

Record Mirror

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THE HOLLIES

new single

THE LOVIN' SPOONFUL *Rain On The Roof*

KAS 201 Kama Sutra



new single

COUNT FIVE *Psychotic Reaction*

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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.

'PLEASE GIVE SCOTT HIS FREEDOM' Says a reader

IN a national newspaper, there was an article on Scott Engel, who was asked by his managers to sign a pledge not to marry for three years. Come now, Scott isn't a robot. He has feelings like everyone else. Naturally the fans will be sad when he eventually marries—he can't marry them all, can he? He has his own life to live and the fans will want him to be happy. If any are fickle enough to turn against him, then they are not worth bothering about. John is married and no harm has come to the group's success. Look at the Beatles and Stones—has marriage spoilt their success? Of course not. Be sensible and drop this silly pledge... and let Scott have his freedom.—**JOAN REED**, 23 Eleventh Street, Blackhall Colliery, West Hartlepool, County Durham.

DUANE'S MISSES...

I'M sick and tired of the lack of publicity over Duane Eddy's records. So far this year, he has had four LP's, one EP and three singles—but no hit. I blame this on everybody from "Juke Box Jury" to the pirates. So Duane's sound is not the "in" sound, but it's not likely to be with no publicity. And for the Duane knockers who say he can only play on one string, try and listen to the LP "Sons of Our Heritage" and the "B" side of two singles called "Joshie" and "Shuckin'". —**Ray Wright**, 32 Gatling Road, Abbey Wood, London S.E.2.

HOLLIES SONGS

CAN I sing my praises through Record Mirror? I'm talking achievement of the Hollies—they have no less than six compositions on the new Everly Brother LP, though nobody seems to bother to point it out. Surely this is a feather in the cap for British composers and for Britain's most under-rated group to have so many accepted

by the world top singing duo. Most top-line Americans, I'm sure, wouldn't even consider recording six tracks by the Stones or Beatles. — **D. Manterfield**, 130 Petre Street, Sheffield 4, Yorks.

KEEP ON DANCING

SO' Dozy, Dizzy, Sneez, Beaky. Shortly, Lonski, Snowwhite and all — the Bend? When will they lay-off? Ever since the Twist, people are always giving us the know-how on the new dance craze, and what happens? Everyone falls in and tries it. Jack Flash, wows 'em. He dances like a dream, and knows it. Ol' Tom Cobley gets up and makes a right Charlie of himself — he somehow manages to get three left feet. All the Greys are still dancing it after the next two dozen crazes have bin'n gone. Let's just forget it, baby! Don't we all really love the in-between time, when we dance our own private inventions. Much better for the ol' body seen too many twisted feet in my time. I should know — I'm a deejay and I've seen it all happen! — **Gita Itenik**, Blaises, de-Jay, c/o 142, Charing Cross Road, London, W.C.2.



SCOTT WALKER—a reader makes some interesting points about Scott's personal life.

COPY-CATS PART 2

READER Turnbull raised some good points in his letter about the Stones and the Beatles. The two are very talented groups and it is only natural that there should be some similarities. It does NOT mean that one copies the other. If ever two groups sounded as different as chalk and cheese on discs, then it is the Stones and the Beatles. The Stones have remained very much a group, the Beatles are often featured individually on singles and album tracks. As for saying Mick copied Paul on that slow ballad with strings, well, surely a composer has a right to record his own material if he wishes. In any case, "As Tears Go By" was written and recorded long before we heard "Yesterday". I suppose that because John and Paul happen to write songs they have a monopoly. Poor Mick and Keith should sit on their talent, waiting till it hatches. If the Stones got the idea of a song-writing twosome from the Beatles, where did John and Paul get their idea from — Goffin-Kim, David-Bacharach, Lerner-Lowe? All these narrow-minded arguments fall into the same old rut — just another case of which came first, the chicken or the egg. No one is too sure that it doesn't matter as long as the Stones and the Beatles continue to entertain, and entertain well — **Liz Robinson**, National Secretary, Rolling Stones Fan Club of Ireland, 120 Kingsway, Dunmurry, Belfast.

