

Record Mirror

Largest selling colour pop weekly newspaper
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THIS WEEK
CILLA & BOB DYLAN
COLOUR. FEATURES ON
UNIT 4+2, DAVE BERRY



THE YARDBIRDS. Left to right—Paul Samwell-Smith, Jim McCarty, Chris Dreja, Geoff Beck and Keith Relf. (RM Pic by Keith Hammett)

The Barron Knights

CALL UP THE GROUPS!

10



The Barron Knights
 with Duke D'mond

The group now prove that not only can they hold a position in the top five of the 'best sellers' chart with parodic humour, but can equal the top groups, playing anything from Ballads to Rock.

Columbia
 33SX1648 (mono LP)

The Supremes



The three lovely Supremes in their distinctive Motown style, have taken one after another the hits that brought the British Groups to the top. Their versatility has produced an all-star package of top entertainment.

Tamla Motown
 TML11002

Latest single

Pop go the workers
 Columbia DB7525



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ANOTHER pop-folk group hits the tarantula. A group who had a problem . . . finding a suitable name. They happened to be in an Agent's office. He happened to have planned a page of the Record Mirror to the wall. It happened to be Peter Jones's "New Faces" page. And that happened to be the answer to the group's problem. Meet, then, the New Faces—five debutants with "So Small" out this week. Two Scots, 35-year-old Marie Gordon (Dumbarton) and 21-year-old Charlie McKay (Gydebank)—and Welshman Barry Greenway (23) from near Swansea. Three years ago, two boys were house-hunters in London. They starved. Now all three are singing well.

and delicate LP understood in the heart de-luxe plugs and the Beatles who had to have a rare talent. Lulu & Chas. Chas. S.W.V.

LAUGH?

I had to laugh at Norman Jefferis's *LAUGH?* that we may be doing it. The album is a collection of songs by the Beatles. Mary Wells had a "I Wanna Take You Home" but inexplicably performed the good music call her a "star" now she's come back to do more. She's a music. When will people see that the average British

RIDE AWAY

DARBY PEARCE (and I hope you are well). We can only hope that the Beatles "Ticket To Ride" will take them as far away

RICHARD GREEN talks to THEM

ONE recording session. Approximately four or five hours work. That was all it took to produce two smash hits for Them.

They went into a studio, did some songs, went out again and got on with their normal round of club and ballroom engagements.

But they had cut two numbers during that session that were to mean a lot to them and — evidently — to most of the record-buying public. They were "Baby Please Don't Go" and "Here Comes The Night".

Zany disc jockey Jimmy Saville had been to Belfast and witnessed a couple of performances by Them. He told Decca who sent a man over. He flipped and then came a recording contract.

"Barry Burns brought 'Here Comes The Night' over with him and we did it," said Van. He's the singer with the long wavy hair. He did "Baby Please Don't Go" at the same session. We wanted that as the 'B' side and the other one as the 'A' side."

LULU

Lulu and the Lovers, Van pointed out, heard "Here Comes The Night" and recorded it about two weeks later. Their version was released first but didn't do a thing.

"We always do the type of things we like. We don't think there's any such thing as trends. We don't call ourselves random or anything. That's why the two hits have been so different. If we like something, we do it," Van explained.

ALL SORTS

"Sooner or later, everything will catch on. Look at 'Cast Your Fate To The Winds' put in another member of the group. "The thing is, people like all sorts of things, so we play them and that's okay."

Van told me that he could put on a John Lee Hooker record for you with Charlie Mingus. It seems that as long as something appeals to him he'll listen to it.

Before he joined Them, Van played in clubs all over Germany. That might seem a good reason — until you hear what the conditions of work were.

"We did seven hours a night, seven days a week. And I'm waiting on Sunday for about 123 a week. That's nothing. It's worth about £5 home," Van revealed.



THEM—also hitting the Stateside charts with their discing of "Gloria."

The session that started it all . . .

"We had to live in cheap hotels without food or anything. Now that we're doing these hits here, we're doing much better."

"We can turn down dates that we'd have had to do before. I've bought a lot of clothes, but apart from that, I haven't rushed out and bought things."

Currently, Them are working on an LP which would be out in about two months time. About the same time as their next single.

