

Record Mirror

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CLIFF RICHARD AND THE SHADOWS

INSIDE THIS WEEK'S RECORD MIRROR YOU'LL FIND STORIES, PHOTOGRAPHS (SEVERAL IN COLOUR) AND ARTICLES ON

**Bobby Darin . 4 Tops : Ex-Animals.
Lee Dorsey . Peter & Gordon . Mickie
Most. The R & B Phenomenon .
Walker Brothers . Gary Leeds**

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



THE YARDBIRDS—one of the many British groups to have undergone severe personnel changes since its formation (RM Pic.).

Record Mirror

EVERY THURSDAY

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



MIKE QUINN—a familiar face, but only just breaking into the record scene (RM Pic.).

Yes, 'the face of 1967' (his managers' words), has a disc issued . . .

EVEN in these grim days of credit squeezes and sterling crises, the fairy-tale notion of overnight stardom in the pop world remains as potent as ever. And even though the caricature manager ("Sign here, my boy, and I'm gonna make you into a big star") finds new counterparts, in reality, there are some success stories that even today seem to follow the classic pattern. Mike Quinn's is one.

As managers, we are subjected to an unending stream of potential talent ranging from the ageing R and B vocalist ("we don't want to prostitute our art but we're starving") to the false-eyelashed comptometer operator who once sang at a party ("everybody told me I was no worse than all the other rubbish in the hit parade").

But experience has little to do with pop success. In this field, there is no justice and few rules. An untried group, or a non-existent one, can rocket to the top on a song and a sound . . . whereas a hip Marquee outfit, complete with testimonials from the "In-Crowd" and with Mick Jagger in attendance at the record session, is gloriously launched into total oblivion.

So what do managers look for? Let's put it this way. Mike Quinn is remarkable for, out of a generation often attacked for apathy and spinelessness, he has shown how far it's possible to go on charm, talent and determination. He was originally in Carnaby Street, spotted by canny John Stephen and promoted to be a whizz-kid teenage manager of a boutique. His boutique soon became the Mecca of groups thirsting for sartorial hipness. The Who, Small Faces, Kinks soon become his close acquaintances.

INSTANT ACCEPTANCE!

Finally Barry Fantoni, shopping for talent as well as clothes, persuaded Mike to go to the BBC for a try-out on "A Whole Scene Going". Mike's instant acceptance by millions of televisioners surprised everyone, including himself. The fan-mail poured in for "the nice dark-haired boy who asked a question". Or the "Gorgeous one who looks a bit like Michael Crawford". Kenneth Eastaugh in the Daily Mirror put it this way: "I throw down the gauntlet for a challenger named Mike Quinn. He's the man I'd like to see given the chance of taking pop TV out of the old rut."

Mike was asked back and again and again. He travelled as an investigator with Wendy Varnals, reporting on teenage topics. He's nobody's fool. His questions had a refreshing directness that reflected the views of millions like him. He said in an interview: "I'm tremendously interested in people. If a person is boring, I keep on talking to him because I want to see just how boring he can be!"

Since "Whole Scene Going", he's been regularly on TV—one of the few pop singers besieged for autographs before the issue of a first record! As a dee-jay, he's a favourite of thousands at the Lyceum, Tiles and other London venues. Of disc-jockeying, he says: "You've got to give a show and believe in the records you play. A 'jockey' must ride his audience, lead them, sometimes even shout at them."

So it is a natural step for Mike to cut a disc. We wanted to write something especially for him—and in the end came up with a nagging melody featuring a lively bassoon. Its title "Someone Slipping Into My Mind" was strangely appropriate. Already hailed as "The Face of 1967," Mike has already slipped into the public mind.

There can be winners and losers. Mike is most decidedly on the side of "winners". It is this quality—of winning charm and unwavering determination—that managers, or anyone else on promotion are really looking for in a new artiste.

ALAN BLAIKLEY AND KEN HOWARD

'Here's why we won-and lost-America'

U.S. BEST?

THE number of British groups on the American top fifty seems to be growing smaller week by week. But the staggering success of these groups in the States has thrown up at least one good thing — American groups like the Shadows of the Knight, the Knickerbockers and the Monkees have taken the basic "British" sound and improved on it. Which seems only fair since our groups have done the lion's share of copying American groups. — Righteous Rick Winkley, 30 Terry Street, Nelson, Lancs.

MEANINGFUL

FOR the first time since their big popularity, my poor Rolling Stones have failed to get to top place of the chart. Now the "knocking" will start. But if their great tour is anything, they're certainly not in the wane. I suppose a lot of people don't realise what "Have you seen your mother, baby, standing in the shadow?" really means. It is a feeling between an adult and a child. The shadow is the uncertainty of the future. Whether we slip into a very large depression or a community war. At the same time, may I plead for no knocking of the Walker Brothers either. Like their last record, "Another Tear Falls" has not done too well. They, too, have a great tour going for them. A tour is supposed to help a record sell well. In the case of the Stones and the Walkers, I just don't get it. There's only the Beatles to go. — Linda Morton, 45 Parkstone Road, Scraptoft Lane, Leicester.

MY HOME TOWN

IT'S about time British song-writers realised that songs can be written about towns and cities here — like "Winchester Cathedral". The Americans have

been doing it for years and about almost all their towns. Examples: "I Left My Heart In San Francisco", "New Orleans", "Houston", "Chicago", "Birmingham Jail", "El Paso", "Manhattan", "Oklahoma", "Fort Worth Jail", "Georgia", "St. Louis Blues", "Delaware", "Main", "Cincinnati Fireball", "Memphis Tennessee", "Charleston", "Tallahassee Lassie", "Kansas City", "Pittsburgh Pennsylvania" — and there are many more. Let's have some more about British towns. — David Walsh, 7 Cliff Road, Sherston, Wiltshire.

MOTOWN MISSES

"REACH Out I'll Be There" is proving itself to be not only the Topp's largest-ever British hit but possibly that of Tamla, too. But oh! what a shame. Though it is, without doubt, an excellent record, there have been so many previous Tamlas which have been better in every way and yet failed to make it. The list is endless: "I Can't Help Myself", "Heat Wave", "Ain't That Peculiar", "Take Me In Your Arms", nearly everything by the Miracles. I'm pleased Tamla has made it but I urge all the new converts to rush out and buy up the ones they missed. The LP collections of the "Hits" are excellent value. — Pete Cropper, 112 Great Russell Street, London, W.C.1

NO NEW SCRIBES

LOOKING through the top fifty, I notice a marked absence of successful and up-and-coming songwriters. I can find only three songs that are not group, American, Continental or managerial compositions or self-composed. The three? There is "Winchester Cathedral", by Geoff Stephens, a record he produced as well as being the singer. Next is "Run" by Chris Andrews. The only other one is "No Milk Today" by Graham Gouldman — I think he's the only composer who

A RECENT check showed that 21 records in the British top fifty were American sung and produced. Half the top thirty LP's are American. In the American top fifty there were just eight British records—a bit pathetic, isn't it! We are drifting back to pre-Beatle days. It's a British disease, a strain of unrealism that makes British groups think they can rely on popularity when they split up etc. Do they think the public a crowd of nitwits? Groups like the Yardbirds, Hollies, Them, Moody Blues, Pennies, Pretty Things, Manfred Mann, Animals, Searchers, Georgie Fame, Wayne Fontana and Mindbenders, Mojos, Nashville Teens, Ivy League, etc. Only a few, a very few, can carry success after splitting and changing members. This "mucking-about" should be a warning—when groups start changing members, especially lead singers, they are just not the same group. I was worried about trouble in the Who until I read your article on Roger Daltry. The Who are in the forefront of a new wave of groups—and this wave could re-establish British Pop Supremacy. I can only hope the Who, Troggs, Cream, Dave Dee, etc., don't catch the "disease" otherwise our achievements spearheaded by the Beatles, Stones, Herman, Kinks will be eclipsed in the American resurgence.—Gerard Barron, 19 Singledge Avenue, Whitfield, Dover, Kent.

didn't also produce the record. No new songwriters in this fifty and only one free-lance successful composer — Mr. Gouldman. Where ARE the up and coming writers? — R. D. Fowler, 5 Downing Road, Dagenham, Essex.

BEACH BOY FANS

AS you may be well aware The Beach Boys Fan Club of Great Britain, has through unavoidable circumstances, been wound up. However, in an attempt to keep the club going, a friend, Melvyn Baker, and myself have volunteered to run the club. We are writing to you in the hope that you will give us a little assistance in getting us on our feet. By publishing the new address of the Club. The address is: — The Beach Boys Fan Club Of Great Britain, 61 Marine Parade, Tankerton, Whitstable, Kent.

We thank you for any assistance that you give us and the club. — Paul C. Knowles, The Beach Boys Fan Club Of Great Britain.

WE in Show Business realise the importance of a lucky break. May I ask your readers to help to provide those unlucky enough to be born spastic with the break they so desperately need — a chance to lead an independent life. The Spastics Society is now launching its Christmas appeal. In previous years, the public has helped handicapped people by using the Society's seals, cards and gift labels. Again this year, these provide an ideal way of not only remembering our friends but also of providing vital help for the 75,000 spastic men, women and children in Britain. In the 14 years since it started, the Society has established over 100 schools and centres and placed many hundreds of spastics in useful employment in commerce and industry. The work of the Society is gladly supported by many of us in the world of entertainment. We have come into close contact with many spastics and have always been impressed with the desire of those born with this handicap to play a full part in life. As a family man myself, and as chairman of the Stars Organisation for Spastics, may I ask your readers to give their support to this vital work this Christmas, and make our appeal a recording-breaking hit. — DAVID JACOBS, The Spastics Society, 12 Park Crescent, London, W.1.

In brief . . .

ROGER SAUNDERS, 64 Abbotsford Gardens, Woodford Green, Essex: In Memoriam: Michael Holiday, October 29, 1963, sadly remembered.

R. E. HOULT, 43 Dane Crescent, Ramsgate, Kent: Can anyone help me find a record shop in England that specialises in the selling of imported records from the Continent.

DAVE McALEER, 13 Milestone Road, Crystal Palace, London, S.E.19: Just received a letter from Rick Hall, owner of Fame Records, giving me the go-ahead to start a Fame-Goldwax records' fan club here. If readers are interested in the "soul" sounds of James Carr, The O'Jays, Jimmy Hughes, Arthur Conley etc., I would be glad to hear from them.

PETER W. PERRY, 15 NeVERN Road, London, S.W.5: I would like to hear from all fanatics who dig the Stax, Volt and Atlantic scene to write to me in the interests of forming an appreciation society or club.

MICHAEL BURNINGHAM, University of Manchester Union, Oxford Road, Manchester, 13: Can anybody help with information of record releases, here and in the States, by LeRoy Van Dyke. I know of only three singles on Mercury and two in the last year on Warner. Like to know of EP and LP releases, too.

P. SYMES, 101 Stansted Road, Bishops Cleeve, Herts: Since May 1964, I've been fighting to get the programme "Sound Of Motown" repeated on television. I've written scores of times, collected petitions and done everything except lousy threats. Anyone interested in either Dusty Springfield or the great Motown artistes please write to: Programme Correspondent, Rediffusion Television, Television House, Kingsway, London, W.C.2.

MISS VAL WATTERSON, 49 Windsor Drive, Belfast 9, N. Ireland: Thanks for the Seeker articles. They're not just an ordinary pop group. They are clean and can really sing. They'll still be popular when the beat boom is over and all the pop groups are forgotten.

S. E. MYERS, 76 Brookfield Avenue, Poynton, Stockport, Cheshire: As Johnny Burnette seems a main talking point, you might be interested to know that Johnny and his brother Dorsey wrote three smash hits for Rick Nelson in his early days. "Just A Little Too Much" (Johnny — 1959), "It's Late" (Dorsey — 1959) and together, in 1958, "Believe What I Say".

The
JOHNNIE WALKER
wishes to thank all Radio England listeners for their support in the past and wishes to announce his move to
Radio Caroline South
on 259 metres

Here's how a sophisticated night club act became the world's top rhythm & blues group and why it took them 13 years to do it...



THE FOUR TOPS — they hit the top with their ninth single here. They also have two LP's issued, and one LP coming this month called "On Top."

The Four Tops talk about Brian and Eddie Holland, and Lamont Dozier quite a lot. The reason, as you all know, is that these three gentlemen have written all of the group's hits to date.

Said Duke: "I might get to Motown about noon, and Lamont would be sitting there playing on his piano. We just sit around and gab. The tape recorder is playing. He'll come up with a little something.

"Then maybe we'll get something to eat. All the while he's thinking about the tune. We may go over to his house and come back to the studio, and then he'll get serious about the tune, and maybe contact Brian and Eddie.

"Our biggest tune, well, until 'Reach Out I'll Be There' was 'I Can't Help Myself'. That was supposed to be the biggest seller for Motown records ever. I remember Lamont phoning me up and saying that they had a number one tune. We all rushed back to Detroit—we were at Los Angeles at the time. And he was right—it did hit the number one spot."

The Tops comprise Levi Stubbs, Renaldo Benson, Lawrence Benson and Abdul 'Duke' Fakir. Levi is their fantastic lead singer, and the group have been together since 1953 when they joined up as the Four Aims, after playing with different groups in the Detroit area. It took three years and a name change before they managed to get a record contract—with Chess. But no hits. Then they moved around on a succession of U.S. labels, including Red Top and Riverside. About this time the Tops were singing in a much more jazz-influenced way, and they happened to meet up with a long-term friend Berry Gordy. Berry signed them for his Jazz Workshop label where they had an LP issued. Then they moved to the Motown label and cut the beautiful Holland-Dozier-Holland song "Baby, I Need Your Loving" which was a national hit in the States. It created quite a bit of attention here, plus a cover version.

Then the top fifty hits came in abundance. "Without The One You Love", "Ask The Lonely", and their first two British hits. "I Can't Help Myself" and "It's The Same Old Song". The "Helpless" single was withdrawn and "Something About You" came next, which didn't

make it in Britain. Nor did "Shake Me, Wake Me". But then the Tops had their smallest American hit in the shape of "Loving You Is Sweeter Than Ever", which stayed in the British top fifty for a total of three months. Now comes "Reach Out I'll Be There", which according to the Four Tops is a slab of folk-rock, if you can believe that. It's top in Britain and America and has already sold over a million copies.

