famous Beeds' pad. "Beeds is Leeds, only you see why later. "Shh! Shh!" said Allan.

Three days latterly, we were at "Top of the (Snap, Crackle and) Pops" and Beeds and I played chess. Which Record Mirror took a picture of. And I also played Maus-staier than ever, mate! which is a joke.

Meantime, in the far-off, dim, moody corner, Engel was reading Jean-Paul Sartre, of course.

But that night, Beeds, McDoog and I got stoned and I beat Beeds in five moves!

NOWHERE, MAN!

Many meetings later, including one time I once scared him nearly deathwards by driving his Marcos, we finally realised that living in hotels was nowhere, man! and a few bars later, we got a lumpy in the West End. (A lumpy? Well, EVERYONE's got a flat!) Big, two-storied, roof-gardened, three-bedroomed, reasonably rented. And that's when I really got to know Beeds, or Leeds.

So thin, this guy, that when he's been treading grapes for our dinner wine, he gives a startling impression of a thermometer.

His humid is so far out, you have to catch the 2.15 train from Paddington to reach it. But you usually find the vehicle too slow.

Without his hairdrier, he is out of it and come morning he's in one of his dazes for two hours after rising. Also looks like tuppence worth of deff warmed up.

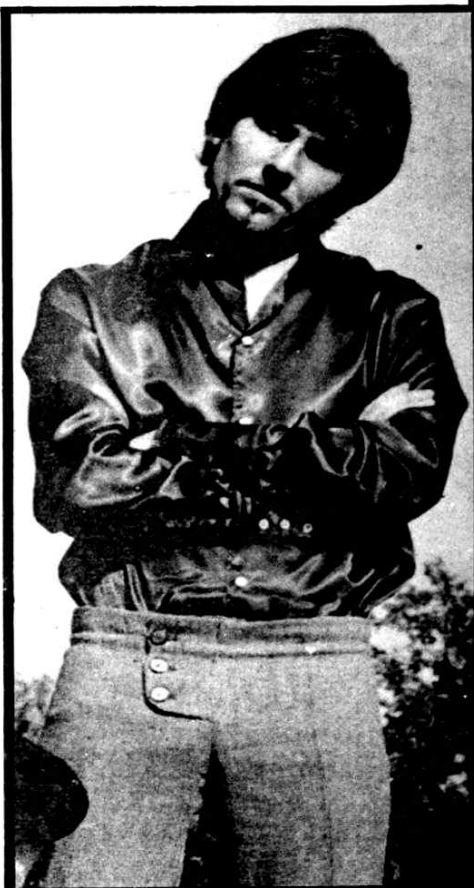
He's a frustrated, pre-med, high-flying set-building from sunny syrap of figs land, U.S.A. He's acquired an insane collection of ideas, including wanting to turn our living-room into a complete Arab tent, and he once made his room into a castle (skill in building sets by courtesy of Warner Brothers).

I only discovered recently that Leeds has ears... this was only by very good luck!

I have the unusual habit of talking to myself well not exactly—but I find I'm walking along talking to him then 50 yards and seven hundred words later, I look around and find him gesticulating (nicest possible way, of course) to a young lady in a window (the young lady, not Beeds!). His taste in girls is varied. Usually vanilla.

A complete practical joker, he fancies donning a realistic gorilla suit and sitting in a cage in Regents Park Zoo, reading and showing his behind to all and sundry. He'll do it, three! If I know Beeds.

Shh! Shh! a minute.



Graham looking splendid with Van Gogh beard and silk shirt.

Autrey (De Walt, not Gene) aids Tamla's British chart invasion...



JUNIOR WALKER

AT last Tamla's wonder boy Junior Walker, alias Autrey DeWalt has made our charts, after eighteen months of records which have been revered and worshipped by the R & B crowd. It's with the old Marvin Gaye number "How Sweet It Is", which incidentally was Marvin's only Top Fifty hit, about two years back.

Funnily enough, "How Sweet It Is" is the first Jr. Walker single which hasn't been taken from his LP "Shotgun". This is a fantastic LP, and contains loads of old singles like "Shake and Fingerpop", "Shotgun", "Do The Boomerang", "Cleo's Mood", "Road Runner" and "Cleo's Back". The two "Cleo" sides are instrumentals and don't feature Jr. Walker's gravelly voice. In fact most of the records by Jr. Walker and the All Stars are showcases for Autrey's sax, perhaps even more than his voice.

The others in the group are Vic Thomas on organ, who is a keen fisherman in his spare time. Willie Woods is on electric guitar and he experiments with electronics and drag racing—most recent member of the group is James Graves from Cleveland Ohio who is the group's drummer.

Jr. Walker himself comes from South Bend, Indiana, and started learning music at the age of nine. He later took to the tenor saxophone and met the future members of his trio, which were later to become the All-Stars.

The group play around the American mid-west and still appear regularly in South Bend where they play at the "El Grotto" club. Twenty-three years old Autrey has had three LP's issued in the States and two over here. You can buy "Shotgun" and the purely instrumental "Soul Session" here, both on Tamla-Motown, and in the States there's the extra newie "Road Runner" on the Soul label (a subsidiary of Tamla-Motown corporation) which

has a fantastic cover. In fact the single "Road Runner" is also on the "Shotgun" LP, but all of the other tracks are new.

For anyone who's interested here's a list of the tracks on the unissued Jr. Walker & the All-Stars LP on Soul SLP 703 Mono and Stereo.

How Sweet It Is (To Be Loved By You); Last Call; Any Way You Wanta Money (That's What I Want); Mutiny; Baby You Know You Ain't Right; Pucker Up Buttercup; Ame' Che' Re; Twist Lackawanna. (1st A) Road Runner; San-Ho-Zay.

The first record the group made was "Twist Lackawanna" some two years ago when they were signed up by Berry Gordy for the Soul label. Their first American hit was of course "Shotgun" and now they have their first British hit with "How Sweet It Is".

In fact it looks as though Jr. Walker will be the top Tamla Star in Britain this week, where the unprecedented number of five Tamla singles in the charts gives the label their best-ever sales week here. It's no Tamla come-back as only the Supremes have ever been consistent before now. The advent of Tamla and Atlantic in the charts looks as though the more lasting form of American pop music is at last returning in a big way. And at nearly seven and six for a single, perhaps everybody is beginning to see the light.

NORMAN JOPLING

Dave Dee & co keep one jump ahead...



DAVE DEE, DOZY, BEAKY, MICK AND TICH — in case you're wondering why they're dressed up all Elizabethan, a fan painted Tich in Hamlet gear. The boys were so knocked out that they decided to go the whole hog for this picture (R.M. Pic.).

"WE LOVE the pi-rate stations" chanted Dave Dee, Dozy and Beaky and that's one song their fans will never hear them sing on a record.

"We don't know what to think about the pirates," explained Dave. "I mean, if it hadn't been for them we probably wouldn't have been known. Nor would dozens of other groups who owe their success to them. But if they did pack up, or got stopped, then it wouldn't do us any harm because we're known already."

UNUSUAL LYRICS

Dave Dee then played me their new single which is titled, believe it or not, "Bend It". It's a number written for them by their management team of Ken Howard and Alan Blaikely, the dynamic duo. The song is different—not only from the "Hold Tight" format, but also from just about everything else in the charts. It sounds like a vocal version of "Zorba's Dance" with 'unusual' lyrics. It starts off slowly, gets faster and then gets slow and fast all through. Very interesting and very adventurous.

"We're worried though," the boys stated. "Even though we couldn't have recorded another thump-thump thing. Did you know that 'Hideaway' is top in Germany? They like all that thump-thump. It's the gestapo and goose-stepping. . . Really, we won't be angry if this isn't a hit because at least we'll have tried something new."

Then Dave and co. came out with the startling exclamation that they were to

change the style of their clothes! Why, indeed you may ask.

"Well, there are so many other groups copying us," they explained, "that we are in danger of being submerged. The other day we played a date, and the group on before us looked just like us, and played all our songs and LP tracks. We went up to the manager and told him we might as well have not bothered to turn up. We suppose it's flattering in a way . . . but we've decided to become a bit suave in the near future."