"A lot of the numbers are originals that I've written. 'Go', but I can't really say what type of thing they are," said Van. "I don't write in any particular style. I wrote 'Gloria' which was the 'B' side of 'Baby Please Don't Go', but nothing has been used by anyone else."

Could be that if people asked nicely. Them would come up with some hits for them, too.

RECORD OF THE WEEK

THEIR LATEST AND BEST E.P.

THE SEARCHERS

BUMBLE BEE

MAGIC POINT & OTHERS

NEP 24218

GREAT RECORDS FROM THE VOCALION LABEL

A FANTASTIC DISC

THE TRIFIDS

COME ON OVER TO MY PLACE



Atlantic Records, product of The Decca Record Company Limited. Decca House, Albert Embankment, London S.E.1

Bill Eyden prefers

THE SOLID SWINGING SOUND OF Slingerland

BILL EYDEN, GREAT DRUMMER IN THE GEORGE FAME group has certainly been playing long enough to know good drums when he sees them—he's tried most!

Bill gives his reasons for choosing Slingerland very simply. "They're extremely well made, look marvellous and sound even better. See Slingerland for yourself at your dealer."

Rose-Morris
SPONSORED INSTRUMENTS



FREDDIE GARRITY

WAYNE FONTANA
(RM PH)

HERMAN'S HERMITS—shooting up here and in the States

THE SECOND INVASION

Well, well, well—who'd we have thought it? There was all that business of Liverpool domination in the American charts—by kind permission of the Beatles. Then it looked as if things were quietening down . . . and now it's all down to Manchester. By kind permission of Herman's Hermits and Freddie Garrity and his Dreamers — and Wayne Fontana.

The facts are shattering. There stands Freddie Garrity, a hitmaker here who contorted his way into the charts . . . then slumped somewhat so that people felt his mixture of comedy-and-beat had had its day. Off goes Fred to the States, has a dance named after him. "Do The Freddie" and zooms to the number one spot. In the current American Top Hundred, he has four entries. "I'm Telling You Now," "I Understand," "Do The Freddie" and "You Were Made For Me" Plus a satisfying Chubby Checker

Manchester's musical conquest of the States, by Peter Jones

version of "Let's Do The Freddie." Breathless Freddie says "Fantastic, incredible, staggering. We thought the British impact in the States was lessening. Now look at it. And the thing is that there just aren't many good groups on the American scene . . . far too many of them are doing their level best to copy the British scene. And now comes the news that we may be starting a specially written musical movie in the States. I mean, it's all happening, isn't it?"

POPULARITY

It is, and of course, Freddie is off on another upsurge of popularity in Britain . . . via "A Little Bit More," "I Understand," "Do The Freddie" and "You Were Made For Me" Plus a satisfying Chubby Checker

And there stands Peter Noone, alias Herman of the Hermits. Currently Number

One in the States with "Mrs. Brown You've Got a Lovely Daughter," not released here yet but featured on a recent Hermanic telly-appearance. He's also doing very well with "Silhouettes," with "Can't You Hear My Heart Beat," too.

Says Herman: "Unless you visited America, you'd never believe the way they're going mad for everything British. Clothes, haircuts, even cigarettes! And we look like getting a good film part from the Americans. You. There've been several worthwhile offers, from Dick Clark and Walt Disney for instance."

And there stands Wayne Fontana, along with the Mindbenders — the group name he devised in a considerable hurry when he had to press-gang some Mancunian musicians to help out at an audition. "Game

Of Love" is, of course, his big U.S. hit . . . as it was in Britain. There's a bit of a lull for Wayne here now . . . waiting for his next single.

Says Wayne: "I'm not really a worrier about his records, but I must say it's marvellous when it all starts happening." Wayne, of course, is one of the artists from Britain "hit" by promoters over getting full working visas for the States. Seems a bit rum when a bloke who has a Number One hit in America is regarded as being not particularly "unique" and is described as "unknown." Still, that's politics for you.

Wayne has been in America, on a limited visit. Given any luck, he'll be O.K. to undertake a major Dick Clark tour in August. At this moment, he could just about name his own price. . .

Three "Mancunians," all handled by Danny Belsh— which makes him one very happy agent indeed. Danny, only 29 and a chartered accountant, spoken and amiable has developed the "beat boom" in slow business in rather less than three years. He won't talk about Manchester sound. Wisely—after all, there WAS a similarity between the top Liverpool groups but there's nothing linking the Manchester groups apart from geographical similarities.

