

Record Mirror

No. 281 Every Thursday. Week ending July 30, 1966 Largest selling colour pop weekly newspaper 6d.



MANFRED MANN (RM Pic by Dezo Hoffman)

THE FIRST HIT FROM **PRESIDENT RECORDS** AN EXCITING NEW BRITISH GROUP

A NEW SMASH SONG FROM THE U.S. CHARTS

“SEE YOU IN SEPTEMBER”

recorded by **THE SYMBOLS** PT 104

SOLE AGENCY AND MANAGEMENT SELLERS & O'DONOVAN ORGANISATION LTD. Suite 14, Evelyn House,
62, Oxford St., W.1. MUS 0436/7/8

PRESIDENT RECORDS LTD., 25 DENMARK ST., W.C.2. COVENT 3026

YOUR PAGE

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



ELVIS in a scene from "Paradise Hawaiian Style", which is his latest Paramount film. This week's lead letter concerns Elvis.

SURELY 'LETTERS' CAN'T BE EL'S FIRST STUDIO SESSION IN FIVE YEARS?

I DON'T understand RCA Victor's advertisement for Elvis' new single. They say it's El's first studio recording for over five years — but how can this be true? I always thought "Devil In Disguise," "Witchcraft" and several other tracks used for LP's and 'B' sides were recorded on or about May 27, 1963. And in January 1964 was the historic session (produced by Chet Atkins) which gave us "Ask Me" and El's finest-ever single "It Hurts Me." In February 1965, I read in Billboard of another Nashville session with Chet but this was never reported anywhere else and I don't know if it happened. And when was "Blue River" recorded? I guess 1965, perhaps at the "Frankie and Johnny" sessions. Can anyone help answer this point? And anyway, where else would Elvis record but in a studio? — Martin Kerridge, 9 Ansisters Road, Ferring, Worthing, Sussex.

Dylan. In fact, Dylan took the tune from Cash's own composition "Understand Your Man," which Cash recorded years before Dylan ever hit the headlines. Therefore I'd say he has every right to "jump on the Dylan bandwagon." — R. U. Kiddinge, Blomeld House, Ascot, Berks.

at a reasonable time, so that young people can see it. We might even get results.—Lyn Perkins, 13 Moreland Road, St. Andrews' Estate, Droitwich, Worcs.

TV TRAGEDY...

THE reviews of the Walkers on "Ready, Steady, Go" have been very mixed, but we in the Midlands have had no opportunity to judge for ourselves WHAT the show was like because we had the World Cup instead. I suggest all Walker fans badger the television people until they get a repeat showing of the programme.

A COPY

PRODUCER Chris Curtis and Paul and Barry Ryan are getting a lot of praise from reviewers and dee-jays on the original arrangement of their new record "I Love How You Love Me." I feel I should point out that it is a similar copy of a disc by Nino Tempo and April Stevens (basspipes included) which was played regularly on a pirate station last October.—John Stanford, 237 Hole Lane, Northfield, Birmingham, 31.

MOTOWN MAGIC

PEOPLE are always raving about the number of times that certain Beatle songs have been recorded. No one seems to think how many times certain Motown records are recorded by other artists. Take, for example, "Dancing In The Street"—waxed by Petula Clark, Cilla, the Walkers, and used by Dusty and the Who and countless others in their stage acts. The Temptations' songs have been recorded by Otis Redding; Stevie Wonder's "Uptight" by Nancy Wilson; The Supremes' "Come See About Me" by Mitch Ryder. And groups are always playing this music at dance-halls. — Philip Symes, 101 Stansted Road, Bishops Cleeve, Herts.

POOR OLD PROBY!

HAVE all the disc-jockeys forgotten about the great P. J. Proby? Although his new record "I Need Love" has been on sale for at least a month, I haven't heard it played once on any radio station. It's time the jockeys woke up and remembered that he still has many fans.—Vivien Lambert, 16 Cambridge Street, Hebben Bridge, Yorks.

IS THIS TRUE?

IT'S the misguided view of many that the boss C and W singer Johnny Cash jumped on the Dylan bandwagon when he recorded "Don't Think Twice," by

Are our stars finished abroad? ASKS DAVID GRIFFITHS...

AT A TIME when national barriers are tumbling in the pop world — apart, of course, from the restrictionist activities of unions who always want to prop up their local members and keep out ruddy foreigners, but let's not go into all that at this time — the American show biz journal Variety runs a story headlined BRITISH ROCKERS SLIPPING IN U.S.?

It's all about The Rolling Stones not doing so well at filling seats at some of their American concerts, and it goes on to say that the answer to the question will become clearer when American promoters see what the takes look like during The Beatles tour in August.

Seems a pretty slanted way of looking at the scene to me. Why the word BRITISH? I mean, why not GROUPS or MALES or ENTERTAINERS IN THEIR EARLY TWENTIES or any number of other ways of being specific about pop stars? Admittedly, the fact that a lot of top pop attrac-

tions are BRITISH is of some interest but the apparent decline in their pulling power lately hardly justifies such tentative headlines as (to quote another page of Variety) BRITISH HAD IT? Surely it would be more realistic to say that British acts, having finally made it after years of indifference to them no matter how good they were, have lost a little of the novelty value and will now have to be judged on their pure merits as entertainers—with no special value attached to their place of origin? I'd say that NO "rockers" (or any other sort of pop type) are pulling 'em in in good old U.S.A. right now. Daresay the business is not quite what it was a year ago and a bill of the greatest American-born stars—with



PETULA CLARK — a very successful TV show recently (RM Pic).

no foreigner in sight—might well have a bit of trouble filling a large stadium.

Anyway, it certainly seems true that those national barriers ARE tumbling. Los Bravos, Spanish boys (plus a German singer), are doing well over here, even though Spain was until recently considered incorrigibly square. It's quite an achievement for Los Bravos to bring a Continental group sound into the British charts. They've done even better than The Spotnicks, from Sweden, did a couple of years ago. Any minute now, perhaps, we can expect Germany (where so many of our groups began their climbs to the top) to throw up some chart contenders.

One Briton who has done her best to help Continentals get better known here is our favourite expatriate Petula Clark.

When Pet became French, upon her marriage to Claude Wolff, it looked as though her career as an English pop singer and actress was over. As a matter of fact, it looked as though her career as any sort of singer was coming to an end: the French had no taste for English artistes and it was the optimism to expect the French public to start taking an interest in

Pet just because she had taken up residence in Paris.

But — magnifique! fantastique! — they did. She became a bigger pop attraction in France than she'd ever been in Britain. Then she started her still continuing conquest of other countries: all over the Continent, and the aforementioned USA.

While she was in London working on her recent BBC Television series Petula told me why she had chosen to have Continental guests on these shows: "I was an English girl who made it in France. I reckoned that if I could get myself a big public on the Continent there was no reason why some of the best Continental artistes shouldn't make it in Britain, provided they got the right exposure. Travelling around Europe I've seen some terrific acts, very well known in their own countries but unheard by the British (with the exception of a few holidaymakers). I hope British viewers of my series have enjoyed seeing them."

Well, it was a nice gesture, some of the acts were good (and one was hilarious), and the series was rated an outstanding success. Come back soon, Petula. DAVID GRIFFITHS

Record Mirror

EVERY THURSDAY

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

U-S DEFENCE

RE: Ron Turnbull's letter about U.S. pop fans being juvenile and unprogressive—may I vent my anger? I agree it is surprising that Ike and Tina Turner's magnificent "River Deep" was unsuccessful across the Atlantic. But what Ron fails to note is that for eight years Ike and Tina have been acknowledged and respected by the Americans—and though most of their U.S. hits and two LPs have been released here, few people have heard of them. So now who's unprogressive. Mr. Turnbull, set your facts straight before you rush headlong with such blundering incoherence into this unfounded and totally senseless generalisation. — Enraged but anonymous Soul Fan, Woking, Surrey.

DREAMIN'...

AUGUST 14 is the second anniversary of Johnny Burnette's tragic death in a boating accident in California. Recently Johnny has been mentioned several times in R.M. and I'd like to organise a poll to find his most popular discs. It would be interesting to see how Johnny's Coral rock 'n' roll tracks come out against his pop material. And how about a

new single by Johnny on Liberty or Coral? Andrew O'Neill, President, Eddie Cochran Appreciation Society, 19 Howlish Terrace, Coundon, Bishop Auckland, County Durham.

STILL BIG NAMES

SO a reader thinks Georgie Fame's group could teach Jerry Lee how to play? Georgie himself would be the last person to agree to that—for he plays neither rock 'n' roll nor a "pump-in" piano." And the views that Ritchie Valens and Big Bopper are thought of as great just because they were in the same plane crash as Buddy Holly are just as ridiculous. Bopper (J. P. Richardson, a popular dee-jay) and Valens, so widely imitated today, were gigantic names in the States, touring with people like Bo Diddley and Charlie Gracie. Over here, they enjoyed a few chart appearances, though Valens suffered from cover versions by Messrs. Steele and Wilde. Both artists still have a tremendous following Stateside — sales of Valens' LPs alone number two million, which is surely a phenomenal achievement for one who waxed only 23 intended recordings.—James T. Bardsley, 23 Gateways, Epsom Road, Guildford, Surrey.

HIS NEWEST! HIS BIGGEST!

ELVIS



Elvis Sings Paradise Hawaiian Style House of Sand Queenie Walker's Papers You Scratch My Back Drums of the Islands It's a Dog's Life Ostin' Stop Where You Are This is My Heaven Swing with Elvis and these great hits on his new RCA-VICTOR LP Album

Paramount Pictures Presents ELVIS PRESLEY "Paradise-Hawaiian Style"

'HAL WALLIS remember Blue Hawaii? Production

Starring SUZANNA LEIGH / JAMES SHIGETA Directed by DONNA BUTTERWORTH / Michael Moore Screenplay by Allan Weiss and Anthony Lawrence Story by Allan Weiss TECHNICAL Production

WEEKLY PROGRAMMES NOW START FRIDAYS NORTH LONDON from FRIDAY JULY 29th SOUTH London from AUG 5th AT MOST ABC AND OTHER LEADING CINEMAS

personal manager
MR. B. CHARLES-DEAN

booking agents
THE GRADE ORGANISATION LTD.
(Mr. Burton Brown)

"The Baby Song"
Columbia release 29th July
"Should do the trick" B.C-D

IN DEPTHS



THE BEATLES — their new LP is rush-released next month, but several of the tracks are already available on their new American album "Yesterday And Today."

WELL, this is it! The latest Beatle LP, aptly called "Revolver". The production that blokes like RM's Tony Hall, having been granted advance whispers of some of the tracks, have raved over . . . and described as easily the most ambitious yet by the incredibly consistent quartet.

It's a 14-tracker, produced as ever by George Martin, full of musical ingenuity. Controversial, yes! There are parts that will split the pop fraternity neatly down the middle. But: whoever made progress without running the risk of criticism?

Statistically, there are eleven Paul and John songs—three by George ("Taxman", "I Want To Tell You", "Love You To"). It comes housed in an intricate black-and-white sleeve, created by Klaus Voorman, former member of the now-disbanded Paddy, Klaus and Gibson unit. No sleeve notes—but a back cover picture of the Beatles chattily relaxing, sporting their dark glasses. George takes lead vocal on three tracks; Ringo on one; Paul on five; John on five. We'll identify each as we go along. And we'll offer our individual views of each track.

DELIBERATELY UNTIDY

Side One: "Taxman", featuring George.
Jones: Deliberately untidy opening, then a saga of sadness of how the tax collector keeps 19 bob of a Beatle-earned pound. Loved the wild, strident guitar mid-way. Bit repetitive, though.
Green: Big beat rock 'n' roll—with sounds of what seems an electric sitar. Yes, I liked it. Good idea.