On the subject of miming, Dave Dee had an interesting theory to expound. "For a start, audiences want to hear a sound which is the sound of the record. Now, although you may play perfectly, just the same as the record, it's the technicians who may not be able to duplicate the record sound. Nobody's fault, but that's how it happens. We take our recording manager along with us when we can, so that we can get as good a sound as possible. Actually both 'RSG' and 'Top Of The Pops' are better since the miming ban."

SUCCESSFUL

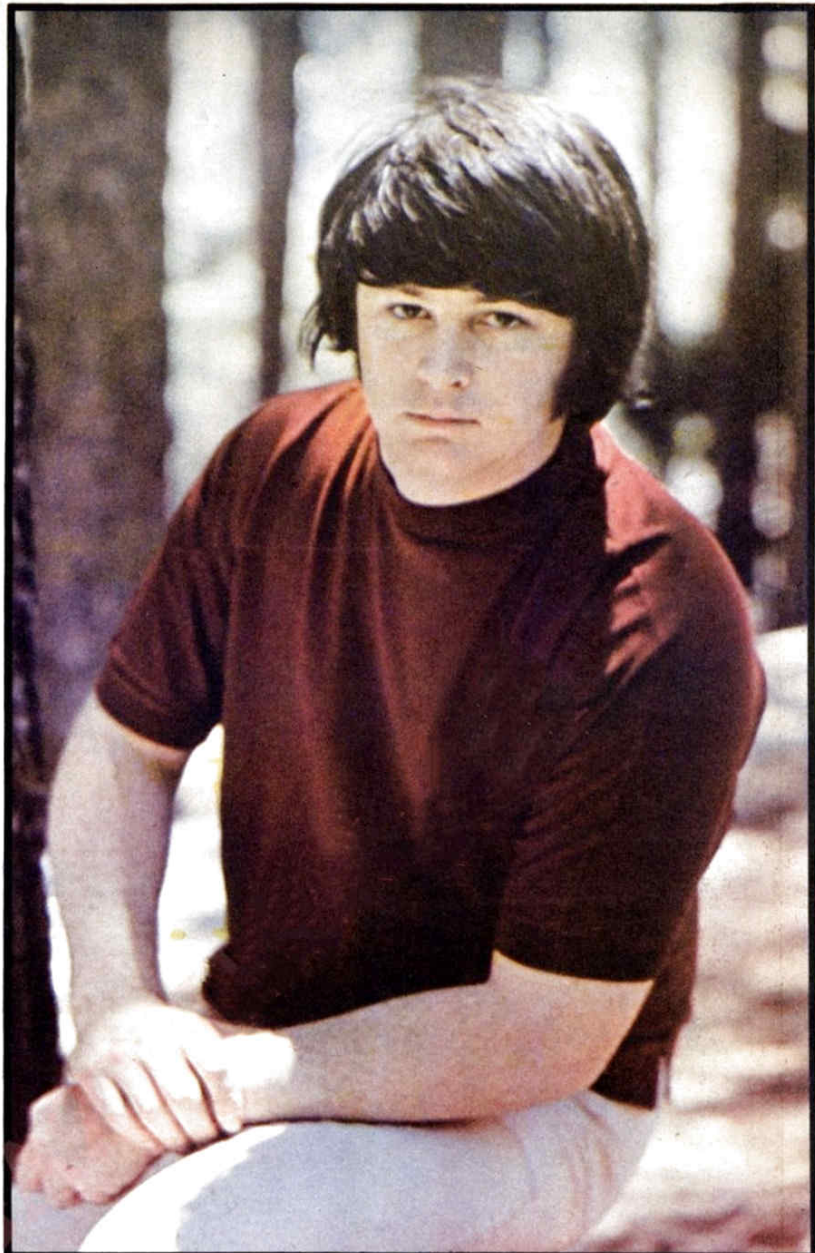
The group are very successful on personal appearances, but they had something to say about the parents and older people who go to see them, especially at the seaside.

"They've never been to a pop concert before, and they buy fifteen shilling tickets and sit at the front with plugs in their ears. They see us, and say 'Look at those terrible clothes!' Then they leave moaning about how terrible the groups were. Well, this is no good."

Really though, Dave Dee seems to bless every day the fact that the group thought about their style of clothing before anyone else. They think that this, together with their acquisition of Howard and Blaikely was the turning point of their tempestuous career.

All the boys need now is an American hit, and by the way that fan mail is pouring in from the West Coast hippies it would seem that they'll soon be really international.

NORMAN JOPLING



BRIAN WILSON — leader of the Beach Boys and writer of most of their hits, seen without the rest of the group, who are coming to Britain soon. But Brian won't be playing with them, although he may come along with the boys.

TRULY SMITH
You are the love of my life
F 12489

THE ROTHCHILDS
Artificial City F 12488

JOHN MAYALL
Parchman Farm F 12490

DECCA

**IN YOUR S
TODAY**

45 rpm record

HENRY MAN
In the arms of love
RCA 1540

RCA VICTOR

Mick the fighter!

Bill Harry talks about the story of "Only Lovers Left Alive", the Stones' first film . . .

CAN you imagine MICK JAGGER leading an attack on Windsor Castle; roaring through London streets on a powerful motor bike with an army of teenage marauders; escaping from a pack of wild, mad dogs; being appointed a chief at a huge gathering of Scottish clans?

This is exactly how you may see Mick in THE ROLLING STONES first film "Only Lovers Left Alive", for they are some of the incidents experienced by the lead character in Dave Wallis' book on which the film is based.

It's impossible to tell how the actual screenplay will differ from the novel, but it will obviously make an exciting, unusual and frightening film.

ILLOGICAL

The first section of the book is rather incredible and rather illogical. Virtually every adult in the world commits suicide. No real reason is given for this. A group of teenagers, led by Ernie Wilson, who is leader of the Seely Street gang, find civilisation crumbling around them. At first they love living in a world without adults (or 'oldies') and have riotous parties. Then food begins to run out, electricity no longer functions, life becomes harder. Teenagers find they have to fight to survive and there are terrifying gang battles. They reach their climax when The Seely Street Gang attack and defeat The Kings, who have taken over Windsor Castle.

However, the cities become deathtraps, plague runs rife, and the gang have to move North, into the countryside, to survive.

They are attacked by wild dogs and find they are inferior to country people when it comes to living off the land.

Eventually there are only six of them left, three boys and their girls, who have travelled so far North that they reach the Scottish highlands. They have adapted to the situation and are welcomed by the Highland clans.

There are three main male characters in the story. Ernie, leader of the gang who is tough, cocky, rather wild. His second in command, Charlie Burroughs, a more subdued version of Ernie, who features a lot in the novel without really doing anything. Robert Sendell, the sensitive, stuttering head of the gang's Intelligence, has some of the most exciting experiences of the book during his lone trips to spy on rival gangs. Mick is the obvious choice for Ernie — but I wonder which plum parts Charlie, Brian, Bill and Keith will have?

HATE

A new novel, "Scream And Shout", deals with the rise to fame of a young Londoner Georgie Baker. It's a rather predictable story, which seems a bit larger than life. Georgie's group are spotted in a pub by one of the country's top Agent - Managers, who auditions and signs them up. Georgie is built into a chart-topping idol by manager Finlay Abbott but they come to hate each

other. As an outlet for his hate, Georgie seduces Abbott's mistress and also visits his wife. The two have a fierce battle with each other and Georgie returns to his former job and marries his local sweetheart.

Two other novels have a very similar theme. "Give Me Money" by John Love tells of a country and Western outfit The Saddlers who have a Beatle-style career. The author is obviously someone who knows the business well—and many episodes could well have been based on actual behind-the-scene incidents.

SIMILAR

Thom Keyes' forthcoming "All Night Stand" has a basically similar plot to "Give Me Money" and concerns the rise to fame of a Liverpool group at home, in Hamburg and eventually throughout the world. Many people will say this is loosely based on Beatles story, but Rhythm and Blues Incorporated tell me that Thom travelled around with them for some weeks gathering material.

"Only Lovers Left Alive" is by far the most unique of the novels — and the most obvious film material. However, I hear negotiations are being made to film "All Night Stand".

BILL HARRY

("Only Lovers Left Alive" Pan Books, 3/6; "Give Me Money", Corgi Books, 3/6; "Scream and Shout", Corgi Books, 5/-; "All Night Stand", W. H. Allen, 21/-).



MICK JAGGER — looks likely to play the leader of the group in the film of "Only Lovers Left Alive".