So it's Manchester now—the most-talked about British city among American pop fans. But, of course, it's half of the story. This week's American Top Ten has only one American artist—listed—Gary Lewis (son of comedian Jerry Lewis) and his "Count Me In." Staggering? Yup, stagger-

OTIS REDDING Norman Jopling's Great Unknowns The two-sided bluester

VERSATILITY is often the sign of greatness on the music scene, and the same applies to the blues, and one of its most popular modern exponents is Otis Redding, who in the last week has proved to British fans just how versatile he is.

Two singles of his were issued last week. One was on his present label here, Atlantic and titled "Mr. Pitiful." It's a soul searing piece of work, a slow effective slab of blues. The other is on the Swan label, and titled "Shout Bamalama." That one is from an old label that Otis recorded for—Bethlehem—and it is a vibrant, frank rock 'n' roll opus in the style of Larry Williams or Little Richard.

SUCCESSES

The two are completely different. You wouldn't recognise them as the same artist, could you? They are, and both are very, very good. "Mr. Pitiful" has sold well and is still starting to reach great heights. "Shout Bamalama" has an impressive string of successes.

He was born in Dawson, Georgia, on September 9, 1941. He was raised in the same State while Otis was still young. He attended high school in Mason and participated in several sports and other student activities.

But Otis was bitten with the "beat fever." The Philadelphia record man, made Otis decide that his vocation was in the entertainment profession. He knew his voice was good enough — he had sung in a school choir — but he had to be sure that he had the talent to make a career out of it. He took part in several talent shows and was a member of the Phi Kappa Psi Fraternity. He was a member with Phil Warren, another high school student, who had been forming a local band in their town. The two youths

OTIS REDDING

joined forces and started out on the long road to success. This recording label is Otis Redding and became his manager. Several discs were made for various companies, including the one release, "Don't Bother Me" and "Fat Girl" for the Debban label, a subsidiary of the well-known King label, which was then having enormous success and was making plans to expand its operations.

But chart-wise, nothing. One day, however, the vocalists Johnny Jenkins and the Pipers. Their disc "More True" was a regional success on the Memphis scene. It was this success that led to Otis Redding's being signed to Atlantic. He was scheduled for a recording session in Memphis, Tennessee, for the month of May.

Old Otis Johnny there, and after his session was completed, the request was granted. In fact, he was scheduled to record "The Arms of Mr. Mine," a self-penned blues song. He was with a film crew, it represented the greatest day in his life, the career of Otis Redding.

GREATEST

The rest is well known. The disc which was the first label but distributed by Atlantic, was a national hit. It was followed up by perhaps Otis' greatest disc "Rain in My Heart" recently recorded by the Atlantic Group. An album named after that single was also a big U.S. hit and was awarded here 700,000 are more hits to the credit of Otis Redding. The genre was eventually found the formula to success by signing Otis Redding. But that still doesn't explain the quality of his earlier discs. And although he has not had four discs in the top ten, he has a lot more to know on making discs like those which have had a lot more

WHICH ONE IS PAUL DEAN?



WHO SINGS

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c/w HOLE IN THE HEAD

ON DECCA F 12136

The LP of your choice will be sent to the

first six correct replies received by:-

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JIM REEVES

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REACTOR

CAN'T LET HER GO

The Hipster Image

F 12137

DECCA

I'LL CRY ALONE

Gale Garnett

RCIA 1451

REACTOR

TRY TO FORGET ME

Kenny & Deny

F 12138

DECCA

LOU JOHNSON

Please, stop the wedding

PLX 9965

COMBON

LEAVING HERE

The Birds

F 12140

DECCA

BABY THE RAIN MUST FALL

The We Three Trio

HLA 9566

COMBON

WHO KNOWS

The Johnny Flynn Band

F 12141

DECCA

BEN. E. KING

The Record (Baby, I love you)

AT 4025

REACTOR

THE NASHVILLE TEENS

The little bird

F 12143

DECCA

NEVER TRUST A STRANGER

Toni Harper

VA 9239

Vocalion

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

ROLF HARRIS

ROLF HARRIS: Hot! Hot! Sweet love (Columbia 9172).
FUNNY sort of cloying but overall firm. Rolf is at his best on his sort of a happy-go-lucky pop number. Like his answering machine said: Rolf! Rolf! (Vivomatic 101).
 We think it's cute, cloying, but it's in a big way. Flip is a first-class performer and we think you'll like it. Very, very catchy. Very catchy.