FROM CLODA...

I WOULD like to make it quite clear that my walking out of the Walker Brothers tour, as reported in the musical papers, was not through tantrums on my part. When I skined for the tour, it was understood that the quotations — of the Walker's backing group — would be available to accompany me. However, on the Saturday afternoon of the tour's opening, I was told that Scott and John did not like the idea of their group appearing on stage before the Walkers' spot. I was offered the Montanas as a substitute backing group. Unfortunately, by this time we had only an hour's rehearsal time left before the first house, and it became obvious that much more time to rehearse would be needed to give a sub-standard performance. As it was estimated that about 5,000 people per night would be seeing the show, I felt that, rather than give a sub-standard performance, I would be better off out of things. So I left. — **Cloda Rogers**, London N.W.2.

CHANGED BILL

YOU'LL have read of the reception the French rock fans gave to Bill Haley and his Comets recently. After the first show at the Alhambra, the promoter ran round the dressing-rooms with the news that the billing for the second show was being re-arranged, so that Bill and the Comets could go top of the bill. Others on the show were the Masters (from France), Jimmy Cliff, the Pretty Things,

the Walkers, Spencer Davis' For the Comets to top this modern pop-idol bill is an example of Bill's ability. The French fans went to town, sporting banners "La Vieux Bill Haley est toujours le Meilleur" — "The old Bill Haley is Still The Best". I've just come back from a three-week 20,000 mile trip to the States and Canada where I saw Bill play in Quebec, then being taken by him in his car 2,500 miles south to his home in Texas. Later I went to South Houston, where I stayed with Mickey Gilley, too. — **Hugh McCallum**, 26 Aldreale Road, South Ealing, London, W.5.

In brief...

MIKE AND MARJ JONES, 110 Albert Prom, Loughborough, Leics: Any way of getting to Pat Campbell at RCA and suggesting the new Jim Reeves' single should be "An Old Christmas Card", backed with "Blue Christmas" or "White Christmas". Must be a certain number one.

MARION HILSON, 30 Foundry Lane, Southampton, Hants: Any one help me get the following records: Dave Baby Cortez "Happy Organ"; Link Wray and "Jack The Ripper"; and Nancy Wilson's "How Glad I Am".

TERRY ESCOTT, 4 Heath Street, Eastville, Bristol, 5: Anyone help me get Beatles' Book Numbers one to seven — I have the rest but need to complete the collection?

JIM SMITH, 90 Lichfield Road, East Ham, London, E.6: I got dozens of letters and cards after offering my old set of Record Mirrors. Only fair way is to let the first caller have them — and I'll reply to all those who sent stamped addressed envelopes.

RIGHTEOUS RICK WINKLEY, 20 Terry Street, Nelson, Lancs: Six reasons why I rate the Outsiders the best vocal group of 1966: "Time Won't Let Me"; "Girl In Love"; "Respectable" and their respective flips.

DAVID JEKELL, 48 Queensway, Theford, Norfolk: Would all Tamla Motown fans interested in taking part in a poll to find the Top Twenty all-time favourites from the label, please send their choice to me for analysis — I'll send the results to Record Mirror.

MIKE JOHN, Maesbryn, Carway, Kidwelly, Carmar, South Wales: Anyone want 300 pictures and cuttings relating to Dusty, Sandy, Cilla, Walkers, Herman,

Adam, Kinks, Animals, Proby etc — please drop me a S a e line.

BARRY DRISCOLL, 64 Cunningham Crescent, Sholing, Southampton Hants: Tony Merrick asks where is the ravine scene. It's in the south. Home-grown products — the Trogas and Dave Dee and others. Fantastic up — and — comers are the Meddy Evils. That Group and, from Southampton, the Pyle, who are being raised about round here. The south is "in".