WAYNE TELLS HOW HE REFUSED A SONG BY PAUL McCARTNEY . . .

A COUPLE of weeks ago, Cliff Bennett was telling me how he'd met Paul McCartney in Hamburg and five years later had a Lennon and McCartney penned hit. This week, Wayne Gibson was saying pretty well the same thing as far as the beginning is concerned—and it could well have the same result.

"We were working at the Top Ten Club in Hamburg about five years ago and we used to go to a bar that everyone who's worked there knows called the Holy Bar next door to the Star Club, then go and watch the Beatles. We were very green and we wanted to pinch their style. This was before they had any hits and they were still very rockerish" he said.

This was in the days when Wayne was backed by the Dynamic Sounds. Now, he's a solo singer.

"I said I'd been offered a recording contract by an English producer, but I didn't know what numbers to do and Paul said he had a couple," said Wayne. "I said no thanks because my manager probably had some in England. It was the biggest goof of my life. They might have given me 'She Loves You' or something."

So Wayne came back to England and made a hit called "Kelly" when he was a resident on "Beat Room". That song was an old Del Shannon 'B' side, but Wayne gave it a fresh coat of paint and took it way up the charts.

But at the end of last year, Wayne and the Dynamic Sounds parted company. Because of lack of bookings, Wayne says forthrightly, and decided to pursue their own careers.

"If it hadn't been for my mum, I would've given up singing years ago. She's a real pusher," Wayne added.



RICHARD GREEN

WAYNE GIBSON

SHOPS
Y!

GINI

THE ASSOCIATION
Cherish HLT 10074

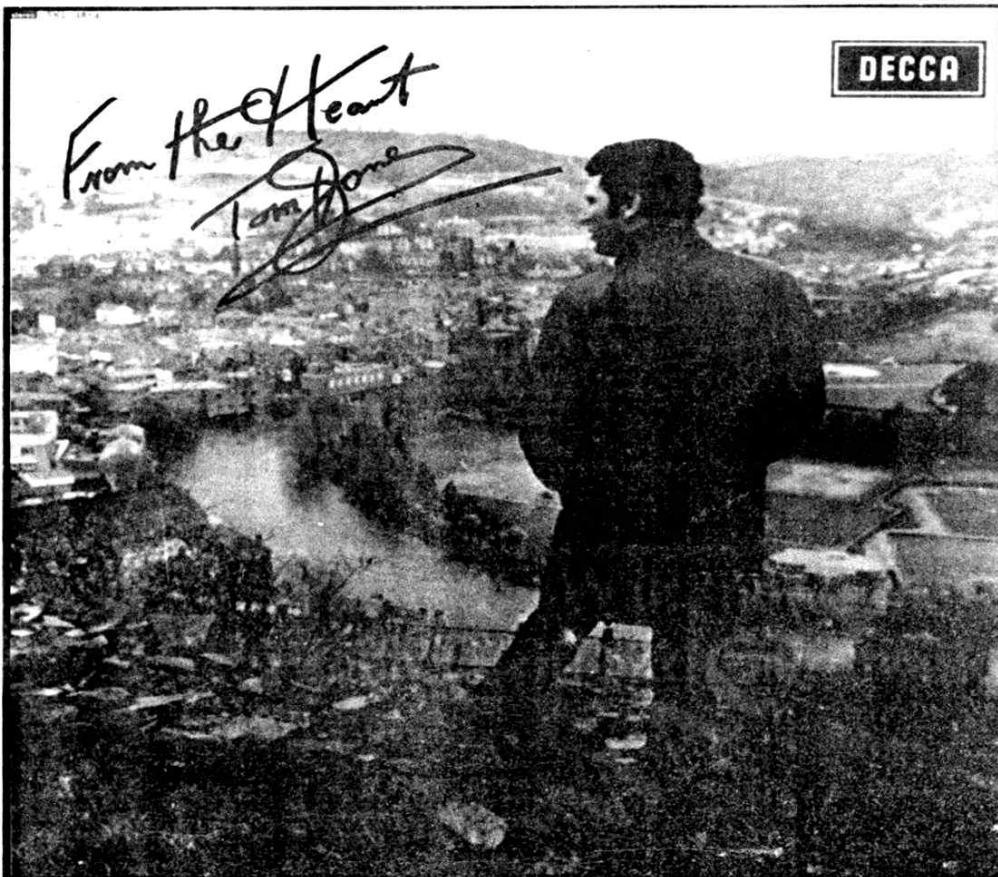
THE KIT-KATS
That's the way HLW 10075

FLIP CARTRIDGE
Dear Mrs. Applebee HLU 10076

LONDON

NEW LP

FROM THE HEART OF TOM JONES



From the heart

● SKL 4814 ● LK 4814

DECCA

12" stereo or mono LP record

THE DECCA RECORD COMPANY LIMITED DECCA HOUSE ALBERT EMBANKMENT LONDON SE1

new albums reviewed by Norman Jopling and Peter Jones new album



TOM TREMENDOUS ON HIS NEW L.P.

TOM JONES: "From The Heart"—Begin The Beguine; You Came A Long Way From Saint Louis; My Foolish Heart; It's Magic; Someday; Georgia On My Mind; Kansas City; Hello Young Lovers; A Taste Of Honey; The Nearness Of You; When I Fall In Love; If Ever I Would Leave You; My Prayer; That Old Black Magic (Decca LK 4814).

TREMEVIOUS! Those who think Tom is just a pop flash-in-the-pan should hear this little lot. All good songs and some of them songs that you'd think could have nothing new done to them—except that Tom finds something new. My sample track would be "Georgia On My Mind" because it was originally the signature for brilliant British jazzman Nat Gonella, then identified with Ray Charles, and now somehow seems to belong exclusively to Tom. But I can't forget the arrangers. They include trumpet-blowing Johnny Harris, the inventive Johnny Scott and young Charles Blackwell. "Kansas City" is another example, but Tom sings with total distinction. "Hello Young Lovers" was previously a tinkle-tinkle number, but hear how Tom lambasts it with consummate phrasing. This is great. "My Prayer" is sometimes treated cornily, but Tom exacts maximum emotion and style from it. Only problem: He sells so hard sometimes you wonder if his voice will stand up to the buffeting. Only answer to the problem. It always does! Hear this one. ★★ ★★ P.J.

SUSANNAH YOUNG: "Sweetest Sounds"—Lazy Afternoon; The Sweetest Sounds; Through A Long And Sleepless Night; This Year's Kisses; (I'm In Love With) The Honourable Mr. So-and-So; I Didn't Know What Time It Was; Guess I'll Hang Me Tears Out To Dry; Sounds Of The Night; As Time Goes By; My One And Only Love; Witchcraft; Here's That Rains Day (Phillips BL 7723).

THIS is my selection for the best in a long, long time. Susannah is a brunette, a stylist, a brilliant interpreter of the scene. It's not really simple material, she's an album artistic she

copies nobody, but she does find deep reserves of understanding, even on songs which have been sung a million times before. I think Peter Knight has found the right medium for her, producing some marvellous orchestrations, but there's also praise for John Franz who produced these tracks, she's no teenage fly-by-night; she is simply a wonderful professional song-seller. She is experienced in singing and this attribute shows through all the way. Most of the tracks are slow and ballads; the up tempo ones are however, just as good. I know she is going to be a big star. Mark my words. P.J.

STARS CHARITY FANTASIA: Begin The Beguine (Andy Williams); You Don't Have To Say You Love Me (Dusty Springfield); I Could Easily Fall (Cliff Richard); The Sun Ain't Gonna Shine Anymore (Walker Brothers); Shall I Compare Thee (Johnny Dankworth and Cleo Laine); England Swings (Roger Miller); Every Little Bit Hurts (Spencer Davis); Hello Dolly (Frankie Vaughan); Gotta See My Baby Every Day (Sandie Shaw); Walk Tall (Val Doonican); Rondo (Swingle Singers); If I Ruled The World (Harry Secombe); Dance On (Kathy Kirby); Happiness (Ken Dodd).

