

Record Mirror

Largest selling colour pop weekly newspaper 6d.
No. 292 Every Thursday. Week ending Oct. 15, 1966



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



THE MAMA'S and PAPA'S—back to square one.

Once more the Mamas and Papas are one big happy family...

MAMA's and Papa's fans may be interested to know that Michelle Gilliam is now definitely back with the group. She and John have recently moved into an enormous mansion in Bel Air, just a few doors away from Elvis Presley. Mama Cass has just bought herself a brand new \$16,000 Aston Martin, and Papa Denny continues to freak-out in his hill-top hideaway in Laurel Canyon, which is California's answer to Greenwich Village. There are no new record releases planned at the moment for the British market, and the new LP has been delayed. A new single is out in the States entitled "SHE'S GONE". Flip side is "ONCE WAS A TIME I THOUGHT"—they are both John Phillips originals. The M. & P. are at present on tour in the U.S.A. This tour will be followed by a tour of Europe provisionally at the end of October.—BARBI GEORGIUO, Fan Club secretary to the Mamas and Papa's, 73a Chalk Farm Road, London, N.W.1.

R. J. WILKES, Lundy, Warwick Road, Hale Cheshire: I'm starting a small "appreciation group" in the Manchester-Cheshire area for devotees of Tamla Motown etc. Not a large, organised fan-club but a way of getting to meet other people who like the same kind of music and swapping opinion and criticism. Anyone care to contact me?

JANET HUGHES, 9 St. Thomas Court, Parkhurst Road, Bexley, Kent: All set here for a poll concerning the Walker Brothers. There are three things in question (A) the most popular Walker; (B) their most popular disc, including LP and EP tracks or "B" sides and Gary's singles; (C) the most popular track on the new LP "Portrait". My views? (A) Gary; (B) "Love Her"; (C) "People Get Ready".

GREG HEATH, 6 Cambridge Road, Southall, Middlesex: In over five years of Stax releases here, only one of the fantastic duets by Rufus Thomas and his fantastic daughter Carla has been issued and even excluding this track "Cause I Love You" on Rufus' LP, there must be enough recordings to make the compilation of an album for Britain easy.

MISS PAT GALLOP, 14 Lee Road, Gosport, Hants.: Why do British companies release the wrong side of some of the great American discs. Recent example: Sam and Dave and "Said I Wasn't Gonna Tell Nobody", which is really the "A" side, but over here it is "If You Got The Lovin'". Also happened to Otis Redding: In the States "Just One More Day", but here merely a flip.

SANDRA NIGHTINGALE, 79 Hilton Crescent, Ashton-under-Lyne, Lancs.: Any information about a group called The Bystanders, who had a record "You're Gonna Hurt Yourself" on Pye Piccadilly? Have they a fan-club?

PETE SPENCER, 9 Soane Court, St. Pancras Way, Camden Town, London NW1: On the last track "Last Night" on side two of "Sweet Thing" LP, Georgie Fame brings in two other tunes. First is "Satisfaction" but I can't think of the name of the other. Please tell me the title—it's driving me crazy!

SANDRA THORPE, 55 Landseer Road, Holloway, London, N.19: I read about Billy Fury's fan club having more boys than girls. I run the club for boxer-pop singer Billy Walker and we have more

girls than boys — and as he's a boxer I thought this unusual as well.

R. "SOUL" ROBERTS, Sippville House, Achilles Way, Croxley Green, Herts.: Just spun the original Mississippi recording of "Just A Dream" by Jimmy Clanton and I'm simply amazed that anyone could call Chris Farlowe a talented blues artiste.

SOREN HANSEN, Ostbanegade 1571, Copenhagen 8, Denmark: Can anyone help me set: The Beatles' Christmas Record 1965: "Slow Down", used as a Beate single in Germany; "My Bonnie", with the Beatles; and Tony Sheridan with the beginning of the disc in German.

CLARE TORRY, Weavers House, Halland, Lewes, Sussex: The more I hear of the Walker Brothers, the more convinced I become that they will slowly drift into oblivion. The material they are now recording is of a very low standard. They can't expect to remain at the top much longer on the strength of looks alone.

BRIAN E. FIELD, 74 Albion Hill, Brighton, 7, Sussex: The original of "Another Tear Falls" was recorded by Gene McDaniels and featured in the film "It's Trad Dad", starring Craig Douglas and Helen Shapiro. If re-released it would provide rather interesting competition for the Walkers.

ROBIN ELLWOOD, 4 Hospital Compound, Catterick Camp, Yorkshire: Why is it that when someone is singing, they always have to have the mike so near to their mouth. Are they hungry or something? For example on "RSG" once, the lead singer of the Who had it right inside his mouth — it just looks ridiculous.

GHOST SONGS

FOLLOWING up that letter about Cliff Richard — it is time he played fair with fans who have followed his annual concerts through his idol years. I can recall half-a-dozen or more numbers Cliff has sung to tremendous receptions but I believe has never recorded them. Among them: "Da Doo Ron Ron", "Where Did Our Love Go" and "Memories Are Made Of This" (Palladium TV dates), "24 Hours From Tulsa", "Moon River", "Shake Rattle And Roll" (and many other rock numbers on one-nighters) and "Willie Did The Cha Cha" (at "Talk Of The Town" and a real knock-out). These songs may be due for release on a big "hits" LP, if not Cliff should record them—and that elusive "live-show" LP we've been promised all these years: And how about a "When In Germany" LP—Cliff recorded at least eight songs in German, add four more and wow! Another knock-out album — N.W.1. Martin, 65 Howards Lane, Putney, S.W.15.

GROWN UP CLIFF

ABOUT those people who think Cliff neglects his fans: I'd like to point out that he has just starred on "Sunday Night At The Palladium"; appears in "Cinderella" at the London Palladium from December through to April; and his film "Finders Keepers" will be around for ages after its premiere in December. And if "appealing to adults" means that he has grown out of the hip-wiggle and quivering voice stage, then all the better.—Susan, Manchester 10.

PENNIMAN ROCK

ALL the time you get these "moddy" types (with their NEW "in" "rocker" sideburns) raving over stuff they call "soul". What rubbish when they call

Otis Redding, James Brown, Wilson Pickett etc. real soul singers and don't even mention the greatest "soul man" Little Richard. When he turns out stuff like "Lonely Guy" and "Send Me Some Lovin'", that's real soul (which is only singing with feeling). They say rock is dead but their "mod" singers like Otis and so on are all rock-influenced. Otis's inspiration stems from Little Richard and he admits it. Looks, therefore, as if a bluesy-type rock is in — again! —C. Lynch, 5 Villa Road, Mansfield Road, Nottingham.

SOUL OASIS

IF the Government do close down Radio 390, the only worthwhile programme on the entire off-shore network will be lost. I'm on about the Mike Raven Rock and Soul Show. It stands out as an oasis in a desert of triviality. He gives a real appraisal of the records without the corny enthusiasm of the rest. Perhaps the BBC could see their way to engaging Mike on a similar programme. It was more or less due to Mike that such records as "Shotgun Wedding" (Roy C) and "Sock It To 'Em J.B." (Rex Garvin) and "Walk In My Shoes" (Gladys Knight) ever got released. —A. Stephenson, 51 Regent Road North, Gosforth, Newcastle-upon-Tyne.

LONE SUPPORTER?

ALL those disgruntled Beatle fans, especially Tony Jackson, merit at least one reply. Tony asks how a "professional entertainer could stoop to such stupid and infantile remarks" about the Beatles' latest LP. Well, I can remember with disgust George Harrison doing just the same thing about the Hollies' recording of "If I Needed Someone", which he wrote. Seems that the "fabulous four" can say what they like about other artistes, without criticism, but nobody can say anything about them or their work without an outcry from their fans. Laurie Mason and the Overlanders have at least one supporter. —F. Moffat, 137 Mount Road, Sunderland, County Durham.

SECOND TO NONE?

WE don't know in what jaundiced frame of mind Norman Jopling visited the Granada, East Ham, last Saturday for the first night of the Walkers/Dave Dee/Trous package, or in which remote corner of the theatre he was sitting. For it's hard to believe from his review that he saw the same show that we did. From the deafeningly enthusiastic reception they were given, it was obvious that Dave Dee, Dozy, Beaky, Mick and Tich, as always, had the audience in the palm of their hands. At East Ham, as on all the other dates so far on this fantastically successful tour, Dave Dee and Co. have again demonstrated that, as well as having hit records, they possess a stage act second to none. Where any accusations of their performances being "in bad taste" are concerned — who wants "good" taste in pop music, or at pop concerts anyway? Since when has Mr. Jopling appointed himself the Mrs. Whitehouse of the musical press? Or perhaps he just needs a holiday. Alan Blakley, Ken Howard, Co-managers of Dave Dee, Dozy, Beaky, Mick and Tich.

Says RM's Norman Jopling: "I certainly don't need a holiday after all the laughs I got from this letter."

Record Mirror

EVERY THURSDAY

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THE MOTIONS—one of Holland's top groups.

'SCOTT WAS BIG HEADED—THE BIG STAR' . . .

ONE of the "in" things at the moment is to speak of your friendship with Scott Walker. If you're actually seen with him, you can tot up hundreds of points. So it was all the stranger, in view of that, when I spoke to the Motions the other day.

I found myself in Hilversum acting as sort of unpaid, unofficial road manager to three English dancing girls called Tomorrow's People who were appearing on the "Adele Bloemendaal" show.

During a break in rehearsals, I wandered into the canteen and chatted to Rob Van Leeuwen, the lead guitarist with the Motions, one of Holland's top pop groups.

"Our manager went to England looking for groups, and he went to Capable Management," he said. "They agreed to get Scott to record our LP and we flew over for it."

"In Scott's mind was that Rob is a very good composer and he was very impressed," added the manager. "He had heard all the songs Rob had written. John Stewart heard the Motions when he visited Holland."

But when the group went into the studio, they got a shock.

"Scott was big-headed, the big star. He was not very nice to us," Rob complained. "He thought we were farmers still wearing wooden shoes. He didn't arrange the numbers, he was down in the studio and sometimes up in the control room. Most of the work was done by John Stewart. It was at the time of the Walker Brothers' tour with Roy Orbison, perhaps that was why he wasn't very interested."

The resultant LP, however, turned out to be a best-seller called "The Motions—Their Own Way" and is still in the charts out there. Their last single—"Why Don't You Take It", reached number three in the top ten and the new one, "Every Step I Take", would do well if it was released here.

"Perhaps we will have singles in England when we have an image. We have to build up. We do very well here and will have to wait until we are better-known," Rob told me.

How about British groups in Holland, how do they go down?

"There are a few groups who make very good records all the time," he replied. "The Hollies and the Small Faces. Steve Winwood is very big, but the Spencer Davis Group don't happen much here. 'Keep On Running' was in the top 20, but that means nothing here, only if records get in the top 10. They have to sell about 50,000 to do that."

"The Rolling Stones played in the Hague three years ago and at the end there wasn't a chair left in the place. They returned a few months ago, but there were so many police nothing happened."

RICHARD GREEN

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in the States

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THE ROLLING STONES—their tour is over, and Richard Green goes backstage on the last night.

The aftermath of the Stones' tour—tears, beer, efficient police and one very tired Mick Jagger

MICK JAGGER performed a short running-on-the-spot exercise, lunged the mike stand towards the audience three times and this year's Rolling Stones tour played itself to an end.

Three little girls remained in their front row seats crying, one unfortunate child received medical attention for a case of over emotion and a massive crowd formed near the stage door.

After two weeks on the road, the Stones retired to their various homes quite a bit richer and very tired. Bill's wife drove him off to Kent in his Mercedes, Charlie and spouse were chauffeured to Lewes and the other three piled into a limousine bound for London.

The highly efficient Southampton police ensured the Stones' swift and safe passage from the theatre precincts while scores of fans began a fruitless dash after the vehicles.

When I arrived at the theatre at 5 o'clock, there was a strange lack of security. Nobody to stop me driving past a rope cordon and nobody at the stage door to ask for my credentials. Inside, some girls had infiltrated by climbing up a fire escape and entering via a top floor door which was open. I wondered why nobody had bothered to erase the words "Steve" and "Plonk" from the stage door.

The Yardbirds arrived and went straight to their dressing room. Keith began reading a feature on the tour in a Sunday newspaper.

"Keith Richard—the musical dynamo of the Stones," he read aloud before joining Jeff Beck and Jimmy Page in a gale of laughter. Then he found a piece about Brian and his youth, read that out and the trio had another satisfying giggle.

I asked Jeff how the riots had been going and he replied: "There's been no riots, apart from two birds they paid to run on the stage at the Albert Hall."

Chris Dreja had been silently surveying the scene, so I asked him what he thought of the Yardbirds' new single.

He smiled and replied: "I'm not saying anything."

Jeff said: "You'll dig it. It's got a load of chat in it. People will say it's the Who, but it's not. It's like we left the tape on while the road manager was packing up the equipment and we didn't know it was on. There's comments like 'Are you a group?' and 'I'm pulling birds.'"

Resplendent in black frock coat embellished with Roy Rogers badges and purple bell-bottom trousers, Jimmy Page strolled over and commented: "This is a psychedelic guitar strap. It was made by Aztec Indians."

Backstage, Peter Jay was watching the Ike and Tina Turner band rehearse. He told me: "There haven't been any full houses. At Ipswich they just sat there. It's better further North."

In a nearby dispensary, Long John Baldry and Radio London disc jockey Mark Roman were relaxing. John was the comper of the show—rather an unenviable job I thought. "It wasn't difficult," he said. "It was probably because they know me, not as if I was just a person they'd shoved on as comper."

Back at the theatre, the show was under way. Tina Turner was singing off key and getting more applause for her behind-wiggling than her singing. Bad mikes were proving a hazard for the acts. The Yardbirds came on and Keith (he of the Mia Farrow hairstyle and Mandarin jacket) was immediately drowned by Jeff and Jimmy who seemed to be having a competition to see who could play loudest.

Finally, it was the Stones and one girl managed to scale the orchestra pit wall and actually clamber half way on to the stage before being hauled back. Viv Prince, who had been doing a good job of signing autographs, was walloped by a policeman who mistook him for a fan.

After their act, they towelled off in their dressing room and quickly dealt with cans of beer. Further supplies had to be sent out for.

Charlie sat quietly on a settee with his wife and his newly-acquired moustache gave him a somewhat sinister appearance. He told me that he considered Pete Jay's 16-year-old singer excellent and well in the Steve Winwood class.

Asked how things had been going for him, he mused: "You live and you die. Even at weekends."

Keith was reading the Sunday Times supplement about the killing of President Kennedy. When I commented that the controversy had been going on for a long time, he turned on me and said: "Don't put things down if you don't know anything about them. If you're interested in the facts, take it and read it."

Mick admitted to being very tired and gasped: "I haven't been going out much lately, just staying indoors. I want to sleep for about a week now."

With hectic preparations for the Stones' departure being made, I left to find I had been given a little momento by a fan. So if the young lady who wrote "I love Mick" in lipstick on my car would like to apply to me, I will supply her, free of charge, with a sponge and a bucket of hot water.

RICHARD GREEN

READERS' CLUB



Antoni Nowak, age 19, Warsaw 46, Sobczaka 10, Poland. Stars—Stones, Bob Dylan, Donovan, Beatles and most other singers. Hobby and interests—Writing letters, view-cards, records, folk songs, pop-music.



Christine Martin, age 15, 83 Whittlesey Road, Stanground, Peterborough. Stars—Faces, Hollies, Paul and Barry Ryan, Midge d'Abo. Hobby and interests—Listening to Small Faces and Radio London.



Peter Batwick, age 22, The Elms, School Road, Downham, Near Bilericay, Essex. Stars—Cilla, Dave Clark, Beatles, Brenda Lee, Elvis. Hobby and interests—Motor cycles, g.r.s. record collecting.