Funnily enough the Tops never used to sink any kind of rock, or even R & B at all. They were known as class night club performers. They appeared in night clubs all over America for many years, starting with their first engagement at the Ebony Lounge in Cleveland, Ohio—for which they were paid three hundred dollars a week, which was then a considerable amount of cash.

Just before they joined the Motown empire, they signed a contract with Billy Eckstine, who was himself to record for Tamla in the near future, and they travelled around the country as his backing group. Together, they played in some of the best night-spots in the States, especially in Las Vegas and Reno.

Another way in which the Four Tops have benefited from Tamla-Motown, is "The Motown Treatment" of professional grooming for stage, cafe and TV appearances. Their 'in person' acts are studied with different kinds of dance steps, and they are reputed to have one of the best of the Tamla acts.

And incidentally, for anyone who saw the film of them on 'Top Of The Pops'—they don't always use the subway to get to their work.

NORMAN JOPLING



Cecilia Marcheta Rosalie
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 this great new LP



BEATLES BEATEN!

Beach Boys take over as number one vocal group in new poll

STAND by for some pop-shattering surprises in Record Mirror next week when we announce the results of the 1966 popularity poll. Virtually every single section has some eyebrow-raising verdicts from the thousands of reader-fans who took part.

Shocks? Well, how about the Beach Boys beating the Beatles to top spot in the World Male Vocal Group section? The margin was narrow, but nevertheless decisive. Beatles top in the British group section, of course, but there's still a shock result with the Small Faces edging the Rolling Stones down a peg in this department!

Cher has ousted a stack of class opposition to whiz in the World Female Vocalist section at second place — second to Dusty Springfield, a two-section winner by substantial margins. That famous sex-symbol trumpet star Helt Alpert and the Tijuana Brass are runners-up to the Shadows in the instrumental section.

Obvious point: The Elvis fans have remained steadfast and true — as regards his singing ability, his sartorial elegance and his best-disc performance via "Love Letters". We also ran a section for the "worst-liked" record of the year and this has a few surprises too — but we'll keep you in suspense over that one.

Tom Jones has stepped up his challenge to Cliff's crown as top British singer, coming very close indeed to top spot. And the man who won the "most promising new singer" department is Chris Farlowe, quite easily — remember he had a number one hit to his credit when voting started.

The Dee-jays have come in for quite a shake-up, with James Saville, the well-known coal-digger, being the exception. And the producer of "Top Of The Pops" should be glowing with pride at the runaway win in the favourite radio and TV show.

Enough in that little lot to whet your appetite? Then make positively, absolutely sure of your copy of Record Mirror next week — we'll be printing the actual voting and giving the fullest of lists in each section.

Of course, there were the usual "rigging" attempts. Fortunately, the company which handled the analysis and counting are experts in this field. They can spot phoniness a mile off. And the fans of one group who actually filled in votes using carbon copies to save time — they stood no chance. And the devotees of a certain girl singer who filled in a stack of votes in the same handwriting and posted the letters in the same post-box at the same time... no chance once again!

However, this authoritative popularity poll, eagerly awaited by the whole pop industry, has now been finalised. And checked and double-checked. Don't forget — it's in next week's issue.

PETER JONES



The Troggs were mobbed by several hundred fans (see RM pic above) when they opened a new girls' clothes shop, called 'City Girl', in Victoria last week. They were mobbed so severely that the police had to be called to restore order.

TAMLA'S TOPS HERE NEXT MONTH FOR CONCERT!

THE chart-topping Four Tops arrive in England on November 7. They will undertake TV and radio work and appear in their only United Kingdom concert this year at London's Saville Theatre on November 13 at 8.30 p.m.

Brian Epstein completed the deal in New York at the weekend. He has not yet made plans for a Christmas presentation and the Four Tops will not be appearing with George Fame in an Xmas show as rumoured.

The supporting bill for the Four Tops concert is being set and the group's TV and radio appearances will be announced next week.

CHER WAXES GOULDMAN SONG

Cher has recorded a Graham Gouldman number for her next British single. Titled "Behind The Door" it is expected to be released by Liberty in about three weeks' time.

Gouldman has previously penned hits for the Yardbirds and the Hollies. Herman's Hermits current British hit, "No Milk Today", is another of his songs.

Sonny and Cher's next Atlantic single is "Living For You" written by Sonny. Both that and Cher's record were cut in Hollywood last week. Their joint disc features an unusual violin break described as a cross between gipsy music and country and western.

SPECTOR FOR RONNETTES' NEWIE!

Phil Spector, who recently announced his intention of retiring from the pop scene, has returned to produce the Ronettes' new single. Their proposed newie "I Can Hear Music", which was produced by Jeff Barry, has been withdrawn. Spector has been working on the new title for two months and it will be announced shortly. The single is set for release on London American.

DON DISC

Donovan's "Sunshine Superman" is being released by Pye here on November 15. The "B" side is "The Trip", the same as on the Epic label in America.

He has his own one-man show during the afternoon of January 15 at the Royal Albert Hall and flies to America for fourteen days in February.

BALDRY AT BOGNOR

The Marquee Club have taken over Bognor Regis Shoreline Club for Saturday evening sessions. The first night will be this week (October 28) when the Action, Lonk John Baldry, David Bowie and the Buzz and Bluesology. It is planned to extend the Marquee evenings to other days later.

NEW BEACH BOY DATE

An extra concert at Hammer-smith Odeon has been added to the Beach Boys' British itinerary. It is to be held on November 14. The extra venue has been included as a result of the huge demand for tickets.

BURDON HECKLED ON FAME TOUR

Though he wasn't scheduled to be on the bill, Zoot Money appeared on stage at the end of Georgie Fame's act at Finsbury Park dressed in jungle helmet and windcheater and poured whisky over the musicians. That caused a riotous end to the first night of a good tour.

Georgie leaped round the stage with a guitar during much of his act and only occasionally returned to the organ. He used two drummers and three coloured dancers from "RSG" for extra effect.

He combined his brand of music with a big band very well and remembered that there were fans upstairs as well as in the stalls.

Eric Burdon looked rather nervous, but cheered up when he calmed hecklers by singing "it's very easy to sit in the dark making funny noises, but if you come back stage I'll kick your head in". He put his blues numbers well — especially "Gin House Blues" — and had to do three encores of

"Jailhouse Rock". Chris Farlowe has improved tremendously in his stage manner. He now uses the whole stage to good purpose instead of standing in one spot. "I (Who Have Nothin')", "Out Of Time" and "Ride On Baby" were the most popular of his numbers.

Geno Washington and the Ram Jam Band retain something of the 1957 feel about them. Saxons and guitars are swung about and members of the outfit jumped up and down. A lot of Jimmy Cliff and James Brown-type numbers were included in the routine which went from one song straight into the next. "Sock It To 'Em JB", "Ride Your Fony" and "Respect" were perhaps the best numbers.

The Butterfield Band were maybe a bit dated but certainly fine musicians with a feel for their music. They played mainly original numbers and went down well, but Geno's fans gave them a bit of a rough ride.

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records wanted

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publications

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songwriting

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A.I. LYRICS required, North and South Songwriting Service, 6 Denmark Street, London, W.C.2.

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INTRODUCTIONS to new friends of the opposite sex arranged by post. Members, aged 16 upwards everywhere. Details under plain cover from: Mayfair Introductions (Department 9), 60 Neal Street, London, W.C.2.

PEN PALS FROM 100 COUNTRIES would like to correspond with you. Details and 150 photos free! Correspondence Club Hermes, Berlin 11, Box 17/M, Germany.

CHARLIE CHESTER CLUB. Servicemen aged 19/23 wanted urgently as penpals. Josie Veen, now at 49, Tunley Road, Tooting, London, S.W.17.

fan clubs

KENNY BALL APPRECIATION SOCIETY. — S.a.e. to Miss Pat Sanders, 18 Carlisle Street, London, W.1.

GEORGIE FAME fan club. Secretary, 47 Gerrard St., W.1. 1029

ROLLING STONES FAN CLUB, 63-69 New Oxford Street, London, W.C.1.

JIMMY JAMES AND THE VAGABONDS Fan Club.—S.a.e. Wendy Young, 92 Offord Road, N.1.

TOM JONES OFFICIAL FAN CLUB. S.a.e. to: Jo or Lynne, 239 Charlton Road, Shepperton, Middlesex.

ENGELBERT HUMPERDINCK OFFICIAL FAN CLUB. S.a.e. to: Lorna or Bill, 44 Fontmell Park, Ashford, Middlesex.

dances

FLAMINGO
33/37 WARDOUR STREET
LONDON, W.1.

DO NOT MISS Mike (radio 390) Raven's genuine authentic ROCK 'N' ROLL DANCE DATE every Sunday 8-11 p.m. Guests very welcome. Rock Fan Club membership cards will admit you at special fan club member price of only 5/-. Your guests only 7/6d.

CALLING ALL GENUINE R & B FANS! Mike (radio 390) Raven invites you to hear the latest R & B sounds on disc direct from the states—every Thursday 8-11 p.m. Don't miss this great date to dance or listen to the best R & B Sounds around. Come and enjoy yourselves.

for sale

EARLY ELVIS BOOKS and Monthlies, Stones books for Sale—7 Mount Mapas Villas, Dunlaoire, Dublin, Eire.

Downtown. FONTANA—Katch 22's "Major Catastrophy", Alex Harvey's "Work Song and the Happenings", "Go Away Little Girl".

CBS—The Impac's "Too Far Out" and Thane Russell's "Drop Everything And Run". ATLANTIC—Art Freeman's "Slipping Around". POLYDOR—Scott Taylor's "I Can't Get You Out Of My Mind". Roger Bennett's "Memories", Rox Martin's "When She Touches Me" and the Fleur De Lys' "Mud In Your Eye".

PYE—Fives Company's "Session Man". Sheila Carter and Episode Six's "I Will Warm Your Heart". Steve Hammond's "The World Is Wrapped Round My Neck" and Tony and the Graduates' "Edelweiss".

PICCADILLY — the Bystanders' "My Love — Come Home" PYE INTERNATIONAL — the Motions' "Every Step I Take". HISPAVOX — Los Pekenikes' "Arena Caliente. REPRISE—Dean Martin's "Nobody's Baby Again". WARNER — Lorraine Ellison's "Stay With Me".

NO BEAT ON ROYAL SHOW

Beat groups are not represented in this year's Royal Variety Performance on November 14. Gene Pitney appears for the first time, as do the Seekers and Matt Monro.

The pop world is also represented by the Bachelors who have appeared before. French singer Gilbert Becaud also appears, with Henry Mancini — expected to conduct a specially-assembled orchestra — Juliette Greco and Sammy Davis Jnr.

Tommy Steele and comedian Jerry Lewis join singer Wayne Newton on the bill which also includes Frankie Howerd, Kenneth McKeellar, Des O'Connor, Morecambe and Wise, Nadia Nerini and Christopher Gable.

The Royal Variety Performance will be screened in its entirety on BBC-1 on November 20.

TWO NEW RADIO POP SHOWS

Two new BBC-Light pop shows take the air next week. They are "Monday Monday" which begins on October 31, and "Pop North" (November 3).

Broadcast "live" from London's Playhouse Theatre, "Monday Monday" will feature the Fortunes and Anita Harris (October 31). Paul and Barry Ryan and the Rockin' Berries (November 7). Lulu and the Ivy League (14). Barry Alldis is the regular host.

Herman's Hermits and David and Jonathan guest on the first "Pop North" show and Georgie Fame and the Alan Price Set are scheduled for later programmes in the series. Compere is Ray Moore.

PITNEY DISC OUT NEXT WEEK

AFTER being put back two weeks running, Gene Pitney's "Just One Smile" is finally scheduled for release by Stateside on November 4. Vince Hill's "Invisible Tears" (Columbia) is out the same day.

Dave Berry's Decca newie is "Picture Me Gone" and on RCA, Eddy Arnold sings "Somebody Like Me". Gerry and the Pacemakers' U.S. hit "Girl On A Swing" is on Columbia and David McCallum (Capitol) has a double "A" side—"Breckenridge House" and "In The Garden (Under The Tree)".

Other November 4 singles include: STATESIDE—Kenny Price's "Walking On New Grass", Dale Brooks' "Wanna Be Your Girl", Inez and Charlie Foxx's "Come By Here", Slim Harpo's "I'm A King Bee" and Gloria Jones' "Finders Keepers".

TAMLA MOTOWN—Brenda Holloway's "Hurt A Little Everyday", COLUMBIA — Tommy Tate's "Big Blue Diamonds", The Cheatin' Hearts' "Zip Tease", Guy Carawan's "Ain't You Gotta Right" and Toni Daly's "Like The Big Man Said".

DECCA — Steve Darbishire's "Trains Trains", Three People's "Suspicion" and Mantovani's "Somewhere My Love". LONDON — Jack Jones' "A Day In The Life Of A Fool" and We The People's "He Doesn't Go About It Right".

CORAL — Jackie Wilson's "Whispers", PHILIPS—Los Cincos' "Most Exclusive Residence For Sale" and Susan Maugham's "Where The Bullets Fly". MERCURY—Bob Miller's "Uptown And

'Really, I don't care whether I am in the charts or not, I don't need them,' said Bobby, who hasn't been seen for three years

BOBBY DARIN is back in the charts after an absence of nearly four years. He makes this spectacular comeback via the folksy "If I Were A Carpenter", making this his first big hit since "Things" in 1962.

Last week I rang Bobby at his Los Angeles home on the trans-Atlantic phone to congratulate him on the success of "Carpenter" in the R.M. charts. It was ten in the morning Los Angeles Time, 6 p.m. over here, and by all accounts Mr. "Mack The Knife" Darin had just awoken.

"Really I don't care whether I am in the charts or not" was the reply that I received when I asked Bobby what he felt like about being in the charts after such a long time. "I don't need to be in the charts, I'm not that sort of artist, but I suppose it's nice to know that people still remember you".

for single release

"I recorded 'Carpenter' for single release, it's a very commercial number, it was given to me to record by my A and R man, I've never met the writer of the song, but I understand that his songs are in great demand now."