BEAT this for a line-up of talent, and all for a single solitary quid note. And it's all for charity, so you can be sure your money goes to a good cause... the Save The Children Fund. No point going into what the tracks are all about, except to say this album reflects a page of pop-music history and all companies took part in it, with Phillips actually handling the organisation and chatting-up bits. I'll just quote the sleeve notes from Earl Mountbatten of Burma KG: "For eleven years my wife was President of the Save The Children Fund. Had she still been alive, she would certainly have written a very warm message in favour of this record, as the proceeds of its sale are going to the Fund. I know enough of this organisation to be certain it does a wonderful job for children throughout the world. When you buy this record, you are not only doing yourself a good turn, but you have the satisfaction of doing a really good turn for the family of 100,000 children cared for daily by the fund." Now do yourself a good turn — and buy it. — P.J.

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

SIZEABLE American hit, "That's The Way" (London HLW 10075), by the KIT KATS, has the right teen atmosphere but is rather confused on sound production. THE ASSOCIATION, also American, turn up with a soft ballad, "Cherish" (London HLT 10074) which is pleasant but not distinctive. Irish folk material, "The Man From Mullingar" by the WOLFETONES (Fontana TF 743), is perky and bright but for local sales mostly. Fine old big band roar-up, featuring marvelous alto sax, by BOB MILLER'S Millermen on "No Goodbyes" (CBS 202299) — a dynamic arrangement. Softly presented vocal harmonies, with classy lead voice (male) from the MANHATTANS and "Baby I Need You" (Carnival CAR 100). THIS IS THAT, on "Someday" (Mercury MF 938) have moments of fine originality, especially when apparently buried in an echo-chamber. MANCHESTER'S PLAYBOYS (Fontana TF 745) have a very catchy tune in "So Good" and it's a commercial sound.

THE ROTICHLIDS handle with skill the unusual "Artificial City" (Decca F 12488) — easy-on-the-ear harmonies and excellent words. From the "Blues Breakers LP", two good tracks by JOHN MAY ALL (Decca F 12490), with the up-tempo "Parchman Farm" — a specialist-but-good top deck. Good fun with beat, "Bossy Boss" (Columbia DB 8002), by FINGERS I.E.E., with the upperhand, with a roaring vocal performance. One which doesn't quite come off, "Respectable" by THE OUTSIDERS (Capitol CL 15468). Isley Bros. Song tempo. THE SYNDICATE OF SOUND (Stateside SS 538) could break through this time with "Rumours", a good song, but rather stereotyped sound. MATTHEW MOORE, on "Face In The Crowd" (Capitol CL 15467), is largely double-tracked and vocally hidden by a too-busy arrangement. Comedian-singer RAY PELL lays on the sing-along charm on "Player Piano" (Fontana TF 744), the sort of thing saloon-bar singers like to tackle. DAVID HOUSTON hits the Country trail on "Almost Paradise" (Columbia DB 7997), with a warm little song. THE SPECTRES, with "I (Who Have Nothing)" (Pye Piccadilly 35339), the Ben E. King-Bassey big ballad, do a very good job indeed.

"Mouskaka", by GEORGE ZAM BATES and the Group Ten Players (Pye 17180) is a well-known theme, played in stirring Grecian style, a real foot-tapper. BY BILLY VAUGHN'S effectively square orchestra (Dot Love) 16924). BY BILLY VAUGHN'S effectively square orchestra (Dot Love) 16924). BY BILLY VAUGHN'S effectively square orchestra (Dot Love) 16924).

rapid reviews

come up on (Pye Int 25382) with "Daddy (Mama)", two little voices reversing the role "Mama"—doing it from the kids' point of view, charming and amusing. Bob Dylan song "Tomorrow Is A Long Time" (HMV Pop 1549) is treated almost reverently by the CONVAIRS and this is a commended version. New outfit TWO AND A HALF, on "Midnight Swim" (CBS 202248) show a racy, sporting, fast-tempoed approach to a most commercial summery song. THE MAD LADS, from America, tackle "Sugar Sugar" (Atlantic 584038) with fair verse and spirit but it's somewhat routine.

HAT and TIE is a new duo, making their debut with "Chance For Romance" (President PT 105), set a mixture of beat and comedy, some, with constant changes of tempo. Stylish balladeer JOHNNY WEBB does a near-immaculate job on "From This Day On" (Polydor 56105), with a time backing from Bill Shepherd's orchestra and chorus. "The Trap", a theme from the film of the same name, gets a fine treatment from the orchestra of composer RON GOODWIN. Above average debut disc: "Run Run" by GIORGIO AND MARCO'S MEN (Polydor 5601), pleasantly sung and arranged and a rather strong melody.

LOVE, a West Coast of America group, doing well there and their wildness is shown well on "7 And 7 Is" (London HIL 10073), with a fierce attack on an unusual song. Highly praised: "Today" by THE NEWFOLK (Decca F 12482), for the way the voices pile up on a slow-moving folksy ballad. NEIL DIAMOND might just register here with "Cherry Cherry" (London HIL 10072) — it's a builder with touches of the Trini Lopez approach about it. MIKE HAMILTON, aided by a useful arrangement, does a fair enough job on "The Time is Over" (Decca F 12481), but it's a routine song. Group known as SHEIKS tackle "Miss You" (Parlophone R 8500), with a most unusual lead voice falsetto-ing through the bulk of it. AND THE SICKKICKS, with "Suspicious" (RCA Victor 1538), work well but the song rambles on and on.



PETER & GORDON (R.M. Pic.)

Sonny and Cher go gypsy, Peter and Gordon try vaudeville and Dave Dee and Co. go Greek. Dusty, Simon and Garfunkel have sure smashes and the Searchers are in with a chance

DUSTY SPRINGFIELD, Ah I see Is You; Go Ahead On (Phillips BF 1510). An obvious massive hit. Dusty takes the verse first, a story-setting bit about a love lost before the summer and its subsequent heart-ache then into a beautiful chorus — a class song, a big ballad, and all enhanced by a magnificent backing, orchestrally laid down with Wally Stott. A superb performance. Flip is faster, with the zither group backing much in evidence and Dusty singing, again, beautifully.

TOP FIFTY TIP

GUY DARRELL: My Way Of Thinking; Big Louie (CBS 202296). Guy feasted on the chart brink last time out, and this Geoff Stephens' song should do the trick properly this time. A strong some melody, and busy sizzling sort of backing. Darrell voice sometimes slightly lost, but there's a comical feel to it all the way. Should be his breakthrough if there's any justice.

TOP FIFTY TIP

THE MIDNIGHT SHIFT: Saturday Jump; Living Fast (Decca F 12487). Theme, instrumentally stated, from the Light Programme's "Saturday Club", so it could easily pick up fan-sales. Crisp arrangement. ★ ★ ★

SHADES OF BLUE: Oh! How Happy; Little Orphan Boy (Sue WI 4022). A gentle, matey sort of song, this, and though not terribly well performed, it could easily pick up sales. ★ ★ ★

FINDERS KEEPERS: Light; Come On Now (CBS 202249). Good John Stewart song and this one also just missed a tip. Fine arrangement, mid-tempo, excellent singing from the Wolverhampton boys. ★ ★ ★ ★



SONNY & CHER

PETER AND GORDON: Lady Godiva; Morning's Calling (Columbia DB 8003). Banjo bits behind the boys' early on. It's a soft-edged story-line song, and gently harmonised. Very pleasant and charming, and also accurately commercial — though it may not get terribly high in the charts. A happy sound all the way. Flip is not such a distinctive song, but well-performed.

TOP FIFTY TIP

DAVE DEE, DOZY, BEAKY, MICK AND TICH: Bend It; She's So Good (Fontana TF 746). Howard Blakey song and in many ways the best the boys have yet done. It's unusual, with a speeding-up tempo and a fine set of lyrics. Takes a bit of performing, this, but they're equal to the test. Off-beat guitar break mid-way. Flip is a standard sort of mid-tempo ballad.

TOP FIFTY TIP

THE SEARCHERS: Have You Ever Loved Somebody; It's Just The Way (Love Will Come And Go) (Pye 17170). Distinctively Searcher-ish sound, but the song is by no means their strongest. But the vocal blend, the decisive beat, and the professional sounds are very strong. Teen-slanted lyrics. Flip is slower, almost folksey.