GORDON FINDLAY, 36 North Road, Regents Park, Johannesburg, South Africa: A very special favour. The Stones did not release "Come On", their first here in South Africa — and I'd like to get hold of it. I have everything else by them, but would also like Numbers one, two and three of the Rolling Stones Monthly.

RON NEEDLER, 27 Histon Grove, Preston Road, Hull: "Rubber Soul" was NOT the first Beatle album of self-composed songs. It was "Hard Day's Night" — so reader Turnbull should get his facts right!

MARGARET OSBORNE, East Farm, Osmington, Weymouth, Dorset: I can beat Mike Tabana's number of Elvis Presley recordings. I have 359 different ones to date.

CAROLYN STIER, 923 'M' Street, Belleville, Kansas, 66835, U.S.A.: Sometime ago I asked fan-club secretaries to send club addresses to be printed in a booklet I was putting out in September. But due to a death in my family, it won't be out now until January. But thanks to all who wrote. Anyone wanting copies of the booklet — let me have just two is 3d. stamps. Any other fan clubs can still be included.

BARRY GILBERT, 25 Russell Road, Chingford, London, E.4: Connected with the Stones, Beach Boys, Who, Dave Dee etc, the Walkers and the Tops and Sea Stars. Elvis is more like the "Two sons of spades" rather than The Kins.

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THE KOOBAS — as they appear in the film "Money Go Round" for Libertas Films.

A MAYBE GROUP!

QUESTION: Can a group make the grade Q without ever having a hit record? **Answer:** a qualified 'maybe'... and the Koozbas! They're probably the busiest group on the scene among all those who've NOT had a major hit under their belts.

"Our accountant has just let us know that almost half the Koozbas' earnings in the last six months have come from concerts, tours, television, radio and a film—as opposed to the usual ballroom scene", says manager Tony Stratton Smith. "That situation usually comes when a group has had a couple of hits—yet the boys haven't had a disc anywhere in the charts since 'Take Me For A Little While' ten months ago." One explanation must be "professionalism". One critic wrote: "The Koozbas have an engaging, uncertain charm". So they have. But they've also accomplished every challenge the business has set them... bar that elusive hit record. Since hitting the scene last December

on the Beatles' U.K. tour—remember those flowered trousers!—the boys have appeared in tours, concerts and TV shows with just about every top name in the business; Walkers, Stones, Cilla, Sandie, Small Faces, Dave Berry, Dave Dee, Kinks, Who and many more. "They have friends and fans in the business just now", says Stratton Smith. "People love their act. I take this business of a hit record very personally, though. Until they make the Top Twenty, I'll feel I've failed them, because frankly I'm a fan at heart and feel profoundly that they belong there with the biggest. If I can't make it with the Koozbas, the pop business will lose half its joy for me. I'll probably get out!", says Stratton Smith, who also manages the Creation and the Thoughts. He's best known for his authorship of "The Rebel Nap" and a string of successful soccer books. Two well-known songwriter teams—Ken Howard and Alan Blackley, and Bill Martin and Phil Coulter—are working on new material with the Koozbas during current recording sessions for Columbia recording manager Bob Barrett. The new single comes up early November. Barrett has recorded the group only once before. Their four original numbers for the colour musical, filming just completed, "Money Go Round?" "They're a grand group with fantastic potential", says he. "They've got big hits in them all right." Last word to "Money Go Round" producer Margaret Johns: "They are cute—with a natural flair for acting, comedy, dancing. Films could offer them a career irrespective of what happens to them in pop!"

PETER JONES

SEASON SESSION

Here's how those falsetto hits are made . . .

LA TE afternoon in New York. The musicians re-assembled in the Stea-Philips Recording Studios on Broadway. There had been a half-hour break and now everybody was going back to work.

An important project. A group of new recordings by the hit-making Four Seasons, who've become permanent fixtures in the world charts.