"Eleanor Rigby" featuring Paul.
Green: This is really the "Michelle" of the "Revolver" LP. Sounds like an 18th century backing, all those strings.

Jones: Pleasant enough but rather disjointed, isn't it? Must admit it's commercial, but I like more meat from the Beatles. Big praise to someone for laying down those strings.

"I'm Only Sleeping", featuring John.
Jones: John seems somehow in the middle of a change of mood here. Very good backing harmonies, I thought, and the lyrical idea comes over well. Melodically, straighter than usual. Funny string wails or something—Lord knows what it is. Electric bagpipes?

Green: Don't like the song so much as the musical content. It's pretty ingenious. Yep, I liked it a lot for the ideas.

"Love You To", with George.
Green: Ah, this is the one with Anil Bhagwat—on tabla, it says on the sleeve! Suppose there'll be the old outcry about the sitar back, but it isn't! Starts like a classical Indian recital, then a bit of normal beat. This is great. So different. Play it again! Best so far.

Jones: I'd need to hear this a few times more before really getting it. But it's rather a good tune. This really is a different album—already.

"Here, There and Everywhere", with Paul.

Jones: This is the one already covered by single artistes. Very romantic and sort of muted Beatle-harmonies. Paul's voice is dead right for it. The stuff that standards are made of.

Green: Yes, romantic and sung with great feeling. Soft and light and rather attractive. Touch of the sadnesses. Tear-jerker, one might say.

"Yellow Submarine", starring Ringo.
Green: Ringo almost speaking a children's story—slightly folksey backing, I suppose. Sort of Beatle "Puff the Magic Dragon" in a way. Will be very big at about 9.30 on a Saturday morning on the Light Programme.

Jones: O.K., I suppose. Ringo's got a good personality. But I'm not really struck . . . except to say it does underline their versatility.

"She Said She Said", with John.
Jones: One of those rough-smooth sort of group jobs. Fairly standard sounds, but I liked the guitar figures and also the construction of the song. This'll be very popular indeed.

Green: Rather bluesy, I think, with heavy accent on guitars for the atmosphere. Guitars on those telling repetitive phrases. Yes, I liked it.

by Peter Jones and Richard Green

Side Two: "Good Day Sunshine", with Paul.

Green: Sounds like muffled piano or something. Call it subdued rag-time. I think that's what I mean to say. Another one I like a lot. Like Paul's singing, too.

Jones: Reminds me somehow, structurally, of some of the Spoonful stuff. Yes, Paul's great. A voice with character, power . . . but also subtlety. Watch the fade-finish.

"And Your Bird Can Sing", with John.
Jones: This is different again. Sort of song that grows on you — I've a feeling this could be well-covered by other outfits.

Green: Typical Beatles, this. Stronger than most of the others. Bass reminds me of "Paperback Writer" . . . could have been written about the same period of thinking. This is the Beatles as we best know them.

"For No One", with Paul.
Green: Rather on the "Eleanor Rigby" lines in the semi-classical music form.

The way the horn (Alan Civil) comes in is marvellous. A short track.

Jones: Yes, I liked this for the gentleness of the approach. Very melodic and you're dead right about the use of the horn. This really is an unusual album . . . all the way.

"Dr. Robert", with John.
Jones: If you listen to the lyrics, this is strong enough. But it doesn't seem to build in the usual Beatle way.

Green: I think the boys can do better—have, in fact, elsewhere. I think it's monotonous. But I liked the organ. Bit Dylanish. Came too late to save it for me, though.

"I Want To Tell You", featuring George.

Green: Well-written, produced and sung. Love the harmonising. That unusual piano . . . very good.

Jones: Nicely plodding instrumental lead in here, and the vocal line is very strong. The deliberately off-key sounds in the backing are again very distinctive. Adds something to a toughly romantic number.

"Got To Get You Into My Life", featuring Paul.

Jones: Another advanced bit of fanfare-stuff early on. The big band brassiness behind them here. Shows how a Beatle-song stands up to the full band treatment. One of my favourites.

Green: Yes, I like the big-band stuff. Helps them swing even more.

"Tomorrow Never Knows", with John.
Green: Very weird indeed. A buzzing going through it, lot of yells and giggles and so on, organ breaking in. Everything but the kitchen sink . . . except I think I heard THAT too. Most off-beat of them all. Must say I liked it.

Jones: You need some sort of aural microscope to get the message from this. But it's darned compelling listening. Wonder if any of it is a joke to confuse reviewers. Very advanced.

Summing-up: Green didn't like the Beatles last LP, but this one is pretty well dead right for him. It's an excursion, we felt, into the realms of musical fantasy. Ridiculous, parts of it . . . in the nicest way.

Note: "Revolver", Parlophone PMC 7009 (Stereo version PCS 7009). Out Friday.


A new Beatles single is being rush-released tomorrow (Friday). The tracks are "Yellow Submarine" and "Eleanor Rigby" — both from their "Revolver" LP. "Yellow Submarine" features Ringo singing and Paul takes vocal lead on "Eleanor Rigby". The record number is Parlophone R5493 and both tracks are Lennon-McCartney compositions.



Isn't an active, exciting world-wide job better than yours?



Why stick in a dull routine job? You could be out in the world leading an adventurous life. In today's Royal Navy you can work with advanced equipment. Operate exciting weapons. You'll have a good trade. Pay that's now better than ever. And no civilian job can offer you more opportunity for steady promotion. World travel is yours too. Sport in plenty. Fine company. And an average of 6 weeks' paid holiday a year. Post the coupon for full details. You can join at 15.

Royal Navy  **Royal Naval Careers Service, Dept. 676GV1, Old Admiralty Building, Whitehall, London, S.W.1**

Please send me, without obligation, the free, new 52-page booklet "The Royal Navy as a Career".

NAME _____
 ADDRESS _____
 Date of birth _____



The Prime Minister, Mr. Harold Wilson, addresses the guests at the opening ceremony. Behind Mr. Wilson is his wife, Mary, Mrs. Bessie Braddock, and his son Giles. Ken Dodd is on the right.

Cavern reopens, but the stars it made were missing . . .



The deserted original Cavern the night before the big day. At the far end is the stage on which the Beatles played almost three hundred times.



Complete with the customary cigar, top disc jockey Jimmy Savile watches intently at the unveiling of a special plaque to mark the occasion.

GIRLS were parading outside the Cavern on Saturday waving banners proclaiming "Beatles Are Dead, Seftons Are Great" and "Where Are The Beatles Today? We Don't Need Them - Stay In London!" when Harold Wilson visited Liverpool to re-open the famous club.

The Beatles played at the Cavern almost three hundred times, but on Saturday they were missing. So, too, were many of the top stars who were due to attend the ceremony.

Dave Dee, Dozy, Beaky, Mick and Tich got a fantastic welcome as they arrived and Tich was refused admission for several minutes until that piece of trouble was sorted out. Inside, further problems developed as the upstairs lights fused at 11:35 - 25 minutes before the Prime Minister was due.

Bob Wooler and Billy Butler were dashing around getting things organised right until the word "go" and dignitaries were arriving by the careful all the time.

BOUTIQUE

The completely reorganised Cavern has turned out well. It has a boutique, close circuit television, a coffee lounge and many more first-class amenities.

After the reopening, Mr. Wilson toured the club with Bessie Braddock, Ken Dodd and Jimmy Savile. Among the other personalities present were Pete Best, the Scaffold, the Fourmost, Steve Aldo, Tony Jackson and Thursday's Children.

The only question I have is - who was the man walking about with his dog on a lead half the time?

RICHARD GREEN



Perhaps this is one area where the Beatles popularity is on the wane. These girls rate the Seftons very highly.



Midnight, and a gang of eager workers are still hard at it getting the club ship-shape for its re-opening.

The inimitable sound of

on sale now!

Bert Kaempfert

and his
Orchestra

His great new LP! featuring FRED MOGH, Trumpet



Strangers in the night
I can't give you anything but love
But not today
Time on my hands; Milica
Mexican Shuffle
Show me the way to go home
Two can live on love alone
Every Sunday morning
Boo-Hoo; Tijuana Taxi; Forgive me

polydor Stereo 184 053 Mono 84 053



RIK GUNNELL makes sure FARLOWE signs the contract for Chris £50,000 over the next five years. Who'd need to get into a deal like that?

AND in the beginning there was... At least, that more or less he Rik Gunnell. Disregarding the set rest, he has built up a little empire that contains four current Top Fifty acts in his environs.

George Fame is the biggest of them and he is followed, in no special order, by Chris Farlowe, Alan Price, Geno Washington & the Shotgun Express, Tony Jackson, the Mayall and about 16 other acts.

In the final alleged good old days (remember them?) when there was a bit of jazz being played in town, his brother John were putting shows at the Flamingo, Soho's famed late-night club.

"I had a leader with no band, and I went out to find a group quickly. He came out with the Bluebelles, a 2 1's and came back with the Bluebelles. He recalled, "Georgie started as a pianist, then he started singing. We had a Hammond and that changed the sound of the Flamingo."

"Making the change to organ and to sing was very much a thing G. We have always encouraged him to do what he wanted. I rate him above the Beatles. He's only just getting started. Year in, year out, you can see him. His whole thinking, musically, is of the field. I don't think he will reach a just go on and on."

"I don't tell Georgie what to record. If I like it to my ear, I'll encourage him, but again he chooses most of his own. I tell any of my artistes what to do, I let them own head and develop into their own field to develop their talents."

"I'm against long haircuts and silly bands—from the highest to the lowest—are. When we started off four years ago, it was the group boom, half of them didn't know anything from the other. We let our boys do their own thing, then we push it."

"It's taken a little while longer for me to see acts than it has some managers. Mine are all of these groups who have one fantastic hit and then they're gone. I want my artistes to make money for the rest of their lives. I don't want a year old Beatles and Rolling Stones in the end of their haircuts, but Georgie I can see still making music."

Rik and I were talking in the office of his general manager, Mike Rispoli. Rik sat in an armchair, smoking continually and frequently answering the phone. Publicist Jim Rattigan sat on the other side of the room keeping a watch on occasionally suggested quotes, almost all of them.

another exciting new single from
JONATHAN KING
JUST LIKE A WOMAN

F 12457



DECCA produced by Marquis Enterprises Ltd
45 rpm record
The Decca Record Company Limited Decca House Albert Embankment London SE 1

Wild sounds on powerful new LP by the Troggs

THE first thing that strikes you about the Troggs LP is that there are plenty of good tracks on it. It's called "From Nowhere The Troggs" and is on Fontana TL 5355. All of the tracks have that nasal, harsh lead vocal of Reg Presley, who incidentally penned five of the 12 tracks. The backings are a bit thin, but the variety of different kinds of songs makes up for this. They do a very good, cool version of "Hi Hi Hazel", currently hitting the charts for Geno Washington, and they plough through a few rock standards like Chuck Berry's "Jaguar and Thunderbird" and the Kingsmen's Richard Berry penned "Louie Louie". Lee Dorsey's influence shines through on "Ride Your Pony" and "The Kitty Cat Song", both done quite well, and there's a powerful dance beat throughout. Altogether, a ponderous and powerful LP and a very good debut album. Track listing — Wild Thing; The Kitty Cat Song; Ride Your Pony; Hi Hi Hazel; I Just Sing; Evil; Our Love Will Still Be There; Louie Louie; Jingle Jangle; When I'm With You; From Home; Jaguar & Thunderbird.