TOP FIFTY TIP

THE JEEPS: Ain't It A Great Big Laugh; I Put On My Shoes (Strike JH 315). Sort of barber-shop quartet material from the boys — this old-style music seems to be coming back and this oddity could help the revival. ★ ★ ★

CHUBBY CHECKER: Hey You! Little Boo-Ga-Loo (Cameo-Parkway P 989). Big orchestral intro, then Chubby comes in, girly group adre behind him. Moves along well, but not terribly distinctive. ★ ★ ★

HENRY MANCINI ORCH AND CHORUS: In The Arms Of Love; The Swing March (RCA Victor 1540). Lavish production, featuring strings, chorus, and a sing-along tempo. Movie theme. ★ ★ ★

POP POLL VOTE NOW

HERE it is! The third Record Mirror Annual Pop Poll — and the eyes of the industry will be, as usual, on the results . . . YOUR results, for this is a popularity gauge of what YOU like best. And, this year, what you disliked most!

The list of categories appears on this page. Please note that some are for INTERNATIONAL names . . . which means that both American and British artistes are eligible. Then comes a British-only department. So . . . P. J. Proby, the Walker Brothers, Los Bravos, etc., MUST be voted for in the WORLD SECTION. THIS IS IMPORTANT!

We've kept the categories down to a minimum. We're keeping on "Best Dressed Artiste" as one section, but lumped "Best Radio or TV Show" into one department. We also invite you to nominate the record you liked LEAST during the past twelve months.

The entry form will appear ONLY ONCE this year, so don't hesitate, procrastinate or waste time! Pens at the ready, think awhile — and let's have YOUR votes. One entry from each reader, please. Write legibly. And no comedy productions, if you please!

WORLD SECTION

Male vocalist—

Female vocalist—

Male vocal group—

Female vocal group—

Instrumental group—

Solo instrumentalist—

Large band or orchestra—

Best disc of 1965 or 1966

Best dressed artiste—

The record you most disliked—'65/'66

BRITISH ONLY SECTION

Male vocalist—

Female vocalist—

Vocal group—

Most promising new singer of 1966—

Disc Jockey—

Favourite Radio or TV pop show—

ALL FORMS TO BE IN BY SAT. SEP. 17:
address to R.M. Poll,
Record Mirror, 116 Shaftesbury Avenue, W.1
Your name & address—

The Tony Hall Column



EVEN IN MOROCCO

it's Beatles, Stones and Animals that the kids want, says Tony.

(Written aboard an Air France Caravelle jet between Marrakesh and Tangiers).

NEXT week, it'll be dateline London again. What a drag! Seems a lifetime since last week's "column" was written. What a week it's been too. For 72 hours of it, I've been in bed in a Marrakesh hotel room. Completely delirious. With a raging fever. The cause? The Ninth Day reaction after an anti-tetanus injection I had in Essouira. If you've ever suffered this reaction, you'll know what it's like. Every part of you — even your eyes and ears — swell up like a balloon. You think you're dying! I lost three quarters of a stone in three days. So if you wondered why I wasn't on The Joe Loss Show last week — or why Peter Murray "dipped" on a Shell show . . . well, I wasn't just sneaking in an extra day's sunshine! In fact, I still feel so weak, I can hardly type!

But one way or another, apart from this, I've had a fantastic business-cum-pleasure trip. On the sunnier side, I'll write free rave reviews for the Moroccan State Tourist Office any time. Their country, its climate, its people, its pleasures are unrivalled. Honestly, in Marrakesh, there hasn't been a day's rain in living memory!

On the business side, I've brought back some simply fascinating recorded samples of Moroccan music. My tape recorder was worth its weight in gold. For instance, there was a group of girl dancers and musicians playing and dancing under the stars one early aek emma in a genuine Moorish restaurant that I can't wait to tell TV producers about. If the lead dancer ever did her gyrations on RSG to western pop, I think the tubes on every TV set in the country would blow! And the music itself is something else, too. I'm sure some can be adapted to pop format with striking success. Very simple. But what SOUNDS!

Another group that had to be seen as well as heard was all-Negro. A mixture of toothless, age and wild-eyed youth. I've seldom heard such drumming. They put on a special show for me. Later I learned that they had toured America's West Coast night clubs some time ago. They were tremendous. Keith Moon and Ginger Baker . . . this is for you! Talking of Keith reminds me that they still remember Kit Lambert, The Who's manager in Marrakesh! !!

All the young people I met were amazed that there should be such interest in their Moroccan musical heritage. All they wanted to talk to me about was the Beatles, the Stones, and the Animals. You'd be amazed how many Arab cafes had pictures of John, Paul, George and Ringo pinned on the walls! And you'd see scores of Arabian kids squatting in the Casbah in Marrakesh with ears glued to inadequate transistors, trying to pick up western sounds.

Casablanca is probably the most cosmopolitan of all Moroccan cities. And young people who were at school there were very hip in their knowledge of the British pop scene. Many proudly showed me their entire record collections. I was surprised to find how widely Stones LP and EP releases abroad differ from those here at home. The number of signed photos of British groups that I've promised to send is unbelievable . . . but I assure every single management involved that the goodwill these pictures will bring will more than repay their trouble.

Anyway, it's over. Despite the illness, I wouldn't have missed these weeks for the world. Only wish I could tell you more about the non-musical events. Some were absolutely unbelievable. But I will say that my send off from Marrakesh was like a dream — no customs . . . no passport hassles . . . no nothing . . . because one of my escorts was the LOCAL CHIEF OF POLICE! He was there as a friend. I hasten to add! !! Quite a guy!

Back in London, I've found a mountain of mail. The happiest letter was from RSG's Vicki Wickham. I'm so thrilled for her. Dig this. Two of her biggest idols, Tamla-Motown's Martha Reeves (of the Vandellas) and Marvin Gaye have both recorded the number one she co-wrote for Dusty Springfield, "You Don't Have To Say You Love Me". I know how excited she must feel. Congratulations, love.



There's a gal named Andrea Cassel and she's a knock-out and she was querying about whether I'd write about her group, The Cymerons, and I was caught on the hop and I'd said yes before I'd given it much thought . . . anyway, I'm glad. I've heard the boys and they have a distinct hit sound via their latest on Polydor, which is titled "I Can See You." And this manager Andrea is dark-haired and shapely and smart-brained and enthusiastic . . . oh yes! — the group comprises John "Pedro" Dearden, a Hollies' fan; Brian Cusick, who ditto likes the Hollies; Philip "Spike" Poulson, who adds the Beatles and the Animals to his liking for the Hollies; and Terry Howard, who adds Sounds Incorporated to his liking of the Hollies and the Beatles. And by the way the girl in the picture above is Andrea.

names & faces

by PETER JONES



Richard Kerr, who's an extremely nice bloke, is aged 20 and is a singer and is also a trainee wine taster by day . . . the sort of chap who can tell at a sniff or a mere sip the difference between Chateau Latour and Nuits St. Georges. He cares, again by day, for the drinking habits of famous folk like Peter Sellers, or Stirling Moss, or none other than Opposition Leader Ted Heath. Don Paul, now a publisher and songwriter and once one of the Viscounts, heard Richard sing in a Fulham pub, talked to him and found Richard wrote songs. Richard made a demonstration disc, now he has his own contract with Decca and his debut disc is "Concrete Jungle."



Brighton-born singer, Ray Singer has come up with an exciting disc called "What's Been Done Has Been Done," which could prove to be Ember Records' first major single hit. It's interesting to know that the falsetto harmony backing has been provided by the Fenmen, who also have their own single out, "Rejected." Ray received a diploma for film technique and seemed set for a career as an actor, but decided he found the pop scene more exciting. He'll be appearing at London's Flamingo Club in the near future.



Robb Storme (pictured here) and his group, regular backing outfit for Paul and Barry Ryan, look like having their own hit now . . . "Here Today," the Beach Boy song, out on Columbia. Originally they planned to do "God Only Knows," from "Pet Sounds," but the Beach Boys' own release put an end to that. Says Robb: "We've altered the arrangement somewhat — made it more commercial we hope, and speeded it up to give it a danceable beat." Robb now sings with Wilson Malone on drums, Jim St. Pier (alto, tenor, baritone, clarinet, piano), Tony Ollard (guitar, piano, bass) and new man bassist Lew Collins.



Philips' Records folk are saying that Susannah Young is "without question the most important and exciting vocal discovery to hit the British pop scene in many years". They could, as it happens, be about right. Her LP, and that happens to be her first record, is called "The Sweetest Sounds of Susannah Young" and it's blessed by some breathtaking arrangements by Peter Knight. Susannah was a classics' fan, then suddenly, at 17, heard Ella Fitzgerald. That did it! She turned to jazz, but the controlled sort of jazz that ordinary fans can enjoy. She's sung with palais bands, which helps. And now she is set for stardom. And that, hit record or no, is for sure.