TOP FIFTY TIP

JOHN HAMMOND: Baby, Won't You Tell Me I Love The Way I Love (Fonix 17 58). A good bluesy tune, never ceases a unique idea. Nice, controlled swing work in the song build, rather exciting. A good one. We'd like it. This one, maybe a bit specialist to approach, but worthy.

THE SIZE SEVEN GROUP

THE SIZE SEVEN GROUP: It's Got To Be Love (Mercury 84). Second disc by the seven from Bermuda. Good lead vocal—no George Canning this time. And a strong chorus. A good one. We'd like it. This one, maybe a bit specialist to approach, but worthy.

IRMA BROWNE

IRMA BROWNE: You Never Get Used To You Don't Mind A Good Thing (Epic 6692). There's a British cover in this one, it's Irma Charles backed. But this is Irma Charles herself. It's a first-class one. We'd like it. This one, maybe a bit specialist to approach, but worthy.

THE BLUE PINE

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MARK LLOYD

MARK LLOYD: I Keep Thinking About How Will It Be (Parlophone N 337). Brilliantly executed. But Mark does a fine job on an above-average song. A conventionalized sound, but it's a good one. We'd like it. This one, maybe a bit specialist to approach, but worthy.

JACKIE EDWARDS

JACKIE EDWARDS: Hush! I'm An American (Mercury 84). A good bluesy tune, never ceases a unique idea. Nice, controlled swing work in the song build, rather exciting. A good one. We'd like it. This one, maybe a bit specialist to approach, but worthy.

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HEINZ

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TWINKLE

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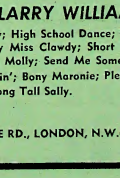
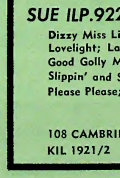
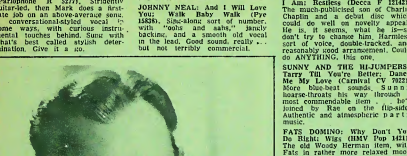
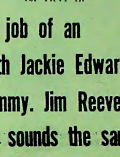
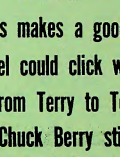
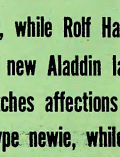
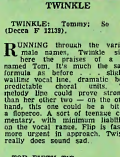
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Heinz goes folksy, while Rolf Harris makes a good job of an American hit. The new Aladdin label could click with Jackie Edwards, and Twinkle switches affections from Tommy to Tommy. Jim Reeves has a religious-type newie, while Chuck Berry still sounds the same.

REEF'S
NOT UNTIL THE NEXT TIME
 RCA Victor Records of the Decca Record Company Limited Decca House
 RCA VICTOR

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 ILP 922
 108 CAMBRIDGE RD., LONDON, N.W.6
 KIL 1921/2



RECORD MIRROR



TOP TWENTY 5 YEARS AGO

- 1 CATHY'S CLOWN
(1) Evelyn Hodder
- 2 DO YOU MIND?
(1) Johnny Bentley
- 3 SOMEONE ELSE'S BABY
(1) Johnnie Taylor
- 4 FALL IN LOVE WITH YOU/YVILLE AND THE HAND JIVE
(1) Cliff Richard
- 5 HANDY MAN
(1) Jimmy Jones
- 6 SHAZAM
(1) Jimmy Jones
- 7 SWEET NOTHING'S
(1) Brenda Lee
- 8 STUCK ON YOU
(1) Bobby Darin
- 9 MY OLD MAN'S A DUSTMAN
(1) Lonnie Donegan
- 10 STANDING ON THE CORNER
(1) The King Brothers
- 11 FOOTSTEPS
(1) Steve Lawrence
- 12 HEART OF A TEENAGE GIRL
(1) Crayola Douglas
- 13 CHADEL OF LOVE
(1) Johnny Taylor
- 14 OOH LA, LA
(1) Rickie Lee Cole
- 15 BEATNIK FLY
(1) Johnny and the Hurricanes
- 16 THEME FROM A SUMMER PLACE
(1) Percy Faith
- 17 HELL HAVE TO GO
(1) Bobby Darin
- 18 KING'S AIN'T WHAT THEY USED TO BE
(1) Max Bygraves
- 19 GREENEYES
(1) Bobbie Grier
- 20 KOOKIE-KOOKIE
(1) Ed Napier
- 21 MAKE THE KNIFE
(1) Ella Fitzgerald