JUST RELEASED

- TOM JONES**
This and that F 12481
- JONATHAN KING**
Just like a woman F 12457
- THE CLAYTON SQUARE**
There she is F 12456
- ADRIENNE POSTA**
They long to be close to you
- THE GRASS ROOTS**
Where were you when I...
- AL 'TNT' BRAGGS**
Earthquake v-p 9278

RIK

THE MAN BEHIND FAME AND FARLOWE

that CHRIS guaranteeing years, come to be forced

George Fame. show it was for seventh day of fire which contacts within its

Rik's artistes, order, by Chris Washington, the the Gass, John

days of trad was still quite n, Rik and his ws on at the t beat club.

so I sent him e went to the e Flames," Rik a dep, playing We bought him e whole sound

and beginning George wanted. m to do just them all, even g the feel of it. im progressing. on a very high a peak, he will

rd, I may advise e him to record it. material. I don't t them have their eld. Later, we try

clothes. All my re good musicians t was the time of ow one end of the develop their own

ne to build up my are not like some t and you can buy tes to go on mak- I can't imagine 35 their present karb ill producink good

his newly-acquired jacketless in an uently jumping up amble sat on the watching brief. He all of which pro-

duced gales of laughter from Rik, occasional insults and an entirely different statement. John wandered in and out, obviously finding the whole episode highly amusing and made odd comments about leaving for a football match "before they all start streaming out!"

Chris Farlowe—the latest excuse for Rik to wallow in champagne, then go to the Cromwellian for a loon—had just left. I asked Rik how he had steered Chris to stardom.

"Until October 6, 1965, he had untold contracts with other people and was working for round the £35 to £40 mark," he began. "I couldn't take the risk of building him like George unless I had him solely on my books. We eventually sorted things out and I signed him exclusively to us."

"Being a good friend of Andrew Oldham, he came to me and said he wanted to record John Mayall. I said okay, but take Chris because he's a great talent that I'm going to develop. The group rehearsed and rehearsed, there were one or two changes in the group, but now it's a first-rate group."

"Chris's voice broke when he was ten years old. Even when he speaks to you, there's no high pitch to it. I think he'll be a very big vocal name, whereas George will be regarded as a musician-cum-vocal man. In two years, we'll be able to encourage him on the writing stakes."

When Alan Price left the Animals last year, all sorts of "he's finished" cries went up. Then he signed an agency contract with Rik Gunnell and now Rik part-manages him.

"I have great admiration for Alan, he's a musician and singer who really knows where he wants to go," Rik told me. "A talent such as his staying with the Animals would have been wasted. He's the only singer and musician who has left a top group and made it on his own."

"He's a very good businessman, he doesn't want to be a pop star all his life, his mind goes beyond that — I think he's interested in films. He's very much on a commercial kick, he's got away from the jazz-blues kick. He wants to be accepted in the pop world."

"He has a natural distrust of agents and managers, but I think he's opened up to us. He's a very deep person, you never know what he's thinking. He's got good looks, the kid, and he wants to be an actor. I don't want Alan shipping up and down the country for ever and ever."

"In fact, we've already had an offer from MGM who want to do the remake of 'Rebel Without A Cause' and put Alan in the star role."

I've been noticing lots of posters stuck up all over London with a Batman-like character swooping down and demanding that people buy Geno Washington's "Hi Hi Hazel" or die. That's one way of getting publicity, I suppose. What does Rik think of his latest chart entrant?

"What a happy character," he beamed. "And the whole band. They never seem to tire. With Geno, for the first time on the British scene we have seen a sensational act, but good music again. Geno has the natural flair of the American coloured guy."

"He gets enormous money and has for a long time. These are the early days for Geno. 'Water', which we expected to get nowhere, was done purely through his enormous fan following. He will play to packed houses for years and years yet. I've never met such a band where there's no rows and they're completely integrated. Pete Gauge, the lead guitarist, is a good songwriter, too."

Maybe it's a mark of Rik's esteem for Geno that he has named his new Brixton Club, the Ramjam, after his band.

RICHARD GREEN

NEXT WEEK — Rik talks about Zoot Money's looning activities, the rest of his stable, and his personal attitudes.



SONNY AND CHER in a scene from their film. Cher can be seen here wearing a wig (she's on the right. The one on the left isn't wearing a wig). Actually, Sonny really has cut his hair now, believe it or not.

Insight into the mind of Ray Davis

RELIGION gets more important every day — to me, and I think I'm the same as everybody else . . . as people progress they've got to find some form of

religion . . . any sort of religion makes you feel secure . . . money's a sort of religion, church is another, so is football . . . everybody's got something.

I fear too many things . . . being told to do something, being told where to go to bed, when to get up — that's one of the most terrifying things . . . having no say in what you're going to do.

Phobias — I've got them all . . . because I'm so insecure . . . the reason why I like football is because it reminds me of when I was young and people did things for me.

Death makes one think about living . . . you think about it so much — it's going to come, like old age . . . old age is awful physically, mentally it's good.

I don't feel that people are so narrow minded, even now, about sex, especially about homosexuals . . . sex is really tremendous and I just think girls are great — I think every girl's got some quality. Don't think of the future . . . what I'd like to do —

I'd like the world I live in to be a huge theatre and you can do a different act each day . . . it would be nice.

I think I could hate anything if I tried . . . I think I've got such a temper . . . it doesn't show, not that much . . . I put myself in a frame of mind . . . I'm a tense person, really.

I've seen so many poor blokes being used . . . I just don't like people telling other people what to do . . . the thing is, people like me will never win, we're just losers . . . the people who do what they're told seem to win . . . yet I feel sorry for the people who are told what to do.

I'm not really content . . . I don't know why . . . what annoys me is, our last record was good, the next record I write probably won't be as good — that's what worries me . . . although I'm doing well and appear to be free, I'm very restricted really because I've got to write hits . . . because I'm a pop writer and have had a hit, people say that the next one must be as good.

When I get up in the morning I read the paper — and get an entirely different feeling when I read it in the afternoon . . . on Sunday I felt fed up and wanted to give up, I felt it last week . . . something better happened this week — we went



RAY DAVIS

to No. 1 . . . I felt good for a day, then I looked under the surface . . . I remembered playing in a little club in Soho two or three years ago . . . I saw BILLY J. KRAMER and he had a No. 1 hit at the time with "Do You Want To Know A Secret?" — he seemed fed up . . . I thought 'blimey, is it as bad as that'.

BILL HARRY

BILLY FURY
Give me your word F 12459

TWINKLE
What am I doing here with you F 12464

THE BEATSTALKERS
A love like yours F 12460

DECCA

RCA VICTOR

THE SEEDS
You're pushing too hard V-N 9277

THE CHAMBERS BROTHERS
Call me V-L 9276

vocalion

45 rpm records

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

HALF OF THE TOP TEN LPs IN GREAT BRITAIN

THE SOUND OF MUSIC

SB 6616 RB 6616

RCA VICTOR

AFTERMATH THE ROLLING STONES

SKL 4786 LK 4786

DECCA

SMALL FACES

LK 4790

DECCA

ANIMALISMS

THE ANIMALS

LK 4797

DECCA

THE MAMA'S AND THE PAPA'S

RD 7803

RCA VICTOR

are

DECCA group records

THE DECCA RECORD COMPANY LIMITED
DECCA HOUSE ALBERT EMBANKMENT LONDON SE 1

NEW E.P.'S jones and jopling



DEE DEE (left) and DIONNE (right) — two somewhat talented sisters with two good EP's issued.

Sisters . . . sisters EP's this week from the two sisters Warwick

DEE DEE WARWICK: "We're Doin' Fine"—Gotta Get A Hold of Myself; Alfie; We're Doin' Fine; Another Lonely Saturday (Mercury 10036). For fans of girl R & B singers, this is great. "We're Doin' Fine" is the best, but her "Alfie" is superb.

NINO ROSSO "Trumpet Tamoure" — Trumpet Tamoure; Tango Balordo; Evelyn; La Domenica (Durrum DRE 52014). Some vocal sounds on this one, very continental-ish indeed! Plus the familiar trumpet of course. But very cool really.

FRANCOISE HARDY "Mon Amie La Rose" — Je N'Attends Plus Personne; Pourtant Tu M'Ames; Mon Amie La Rose; Je Veux Qu'il Revienne (Disques Vogue VRE 5017). She always seems sad, and sad music isn't really summer music, so Francoise may have to wait a few months for big sales on this pleasant EP.

LITTLE TONY "Non E Normale" — Non E Normale; Viene La Notte; Mai Più Ti Cerchero; Fingero Di Crederti (Durrum 52012). Can't understand any Englishman wanting to buy a foreign version of "It's Not Unusual". But this isn't the Little Tony of "Too Good" fame by a long way, musically speaking of course.

MARCELLO MINERBI "Vacanze A Atene" — A Holiday In Athens; Festa A Delfo; La Regazza Di Atene; Ora Che Te Ne Vai (Durrum DRE 52013). Very romantic Greek music this, with plenty of hints of "Zorba's Dance" all round.

VARIOUS ARTISTES "Great Film Hits Vol. 10"—The Ipcress File; Our Man Flint (Roland Shaw Ork.); Juliet's Theme (Ivor Raymond Ork.); Theme from 'Darling' (Arthur Greenstadte Ork.) (Decca DFE 8657). All escapist RM readers can listen to these with their eyes closed and conjure up visions of Julie Christie / Michael Caine depending on their taste. But whatever happened to the other nine vols.?

VAL DOONICAN "Doonican's Irish Stew" — O'Rafferty's Motor Car; The Devil And The Bulliff; I Was Born Ten Thousand Years Ago; Makin' The Charis (Decca DFE 8650). It's a pity you can't write in a David Frost accent. This is a tasty mixture of Irish-tinted popular music with the titles speaking for themselves. Not entirely for the Irish as the appeal is a bit wider than just specialist.

VARIOUS ARTISTES "RCA Victor Race Series Volumes 7-8-9" (RCA Victor RCX 7181-4). Three EP's of R & B before they called it that. Stars concerned are Jim Jackson, Martha Copeland and Curtis Jones and it would be crass to pretend these are anything but arch-specialists. Jackson's "I Heard The Voice Of A Pork Chop" sounds more like a Dylan title though . . .

NEIL CHRISTIAN "Neil Christian And The Crusaders" — A Little Bit Of Someone Else; One For The Money; Get A Load Of This; Honey Hush (Columbia SEG 8392). These tracks were made when Neil had greasy Elvis-y hair. He's much better now, both to look at and to listen to.

PEPE JARAMILLO "The Mexican Way" — Spanish Harlem; Amapola; Jealousy; La Golondrina (Parlophone GEP 8953). Pianist with plenty of fans and some good Latin standards. Very entertaining for Mums and Dads.

JIMMY SMITH "Swinging With The Incredible Jimmy Smith" — Hobo Flats; Tubs; Slaughter On Tenth Avenue (Verve VEP 5022). Three of his best and although they have all been issued before, this is great for car record players . . .

DIONNE WARWICK: "Message to Michael"—Message to Michael; I Cry Alone; Here Where There Is Love; Put Yourself In My Place (Pye Int. NEP 44067).

Her "Michael" was big in the States, but flopped here due to two earlier hit versions. No reason to suppose this well performed and produced EP should remedy this.

CHARLES AZNAVOUR: "Chante Paris Au Mois D'Aout"—Paris Au Mois D'Aout; Sur Le Chemin Du Retour; Il Fallait Bien; Parce Que Tu Crois (Fontana TE 17465). A strange, intense record by France's top singer. This deserves to be heard. Pity we can't print circumflex accents.