It was in 1956 that the young Mister Walden Robert Cassotto, when still a teenager, took one of his own compositions, the gimmicky "Splish Splash" into the charts. Bobby then enjoyed success in the States with numbers like "Early in The Morning", "Queen of The Hop", "Mighty Mightyman", "Plain Jane", but it was not until "Dream Lover", another of his own songs that he really scored over here. Bobby outgrew his rock image and for his follow up record, he changed to a far more sophis-

ticated style, and it paid off, in more ways than one. The record was another million seller, "Mack The Knife" and it firmly established Bobby on the map as an entertainer. Bobby went from strength to strength with "Beyond The Sea", "Clementine", "Lazy River", "Nature Boy", all hit parade entries. In films we saw Bobby in "Come September" which gave him another chart success with "Multiplication". In 1962 Bobby had his last million seller in the shape of "Things" and ever since there have been lean times chartwise for Mr. Darin.

In this same year Bobby changed labels from Atco (London over here) to Capitol. The hits stopped coming for Bobby — for Capitol he recorded such numbers as "If A Man Answers" (from the film of the same name), "You're The Reason I'm Living" and "Eighteen Yellow Roses". Bobby to make up for this lack of hits scored in such films as "Pressure Point", and "Hell is For Heroes".

In the film "Come September" Bobby met the attractive young actress Sandra Dee and when they met again in the film "If A Man Answers" they married.

And yet again Bobby changed labels. He joined the Atlantic label but this change did not bring the hits, he missed out with "We Didn't Ask To Be Brought Here" and others. He had two albums released on that label, "Bobby Darin Winners" and "Atlantic Discotheque". Recently Polydor Records over here took over the release of Atlantic over here from Decca and they put out "The Shadow Of Your Smile" album with songs such as "What's New Pussycat" and "The Ballad of Cat Ballou" included on it and a single "Mame" but still no hits.

Now luck is with Bobby "If I Were A Carpenter", is a hit on both sides of the Atlantic. But is Bobby pleased, it seems he couldn't care less.



BOBBY DARIN—one of the great hitmakers of the rock 'n' roll era, until his demise in 1963. But now he's back on his old U.S. label with a gigantic hit—"If I Were A Carpenter". This is one of the most recent photos of him.

As news on Bobby has been almost non-existent recently I asked him what he had been doing recently in the way of appearances. His reply seems unbelievable.

"Apart from a few cabaret dates in January of this year I haven't made any public appearances or dates since 1963, the reasons for this are far too personal to go into now."

It is known that Sandra Dee recently divorced Bobby and that above all is the reason.

"I expect I will make another film soon though nothing is planned, good scripts are too few and far between."

The big question at the moment is whether Bobby will come over to this country in view of his records success. On this subject he said, "I just don't know, I suppose I might, on my last trip to Britain in '60 with Duane Eddy it was all work and I didn't get time to look around as I wanted to, if I do come it would only be for a few TV dates."

Bobby Darin has no excuse not to visit this country, he can't use the well known excuse of pressure of work, so Mr. Darin, "Let's Be Seeing You."

PHILIP PALMER

14 hit releases for only 20/-



A record in aid of The Save the Children Fund.

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Andy Williams Dusty Springfield
Cliff Richard and The Shadows
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your chance to help me



Johnny Dankworth Cleo Laine
Roger Miller Frankie Vaughan
Spencer Davis Group
Sandie Shaw Val Doonican
Swingle Singers Harry Secombe
Kathy Kirby Ken Dodd

available from your record dealer

RHYTHM 'N' ROLL

Lee Dorsey and Marshal Sehorn talk about their definition of soul . . .



"I love all girls, every girl, as every girl by now, has well-shaped and a flat stomach that order."

Your qualifications? Then maybe you. But there's more. "But even a girl without these fascinate me—lovely eyes, a good smile. Though he likes the company of a defence barrier around his heart. "I am very wary of girls and I am concerned," he added. "Sometimes she let me down badly. She really with an English girl. It wasn't true but she wouldn't believe me and say we were finished. "I am still not really sure whether anyway or whether she really believes wary of serious affairs. Usually I months and then it finishes."

Is he the sort of person who has children?

"Marriage is fine for married people thing to say. What I really mean get married if the right girl comes along."

Taking girls back to his flat is a problem. He has a continuous conflict and they are all insanely jealous. He address a secret, somehow the fact know how long he'll be able to stay without being bothered too much.

"Every single aspect of my life is said. "I have no privacy at all. She asked for autographs in the street and refuse to sign, but this is not often."

Being an only child, Gary was very close to his parents and misses them a great deal.

"I phone them up quite often," he said, and continued rather wistfully. "I hate writing letters, however. I really miss them a lot. England for a holiday soon."

"When I first started on this career now they are very proud and happy. With more money than he knows to fritter it away too often in clubs."

"I prefer to stay in most evenings bored and I go out to somewhere like about once a month. When the weather we were always going out to wild parties more peaceful pastimes in the evening."

"I cook exotic, spicy dishes," he continues always watching the chef and eventually he times I will bring a girl home and cook a meal. The rest of his time he will spend sleeping and looking at fan mail. In fact, his business, he says, is sleeping and his height of Religion plays a dormant role in his life."

"I am still trying to work it all out for myself all about the different religions, and I think I would never take part in black magic about it."

"Really I enjoy quite morbid subjects. On Britain was to go and see Madame Tussaud's me," he said with a nervous smile.

Despite his friendliness and easy-going nature it almost made me nervous to talk to him. He speak so softly that it is hard to hear him."

For the first few years of his life, Gary this, he thinks, could have caused his death. He likes being in small rooms because of the turning point in his musical career Proby's drummer. He was only here for a while."

"When I first came to Britain it was because people I prefer them to the Americans." It's a mature outlook on life, especially English. Recently he has branched out making something he lacked before, and now he is quite

LET us — I suggested to Lee Dorsey (and his manager Marshal Sehorn) — try to sort out some of the confusion over the use of the terms rock 'n' roll, rhythm-and-blues, and soul. How do you define them, Lee?

"I think you need soul to do rock 'n' roll — and most kinds of music. The only difference between r & r and r & b that I can see is in the handling of a standard blues. You can get a lot MORE soul into them than into rock numbers. Me, I do both. And some of my songs,

like 'Can You Hear Me' is a mixture of rock and r & b. "But you can't get by without soul. You need it for jazz, folk, everything. In the old jazz, which I prefer, you can really hear the soul — like when they're sounding like roosters crying and cows mooing! Yeah, Fats Waller, Louis Armstrong, and Duke and Count — they're gold pieces. As for some of the modern jazz sounds — well, I find them repetitious. I'd sooner hear rock or r & b. "Soul is expressing the emotions of the inner self, being able to get people to

feel what you are doing. I guess it's something that Negroes inherited a long time ago when picking cotton." Marshal Sehorn said: "Lee and I have talked about this a lot. I'm of German ancestry but I was raised on a farm in the Bayou country near New Orleans — where we both come from — and I've been listening to soul music since I was a child. That's how we get "blue eyed soul brothers" — white guys from the South who grow up with Negro music. See, the real deep feeling, authentic blues

singers are men like Arthur Big Boy Cruddup, Big Bill Broonzy and the old timers. Today, we have modern versions, like Otis Redding, using saxophones and rock beats. In the old days there were only three things a coloured man was allowed to sing about — whisky, sex and religion. Now he can interpret anything he likes, though love is still the key to 90 per cent of the songs." "That's right," said Lee. And how did this charming team — a black singer and a white manager, both from New Orleans — come to form their tremendously successful partnership?

"I started out as a boxer — to which I owe this face," said Lee. "I got to the point where I could either go on fighting nobodies or stick around for a long time waiting for a shot at the title. I was young and cocky, I got bored, I quit the fight game. I drove home to New Orleans from Portland, Oregon — thousands of miles without stopping except for gas and oil, eating very little. I wanted to get home fast. I did. It landed me in hospital for two weeks, recovering. During those two weeks I thought about what I wanted to do and I finished up beating out panels in a body repair shop. Then I met up with Marshal who wanted to make me a recording star. I was a bit doubtful, but it worked! Don't know which of us was more surprised. Me, I think."

"Yeah," continued Marshal, "I was told about this guy beating fenders and couldn't believe he'd be any good. But I checked him out and he gave me a record he'd made already, 'Lottie Mo.'"

I took it with me on a business trip to New York, along with a lot of other records I'd picked up in my travels. One night, I was playing them through and when I came to Lee's I really heard something. It had that Lee Dorsey sound. Distinctive, not a copy of anyone else. So I wired him to come up to New York and discuss making a few records. He came, and he was very hard-headed. I had to convince him I was really interested in him. Finally I made him believe it and I had a contract drawn up and gave it to him. Then I said I'd be back in New Orleans in a few days and we'd do the recording session. He said 'Oh no. I thought you wanted to do the recordings right here and now. Let's forget it.'"

So I gave him the contract back and said "OK, keep it, wait till I get back and see how you feel then because I'd much prefer to do the recording in our home town. I guess it was giving him the contract back that gave him confidence in me."

"The first record we made at that session in New Orleans was 'Ya Ya' and it sold a million. Since then, the company I was with got into financial difficulties and it broke up. But Lee — who by that time was a star who could have signed with others for a lot of money — decided to stick with me. I'm very grateful."

Lee added: "We've both done all right. It's better than working down a coal mine — and to tell you the truth I've never even seen a coal mine, though I've been hoping to see one on this tour of Britain."

DAVID GRIFFITHS

EX ANIMAL ADVENTURES



HILTON VALENTINE (below) and CHAS CHANDLER seen together during the Animals' hitmaking days together (RM Pic.).

NEVER one to let a good thing pass, Chas Chandler has signed and brought to this country a 20-year-old Negro called Jim Henry who — among other things — plays the guitar with his teeth and is being hailed in some quarters as main contender for the title of "the next big thing."

Chas first heard John playing in one of those myriad Greenwich Village clubs. It wasn't long before the ex-Animal had convinced the young man that the streets of London could be turned into gold for him.

"He looks like Dylan, he's got all that hair sticking all over the place," Chas told me. "He's coloured but he doesn't think like a coloured person. He's got a very good idea of what he wants to do."

Jim's potential as a songwriter seems almost limitless. He has, apparently, written over 200 songs already and is always putting pen to musical paper when new ideas strike him.

"He's better than Eric Clapton," Chas claimed, getting to the main point about Jim. "He played with the Cream at a London college date and played Clapton off the stage. Ginger Baker didn't want him to go on because he said he had to have Eric there to work with him. Clapton admitted that Jim was a fantastic guitarist."

A minor sensation was caused when Jim went to Knuckles Club one evening and sat in with a band called the Deep Feeling. When he started playing the guitar with his teeth and producing intelligible sounds, people sat up and took notice.

While Chas busied himself searching through an evening paper in a quest for a receptionist for his management and agency business, I asked Hilton Valentine

how things were going for him since his departure from the Animals.

"I've found peace of mind, I'm content," he replied in most un-Hiltonian tones. "I'm doing now what I've always wanted to do."

Looking much neater than he has for some time and sporting a new shorter haircut, Hilton was continually raving away about Donovan's U.S. LP, "Sunshine Superman."

"We were just talking about him and wondering if he could become a future Poet Laureate. It's normally old guys that get it, but why shouldn't Donovan? The things he's writing now are beautiful. One of the songs on the album is about a giant seagull."

He quoted some of the song's lines, then spoke about another of the tracks which involved hundreds of little children all holding a man's hands.

"I'm recording the Race soon," he said happily. "Their girl singer has really built up, she's got a great voice. They've got some electric guitars in the line-up now."

"I'm not doing any TV's on my own record, 'Summer Of The Witch', I'll wait and see how it goes when it's released before I start doing anything about it."

Hilton Valentine as a folk star? Something worth waiting for.

RICHARD GREEN

NEW from DECCA

45 rpm records

UNIT FOUR plus TWO
I was only playing games F 12509

THE MOCKINGBIRDS
How to find a lover F 12510

THE RIGHTEOUS BROTHERS
The white cliffs of Dover HL 10086

DECCA LONDON

s. My ideal
one must know
long hair, a
pair of legs
mach in

Gary Leeds will be interested in

qualities always has something to figure or a sweet mouth." of girls, Gary claims to have built when it comes to love. n't really trust them as far as love ago, an American girl friend of and some story about me going out ue actually, just a publicity stunt, made a Transatlantic 'phone call to

ther she wanted to finish with me eved the story, but I am still very tend to see a girl for four or five

would be happy with a wife and

people," he smiled. "What a stupid is that I would very much like to along, but I haven't met her yet." r a quiet drink or chat presents a ngent of girls guarding his residence However hard he tries to keep his s will always find out. He doesn't y in his new flat with Graham Nash

is now dominated by my job," he ometimes I get fed up with being

THE WALKER BROTHERS
—a moody colour shot of the stormy threesome. Gary talks in intimate detail about his private life in this feature.

but I expect they might come to

reer they were a bit dubious, but oy about my success."

s what to do with, Gary tries not

gs," he told me. "Occasionally I get ke the Cromwellian, but this is only lker Brothers first came to England rties and clubs, but now we prefer gs.

nd. "When I used to play in a club, I was e taught me lots of unusual recipes. Some- full meal for us both." ns, reading novels by people like Heming- favourite place is bed, his height of happi- misery is getting up in the morning, at the moment, myself," he said seriously. "I enjoy read- find witchcraft and astrology very absorbtic, but there are some very spooky tales

e of the first things I did when I came to d's chamber of horrors. Murder fascinates

manner, Gary is a highly nervous person. as he cracked his knuckles, or drummed his head away quickly. Sometimes he will

ry's parents were always moving around. sperate need for security in his personal they make him feel "relaxed and secure". came when he flew to Britain as P. J. a short time and he hated it.

horrible. But now I have got to know the e admitted. "They seem to have a more girls. They're really something!" o records. This has given him the promi- te happy with life. Almost.