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RECORD MIRROR CHARTS PAGE

CASHBOX TOP 50



AIR MAILED FROM NEW YORK

- 1 YELLOW SUBMARINE* 26 MR. DIINGLY SAD* (3) Critters (Kapp)
- 2 YOU CAN'T HURRY LOVE 27 ALMOST PERSUADED (4) Supremes (Motown)
- 3 SUNSHINE SUPERMAN 28 I COULDN'T LIVE WITHOUT YOUR LOVE* (1) The Clark (Warner Bros)
- 4 SEE YOU IN SEPTEMBER* (1) Happenings (B.T. Puppy)
- 5 SUNNY* 29 WIPE OUT (1) Bobby Hebb (Philips)
- 6 SUMMER IN THE CITY* 30 GO AHEAD AND CRY (1) Righteous Bros. (Verve)
- 7 WOULDN'T IT BE NICE* 31 BLACK IS BLACK* (1) Los Bravos (London)
- 8 BUS STOP* 32 WADE IN THE WATER* (1) Ramsey Lewis (Cadet)
- 9 GUANTANAMERA* 33 CHERRY CHERRY (1) Neil Diamond (Bang)
- 10 LAND OF 1000 DANCES* 34 WARM AND TENDER LOVE* (1) Percy Sledge (Atlantic)
- 11 BLOWN IN THE WIND* 35 7 AND 7 IS (1) Chris Montez (A & M)
- 12 WORKING IN THE COAL MINE* 36 THE JOKER WENT WILD* (1) Brian Hyland (Philips)
- 13 RESPECTABLE 37 THERE WILL NEVER BE ANOTHER YOU (1) Beach Boys (Capitol)
- 14 DANGLING CONVERSATION 38 L'L RED RIDING HOOD* (1) Sam the Sham and the Pharaohs (MGM)
- 15 CHERISH 39 GOD ONLY KNOWS* (1) Beach Boys (Capitol)
- 16 SUNNY AFTERNOON* 40 OVER UNDER SIDEWAYS DOWN* (1) Yardbirds (Epic)
- 17 SAY I AM 41 NINETY SIX TEARS (1) Question Mark and the Mysterians (Cameo)
- 18 ELEANOR RIGBY* 42 SOMEWHERE MY LOVE* (1) Ray Conniff (Columbia)
- 19 BEAUTY IS ONLY SKIN DEEP 43 I'VE GOT YOU UNDER MY SKIN (1) Four Seasons (Philips)
- 20 BORN A WOMAN* 44 PHILLY FREEZE (1) Alvin Cash (Mar-V-Lus)
- 21 TURN DOWN DAY* 45 REACH OUT I'LL BE THERE (1) Four Tops (Motown)
- 22 HOW SWEET IT IS* 46 SUMMER WIND (1) Frank Sinatra (Reprise)
- 23 OPEN THE DOOR TO YOUR HEART* 47 WORLD OF FANTASY (1) Five Starsteps (Windy)
- 24 MY HEART'S SYMPHONY* 48 FLAMINGO (1) Herb Alpert (A & M)
- 25 15 (6) Gary Lewis (Liberty)
- 49 WITH A GIRL LIKE YOU (1) Trogs (Fontana/Atco)
- 50 WHAT BECOMES OF THE BROKEN HEARTED (1) Jimmy Ruffin (Soul)

*An asterisk denotes record released in Britain

BRITISH TOP 50 BUBBLING UNDER

- Born A Woman—Sandy Posey (MGM)
- Changes—Crispian St. Peters (Decca)
- Gond Day Sunshine—Tremeloes (CBS)
- Guantanamo—Sandpipers (Pye)
- Here Today—Robb Storme (Columbia)
- I'll Be Hazel—Geno Washington (Pye)
- I Can't Touch The Sun—Julie Felix (Fontana)
- I've Been Away Before—Everly Brothers (Warner Bros.)
- Just Once In My Life—Righteous Brothers (London)
- L'L Red Ridin' Hood—Sam the Sham (MGM)

TOP LP's

- 1 REVOLVER 1 Beatles (Parlophone)
- 2 SOUND OF MUSIC 2 Soundtrack (RCA)
- 3 PET SOUNDS 4 Beach Boys (Capitol)
- 4 BLONDE ON BLONDE 3 Bob Dylan (CBS)
- 5 AFTERMATH 5 Rolling Stones (Decca)
- 6 PORTRAIT 25 Walker Bros. (Fontana)
- 7 SUMMER DAYS 6 Beach Boys (Capitol)
- 8 FROM NOWHERE 8 The Trogs (Fontana)
- 9 GOING PLACES 10 Herb Alpert (Pye)
- 10 BLUESBREAKERS 11 John Mayall and Eric Clapton (Decca)
- 11 THE MAMA'S AND THE PAPA'S 9 The Mama's and the Papa's (Vanguard)
- 12 STRANGERS IN THE NIGHT 7 Frank Sinatra (Reprise)
- 13 THE SMALL FACES 13 Small Faces (Decca)
- 14 HITS OF NOW AND ALWAYS 14 Ken Dodd (Columbia)
- 15 STRANGERS IN THE NIGHT 20 Bert Kaempfert (Polydor)
- 16 PARADISE HAWAIIAN STYLE 18 Elvis Presley (RCA)
- 17 BEACH BOYS TODAY 12 Beach Boys (Capitol)
- 18 I COULDN'T LIVE WITHOUT YOUR LOVE 15 Paula Clark (Pye)
- 19 SWEET THINGS 17 George Fame (Columbia)
- 20 AUTUMN '66 21 Spencer Davis Group (Fontana)

5 YEARS AGO

- 1 JOHNNY REMEMBER ME 1 John Leyton
- 2 KON-TIKI 4 Shadow
- 3 WILD IN THE COUNTRY/I FEEL SO BAD 2 Eddie Presley
- 4 YOU DON'T KNOW 3 Helen Shapiro
- 5 CLIMB EVERY MOUNTAIN/REACH FOR THE STARS 5 Shirley Bassey
- 6 MICHAEL 9 Sam Cook
- 7 MICHAEL ROW LUMBERED 8 Lonnie Donegan
- 8 JEALOUSY 15 Billy Fury
- 9 CUPID 9 Sam Cook
- 10 GET LOST 17 Edna Kane
- 11 AIN'T GONNA WASH FOR A WEEK 12 Brook Brothers
- 12 THAT'S MY HOME 12 Acker Bilk
- 13 TOGETHER 11 Connie Francis
- 14 WILL I ASK YOU 5 Edna Kane
- 15 HATS OFF TO LARRY 14 Del Shannon
- 16 YOU'LL ANSWER TO ME 17 Clio Laine
- 17 ROMEO 7 Petula Clark
- 18 HOW MANY TEARS 17 Bobby Vee
- 19 HALF WAY TO PARADISE 13 Billy Fury
- 20 SEA OF HEART-BREAK 14 Don Gibson

TOP E.P.'s

- 1 BEACH BOYS HITS 2 Beach Boys (Capitol)
- 2 I NEED YOU 1 Walker Brothers (Philips)
- 3 HITS FROM THE SEEKERS 3 The Seekers (Columbia)
- 4 DID YOU EVER HAVE TO TAKE UP YOUR MIND 4 Lovin' Spoonful (Kama Sutra)
- 5 WITH GOD ON OUR SIDE 5 Joan Baez (Fontana)
- 6 SONGS FROM THE FROST REPORT 6 Julie Felix (Fontana)
- 7 JUG BAND MUSIC 4 Lovin' Spoonful (Kama Sutra)
- 8 YOU'RE BREAKING ME UP 10 Lee Dorsey (Stateside)
- 9 NOWHERE MAN 5 Beatles (Parlophone)
- 10 HOLD ON! 7 Herman's Hermits (Columbia)