JAMES BROWN: "I'll Go Crazy"—I'll Go Crazy; I've Got Money; Love Don't Love Nobody; You've Got The Power (Pye Int. NEP 44068). Four of Brown's older, but more famous sides. Including the Jes Pender white hot preaching waxing "I've Got Money".

NINA SIMONE "Strange Fruit"—Ain't No Use; Strange Fruit; End of The Line; Tell Me More And More And Then Some (Phillips BE 12589). A mournful, dismal dreary EP from Nina, saved only by her wondrous singing and pianistic. But don't play it if you're already in a suicidal mood.

THE KINKS: "Dedicated Kinks"—Dedicated Follower Of Fashion; Till The End Of The Day; Set Me Free; See My Friends (Pye NEP 24258). Four Kink hits—but the new style Kinks makes their "Really Got Me" type of things seem very outdated.

BILLY COTTON: "On Parade"—Kerry Dance March; The Toreador Song; Allamarcia; 633 Squadron (Phillips BE 12585). Wakey Wakey . . . etc. Marches played by the Billy Cotton Band and singers to rouse you from your Sunday slumbers.

TRINI LOPEZ: "Cindy"—I'm Comin' Home Cindy; I Got A Woman; Wee Wee Hours; She's About A Mover (Reprise R 30070). You may not believe it but "Cindy" was three discs ago for prolific Trini. A lively and noisy EP.

RAMSEY LEWIS: "Hard Day's Night"—A Hard Day's Night; My Babe; Something You Got; The Caves (Chess CRE 8019). Said to be the hottest jazz artist going, Ramsey is yet another who proves that Lennon-McCartney tunes WILL become standards.

PETER, PAUL & MARY: "Cruel War"—Cruel War; Where Have All The Flowers Gone; This Land Is Your Land; Early In The Morning (WEA 616). Two anti-war songs and a near-patriotic song—the two don't mix. Luckily they're on separate sides of the EP.

RAY CHARLES "The Song Of Buck Owens"—Cryin' Time; Don't Let Her Know; Together Again; I Don't Care; I've Got A Tiger By The Tail (HMV 7EG 8951). Ray, back on the C & W kick with Buck Owens songs acts deep into his blues morass with confused strings and Raelies. There's a certain appeal though, but his new single is better than all this.

VENTURES "Secret Agent Man"—Secret Agent Man; Get Smart; The Man From U.N.C.L.E.; Hot Line (Liberty LEP 2250). A ponderous and rock-y EP, with heavy thudding guitar sounds and a great dance beat. Very 1960 and quite good.

LITTLE RICHARD "Do You Feel It"—Do You Feel It Parts 1 & 2; Holy Mackerel; Baby Don't You Want A Man Like Me (State-side SE 1042). We've heard that Mr. Penniman is having an anti-making corny old records like this, even die-hard rock fans won't sign his petitions.

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

rapid reviews

THE RIDDLERS tackle "The Batman Theme" (Polydor 56716) with unusual instrumental gimmicks and fair attack. Most promising vocal approach from **GREG HUNTER** on "Five O'Clock World" (Parlophone R 5483), with high-pitched enthusiasm on a goodly song. **REY ANTON AND THE PRO FORM** make interesting progress through "Things Get Better" (Parlophone R 5487), but it starts in stereotyped fashion. **THE MICKEY FINN**, on "I Do Love You" (Polydor 56719), have a sort of kiddies' sing-along melody allied to highly potent teenage lyrics—might do surprisingly well. **JASON DENE**, a new name to us, tackles his "Opportunity" (Parlophone R 5485) with a hilariously effective commercial touch. **THE MI FIVE** (Parlophone R 5486) slur appealingly through "You'll Never Stop Me Lovin' You," delicately leaty but rather undistinguished. For pleasant folksey sounds: the **POZO SECO SINGERS** and "I'll Be Gone" (CBS 202231), mid-tempered follower of their successful "Time." One to watch: **BILLY PRESTON** and "In The Midnight Hour" (Capitol CL 15458), organ-based and wildish version of the Wilson Pickett hit. **THE CLAYTON SQUARES**, highly-touted, tackle the Spoonful composition "There She Is" (Decca F12456) with a most off-beat and wierd intro before a jerky, determined vocal line. **GARRY BLAKE**, on trumpet, plus choir, do "Wait Until Dark" (Columbia DB 7977) in straight-forward style. Promising voice: that of **CINDY COLE** on "Lonely City Blue Boy" (Columbia DB 7973), a throbbingly sold performance of a bigish beat-ballad. **MANUEL**, plus his Music of The Mountains, set big-string sounds going on "Somewhere My Love," the "Dr. Zhivago" movie theme (Columbia DB 7969). Fast Country-style good humour and hard selling from **DEL REEVES** on "Getting Any Feed For Your Chickens" (United Artists UP1145), with a strong novelty angle. **THE WAIKIKIS**, on "Le Cinema" (Pye Int. 25376), create their usual air of Hawaiian music. "A Love Of Our Own," by the **DEBONAIREs**, (Pye 17151), is a roll-along beater, sold with tremendous gusto and style—commended. **THE BLUECHIPS** (Pye 17155) do "Tell Her" the oldie with

a big-bash approach, growled and persuasive. There's a not-so-good version, though again lively, of "Tell Her" by **DEAN PARRISH** (Stateside SS 531). **GLENDIA COLLINS**, with the Joe Meek song "It's Hard To Believe It" (Pye 17150) does her best yet. **AL "TNT" BRAGGS**, roars and rants and generally explodes through "Earthquake" (Vocalion 9278), with specialist appeal. **THE CAMPBELLS** turn in a typically amusing folksey (Scottish-style) job on the entertaining "One Eyed Reilly" (Transatlantic TRA 10). American brotherly outfit **THE CHAMBERS** at least manage a few interesting gimmicks in "Call Me" (Vocalion 9276). And **THE SEEDS**, on "Pushin' Too Hard" (Vocalion 9277), are merely a routine American group, though at a harrassing pace. Currently big in U.S. and Australia, **VERDELLE SMITH** may miss here with "Tar and Cement" (Capitol 15456), though it's a darned good song, well-sung. Composer-singer **BRENDAN PHILLIPS** gives himself a folksey-tuneful item on "Pack Your Bags" (Mercury MF 931). A touch of the Ramsey Lewis's on "Chica-Boo" from the **GOOGIE RENE COMBO** on Atlantic 584015. Piano and audience reactions. In contrast there's a funny Scots song in the shape of "Poor Little Rich Boy" from the popular **ALEXANDER BROTHERS** on Pye 17134—should create some interest. That U.S. group the **YOUNG RASCALS** aren't likely to do all that well here with their "You Better Run" on Atlantic 584024—it's a routine beater. **BARRY MONROE's** "World Of Broken Hearts" on Polydor 56088 is an easy-on-the-ear ballad with a complex backing. From the pens of Pomus and Shuman too. **THE SHADOWS OF KNIGHT** revive the old Bo Diddley song "Oh Yeah" on Atlantic 584021. It's an exciting beater built for the halls.

THE GRASS ROOTS: Where Were You When I Needed You; These Are Bad Times (RCA Victor 1532). Could be hit sounds here, with this folksey, twanging, Sloan-Barri song—somewhat on "Eve Of Destruction" lines. Great harmonies. ★★ ★★

BARRY MONROE: World Of Broken Hearts; Never Again (Polydor 56088). All-round Barry on a fine-building ballad with jerky backing and an appealing determination in the melody. Girlie chorus. A talent to watch. ★★ ★★

PAUL REVERE AND THE RAIDERS: Hungry; There She Goes (CBS 202235). A big hit in the States but not so strong for here. Hectic beat, and good lead voice, with rolling bass. Commercial lyrics. A middle of the road job. ★★ ★★

SUZIE AND BIG DEE IRWIN: Ain't That Lovin' You Baby; I Can't Get Over You (Polydor 56715). Continental girl (good singer) with the former hitmaker. Already recorded, duet-wise, by Betty Everett and Jerry Butler, but this one is fair enough. ★★ ★★

TWINKLE: What Am I Doing Here With You; Now I Have You (Decca F 12464). Sturdy guitar backing and Twinkle on pretty good form on a pacy Sloan-Barri song. Better, stylishly, than her earlier hits—could make it. ★★ ★★

ADRIENNE POSTA: They Long To Be Close To You; How Can I Hurt You (Decca F 12455). Best-yet from the young talent—a swirling, rather emotional ballad, sung with enormous polish and style. ★★ ★★

CONNIE FRANCIS: Somewhere, My Love; A Letter From A Soldier (MGM 1320). "Dr. Zhivago" movie theme, given a fair enough treatment from Connie but it's not really chart material. Flip is in a way stronger. ★★ ★★

THE ALAN BOWN SET: Headline News; Mr. Pleasure (Pye 17148). Talented group on a pounding mid-tempo beater, with shouts of "extra" etc., and should please their new army of fans. ★★ ★★

DIONNE WARWICK: Trains And Boats And Planes; Don't Go Breaking My Heart (Pye Int. 25376). Can this do it again. Bacharach-David song, marvellous theme, Dionne singing beautifully to a purring chorus. Just missed a tip, but it'll do well anyway. ★★ ★★

THE BEATSTALKERS: A Love Like Yours; Base Line (Decca F 12460). Orcan intro and into a good song. Martha and the V's did it before, but this is commended group work. ★★ ★★

THE ORLONS: Spinnin' Top; Anyone Who Had A Heart (Planet PLF 117). Fine rolling, thundering, pacy arrangement from the three girls, with a beautiful "feel" to the harmonies. Well worth a spin, this "top." ★★ ★★

GUY MITCHELL: Singing The Blues; Rock-A-Billy (CBS 202238). Song is popular again and this 12-year-old slice of recording history comes up amazingly fresh. Good performance with fair chances. ★★ ★★



LEE DORSEY (RM Pic)



THE MERSEYS



JONATHAN KING

Battle between Manfreds & Jon King over Dylan, and big name not-so-good hits from the Mama's & Papas, Herb Alpert, Eddy Arnold, Cher & Lee Dorsey : But better Fury, Tom Jones and Merseys

MANFRED MANN: Just Like A Woman; I Wanna Be Rich (Fontana TF 730). Nothing to stop this being a gigantic hit. New boy D'Abo fits in perfectly on this cleverly-worded Dylan song—the backing sounds like some earlier Dylan. Fine-tempoed arrangement, with clever group vocal behind the lead. Flip, by Mike Hugg, is somewhat rambling, but also compulsive.

TOP FIFTY TIP
BILLY FURY: Give Me Your Word; She's So Far Out She's In (Decca F 12459). This should do a lot to get Billy back in chart favour—an established old song, a near-concert type orchestral backing, and Billy singing more in his old style. A sort of mixture of old and new. Commended. Neat flip-side contrast, a flash, brash beater, with guitar backing.

TOP FIFTY TIP
CHER: I Feel Something In The Air; Come To Your Window (Liberty 12034). Sad, poignant song by Sonny. A girl, alas unmarried, finds herself with child—feels happy, ponders on neighbour reaction. Controversial, yes... but palatable. But not as immediately as commercial as "Bang Bang." A bit tearful. Flip is faster, more typical of Cher... rather good contrast.

TOP FIFTY TIP
LEE DORSEY: Working In The Coal Mine; Mexico (Stateside SS 528). At least a minor hit, even if the lyric content isn't dead right for Britain. Vocal group early on, at repetitive level, compulsive beat with clanking sounds, then Lee comes in to give his usual stylish reading. Sheer repetition helps it click. Flip: Bluesy, way-out arrangement.