ANNA WALLINGTON



GARY LEEDS IN PRIVATE



Mickie, branching out into films says 'I've never made a classic pop record...'

INTerviewing Mickie Most is a task made difficult by Mickie's success. Because although success hasn't affected Mickie too much (he still makes it hard to get a word in edgeways when he's talking), his surroundings have changed. His desk in his sumptuous office is so big that when you sit in the chair facing him, you almost need a pair of binoculars to see him. Lip reading helps too.

Around the walls of Mickie's penthouse office are framed gold 45's—most of them on the MGM label by Herman's Hermits. That group is a subject about whom Mickie is very, very touchy.

"Everybody knocks Herman's Hermits. You know, it's the big thing to knock them. Now, I don't know why. In America they sell more records than anybody except the Beatles. I believe they sell even more records than the Rolling Stones in America. But Herman sells as a face. People know his face there, it's a household face. He'll last as a record seller, much more than the Animals, say.

"I'm very pleased about 'No Milk Today' doing so well here. It's Herman's biggest for a while. I didn't release 'Dandy' here because I know it would be slammed by the critics. I think it's a great record, but it was written by Ray Davies and there are traces of 'A Well Respected Man' in it. Now, I just know how everyone would come down like a ton of bricks on Herman for doing something they thought was a crib of some other artist."

Now that Mickie has made himself a big reputation as a record producer (and a fortune in cash too) he has decided to branch out into the motion picture scene.

"I've always been a movie fan. I've got a cinema at home and I show several films every week there. Now, I think that pop music is going through a dull phase—in fact pop goes through short exciting phases and then longer, more stagnant phases. At the moment I'm not thinking of making any more records, other than for the artistes I'm with already. So I want to make films.

"When I made records I was never influenced by records by anyone else. I don't think that it pays to be. I heard plenty of sounds but they never influenced me—I couldn't do what they did in the States and make each record like the one before. Take the McCoys—variants of 'Hang On Sloopy' ever since the hit.

"I don't know whether I can do the same thing in

films. The film I'm working on at the moment might be called 'Dandy'. It's about this bloke who is very sharp—very well dressed and very smooth. He's a kind of hustler and he gets into trouble with each gang he goes with, so he has to move on, all the time. He gets plenty of women. In the end the gangs catch up with him. But it's not essentially a sad film. I don't want to make a masterpiece—just a film where people will come out of the cinema and think that it was a good enjoyable film. I couldn't try anything too ambitious yet. At the moment I don't study anyone's individual style, but I do look out for special effects and other things to embellish the film and keep up the viewer's interest. I'm working on another film as well, but I haven't gone very far into it.

"I think it should be more satisfying, artistically and in every other way, to make motion pictures rather than pop records. I don't mean that I'll be giving up making records. But I won't take many new artistes on.

"At the moment I'm producing Donovan's records. But I don't know when they'll be issued in this country. There was a time, just after I first started to make hit records that I thought it was easy. All my records were hits, and I thought, this is easy. So I started taking on recording groups and artistes who I had no faith in. Naturally they didn't do anything. So now I just stick to the ones who I can devote all my attention to.

"But I've never made a classic pop record. I mean nothing like the Righteous Brothers 'You've Lost That Lovin' Feeling'. I suppose the nearest thing I've ever got to that was 'House Of The Rising Sun'. But that was the Animals—they had that sound without me. I just put it on record. I feel sorry about the Animals breaking up, even though I don't record them anymore. They were a fantastic group in their hey-day. But the sound can't continue with everyone leaving. In my opinion the Animals were Eric Burden and Alan Price. Now, when Alan and John left the sound was watered down. I'm not slamming Barry or Dave. But the Animals were the Animals and you can't put in substitutes for the original members, no matter how good they are."

Then Mickie played a copy of the new Donovan record, which has just been issued in the States. It's called 'Mellow Yellow' and it's quite sensational. But as Donovan's U.S. chart-topper 'Sunshine Superman' hasn't even been issued yet, nobody knows when the new one will see the light of the English day.

Mickie had some other things to say about the scene, some of which were in favour of the present group scene, but mostly Mickie feels very strongly against the number of records issued.

He's got one problem though. Mickie doesn't read books. For some strange reason he hasn't read a book in his life. And he's wondering what to do about finding good stories or scripts for his films. Any ideas?

NORMAN JOPLING

Decca this week

THE MAMAS & THE PAPAS

Look through my window RCA 1551

PAUL ANKA

Poor old world RCA 1551



PAT MCGEEGAN & THE SKYROCKETS

Red rose MD 1061



Jopling and Peter Jones new albums reviewed by Norman Jopling and

Dated yet effective R & B LP's from Sam & Dave & Robert Parker



SAME AND DAVE — although they now record for Atlantic (their latest single is "Said I Ain't Gonna Tell Nobody"), their old label Roulette issues an LP by them this month.



ROBERT PARKER — his new LP includes both of his singles (RM Pic).

ROBERT PARKER: "Barefootin'" — Barefootin'; Let's Go Baby; Mr. Pitiful; I've Been Loving You Too Long; Soul Kind Of Loving; C.C. Rider; The Scratch; Happy Feet; In The Midnight Hour; Directly From The Heart; Heading For A Fall; I Can't Help Myself (Island ILP 942).

FANTASTIC cover on this record. Robert sounds like a coloured George Fame and the utter simplicity of the Parker style of singing, and the sparse but effective backings directed by one Wardell Quezergue. Perhaps this kind of music is retrogressive but "Barefootin'" will be remembered for a long time. He moulds other people's songs to his own style and he only falls down on "I've Been Loving You Too Long" which can't be compared with Redding's soulful (a corny but effective word) treatment. The main trouble with this disc is the spelling mistakes on the sleeve. Pickett/Copper indeed!

★ ★ ★ ★

VARIOUS ARTISTES "Hit '66" — In the Midnight Hour—Wilson Pickett; A Sweet Woman Like You—Joe Tex; Only Love Can Save Me Now—Solomon Burke; Love Makes The World Go Round—Deon Jackson; Good Lovin'—The Young Rascals; So Much Love—Ben E. King—I Got You Babe—Sonny and Cher; When A Man Loves A Woman—Percy Sledge; Satisfaction—Otis Redding; Gloria—Shadows Of Knight; I'll Take You Where The Music's Playing—Drifters; Cool Jerk—The Three Caps. (Atlantic 587-027).

"Midnight Soul"—I Can't Turn You Loose—Otis Redding; It's All Over—Wilson Pickett; Down In The Valley—Brother Jack McDuff; Warm & Tender Love—Percy Sledge; Neighbour Neighbour—Jimmy Hughes; Willy Nilly—Rufus Thomas; Midnight Hour—Little Mac & the Boss Sounds; I'm A Man—Joe Tex; Goodnight My Love Pleasant Dreams—Ben E. King; Got To Get You Off My Mind—Solomon Burke; You Put Something On Me—Don Covay; Aw! Mercy—Booker T. & the M.G.'s (Atlantic 587-021).

TWO collections of recent sides from the Atlantic catalogue. Most of these have been in the pop or R & B chart and they make two fine LP's — especially for parties. On the "Hit '66" LP there are some tracks which can have been included for no other reason than to annoy the majority of buyers, who will be the R & B crowd. After all who really wants Sonny and Cher singing between Ben E. King and Percy Sledge. A place for everything, and everything in its place and all that. Magnificent sleeve notes by our friend, colleague and variety artiste Richard Green.

★ ★ ★ ★

SAM & DAVE: "Sam & Dave" (King GKL 4001).

FROM the Roulette catalogue, who recorded Sam & Dave before Atlantic comes this gospel-inspired LP. The songs are all pretty good, but the backings aren't as powerful as on their new releases. Should be quite a big LP with the R & B crowd. One thing though, why does the record company have to advertise a Larry Cunningham LP on the cover of this disc? If anyone who likes Sam & Dave also digs Larry Cunningham and the Mighty Avons, or vice versa, please stand up and be counted.

★ ★ ★

VARIOUS ARTISTES: "The Sue Story Vol. 3" — Let's Go Baby, Barefootin' — Robert Parker; Billy's Bag — Billy Preston; Fannie Mae — Buster Brown; Turn On Your Lovelight — Larry Williams; Push It Or Pull It — Donnie Eibert; So Fine — Santells; Incense — Anglos; Find Out What's Happening — Spiddells; I'll Keep Running Back — Bob & Earl; Little Latin Lupe Lu — Righteous Brothers; High School Dropout, Shotgun Wedding — Roy C; Dance, Dance, Dance — Tommy Duncan (Sue ILP 938).

THE third volume in this series marks a radical departure from the other two. Apart from not having Guy Stevens on the cover (he's left Sue) the contents differ. Mainly because in the last two, the tracks were all sought-after rock and R & B sides which had been deleted many years before and which were in demand. Some had been re-issued as Sue singles. On this album, all of the tracks (with the exception of the deleted "Little Latin Lupe Lu") are still available on Sue or Island, and there are also some "B" sides here. Several of the sides have been top fifty hits — but on Island. Best tracks are "Incense", "Billy's Bag", "Barefootin'", and "Shotgun Wedding". Really, "So Fine" and "Find Out What's Happening" are out of place.

★ ★ ★

LIGHTNIN' HOPKINS "Lightnin' Strikes" (Verve Folkways VLP 5014).

PLENTY of well-recorded old-fashioned blues here from one of the greatest living blues singers. This set is a bit gentler in places than some of his older material, but there's a quality here which reaches above the usual blues patterns and format. Listen to "Little Wail" or "Woke Up This Mornin'".

★ ★ ★

rapid reviews

TENOR Saxist Bud Freeman comes up with a very cool record produced from his first British recording session. Should be good though, with Dick Katz, Spike Healey and Tony Cromble—Bud Freeman Esq' on Fontana TL 5370. If comedy C & W is in your line (do we have any readers like THAT?) then Lonzo And Oscar with their LP of the same name will appeal to you. It's on Fontana FJ1 312 and it's quite melodic and cheerful. The instrumental James Bond sound was created by John Barry, but "The Bedside Bond" has a series of dramatic compositions by Jim Economides and Des Champ, which are very atmospheric. Produced in arrangement with Penthouse Magazine, this is on Decca LK 4824. Thumbs Carille had such big hands as a kid that he played with his thumbs. He still does, and he's a fantastic guitar player who works for Roger Miller—tunes like "Yesterday" (of course), "Caravan" and "Engine Engine No. 9" are included here, on "Roger Miller Presents Thumbs Carille" on Philips BL 7729.

If you're a Floyd Tillman fan—and who isn't—then "Floyd Tillman Sings His Greatest Hits Of Lovin'" will do you a treat. His fantastic voice sounds like a drunken Roger Miller. We had to keep on checking the record speed, and whether or not the record was warped. Both were OK. (Fontana FJL 310). With music composed by Jerry Goldsmith and the orchestra conducted by Alexander Courage, the original motion picture score from "Stagecoach" is a very wide prairie indeed. On Fontana TL 5354 and nice to listen to at night. If you're one of those anti-British Irish persons or Irish-American persons, then you'll love "Up The Rebels" by the Wolfetones. Nicely sung and with some pretty, as well as rebel songs—on Fontana TL 5338. Little Tony has a moody but quite electrifying LP in the shape of "Let Her Go" on Durium DRL 50020 which contains mostly Italian songs, well performed. And a completely different form of music, "These Are My Mountains" by the ever-popular Alexander Brothers on Pye Golden Guinea GGL 0375 contains some typical Scots tunes, all given that very entertaining and professional treatment by the two lads.

"Song And Sound The World Around" is the series title of a new set of Philips LP's which feature authentic national music from a large number of countries. On the Spanish record, by the Grupo Flamenco Antonio Arenas there are sixteen tracks and the value-for-money continues through the set. Other countries included are Switzerland (BL 7707), by various artistes, Greece (BL 7712), and Germany (BL 7708) which has folk music from all parts of Germany, including the Black Forest, Silesia, Pommern etc. An OK series for genuine folk fans, and definitely worth a spin if you're interested.



Rona Pitt, age 16, 16 Bramble Road, Leagrave, Luton, Beds. Stars—Beatles, Julie Felix, Joan Baez, P.P. & M., Spike Milligan, Peter Cook, Nureyev, (The Shakers—local). Hobby and interests—reading, writing, poetry, telegrams, drama, youth club, the sea.



Helena Vodickova, age 19, Lahovice 36, Okr. Praha-Zapad, Czechoslovakia. Stars—Gene Pitney, Neil Sedaka, The Beatles, Paul Anka, Jerry Lee Lewis, Buddy Holly. Hobby and interests—music, riding horses, football, painting, reading.

READERS' CLUB



Alan Hill, age 16, "Cotyra", Paynters Lane, Illogan, Redruth, Cornwall. Stars—Beatles, Shadows, Pretty Things, Dusty, Simon and Garfunkel, Barron-Knights, Yardbirds, Kathy Kirby, Roy Orbison. Hobby and interests—Reading, Guitar, R.M., Music, Records, News about everything.



Dariusz Aleksandrowicz, age 17, Wroctaw 8, ul. Soltysowicka 63, Poland. Stars—Eric Burdon and the Animals, Yardbirds, Pretty Things, Sorrows, Stones, Bob Dylan. Hobby and interests—Records, photos and information of groups, vanguard in art, fashion.



Marianne Kingsly, age 17, 12 Crabtree Close, Bushey, Herts. Stars—Sandie, Gene Pitney, Walker Bros., Sonny and Cher. Hobby and interests—Collecting song lyrics, travelling, parties.



Dorothy Kelterborn, age 20, 76 Elgin Avenue, Paddington, London W.9. Stars—Walker Bros., Scott Engel, John Maus, Gary Leeds. Hobby and interests—Records, boys, collecting pics (Walker Bros.).



Knut Brandsborg, age 16, Lambertseterveien 2, Nordstrandhøyden, Oslo, Norway. Stars—Bachelors, Gene Pitney, Jay and The Americans, Shangri-Las, Walkers. Hobby and interests—Playing Tennis, records, politics, dancing.