In one corner, Bob Crewe, the Seasons' bushy blond-haired producer, conferred with Bob Gaudio, the "Season" who has turned out most of the group's original material in recent years. Crewe — himself a big name in the entertainment world — always takes a direct personal interest in any Four Season-al session.

Bob used to be a singer and has composed numerous pop hits, like "Silhouettes", "Rag Doll", "Let's Hang On". Recently he was listed as one of the nation's most successful bachelors by Cosmopolitan magazine. Crewe founded and runs Genius Inc., which publishes sheet music, songs, makes records and handles talent. A successful painter, whose one-man shows have usually been sell-outs, Bob recently finished designing his three-floor apartment on New York's Fifth Avenue . . . but despite his many interests, he gives much time to the Seasons.

A string introduction, a soaring trumpet passage, then into the steady hard beat characteristic of a Seasons' recording. "Hold it," came loud and clear from the control room — Bob Crewe speaking. He was conferring with Bob Gaudio. They had a new idea.

new beginning

Together they worked out a new beginning. Gaudio outlined the new opening. Crewe urged a more dramatic intro. Schroeck explained it all to the orchestra—two cellos, six violins, two saxophones, four guitars, three brass, drums, chime-percussionist, electric piano.

Crewe told the pianist: "Keep that music-box figure in. Keep it going." The pianist went over it more enthusiastically. "No," roared Gaudio. "I want a music-box effect, not like a concerto." More changes.

Over the instrumental track again. Everyone pleased this time. Messrs. Valli, Long, Gaudio and d'Vito went over the lyrics — through the soundproof glass, it looked as though they were pantomiming. But inside the control room, it was obvious they were not. As they listened to the orchestral sounds through the huge speakers hung high above them, they continually rehearsed and re-rehearsed, making minor changes in the vocal line, further refining the Seasons' sound. Bob, once a performer, nodded agreement at certain changes. Occasionally, he too chimed in . . . singing along with the Seasons as they worked out the various changes in the final vocal arrangement.

Finally, the orchestral track was completed. Well . . . nearly. The ending, a melodic string finale, didn't quite fit they felt. It was changed on the spot. They retained the string setting, added a four-beat pause and a dynamic drum solo that picked up again the vibrancy of the beat. And on to a gradual fade-out.

new sound

Eventually there were smiles all round. In the control room, Joe Long moved his fist in time to the beat. Valli sang the lyrics. "don't you know little fool . . .



THE FOUR SEASONS with their album "Gold Vault Of Hits" which received a Gold Record award from the Record Industry Association Of America for a million dollars worth of LP sales. They are, left to right — Joe Long, Tommy de Vito, Bob Gaudio and Frankie Valli.

new Season

In another corner, Joe Long, newest member of the Seasons, was chatting with the returning musicians. Not far away, little Frankie Valli, the high-voiced member of the foursome fraternity, was demonstrating to Tommy d'Vito how the next song should be interpreted. Valli gestures with his hands, pointing sky-high to indicate high notes he was planning to hit, tonsils permitting. d'Vito, very quiet and easy-going, listened attentively, then wandered into the control room, to where Crewe and Gaudio were still talking, still planning.

new idea

The song was that old one, Cole Porter's "I've Got You Under My Skin" . . . but the treatment was all new, a driving beat sound ideally matched to the Season's vocal style. The orchestra was cued in for the instrumental track. "Can everyone see me?" asked conductor Arnie Schroeck. A few music stands were adjusted, a conductor's platform was brought into the crowded studio so that every musician could see every movement of the conductor in time. "O.K. let's run through it," he said. The introductory bars

you never can win." Then the driving repeat: "never can win, never can win, never can win."

The old song had an entirely new sound. Crewe explained: "This song never really gets old. The way we've done it, I think it'll be the biggest record the group ever had. It's a whole new departure."