Lisa Hudnut, 17327 San Rosa, Lathrup Village, Michigan, U.S.A. Stars—Herman, Sandie, Pattie Boyd, George, Marianne. Hobby and interests—Records, Pop stars, Boys with long hair.



Terry Merrett, age 17, 123 New Road, Bedford, Middlesex. Stars—Georgie Fame, Wilson Pickett, James Brown, Jimmy Smith, Dylan, Who. Hobby and interests—Football, parties, girls, mod. clothes, dances.



Joanie Shannon, age 17, 81 Harlowe House, Haggerston Road, London E.8. Stars—Small Faces, Spencer Davis, Stones, Troggs, Dave Dee, etc. Hobby and interests—Scooters, dancing, Crazy Boys Clothes.



Kay Fishner, age 16, R.R. 1, Noblesville, Indiana, U.S.A. Stars—Petula Clark, Crispian St. Peters, Happenings, H.H. Hobby and interests—Swimming, writing pen-pal (Ken Gant), records.

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announcements
THE ETERNAL TRIANGLE announces its closure and apologises for any embarrassment it may have caused to anyone.

announcements

YIPPEE! HE'S BACK!! Shakin' London LEE LEWIS fans are hitting Brum Sun. Nov. 6 to see the Pumpin' Keyboard Cat pulverise the Hippodrome Joanna. Coach details, s.a.e. Ken Major, 171 Montagu Road, Edmonton, N.18.

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ROLLING STONES FAN CLUB, 63-69 New Oxford Street, London, W.C.1.
JIMMY JAMES AND THE VAGABONDS Fan Club. - S.a.e. Wendy Young, 92 Offord Road, N.1.
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Decca issue biggest hits LP from Stones

THE Rolling Stones' next LP will be a collection of some of their biggest hits. Titled "Big Hits (High Tide And Green Grass)" it is released by Decca early next month. The album will have a special sleeve and ten pages of Stones colour pictures. The price will be 38s.

It was planned to release an LP of entirely new tracks before Christmas, but time has prevented its completion. Instead, it will be issued in the New Year.

The tracks on the hits album include "Have You Seen Your Mother Baby Standing In The Shadow", "Paint It Black", "It's All Over Now", "The Last Time", "Heart Of Stone", "Not Fade Away", "Come On", "Satisfaction", "Get Off My Cloud", "As Tears Go By", "19th Nervous Breakdown", "Lady Jane", "Time Is On My Side" and "Little Red Rooster".

NEW SINGLE BY JOHNNY KIDD

A new single by Johnny Kidd who was killed in a car crash at the weekend is being released next month. On HMV, it is titled "Send For That Girl".

Kidd was travelling in a car near Radcliffe, Lancashire, early on Sunday morning, when the vehicle was involved in a collision with another car. Kidd was dead on arrival at Bolton Royal Infirmary. Helen Read (17) who was in the other car also died.

Bassist Nick Simper received head, back and arm injuries and the driver, Wilf Isherwood, was badly cut. Both were travelling with Kidd.

The singer's first hit was "Please Don't Touch" and he had later hits with "Shakin' All Over" and "I'll Never Get Over You". He leaves a wife, Jean (29), who he married in February and three children by a previous marriage - Russell (9), Tony (10) and Cilla-Jane (2).

CAT SIGNS FOR NEW COMPANY

Cat Stevens has signed a four-year contract with a newly-formed production company. Mike Hurst and Chris Brough, son of ventriloquist Peter Brough, are partners in the enterprise—Smash Productions.

Artists are guaranteed release in this country on a Decca label and on Deram in America. Stevens' record "I Love My Dog" is being issued in America later this month.

A backing group is being formed to accompany him on dates which are now being set.

The Ivy League are to make their first film in mid-November. The half-hour movie will be produced by their manager, Johnny Shadow, for cinema showing. The group guest on ATV's "Action" (October 17), BBC-Light's "Saturday Club" (22) and BBC-Light's "Monday Monday" (November 14).

Colour problem on tour

H! THERE! And so the triumphant tour with the Stones and Ike and Tina Turner came to a grinding halt—at Southampton on Sunday. And as the Stones had kindly presented a bottle of Scotch to everybody on the bill, it was quite a scene... especially on our coach on the way back to London! Won't actually describe it. You can probably imagine!

But there had to be one nasty incident towards the end of the tour. At Bristol, so happens. Our coach driver went into a big hotel to see if there was accommodation. There was—everything was fixed up. Then we all trooped in, along with members of the Ike and Tina Turner band. And the colour bit cropped up. "No room", said the hotel people. "You're not an organised party."

This sort of thing really annoys us. We protested. Anyway, we think we got our own back. Long John Baldry, on stage, invited all the fans to join the Stones at a party at this same hotel! Didn't watch the results, but the screaming and riots should have been worth a few laughs!

That's been the only one problem on the tour. Everywhere else has been fine. At Cardiff, somebody broke into the dressing-rooms and lifted whatever he could find—about £30 from ours. But somehow that didn't matter as much as the business at Bristol. Incidentally, you probably know the Stones don't get much chance to see movies while on tour. They've solved the problem by getting a 16-m.m. projector and hiring the movies. The show laid on in their motel near Cardiff was a double bill of "House of Wax" and "Repulsion". Good late-night movie-scanning!

As the tour ended, everybody went camera-mad. Mick Jagger taking shots of Ike and Tina—and the Turners taking shots of everybody. One bloke nearly didn't get in the pictures. Keith Reif, of the Yardbirds. He's had all his hair cut off and honestly we hardly recognised him. Seems hair really is getting a lot shorter right now—in funny, with winter a-comin' in!

Our bass player Johnny had one unpleasant moment. He got some grit caught in his eye. They tried to wash it out, but it wouldn't budge. Poor bloke had to have his whole eye pulled out... said he was actually looking in two directions at once through one eye!

Anyway, that's it for now. There's another major tour starting this weekend—featuring those Small Faces and the Hollies and others. We're with them. And I'll be reporting.

Cheers for a week, PETER JAY.



This is the real KEN WOODMAN! Last week we printed a picture of Sandie Shaw at the Savoy and called the gentleman with her Ken Woodman. In fact, he was a Savoy electrician (blush). Here's Ken, who not only is Sandie's musical director, but also tends to the musical needs of Adam Faith, Val Doonican and Chris Andrews.

NEW DISCS FROM DODDY, GENE, SPOONFUL, YARDBIRDS, BRENDA

KEN DODD'S new single is titled "It's Love". It is released by Columbia on October 21. Out the same day is Manfred Mann's Fontana newie "Semi-Attached Suburban Mr. James".

On Kama, Sutra, the Lovin' Spoonful sing "Rain On The Roof" and Gene Pitney's new record is "Just One Smile" (Stateside). The Yardbirds' "Happenings Ten Years Time Ago" (Columbia) has been put back until October 21 and Val Doonican (Decca) sings "What Would I Be".

Brenda Lee (Brunswick) returns with "Coming On Strong" and the Moody Blues (Decca) sing and play "Boulevard De La Madelaine". On RCA, John Boulter and the Mike Sammes Singers have a double "A" side—"Jorriks" and "You Can Depend On Me".

Current American hits being released here on October 21 include Nino Tempo and April Stevens' "All Strung Out" (London), Tommy Roe's "Hooray For Hazel" (HMV) and Johnny Rivers' "Poor Side Of Town" (Liberty). The Chantays' former British hit "Pipeline" is re-released on Dot.

Other October 21 releases include: PYE—Muriel Young with the Dave Glover Hand's "A Petal From A Faded Rose", Kenny Ball's "Red Square", the Alexander Brothers' "Wild Mountain In Thyme", the Alan Bown Set's "Emergency 999" and the Rambler's "Muirsheen Durkin".

CILLA MESSAGE

Cilla Black will broadcast a personal message to members of the Royal Navy and Royal Marines all over the world on Christmas Day. She recorded it at the Ministry of Defence yesterday (Wednesday).

The message introduces greetings and record selections from relatives and friends of men serving overseas. To take part in the scene, applications should be made to HMS Collingwood, Fareham, Hants, enclosing an S.a.e. before October 29.

SEARCHERS SECURITY

The Searchers are recording their next single at the end of next week in a maze of security precautions. The songwriter had guaranteed them £5,000 if a cover version is issued.

In Stockholm at the weekend, the Searchers were unable to appear when their van broke down and they arrived at the venue at 10.15 p.m. Police regulations forbade the making of music after 10.30 p.m.

No 3 In The American Charts

? QUESTION MARK & THE MYSTERIANS

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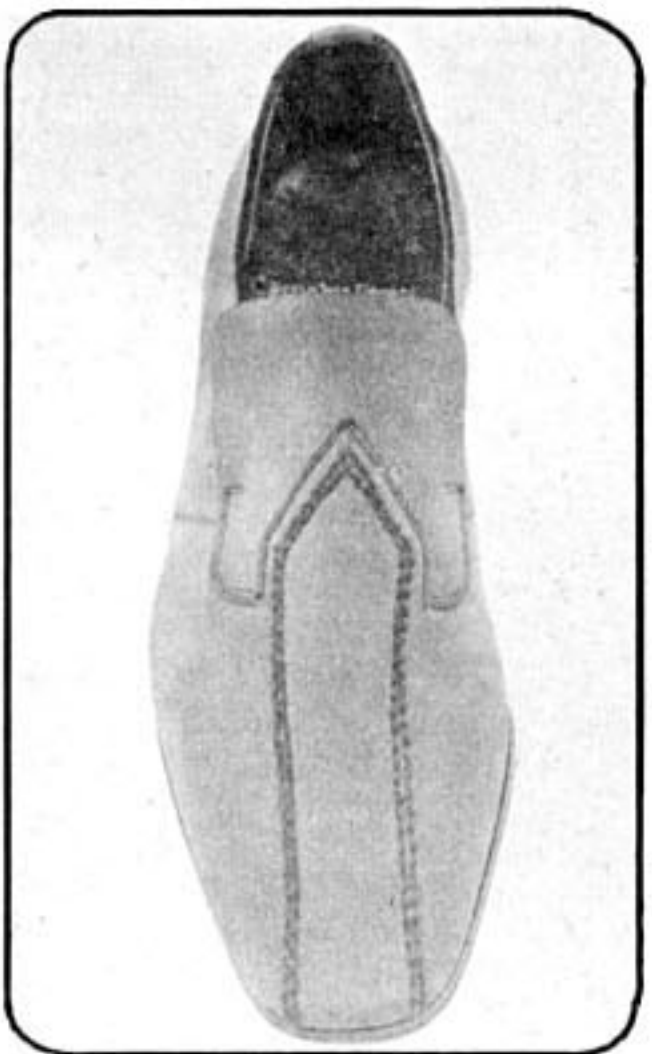
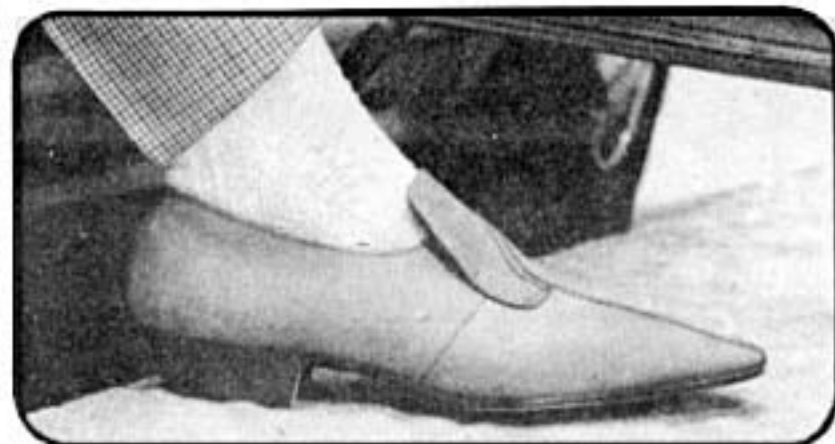
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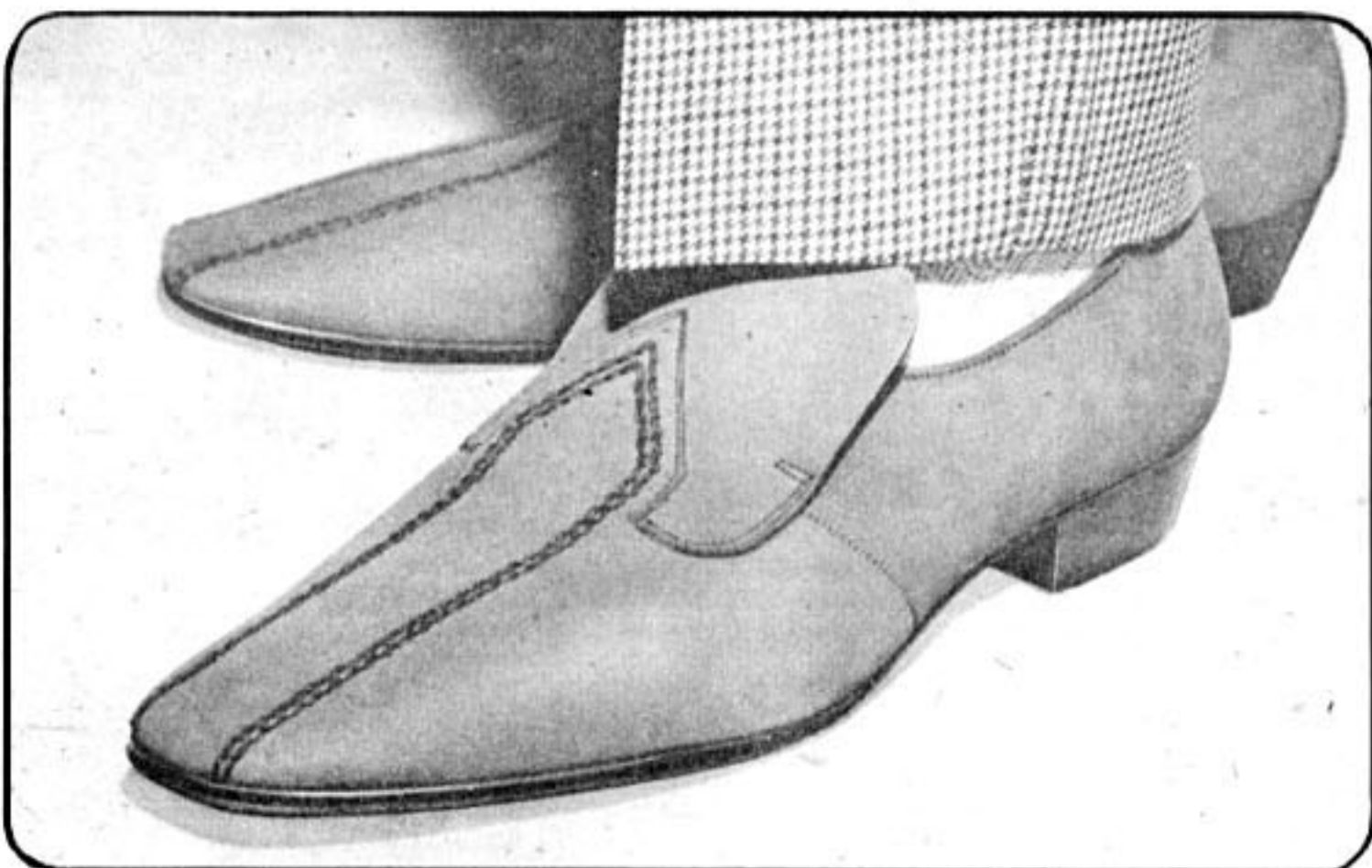
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**IT'S THE
BEND!**

And if you happen to be one of those people who think Dave's record is a 'sexy pinch', read on

WITH a list of four smash hits in a row, Dave Dee, Dozy, Beaky, Mick and Tich can now be said to be in the upper bracket of today's pop boys. But the record which has notched up the four-in-a-row, "Bend It", has been criticised as "a nick" and having "sexy lyrics".