22928996 Fus. Pete Cave, age 20, A Company, 1 Platoon, 1 Bn. R.W.F., B.F.P.O. 667, Cyprus. Stars—Dusty Springfield, The Toys, The Supremes. Hobby and interests—Writing letters, motor-bikes, Dancing.



Erling Mathisen, age 14, M. Skatvedtsvei 30, Oslo 9, Norway. Stars—Beach Boys, Beatles, Lovin' Spoonful. Hobby and interests—Sailing and girls.



Monica Maring, age 16, 2148 seven, Kirchhofsalte 2/Germany. Stars—Beatles, Stones, Dave Dee, etc., Who, Beach Boys. Hobby and interests—Writing, dancing, music, folk songs.

Readers' Club Coupon form with fields for Name, Address, Stars, Hobby & Interests, and a return address at Record Mirror Readers' Club, 116 Shaftesbury Avenue, London, W.1.

ZOOT MONEY'S BIG ROLL BAND "Zoot At Klook's Kleek" — Chauffeur; The One And Only Man; I've Been Trying; Florence Of Arabia; Let The Good Times Roll; James Brown Medley — I'll Go Crazy, Papa's Got A Brand New Bag, Out Of Sight; I Got You (I Feel Good); Mashed Potatoes U.S.A.; Nothing Can Change This Love; Barefootin' (Columbia SX 6075).

THIS is quite an exciting album. It ranges from frantic James Brown originals to such subtleties as "I've Been Trying," and "Nothing Can Change This Love". This is one of those few "live" LP's where the artiste or group has succeeded in putting across a variety of atmosphere, instead of just the usual frantic beat and muzzy vocals.

★ ★ ★

MIRIAM MAKEBA "The Magic Of Makeba" — When I've Passed On; Sunrise Sunset; Autumn Song; You Are In Love; Seven Good Years; Sleep Tight; Ask The Rising Sun; Osgam; Where Does It Lead; Muntu; Erev Shel Shoshanim; Oh, So Alone (RCA Victor RD 7808).

MIRIAM didn't think this album sounded like her. Certainly the sophisticated material is a radical change from her Xosa tribe songs. There's only one African song here and that's "Osgam" which is tremendously exciting. One song is in Yiddish and one in Hebrew, the rest being in English. She has a very fine and warm voice and to hear it on a wider variety of songs is a pleasing experience.

★ ★ ★ ★

BOB LIND "The Evasive Bob Lind" (Verve Folkways 5015).

MOST of the tunes on here were penned by Bob, with the exception of Dylan's "The Times They Are A-Changin'". Bob's relaxed folk-tinged style is better to listen to than to hear, if you see the point. There's much more depth to Bob Lind than one would think by just one spin to his records, although like Dylan he appeals only to a large minority.

★ ★ ★

WAYNE NEWTON "Red Roses For A Blue Lady" (Capitol T 2335).

THE extraordinary voice of young Mr. Newton has won him many fans in America and not so many here. His talent is undisputed but the two reviewers who write this page had completely contrasting views on Wayne. Best tracks are "Red Roses" and "Apple Blossom Time".

★ ★ ★

GENE PITNEY & MELBA MONTGOMERY "Being Together" (Stateside SL 10181).

GENE Pitney has a tremendous LP output, even more so in the States than here. This LP is a kind of natural follow-up to Gene's duet album with George Jones some time ago. Much more country-slanted than most Pitney sides, but there's still enough pop flavour not to offend Pitney fans. An interesting album this, with loads of drama and atmosphere. Best tracks are "If I Were" and "Everybody Knew But You And Me".

★ ★ ★

MARTY ROBBINS: "The Drifter" (CBS BPG 62782).

EVERY time you switch on the radio you can be reasonably certain of hearing "Devil Woman". This LP is subtitled "Great Adventure Songs Of The Gunfighter", and with no disrespect to Marty, CBS records, Marty's manager, or Silver the horse, this LP sounds suspiciously like "El Paso Revisited". One of the tracks, "Feleena" is the story of the girl who found her Waterloo at Rosa's Cantina.

★ ★ ★

FREDDIE & THE DREAMERS "In Disneyland" (Columbia SX 6069).

CERTAINLY a radical departure from anything Freddie's done before now. An album most definitely for the kiddies, but the vocals, and arrangements by Johnny Scott are excellent and well produced. This is a pleasant record and the nicest tracks are "When You Wish Upon A Star" and "The Siamese Cat Song".

★ ★ ★ ★

THE KINKS "Face To Face"—Part Line; Rosy Won't You Please Come Home; Dandy; Too Much On My Mind; Session Man; Rainy Day In June; House In The Country; Holiday In Walkiki; Most Exclusive Residence For Sale; Fancy; Little Miss Queen Of Darkness; You're Looking Fine; Sunny Afternoon; I'll Remember (Pye NPL 18149).

THIS LP is even more heavily stamped with the Ray Davies die than any of their previous album excursions. In general the songs are interesting but take a few plays to grow on you — the vocals are a bit dull, and only about three of the tracks have that same interesting flavour as "Sunny Afternoon" which is the best track here. There are some quite good impersonations on here though, intentional or otherwise. "Party Line" is very Beatles, and "Dandy" is Donovanish vocally, although the song isn't. Best tracks are "Dandy", "I'll Remember", "Sunny Afternoon" and "Little Miss Queen Of Darkness".

★ ★ ★

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

THE CHEATIN' HEARTS on "Zip-Tease" (Columbia DB 8048) have a compelling sort of beat number, penned by the "Black Is Black" team. Recommended for a warm performance: Mr. ACKER BILK'S "La Playa" replete with big string backing on Columbia DB 8036. For the more way-out jazz fans: "Acka Raga" (Columbia DB 8037), by JOHN MAYER'S 1-J-7 — and the successful flip features the Mayer-HARRIOTT Double Quintet on "Gana", "Sometimes When You're Lonely", by THE FORESTERS (Columbia DB 8040) is a gentle, low-pitched romantic ballad which starts grimly but improves fast. TROY DANTE, an experienced song-seller, tackles "I'll Never Know" (Polydor 56110) well enough but against a very obtrusive backing sound. Pleasant: THE MOCKINGBIRDS and "How To Find A Lover" (Decca F 12510) get a good hard edge to a repetitive, commercial, beat-ballad of unusual lyrics. "Come On Up" is the invitation of THE YOUNG RASCALS (Atlantic 584050) — turns out to be a fairly standard, raucous, organ-backed American sound. THE BRIAN McCOLLUM FOLK GROUP, on the Tommy Makem song "This Dusty Road" (Pye 17198), are for specialist nationalist folk tastes, but it is catchy.

JUDY KENSKE, on the Goffin-King number "Road To Nowhere" (Reprise 20485), turns on a fiery, atmosphere-building performance of near frenzy, with woolly backing. SERGIO MENDES and BRASIL '66 with "Mas Que Nada" (Pye Int. 25391) is authentic Latin-American gear and very exciting. NANCY AMES, an under-rated American talent, sings "Cry Softly" (Colum-

PHASE 4: Man Am I Worried?: Listen To The Blues (FAB 6). A likely song, served up with fair enthusiasm and catchy repetitive rises. Certainly worth a spin. ★ ★ ★

THE McCOYS: Don't Worry Mother, Your Son's Heart Is Pure; Ko-Ko (Immediate IM 028). Though it just missed a tip, this is good enough to click. Typical sounds, with exceptionally good lyrics. Nice sounds here. ★ ★ ★

BARBARA STREISAND: Free Again; I've Been Here (CBS 202387). Nearly four minutes of sheer professionalism on the old Edith Piaf song — and a stand-out all the way. ★ ★ ★

IKE AND TINA TURNER: Goodbye So Long; Hurt Is All You Gave Me (Stateside SS 551). Nowhere near their strongest, and short on impact, but nevertheless worth a spin for their new band of fans. ★ ★ ★

CLODA ROGERS: Stormy Weather; Lonely Room (Columbia DB 8038). A tremendous arrangement, performance, production. Just voted out of a Fifty Tip, but we hope to see it break through. Up-tempo revival of class. ★ ★ ★

THE SHIRELLES: Shades Of Blue; When The Boys Talk About The Girls (Pye Int. 25386). Long time wait for the girls, but this is a classy mid-tempo production, rather rambling on melody, but a possible. ★ ★ ★

LLOYD BANKS: We'll Meet Again; Look Out Girl (Reaction 591008). Very strong and promising performance on this hearty beaty ballad — and a builder of an arrangement. ★ ★ ★

J. J. JACKSON: Do The Boogaloo; But It's Alright (Polydor 56718). A stirring sort of dance-craze record, with hollering and big-beat and a plenty-happening backing. Good party piece. ★ ★ ★

rapid reviews

bia DB 8039), a good ballad, to a background version of "Lieberstraun" — quite effective. GIDIAN, Ken Dodd "discovery", sings "Feeling" (Columbia DB 8041), with just that — a lot of determined feeling. Brian Wilson song: "Farmer's Daughter" could attract more attention via THE SUMMER SET (Columbia DB 8004), a soft, high-pitched vocal arrangement. With the benefit of a Ray Davies song, GATES OF EDEN are worth spinning on "Too Much On My Mind" (Pye 17195), a gentle, rippling, well-words song-with-meaning. Theme from a currently successful West End musical "Jor-rocks" is sung per sing-along by BERNARD SHARPE (Parlophone R 5519), an adult-type request number.

MIKE FELIX, once one of the Miskil Five, might just get his breakthrough solo-wise with "I'm Glad That I've Stuck By My Woman" (Pye 17193), a slow-paced Chris Andrews' song with neat piano backing and highly commended. THE DYNATONES, and "The File Piper" (Pye Int. 25389), include flute in the instrumental swinger. And there's commendable professionalism about THE SMALL FOUR on "One Up For Me" (Pye 17191) but the song's not too outstanding.

MIKE QUINN: Someone Slipping Into My Mind; I Know That You Know (Fontana TF 761) This is such a catchy little ditty, broken up by a bassoon solo no less, that it should make the fifty. Mike, a popular figure as dee-lay and TV personality, may not be the world's greatest singer on this evidence, but he sells with plenty charm.

THE SHADOWS: The Dreams I Dream; Scotch On The Socks (Columbia DB 8034) The Shads back in vocal form — perhaps the best performance yet in this field. It's a sensitive sort of ballad and the vocal harmonies are clearly and cleverly laid down. What a polished group. Flip is a typically titled instrumental.

THE SPENCER DAVIS GROUP: Gimme Some Lovin'; Blues In F (Fontana TF 762) Not, at first hearing, the most catchy of Spen's releases, but it makes up for that by sheer persistence and drive. Great organ break by Stevie who is also in excellently exciting vocal form. A trifle form-less, but it'll be an easy smash hit. Flip is just virtuoso organ playing to drum accompaniment.

GIORGIO: Full Stop; Believe In Me (Pace One POF 003) Given the breaks this should click quite big. Starts very softly, with double-tracking, but soon builds into a strong-backed ballad. A good song, with almost a Gene Pitney approach to it — Falsetto and a deep voice saying "stop". Flip is rather slower and another very good builder.

DAVID AND JONATHAN: Ten Storeys High; Looking For My Life (Columbia DB 8035). Partnership-penned song, opening with solo voice over guitar. Later it builds into a fine big sound. Song isn't as immediately impactful as "Lovers Of The World", but the slow-growing appeal will see it hand-somely into the charts. Good backing from Reg Guest. And the finale is excellent.

BILLY STEWART: Secret Love; Look Back And Smile (Chess CRS 8045). A highly off-beat version of the oldie — Doris Day never phrased it this way. Chunky brass figures behind this unusual voice . . . adds up to something original but not instantly commercial. Needs the plays to click. Flip is more relaxed.

THE BEACH BOYS: Good Vibrations; Wendy (Capitol CL 15475). One of the great records of the year. A brilliant Brian Wilson production, with superb sound effects and a most dynamic vocal front line, arranged with deftness and absolute commercial appeal. A number one, surely. But just hear it. Flip is good but was out some two years ago, before the main Beach Boy Boom.

BOBBY HEBB: A Satisfied Mind; Love Love Love (Philips BF 1522) Bobby didn't write this one — but it starts in high-commercial form, to guitar backing, and the orchestra and chorus help swell to a fine climax. Extremely well sung, very professional, and if not as big as "Sunny" it'll still sell well.



MITCH RYDER AND THE DETROIT WHEELS

THIS WEEK'S BIGGIES

MITCH RYDER AND THE DETROIT WHEELS: Devil With A Blue Dress On/Good Golly Miss Molly; I Had It Made (Stateside SS 549). Two numbers top-side, with barely a break — and the group on their old-formula rock approach. A hit in the States . . . must stand at least a fifty-fifty Fifty chance here. A Bob Crewe production of excitement. Flip is of similar brassy calibre.

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THE RIGHTEOUS BROTHERS: The White Cliffs Of Dover; Baby She's Mine (London HL 10086). Though good, even if a surprising song-selection, this may not make too much progress. All the usual backing sounds, with building excitement and some stratospheric solo work later on. Rather a well-rounded sound. Flip is faster, wilder, a good contrast.

BILLY STEWART: Secret Love; Look Back And Smile (Chess CRS 8045). A highly off-beat version of the oldie — Doris Day never phrased it this way. Chunky brass figures behind this unusual voice . . . adds up to something original but not instantly commercial. Needs the plays to click. Flip is more relaxed.

JOHN'S CHILDREN: The Love I Thought I'd Found; Strange Affair (Columbia DB 8030). This is so unusual that it just gets a "tip". Spoken intro over "space-age" instrumental sounds, but it's rather a patchy production thereafter. Maybe the slow opening will hold it back, but it deserves to do well for originality. Hard to describe . . . just play it!

THE DAVE CLARK FIVE: Nineteen Days; I Need Love (Columbia DB 8028). Dave is staying here to promote this one and it should restore him to chart favour. A chunky, deliberate sort of beat-ballad, with odd yells, odd bits of falsetto. Rather a strong number, too. Flip is a shade faster, also powerful.