The Seasons agreed. "We wanted to go a little bit different. Every time we've done this, it's been a shot in the arm." Back to Crewe again. "Because we try to be inventive, we keep the record buyers from ever getting tired of our sound. There's very little this group can't do. They've been hot since 1962."

A pretty accurate appraisal. After all, in that period, the Seasons have sold over 80 million singles and albums all over the world.

And now it's all over, this session, you can see—the results. Cole Porter, via the Seasons, rides high in the charts again.

PETER JONES

Part 2 of the Seekers' story —their manager answers the 'live shows' criticism, & Judith's future with them

ONE big criticism about the Seekers is that while they are tremendously talented on records, they don't GIVE enough of themselves when appearing on stage in public. They give, said one critic, an appearance of being remote, slightly aloof.

In comes their manager-agent-mate Eddie Jarrett to answer this one: "We put them on at Talk of the Town, a massive cabaret hall in London's West End. People said I was taking an awful chance — it's one of the most difficult rooms in Europe to work. And there was the possibility that their material might not be right for night-club audiences listening after eleven o'clock at night. I banked on the Seekers bringing in their own audience.

"Well, it was soon almost impossible to buy a table. And I was quite sure that the criticisms weren't true. They DO communicate with an audience — and it's an important part of their success. Remember they hold records for attendances at Sunday concerts at both Blackpool and Yarmouth. And this Christmas I have booked them into pantomime at Bristol — they'll each be taking leading parts. For the Seekers are truly four separate individuals. They will argue together, especially about material. It's certainly not honey and roses all the way when they get together on business talk.

But underneath it all there is a strong sense of loyalty. If they argue, well . . . this is healthy. People say Judith may leave the group. I don't believe it. They belong together. They work together. And Judith is very much the voice of the Seekers."

So how does the amiable Eddie see the individualism of each of his four charges?

About Athol, he says: "He's the senior member, at the age of 26. Generally he's very friendly but is inclined to fly off the handle occasionally. Direct in his approach to everything, he has a strong character and is justly proud of the success of the Seekers. Attends a West End gymnasium as often as possible to keep in trim. He likes good company, is equally popular with men and women. Don't forget he was an energetic advertising executive at 22 — I honestly believe he would make a success of anything he tried."



THE SEEKERS seen when they received the "Best New Group" Carl-Alan award last year. Here they are looking very pleased indeed.

And Bruce? "He's a self-taught musician of rare quality and he has a big talent for writing songs—one of them has already been a number one in America. Perhaps the most knowledgeable member of the group in folk music and he makes a hobby of collecting songs in that idiom. He plays Spanish guitar and five-string banjo. May give the impression sometimes of being moody and difficult to get to know but in fact he is a good mixer and has a tremendous sense of humour.

Keith? He was born in Ceylon, which explains his liking for curry — actually he's an authority on the subject! Keith spent most of his life in Australia which explains his love of water — skiing — he's an expert at that, too. Keith has a thoroughly charming and easy-going personality.

And finally Judith. Says Eddie Jarrett: "I never cease to wonder at Judith. She is still the same warm-hearted sincere person I met just over two years ago and, like the boys, success has just not changed her in any way. I'm told that apart from their professionalism of the group as a whole, and this ability to communicate with an audience, their sincerity is always showing through. This is one of the basic reasons for their successful career. Fine — I go along with that. But it is also true of them in their private lives."

Certainly the Seekers, guided by Eddie Jarrett, have an enviable record of consistency — both at work and at play. I just look forward to hearing those pantomime parts being played with thick Aussie accents!

—PETER JONES



GREAT NEW DISC FROM TUESDAY'S CHILDREN 'HIGH ON A HILL'

b/w 'Summer Leaves Me With A Sigh' (Columbia DB 8018)



Britt-Marie Leivik, 17, Prebendekatan 24, Gothenburg H. Sweden. Stars — Rolling Stones, James Brown, Faces, Lovin' Spoonful, Spencer Davis Group, Otis Redding. Animals. Hobby and interests — R & B, clothes, painting, play guitar. Please answer with photo.