TOP FIFTY TIP
PERCY SLEDGE: Warm and Tender Love; Sugar Puddin' (Atlantic 584034). Revival time and good enough to put Sledge back in the charts—even if the song is less immediately impact-packed. Slow treatment, with organ interestingly phrased, and coo-ing chorus behind him. Touch of class here but should have commercial pull, too. Flip is faster, more rough-edged, but commended.

TOP FIFTY TIP
EDWIN STARR: Headline News; Harlem (Polydor 56717). Lot of interest in this happy, "extra-extra" sort of production. All about Edwin's new love which he wants splashed on the front pages. Fast-tempo, easy backing sounds, with clever use of chorus. Lot of commercial appeal and should firmly establish this talent. Flip is slower with repetitive choral bits, bluesily sung by Mr. Starr.

TOP FIFTY TIP
THE BYRDS: 5D (Fifth Dimension); Captain Soul (CBS 202259). Very clever lyrics, with the sound balance pretty much as usual. McGuinn-written, there's something of the old Dylan approach to it—almost as compulsive as "Tambourine Man". Should be a sizeable hit, especially for the care taken with the backing sounds. Flip is a rather uninhibited instrumental.

TOP FIFTY TIP
THE MERSEYS: So Sad About Us; Love Will Continue (Fontana TF 732). Pete Townshend song, faintly reminiscent, but a strong, repetitive line about it. The boys get a big, rather brash sound going, building well—the Phil-Dennis arrangement is cleverly designed to off-shoot the voices. A compulsive, odd-worded, hit sound all round. Flip is gentler, but also sound.

TOP FIFTY TIP
HERB ALPERT: Work Song; Plucky (Pye Int. 25377). This is a familiar, much faster-than-usual, item, which really stretches Herb's trumpet technique. Slightly square sound about the backing, but there's enough interest in the heart-throb of the brass world to get it into the Fifty. Flip is more typical of his sliding style.

TOP FIFTY TIP
TOM JONES: This and That; City Girl (Decca F 12461). If this isn't the strongest material for Tom, it'll still do exceptionally well. A mid-tempoed big ballad, fully extending Tom's range, with some marvellous slurring brass figures. A massive beat—massive personality, too. Song by Gerry Dorsey. Flip: a rather sensitive reading of unusual words.

TOP FIFTY TIP
KEN DODD: More Than Love; I Can't Seem To Say Goodbye To You (Columbia DB 7976). Beethoven and Duddy—the "Pathetique" dressed up for the toothy balladeer. Can't possibly miss, though could be that it lacks the sing-along tempo of "Tears" etc. A lovely, full, rounded orchestral sound. A smash hit, like it or lump it. Flip is softer, gentler, sentimental.

TOP FIFTY TIP
LITTLE RICHARD: Poor Dog (Who Can't Wag His Own Tail); Well (Columbia DB 7974). Hard to predict, Richard's current popularity. But this is his best in a while, with sharp-edged brass work and a lively, wild, vocal line. Words really do need a close listen. Should make the Fifty, even if low down. Flip is the ferocious piano and the high-yelling bit all over again.

TOP FIFTY TIP
JONATHAN KING: Just Like A Woman; The Land Of The Golden Tree (Decca F 12457). Though the Manfred opposition is immense, Jonathan still does well enough with this fine song to make the Fifty. He draws appropriately and the backing is controlled and interesting. Moments of double-tracking help a lot. Flip, self-penned, rolls along well enough.

TOP FIFTY TIP
ZOOT MONEY'S BIG ROLL BAND: Big Time Operator; Zoot's Sermon (Columbia DB 7975). Should add to Rik Gunnell's roster of hits. Very clever lyrics and Zoot sounds more comfortably at home. Rather a catchy theme, chunky beat, fine booting sax developments behind. At least a minor hit. Flip: organ-based instrumental.

TOP FIFTY TIP
BOZ: The Baby Song; Carry On Screaming (Columbia DB 7972). Not, perhaps, everybody's cuppa, but it's a poignant set of lyrics, sung with delightful style, with simple guitar backing later boosted by strings. Full of sentiment but not overpoweringly so. Yes, a hit, we'd say. Movie theme on the flip shows that Boz can also swing in big-style.

YOU'VE HEARD THEIR TWO HIT SINGLES-NOW THEIR FIRST LP

from nowhere
THE TROGGS

fontana **TL5355**

Page One Records Ltd
James House
71-75 New Oxford Street
London WC1
TEM 4864

ONLY 5/- DOWN FOR 3 L.P.s

Balance 5/- weekly. For quickness just send 5/- with a list of L.P. titles and numbers. Or 4/- weekly for 2 L.P.s. State your age (under 17 not supplied). PRINT your full names and HOME address.

Any popular L.P. incl.: BEATLES, STONES, WALKER BROS., PITNEY, KINKS, BEACH BOYS, DUSTY, ELVIS, SANDIE SHAW, OTIS REDDING, DYLAN, WHO, etc.

G. A. RECORD SALES
(Dept. 945), 42-44 GT. CAMBRIDGE RD., LONDON, N17

YOU can buy any black-and-white picture in the Record Mirror marked "RM picture." Just write to us, telling us the date of the issue, the page, and the artiste (or cut out the pic from the RM) and we'll send you back any number of copies you require. Sizes and prices as follows:

6 1/2 in. wide by 8 1/2 in. deep—6/0d.
8 in. wide by 10 in. deep—8/0d.
10 in. wide by 12 in. deep—10/6d.

All colour pictures captioned RM are now available to readers as a 10" x 8" full colour print at £5 per print.

Just write to "RM PHOTO SERVICE,
20 Gerrard Street, London, W.1."

NEXT WEEK
The Merseys
Joe Tex
Sonny & Cher



THE VISIT THAT MUST PAY OFF

THERE'S one particular bee in my bonnet this week. That not enough British record makers—and I include artists as well as producers—take enough time and trouble over their product. So many are content to say "Oh, that's good enough—it'll sell on the artist's name". When the song could have been stronger. The arrangement more striking. And the performance more potent. In America, or so it seems, more thought and preparation are put into a product than here. At least, by the top producers.

So it was really refreshing to get a call last week from a producer who controls a boy who's just had two smash hit records. I'd better not name him. He might object. No, to hell with it. I will. Because I think his action deserves applause. It was David Nicolson. He makes Crispian St. Peters' records. And "Pied Piper" looks as though it may make number one in the States. So the follow-up is vitally important. For America as well as England.

The gist of David's phone call was this. "Look, I know Crispian's next release date is fixed and we promised you the tape from yesterday's session tomorrow morning. But it didn't turn out as well as I'd hoped. Both Crispian and I know we can do better. So we're going back into the studios. But we can't wait for a week or two. And we'd rather wait till we've got the right one than rush it out, just for the sake of having a record on the market. In the long run, it'll pay off".

I say good for David. And Crispian. How wise they're being. A flop now could kill Crispian's career. In the long run, this studio revisit must pay off.

• Perhaps it's the same with Billy J. Kramer's next single. I read last week that its release date had been put back. Because of "technical troubles". Here again, it sounds as though discretion is the better part of valour. In cases like this, it's a question of "when in doubt, don't put out". (I must add straightaway that this maxim certainly doesn't necessarily apply to first records by unknowns. That's a completely different story. One which we might go into one week).

• A striking example of time and trouble in record preparation really paying off is the success of Chris Farlowe's excellent "Out Of Time".

Somehow, I never got around to writing about this one. It "happened" before I'd had time to really listen to it more than a couple of times! But belated congratulations all round. To Chris. To Immediate. And to producer Mick Jagger. As Chris has admitted, Mick took fantastic trouble with him. He rehearsed him and rehearsed him for ages before the session. So that he knew exactly how to interpret the song once they got into the studio. In fact, I believe Mick wasn't satisfied even then. And took Chris into the studio again. It certainly paid off. To everyone's delight.

In fact, I shouldn't be surprised if Mick and Keith Richard are equally as excited about the prospect of writing the Farlowe follow-up as they are about the next Stones' single!

• Another record that, for some reason or another, I haven't got round to mentioning till now is The Lovin' Spoonful's "Summer In The City". The first time I heard it, I wasn't sure. But three or four plays later, I dug it like mad. It's a "natural". A great record. Deserves to go right to the top. Again full marks for completely original thinking. Both to The Lovin' Spoonful. And their Kama Sutra producers.

• A record whose progress in Britain I'm going to watch closely is Robert Parker's "Barefootin'". It made top ten in the States. All the majors here turned it down. I'm not certain why. Either they thought it didn't stand a chance here. Or else that the America company was asking too much money. Anyway, Island—the Roy C. "Shotgun Wedding" label—have picked it up. Could be for a song. (I mean that metaphorically, not literally!). It's getting enough airplay. Wonder whether it'll happen here? And if it does, what will that prove? The mind boggles at that one!

• My Record of the Week? Frankly, there isn't one. There's nothing new that I've heard that really excites me; everything's so much of a muchness. In fact, my listening kicks over the past week have come from... wait for it... classical music! But that's another story, too. We'll go into that one as well sometime!



THE TEMPTATIONS, someone once said, look like football players (American style) but they neither sing nor dance like footballers. Instead, they have the co-ordinated grace that ballet companies achieve and they sing with a harmony that has its roots in the old gospel songs...

And, of course, they are currently hitting it big with British disc-buyers with "Ain't Too Proud To Beg." Watch them come on stage and you feel that split second of complete silence before the audience reacts. It's the sheer grace of their movements — the way they all stand tall.

All are lead singers, swapping the role from number to number. The immediate lead separates himself from the others; the other four group in a mixture of intricate choreography and subtle vocal harmonies. Maybe if they WERE an athletic team, they'd be unbeatable because every bone and every muscle seems electrically attuned to the movements and reactions of the others. A sort of kaleidoscopic effect.

As with any great dancer or singer, the net effect is making the audience feel it could do the same. It seems so effortless.

Trademark of the Temptations is their white patent leather half-boots, specially made for them in Switzerland. Very effective. So, too, is the complete change that comes over them when relaxing off-stage. On stage: cool, chic, dynamic. Off: what the Southerners call "homely." No sign of the professionalism, more a boyish sort of eagerness and enthusiasm. "We'd crawl to get to a job if we had to," they say, reminiscing over the days when they took odd jobs to make fare money for a distant club date that anyway barely covered their weekend expenses.

The days of struggling are over, but the drive for perfection is still there. They've sold millions of records but they're not smug. They rehearse, polish, work — just as if they were beginners. They search for opinion and criticism. They say it isn't enough just to be unique: where unique stands today, the imitator stands tomorrow.

THE TEMPTATIONS — THEY'RE THE GROUP WITH ALL LEAD SINGERS!

So now meet them individually. Melvin Franklin: spokesman of the outfit; a great mimic; dots his conversation with the word "terribly," which he picked up in England and finds "terribly" amusing; born in Montgomery, Alabama, October 12, 1942; shortie of the group (a mere 6ft. 1in.); admires Sammy Davis Jr. Eddie Kendricks: born Alabama (Birmingham), later moved to Detroit; says he's a loner, shy and soft-spoken; hates having days off from work; is ambitious for his own swimming pool but he doesn't swim; collects record-players as opposed to records; wants a house with the latest sound system.

Paul Williams: was to be a shoe repairman; played football, excelled in football; Birmingham, Alabama, born July 2, 1939; joker of the group; plays guitar, bass, piano; hates hitting wrong notes; easy-tempered — had to be, growing up with eight brothers and sisters.