UNIT FOUR PLUS TWO: I Was Only Playing Games; I've Seen The Light (Decca F 12509). Though their hit potential is dubious right now, this is such an original, string-backed, cello-featuring arrangement of a gentle, smooth song that it should at least hit the Fifty. The vocal arrangement builds very well — a contrast between rough and smooth.



THE DAVE CLARK FIVE

TOP FIFTY TIP

TOP FIFTY TIP

TOP FIFTY TIP

TOP FIFTY TIP

TOP FIFTY TIP

TOP FIFTY TIP

TOP FIFTY TIP

TOP FIFTY TIP

TOP FIFTY TIP

TOP FIFTY TIP

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suburban
mr james

TF 757

AN

new LP
As Is

TL 5377 (m)
STL 5377 (s)



The Tony Hall Column

THE other week I referred to the A and R man's continual moan about lack of good material. When I met Mike Hurst one night last week, his story was exactly the opposite. Mike's on top of the world at the moment. Bursting with the confidence that only success can bring. In his case, it's Cat Stevens. Mike's production of Cat's "I Love My Dog" brought a breath of fresh air to the charts. And the first hit to Decca's new Deram (pronounced Dee-ram, please, Mr. DeeJay!) label.

Now Mike's in the peculiar position of sitting on masses of good material (by Cat?) . . . and not having enough artistes to record it! If you agree with the principle that a hit record is a combination of a good production of a good arrangement of a good song, well sung, then perhaps the artiste is the easiest of these to come by!

Personally, I hate to hear of good songs going to waste. So, if you're a singer and you think you might be Mike's saviour, get in touch with him. The RM will be happy to forward your letters.

● When I first wrote—and raved—about the Four Tops' "Reach Out and I'll Be There", I remarked on certain changes of sound and attitude at Hitsville U.S.A. Further evidence on this re-thinking can be heard on two Tamla albums out this month. The LPs? The Temptations' "Gettin' Ready" and Stevie Wonder's "Up-Tight, Everything's Alright". At one time, most Tamla albums were a bit of a drag. A couple of good tracks. And a mass of mediocre ones. But both these new LPs have obviously had much time and trouble taken over them. There are quite a few songs which are completely typical. Especially on the Wonder boy's. Incidentally, dig his treatment of "Teach Me Tonight". It's a gas. The Temptations LP has several songs that are good enough for singles.

I'm going to be most intrigued to hear what Holland, Dozier and Holland will produce for the Four Tops' LP named after their number one hit.

● Just as Cat Stevens has put the name Deram on the record map, so The Troggs have got Larry Page's new label off to a fantastic start. And Bob Stigwood's Reaction label (through Polydor) has three in the RM Top 50. . . out of three current releases. In other words, Reaction isn't just a one-group label because of the Who. The Cream and Oscar are making it, too. Wonder if Page One will be able to sustain the pace set by The Troggs?

● As for Deram, well, the Cat Stevens is a hit. Beverley's record is selling steadily. And may yet make the 50. But what, I wonder, do you think of the Barry Mason record? Produced by ex-Yardbird Paul Samwell-Smith, the title is "Over the Hills and Far Away". I'll say one thing: Reaction is very positive. People either like it. Or they absolutely loathe it. Some say it's a delight. Some say it's a drag. Some say it's two years ahead of its time. One person whose opinion I respect says it's great . . . but soul-less. I think it's one of the most intriguing productions I've ever heard here. As a producer, Paul has much to offer.

● What a simple—but smart—idea someone had at EMI. To help get extra promotion on The Beach Boys' LPs to tie-in with their visit. They prepared a special sampler (only one hundred copies were pressed, I believe, so it's a sort of "collector's item") containing 14 of the top tracks from eight different Beach Boys' albums for producers and deejays. To tell you what you've missed, the LP included "Sloop John B", "Surfin' Safari", "The Warmth of the Sun", "You're So Good To Me", "Don't Worry, Baby" (still such a knock-out!), "Do You Wanna Dance", "Here Today", "Wendy", "I Get Around", "Surfin' U.S.A.", "California Girls", "Shut Down", "Help Me Rhonda" and "God Only Knows". Boy, that's real value for money . . . but it's not for sale!

● My Record of The Week? Bobby Hebb's new one on Philips, "A Satisfied Mind". One of the most beautiful, relaxed records of the year. It's got a great rhythm 'feel'. And "builds" so quietly and comfortably that by the time the climax comes, it's all happened so easily and naturally that you feel fantastic! Commercially? Wouldn't like to say. But as yet, don't see it as being quite so successful as "Sunny". A shame.



The Paul Butterfield Blues Band from Chicago arrived here last week with a good reputation but without ever having had a hit record in this country. People like Jeff Beck had returned from American visits extolling the virtues of the band who had only been heard in Britain via a couple of singles and LPs. Paul's lead guitarist, Mike Bloomfield, said his big ambition was to meet Eric Clapton and to get the same equipment as Eric used. Two days later, the Butterfield outfit and the Cream played together at a London "in" club, then the Americans joined the Georgie Fame-Chris Farlowe tour where they are reported to be doing very well.

names & faces

by PETER JONES



Schadel—that's his only name according to his disc labels—is a 22-year-old Australian who has started his British disc career via "Stop Where You Are", on Parlophone. He is a non-smoking, non-drinking fitness fanatic who is quite likely to be seen leaping and running round Hyde Park at six o'clock in the morning . . . the sort of hour that other pop singers are seriously considering going to bed! Schadel demonstrates on disc a soaringly big voice and is quite happy at giving up his previous job as a 'valuer' for the Australian Government. Schadel believes Britain to be far ahead, musically speaking, of his own country and says he hopes to stay here and build his career. His debut disc may not prove commercial: but it's certainly very well performed.



In America, this is the group which has restored the chart fortunes of the Cameo-Parkway label, which was the biggest-selling pop label in the twist era. They are ?(Question Mark) and the Mysterians, and they shot to the top in the States with their '96 Tears'. Apparently no one, not even other group members, know the identity of ?, who joined the group one night at a club. All of the group are teenagers, and they wrote their hit song, which has a fantastic organ backing.



The unique thing about Shotgun Express is that it is the first British "package show" to record together on one label. The label is Columbia and the record is "I Could Feel The Whole World Turn Around" and the lineup of the group is: Beryl Marsden, Rod Stewart and Peter Bardens, leader of the Peter B's—and former organist with Them. Song was written by Tony Colton, long-time favourite of mine, and Ray Smith . . . together they wrote the Zoot Money hits "Let's Run For Cover" and "Big Time Operator". The composers also sang on the backing, along with the twelve violins and the four violas. The Shotgun Express is not a group or a band. It is a union of three separate entertainment units. So go out and get three times the value . . .

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A LOOK AT THE U.S. CHARTS

FAST rising U.S. Hits include— It Tears Me Up — Percy Sledge (Atlantic); I'm Ready For Love—Martha & Vandellas (Gordy); Symphony For Susan—Arbors (Date); On This Side Of Goodbye — Righteous Bros. (Verve); Stay With Me—Lorraine Ellison (Warner Bros.); The Wheel of Hurt—Margaret Whiting (London); Whispers—Jackie Wilson (Brunswick); Louie Louie—Sandpipers (A & M).

New U.S. releases include — Heartbreak Hotel—Roger Miller (Smash); Help Me Girl—Outsiders (Capitol); I Got The Feelin' "Oh No No"—Neil Diamond (Bang); Come Back—5 Steps (Windy C); The Proud One—Frankie Valli (Philips); I Bet 'Cha—Manhattens (Carnival); It's Not The Same—Anthony & The Imperials (Veep); The First Time—We Five; Standing On Guard—Falcons (Big Wheel); Baby What Do You Want Me To Do—Barbara Lewis (Atlantic); Harlem Shuffle

—Bob Kuban (Musicland); Ooh Poo Pah Doo—Standells (Sunset); You've Got Love — Exciters (Shout); I've Got To Be Strong—Chuck Jackson (Wand); These Boots Are Made For Walkin'—Ella Fitzgerald (Salle); Time After Time—Chris Montez (A & M); How Much Pressure—Roscoe Robinson (Wand); Daddy Said No—Dixie Cups (ABC); Turn The World The Other Way Round—Timi Yuro (Mercury); It's All Over — Bobettes (RCA); The Trouble I've Seen — Volumes (Impact); Somebody Else Is Taking My Place—Esther Phillips (Atlantic); Play With Fire—Clefts Of Lavender Hill (Date); I Fooled You This Time—Gene Chandler (Checker); 'Cause I Love You So—Gene McDaniels (Columbia); Keep That Meat In The Pan—Jumpin' Gene Simmons (Hi); Your Sweet Love — Otis Williams (Okeh); Birds, Bees, Cupids & Bows — Shirley Ellis (Columbia). N.J.

RECORD MIRROR CHARTS PAGE

CASHBOX TOP 50



AIR MAILED FROM NEW YORK

- | | |
|---|--|
| 1 LAST TRAIN TO CLARKSVILLE*
2 (7) Monkees (Colgems) | 26 PAINT ME A PICTURE*
33 (3) Gary Lewis (Liberty) |
| 2 NINETY SIX TEARS*
1 (8) 2 (Question Mark) and the Mysterians (Cameo) | 27 LOOK THROUGH MY WINDOW
—(1) Mamas and Papas (Dunhill) |
| 3 WALK AWAY RENEE*
7 (5) Left Banke (Smash) | 28 ALL I SEE IS YOU*
21 (5) Dusty Springfield (Philips) |
| 4 HAVE YOU SEEN YOUR MOTHER, BABY, STANDING IN THE SHADOW*
5 (4) Rolling Stones (London) | 29 I'M YOUR PUPPET*
42 (2) James and Bobby Purify (Bell) |
| 5 REACH OUT I'LL BE THERE*
3 (8) Four Tops (Motown) | 30 I JUST DON'T KNOW WHAT TO DO WITH MYSELF
39 (3) Dionne Warwick (Scepter) |
| 6 POOR SIDE OF TOWN
9 (5) Johnny Rivers (Imperial) | 31 BLACK IS BLACK*
15 (9) Los Bravos (London) |
| 7 PSYCHOTIC REACTION*
4 (6) Count Five (Double Shot) | 32 YOU CAN'T HURRY LOVE*
17 (11) Supremes (Motown) |
| 8 DANDY
11 (4) Herman's Hermits (MGM) | 33 WINCHESTER CATHEDRAL*
—(1) New Vaudeville Band (Fontana) |
| 9 WHAT BECOMES OF THE BROKEN HEARTED*
10 (8) Jimmy Ruffin (Soul) | 34 MR. SPACEMAN*
34 (4) Byrds (Columbia) |
| 10 HOORAY FOR HAZEL
14 (4) Tommy Roe (ABC) | 35 SPINOUT*
37 (3) Elvis Presley (RCA) |
| 11 CHERISH*
6 (9) Association (Valiant) | 36 YOU KEEP ME HANGIN' ON
—(1) Supremes (Motown) |
| 12 SEE SEE RIDER*
13 (6) Eric Burdon and the Animals (MGM) | 37 AIN'T GONNA LIE
48 (2) Keith (Mercury) |
| 13 CHERRY CHERRY*
8 (8) Neil Diamond (Bang) | 38 WIPE OUT*
20 (9) Surfari (Dot) |
| 14 IF I WERE A CARPENTER*
16 (4) Bobby Darin (Atlantic) | 39 I CAN'T CONTROL MYSELF*
46 (2) Troggs (Fontana/Atco) |
| 15 RAIN ON THE ROOF*
43 (2) Lovin' Spoonful (Kama Sutra) | 40 FA-FA-FA-FA-FA (SAD SONG)
45 (2) Otis Redding (Volt) |
| 16 B-A-B-Y*
19 (5) Carla Thomas (Stax) | 41 KNOCK ON WOOD*
44 (3) Eddie Floyd (Stax) |
| 17 LITTLE MAN*
18 (4) Sonny and Cher (A&O) | 42 A SATISFIED MIND*
50 (2) Bobby Hebb (Philips) |
| 18 GO AWAY LITTLE GIRL
28 (3) Happenings (B.T.Puppy) | 43 COMING ON STRONG*
—(1) Brenda Lee (Decca) |
| 19 THE GREAT AIRPLANE STRIKE
25 (3) Paul Revere and the Raiders (Columbia) | 44 BUT IT'S ALRIGHT
—(1) J. J. Jackson (Calla) |
| 20 THE HAIR ON MY CHINNY-CHIN-CHIN*
23 (4) Sam the Sham and the Pharaohs (MGM) | 45 GIRL ON A SWING
49 (2) Gerry and the Pacemakers (Laurie) |
| 21 LOVE IS A HURTIN' THING*
22 (4) Lou Rawls (Capitol) | 46 SOMEBODY LIKE ME
—(1) Eddy Arnold (RCA) |
| 22 I'VE GOT YOU UNDER MY SKIN*
12 (8) Four Seasons (Philips) | 47 COME ON UP*
—(1) Young Rascals (Atlantic) |
| 23 GOOD VIBRATIONS*
—(1) Beach Boys (Capitol) | 48 I CAN MAKE IT WITH YOU*
41 (4) Pozo Seco Singers (Columbia) |
| 24 DEVIL WITH A BLUE DRESS ON & GOOD GOLLY MISS MOLLY*
32 (3) Mitch Ryder and the Detroit Wheels (New Voice) | 49 SECRET LOVE*
—(1) Billy Stewart (Chess) |
| 25 BORN FREE
31 (3) Roger Williams (Kapp) | 50 PLEASE MR. SUN
—(1) Vogues (Co & Ce) |

*An asterisk denotes record released in Britain.

BUBBLING UNDER

All That I Am—Elvis Presley (RCA)
Don't Be A Drop-Out—James Brown (King)
Uptight—Ramsey Lewis (Cadet)
Almost Persuaded No. 2—Ben Colder (MGM)
Lady Godiva—Peter & Gordon (Capitol)
Mind Excursion—Trade Winds (Kama Sutra)
Nobody's Baby Again—Dean Martin (Reprise)
Don't Answer The Door—B. B. King (ABC)
Who Am I?—Petula Clark (Warner Bros.)
Nineteen Days—Dave Clark Five (Epic).