Moira Dugican, 16, 39, Eloana, P.O. Hillside Bulawayo, Rhodesia. Stars — Cliff, Shadows, P. J. Proby, Beatles, Wayne Fontana, Neil Christian. Hobby and interests — Writing letters, boys, song writing, singing, collecting words of songs.

READERS' CLUB



Edward Kotaliowski, 16, Warszawa ul. Chopina 7 m 3 Poland. Stars — Stones, Chuck Berry, Byrds, Manfred Mann. Animals. Hobby and interests — Sing and play guitar, most of all dancing. R & B, Girls.

Nowicki Waldemar 19, Polska. Lodz ul. Zeromskiego 15-11. Stars — Rolling Stones, Beatles, Kinks. Hobby and interests — Pop music, records.



Theresa Heather Crook, 18, 163, Tudor Way, Rickmansworth Herts. Stars — Elvis, Fats Domino, Bo Diddley and others. Hobby and interests — Elvis, reading, would like penpals all over the world.

Erika Wegmann 22, Hildenborough Hall, Offord Hills, Sevenoaks, Kent. Stars — Dylan, Donovan, Beatles, Stones, Byrds, Shadows. Hobby and interests — Music, dancing, Sports, reading, writing, Boy pen-pal English, French or German.



Jackie Boden, 19, 51, Cuckoo Road, Netchells, Birmingham 7, Warwick. Stars — Dusty Springfield, Walker Brothers, Roy Orbison, Seekers, Shadows. Hobby and interests — Photography, cycling, swimming, records, reading.

John Gomer, 22, 21, Moat Close, Bramley, Basingstoke, Hants, England. Stars — Inez & Charlie Foxx, Mahalia Jackson, Memphis Slim, Jim Reeves, Roy Orbison, Supremes. Hobby and interests — Collecting records, tape recording, Photography. I like R & B, Gospel, Pop, Jazz, I would like an English, Dutch or French, girl pen-pal.



Jed Campbell 18, Sunnymead Garage, Welby Road, Wraybury, Bucks. Stars — Rolling Stones, Animals, Pretty Things, Unit 4 plus 2. Hobby and interests — Singing, dancing, racing, would like girl pen-friends.

Colin Taylor 18, 47 Havant Road, North End Portsmouth, Stars — Beatles, Rolling Stones, Kinks, Cryan Shames, Hollies. Hobby and interests — Swimming and skin diving, records, girls, sun bathing, and writing poems.

FREAK !TWO

The latest West Coast way of life—rebels with a cause, & their music



KIM FOWLEY—in Britain he's the self-appointed Prince of Freak Out.

FREAKING out' is a term which is being thrown about with gay abandon on the West Coast (California, not Cornwall), and like all successful movements there, are plans afoot to introduce the concept on this side of the Atlantic.

Freaking Out is described in detail on the sleeve of the "Freak Out" album from the Mothers of Invention, one of the leading pioneer groups of the movement. It reads: "On a personal level, FREAKING OUT is a process whereby an individual casts off outmoded and restricting standards of thinking, dress and social etiquette in order to express CREATIVELY his relationship to his immediate environment and the social structure as a whole. Less perceptive individuals have referred to us who have chosen this way of thinking and FEELING as 'Freaks' hence the term 'Freaking Out'. On a collective level, when any number of 'Freaks' gather and express themselves creatively through music or dance, for example, it is generally referred to as a FREAK OUT. The participants, already emancipated from our national social SLAVERY dressed in their most inspired apparel, realise as a group whatever potential they have for free expression . . ."

If you read through that a couple

of times, it becomes quite interesting especially regarding the fact that the whole movement was initially underground (even now, Freak Out records are not played on U.S. radio stations), and that the philosophy is one of the few in connection with the pop music field (or rock 'n' roll, as the Americans call pop) which was not concocted by Madison Avenue. In fact, U.S. big business is only just beginning to realise that there are dollars to be made from this cult.