David Ruffin: born in Meriden, Mississippi, January 8, 1941, moving later to Detroit. 6ft. 3in., likes swimming horse-riding, high-jumping; says he'd sleep right through a week of work; enjoys travelling; merely hates being stuck in a crowd that pulls at him.

Otis Miles: born Texarkana, Texas, October 30, 1941, moving to Detroit at seven months; started out in another group with Melvin; loves talking but claims to be a quiet man; hates all the group's long trips in estate cars; eats chicken "like there was no tomorrow."

The Temptations, ladies and gentlemen! A most likeable outfit from the Tamla-Motown stable. P.J.

The group with a difference

WHENEVER sensational newspapers run their exposé stories on the ghastly goings-on in the pop music business, there's usually a reference to the gruelling life of a pop star — weary travelling in band coaches, snatched meals, late hours, grabbing fans. The picture painted is so awful that it is, no doubt, intended to make the humble reader feel glad they don't have to live such nervous, frantic lives, all fake glamour and real heartbreak.

Which raises the question of why it is that these pop stars bother to do all that suffering. Are they so eager for money that they are prepared to put up with all the horrors in order to fill their banks? Well yes, plenty of them are greedy. There's also the fact that many of them haven't the skill or the application to do anything else.

Still, there's more to it than that. Take the case of Roger Cook and Roger Greenaway. They're not by any means kids, they are 26 and 25 respectively (though their record company for dark reasons of its own is trying to pretend they are a little younger), so they haven't necessarily got vast quantities of energy to spare. Furthermore, they are not short of a few bob: they have written a string of hits for many artistes—in particular "You've Got Your Troubles" for the Fortunes

(also recorded by Jack Jones and Nancy Wilson, among others), "Everything In The Garden" (Petula Clark and the Fourmost), and "This Golden Ring" (Fortunes).

With all this loot rolling in Roger and Roger have not been satisfied to sit idly at home, wonder how to spend it, while other poor devils stagger round the country doing the hard work.

They've become performers themselves and, called David And Jonathan, have been spending the last six months staggering round the country etc.

Jonathan (that's Roger Cook) told me why: "We've been in the business eight or nine years and I suppose performing has just got into our blood. We can't help it! We used to sing with The Kestrels.

"It was our intention to concentrate wholly on being songwriters and we were doing very well with songs for

Gerry and Billy J. and others. But their recording manager, George Martin, heard one of the demonstration discs we'd made and noticed more than the song. He said he liked the singers and wondered if they were free to record. We were, and did."

George drew their attention to the Lennon-McCartney number "Michelle" which David and Jonathan recorded and which sold very well but it was the version by The Overlanders that got highest in the charts. And this "defeat" only hardened David's (Roger's) and Jonathan's (Roger's) determination to do better. Now their own song "Lovers of The World Unite" (Columbia) is nibbling away at top pop fame. So although Roger and Roger could be sitting in a comfortable office in USA turning out commercial jingles (which has turned out to be one of their most lucrative lines) they are at present working their way through three major TV spots and four major broadcasts to plug their record.

"It may be just about possible to get a hit without these plus but as far as we're concerned they are 100 per cent important," said Jonathan. "On the whole, we think the radio shows are the most important. That's because so many people hear the radio while they are at work and they have their radios on at the weekend when they aren't watching television. Yes, we reckon Saturday Club, Easy Beat and Parade of The Pops are the most valuable shows".

DAVID GRIFFITHS

NEW LP FROM BRENDA LEE



Bye bye blues

Sensational new album... one of her best... including the numbers *A taste of honey;* *Yesterday;* *Rusty bells* plus a host of other old and new favourites

STA 8649 LAT 8649

Brunswick

12" stereo or mono LP

Brunswick Records Limited branch of The Decca Record Company Limited Decca House, Albert Embankment, London SE1

A LOOK AT THE U.S. CHARTS

FAST rising U.S. hits include — My Heart's Symphony — Gary Lewis & the Playboys (Liberty); A Million And One — Dean Martin (Reprise); I Guess I'll Always Love You — Isley Brothers (Tamla); Money Won't Change You — James Brown (King); Philly Freeze — Alvin Cash (Mar-Vel-Ous); You're A Good Thing — Mabel John (Stax); You You You — Mel Carter (Imperial).

New U.S. releases include — Allie — Cher (Imperial); Campfire Girls — Billy Joe Royal (Columbia); Land Of 1000 Dances — Wilson Pickett (Atlantic); Say I Am (What I Am) — Tommy James & the Shondells (Roulette); Out Of This World — Chiffons (Laurie); Lonely Summer — Shades of Blue (Impact); How Sweet It Is (To Be Loved By You) — Jr. Walker & the All-Stars (Soul); Respectable — Outsiders (Capitol); Chapel In The Fields — Knickerbockers (Challenge); Too Many People — Leaves (Mira); Can't Satisfy — Impressions (ABC); Non — C'Est Rien — Barbara Streisand (Columbia); In The Arms Of Love — Andy Williams (Columbia); Happy — Steve Alaimo (ABC); I Keep Changing My Mind — Just Us (Kapp); Hey, Candy Man — Gloria Lynn (Fontana); In Your Arms — Betty Everett (ARC); I'm Still Waiting — Patti La Belle & The Bluebelles (Atlantic); N.J.

RECORD MIRROR CHARTS PAGE

CASHBOX TOP 50



AIR MAILED FROM NEW YORK

- | | |
|--|---|
| 1 THEY'RE COMING TO TAKE ME AWAY
(2) Napoleon XIV (Warner Bros) | 26 I WANT YOU*
26 (4) Bob Dylan (Columbia) |
| 2 WILD THING*
1 (5) Trogas (Atco-Fontana) | 27 SEE YOU IN SEPTEMBER
22 (3) Happenings (B.T.Puppy) |
| 3 LI'L RED RIDING HOOD*
4 (6) Sam the Sham and the Pharaohs (MGM) | 28 COOL JERK*
24 (13) Capitols (Karen) |
| 4 PIED PIPER*
5 (6) Crispian St. Peters (Jangle) | 29 PRETTY FLAMINGO*
23 (2) Manfred Mann (V.A.) |
| 5 HANKY PANKY*
2 (8) Tommy James and the Shondells (Roulette) | 30 HAPPY SUMMER DAYS*
31 (4) Ronnie Dove (Diamond) |
| 6 I SAW HER AGAIN*
7 (5) Mama's and Papa's (Dunhill) | 31 DON'T BRING ME DOWN*
25 (10) Animals (MGM) |
| 7 MOTHER'S LITTLE HELPER*
12 (4) Rollins Stones | 32 YOU BETTER RUN*
23 (7) Young Rascals (Atlantic) |
| 8 YOU DON'T HAVE TO SAY YOU LOVE ME*
3 (9) Dusty Springfield | 33 SWEET DREAMS
46 (2) Tommy McLain (MSL) |
| 9 SUMMER IN THE CITY*
19 (2) Lovin' Spoonful (Kama Sutra) | 34 SEARCHIN' FOR MY LOVE*
29 (3) Bobby Moore and Rhythm Aces (Checker) |
| 10 HUNGRY*
11 (5) Paul Revere and Raiders (Columbia) | 35 IMPOSSIBLE DREAM
41 (5) Jack Jones (Kapp) |
| 11 SWEET PEA*
14 (6) Tommy Roe (A.B.C.) | 36 TRAINS AND BOATS AND PLANES*
40 (2) Dionne Warwick (Scepter) |
| 12 PAPERBACK WRITER*
6 (8) Beatles (Capitol) | 37 WHERE WERE YOU WHEN I NEEDED YOU*
44 (2) Grass Roots (Dunhill) |
| 13 LITTLE GIRL
8 (7) Syndicates of Sound (Bell) | 38 BLOWN IN THE WIND
— (1) Stevie Wonder (Tamla) |
| 14 SUNNY*
21 (2) Bobby Hebb (Philips) | 39 I COULDN'T LIVE WITHOUT YOUR LOVE*
49 (2) Pet Clark (Warner Bros) |
| 15 SOMEWHERE MY LOVE*
12 (5) Ray Conniff (Columbia) | 40 LAND OF MILK AND HONEY
26 (5) Vogue (Co and Ce) |
| 16 ALONG COMES MARY*
9 (7) Association (Valiant) | 41 5 D (FIFTH DIMENSION)*
42 (3) Byrds (Columbia) |
| 17 THIS DOOR SWINGS BOTH WAYS*
27 (3) Herman's Hermits (MGM) | 42 LET'S GET STONED*
27 (9) Ray Charles (A.B.C.) |
| 18 RED RUBBER BALL*
10 (10) Cyrele (Columbia) | 43 CAN I TRUST YOU*
48 (2) Bachelors (London) |
| 19 AIN'T TOO PROUD TO BEG*
14 (8) Temptations (Gordy) | 44 MISTY
— (1) Richard Groove Holmes (Prestige) |
| 20 THE WORK SONG*
22 (4) Herb Alpert and Tijuana Brass (A & M) | 45 BILLY AND SUE
45 (2) B. J. Thomas (Hickory) |
| 21 LOVE LETTERS*
24 (4) Elvis Presley (RCA) | 46 DOUBLE SHOT*
25 (11) Swingin' Medallions (Smash) |
| 22 STRANGERS IN THE NIGHT*
13 (12) Frank Sinatra | 47 YOU WOULDN'T LISTEN
50 (2) The Ides of March (Parrot) |
| 23 OVER UNDER SIDEWAYS DOWN*
28 (4) Yardbirds (Epic) | 48 LADY JANE*
— (1) Rollins Stones (London) |
| 24 DIRTY WATER*
13 (9) Standells (Tower) | 49 WADE IN THE WATER
— Ramsey Lewis (Cadet) |
| 25 MUDDY WATER*
18 (7) Johnny Rivers (Imperial) | 50 WARM AND TENDER LOVE*
— (1) Percy Sledge (Atlantic) |

*An asterisk denotes record released in Britain.

BUBBLING UNDER

Open The Door To Your Heart—Darrell Banks (Revilot)
Friday's Child—Nancy Sinatra (Reprise)
Whole Lot Of Shakin' In My Heart—Miracles (Tamla)
The Jokers Went Wild—Brian Hyland (Philips)
The Tip Of My Finger—Eddy Arnold (RCA)
Summertime—Billy Stewart (Chess)
Almost Persuaded—David Houston (Epic)
Distant Shores—Chad & Jeremy (Columbia)
Lonely Soldier—Mike Williams (Atlantic)
Land Of 1,000 Dances—Wilson Pickett (Atlantic)

TOP L.P.'s

- SOUND OF MUSIC
1 Soundtrack (RCA)
- PET SOUNDS
2 Beachboys (Capitol)
- AFTERMATH
3 Rolling Stones (Decca)
- SUMMER DAYS
6 Beach Boys (Capitol)
- STRANGERS IN THE NIGHT
4 Frank Sinatra (Reprise)
- THE MAMA'S AND THE PAPA'S
5 The Mama's and the Papa's (RCA Victor)
- THE SMALL FACES
7 Small Faces (Decca)
- SWEET THINGS
11 Georgie Fame (Columbia)
- CILLA SINGS A RAINBOW
9 Cilla Black (Parlophone)
- BEACH BOYS TODAY
12 Beach Boys (Capitol)
- DAVE DEE, DOZY, BEAKY, MICK & TICH
14 Dave Dee, Dozy, Beaky, Mick and Tich (Fontana)
- HITS OF THE SIXTIES
19 Bachelors (Decca)
- TAKE IT EASY WITH THE WALKER BROTHERS
13 Walker Brothers (Philips)
- SHADOW MUSIC
10 Shadows (Columbia)
- ANIMALISMS
8 Animals (Decca)
- RUBBER SOUL
15 Beatles (Parlophone)
- GENUINE DUD
16 Dudley Moore Trio (Decca)
- WOULD YOU BELIEVE IT
18 Hollies (Parlophone)
- THE MOST OF THE ANIMALS
17 The Animals (Columbia)
- HITS OF NOW AND ALWAYS
22 Ken Dodd (Columbia)