The main allegation seems to be that the song sounds rather like "Zorba's Dance" in parts. So when I met co-manager and co-writer of the song, Alan Blaikely last week, I asked him what he thought of the controversy.

"Who wrote that piece is 'The Face' about people being offended by the record?" he replied. "Did that mean the Zorba bit or the lyrics?"

We settled ourselves in a Mayfair bar, and Alan went on: "People only think it's like 'Zorba's Dance' because that's the only Greek tune they've heard. Something Ken and I had wanted to do for a long time was go to Greece, and when we did, we heard hundreds of tunes that went the same. You can say we took the idea from any one of them or from all of them if you like."

How about the lyrics, then? Did Alan think they could be taken the wrong way?

"Really, it depends on what you interpret by the words 'bend it,'" he said. "It can mean cool it or don't loose your head, or just the dance 'The Bend'. I suppose people can take it the wrong way, but that's not how we meant it."

"When Ken and I were writing the song, we were trying to think of a catchy phrase, and 'bend it' fitted. After they made the record, we thought it would be a good idea for a dance, so we asked Patrick Kerr to do something for us."

Which explains why I came to be in Mayfair in the first place. Patrick had contacted three former Beat Girls now known as Tomorrow's People and asked them to demonstrate the dance with him for a Pathe Pictorial feature. So the quartet duly arrived at the Playboy Club at 1 a.m., followed closely by Dave Dee, Dozy, Beaky, Mick and Tich, Ken and Alan, and more dancers.

"This is a club, you'll have to use the back door," recited the doorman. "We can't have you walking in and out all day long."

So we entered via the front door while Joshworthy tried to sort himself out. A couple of tasty-looking Bunny Girls chatted to us, then we travelled via the staff lift to the third floor. It then turned out that someone had forgotten to tell someone else that the film unit would be there at one o'clock.

So at about 4.30 we were ready to begin. The ubiquitous Viv Prince was there as an extra, and John L. Watson, the singer from Detroit, had been roped in as a dancer. Plus the added attraction of Art Sharpe's wife who used to dance at "Ready Steady Go".

A few "takes" later and the whole thing was finished. While the cameramen checked that all was okay, Dave and I walked to the rear of the room and he told me about some of the group's recent escapades with the police.

"In Germany we had about eight coppers on the door of the dressing room," he laughed. "You have to pay for them as well. When we finished the show, they formed a cordon to let us get out."

Dave went on: "We were doing a show in England, and I went out for a drink in the interval. When I came back I was walking up the side of the theatre with the hood of my coat over my head because it was raining. A copper came up and said: 'Oi, you'. Just like that. He said 'Oi, 'oo do you think you are?' So I peeked out and said 'Father Christmas'



DAVE DEE doing 'the Bend' (RM Pic.)

and just walked on. I know they've got a hard job to do, but they don't have to be so difficult, do they?"

Then he told me one of the funniest true stories I've heard for some time.

"We were driving along Hastings front or somewhere on a really dirty night," he began. "We had this old mattress in the back and we used to have fights with it and all the feathers had come out. A copper stopped us and as he opened the door of the van, the wind caught the feathers, and they went all over him. Have you ever seen feathers stick to a police uniform. It was really funny. I had to feel sorry for him. He didn't know what to say. He just let us go."

RICHARD GREEN

**NEW E.P.'S
jones and jopling**

BOB DYLAN "Mr. Tambourine Man" — Subterranean Homesick Blues; It's All Over Now Baby Blue (CBS EP 6078). Now you can play the title track without snatching the needle off before "Gates Of Eden". But "Subterranean Homesick Blues" is a bit out of context.

THE BYRDS "Eight Miles High" — Eight Miles High; All I Really Want To Do; Mr. Tambourine Man; Turn, Turn, Turn (CBS EP 6077). Four top sides, a best-selling EP obviously for anyone who missed these gems (?). Actually "Turn, Turn, Turn" is probably the best track, even though it didn't hit here.

GARY WALKER "Here's Gary" — Twinkle Lee; She Makes Me Feel Better; You Don't Love Me; Get It Right (CBS EP 5742). They should call Gary by his proper name, because everyone knows he isn't called Walker. And these flip-sides, if you haven't already heard them, are as good as the top-sides.

GILBERT BECAUD "Chants D'Amour" — Toi; Les Amoureux Du Monde; Je T'Aime Quand L'Amour Est Mort (HMV 7EG 8864). Even if you only know schoolboy French you can translate these titles. A lovely EP, with songs from one to five years old.

CLIFF BENNETT & THE REBEL ROUSERS "We're Gonna Make It" — We're Gonna Make It; Waitin' At The Station; My Sweet Woman; Whole Lotta Woman (Parlophone GEP 8955). It's good to see Cliff recording

good material again. This EP is exciting and interesting — in the case of "Whole Lotta Woman", amusing. Should be a big EP hit.

CHRIS FARLOWE Air Travel: Why Did You Break My Heart; Just A Dream; Funny Kind Of Love (Decca DFE 8665). These were recorded about four years ago, and of course are dated. But his "Air Travel" still sounds exuberant and fresh and this EP is nothing for Chris to be ashamed of.

CHARLES AZNAVOUR "Aznavour In London" — You've Let Yourself Go; The Boss Is Dead; You've Got To Learn; Like Strangers (Decca DFE — R 8666). A lovely romantic EP, and he's singing in English. Good lyrics, good vocals and an ideal late-night record.

VARIOUS ARTISTES "Hits Vol. 4" — Elusive Butterfly; The Pied Piper; Mama; The More I See You (Decca DFE 8662). "Butterfly" is by Val, and "See You" by Joy Marshall — otherwise they are the big hit versions of these songs.

VARIOUS ARTISTES "Hits Vol. 5" — Black is Black; I Put A Spell On You; Don't Bring Me Down; Hey Girl (Decca DFE 8663). Better than Vol 4 and quite a good bargain EP.

JAMES BROWN "Prisoner Of Love" — Prisoner Of Love; Tell Me What You're Gonna Do; I've Got To Change; Come Over Here (Pye Int. NEP 44072). Four old Brown tracks, with a good top side taking in the title and the frantic "Tell Me What You're Gonna Do."

THE LOVIN' SPOONFUL "Jug Band Music" — Jug Band Music; Warm Baby; Bald Headed Lena; Let The Boy Rock And Roll (Kama Sutra KEP 301). More tracks from an LP, including the much played "Lena" from America's great group.

CHRIS MONTEZ "The More I See You" — The More I See You; Go Head On; Call Me; You, I Love You (Pye Int. NEP 44071). "Call Me" should have been a hit as it's better than "There Will Never Be Another You." Not a bad EP, taken of course from his LP.

FONTELLA BASS "I Can't Rest" — Since I Fell For You; Oh No Not My Baby; I Can't Rest; Come And Get These Memories (Chess CRE 6020). Four well-sung tracks from Fontella, who has suffered singles-wise through lack of good material. "Since I Fell For You" is great.

MARTHA & THE VANDELLAS "Hittin'" — What Am I Going To Do Without Your Love; You've Been In Love Too Long; Nowhere To Run; Quicksand (Tamil Motown TME 2017). Four top-sides, including the off-tune "Nowhere To Run" which is great, and the slow-on-you "You've Been In Love Too Long".

CONNIE FRANCIS "Connie Francis" — Jealous Heart; The Phoenix Love Theme; Love Is Me; Love Is You; My Child (MGM EP 792). Always easy-on-the-ear Connie plus her should have been a hit "Love Is Me". Quite a pleasing EP actually.

JAN & DEAN "The Titanic Twosome" — Popsicle; I Found A Girl; The Little Old Lady From Pasadena; Norwegian Wood (Liberty LEP 2258). It's T-shirt time, with J & D wearing "Go Go" garments. And four top sides, including their under-rated "Norwegian Wood".



THE SEEKERS are moving up slowly but surely with "Walk With Me", and there's a two-part feature on them which starts below.

THE Seekers are now big stars. Three number one hits, a run of consistency in just about every department of show business, world travellers, and soon to break new ground by doing pantomime at Bristol—in which production they'll be taking separate acting roles.

The Seekers were NOT big stars when they first arrived in Britain in May, 1964. They were simply four characters from Australia who had persuaded a shipping line to give them an unusual deal to get to London. Like singing for their four suppers all the way across the world . . . in return for their fares.

But one man, Eddie Jarrett—agent, manager, confidante—helped the quartet. A very experienced agent, who had already helped Aussies like Frank Ifield and Patsy Ann Noble. He boosted the Seekers against the trend of that day . . . the charts were then dominated by the Four Pennies, Searchers, Gerry and the Pacemakers, Fourmost, Shadows, Merseybeats, Migil Five, Chuck Berry, Animals, Mojos, Brian Poole and the Tremeloes, Freddie and the Dreamers, Applejacks, Sounds Incorporated, Billy J. Kramer and the Dakotas, Hollies, some fellows known as the Rolling Stones and the Beatles.

'Nuff said? The scene was against, all against, the Seekers. But Eddie Jarrett had an idea . . .

The Seekers arrived in London on May 21. Eddie returned from a foreign trip on the following day. By then the Seekers had roared politely round the Grade offices and met most of the agents.

THUMBS UP

They'd been preceded by a film of one of their appearances in Australia. Eddie has still never seen it . . . but, a big BUT, it had been seen by Val Parnell who had given the thumbs up sign and said: "They are alright for us on any ATV show."

So far so good. Eddie decided that the group was good and also decided that what would be best for them is . . . to throw them in the deep end." That phrase is important. It crops up a lot in the story.

He says now: "The Seekers looked on the trip as a working holiday. They had this mixture of gospel music and folk music. It wasn't really right for the pop scene at that time. They had permission to say in Britain for about 13 weeks, then take up the next boat back home run by the shipping company.

"Seemed a good story, this working holiday, so I contacted the 'Tonight' people on BBC-TV. They went on the show, on the Thursday and

sang 'Pearly Gates'. I wasn't at the studio, but I watched them on the screen and this was the first time I'd physically seen them. I felt sure they had something different to offer.

UNUSUAL

"But I'd heard some of their records. 'Tonight' liked them, even though they were thrown on. In the deep end. But anyway they worked a week in Blackpool, with Freddie and the Dreamers. I told them I wouldn't go and see them until the Thursday of the week. I wanted them to be sure they were on top form, that they understood the audience. Eventually I saw them and they were excellent. Again, I felt they were something unusual in the pop scene.

"Then came a 'fall-out' at the London Palladium television show. Somebody couldn't turn up. Now Val Parnell had already okayed the film of the Seekers . . . so again they were thrown in at the deep end. They did a couple of numbers. And again they did well, though it was obviously hard for them.

"And I submitted the tapes of their Australian records to various companies here. Everybody seemed to agree that they were good singers, but everybody also said they weren't particularly commercial. Not at that time. And the Seekers were still absolutely sure they would go back to Australia at the end of their thirteen weeks. Unless something could be done in a hurry . . ."

But Eddie thought, in his own mind, that the Seekers sounded like the early Springfields. He thought, too, that Tom Springfield might be interested. A meeting was called in Eddie's Office. Eddie played the tapes over to Tom. Said: "Notice anything?" Tom said nothing. Eddie thought he'd try one more track, then if nothing registered have a cup of coffee and forget it. He played the track. Tom suddenly smiled: "They sound a bit like the early us, don't they?"

SEEKERS EARLY DAYS -AND HOW THEY SANG FOR THEIR SUPPER- LITERALLY

And the scene was set. Eddie and Tom set up F.X.B. Productions Ltd.—a recording company named after an old-time movie actor Francis X. Bushman. A fifty-fifty agreement, with Tom as recording manager . . . and Tom dedicated to writing the Seekers' first song, which happened to be "I'll Never Find Another You". A number one hit . . . as were the next two. The tapes, independently produced, were sold to EMI.

The Seekers, all four of them, plus Eddie and Tom were by now a complete team. The only break in the success story was when Paul Simon wrote their fourth record title, "Someday One Day," but even that was a reasonable hit.

This is how the Seekers started out. How they brought a new style of music to the charts. But this is a two-part series. What about the criticisms of the Seekers—how does Eddie Jarrett see them? And what does he think the strong and weak points of each Seeker? I'll tell you next week.

PETER JONES

ANTI-

You won't find any moon—June rom

"I suppose you could say that we're the most unromantic group around." The speaker was John Entwistle, bass man with the Who and formerly the mystery man of the group. John continued: "We've never recorded a real love song. And we couldn't do it now. It just wouldn't be our image. The songs that we write, especially Pete, are very unromantic and we somehow can't imagine ourselves singing love songs, especially at this stage. I mean, 'I'm A Boy' is almost a queer song.

"I don't know whether or not singing about love makes any difference to the fans. I don't think so. But we do have quite a large following of blokes which may have something to do with this anti-love thing."

John's musical career goes back a long way before the Who. He studied music for many years at school (he has been able to read and write music for thirteen years) and passed several musical examinations. He played in a 200-piece youth orchestra at school, and learned to play several brass instruments very proficiently, including the French horn and the trumpet.

"But when I left school I abandoned a lot of the things I had learned," he explained. "You see, I had started playing bass at school and it was there that Pete and I started a group. We met Roger who was in the year above us, and we formed the Who—not that we were called that—with another drummer.

"We left school, and eventually turned pro, and changed drummers and names. Keith joined us just before we became the High Numbers, and we had been playing together, us three, for about three years. Keith fitted in very well though.

"Recently though, we've been experimenting with new sounds, and my musical background has come in useful, I think. I've been using French horn on some of the tracks on our new LP. It's a beautiful instrument. It cost me about £200 and it's very sensitive. The thing is though, that I can't keep on playing brass for any length of time. My lip isn't strong enough yet—when you play brass you have to develop your lip. When I was at school I could play trumpet for any length of time. Now I have to stop after about half an hour."

John has written two songs for the new Who LP. One is "Whiskey Man" and the other is "Boris The Spider". In fact all of the Who have written songs for the disc, and all of them are featured singing lead vocal on the LP.

The Who are shortly off on a Continental tour, then they will be coming back to



PETE TOWNSHEND and John rea

Britain for a package show Merseys. But they don't perform as they used to. They are writing songs and thinking up

John doesn't take so much smashing-up antics of the rest

Does he disapprove?