TOP L.P.'s

- SOUND OF MUSIC
1 Soundtrack (RCA)
- REVOLVER
2 Beatles (Parlophone)
- PET SOUNDS
3 Beach Boys (Capitol)
- GOING PLACES
4 Herb Alpert (Pye)
- WELL RESPECTED KINKS
6 Kinks (Marble Arch)
- PORTRAIT
5 Walker Bros. (Fontana)
- SINATRA AT THE SANDS
8 Frank Sinatra (Reprise)
- AUTUMN '66
7 Spencer Davis Group (Fontana)
- BLONDE ON BLONDE
11 Bob Dylan (CBS)
- STARS CHARITY FANTASIA
9 Various Artists (Save Children Fund)
- MANN MADE HITS
15 Manfred Mann (HMV)
- SOUND VENTURE
13 George Fame (Columbia)
- THE CLASSIC ROY ORBISON
12 Roy Orbison (London)
- FROM NOWHERE
14 The Troggs (Fontana)
- GOLDEN HITS
27 Dusty Springfield (Philips)
- BLUESBREAKERS
10 John Mayall and Eric Clapton (Decca)
- SUMMER DAYS
18 Beach Boys (Capitol)
- STRANGERS IN THE NIGHT
17 Bert Kaempfert (Polydor)
- MOONLIGHT AND ROSES
23 Jim Reeves (RCA)
- AFTERMATH
29 Rolling Stones (Decca)

- WHIPPED CREAM
22 Herb Alpert (Pye)
- THE SMALL FACES
16 Small Faces (Decca)
- GOOD 'N' COUNTRY
26 Jim Reeves (RCA)
- BEST OF JIM REEVES
— Jim Reeves (RCA)
- DRIVIN' YOU WILD
28 Cliff Bennett (Music For Pleasure)
- NOBODY NEEDS YOUR LOVE
21 Gene Pitney (Stateside)
- DOCTOR ZHIVAGO
19 Soundtrack (MGM)
- MR. MUSIC... MANTOVANI
24 Mantovani (Decca)
- STRANGERS IN THE NIGHT
25 Frank Sinatra (Reprise)
- AS IS
— Manfred Mann (Fontana)

TOP E.P.'s

- BEACH BOYS HITS
2 Beach Boys (Capitol)
- I NEED YOU
1 Walker Brothers (Philips)
- HITS FROM THE SEEKERS
3 The Seekers (Columbia)
- MR. TAMBOURINE MAN
6 Bob Dylan (CBS)
- ASWAS
4 Manfred Mann (HMV)
- HOLD ON!
5 Herman's Hermits (Columbia)
- WITH GOD ON OUR SIDE
8 Joan Baez (Fontana)
- NOWHERE MAN
7 Beatles (Parlophone)
- FOUR TOPS
— Four Tops (Tama Motown)
- ROLF HARRIS AND SHAMUS O'SEAN THE LEPRECHAUN
9 Rolf Harris (Columbia)

5 YEARS AGO

- HIS LATEST FLAME
2 Elvis Presley
- WALKIN' BACK TO HAPPINESS
1 Helen Shapiro
- WHEN THE GIRL IN YOUR ARMS IS THE GIRL IN YOUR HEART
3 Cliff Richard
- TAKE GOOD CARE OF MY BABY
14 Bobby Vee
- BIG BAD JOHN
4 Jimmy Dean
- TAKE FIVE
9 Dave Brubeck
- HIT THE ROAD JACK
5 Ray Charles
- THE TIME HAS COME
15 Adam Faith
- WILD WIND
6 John Leyton
- BLESS YOU
13 Tony Orlando
- MEXICALI ROSE
7 Karl Denver
- SUCU SUCU
8 Laurie Johnson
- LET'S GET TOGETHER
12 Hayley Mills
- YOU'LL ANSWER TO ME
11 Cleo Laine
- MY BOOMERANG WON'T COME BACK
20 Charlie Drake
- MICHAEL
10 Highwaymen
- CREOLE JAZZ
— Acker Bilk
- YOU DON'T KNOW WHAT YOU'VE GOT
16 Rai Donner
- MOON RIVER
— Danny Williams
- RUNAROUND
— Dion

BRITAIN'S TOP 50

NATIONAL CHART COMPILED BY THE RECORD RETAILER.

- | | |
|--|--|
| 1 REACH OUT I'LL BE THERE
2 (3) Four Tops (Tama Motown) | 26 ANOTHER TEAR FALLS
18 (6) Walker Bros. (Philips) |
| 2 I CAN'T CONTROL MYSELF
4 (5) The Troggs (Page One) | 27 I DON'T CARE
19 (8) Los Bravos (Decca) |
| 3 DISTANT DRUMS
1 (11) Jim Reeves (RCA Victor) | 28 DEAR MRS. APPLEBEE
23 (6) David Garrick (Piccadilly) |
| 4 STOP STOP STOP
10 (3) Hollies (Parlophone) | 29 I LOVE MY DOG
39 (2) Cat Stevens (Deram) |
| 5 WINCHESTER CATHEDRAL
6 (8) New Vaudeville Band (Fontana) | 30 SOMEWHERE MY LOVE
27 (7) Mike Sammes Singers (HMV) |
| 6 BEND IT
3 (7) Dave Dee, Dozy, Beaky, Mick and Tich (Fontana) | 31 SUNNY
22 (8) Bobby Hebb (Philips) |
| 7 GUANTANAMERA
7 (7) Sandpipers (Pye) | 32 SEMI-DETACHED SUBURBAN MR. JAMES
—(1) Manfred Mann (Fontana) |
| 8 I'M A BOY
5 (9) The Who (Reaction) | 33 YELLOW SUBMARINE/ELEANOR RIGBY
30 (12) Beatles (Parlophone) |
| 9 NO MILK TODAY
17 (4) Herman's Hermits (Columbia) | 34 WRAPPING PAPER
45 (2) The Cream (Reaction) |
| 10 HAVE YOU SEEN YOUR MOTHER, BABY, STANDING IN THE SHADOW
8 (5) The Rolling Stones (Decca) | 35 IN THE ARMS OF LOVE
35 (6) Andy Williams (CBS) |
| 11 ALL I SEE IS YOU
11 (7) Dusty Springfield (Philips) | 36 HELP ME GIRL
—(1) Eric Burdon (Decca) |
| 12 YOU CAN'T HURRY LOVE
9 (8) Supremes (Tama) | 37 RIDE ON BABY
—(1) Chris Farlowe (Imperial) |
| 13 TIME DRAGS BY
21 (3) Cliff Richard (Columbia) | 38 A LOVE LIKE YOURS
—(1) Ike and Tina Turner (London) |
| 14 I'VE GOT YOU UNDER MY SKIN
20 (5) The Four Seasons (Philips) | 39 SUMMER WIND
37 (9) Frank Sinatra (Reprise) |
| 15 HIGH TIME
28 (4) Paul Jones (HMV) | 40 LAND OF A 1000 DANCES
36 (9) Wilson Pickett (Atlantic) |
| 16 WALK WITH ME
12 (8) Seekers (Columbia) | 41 GOD ONLY KNOWS
31 (14) Beach Boys (Capitol) |
| 17 LADY GODIVA
16 (6) Peter and Gordon (Columbia) | 42 HOLY COW
—(1) Lee-Dorsey (Stateside) |
| 18 IF I WERE A CARPENTER
29 (3) Bobby Darin (Atlantic) | 43 WHEN I COME HOME
32 (9) Spencer Davis Group (Fontana) |
| 19 SUNNY
14 (6) Georgie Fame (Columbia) | 44 I CAN'T MAKE IT ALONE
—(1) P. J. Proby (Liberty) |
| 20 TOO SOON TO KNOW
15 (11) Roy Orbison (London) | 45 IT'S LOVE
—(1) Ken Dodd (Columbia) |
| 21 BEAUTY IS ONLY SKIN DEEP
25 (4) Temptations (Tama Motown) | 46 CHERYL'S GOIN' HOME
50 (2) Adam Faith (Parlophone) |
| 22 ALL THAT I AM
26 (3) Elvis Presley (RCA) | 47 HAPPENINGS TEN YEARS TIME AGO
—(1) The Yardbirds (Columbia) |
| 23 A FOOL AM I
38 (2) Cilla Black (Parlophone) | 48 FRIDAY ON MY MIND
—(1) Easybeats (United Artists) |
| 24 LITTLE MAN
13 (8) Sonny & Cher (Atlantic) | 49 ALL OR NOTHING
33 (12) The Small Faces (Decca) |
| 25 BORN A WOMAN
24 (7) Sandy Posey (MGM) | 50 WHAT BECOMES OF THE BROKEN HEARTED
—(1) Jimmy Ruffin (Tama Motown) |

A blue dot denotes new entry.

BUBBLING UNDER

Last Train To Clarksville — Monkees (RCA)
Who Am I — Pet Clark (Pye)
Painter Man — Creations (Planet)
96 Tears — Mysterians (Cameo Parkway)
Have You Got A Light Boy — Rolf Harris (Columbia)
Mr. Spaceman — The Byrds (CBS)
Rain On The Roof — Lovin' Spoonful (Kama Sutra)
Psychotic Reaction — Count Five (Pye)
Off To Dublin In The Green — The Go Lucky Four (Emerald)
Lora — Roger Williams

BRITAIN'S TOP R & B SINGLES

- REACH OUT I'LL BE THERE
1 Four Tops (Tama Motown TMG 579)
- BEAUTY IS ONLY SKIN DEEP
2 Temptations (Tama Motown 578)
- YOU CAN'T HURRY LOVE
7 Supremes (Tama Motown 575)
- THE PHILLY FREEZE
8 Alvin Cash and the Registers (President PT 115)
- IN THE MIDNIGHT HOUR
5 Little Mac and the Boss Sounds (Atlantic 584031)
- A LOVE LIKE YOURS
— Ike and Tina Turner (London HL 10083)
- I SAID I WASN'T GONNA TELL NOBODY
4 Sam and Dave (Atlantic 584047)
- WHAT BECOMES OF THE BROKEN HEARTED
3 Jimmy Ruffin (Tama Motown 577)
- THAT'S ENOUGH
6 Roscoe Robinson (Pye International 25385)
- SUNNY
9 Bobby Hebb (Philips 1503)
- OPEN THE DOOR TO YOUR HEART
10 Darrell Bank. (Stateside SS536)
- HOLY COW
— Lee Dorsey (Stateside SS 552)
- MAKE ME BELONG TO YOU
11 Barbara Lewis (Atlantic 584037)
- POURING WATER ON A DROWNING MAN
— James Carr (Stateside SS 545)
- I'M YOUR PUPPET
29 James and Bobby Purify (Stateside SS547)
- SOCK IT TO 'EM J.B.
— Rex Garvia (Atlantic 584028)
- MY BABY
14 Garnett Mimms (United Artists 1153)
- WHAT'CHA GONNA DO
18 Ikettes (London HLU 10081)
- SAFE AND SOUND
— Fontella Bass (Chess CRS 8042)
- FANNIE MAE
19 Mighty Sam (Stateside Soul Supply SS544)

BRITAIN'S TOP R & B ALBUMS

- RIVER DEEP—MOUNTAIN HIGH
1 Ike and Tina Turner (London HAV 8298)
- MIDNIGHT SOUL
— Various Artists (Atlantic 587021)
- LOU RAWLS—LIVE
3 Lou Rawls (Capitol 2459)
- GETTING READY
— Temptation (Tama Motown TML 11035)
- UPTIGHT
— Stevie Wonder (Tama Motown TML 11036)
- I HEAR A SYMPHONY
— Supremes (Tama Motown TML 11028)
- RIDE YOUR PONY/GET OUT OF MY LIFE WOMAN
2 Lee Dorsey (Stateside 10177)
- WARM AND SOULFUL
— Garnett Mimms (United Artists ULP 11450)
- HIT '66
— Various Artists (Atlantic 587027)
- THIS OLD HEART OF MINE
— Isley Brothers (Tama Motown TML 11034)