- 1 MRS. BROWN YOU'VE GOT A LOVELY DAUGHTER*
(1) Herman's Hermits
- 2 I KNOW A PLACE*
(1) Petula Clark
- 3 GAME OF LOVE
(1) Wayne Fontana and the Mindbenders (Parsons)
- 4 I'M TELLING YOU NOW*
(1) Freddie and the Dreamers (Tower)
- 5 TROD OF WAITING FOR YOU
(1) Billy Howerd
- 6 COUNT ME IN*
(1) Gary Lewis (Columbia)
- 7 I'LL NEVER FIND ANOTHER YOU*
(1) Jackie Curtis (Capitol)
- 8 GO NOW*
(1) Money Honey (London)
- 9 TICKET TO RIDE*
(1) The Beatles (Capitol)
- 10 THE LAST TIME*
(1) Rolling Stones (London)
- 11 I'LL BE DOGGONE*
(1) Marvin Gaye (Tamla)
- 12 SILHOUETTES
(1) Herman's Hermits (Decca)
- 13 I'M KISSING FOR OLD TIMES SAKE*
(1) Ronnie Dove (Diamond)
- 14 CAST YOUR FATE TO THE WINDY
(1) Sound Orchestra (Parsons)
- 15 THE CLAPPING SONG*
(1) Sister Sledge (A&W)
- 16 STOP IN THE NAME OF LOVE*
(1) Suzi Quatro (Mercury)
- 17 THE RACE IS ON*
(1) Jack Jones (Capitol)
- 18 JUST ONE IN MY LIFE
(1) Ruben Brothers (Parsons)
- 19 SHOGUN*
(1) J. J. Walker and the All Stars (Soul)
- 20 GOOD BABY BABY*
(1) Miriam Makeba (Mercury)
- 21 IT'S GROWING*
(1) The Temptations (Gordy)
- 22 WE'RE GONNA MAKE IT
(1) Little Milton (Checker)
- 23 BUMBLE BEE
(1) Miriam Makeba (Mercury)
- 24 I DO LOVE YOU
(1) Billie Stewart (Capitol)
- 25 IT'S NOT UNSUAL*
(1) Tom Jones (Parrot)
- 26 CAN YOU HEAR MY HEARTBEAT*
(1) Herman's Hermits (Decca)
- 27 BABY THE BURNING MAN FALLS
(1) Gene Vincent and the Bluebelles (Mercury)
- 28 WOODY RILEY*
(1) Sam the Sham & the Pharaohs (Mercury)
- 29 WOMAN'S GOT SOUL
(1) The Righteous Brothers (ABC)
- 30 LAND OF 1000 DANCES*
(1) Cannonball and the Headbangers (Parsons)
- 31 SHES ABOUT A MOVIE*
(1) O.S. Postall (Odetta) (Tone)
- 32 THE ENTERTAINER*
(1) Tony Clark (Chess)
- 33 KING OF THE ROAD*
(1) Boyz n the Bunch (A&W)
- 34 IT'S GONNA BE ALRIGHT
(1) Gerry and the Pacemakers (Capitol)
- 35 WHEN I'M GONE*
(1) Brenda Holloway (Mercury)
- 36 AND ROSES, AND ROSES
(1) Andy Williams (Capitol)
- 37 IT'S GOT THE WHOLE WORLD SHAKIN' IKO IKO*
(1) Sam Cooke (RCA)
- 38 NOWHERE TO RUN*
(1) The Righteous Brothers (Mercury)
- 39 THE BIRDS AND THE BEES*
(1) David Axeloff (RCA)
- 40 TRULY, TRULY, TRULY*
(1) Brenda Lee (Decca)
- 41 HELP ME RHONDA
(1) Beach Boys (Capitol)
- 42 GOODBYE MY LOVER, GOODBYE
(1) Gerry and the Pacemakers (Capitol)
- 43 CRYING DOWNTOWN*
(1) Alan Starn (Parrot)
- 44 GET TO GET YOU OFF MY MIND*
(1) The Miracles (Tamla)
- 45 MINDA KINKS
(1) The Tams (Decca)
- 46 THINKING OF YOU
(1) The Beatles (Capitol)
- 47 SHE'S COMING HOME*
(1) The Beatles (Capitol)
- 48 REELIN' AND ROCKIN'*
(1) Dave Clark 5 (Decca)
- 49 QUEEN OF THE HOUSE
(1) Judy Miller (Capitol)