- STRANGERS IN THE NIGHT
— Bert Kaempfert (Polydor)
- I COULDN'T LIVE WITHOUT YOU LOVE
— Petula Clark (Pye)
- FROM NOWHERE
— The Troggs (Fontana)
- BYE BYE BLUES
26 Bert Kaempfert (Polydor)
- SOUL ALBUM
25 Otis Redding (Atlantic)
- YARDBIRDS
21 Yardbirds (Columbia)
- BLUESBREAKERS
— John Mayall and Eric Clapton (Decca)
- SHADOW OF YOUR SMILE
24 Andy Williams (CBS)
- SWINGIN' SAFARI
27 Bert Kaempfert (Polydor)
- KINDA LATIN
22 Cliff Richard (Columbia)

TOP E.P.'s

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

5 YEARS AGO

- YOU DON'T KNOW
2 Helen Shapiro
- WELL I ASK YOU
1 Eden Kane
- JOHNNY REMEMBER ME
13 John Leyton
- HALFWAY TO PARADISE
4 Billy Fury
- TEMPTATION
3 Everly Brothers
- ROMEO
9 Petula Clark
- RUNAWAY
7 Del Shannon
- HELLO MARY LOU/ TRAVELLIN' MAN
8 Ricky Nelson
- TIME
12 Craig Douglas
- A GIRL LIKE YOU
6 Cliff Richard
- YOU ALWAYS HURT THE ONE YOU LOVE
11 Clarence Frogman Henry
- PASADENA
5 Temperance Seven
- BABY I DON'T CARE/ VALLEY OF TEARS
14 Buddy Holly
- DON'T YOU KNOW IT
10 Adams Faith
- QUARTER TO THREE
16 U.S. Bonds
- MARCHETA
17 Karl Denver
- CUPID
— Sam Cooke
- MOODY RIVER
— Pat Boone
- BUT I DO
— Clarence Henry
- QUITE A PARTY
— Fireballs

BRITAIN'S TOP 50

NATIONAL CHART COMPILED BY THE RECORD RETAILER

- | | |
|--|---|
| 1 OUT OF TIME
2 (6) Chris Farlowe (Immediate) | 26 WHEN A MAN LOVES A WOMAN
13 (12) Percy Sledge (Atlantic) |
| 2 BLACK IS BLACK
6 (5) Los Bravos (Decca) | 27 LOVERS OF THE WORLD UNITE
25 (4) David and Jonathan (Columbia) |
| 3 WITH A GIRL LIKE YOU
10 (3) Troggs (Fontana) | 28 I AM A ROCK
25 (7) Simon and Garfunkel (CBS) |
| 4 GET AWAY
1 (4) Georgie Fame | 29 I LOVE HOW YOU LOVE ME
41 (3) Paul and Barry Ryan (Decca) |
| 5 SUNNY AFTERNOON
2 (8) The Kinks (Pye) | 30 CAN I TRUST YOU
26 (4) Bachelors (Decca) |
| 6 I COULDN'T LIVE WITHOUT YOUR LOVE
7 (5) Petula Clark (Pye) | 31 MONDAY, MONDAY
20 (12) Mama's and Papa's (RCA Victor) |
| 7 THE MORE I SEE YOU
13 (5) Chris Montez (Pye) | 32 THIS DOOR SWINGS BOTH WAYS
23 (6) Herman's Hermits (Columbia) |
| 8 LOVE LETTERS
9 (4) Elvis Presley (RCA) | 33 IT'S A MAN'S MAN'S MAN'S WORLD
22 (7) James Brown (Pye) |
| 9 RIVER DEEP, MOUNTAIN HIGH
4 (8) Ike and Tina Turner (London) | 34 GOD ONLY KNOWS
— (1) Beachboys (Capitol) |
| 10 GOIN' BACK
12 (4) Dusty Springfield (Philips) | 35 PROMISES
30 (12) Ken Dodd (Columbia) |
| 11 NOBODY NEEDS YOUR LOVE
5 (8) Gene Pitney (Stateside) | 36 SLOOP JOHN B.
32 (15) Beach Boys (Capitol) |
| 12 BUS STOP
8 (4) Hollies (Parlophone) | 37 MY LOVER'S PRAYER
20 (3) Otis Redding (Atlantic) |
| 13 (BABY) YOU DON'T HAVE TO TELL ME
21 (3) Walker Bros. (Philips) | 38 I SAW HER AGAIN
— (3) Mama's and Papa's (RCA Victor) |
| 14 MAMA
18 (5) Dave Berry (Decca) | 39 AIN'T TOO PROUD TO BEG
42 (3) Temptations (Tamla Motown) |
| 15 STRANGERS IN THE NIGHT
11 (12) Frank Sinatra (Reprise) | 40 YOU GAVE ME SOMEBODY TO LOVE
36 (4) Manfred Mann (HMV) |
| 16 SUMMER IN THE CITY
28 (3) Lovin' Spoonful (Kama Sutra) | 41 LOVING YOU IS SWEETER THAN EVER
44 (2) Four Tops (Tamla Motown) |
| 17 HIDEAWAY
15 (8) Dave Dee, Dozy, Beaky, Mick and Tich (Fontana) | 42 HANKY PANKY
45 (2) Tomy James and the Shondells (Roulette) |
| 18 VISIONS
29 (2) Cliff Richard (Columbia) | 43 OVER UNDER SIDEWAYS DOWN
31 (9) Yardbirds (Columbia) |
| 19 PAPERBACK WRITER
14 (7) Beatles (Parlophone) | 44 EXCUSE ME BABY
— (1) Magic Lanterns (CBS) |
| 20 LANA
16 (7) Roy Orbison (London) | 45 HI! HI! HAZEL
49 (3) Gene Washington (Piccadilly) |
| 21 HI-LILI-HI-LO
24 (3) Alan Price Set (Decca) | 46 OPUS 17
40 (9) Four Seasons (Philips) |
| 22 I WANT YOU
22 (2) Bob Dylan (CBS) | 47 YOUNGER GIRL
28 (5) The Critters (London) |
| 23 DON'T ANSWER ME
17 (8) Cilla Black (Parlophone) | 48 TELL HER I'M NOT AT HOME
— (1) Ike and Tina Turner (Warner Bros.) |
| 24 A PLACE IN THE SUN
24 (4) Shadows (Columbia) | 49 IF YOU WERE MINE, MARY
— (1) Eddy Arnold (RCA Victor) |
| 25 SITTING ON A FENCE
27 (7) Twice As Much (Immediate) | 50 PACK UP YOUR SORROWS
— (1) Joan Baez (Fontana) |

A blue dot denotes new entry.

BUBBLING UNDER

99j (Won't Do) — Wilson Pickett (Atlantic)
Willow Tree — Ivy League (Piccadilly)
Lil' Red Riding Hood — Sam the Sham and the Pharaohs (MGM)
No-one Will Ever Know — Frank Ifield (Columbia)

BRITAIN'S TOP R & B SINGLES

- LOVING YOU IS SWEETER THAN EVER
2 Four Tops (Tamla Motown 548)
- NINETY-NINE AND A HALF (WON'T DO)
4 Wilson Pickett (Atlantic 584923)
- RIVER DEEP, MOUNTAIN HIGH
1 Ike and Tina Turner (London HL 10046)
- MY LOVER'S PRAYER
3 Otis Redding (Atlantic 584919)
- TELL HER I'M NOT HOME
10 Ike & Tina Turner (Warner Bros. 3752)
- WHOLE LOTTA SHAKIN' IN MY HEART
8 Miracles (Tamla Motown 549)
- KEEP LOOKIN'
14 Solomon Burke (Atlantic 584926)
- LOVE ME
5 Billy Stewart (Chess 8028)
- UP IN THE STREETS OF HARLEM
12 Drifters (Atlantic 584920)
- NEIGHBOUR, NEIGHBOUR
15 Jimmy Hughes (Atlantic 584917)
- TAKE SOME TIME OUT FOR LOVE
6 Eley Brothers (Tamla-Motown 546)
- LET ME BE GOOD TO YOU
13 Carla Thomas (Atlantic 584911)
- BAREFOOTIN'
— Robert Parker (Island 286)
- AIN'T TOO PROUD TO BEG
9 Temptations (Tamla Motown 545)
- S-Y-S-L-J-S-M (THE LETTER SONG)
7 Joe Tex (Atlantic 584916)
- IT'S A MAN'S MAN'S MAN'S WORLD
11 James Brown (Pye Int. 7N2371)
- CHICA-BOO
— Googie Rene Combo (Atlantic 584915)
- DOCTOR LOVE
— Bobby Sheen (Discotheque '66 15455)
- INVESTIGATE
20 Major Lance (Columbia 7961)
- WANG DANG DOODLE
16 Koko Taylor (Chess 8025)

BRITAIN'S TOP R & B ALBUMS

- THE SOUL ALBUM
1 Otis Redding (Atlantic 587911)
- IKE & TINA TURNER—LIVE!
5 Ike & Tina Turner (Warner Bros. 1579)
- THE LOVE YOU SAVE
4 Joe Tex (Atlantic 587909)
- GOT MY MOJO WORKING
2 Jimmy Smith (Verve 9123)
- SOUL SESSION
3 Jr. Walker & The All-Stars (Tamla-Motown 11029)
- ESTHER
8 Esther Phillips (Pye Int. 587910)
- MOTOWN MAGIC
7 Various Artists (Tamla-Motown 11030)
- OTIS BLUE
6 Otis Redding (Atlantic 58491)
- CRYIN' TIME
— Ray Charles (HMV 2525)
- SOLID GOLD SOUL
9 Various Artists (Atlantic 58491)

polydor
crop for the top

SUZIE AND BIG DEE IRWIN
Ain't that lovin' you baby
56 715

BARRY MONROE
World of broken hearts
56 088

VALLI

(or the fabulous voice of)

A VOCAL group that can keep turning out hits for four-and-a-half years must have something special and, in the case of the Four Seasons, the most special thing about them is the distinctive high tenor of Frankie Valli. He has lately branched out into solo singing on record, as well as joining his Seasonal buddies Tommy De Vito, Bob Gaudio and Joe Long in making hits ("Don't Think Twice" and "The Good Ship Lollipop") under the name of the Wonder Who.

How — I asked Frankie — did the other guys feel about the extra prominence given to him? For all Four Seasons discs now carry the line "Featuring The Sound Of Frankie Valli."

Frankie's reply, cracking over the phone from New York City: "They're happy. We're a partnership and this means that they each get a share of my success. They know I'm dedicated to the group and would never leave it. For myself, it makes life much more pleasant to have the company of the others when we're travelling around the country. If we split up and went solo I'm sure we'd all miss each other."

Their travels don't seem to bring them to our shores. They've only been here once, briefly, and that was about 18 months ago. "We're well aware of this," said Frankie, "and we are constantly hoping to pay another visit. But every time it has looked possible something important for us has come up in U.S.A. Sometimes it would be a TV show that we just couldn't turn down. Sometimes it was a recording date it would have been foolish to postpone. But may be this October . . ."

Before their four-and-a-half years of success began, the Four Seasons had three years of scuffling, working for little money in little clubs. "I even took a day job for a while — worked as a barber for three or four months until I got sick of it. It made me quite a good barber, though. Sometimes when we're touring with other acts who haven't had time to get their hair cut, I help out with a little scissor work. Tommy DeVito has worked as a barber too!"