"Oh no. I like all the smash

it's part of the act. I stand the

amazed and horrified as the c

up valuable equipment. Then a

the song, on my last note, I adj

back to keep the note going a

guitar heavily on the stage. It

rific sound, and that's the

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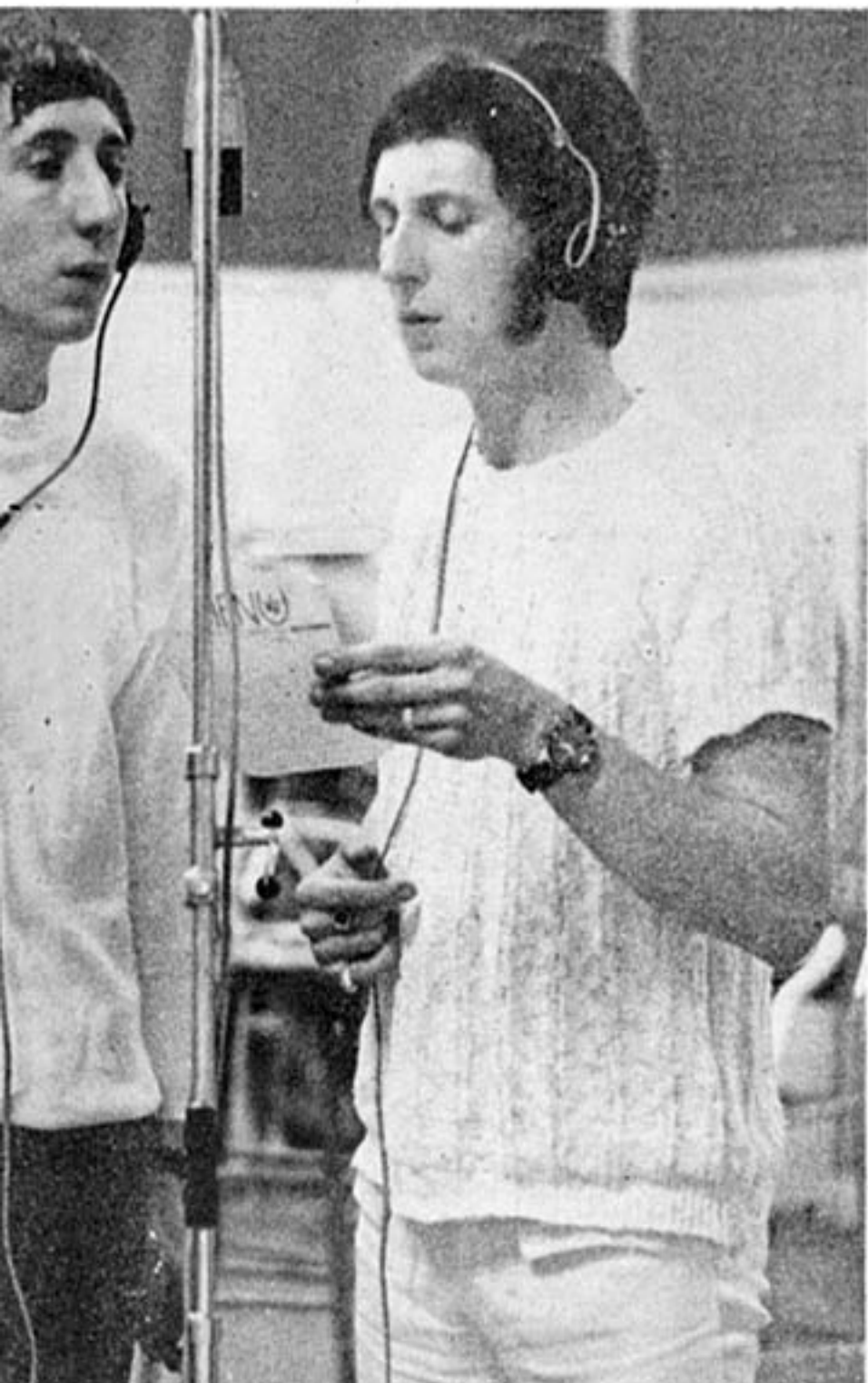
Melody for an unknow

LONDON

45 rpm records

LOVE

ance in songs from the Who



JOHN ENTWISTLE at a recent recording session, with adding something from the back of a menu.

ing with the form as much all too busy p ideas.

part in the of the group.

hing up. But here and look others smash at the end of just the feed- and drop the makes a ter- end of the y guitar up

once but I couldn't. I think it's impossible—I shoved it into an amplifier but it just went straight through and came out the other side. There was hardly any damage done to the guitar at all."

Don't expect to see John playing any brass on stage though, even though there might be some bigger sounds on their newer records. The Who don't intend to have brass on stage and they won't be having any other musicians on stage with them either. They pay out enough money on replacing instruments, without paying any more musicians . . .

NORMAN JOPLING



DAVID GARRICK — second hit in a row, this time with Mrs. Appleby. His record is being released in Australia and America. David used to be an opera singer, and has written a 'Popera', which is a pop opera (of course) and already several people are interested in putting it on.

Bobby tells how much he owes to Roy Orbison



WHEN Bobby Goldsboro was touring with Roy Orbison playing guitar in the backing group, he didn't really think that one day he would be a star in his own right. Had it not been for Roy, Bobby may never have embarked on his successful solo career.

"I joined Roy when 'Crying' was number one and left about the time 'Pretty Woman' was big," Bobby told me. "I had cut some tapes and a company released a record that sold about 150,000. Nothing big. Then they put out another one which didn't do a thing."

"Roy was going to Australia and the company wanted to put out another of my records. They wanted me to do TV and a promotional tour and I didn't know whether to do that or stay with Roy. I told Roy and he said to go ahead and if nothing happened to the record, I could always rejoin the band. He's that kind of guy, he's about the best friend I have. I haven't seen him since the accident though."

Though he's had no real record success in this country, in America he does very well. I asked him if he had any idea why he wasn't so popular here.

"I guess I'm not getting the sound they want to hear," he replied. "We'll be recording in London. Some of my own songs and some by British writers. We're using British arrangers and British musicians. I've been successful as a songwriter here, but not as a singer. I think I'm a better writer than a singer. "I don't know why 'Little Things' didn't sell here. I guess it was because Dave Berry was here to promote it. I preferred my version to his. I don't mean that just because it was me singing, but I listen to the way a person interprets a song. Bern Elliott had a good version of 'Voodoo Woman'. I've heard Andy Williams sing 'Michelle' two or three times on his TV show and I don't like the way he does it."

Bobby is over here until Monday, then he flies to Germany. He'll be recording in German and French for those markets. Then he returns to London via Paris to promote his new single "It Hurts Me".

"I've already recorded in Japanese," he revealed. "That was easy. I think German will be the hardest. It's those cultural sounds."

RICHARD GREEN

BOBBY GOLDSBORO—highly rated American star with no hits to his credit here so far. Richard Green talks to him.

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rapid singles

good LP batch of U.S. beat discs from the Isleys, Garnett Mimms, Revere, Temptations, Stevie, Paul Butterfield, Marvin Gaye, Ventures and the legendary Johnny Burnette Trio

JOHNNY BURNETTE "Rock'n' Roll Trio"—Honey Hush; Lonesome Train (On A Lonesome Track); Sweet Love On My Mind; Rock Billy Boogie; Lonesome Tears In My Eyes; All By Myself; The Train Kept A Rollin'; I Just Found Out; Your Baby Blue Eyes; Chasin' Of Love; I Love You So; Drinking Wine, Spo-Dee-O-Dee, Drinking Wine (Ace Of Hearts AH 120).

SHED a tear of pity for those who paid a tenner for this LP. You can now get it for approximately a quid. Definitely a collectors item, with that almost pre-Presley, Haley-styled guitar, and a good rocking voice from the late hitmaker. Best track, as reflected by a recent poll, is "The Train Kept A Rollin'" which should (forgive me for saying this, all you rockers) be issued as a single. The other members of the trio were Dorsey Burnette, Johnny's brother, who has since recorded for Tamla, and Paul Burlison.

THE ISLEY BROTHERS "This Old Heart Of Mine" — Nowhere To Run; Stop! In The Name Of Love; This Old Heart Of Mine (Is Weak For You); Take Some Time Out For Love; I Guess I'll Always Love You; Baby Don't You Do It; Who Could Ever Doubt My Love; Put Yourself In My Place; I Hear A Symphony; Just Ain't Enough Love; There's No Love Left; Seek And You Shall Find (Tamla Motown TML 11634).

ANY Tamla devotee with enough money to buy all the albums will have all the stock Motown tunes recorded by just about every Tamla artiste. Maybe this is OK if you like comparisons, but this label should try to introduce a bit more original material. The first three Isley Tamla singles are on here, including the superb title track which is probably one of the best ever Tamla songs. Very well produced by the Brian Holland-Lamont Dozier team and what could have been a superb LP is slightly marred by the familiarity of so many of the tunes.

GARNETT MIMMS "Warm & Soulful" — I'll Take Good Care Of You; Looking For You; It Won't Hurt (Half As Much); It Was Easier To Hurt Her; Thinkin'; Prove It To Me; More Than A Miracle; As Long As I Have You; One Girl; There Goes My Baby; It's Just A Matter Of Time; A Little Bit Of Soap; Look Away; I'll Make It Up To You (United Artists ULP 1145).

GARNETT MIMMS has a hot reputation here among the R & B crowd, mainly because he has had less commercial success than almost any other top soul name. This album is a very commercial, beaty, soulful (and all the other adjectives) type of disc. It's hard to fault this because Garnett has genuinely one of the best voices on the scene and the choice of material is so good, that even when he does other people's songs, like "There Goes My Baby" and "A Little Bit Of Soap", they still sound good. At least this should get in our R & B LP chart.

THE TEMPTATIONS "Gettin' Ready" — Say You; Little Miss Sweetness; Ain't Too Proud To Beg; Get Ready; Lonely, Lonely Man Am I; Too Busy Thinking About My Baby; I've Been Good To You; It's A Lonely World Without Your Love; Fading Away; Who You Gonna Run To; You're Not An Ordinary Girl; Not Now, I'll Tell You Later (Tamla Motown TML 11635).

THOSE five six-footers the Temptations, and an album to follow up on the success of their single "Ain't Too Proud To Beg" which is included here. This LP was produced by Smokey Robinson and there's plenty of that tuneful, gentle hand-clapping style which marks his work. As with most Tamla material, the lyrical standard is exceptionally tender and the group achieve a variety of styles on this album. Listen to their version of the Miracles "I've Been Good To You", and "Fading Away" which seems slightly impressions slanted.

THE VENTURES "Go With The Ventures" (Liberty 1323).

WITH a sound that has remained basically unchanged for years, the Ventures play their high-spirited way through a dozen or so tunes of the last few months. Somehow though, this set don't seem as well-played as their last few LP's — they could have done a better job on "These Boots Were Made For Walkin'." Good for dancing though.

GILBERT BECAUD "In English" — What Now My Love; Fly Me To The Moon; Let It Be Me; You'll See; Marie, Marie; The Day The Rains Came; More; Too Good; What Kind Of Fool Am I; What

To Do With Laurie; Two Shadow In The Sand; Something Missing (HMV CLP 1773).

NOTHING has been lost in the translation as they say. Gilbert's emotive voice wraps itself as enchantingly around English as it does around French. He wrote many of these songs, some of which have been big hits for other stars, like "Let It Be Me", "What Now My Love" and "The Day The Rains Came". Loads of atmosphere and a great French accent which will enchant many English girls.

PAUL REVERE & THE RAIDERS "Midnight Ride" — Kicks; There's Always Tomorrow; Little Girl In The 4th Row; Ballad Of A Useless Man; I'm Not Your Stepping Stone; There She Goes; Hungry; All I Really Need Is You; Get It On; Louie Go Home; Take A Look At Yourself; Melody For An Unknown Girl (CBS BGP 62797).

QUITE an "in" group here actually, as they don't sell any records yet. And this LP has several of their American hits and also has different members of the group singing lead. A powerful sound and something of a mixture between rock 'n' roll and those groups ordinaire that abound in the States. Not bad, but this has traumatic associations for me, as I was forced to listen to it to keep myself awake on an all-night driving stint through France. As they say elsewhere... take it off.

STEVE WONDER "Up-Tight" — Love A Go-Go; Hold Me; Blowin' In The Wind; Nothing's Too Good For My Baby; Teach Me Tonight; Up Tight; Ain't That Asking For Trouble; I Want My Baby Back; Pretty Little Angel; Music Talk; Contract On Love; With A Child's Heart (Tamla Motown TML 11646).

STEVIE'S jerky phrasing on "Up Tight" is continued on some of these tracks, like "Ain't That Asking For Trouble" and "I Want My Baby Back". It's very effective, and the inclusion of several of his singles, ranging from the old "Contract On Love" to his new hit "Blowin' In The Wind" makes this a value-for-money LP. A lot of variety and some new material thrown in which is of single standard.

MARVIN GAYE "Moods Of" — I'll Be Doggone; Little Darling (I Need You); Take This Heart Of Mine; Hey Diddle Diddle; One More Heartache; Ain't That Peculiar; Night Life; You've Been A Long Time Coming; Your Unchanging Love; You're The One For Me; I Worry 'Bout You; One For My Baby (Tamla Motown TML 11633).

SIDE one is all beat, and includes many Marvin Gaye topside. Side two is more ballad, and has some surprisingly good tracks. Like "One For My Baby" and the Sam Cooke inspired "You've Been A Long Time Coming". Strange though, that the sleeve notes should mention "Pretty Little Baby" when its not on the record.

PAUL BUTTERFIELD BLUES BAND "East-West" — Walkin' Blues; Get Out Of My Life Woman; I Got A Mind To Give Up Living; All These Blues; Work Song; Mary Mary; Two Trains Running; Never Say No; East-West (Elektra EKL 315).

THE main ingredient of this band is atmosphere. Technically they aren't nearly as good as several British white groups, but the "feel" that this band creates is exciting and authentic. Perhaps it is their American mystique, but if they were a British group with the same sound, they wouldn't have the reputation which they have. Best tracks are "Mary Mary", "Walkin' Blues" and the exciting progressive instrumental title track. Worst are



From the Record Mirror historic pictures file comes this gem of JOHNNY BURNETTE, GENE McDANIELS and U.S. BONDS as they were during their tour here back in 1961. The much-awaited "Rock 'n' Roll Trio" LP is issued here this week on the Ace of Hearts label.

their versions of Junior Parker's "These Kind Of Blues", which they re-name "All These Blues" and a rock-hop version of "Get Out Of My Life Woman".

MANTOVANI "Mr. Music" — Smile; Ebb Tide; Softly As I Leave You; Spanish Flea; Treme From The Oscar; How Soon; Yesterday; Strangers In The Night; From Russia With Love; Love And Marriage; The Shadow Of Your Smile; Three O'Clock In The Morning (Decca LK 4811).

ONLY Mantovani could add dignity to "Spanish Flea". And to hear those strings, which are far more distinctive than most voices, sweep through "Yesterday", makes one realise just what a musical legend Mantovani really is. His orchestra sounds more at home on the lovely melodies like "Smile", and "How Soon" but his unique arrangement of "Strangers In The Night" is interesting and full.

MRS. MILLER "Mrs. Miller's Greatest Hits" — Downtown; Dear Heart; Chlm Chlm Cher-ee; These Boots Are Made For Walkin'; A Lover's Concerto; Let's Hang On; Catch A Falling Star; Gonna Be Like That; My Love (Capitol T 2494).

EVERYBODY has heard of Mrs. Miller. This LP is a bit late and received various comments from the RM staff as it was being reviewed. "A lewd noise", "one of the greats", "she sings with absolute conviction", "quite sweet" and other less printable remarks. There's a surprise at every turn if you haven't heard this very amusing lady who has probably made a lot more money than most of the people who laugh at her. Including us.

CLIFF BENNETT "Drivin' You Wild" — Three Rooms With Running Water; Baby, Baby, Baby; You Make Me Happy; Sweet sorrow; I Have Cried My Last Tear; Another Saturday Night; It's Drivin' Me Wild; (That's Why) I Love You So; Who's Cheatin' Who; I'll Be Doggone; Strange Feeling; I'll Take You Home (Music For Pleasure MFP 1121).

A REAL bargain LP. Some recent and not so recent Bennett sides, including very good renditions of songs originally recorded by such greats as Sam Cooke, Jackie Wilson, Conway Twitty the Drifters and Ernie K-Doe. Powerful brass-filled backings, atmospheric vocals, all add up to a happy, danceable LP. One funny thing (Funny peculiar that is). Track 2, side 2 is listed as "(That's Why) I Love You So" penned by Gordy-Carlos, which as all R & B devotees will know was a big Jackie Wilson number. But the number Cliff sings is "I Love You Can't You See", a B-side for the Showmen. Very curious.

rapid reviews

FROM CARMEN McCRAE comes a live LP "In London" on Ember CJS 819. She goes through such swingers as "Foggy Day In London Town" and "They Can't Take That Away From Me". Rather good stuff. And there's a movie album "Great Movie Hits" from DORIS DAY which includes "Move Over Darling" and "Glass Bottom Boat". That's on CBS BPG 62785.