BRITAIN'S TOP 10s

- 1 BEATLES FOR SALE
(1) The Beatles (Parlophone)
- 2 FIVE BY FIVE
(1) The Rolling Stones (Decca)
- 3 GREEN SHADES OF VAL DOONICAN
(1) Val Doonican (Decca)
- 4 TOM JONES ON STAGE
(1) Tom Jones (Decca)
- 5 THE ANIMALS IS
(1) The Animals (Columbia)
- 6 KINGSIZE HITS
(1) The Animals (Columbia)
- 7 GLOWING IN THE WIND
(1) Peter, Paul & Mary (Mercury)
- 8 BACHELORS HITS
(1) The Beatles (Parlophone)
- 9 A HUSBAND DAY'S NIGHT
(1) The Beatles (Parlophone)
- 10 THE PRETTY THINGS
(1) The Pretty Things (Fontana)
- 11 UM UM UM UM UM UM
(1) The Beatles (Parlophone)
- 12 KINGSIZE SESSION
(1) The Animals (Columbia)
- 13 SILVER DANGER
(1) Silver Dancer (Capitol)
- 14 DOWNTOWN
(1) The Animals (Columbia)
- 15 DON'T THINK TWICE, IT'S ALL RIGHT
(1) The Beatles (Parlophone)
- 16 JAZZ, STRAZER, BACH
(1) Les Single Sinners (Mercury)
- 17 SUPREMS HITS
(1) The Supremes (Tamla)
- 18 SOMETHING ALWAYS
SOMEWHERE
(1) Sandie Shaw (Poly)
- 19 THE ROLLING STONES
(1) The Rolling Stones (Decca)
- 20 THE FREEWHEELIN' BOB DYLAN
(1) Bob Dylan (Capitol)
- 21 THE TIMES THEY ARE A-CHANGIN'
(1) Bob Dylan (Capitol)
- 22 MINDA KINKS
(1) The Tams (Decca)
- 23 HARDY POPPS
(1) Soundtrack (RCA Victor)
- 24 THE PRETTY THINGS
(1) The Pretty Things (Fontana)
- 25 BEST OF JIM BEEVES
(1) Jim Beves (Capitol)
- 26 LUCKY 13 SHADES OF VAL DOONICAN
(1) Val Doonican (Decca)
- 27 TICKET TO RIDE
(1) The Beatles (Parlophone)
- 28 YOU'RE GONNA BE A STAR
(1) The Beatles (Parlophone)
- 29 HERE COMES THE NIGHT
(1) The Beatles (Parlophone)
- 30 KING OF THE ROAD
(1) The Beatles (Parlophone)
- 31 POP OF THE WORKERS
(1) The Beatles (Parlophone)
- 32 LITTLE THINGS
(1) The Beatles (Parlophone)
- 33 BRING IT ON HOME TO ME
(1) The Beatles (Parlophone)
- 34 CONCRETE AND CLAY
(1) The Beatles (Parlophone)
- 35 CATCH THE WIND
(1) The Beatles (Parlophone)
- 36 STOP IN THE NAME OF LOVE
(1) The Beatles (Parlophone)
- 37 I'VE BEEN WALKING
(1) The Beatles (Parlophone)
- 38 FOLK YOUR LOVE
(1) The Beatles (Parlophone)
- 39 THE LAST TIME
(1) The Beatles (Parlophone)
- 40 TIMES THEY ARE A-CHANGIN'
(1) The Beatles (Parlophone)
- 41 TRUE LOVE WAYS
(1) The Beatles (Parlophone)
- 42 WORLD OF OUR OWN
(1) The Beatles (Parlophone)
- 43 YOU'RE BREAKING MY HEART
(1) The Beatles (Parlophone)
- 44 OH NO NO MY BABY
(1) The Beatles (Parlophone)
- 45 I'VE BEEN WALKING
(1) The Beatles (Parlophone)
- 46 TRUE LOVE
(1) The Beatles (Parlophone)
- 47 FOR EVERMORE
(1) The Beatles (Parlophone)
- 48 I KEEP RINGING MY BELL
(1) The Beatles (Parlophone)
- 49 I'LL STOP AT NOTHING
(1) The Beatles (Parlophone)
- 50 HONEY I NEED
(1) The Beatles (Parlophone)
- 51 YOU CAN HAVE HIM
(1) The Beatles (Parlophone)
- 52 REBELIN' 'N' ROCKIN'
(1) The Beatles (Parlophone)
- 53 I DON'T WANT TO GO
(1) The Beatles (Parlophone)
- 54 ON WITHOUT YOU
(1) The Beatles (Parlophone)
- 55 HAWAIIAN WEDDING SONG
(1) The Beatles (Parlophone)