3

HITS

APRIL STEVENS & NINO TEMPO

The Coldest Night Of The Year

584 048

J.J. JACKSON

But It's Alright

56 718

THE CRAZY FEELINGS

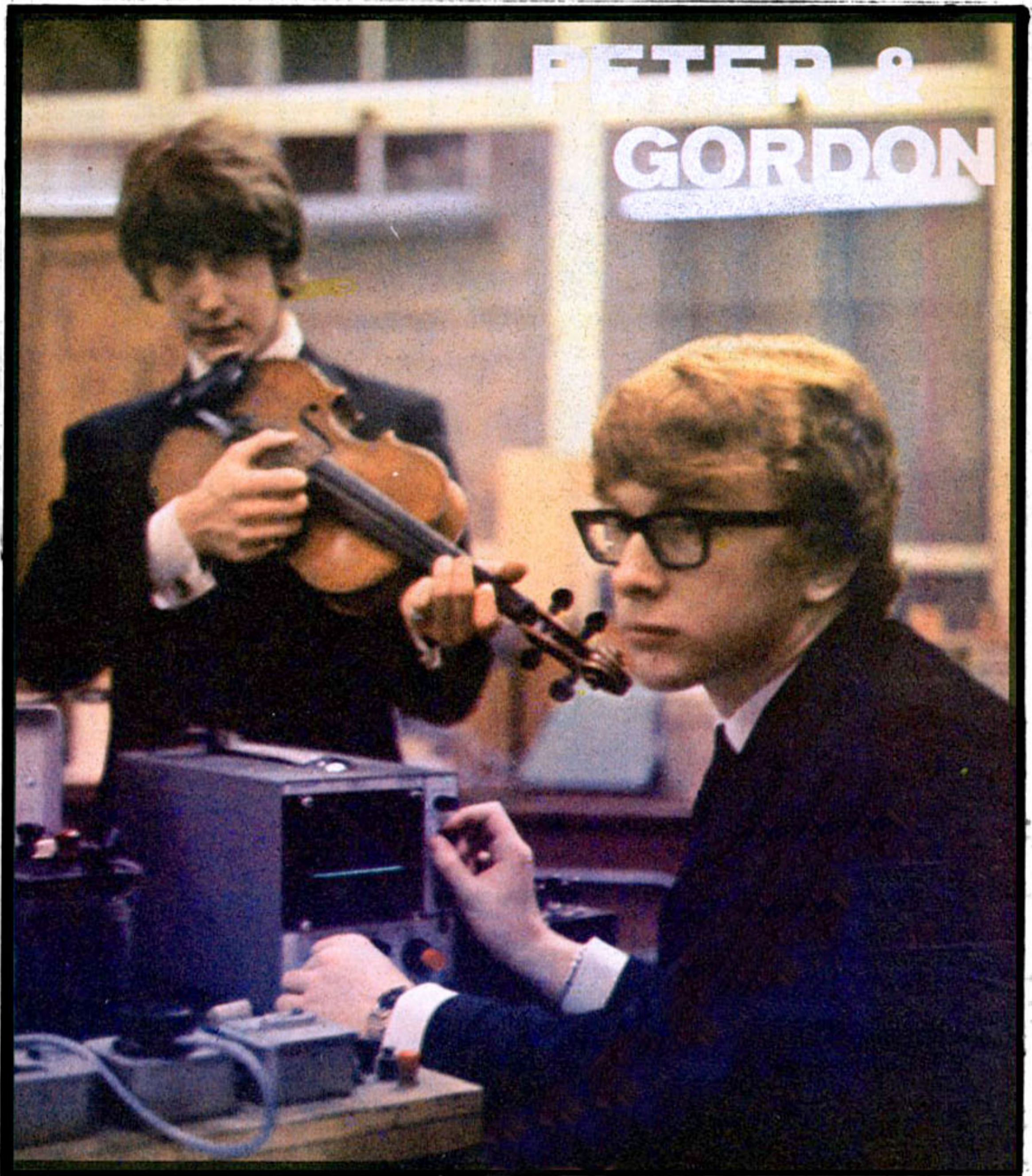
Please Lie

56 723

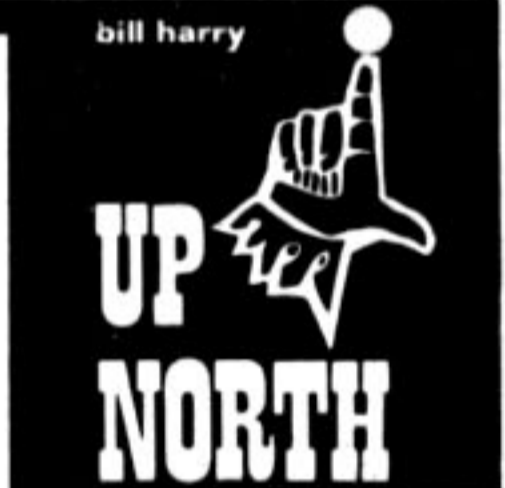
Distributed in Great Britain by POLYDOR RECORDS LTD., LONDON



ALL numbers on Kinks' 'Face To Face' LP penned by Ray Davies . . . Lou Rawls 'Love Is A Hurtin' Thing' biggest-selling disc in R & B locations in U.S. . . Jackie Trent penned Val Doonican's new single 'What Would I Be' . . . Brenda Lee undertook a parachute jump in Texas to help the Army recruiting programme . . . Gene McDaniels and Shirley Ellis have changed record labels to U.S. Columbia -CBS here . . . Cliff Bennett hit 'Got To Get You Into My Life' covered in U.S. by The Hands Of Time . . . why doesn't Graham Gouldham give his own group the Mockingbirds one of his own songs? . . . Demo disc of Shadows newie 'The Dreams I Dream'/'Scotch On The Socks' was sent out as a double 'B' side—strictly as a joke . . . Bobby Vee selling in the States with his version of the Beach Boys 'Here Today' . . . top group in Mexico is the Brass Ring . . . Johnny Hallyday's version of 'Black Is Black' ('Noir C'Est Noir') moves to the top in France this week . . . Denny Laine's first solo single for Deram may be 'How Can We Hang On To A Dream' written by Tim Hardin, who penned 'If I Were A Carpenter' . . . Slim Harpo's 'I'm A King Bee'/'Got Love If You Want It' issued as a single by Stateside Soul Supply next week . . . Ian Hockeridge, son of Ted Hockeridge, has been appointed Radio and TV Exploitation manager for CBS records . . . Frank Sinatra should revive Al Martino's 'Spanish Eyes' . . . Bobby Darin and Cat Stephens already in Bristol's Top Ten . . . Tamla Motown undisputed leaders in the lengthy title stakes—their 'A' sides are currently averaging six words apiece . . . Face forecast—a moderate hit for Ivy League's 'My World Fell Down' . . . 'Whole Lotta Woman' a la Lynn ('Georgie Girl') Redgrave revives the Marvin Rainwater version, not the Impressions—small mercies? . . . A little over one year ago there were no Tamla Motown discs in the U.S. Top Fifty . . . 'International Spins'—Dee Jay Clive Roslin takes his U.S. chart information from the Cash Box Top 100 as featured by RM . . . Shirelles 'Shades Of Blue' their first British disc for twenty months. . . the Face hears that Robert Stigwood is opening a new discotheque in High Street Kensington called 'Burke's' . . . Jody Miller has waxed an answer disc to the Bobby Darin hit called 'If You Were A Carpenter' in ten years Elvis has made 23 films. . . Memo to Terry King: a Chelsea shop is selling bags of ice . . . Pete Brady marries Judith Humble in December . . . Edith Piaf admirers who saw Sandie Shaw on Billy Cotton's TV show must have been surprised . . . Maurice Clark appointed promotion manager of Planet Records . . . Graham Nash keen on the new instrument used on 'Good Vibrations' . . . Mick Quinn wears a gorilla outfit during his Saturday night spot at Tiles . . . Ray Williams producing records for Reaction and seeking girl singers . . . Who's 'I'm A Boy' dropped from the Radio London chart when it was No. 5 in the RM . . . Laurie London reported to be making a comeback . . . Helen Shapiro doing big business in Australia . . . Dave Clark says he may quit the British scene if '19 Days' doesn't make it . . . the Truth now on Decca . . . on TV's 'Morecambe and Wise Show' . . . Barbara Law's attempt at a Cockney accent was embarrassing . . . Suzi Klee visited London on a clothes-buying spree last week . . . Shel Talmy has his initials on the side of his white Rolls . . . why is Viv Prince carrying a loud hailer everywhere with him? . . . Simon Miller-Munday has joined Len Black's Active Music as promotion man . . . Fourmost revive George Formby's 'Auntie Maggie's Remedy' as their Christmas disc . . . according to NEMS 'if a representative cross-section of Music For Pleasure retail stockists made sales returns to trade paper chart departments,' Cliff Bennett's 'Drivin' You Wild' album would be top of the LP charts . . . Billy J. Kramer and the Dakotas tour Sweden, Finland and Norway from November 23-December 6 . . . Frankie Vaughan and Brian Epstein presenting awards at the East Finchley Youth Club during the National Association of Boys Clubs week on October 29 . . . Joe Pasternak, producer of several Elvis Presley films, negotiating for the Searchers to make a Hollywood film.



BLOND-HAIRED MIKE WILSH, bass guitar and bass voice, Gospel-music fanatic and a FOUR PENNY talked of left-handed compliments. "Lots of people have been coming up to us and congratulating us on 'No Sad Songs For Me'" he said. "But they always talk as if we hadn't had a hit record in the charts since 'Juliet'. We've had three other top twenty entries and several other records in the Top Fifty.



"People also mention THE WALKER BROTHERS version of 'Sad Songs'. Frankly, we got the number off a SPRINGFIELDS album years ago. From that same album we learned 'Maracabamba' which is also on our new album. The Walker Brothers had nothing to do with us recording the song and as far as we're concerned, our version is completely different. For one thing, there are three of us singing on it."

Incidentally, when LIONEL MORTON was ill the other week, GEOFF MULLIN deputised for him on one of the boys' gigs. MARK PETERS home again after six glorious months in France. T.V. shows and a great deal of success for him over there, but back home he's come for a three month residency at the

Kingsway Casino, Southport. Fine looks, individual vocal cords, good stage movement, dab hand at songwriting — someone should snap this boy up.

Attendance figures for the Cavern shooting up — 1,130 cave dwellers attended recent LEE DORSEY Sunday marathon . . . CREATION at Cavern last week went gay, widely gay enough to start painting pictures on the walls — and, it seems, a photographer wants to get bass player BOB GARNER together with SCOTT WALKER so he can take photographs to prove his opinion that they are so much alike.

MIKE HART and MIKE KENTZLE in Germany with hopes of teaming up with GIBSON KEMP . . . "Try and plug the Paradise Club, Wigan, Bill" somebody tells me and that somebody is BILLY BUTLER himself, who is a PHILIP HARBEN fan and who is considered zany by some. He had a disc released in 1963 he says and "the disc was so bad they even deleted the cover."

HIDEAWAYS now have a recording contract . . . Canadian group THE CRESCENDOES have returned home, disappointed with the British scene — well, it's all happening in the States isn't it? British artists were becoming so

popular over there that they banned most of them and proceeded to grow hundreds of pseudo-copies. Now the British fans are raving about them and pushing them in the charts — but the U.S. groups don't have any difficulty touring Britain and taking away valuable British pounds. Poor British groups whose own fans don't support them these days. Change your names to something like 'The Return Of The Dead Of Night', record numbers like "Out Of The Silent Minds Of Cabbages" and say you come from L.A.

Scene: A London Art Gallery. Time: 11 a.m. PAUL McCARTNEY with moustache and mustard jacket, flame-haired JANE ASHER, MARIANNE FAITHFULL, cool, chic and beautiful, BRIAN JONES, KEITH RICHARD et al. It was quite a reception. Champagne flowed and further guests included PETE TOWNSHEND and the TEMPO TV team.

Paul, incidentally, was present for half-hour at ESCORTS recording session. He admitted that he played tambourine for them.

BILL HARRY SHOW BIZ NOMINATIONS (PART I). Best Pop Paper Editor: PETER JONES (I'm not in any position to suggest anyone else). Best Music Publisher: TERRY OATES (The only one to buy me drinks regularly!). Best Lead Vocalist: LIONEL MORTON (He has a fantastic manager). Best Group: THE BEATLES (I admire rich people). Best Publicist: CRISPAIN ST. PETERS (If he can continue to convince people that he's better than ELVIS PRESLEY). Best Girl Vocalist: ELKE SOMMER (So who cares about her voice!). Best Songwriter: CHRIS ANDREWS (Having two hits with the same number is quite an achievement). (Part 2 next week).

Thank you PAUL McCARTNEY for making me a member of the PHYSCOMEDICO's . . . Honorary Liverpudlian — KEITH BATESON

The R&B Phenomenon!

RHYTHM and Blues (R/B) records have of late had a selling spree never before experienced in Britain. Whether this can be attributed to the formation of the Record Mirror's R/B chart is a debatable point, but the fact remains that since the chart was established sales of R/B records have risen so much that the appearance of several of them at a time in the National Pop Charts is now quite a common occurrence, whereas previously R/B records gained national status on an irregular basis, though of course many of those that did were major hits.

Since July, 1965, when the Record Mirror published its first R/B chart, a situation has gradually arisen whereby the majority of the top R/B hits have been major national hits and many others have had minor national success.

Towards the end of the first year of the R/B chart for instance, four of the records that reached the top of the R/B chart were major national hits, these being "SHOTGUN WEDDING", "WHEN A MAN LOVES A WOMAN", "RIVER DEEP—MOUNTAIN HIGH" and "IT'S A MAN'S WORLD". These

hits paved the way for further successes this year reaching a climax in the first two weeks of September when no less than THIRTEEN records from the R/B chart were in the National TOP 50 simultaneously.

Many of these went on to achieve TOP TEN status resulting in a final tally of TWENTY ONE entries up to this week. This total is bound to increase before the end of the year and indeed will increase shortly with the entry of the future No. ONE hit (we hope) by the FOUR TOPS, who's "REACH OUT—I'LL BE THERE" is selling

like hot cakes in its first weeks on the market. The future then, certainly looks bright for the total acceptance of Rhythm and Blues on a national scale and the Record Mirror is proud to have inaugurated the first chart for the sales of R/B records in Britain, thus giving the record buying public a greater awareness of what is out and on demand on the R/B scene. One can only hope that the quality of R/B product will continue to be of the highest standard thus ensuring the continued acceptance and success of R/B for the future.

K. L. YERSON

Below is a list of all R/B records that made the national charts from May 7 up to October 17, 1966, as well as the Record Mirror's R/B chart.

Title of Record	Highest Position Nat. R/B	No. of Weeks in Nat. R/B Chart	No. of Weeks in Chart
IT'S A MAN'S WORLD	13th	1st	9 7
CONFUSION	38th	4th	6 9
WHEN A MAN LOVES A WOMAN	4th	1st	17 11
RIVER DEEP — MOUNTAIN HIGH	3rd	1st	13 9
AIN'T TOO PROUD TO BEG	23rd	2nd	11 7
LOVING YOU IS SWEETER THAN EVER	21st	1st	12 14
MY LOVER'S PRAYER	37th	3rd	6 7
TELL HER I'M NOT HOME	48th	5th	1 3
BAREFOOTIN'	19th	2nd	8 9
WARM AND TENDER LOVE	34th	2nd	7 4
HEADLINE NEWS	39th	1st	3 8
WORKING IN THE COALMINE	8th	1st	9 10
SUMMERTIME	39th	8th	2 8
BLOWIN' IN THE WIND	36th	9th	5 6
HOW SWEET IT IS	22nd	2nd	8 10
I CAN'T TURN YOU LOOSE	29th	2nd	7 7
I GUESS I'LL ALWAYS LOVE YOU	45th	6th	2 6
LAND OF 1000 DANCES	22nd	4th	6 6
YOU CAN'T HURRY LOVE	3rd	1st	5 7
LITTLE DARLIN' (I NEED YOU)	50th	3rd	1 6
SUNNY	12th	4th	7 8
BEAUTY IS ONLY SKIN DEEP	25th	2nd	3 3
REACH OUT I'LL BE THERE	2nd	1st	2 2

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