BEN WEBSTER has such a soothing tenor sax tone, and is so relaxed, that anything from him is a pleasure. "Intimate" (Fontana FH 126) is just such a pleasure, though these tracks recorded in Denmark are not his best. Stand-outs are "Perdido" and "Mack The Knife". No criticism at all about fabulous LESTER YOUNG on "Leaps Again" (Fontana FJL 128), with Prez leaping beautifully among numbers like "Sometimes I'm Happy" and "Just You, Just Me", along with Johnny Guarneri, Slam Stewart, Sid Catlett, Dicky Wells and Freddie Greene.

JOHNNY HARTMAN has been on the scene a while, but his "Unforgettable Songs" (HMV CLP 3569) is yet another facet of his vocal talents. His deep, warm voice is very much in sympathy with songs like "The Very Thought Of You" and "Unforgettable" and the great arrangements and backings are by Gerald Wilson. "Daydream" has been the best known of the John Sebastian compositions, and it's the title of the latest JOHNNY MANN SINGERS album on Liberty LBY 1318. The male and/or female voices sound clean, healthy and listenable. Very nice and late-night. The Verve Folkways label has been producing some fine blues since introduction here, and the LP No. VLP 5013 is "MAMA YANCEY SINGS, ART HODES plays Blues". Most of the tunes were penned by Mama, wife of bluesman Jimmy Yancey. A strong, clear meaningful blues voice with simple but exciting backings. NINA & FREDERICK tackle some different numbers on their new "An Evening With Nina & Frederick". There's "Norwegian Wood" and the lovely "Old Maid Song". On Columbia SX 6077, and OK if you like that sort of thing — recorded at the Royal Albert Hall. Country vocalist WILMA BURGESS has shades of Patsy Cline about her, and her "Don't Touch Me" on Brunswick LAT 8660 is a fine showcase for her lovely hit single and eleven other tracks.

A bunch of assorted instrumental LP's. Try OLIVER NELSON on his "Oliver Nelson Plays Michelle" which is a jazz dance music LP with songs like "Flowers On The Wall", "These Boots" and "Jazz Bus". Rather good on the ear and with fine recording quality — on HMV CLP 3570. THE LIVERPOOL CELLI BAND and "Off To Dublin" give you a nice selection of Reels, Jigs and Marches and it's all very traditional Irish Dance Music — and exceptionally authentic. On Rex LPR 1006. If you go and see "The Russians Are Coming" and you like the music, then you can buy it on United Artists ULP 1147 by JOHNNY MANDEL. Typical motion picture stuff with plenty of gimmicks thrown in, but some good basic tunes. On the RAC Victor Vintage series comes "Hot Jazz, Pop Jazz, Hokum and Hilarity" from JELLY ROLL MORTON, 16 priceless items, all recorded in the late twenties or early thirties. On RCA Victor RD 7807. Can't imagine anyone liking Barbra Streisand tunes and not the vocals, but if you're that way inclined, or just want to hear the songs orchestrated, then try "The Barbra Streisand Songbook" by DES CHAMP and his orchestra. That's on CBS BPG 62799. A new ANDRE PREVIN album is always an event, and there's one out now. It's "Music Of The Young Hollywood Composers" and features material by Hank Mancini, Elmer Bernstein, Johnny Mandel and several others. Excellent piano artistry (RCA Victor RD 7771).

LP's from male vocalists. There's GILBERT BECAUD on a collection of his hits, called appropriately enough "Gilbert Beaud Hits" on HMV CLP 3571. Included is his immortal "Et Maintenant" and other lovely self-penned tunes. On the other extreme is DAVID WHITEFIELD whose voice is still powerful and moving, and whose new album "Great Songs For Young Lovers" contains some fair old songs. He re-records "Cara Mia", and several of the standards thrown up in the last few years are included on this fine LP (Decca LK 4755). LENNY WELCH and "Rags To Riches" go well together — this album is on London HAR 8290 and his powerful mellow voice sounds good on some of these excellent songs — especially "You're Gonna Hear From Me" and "Time". AL MARTINO has had loads of LP's issued recently with astonishing success. His latest is "Think I'll Go Somewhere And Cry Myself To Sleep" and his knack of putting his warm voice on to good country songs has justly paid off. On Capitol T 2528. FRANKIE RANDALL is a very cool singer who, as the smug sleeve notes say "sings good songs the way they should be sung". Standards like "I'll Be Seeing You" and the title track "I Remember You" are excellent (RAC Victor RD 7806).

THE Everly Brothers song "A Man With Money" is given a stirring fiery work-over by A WILD UNCERTAINTY (Planet PLF 120), a good commercial production. Instrumental (forceful) version by the YOUNG TURKS of the Neal Hefti original "Duel At Diablo" comes over well (CBS 202353), full-sounding. Concerto-type piano and lavish strings on the slow-paced "Long Weekend" (Columbia BD 8020) by the SLANEY STRINGS — Ivor S. wrote it. An Irishman's lament for home: "An Exile's Dream" (Parlophone R 4512) sung beautifully by the lead voice of THE GREEN ANGELS. Movie music on the grand scale: "Theme From 'The Bible'" (Stateside SS 541), featuring the orchestra and chorus of PETER DE ANGELIS. Wild-paced and interestingly arranged treatment of "Crazy 'Bout My Baby" (Columbia DB 8019), by the TAGES—the sort of way-outness that could click quite big.

Stylish and tinkling instrumental treatment of the current hit "Guan-tanamera" by THE IMAGINATION (CBS 202354), a group of established session men. Another slab of protest. DAVID MEWILLIAMS and the self-penned knock at war on "God And My Country" (CBS 202348), well-wordsed and thoughtful. THE MONTANAS, on "That's When Happiness Began" (Pye 17183), merge well with a catchy back-beat and imaginative vocal arrangement—gets pretty wild. The strangely named GEEZINSLAW BROTHERS go for "Snook Is The Only Town For Me" (Capitol CL 15473), a trickily-wordsed little song featuring a lot of place names. GREGORY, with the Cadets, does a first-rate job on "At The Close Of A Long Long Day" (Pye 17167), a Country-styled ballad with the usual instrumental trimmings. And THE KNACK (Pye Piccadilly 35347) work over "Save All My Love For Joey" with fair enthusiasm and the lead voice is specially expressive.

KATE SMITH, old stand-by of class American singers, does a warmly emotional job on the show tune "What Kind Of Fool Am I?" (RCA Victor 1546). Follow-up to the Dave Dee disc — "The Bend" by the POTATOES (Fontana TF 736), specially presented to tie in with the fast-growing dance craze as demonstrated by Patrick Kerr. Group called THE LEFT BANKE on "Walk Away Renee" (Phillips BF 1517) set some unusual vocal patterns going on a handsome song. From Ireland, the world-touring CREATURES and "Strive Xionz" (CBS 202350) should cop nicely in the Emerald Isle, specially. Class American lass: TERI THORNTON on "Wonderful My Love" (CBS 202351), a delicious treatment of a Lewis-Black original.

THE DISTANT COUSINS, with "She Ain't Lovin' You" (CBS 202352), are an American duo who build up a veritable wall of sound (exciting) ... could click. HIM AND THE OTHERS, another new group, and "I Mean It" (Parlophone R 5510) put almost ferocious punch into a likely performance. In the Soul Supply series, JIMMY MCCRACKLIN does a specialist job on "Think", a philosophic number of class (Liberty 66129). After a poor start, LAURA NYRO really builds on "Wedding Bell Blues" (Verve 1502), a self-penned song and beautifully arranged.

ASTRUD GILBERTO produces an utterly typical performance on "Wish Me A Rainbow" (Verve VS 543) — relaxed, unhurried and musically. Continental excitement from JACQUES DUTRONC on "Et Moi, Et Moi, Et Moi" (Vogue VRS 7015), an up-tempo swinger which must pick up plenty of support — insistent beat in the "soul supply" series, there's JAMES CARR on "You're Pouring Water On A Drowning Man" (Stateside SS 545), an impact-laden performance by a deep-voiced emotion-salesman. From the "Discotheque '66" series, a swinging and brilliantly evolved organ treatment of "Sunny" from super-stylist BILLY PRESTON (Capitol CL 15471). THE LIVELY SET, from America, do well enough on the ballad "Let The Trumpets Sound" (Capitol CL 15472), an above-average song.

GERRY AND THE OHIO, on "Dark Circles" (Pye 17185): rather a country-styled ballad, but with full brass backing. THE COUNTY SET (Polydor 56122) have strong British opposition on "No Sad Songs For Me", but nevertheless do well with the Tom Springfield song. JERRY JACKSON (Cameo - Parkway P. 100) does a semi-spoken job on "It's Rough Out There", but moves into a fine bluesy mood. "Knock On Wood" sings EDDIE FLOYD (Atlantic 584041) is certainly in today's sound, with that rough-edged sense of urgency and could easily click.

LOU LAWTON (Ember EMB S 232) has a distinctly lively dance-craze work-over on "Doing The Philly Dog", with moments of exciting instrumental work behind. LANCE PERCIVAL, always likely to make the charts, gives a deliberately old-world treatment to the likeable Ray Davies song "End Of The Season" (Parlophone R 5317). THE SHOTGUN EXPRESS, currently building a reputation in the club scene in London, do exceptionally well on "I Could Feel The Whole World Turn Round" (Columbia DB 8025), with an inspiring use of strings.

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

RAY GATES, on a happy Shel Talmy arrangement, gets good things going on "It's Such a Shame" (Decca F 12501), a tunefully repetitive little theme. New girl of promise: **JULIE MONDAY**, almost like Pet Clark on "Come Share The Good Times With Me" (London HLU 10080), with an easy to remember chorus phrase or two. Quaintly named **HERBAL MIXTURE** start most promisingly on "A Love That's Died" (Columbia DB 8021), but it deteriorates into a rather routine performance and song. Two organ versions of the same song — "Summer Samba": by American **WALTER WANDERLEY** (Verve VS 544) and Briton **ROY BUDD** and his trio (Parlophone R 5514), both good, both tuneful. **THE FINGERS** do a fair enough job on the Drifters' oldie, "I'll Take You Where The Music's Playing" (Columbia DB 8026), with well-presented backing. Very relaxing: "Melody For An Unknown Girl" (London HLU 10082), by **THE UNKNOWNNS**, a romantic sentimental song sently sung and played.

Fine set of lyrics by **JANIS IAN** for herself on the plaintively performed "Society's Child" (Verve VS 1503), a pop-folk arrangement which is rather unusual. **JAMES AND BOBBY PURIFY**, from the States, warm up nicely on "I'm Your Puppet" (Stateside SS 547), investing the song with fair excitement.

BARRY MASON: Over The Hills And Far Away; Collection Of Recollections (Deram DM 104). Very unusual, this, with a crashing cord early on, then curious chanting going on behind in Gregorian style. Barry sings a poignant ballad very nicely indeed. ★★ ★★

THE POWERPACK: It Hurts Me So; What You Gonna Do (CBS 202355). Good Stevie Winwood blues item, sold very well indeed by lead singer Bobby Harrison. ★★ ★★

THE GIBSONS: Two Kinds Of Lovers; Hey Girl (Deram DM 103). Ultra-special vocal arrangement here, softening later into a strong but more orthodox group vocal. Lyrics are really very good indeed. ★★ ★★

SITUATION: Situation—Now; Time (CBS 202352). Repetitive and rather sad story of how a bloke seems to spend out all his money as soon as he gets it. Goes on a bit, but is effective. ★★ ★★

THE SECOND CITY SOUN: Shopping List; Lovers Lament (Decca F 12503). A highly-familiar classical theme, opening with a fine concert-style piano, and then an easy jog-along tempo. Very catchy, marvellously recorded and it could easily make the charts in a big way—just missed a tip. ★★ ★★

THE IKETTES: What'cha Gonna Do; Down, Down (London HLU 10081). The Turners' backing outfit, on an ike song. Might just register but is rather samey. ★★ ★★

MARVIN SMITH: Time Stopped; Have More Time (Coral Q 72486). Tony Hall digs this; so do we. May be that little bit too orthodox to click but it's a fine song, well-arranged and Marvin does a super-smooth workover. Watch it closely. ★★ ★★

THE EASYBEATS: Friday On My Mind; Made My Bed; Gonna Lie On It (United Artists UP 1157). Cleverly created, instrumentally—and this could be different enough to get the Australian stars into the 50. Good song, too. Another one to keep an eye on. ★★ ★★

FLOYD AND JERRY: Summer Kisses; Why Do You (President PT 107). American hit and with the right ingredients to click here. Two young good-looking, who get touches of an Everly approach. Fast-paced and with fine guitar. ★★ ★★

BOB LUMAN: Come On And Sing; It's A Sin (Hickory 1410). A fairly straight sort of good-humour song, well-performed with chorus. ★★ ★★

HERBIE MANN: Philly Dog; Sunny (Dave Pike) (Atlantic 584052). Two artists for the price of one. Great faust on the dance bit. Good rhythmically; virtuoso performance. ★★ ★★

ment. More about the mini-skirt: **THE CAST OF THOUSANDS** on "My Jenny Wears A Mini" (Stateside SS 546), but it's nothing exceptional. **GILBERT BECAUD**, in English, does a superlatively professional job on his own song "What Now My Love" (HMV Pop 1555)—could easily click all over again. For blues specialists: **LOWELL FULSOM** and "Talking Woman", amusingly worded on (Sue WI 4023), with fine guitar. Useful-sounding balladeer: **KAREN YOUNG** and "I'm Yours, You're Mine" (Mercury MF 943), blessed by a strong Arthur Green-slade arrangement. **IAN AND THE ZODIACS** and "Wade In The Water" (Fontana TF 753), with full orchestral backing, is above average and dramatic.

YEMM, with the Yemen, on "Black Is The Night" (Columbia DB 8022) contribute a mid-tempo ballad with a lilting melody line and smooth harmonies. From the Continent: **LINE et WILLY**, on "Pourquoi Pas Nous" (Vogue VRS 7016), two French language duet-ists, on a builder of a ballad, but perky. **ANTOINE**, a controversial figure, turns up with "Before The Good Thing" (Vogue VRS 7017), a chunky, rather jerky beater which moves along most infectiously. **THE SUGARBEATS** (Polydor 56120) tackle "Alice Desians" rather delicately but with a professional sense of style — a likeable little song.



CILLA BLACK



THE BYRDS



ROBERT PARKER (RM pic)

Not really a big name week, with only Cilla, P.J. Proby and Chris Farlowe as the standouts. But watch out for powerful beaters from the Vagabonds, Byrds, and Robert Parker, and ballads by the Ivy League & Hank.

CILLA BLACK: A Fool Am I; For No One (Parlophone R 5515). A mass of violins etc. behind Cilla and the effect is of a near-classical performance. Certainly she's never sung better than on this builder of a ballad, with excellent lyrics and melody. She really sings her heart out towards the end. A big hit. Flip: A sensitive reading of the Beatie song.

TOP FIFTY TIP

NEIL CHRISTIAN: Two At A Time; Wanna Lover (Strike JH 319). Something irresistibly catchy about this one. Military-style instrumental opening, then it bounces along in high, good spirits — trombone-trumpet sections working behind Neil's fairly light voice. A stylish sort of thing — positively unambitious, but infectious. Plus moments of his toffee-nosed voice.

TOP FIFTY TIP

FRANKIE VALLI: You're Ready Now; Cry For Me (Phillips BF 1512). Shrieking girl chorus behind Frankie's somewhat incredible voice. A commercial tempo, some stratospheric moments, and a compulsive beat. Does get a bit routine-y, but should be a sizeable hit for all that. Quite exciting. Flip is a slower ballad, expressively presented.

TOP FIFTY TIP

THE BYRDS: Mr. Spaceman; What's Happening!?!? (CBS 202295). Should be a sizeable hit, this. It's all very straightforward, with lead voice telling of the tell-tale signs of unearthly visitors, then everybody in on a harmony job for the chorus. Very catchy, totally unambitious most of the way . . . just happy pop. Flip is slower, but very effective.