- 26 COME AND STAY WITH ME
(1) The Beatles (Parlophone)
- 27 I'LL NEVER FIND ANOTHER YOU
(1) The Beatles (Parlophone)
- 28 A LITTLE YOU
(1) The Beatles (Parlophone)
- 29 I'M GONNA GET THEE SOMEBODY TO SHARE WITH
(1) The Beatles (Parlophone)
- 30 I'M A BELIEVER
(1) The Beatles (Parlophone)
- 31 NOT UNTIL THE NEXT TIME
(1) The Beatles (Parlophone)
- 32 I'VE BEEN WALKING BEFORE
(1) The Beatles (Parlophone)
- 33 GOODBYE MY LOVE
(1) The Beatles (Parlophone)
- 34 NOWHERE TO RUN
(1) The Beatles (Parlophone)
- 35 THE BIRDS AND THE BEES
(1) The Beatles (Parlophone)
- 36 SUBVERSIVE
(1) The Beatles (Parlophone)
- 37 HOMESICK BLUES
(1) The Beatles (Parlophone)
- 38 LOVE HER
(1) The Beatles (Parlophone)
- 39 A DOLL IN OLD AMSTERDAM
(1) The Beatles (Parlophone)
- 40 THE CLAS
(1) The Beatles (Parlophone)
- 41 SOMETHING BEGINS
(1) The Beatles (Parlophone)
- 42 COME ON OVER TO MY PLACE
(1) The Beatles (Parlophone)
- 43 I'VE BEEN WALKING
(1) The Beatles (Parlophone)
- 44 TRUE LOVE
(1) The Beatles (Parlophone)
- 45 FOR EVERMORE
(1) The Beatles (Parlophone)
- 46 I KEEP RINGING MY BELL
(1) The Beatles (Parlophone)
- 47 I'LL STOP AT NOTHING
(1) The Beatles (Parlophone)
- 48 HONEY I NEED
(1) The Beatles (Parlophone)
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(1) The Beatles (Parlophone)
- 50 REBELIN' 'N' ROCKIN'
(1) The Beatles (Parlophone)
- 51 I DON'T WANT TO GO
(1) The Beatles (Parlophone)
- 52 ON WITHOUT YOU
(1) The Beatles (Parlophone)
- 53 HAWAIIAN WEDDING SONG
(1) The Beatles (Parlophone)

* An asterisk denotes record released in Britain.

A blue dot denotes new entry.

NEW SINGLES
FROM **ATLANTIC** RECORDS
CRUISE PRODUCTIONS
THE FUGITIVE THEME
THE JOHN SCHROEDER ORCHESTRA
THE BUCKINGHAMS
I'LL NEVER HURT YOU NO MORE

THE ECCENTRICS
WHAT YOU GOT
DEAN & MARK
JUST A STEP AWAY
NEW FACES
SO SMALL
PETER COOK
GEORGIA
THE DINKIES
HE'S GOT YOU
TONY CLARKE
THE ENTERTAINER
MICHAEL LESLIE
MOMMA DIDN'T KNOW
VAL MCKENNA
BABY DO IT

FOLK AND BLUES FRIENDS



BOB DYLAN hits the chords again this week with "Subterranean Homeless Blues."