How did the idea of making discs under the name of the Wonder Who start? "We — as The Four Seasons — were recording an album of Burt Bacharach and Bob Dylan hits. We found that Dylan's "Don't Think Twice" didn't suit our normal style and didn't fit into the album. So we figured on doing the song and putting it out under another name, to see how it went. We fooled around with the record a little but there was no kidding about the sales figures — it sold half a million. So then we admitted it was us. If it hadn't sold, well, to tell you the truth, we'd never have admitted it was us! But that's the only time, apart from my own singles as Frankie Valli, that we have used another name."

Frankie wanted to talk about two great enthusiasms of his. One is the singing of Miss Dusty Springfield. The other is the sound of big bands.

"I think bands can become popular, so long as good young musicians, right out of college, get together and form big bands. Of course, the established names — Ellington, Herman, Basie — are absolutely great but they are too old to appeal to youthful pop fans. But look how popular Herb Alpert has become with the Tijuana Brass. Yes, big bands could happen again as soon as the kids stop thinking of them as something from the past."

DAVID GRIFFITHS



BILLY FURY'S last record didn't even make the charts, but his new one is his best for a long, long while. It's called "Give Me Your Word" and the odds are it'll provide him with a useful hit. (RM colour pic).



BOB DYLAN'S "Just Like A Woman" sounds as though it was based on "There From A Summer Place" . . . Herman raving about Los Angeles KFWB radio station . . . Jackie De Shannon cutting an album this week of her own and Burt Bacharach's compositions . . . Derek Taylor has grown a moustache . . . American white artist Paul Petersen signed to Tamla Motown . . . are the Truth on the move? . . . Elvis Presley and James Brown watched Jackie Wilson at Hollywood Trip . . . Bob Lind's newie titled "San Francisco Woman" — wonder who it is . . . Dick Clark's "Where The Action Is" TV show filmed in Japan recently . . . Byrd Mike Clark buying a Porsche, now they all have one . . . Sonny has had his hair cut, Zal Yanovsky threatening the same . . . Mama Cass going steady . . . Mike Love bought his wife a yellow Jaguar . . . John Carter and Terry Kennedy recording hilarious waiters Ministry of Sound looking for a Westminster office . . . Ray Tulliday and Jim Rumble competing for title of British Herman Munster . . . is Jonathan King trying to become a hipster because he's cut a Dylan song? . . . according to his publicist, Mike d'Abo is "elegance and grace" . . . three of last week's RM Top Ten dropped out of Radio London's charts.

Rik Gunnell bought Chris Farlowe an expensive Swiss watch . . . sorry, Yardbirds, it's Keith Relf singing on "Turn Into Earth" and "What Do You Want" not Jeff Beck . . . Solomon Burke and James Brown have one thing in common — neither can arrive at his Press reception within 90 minutes of its starting . . . Keith Altham thinking of becoming Sandle Shaw's personal waiter? . . . Brian Sommerville seen playing doorman to Manfred Mann in Gerrard Street . . . Stevie Winwood has signed an exclusive producer's contract with Island Records . . . which pop journalist can't tell the difference between Sandle Shaw and Ursulan Andress? . . . Lovin' Spoonful here next month? . . . Tony Hatch and Johnny Worth attended Little Tony's reception . . .

Donovan has recorded a song called "The Trip" . . . biggest selling disc ever in Japan is "Kimi-To-Itsumademo" ("Lover Forever") by Yuzo Kamyama, which has to date sold three million copies in Japan alone . . . Bob Dylan scheduled for the Bob Hope show . . . issued as a single in America — "Lawdy Miss Clawdy" by Solomon Burke . . . Ken Dodd's new disc is based on Beethoven's Pathetique Sonata . . . both Dave Clark and Mike Smith own Jaguar E-Types . . . U.S. radio stations are cutting down on "Oldies But Goodies" programmes . . . Wilson Pickett's new disc likely to be the Chris Kenner number "Land of 1,000 Dances" . . . Matt Monro's "Born Free" is top in the Philippines . . . ten years ago Gene Vincent's "Be-Bop-A-Lula" was in the U.S. Country and Western top ten . . . half of Radio London's Fab Forty aren't in the National

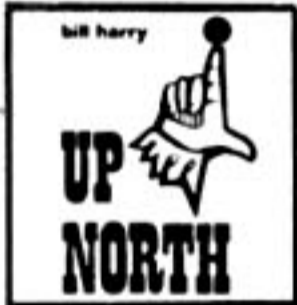
Top Fifty . . . Pye of Cambridge has sold its remaining interests in Pye Records to Associated Television . . . Percy Sledge's "Warm And Tender Love" lacks the magic of his last hit . . . why doesn't Trocks LP sleeve say that Reg Presley's real name is Ball?

Syd Green—the original World Cup Willie? . . . photographer Nicky Wright and EMI promoter Joan Ken Barker managing the Fleur De Lys . . . would Jeff Beck like to form group with Keith Moon? . . . Kim Fowley, attired in red jacket and Mexican hat did war dance at Knuckles last week . . . August 12 release for "Go Home Baby" by the Bunca Of Fives . . . new label manager for Atlantic—Frank Fenter who intends having a 'cookiebook' hour every day . . . Radio England and Britain Radio are the companies holding this week's "Party Of The Year" . . . Chris Blackwell now managing the V.I.P.'s . . . D.J. Tony Blackburn touring for two weeks, in his new M.G.B. sports-car . . . plans for Eric Burdon to star in a feature film have fallen through . . . the Walker Brothers took a trip to Brands Hatch to watch James Garner and Franciose Hardy filming . . . several people passed out on Herman's plane in the States because of sufficient lack of oxygen . . . several big U.S. hits not being released too quickly like "Little Girl"—Syndicate Of Sound, "Sweet Dreams"—Tommy McClain, "Oh How Happy"—Shades Of Blue, "You Can't Roller Skate"—Roger Miller, "Hey You Little Boo-Ga-Loo"—Chubby Checker . . . Moody Blues "This Is My House (But Nobody Call)" looks like being an American hit . . . which publicist is referred to as 'Dame Edith' by his clients?

Troggs seen at London's Cromwellian club . . . rumour that Elvis Presley was at a party here on Sunday strongly denied by all concerned . . . Kim Fowley hopes to have simultaneous release of several of his discs in three continents . . . Eddie Arnold's next album likely to be "The Last Word In Lonesome" . . . why wasn't Andy Williams U.S. hit "Ain't It True" ever released here? . . . "Billboard" likens Los Bravos lead vocal to Gene Pitney . . . Tommy James next disc "Say I Am" was written by two of the Fireballs instrumental group . . . Napoleon XIV's "They're Coming To Take Me Away" not likely to repeat its immense American success here.

Force 5 deny strong rumours that one of their members is leaving . . . memo to Robert Parker (Island) — when "Barefootin'" do you also "Watch Your Step"? . . . David Frost chairs "What The Papers Say" this Friday . . . Glen Martin of Hedgehoppers Anonymous is now offering a reward for the return of Wallop, the group's black Persian Cat mascot . . . Cymbeline resident at El Grotto, in Ilford Broadway . . . Jimmy McCracklin has recorded a blues version of "These Boots Are Made For Walkin'" . . . isn't the Cavern Liverpool's answer to the 2-1's?

THE FOURMOST ENTHUSE OVER THEIR NEW BEATLE-PENNEED DISC . . .



THE FOURMOST spent three days in London last week — and they waxed a "Revolver" number for August release. **GEORGE PECKHAM** told me: "It must be about eight months since our last release. We've been looking for something real strong. We're all delighted with the result." It's good thinking on the part of **The Fourmost**, because their biggest hit to date was the Lennon - McCartney "Hello Little Girl."

Incidentally **PADDY CHAMBERS** now regrets that his former outfit **PADDY, KLAUS AND GIBSON** didn't record a Beatles number when they had the opportunity.

BILLY FURY'S ex-Roadie **HAL CARTER**, now with **THE TROGGS** . . . **JOHNNY GUSTAFSON** seriously ill last week . . . Liverpool Folk Trio **THE CRABTREES** appeared in London competition recently . . . **PEDDLERS** filming for NBC production "All Around The World" on August 11. The programme is due to be networked at Christmas . . . **FRANK BOWEN** replaced **GEORGE PECKHAM** in **EARL ROYCE & THE OLYMPICS**.

Former drummer with Mersey outfit **THE TRENDS**, **JOHNNY HAYES**, now co-managing London group . . . **FREDDIE RYDER** has recorded an original **DAVID & JONATHAN** number "Man Of The Moment" for Mercury . . . **FOURMOST** may have the opportunity of appearing in a West End show . . . **RORY STORM** acting as Disc Jockey / Comper . . . **HAROLD WILSON** an Honorary Liverpoolian. I bumped into **PAUL CRANE** and **RITCHIE RUTLEDGE** in London last week and was surprised to learn that they'd just been recording with **JOE MEEK**—with out the other members of **THE CRYIN' SHAMES**. It seems that Paul and Ritchie are going it alone . . . **THE MERSEYS** new record "So Sad About Us" features thirty five piece orchestra and a blacksmith's anvil—first airplay was given by Honorary Liverpoolian **DUNCAN JOHNSON** . . . **FRANK SMYTH** says that my first novel, currently being written, could be Liverpool's answer to "Peyton Place" . . . **THE THREE BELLS**, who are appearing in "The Ghost Goes Gear" film, have waxed a **BEN E. KING** number "Cry No More" for August 5 release. Sleepless nights for **MIKE WILSH** last week. He arrived in London at 5 o'clock in the morning with Road Manager **GEOFF MULLIN** last Wednesday. They were stopped by Detectives and searched and questioned for two hours. He still doesn't know why! Then he had to join the other **FOUR PENNIES** at Philips Recording studios for an album session at 10 in the

morning. After a hectic day he celebrated his 21st birthday with a Champagne supper at The Pickwick Club. Festivities came to an end when they had to set off for St. Ives the next morning.

SEARCHER **FRANK ALLEN** made his first visit to Wardour Street's "The Ship" last week . . . **CLEM DALTON** unable to attend Cavern opening last week. The proposed trip by members of **TILES** Club had to be cancelled because negotiations broke down . . . Australian group, currently recording in London, have same name as Mersey outfit **THE EASY BEATS** . . . U.S. trade papers predict "Bus Stop" will be a Top 5 entry for **THE HOLLIES** over there. The boys are negotiating for a ten-day tour of the States in September . . . Manchester group **THE HUSH** came second in "Sound Search '66" competition at Tiles.

BILLY J. KRAMER feels he was unjustly treated when he was "sacked" last week when he arrived late for a Blackpool show. He says that he only actually missed a 30-second spot in the show during which he just appeared in a walk-on part in a sketch. The reasons for his delay were genuine and due to bad luck with delayed planes and a breakdown in the chauffeur driven car he'd hired to pick him up at the airport.

THOM KEYES "All Night Stand" novel concerns a Liverpool group called **THE RACK**. The main action of the novel takes place in Liverpool, Hamburg, New York, Las Vegas and London.

FOUR GREAT NEW RELEASES!!			
HIGH ON LOVE recorded by THE KNICKERBOCKERS on London HLH 10061	JUST A LITTLE BIT OF YOU recorded by DALLAS FRAZIER on Capitol CL 15457	EVERYBODY LOVES A NUT recorded by JOHNNY CASH on CBS 202256	THIS LITTLE BIRD recorded by ROBBIE and RAE on Decca F 12452

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