BRITAIN'S TOP R&B SINGLES

- 1 WORKING IN THE COAL MINE 2 Lee Dorsey (Stateside 228)
- 2 HOW SWEET IT IS 4 Jr. Walker and the All-Stars (Tamla Motown 571)
- 3 CAN'T TURN YOU LOOSE 6 Otis Redding (Atlantic 584029)
- 4 SOCK IT TO 'EM, J.B. 12 Rex Garvin and the Mighty Avengers (Atlantic 584025)
- 5 LAND OF A 1000 DANCES 19 Wilson Pickett (Atlantic 584029)
- 6 I GUESS I'LL ALWAYS LOVE YOU 9 Isley Brothers (Tamla Motown 572)
- 7 HEADLINE NEWS 1 Edwin Starr (Polydor 56717)
- 8 BAREFOOTIN' 3 Robert Parker (Island 28)
- 9 LOVING YOU IS SWEETER THAN EVER 3 Four Tops (Tamla Motown 568)
- 10 IRON OUT THE ROUGH SPOTS 13 Don Covay (Atlantic 584025)
- 11 SUMMERTIME 12 Billy Stewart (Chess CRS 8048)
- 12 BLOWN IN THE WIND 11 Stevie Wonder (Tamla Motown TMG 678)
- 13 WILLY NILLY 8 Rufus Thomas (Atlantic 584029)
- 14 YOU CAN'T HURRY LOVE 10 Supremes (Tamla Motown 575)
- 15 IT'S BEEN SUCH A LONG WAY HOME 16 Garnett Mimms (United Artists 1147)
- 16 MONEY WONT CHANGE YOU 1 James Brown (Pye 25278)
- 17 OPEN THE DOOR TO YOUR HEART 1 Darrel Banks (London HL10078)
- 18 LITTLE DARLING (I NEED YOU) 17 Mable John (Tamla Motown 574)
- 19 YOUR GOOD THING 17 Mable John (Atlantic 584022)
- 20 A LITTLE LOVIN' 2 Alexander Patton (Capitol 15446)

BRITAIN'S TOP R&B ALBUMS

- 1 IKE & TINA TURNER—LIVE! 1 Ike and Tina Turner (Warner Bros. 1579)
- 2 SOUL '66 3 Various Artists (Sue 15924)
- 3 RIDING HIGH 4 Impressions (HMV 2348)
- 4 IT'S A MAN'S MAN'S MAN'S WORLD 1 James Brown (Pye NPE 28679)
- 5 THE SOUL ALBUM 5 Otis Redding (Atlantic 58701)
- 6 RIDE YOUR PONY/GET OUT OF MY LIFE WOMAN 24 Robert Parker (Island)
- 7 OTIS BLUE 7 Otis Redding (Atlantic 5941)
- 8 SOUL SESSION 8 Jr. Walker and the All-Stars (Tamla Motown 1025)
- 9 MOTOWN MAGIC 10 Various Artists (Tamla-Motown 1026)
- 10 GOT MY MOJO WORKING 9 Jimmy Smith (Verve 3122)

BRITAIN'S TOP 50

NATIONAL CHART COMPILED BY THE RECORD RETAILER

- 1 YELLOW SUBMARINE/ 26 I WANT YOU (1) Bob Dylan (CBS)
- 2 ALL OR NOTHING 27 HOW SWEET IT IS (1) Bobby Hebb (Philips)
- 3 GOD ONLY KNOWS 28 BIG TIME OPERATOR (1) Zoot Money & The Big Roll Band (Columbia)
- 4 THEY'RE COMING TO TAKE ME AWAY 29 STRANGERS IN THE NIGHT (1) Frank Sinatra (Reprise)
- 5 TOO SOON TO KNOW 30 OUT OF TIME (1) Stevie Wonder (Tamla-Motown)
- 6 DISTANT DRUMS 31 WALK WITH ME (1) Seekers (Columbia)
- 7 LOVERS OF THE WORLD UNITE 32 I CAN'T TURN YOU LOOSE (1) Otis Redding (Atlantic)
- 8 NIAMA 33 GIVE ME YOUR WORD (1) Billy Fury (Decca)
- 9 WITH A GIRL LIKE YOU 34 LAND OF A 1000 DANCES (1) Wilson Pickett (Atlantic)
- 10 WORKING IN THE COAL-MINE 35 LITTLE MAN (1) Sonny & Cher (Atlantic)
- 11 JUST LIKE A WOMAN 36 STOP THAT GIRL (1) Chris Andrews (Decca)
- 12 VISIONS 37 BLOWN IN THE WIND (1) Stevie Wonder (Tamla-Motown)
- 13 I SAW HER AGAIN 38 YOU CAN'T HURRY LOVE (1) Supremes (Tamla)
- 14 HILL-HILL-HO 39 WARM AND TENDER LOVE (1) Percy Sledge (Atlantic)
- 15 GOT TO GET YOU INTO MY LIFE 40 LOVE LETTERS (1) Elvis Presley (RCA)
- 16 MORE THAN LOVE 41 THE KIDS ARE ALRIGHT (1) The Who (Brunswick)
- 17 SUMMER IN THE CITY 42 WINCHESTER CATHEDRAL (1) New Vaudeville Band (Fontana)
- 18 THE MORE I SEE YOU 43 RUN (1) Sandie Shaw (Pye)
- 19 BLACK IS BLACK 44 I DON'T CARE (1) Los Bravos (Decca)
- 20 I'M A BOY 45 SUNNY (1) Bobby Hebb (Philips)
- 21 LOVING YOU IS SWEETER THAN EVER 46 SUMMERTIME (1) Billy Stewart (Chess)
- 22 ASHES TO ASHES 47 I GUESS I'LL ALWAYS LOVE YOU (1) Isley Brothers (Tamla-Motown)
- 23 WHEN I COME HOME 48 GOIN' BACK (1) Dusty Springfield (Philips)
- 24 BAREFOOTIN' 49 SWEET DREAMS (1) Tommy McLain (London)
- 25 AIN'T TOO PROUD TO BEG 50 I COULDN'T LIVE WITHOUT YOUR LOVE (1) Petula Clark (Pye)

A blue dot denotes new entry.

A word of explanation about apparent discrepancies between chart placings as shown in last week's Top Fifty and the figures as detailed in the "last week" column in this issue. Last week's chart was a preliminary one, prepared specially by Record Retailer early to catch our deadline... but it was subsequently adapted to deal with late-scaler returns. Hence, the "last week" placings as listed on this page are the FINAL figures for last week's chart.

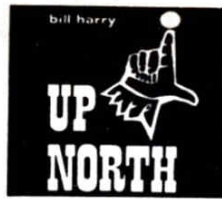
THE LONDON JAZZ **THE CAMERONS**

FOUR Norwegian Wood **I Can See You**

56 092 **polydor** 56 098



After a long, long wait, Sandie leaps back with "Run" which is the kind of song that grows on you. From the master-pen of Chris Andrews of course. Hope you like this picture, which is an R.M. photo by Dezo Hoffman.



CURRENTLY sunning it up in Spain — **DAVE BERRY**, who knows that the best way to stand up in the face of the strain and tension in show-biz is to relax.

"I set myself holidays. Early this year I spent a couple of weeks off in Portugal. When I came back I said I'd take another holiday this year and get some sunshine. So I'll just lay in the sun and eat ice cream."

Although he's not a book-worm, Dave has a small library of pocket books. "I've just finished reading 'What-ever Happened To The Corbetts?' by Neville Shute. Although I've got no favourite authors, I rate 'The Grapes Of Wrath' as the best book I've ever read. I've also read a lot about the American Indians. I'm just fascinated by them and I've got a pet thing about them because they've been so brought down. I'm interested in reading about the original cow-boys and finding out what sort of men they were."

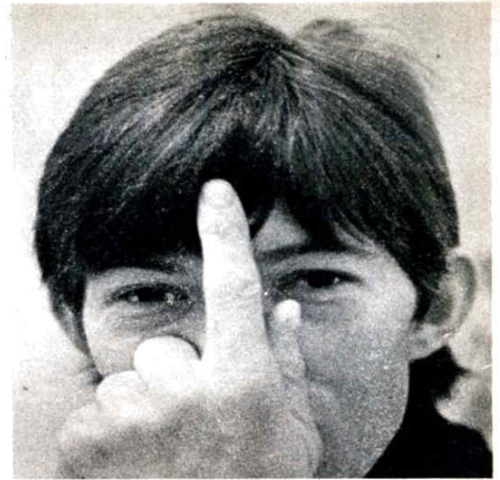
Dave is also a regular movie-goer. "The best film I've seen lately has been 'Nevada Smith'. My favourites are usually anything to do with the period after the Civil War up to about 1910. The films I don't like are the Doris Day, Rock Hudson comedies where everyone lives in a million dollar house."