TOP FIFTY TIP

CHRIS FARLOWE: Ride On Baby; Headlines (Immediate IM 038). Another tremendous performance from the smoky-voiced gent. This Jagger-Richard song builds well, forcing excitement as from the off. Mick J. has added another compelling arrangement and production . . . it's an obvious hit, jerky and constantly changing in atmosphere. Flip is well-voiced (by Oldham and Arthur Green-slade) and Chris fair swings out.

TOP FIFTY TIP

HANK LOCKLIN: The Last Thing On My Mind; The Best Part Of Loving You (RCA Victor 1548). This is a fast-paced Tom Paxton song, delivered in the standard Country style by Hank—a sort of mixture of C and W and folk. A lilting little song, with urgency injected by the backing chorus. No certainty but we feel it should at least make the Fifty.

TOP FIFTY TIP

FRANKIE AND JOHNNY: Climb Ev'ry Mountain; I Wanna Make You Understand (Parlophone R 5518). OK—so it's a near-hackneyed song. But this talented duo give it a big, beautiful treatment—taking solo bits back and forwards. A feeling-filled performance all round and sufficiently emotional and dramatic to make the grade all over again. Highly commended.

TOP FIFTY TIP

JIMMY JAMES AND THE VAGABONDS: Ain't Love Good, Ain't Love Proud; Don't Know What I'm Gonna Do (Pye Piccadilly 35349). Almost a Gospel sort of beginning, with the hand-clapping sort of approach, then a fast-moving build-up into the lyrics. A party atmosphere, plenty beat, and a real toe-tapping treatment. Gets very exciting, what with the yells and roars etc. Flip has a similarly semi-spoken approach.

TOP FIFTY TIP

THE IVY LEAGUE: My World Fell Down; When You're Young (Pye Piccadilly 35348). Someone thought there was a Beach Boy approach to this, but it could stand up on its own. A fuzzy, blurry (deliberately so) sort of backing, but the boys harmonise in rather exciting style. Mid-tempo ballad of considerable charm.

TOP FIFTY TIP

ROBERT PARKER: Happy Feet; The Scratch (Island WI 3008). Big-bouncing and brash treatment here. A nice song, with a chorus accenting the title phrase. His rather light, but expressive voice does a first-rate job—could be as big as "Barefootin'". Builds well, too, but it's by no means a sing-along sort of melody song. In fact, there are moments of repetition. Great guitar break.

TOP FIFTY TIP

THE MONKEES: Last Train To Clarksville; Take A Giant Step (RCA Victor 1547). Interesting, this. An American hit and the general treatment suggests the boys have studied the Beatles at close hand. But here again, it has original moments and builds well at a good brisk pace. The backing is strong; though an outsider for the charts we're tipping it. Flip is not so distinctive, song-wise.

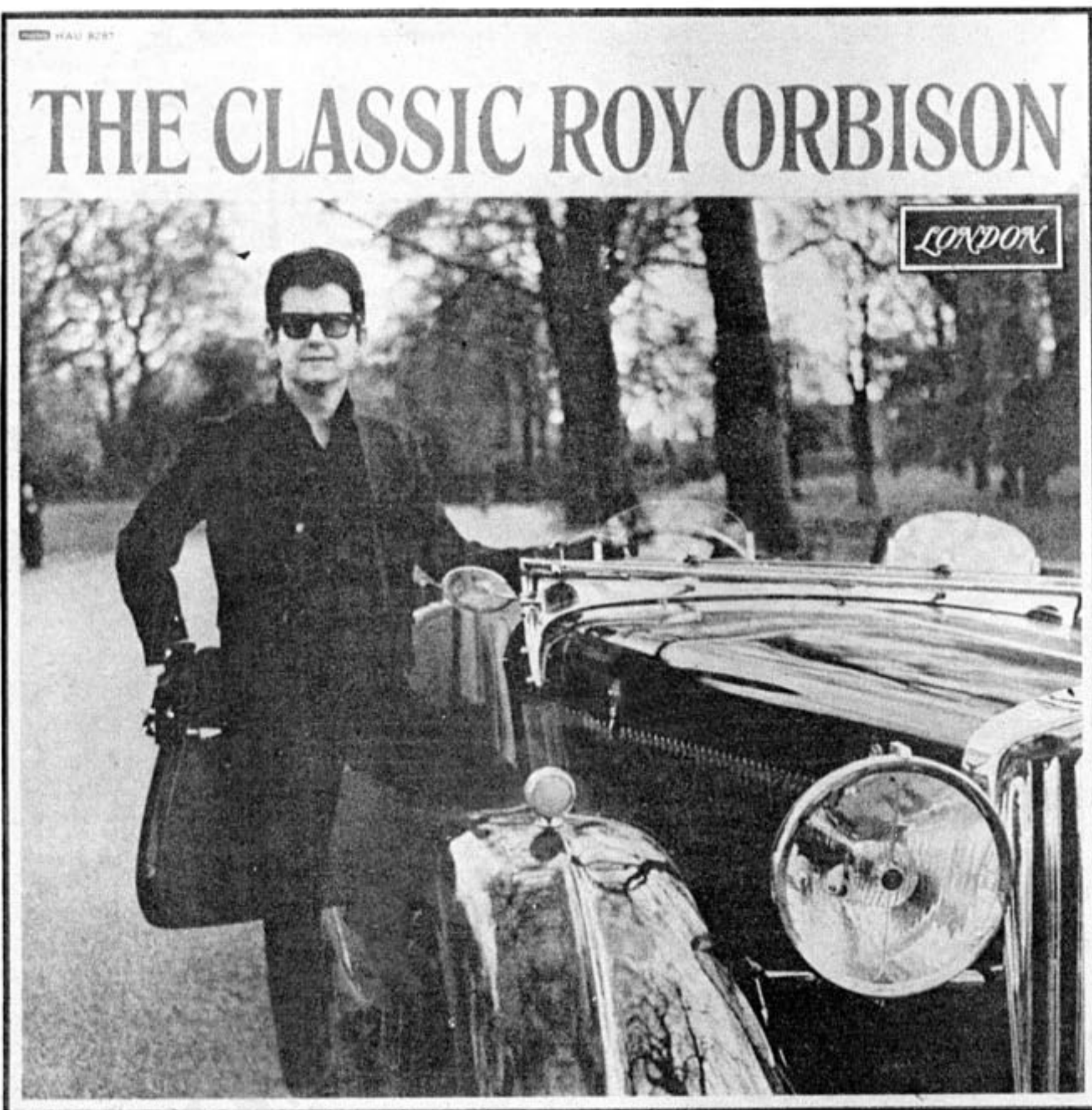
TOP FIFTY TIP

FONTELLA BASS: Safe And Sound; You'll Never Ever Know (Chess CRS 8042). A most unusual voice — rather strained and wavering, yet the song and performance combined has a crown-on-you appeal. Nice rolling rhythm and some sharp-edged brass figures. Not a brilliantly original treatment but it sure has that hit "feel" to it. Flip: slower, dramatic.

TOP FIFTY TIP

P. J. PROBY: I Can't Make It Alone; Sweet Summer Wine (Liberty 10250). This one runs for well over four minutes. A slow, winding ballad, produced in America — and it shows very clearly what a fine singer is this controversial character. Girlie chorus fills in the gaps. Lyrically strong. A hit. Flip is another strong performance.

TOP FIFTY TIP



THE CLASSIC ROY ORBISON

LONDON

A NEW LP

BY

ROY ORBISON

Twelve great numbers, ten self-penned



SHU 8297 HAU 8297 12" stereo or mono LP



It must have taken all of six months to get it together. But it finally comes out on October 28. A week before they arrive here for what should be quite a tour. "It" is that much-heralded, on-off-on new Beach Boys' single, "Good Vibrations."

This week, at the RM office, I had an exclusive preview of a much-worn acetate. Frankly, I can't ever recall hearing anything like it . . . as a single. It's got everything in it. Including the proverbial kitchen sink! Even a church organ! It's extremely clever collection of separate segments. Full of extracts from the different tracks on "Pet Sounds." With a whole lot of new effects added.

I'm told it was recorded literally, section by section. As a result, I thought soul had been sacrificed. You could call it a "press-button pop."

First time though, these were my reactions. On the second outing, I ceased to be so critical. I'm sure that when I eventually hear a brand new finished pressing—especially late at night—I'll thoroughly enjoy it.

Will it be a hit? If the gorgeous "God Only Knows" had been a flop. If they weren't coming over . . . then I'd have my doubts. But "God" was a smash. And they will be here. So it'll happen.

● Another exclusive preview. Another long-awaited single. This time: the new Ronettes record. I couldn't begin to count the letters I've received this year asking what had happened to Ronnie, Estelle and Nedra. But their new Philles single (London label here) is NOT—repeat NOT—a Phil Spector production. Just as Phil commissioned Bob Crewe to cut Ike and Tina Turner in New York, he has assigned Ronettes recording to the talented young writer, Jeff Barry. But Jeff has done a great job. The A side is called "I Can Hear Music" (That's the "hook" line of the song, too, by the way). The writers: Jeff, with his wife Ellie Greenwich and Phil. The record had rave reviews in the States. It'll be out here on October 28th.

● Final American preview: Nino Tempo and April Stevens' "All Strung Out." Since leaving Atlantic (though Polydor have rushed out that label's "Ooh La La") they've moved to a very progressively-minded Californian company named White Whale. At this writing, I've only heard the record once. But it seemed to have much of that magic originally associated with the Righteous Brothers. I met Nino briefly in Los Angeles last year. At it's Boss, Watching Sonny and Cher. He said he'd always wanted to come to England. Maybe this record will give him the chance.

● Also in that general Righteous-Walker Brothers bag is the Jim Proby comeback single, "I Can't Make It Alone." Personally, I think it's the best thing PJ's ever done. A truly magnificent performance. It's long. But, I thought, well sustained. Made in Hollywood, by the way.

● On my review pile, I found "I Could Feel The Whole World Turn Around." By The Shotgun Express. It turns out to be Peter (of Peter B's?), Beryl Marsden and Rod Stewart. It's one of the best productions attempted here in some time. By Tony Palmer. There must be about 40 strings in there, at least. The chorus of the song—voices against strings—is excellent. But the verse is a let-down. Not enough melody. But I'm finding this to be the case with more and more records every week. The material so often just does not match up to the production and performance. Sometimes these two "p's" are enough to get a hit. But there seems to be such a shortage of good new songs. Can't understand why. But ask any producer and he'll agree.

● Franki Valli's "(You're Gonna) Hurt Yourself" was one of my favourite records earlier in the year. It did pretty well in the States. Got to around the 30s or 40s. Here, nothing much happened. The follow-up was in a very different vein. A walloping great beater called "You're Ready Now." I've had an American copy for ages. It's only just been released here. It must have one of the squeakiest vocal backing groups on record. But it goes like a bomb. And you'll dig it. But it's not as good as "Hurt."

● As regular readers will know, with this columnist, ever since seeing him at the Royal Albert Hall, Bob Dylan can do no wrong. His double album on CBS is one of the greatest things I've ever heard. Absolutely beautiful. And if you haven't got it, get it! Anyway, all this is leading up to a strange record, definitely in the Dylan vein, on Philips, called "Queen Boadicea" by Paul Stewart. I haven't heard it on the air. But it's got a fascinating sound. I think it's the church organ that gets me. Dylan-ish certainly. But just that little bit different.

● Highlight of the latest Atlantic releases is Carla Thomas' "B-A-B-Y." This girl has always knocked me out. And I'm so pleased she's got a big Stateside hit with this. If it "happens" here, maybe Atlantic will issue her "Comfort Me" LP. Believe me, it's well worth waiting for.

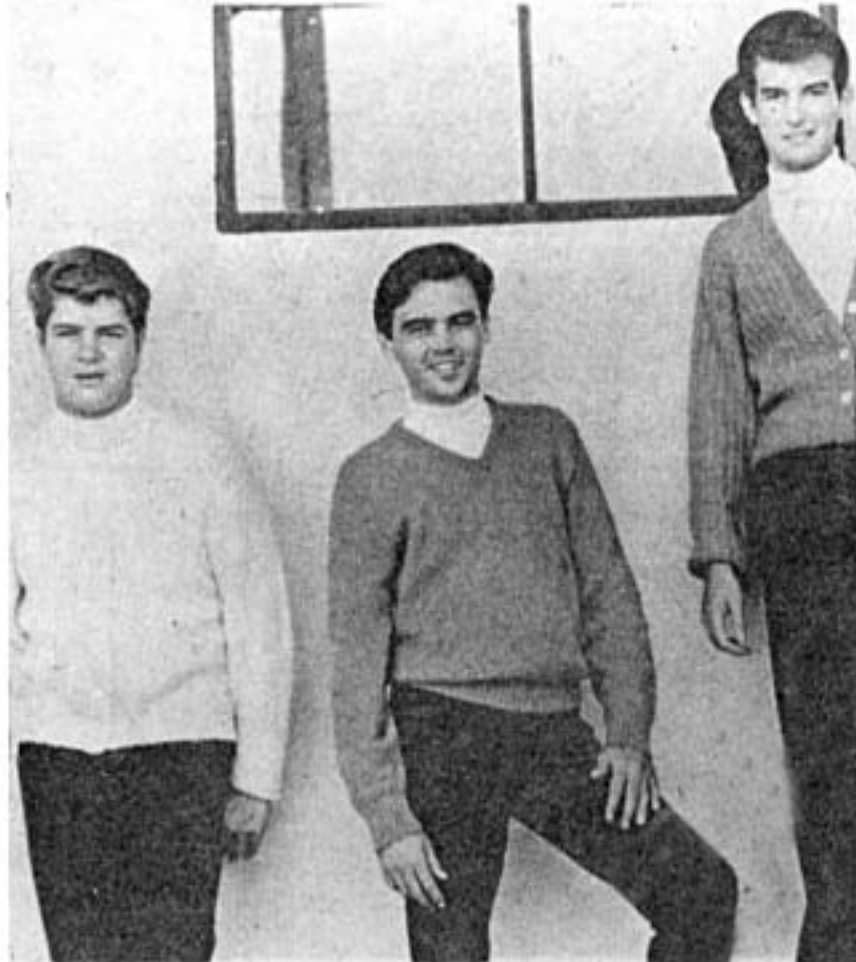
● There's a record around that Mike Raven's raving about. Perhaps you've heard him play it? Title: "Mister Bang Bang Man." By someone called Little Hank. It's a riot. Very basic. Extremely earthy. And could have some of that "Shotgun Wedding" magic. I'm told it's his most requested record at his Flamingo stints.