"DYLAN—well, let's say he gave me confidence when I needed it most." The speaker was John Hammond, 22 years or older singer from the States. John lived with Bob Dylan for a time and although the two play basically different types of music they got on well together. "Believe it or not Bob can sing and play blues well. His blues piano playing is nothing short of brilliant," explained John.

But the wonderlust that Hammond discovered his mood since he discovered his own delight in playing the music he loved was more powerful than any kind of friendship. He roamed through towns and cities, playing his individual style of the blues to anyone who'd listen to him.

RECORDS

He even used to play in bars, and pass around the hat. And always, the reception was good. Eventually more and more people became interested in the boy who could sing and play with the best of them. The Vanguard label contacted him and he joined such other stars as Joan Baez and the Hoodlum Singers. "All the time my music was improving. When I first

by Norman Jopling

realized that the blues was the one real outlet for my personality I went wild. Before I had been painting, sculpting, and doing anything really. But it was music that showed me the way. My music got better all the time and my tastes levelled themselves out. I dig people like Buddy Guy, Howlin' Wolf, and that Chicago blues with the country sound." John saved up the money to visit Britain after a number of British stars had told him that the scene here was good. "Cliff Richard told me, and so did the Stones' comments. The John. "So here I am.



JOHN HAMMOND

scene here is really good and the groups feel for the blues. Moreover, is John Mayall. I just can't say enough good things about him. "And the kids here are different, basically, from the States. They're much more narrow, but less open to now are freer, and accept new things.

"If I like it here I'll stay on longer, if my work permit can be extended." Well let's hope for the sake of British music that John does stay. Because his disc "I Love the Life I Live" is great, and John Hammond and the British scene could be of mutual advantage to each other.



NEXT Supremes album will be "We Remember Sam Cooke". Homecoming come over well on "Fly Girl". Jimmy "Handy Man" Jeter's a U.S. roadhouse with science. The first one of the few pop stars with a decent blues. Whitehouse covers Buddy Holly's "Learning the Game" for next best American single. Beale's signed for one-night concert at Victoria Sports Hall in Australia. New York's new "Autumn Boogie" sounds very

Gordon Waller has five cases — two old Austin Stevens, a Land Rover, a Mini-Cover 'S', and a MG. — and Bob Dylan has a new one. "I'll still Buck Home" will include "Subterranean Homeless Blues". Beale's single of "Rock And Roll Music" topped charts in Norway, Sweden and Australia.

Fredette recorded "Do The Freddie" for the American market. Frank's "Supremes" hit in English will be "A Lonely Sinful Doll". Singer Kirk Ryan has a new album, exhibition in a Manchester club, club class. Thea Byrne, Maureen Mann and the Ivy League



Let's hope Bob Dylan returns Home's latest offering. May recently indicated in Transfer. "See Conrad" a top hit inside.

Who really feature ex-husband by Crawls. Pop Discovers ... in Shadows' through Eric in America. Penn's Clark voice. The new "A.P.'s" Marlene Faithful's "Stone" won't be done by record in "Sickie". Del Shannon's "Sittin' on the Bench" is a milder. Co-Operation. "The Beatles' "Come Together" is a new hit. "The Beatles' "Come Together" is a new hit. "The Beatles' "Come Together" is a new hit.

Ivy League on Who's hit "Ticket To Ride" sold 100,000 in first week. "Sittin' on the Bench" and the Paramecium described in "The Beatles' "Come Together" is a new hit. "The Beatles' "Come Together" is a new hit. "The Beatles' "Come Together" is a new hit.

Animals plan to record a Christmas record for their fans.

KING OF THE ROAD

recorded by
ROGER MILLER
on Philips BF 1397

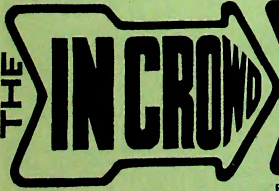
THE BIG THREE! THE RACE IS ON

recordings by
JACK JONES
on London HLR 9956
GEORGE JONES
on United Artists UP 1080

NOT UNTIL THE NEXT TIME

recorded by
JIM REEVES
on RCA 1446

Burlington Music Co. Ltd., 9 Albert Embankment, S.E.1. Sole Selling Agents—Southern Music, 8 Denmark St., W.C.2



PARLOPHONE
THAT'S HOW STRONG
MY LOVE IS
ARE OUT TODAY!
CATCH
THANK YOUR LUCKY STARS
MAY 1st

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