Another form of relaxation is walking. "I don't like walking too much in cities. I prefer walking in small towns at midnight when everything's quiet. I also like to see historical places of interest."

"I've got a fold-up bike that goes in the back of the car. It's wonderful. I just get on the bike and ride around a few country towns."

TONY STRATTON-SMITH (Uncle Stratters) enjoying world-wide success with his novel "The Rebel Nun". **CREATION'S** forthcoming disc entitled "Painter Man"

DAVE PRESTON no longer with **THE CREATION** (short stay) **THE MERSEYS** have an obsession for buying cars. "Liverpool 'Today' album didn't sell too well in the States because 'the Cavern and Liverpool don't mean anything over there any more," says **JEFF KRUGER**, who released the L.P. **THREE GOOD REASONS** have disbanded. If **RHYTHM & BLUES** accepted offers they'd received, they'd



DAVE BERRY — there's a record called "Daddy" out now, which is the obvious sequel to "Mama". But Dave won't be recording it . . .

DO YOU SUFFER FROM SHOW BIZ TENSION? DAVE BERRY SWEARS BY SUN & ICE CREAM!

be playing in France for the next two years
Honorary Liverpudlian —

CHRIS DENNING . . . **CHRIS CURTIS** seeking someone to collaborate with him on the writing of a television script with a controversial theme—interested parties can contact him at Pvc Records . . . French TV team up in Liverpool last week filming **THE MERSEYS**.

No records for such a long time from **THE MOJOS**, **THE DENNISOONS** (disbanded?), **CY TUCKER**, **EARL PRESTON** (retired?), **PETE BEST COMBO** (resting), **IAN & THE ZODIACS** (out of the country), **KINGSIZE TAYLOR** (retired?), **THE BIG THREE** (disbanded?), **FREDDIE STARR** (?), **EARL ROYCE & THE OLYMPICS**, **RORY STORM** (waiting for Epstein?), **MARK PETERS** (waiting?), **THE HILLSIDERS** (couldn't care less?), **GERRY & THE PACEMAKERS** (retired to other fields?), **THE ESCORTS** (waiting to record?), **JOHNNY SANDON** (vanished?), **THE REMO 4** (in exile?), **BERYL MARSDEN** (?), **STEVE ALDO** (roaming?), **THE TAKERS** (waiting for Epstein?), and the many, many other Mersey groups who have previously made their disc debut. However, **FREDDIE RYDER**, **DAVID GARRICK**, **THE FOURMOST** **THE MERSEYS**, **BILLY J. KRAMER**, **CILLA BLACK**, **THE CHANTS**, **THE FIX**, **THE BEATLES**, **THE SEARCHERS**, **TONY JACKSON**, **THE KOOBAS**, **BILLY FURY**, etc., are still keeping the flag flying.

Members of the **CLAYTON**

SQUARES, **JOHN & JOHNNY**, **STEVE ALDO**, **DERRY WILKIE**, **BERYL MARSDEN**, **DAVID GARRICK**, **DAVE PRESTON**, **CHRIS CURTIS**, **TONY JACKSON**, **MOJOS**, **FREDDIE RYDER**, **JOHNNIE HAYES**, **CILLA**, **BEATLES**, **CLEM DALTON**, **KOOBAS**, **PADDY CHAMBERS**, **NOEL WALKER**, **SPEN MASON**, among the Merseysiders now living in London.

MIKE WILSH rates **TRICIA CONWAY** . . . **TOMMY SCOTT** recording female duo from Liverpool **THE CHARMERS** . . . new agents for **THE KIRKBYs**—Terry Oates Productions . . . **THE MOODY BLUES** have a Wednesday night residency at the Flamingo . . . **CLEM DALTON** compered special show for German TV concerning **NEMS** artists at **TILES** recently . . . **KEN HOWARD** says that **DAVE DEE'S** new release "Bend It" will be his biggest yet. I couldn't be so rash, but many people predict it's a No. 1. It's very different from their previous releases," he says. "I Feel So Good", first British single release from **MANCHESTER'S PLAYBOYS**, out last week . . . Manchester female outfit **THE DOLLIES** have been signed to **LARRY PAGE** for management and recording contract. **IAN HAMILTON** still retains agency . . . **KEN LEWIS** of **IVY LEAGUE** had lunch with **JANE FONDA** and **ROGER VADIM** last week . . . **ST. LOUIS UNION** leave for six-day working holiday at La Jasse, St. Tropez, on September 28. . . .



GEORGIE Fame recorded his next single last week . . . a Radio City deejay played **Wilson Pickett's** "Land Of 1,000 Dances" twice in succession . . . **Sonny and Cher's** "Little Man" a certain smash . . . **Dudley Moore** an honorary member of the **Gibbering Jim Scrududdy Appreciation Society** . . . **Tom Tierney** has left the **Luvvers** to form a group called **Jon** . . . **Richard Green** visiting the **Moody Blues** in Holland this weekend . . . when **Brian Poole** and the **Tremeloes** rehearse at **Brian's** home, they answer the phone as a chinese laundry . . . the **Flamingo** has started a regular Tuesday surfing night . . . **Brian Jones** broke his wrist in Tangier . . . how will **Crispian St. Peters** reproduce "Changes" on "RSG" and "Top Of The Pops"? . . . **Keith Moon's** mouth getting plenty of exercise . . . which girl singer on a recent tour didn't want to know about the male artistes? . . . **Georgie Fame** off to America on September 23 for a look at the music scene there . . . baritone saxist **Dave Coxhill** has joined **Tony Knight's Chessmen** . . . **Truth** now managed by **Ken Pitt** . . . **Keld** and the **Donkeys** held the **Beatles** off the No. 1 spot in Denmark for a while . . .

Viv Prince says the next big thing will be souffe — a mixture of soul and shuffle . . . memo to **Terry King**: there's a What The Butler Saw machine in the **Grapes** showing "Ice Man's Delight" . . . former **Mark Leaman** Five member **Alan Roskans** now with the **Gass** . . . his publicist, **Kit Wells**, claims **Crispian St. Peters** is a rocker . . . **Guy Darrell** on "Easy Beat" September 11 and "Five O'Clock Club" two days later . . . **Hugo and Luigi** penned the "B" side of **Flip Cartridge's** U.S. hit . . . what about the new **Peter and Gordon** song? . . . **Viv Prince** drawing bigger crowds at Marlborough Street Court than a lot of groups in ballrooms . . . **Troggs** dropped from the Radio London chart when it was No. 5 in the RM's . . . trust **Zoot Money** to get a booking at a club called the **Burlesque**, in Leicester . . . **Jess Conrad** featured in "The Human Jungle" on Sunday . . . third consecutive RM top three entry for **Beach Boys** — still without a British No. 1 . . . **Percy Sledge's** "When A Man Loves A Woman" top in France . . . **Julie Grant** concentrating on cabaret instead of records . . . **Lesley Duncan** leaving **Phillips** . . . **Mindbenders** recording next single

next week . . . fuzz boxes flown specially to **Yardbirds** in America . . . **Beatles'** "Submarine" failed to top **Bristol's** top ten. . . .

Tomorrow's People arrived in Amsterdam to a blaze of publicity . . . **Terry Kennedy** and **John Carter** have signed with **Polydor** as a-and-r men . . . **Paul Revere** and the **Raiders** filmed a **Batman** segment on Tuesday . . . former **Hollie Eric Haydock** has his own group — **Haydock's Rockhouse** — and records for **EMI** shortly . . . **Paul McCartney**, **George Harrison**, **Brian** and **Carl Wilson** and **Byrd Dave Crosby** all visited **Derek Taylor's** Hollywood home at the same time . . . **Shirley Bassey** opens at **Los Angeles' Coconut Grove** this month . . . the **New Vaudeville Band** sent a copy of their record "Winchester Cathedral" to the **Bishop of Winchester** . . . the **Byrds** have been insured for one million dollars with **Lloyds of London** against their non-return from space for some peculiar reason . . . **Rodney Burbeck** has joined **CBS** as **Press Publicity Manager** in place of **Sue Horwood** who left last week . . . dancer **Ruth Pearson** is A1+ . . .