This group, as if you didn't know, is Bill Haley and the Comets who conquered a French audience at the Olympia Paris, where they were pictured here. Opposition included the Walker Brothers and Spencer Davis, but Haley completely triumphed. All this despite the fact that Bill has not had a major hit in Britain or America for eight years. Who cares about hits when you're as good as them anyway!

names & faces

by PETER JONES



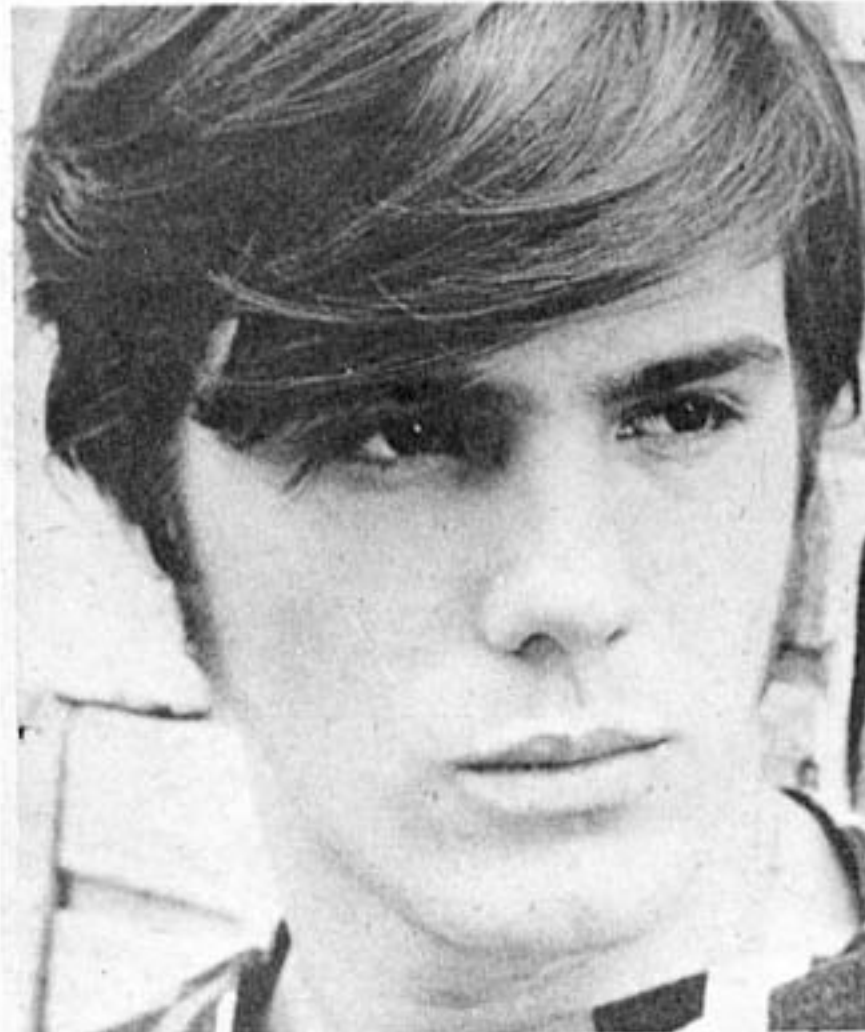
The Sandpipers took their name from the movie starring Mr. and Mrs. Richard Burton. That helped. What helped even more was meeting up with Herb Alpert at his A and M Studios in Los Angeles. Herb and his studio manager Tommy Lipuma found "Guantanamera" on an old Pete Seeger album and decided to run the risk of singing it in Spanish—until mid-way at least. Now, of course, it's a big hit . . . though the three boys had flopped with an earlier A and M release. The boys, who used to sing together in Mitchell's Boys Choir in California, are: Jim Brady (22), Mike Piana (21) and Richard Shoff (22). They're currently doing major TV and cabaret spots.



Here's Engelbert Humperdinck, selling very well via Decca on his version of "Dammage, Demmage" — a much recorded song in recent weeks. Originally Gerry Dorsey, Engelbert knocked Continental tele-viewers for six on the Knokke Song Contest, in Belgium, a few months back. Born in Madras India . . . so it shouldn't be any surprise that his current ambition, apart from getting a big hit is to become the world champion cury-eater. His own taste in singers runs to Jack Jones and Tom Jones (he's written songs for the Welsh Wonder).



The man who regularly outsells the Beatles and the Rolling Stones in Australia is currently in London town recording for his first single to be released here—name of Normie Rowe. Nineteen-year-old Normie is the top teen idol "down under" with his like "Que Sera Sera" and "Tell Him I'm Not Home" to his credit. Managed by Seekers' boss Eddie Jarrett, Normie is a personable young man who lists girls (natch) and slot car racing among his major likes.



John-John Ivan, American singer of Russian parents, doesn't find it easy getting into Britain. Due back, having recorded "Trouble Mountain" in London, he couldn't work because of permit trouble. He tried again this week . . . but before leaving landed an Ed Sullivan show in New York, plus four appearances on the Dean Martin series. However, he says he WILL make it eventually. One day, this balalaika-playing bodybuilder would like to settle in Kent. His record: out on United Artists, is being plugged consistently in all cinemas showing "The Russians Are Coming, The Russians Are Coming".

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RECORD MIRROR CHARTS PAGE

CASHBOX TOP 50



AIR MAILED FROM NEW YORK

- | | |
|--|---|
| 1 REACH OUT I'LL BE THERE* 2 (4) Four Tops (Motown) | 26 B-A-B-Y 25 (3) Carla Thomas (Stax) |
| 2 NINETY SIX TEARS* 5 (4) ? (Question Mark) and the Mysterians (Cameo) | 27 THE HAIR ON MY CHINNY-CHIN-CHIN 26 (2) Sam the Sham and the Pharaohs (MGM) |
| 3 LAST TRAIN TO CLARKSVILLE* 6 (3) Monkees (Colgems) | 28 JUST LIKE A WOMAN* 29 (4) Bob Dylan (Columbia) |
| 4 CHERISH* 1 (7) Association (Valiant) | 29 ALL STRUNG OUT 32 (4) Nino Tempo and April Stevens (White Whale) |
| 5 BLACK IS BLACK* 3 (7) Los Bravos (London) | 30 I REALLY DON'T WANT TO KNOW 39 (4) Ronnie Dove (Diamond) |
| 6 CHERRY CHERRY* 7 (6) Neil Diamond (Bang) | 31 SUMMER SAMBA 21 (5) Walter Wanderley (Verve) |
| 7 HAVE YOU SEEN YOUR MOTHER, BABY, STANDING IN THE SHADOW* 49 (2) Rolling Stones (London) | 32 THE GREAT AIRPLANE STRIKE — (1) Paul Revere and the Raiders (Columbia) |
| 8 PSYCHOTIC REACTION 13 (4) Count Five (Double Shot) | 33 SUNSHINE SUPERMAN 15 (11) Donovan (Epic) |
| 9 I'VE GOT YOU UNDER MY SKIN* 10 (6) Four Seasons (Philips) | 34 GUANTANAMERA* 16 (10) Sandpipers (A & M) |
| 10 WHAT BECOMES OF THE BROKEN HEARTED* 3 (6) Jimmy Ruffin (Soul) | 35 BUS STOP* 18 (11) Hollies (Imperial) |
| 11 WALK AWAY RENEE* 22 (3) Left Banke (Smash) | 36 GO AWAY LITTLE GIRL — (1) Happenings (B.T. Puppy) |
| 12 YOU CAN'T HURRY LOVE* 4 (9) Supremes (Motown) | 37 MR. SPACEMAN* 41 (2) Byrds (Columbia) |
| 13 POOR SIDE OF TOWN 21 (3) Johnny Rivers (Imperial) | 38 SUMMER WIND* 26 (6) Frank Sinatra (Reprise) |
| 14 SEE SEE RIDER 20 (4) Eric Burdon and the Animals (MGM) | 39 ALMOST PERSUADED 30 (11) David Houston (Epic) |
| 15 WIPE OUT* 9 (7) Surfari (Dot) | 40 SPINOUT* — (1) Elvis Presley (RCA) |
| 16 BORN A WOMAN* 12 (10) Sand Posey (MGM) | 41 BORN FREE — (1) Roger Williams (Kapp) |
| 17 HOORAY FOR HAZEL 28 (2) Tommy Roe (ABC) | 42 I CAN MAKE IT WITH YOU* 48 (2) Puzo Seo Singers (Columbia) |
| 18 DANDY 44 (2) Herman's Hermits (MGM) | 43 PAINT ME A PICTURE — (1) Gary Lewis (Liberty) |
| 19 MR. DEINGLY SAD* 14 (8) Critters (Kapp) | 44 SUNNY AFTERNOON* 17 (8) Kinks (Reprise) |
| 20 LITTLE MAN* 46 (2) Sonny and Cher (A&O) | 45 KNOCK ON WOOD* — (1) Eddie Floyd (Stax) |
| 21 IF I WERE A CARPENTER* 49 (2) Bobby Darin (Atlantic) | 46 FLAMINGO* 24 (6) Herb Alpert (A & M) |
| 22 BEAUTY IS ONLY SKIN DEEP* 8 (8) Temptations (Gordy) | 47 MY UNCLE USED TO LOVE ME BUT SHE DIED* 45 (3) Roger Miller (Smash) |
| 23 LOVE IS A HURTIN' THING* 43 (2) Lou Rawls (Capitol) | 48 WORKING IN THE COAL MINE* 34 (9) Lee Dorsey (Amy) |
| 24 YELLOW SUBMARINE* 11 (9) Beatles (Capitol) | 49 DEVIL WITH A BLUE DRESS ON & GOOD GOLLY MISS MOLLY — (1) Mitch Ryder and the Detroit Wheels (New Velve) |
| 25 ALL I SEE IS YOU* 33 (3) Dusty Springfield (Philips) | 50 I JUST DON'T KNOW WHAT TO DO WITH MYSELF — (1) Dionne Warwick (Scepter) |

*An asterisk denotes record released in Britain.

BUBBLING UNDER

- Ain't Gonna Lie—Keith (Mercury)
Fa-Fa-Fa-Fa (Sad Song)—Otis Redding (Volt)
Girl On A Swing—Gerry & The Pacemakers (Laurie)
I'm Your Puppet—James & Bobby Purify (Bell)
A Satisfied Mind—Bobby Hebb (Philips)
I Can't Control Myself—Troops (Fontana/A&O)
Please Mr. Sun—Vouros (Co & Co)
Up Titch—Ramsey Lewis (Cadet)
I've Got To Do A Little Bit Better—Joe Tex (Dial)
Come On Up—Young Rascals (Atlantic)

TOP L.P.'s

- SOUND OF MUSIC
1 Soundtrack (RCA)
- REVOLVER
2 Beatles (Parlophone)
- PORTRAIT
3 Walker Bros. (Fontana)
- AUTUMN '66
3 Spencer Davis Group (Fontana)
- GOING PLACES
3 Herb Alpert (Pye)
- PET SOUNDS
4 Beach Boys (Capitol)
- BLUESBREAKERS
7 John Mayall and Eric Clapton (Decca)
- WELL RESPECTED KINKS
9 Kinks (Marble Arch)
- STARS CHARITY FANTASIA
6 Various Artists (Save Children Fund)
- SINATRA AT THE SANDS
11 Frank Sinatra (Reprise)
- BLONDE ON BLONDE
10 Bob Dylan (CBS)
- THE SMALL FACES
12 Small Faces (Decca)
- FROM NOWHERE
13 The Troggs (Fontana)
- THE CLASSIC ROY ORBISON
15 Roy Orbison (London)
- THE MAMA'S AND THE PAPA'S
14 The Mama's and the Papa's (RCA Victor)
- SOUND VENTURE
16 George Faine (Columbia)
- NOBODY NEEDS YOUR LOVE
19 Gene Pitney (Stateside)
- AFTERMATH
16 Rolling Stones (Decca)
- STRANGERS IN THE NIGHT
17 Bert Kaempfert (Polydor)

- DOCTOR ZHIVAGO
22 Soundtrack (MGM)
- SUMMER DAYS
18 Beach Boys (Capitol)
- MANN MADE HITS
20 Manfred Mann (HMV)
- ZOOT
— Zoot Money (Columbia)
- WHIPPED CREAM
— Herb Alpert (Pye)
- SOUL ALBUM
26 Otis Redding (Atlantic)
- MR. MUSIC... MANTOVANI
— Mantovani (Decca)
- FIFTH DIMENSION
— Byrds (CBS)
- WHAT NOW MY LOVE
23 Herb Alpert (Pye)
- STRANGERS IN THE NIGHT
21 Frank Sinatra (Reprise)
- SWEET THINGS
24 George Fame (Columbia)

TOP E.P.'s

- I NEED YOU
1 Walker Brothers (Philips)
- BEACH BOYS HITS
2 Beach Boys (Capitol)
- HITS FROM THE SEEKERS
3 The Seekers (Columbia)
- HOLD ON!
5 Herman's Hermits (Columbia)
- MR. TAMBOURINE MAN
— Bob Dylan (CBS)
- FROM THE HEART
7 Jim Reeves (RCA)
- ASWAS
Manfred Mann (HMV)
- EIGHT MILES HIGH
Byrds (CBS)
- NOWHERE MAN
4 Beatles (Parlophone)
- WITH GOD ON OUR SIDE
4 Joan Baez (Fontana)

5 YEARS AGO

- WALKIN' BACK TO HAPPINESS
1 Helen Shapiro
- WHEN THE GIRL IN YOUR ARMS IS THE GIRL IN YOUR HEART
6 Cliff Richard
- WILD WIND
2 John Leyton
- MICHAEL
3 Highwayman
- SUCU SUCU
5 Laurie Johnson
- YOU'LL ANSWER TO ME
4 Cleo Laine
- BLESS YOU
11 Tony Orlando
- HIT THE ROAD
— Ray Charles
- MEXICALI ROSE
13 Karl Denver
- JEALOUSY
7 Billy Fury
- HATS OFF TO LARRY
9 Del Shannon
- LET'S GET TOGETHER
19 Hayley Mills
- MY BOOMERANG WON'T COME BACK
16 Charlie Drake
- WILD IN THE COUNTRY/I FEEL SO BAD
10 Elvis Presley
- KON-TIKI
8 Shadows
- BIG BAD JOHN
— Jimmy Dean
- TAKE FIVE
— Dave Brubeck
- YOU MUST HAVE BEEN A BEAUTIFUL BABY
18 Bobby Darin
- THE TIME HAS COME
— Adam Faith
- SEA OF HEARTBREAK
20 Don Gibson

BRITAIN'S TOP 50

NATIONAL CHART COMPILED BY THE RECORD RETAILER

- | | |
|---|--|
| 1 DISTANT DRUMS 1 (9) Jim Reeves (RCA Victor) | 26 YELLOW SUBMARINE/ELEANOR RIGBY 18 (10) Beatles (Parlophone) |
| 2 BEND IT 2 (5) Dave Dee, Dozy, Beak, Mick and Tich (Fontana) | 27 STOP STOP STOP — (1) Hollies (Parlophone) |
| 3 I'M A BOY 3 (7) The Who (Reaction) | 28 BORN A WOMAN 21 (5) Sandy Posey (MGM) |
| 4 WINCHESTER CATHEDRAL 6 (6) New Vaudeville Band (Fontana) | 29 LAND OF A 1000 DANCES 25 (1) Wilson Pickett (Atlantic) |
| 5 HAVE YOU SEEN YOUR MOTHER, BABY, STANDING IN THE SHADOW 7 (3) The Rolling Stones (Decca) | 30 SOMEWHERE MY LOVE 28 (5) Mike Sammes Singers (HMV) |
| 6 YOU CAN'T HURRY LOVE 4 (6) Supremes (Tamla) | 31 GOT TO GET YOU INTO MY LIFE 23 (10) Cliff Bennett (Parlophone) |
| 7 GUANTANAMERA 10 (5) Sandpipers (Pye) | 32 LOVERS OF THE WORLD UNITE 22 (15) David and Jonathan (Columbia) |
| 8 LITTLE MAN 5 (15) Sonny & Cher (Atlantic) | 33 IN THE ARMS OF LOVE 33 (4) Andy Williams (CBS) |
| 9 I CAN'T CONTROL MYSELF 17 (3) The Troggs (Pake One) | 34 TIME DRAGS BY — (1) Cliff Bennett (Columbia) |
| 10 ALL I SEE IS YOU 9 (15) Dusty Springfield (Philips) | 35 BEAUTY IS ONLY SKIN DEEP 42 (2) Temptations (Tamla Motown) |
| 11 WALK WITH ME 11 (6) Seekers (Columbia) | 36 ASHES TO ASHES 26 (8) Mindbenders (Fontana) |
| 12 ANOTHER TEAR FALLS 11 (4) Walker Bros. (Philips) | 37 SUNNY 32 (4) Cher (Liberty) |
| 13 SUNNY 15 (4) George Fame (Columbia) | 38 SUMMER WIND 36 (2) Frank Sinatra (Reprise) |
| 14 TOO SOON TO KNOW 8 (9) Roy Orbison (London) | 39 HIGH TIME 19 (2) Paul Jones (HMV) |
| 15 SUNNY 12 (6) Bobby Hebb (Philips) | 40 ALL THAT I AM — (1) Elvis Presley (RCA) |
| 16 I ADY GODIVA 24 (4) Peter and Gordon (Columbia) | 41 HOW SWEET IT IS (TO BE LOVED BY YOU) 34 (1) J. Walker & The All-Stars (Tamla Motown) |
| 17 I DON'T CARE 10 (6) Los Bravos (Decca) | 42 SOMEWHERE MY LOVE — (1) Mammal (Columbia) |
| 18 I'VE GOT YOU UNDER MY SKIN 29 (3) The Four Seasons (Philips) | 43 QUE SERA SERA 41 (2) Geno Washington (Piccadilly) |
| 19 REACH OUT I'LL BE THERE — (1) Four Tops (Tamla Motown) | 44 IF I WERE A CARPENTER — (1) Bobby Darin (Atlantic) |
| 20 NO MILK TODAY 31 (2) Herman's Hermits (Columbia) | 45 MAMA 39 (16) Dave Berry (Decca) |
| 21 ALL OR NOTHING 43 (10) The Small Faces (Decca) | 46 THERE WILL NEVER BE ANOTHER YOU 37 (4) Chris Montez (Pye) |
| 22 DEAR MRS. APPLEBEE 27 (4) David Garrick (Piccadilly) | 47 I CAN'T TURN YOU LOOSE 39 (8) Otis Redding (Atlantic) |
| 23 WHEN I COME HOME 29 (7) Spencer Davis Group (Fontana) | 48 CHANGES 48 (3) Crispian St. Peters (Decca) |
| 24 WORKING IN THE COAL-MINE 19 (10) Lee Dorsey (Stateside) | 49 HAVE YOU EVER LOVED SOMEBODY — (1) Searchers (Pye) |
| 25 GOD ONLY KNOWS 21 (12) Beach Boys (Capitol) | 50 MORE THAN LOVE 41 (11) Ken Dodd (Columbia) |

A blue dot denotes new entry.

BUBBLING UNDER

- If You Got The Loving—Sam and Dave (Atlantic)
Wrapping Paper—The Cream (Reaction)
I Love My Dog—Cat Stevens (Deram)
A Time For Love—Tony Bennett (CBS)
Cherry, Cherry—Neil Diamond (London)
Damage, Damage—Enselbert Humperdinck (Decca)
Flamingo—Herb Alpert (Pye)
Have You Ever Loved Somebody—Paul and Barry Ryan (Decca)
Open The Door To Your Heart—Darrell Banks (Stateside)

BRITAIN'S TOP R&B SINGLES

- YOU CAN'T HURRY LOVE
1 Supremes (Tamla Motown 575)
- REACH OUT I'LL BE THERE
— Four Tops (Tamla Motown TMG 579)
- IN THE MIDNIGHT HOUR
2 Little Mae and the Boss Sounds (Atlantic 584031)
- THAT'S ENOUGH
5 Roscoe Robinson (Pye International 23385)
- I SAID I WASN'T GONNA TELL NOBODY
16 Sam and Dave (Atlantic 584647)
- BEAUTY IS ONLY SKIN DEEP
12 Temptations (Tamla Motown 578)
- OPEN THE DOOR TO YOUR HEART
3 Darrell Banks (Stateside SS536)
- SUNNY
4 Bobby Hebb (Philips 1503)
- MAKE ME BELONG TO YOU
6 Barbara Lewis (Atlantic 584027)
- WHAT BECOMES OF THE BROKEN HEARTED
13 Jimmy Ruffin (Tamla Motown 577)
- COUNTDOWN
11 Dave 'Baby' Cortez (Roulette 7081)
- HOW SWEET IT IS
7 J. Walker and the All-Stars (Tamla Motown 571)
- MY BABY
18 Garnett Mimms (United Artists 1153)
- THINK
— Jimmy McCracklin (Liberty Soul Supply 66129)
- LITTLE DARLING (I NEED YOU)
2 Marvin Gaye (Tamla Motown 574)
- THE PHILLY FREEZE
— Alan Cash and the Registers (Stateside SS 543)
- BABY I NEED YOU
13 Manhattans (Carnival 300)
- CHAINS OF LOVE
9 Chuck Jackson (Pye 25379)
- A LOT OF LOVE
— Homer Banks (Stateside Soul Supply 12025)
- I CHOSE TO SING THE BLUES
19 Ray Charles (HMV 1551)

BRITAIN'S TOP R & B ALBUMS

- RIDE YOUR PONY/GET OUT OF MY LIFE WOMAN
2 Lee Dorsey (Stateside 10177)
- LOU RAWLS—LIVE
1 Lou Rawls (Capitol 2459)
- RIVER DEEP—MOUNTAIN HIGH
— Ike and Tina Turner (London HAV 8295)
- IKE & TINA TURNER—LIVE!
3 Ike and Tina Turner (Warner Bros. 1579)
- OTIS BLUE
6 Otis Redding (Atlantic 5941)
- HIDING HIGH
5 Impressions (HMV 3548)
- DOWN IN THE VALLEY
4 Brother Jack McDuff (Atlantic 587630)
- IT'S A MAN'S MAN'S MAN'S WORLD
8 James Brown (Pye NPL 28079)
- SOUL '66
9 Various Artists (Sue ILI 954)
- THE SOUL ALBUM
10 Otis Redding (Atlantic 587611)

3

HITS

BENE KING

I swear
By Stars
Above

584 046

CARLA THOMAS

B-A-B-Y.

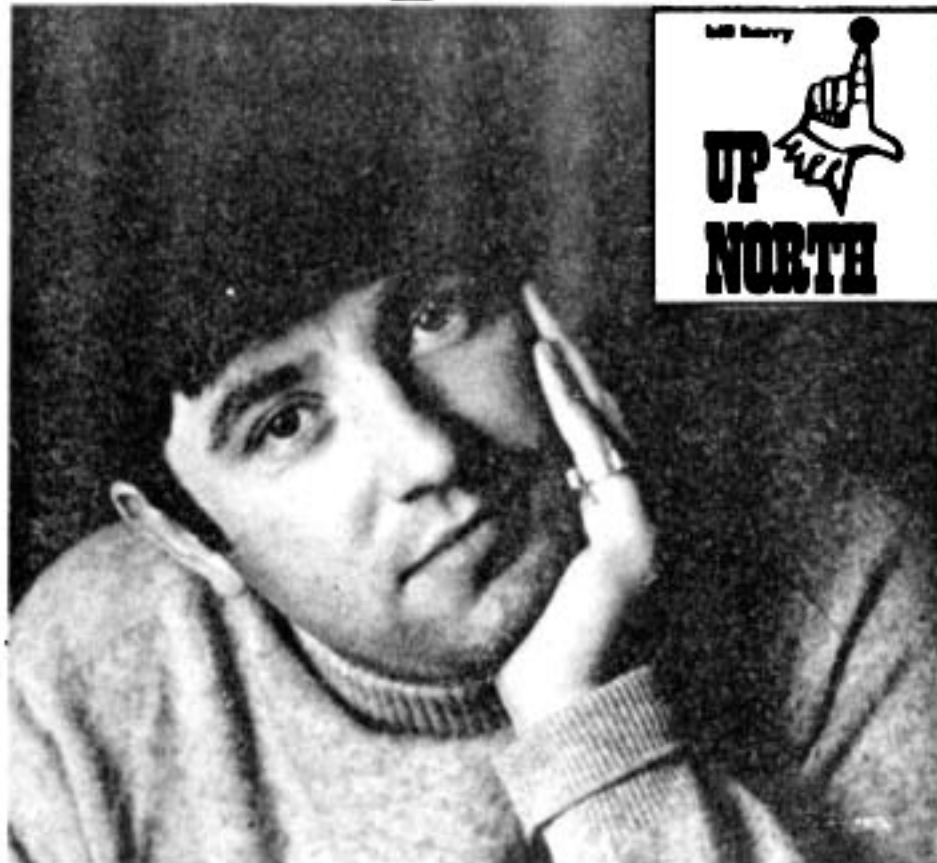
584 042

THE HI-FI's
IT'S GONNA
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595 010

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Jimmy gets nostalgic for Liverpool



JIMMY TARBUCK reminisces about Liverpool to Bill Harry.

RELAXING in his dressing room at The London Palladium, JIMMY TARBUCK was reminiscing about Liverpool. He showed me a copy of KOP, a new paper produced by Liverpool Supporters Club. "Me Dad sent me a copy of this. He always keeps me in touch with what's going on at home.

I've got a cottage down here, about 20 miles outside of London, but I've also got a place in Liverpool as well where I'll spend as much of my time as possible. You know, you've got to come down to London to make it really big, you can't do it from up there. That's why I can't figure why GERRY MARSDEN got a house up there—I'm sure things would be better if he lived in London. He should be far bigger than he is.

"I'm going to spend Christmas at home in Liverpool—it'll be the first break I've had in two years. Then I'll be off to the States on January 1 for two months."

I asked him if he went to the Cavern re-opening.

"I couldn't make it. I had a Saturday afternoon matinee here. But I sent BOB WOOLER a telegram. "Sorry I can't come. I've sent HAROLD WILSON."

Jimmy will be having another crack at making a record in the near future. "My deal with Immediate was for one record only. Now I'm recording with LES REED and I've got the greatest faith in him."

D.J. CLEM DALTON was raving about OTIS REDDING. "I went with him on his tour and we became great friends. He's asked me to come and visit him at his ranch in the States. Incidentally, he told me that the title of his next is "Fa, Fa, Fa, Fa, Fa, Fa."

ALAN SYTNER was the first owner of THE CAVERN prior to settling in Nottingham—now he's decided to re-enter the pop business. He will handle the business side of his partnership with SPENCER LLOYD MASON. Spen has recorded THE SOMERSET, who are managed by BOB ANTHONY and handled by Marquee Artistes.

THE PEDDLERS left for a month's season at the Golden Gate, Brussels, last Wednesday. I hear King Baudouin was at the opening. On their return they appear on the "Joe Loss Pop Show" on Nov. 21. They may return to Belgium for a short period prior to their December engagement in Las Vegas.

THE SWINGING BLUE JEANS were in the record-

ing studios last week and they recorded three numbers written by WAYNE BICKERTON and TONY WADDINGTON of THE PETE BEST COMBO. Whilst in town, The S.B.J.'s also had a screen test for the Antonioni film "The Blow Out". If they secure a part, they will perform two numbers in the film and have a small acting part.

TONY JACKSON in Germany... DEE & JOHN of THE WIMPLE WINCH have written over 50 numbers and include 2 dozen of them in their stage act... Liverpool songwriter JIMMY STEPHENS tells me he hears that THE SEFTONS and DAVE WILCOX may be signing with SBS... BILLY J. KRAMER escorted JULIE GRANT to Cromwellian... two ex-members of THE CASTAWAYS in new trio JUST FRIENDS—they make their debut at Boston Gliderdrome on Nov. 12.

KINGSIZE TAYLOR has been found! A & R man CHRIS PARMETER flew to Liverpool to search for Ted (prompted by my RM comments?) and has signed him for Polydor. He'll be recording within two weeks.

STANLEY ASCHER of Paramount has been filming for three days with MARY QUANT. On his return to the States he hopes to take THE THOUGHTS with him and is hopeful of booking them on the "Ed Sullivan" Show.

BBC man JOHN KING has been filming each stage of the development of Portsmouth group SIMON DUPREE'S BIG SOUND during the past six months... DENNY ALEXANDER wishes to become a solo vocalist and is seeking manager and



HERMAN'S HERMITS

agent... Blackpool group THE LOVE TRADE have several bookings in Liverpool and Manchester in Oct. and Nov. New trio has been formed in Hull—THE LOCOMOTION... PAUL McCARTNEY and JANE ASHER, RINGO and MAUREEN STARKEY, KEITH MOON and FRANCIS HITCHIN among audience at Jeanetta Cochrane Theatre to watch THE SCAFFOLD.

RHYTHM & BLUES INCORPORATED will be back in Britain for a short stay prior to returning to France where they have been enjoying a successful scene. They have recently been featured in two major television shows over there.

Anniversary celebrations at Shrewsbury's 7 Club has been postponed until December... SHARON TANDY now with Terry Oates Productions... I hear that JOHN MORRIS, former manager of KOOBAS, has joined EMI repertoire department (where resides another Liverpoolian RAY KANE).

Birkenhead group THE FYNKE are now based in Matlock, Derbyshire. Lead guitarist GEOFF LAWLAN has penned a number called "Mickey's Mouse"... THE PROWLERS inform me that several Beat clubs in the North-West have shut down recently... THE SCAFFOLD have left Nems Enterprises and have signed with NOEL GAY ARTISTES. They may be off to America early next year and have a film part in the offing.



PAUL JONES' first solo single in the States for Capitol is called "Baby Tomorrow"

Chiff Bennett's Music For Pleasure LP "Drivin' You Wild" ties up nicely with his hit single... new Ike & Tina Turner single "A Love Like Yours" was formerly a 'B' side for Martha & The Vandellas... next Lovin' Spoonful single likely to be "Rain On The Roof"... surely the most peculiar version of "Working In The Coal Mine" yet broadcast was that served up by Parade Of The Pops last week... Ray Peterson wants to deny rumours he's entering the car-breaking business... new soul singer Marvin Smith used to sing for the Artistes and the El Dorados... despite his broken neck, Bob Dylan scheduled to headline the Festival Of The Roses... three more Gene Pitney albums just issued in America (fastest selling LP in America is the Mama's & Papa's new album "Mama's & Papa's").

Chants billed as 'American Recording Stars' by Birmingham's Club Cedar... Maurice Chevalier has recorded "Yellow Submarine" and changed the French lyric to "Green Submarine"... P. J. Proby looking his age with his new beard... "Cash Box" includes new Arthur Alexander record in "Newcomer Picks"... R & B Discs Ltd. issuing Frankie Lyman's "Why Do Fools Fall In Love" and "I'm Not

A Juvenile Delinquent' on a King single... in last Saturday's 'Bristol Evening Post' James Belsey managed to write a 93-word review of the "River Deep Mountain High" LP without once mentioning Tina Turner... ads in U.S. music papers bill Carla Thomas as 'An Exciting New Star'—her first hit was six years ago... "Yellow Submarine" top in Norway, Australia and Germany... Dee Dee Sharp signs for Atlantic.

Eric Clapton keen on the Four Tops' newie... Ronnie Jones proved a capable dep for the Cream at Wood Green when Jack Bruce was ill... father of two daughters Patrick Kerr wants one more to form a family dance group... Wayne Gibson suffering from a slipped disc and septic spine after collapsing after "Countdown"... Viv Prince now managing Knuckles... who were all those dotting American women at the Tony Bennett reception?... Radio Caroline playing too many "war" records... Jeff Beck not exactly a Paul Butterfield Band fan any more... Ivy League deserve more success—their new single could do it for them... John Edwards has joined King Records as a-and-r man and promotion chief... Steve Rowland now managing Genevieve... Stanley Dorfman one of the nicest and most talented TV directors... Chris Denning seen doing the Twist at the Cromwellian... ABC-TV should bring back Keith Beckett as a pop show producer... Radio Luxembourg's Tommy Vance making a big impression over here...

Terry King considering a take-over bid for Chelsea's Kings Road?... Eric Burdon sitting in with the Shevelles at the Cromwellian was lovely... Count Five's "Psychotic Reaction" should repeat its U.S. success here... Flamingo's All-Nighter Club has changed to sessions promoted by Jeff Kruger...

DON DISC—A DECISION

A decision on the British release of Donovan's "Sunshine Superman" is expected this week. I've chief Louis Benjamin met Donovan's representative Allan Klein yesterday (Wednesday) for discussions.

The American follow-up for Donovan will be "Mellow Yellow" backed by "Sunny South Kensington". CBS release it on October 21 and it is the first time Donovan had used brass on a record.

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