Last week's "Billboard" reports that many record companies are reaching out for "underground" groups—who are getting nearly all of their exposure in coffee houses. Three labels, ESP, Atlantic, and MGM are battling to sign the Fugs, whose first LP on ESP has been on the "Billboard" LP chart for fourteen weeks without any air play.

Other groups in this category include the Mothers Of Invention, the Blues Project, the Velvet Underground (this group is handled by film-maker Andy Warhol, who is responsible for many major "happenings" in the U.S.) and the Paul Butterfield Blues Band, who although they play a different kind of music, are still regarded as an underground group due to their lack of air play.

The music itself ranges from rock 'n' roll to near-psychodelic free form. In the case of the Mothers Of Invention, their album progresses from one form to the other, through intermediate stages, but they send up everything they play—nothing is serious, or sacred to them, and it is impossible to take them seriously.

The connection between Freaking Out and psychodelic music is not as strong as supposed. And the equally tenuous connection between both of them and LSD is more of an enigma than a tie-up. The leaders of the Freak Out movement claim to have never taken LSD—Frank Zappa of the Mothers Of Invention, and the omnipresent Kim Fowley.

Kim has a freak-out record issued by EMI next week. It's called "Lights" and you need to hear it to believe it. It was recorded a

couple of months back at one of Kim's "happenings" at a recording studio in Bond Street. Kim probably knows more about the movement than anyone else in the country. Here, in his words are the beginnings, and if you need that pinch of salt go get it now.

"You want me to start from the beginning. Right. Well, back in 1934 or something there was this artist called Clay Vito, who lived in California. He had a Beatle haircut and all that, and he was the big hippie of the time.

"Time went by, and Clay made a solid reputation and he began to get interested in music. Well, when rock 'n' roll came along about 1954 him and his crowd began to get interested. There were different stages of rock, you know, the British sound, and Clay had this reputation as a patron.

"Groups started coming to him for guidance. One day, five guys came along and were broke—they asked if they could sleep at his studio. They were the Byrds. He also discovered groups like Love and the Leaves, who made "Hey Joe." Nowadays, if anyone opens a new club on the West Coast they have to invite Vito and his crowd. They all wait there eagerly to see if Clay turns up. If he does everything's OK. It makes the place. You see, Vito's been with this Freak Out movement for years."

Kim recorded his record "Lights" (formerly titled "Lights The Blind Can See" but toned down for England) at the same session as his version of "They're Coming To Take Me Away." Like all Fowley songs, he ad-libs as he goes along. EMI's Parlophone label issues Kim's record, which is the first Freak Out single issued here. EMI also have the rights to the Mothers Of Invention LP but as this is a double-album set there may be some difficulties about its release.

But whether the whole Sunset Strip happening scene of Freaking Out, "creative expression," et al, is repeated in Britain, probably depends more on the passing whim and fancy of certain susceptible pop group members, rather than a revolutionary change in the social pattern of young people . . .

NORMAN JOPLING

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Doubleblast

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AL HIRT—jovial but on the defensive.



HERB ALPERT with trombonist **BOB EDMONDSON**. Bob is also the troupe's comedian (RM Pic).

The sad story of the man who missed out . . .

A SMALL, curly-haired, vigorous Liverpool - Welshman named **ALAN WILLIAMS** has received nothing but sympathy for the part he played in the success story of the Mersey Scene. Little acknowledgement, no money, just a sympathetic pat on the back. Why? Because he was the man who missed **THE BEATLES** and missed out on the fortunes that sprang in the wake of the Mersey upsurge.

Mind you, he will admit that it was all his own fault.

He still retains some souvenirs from the period including an unpublished photograph he took of **STU SUTCLIFFE**, **PETE BEST**, **GEORGE HARRISON**, **PAUL McCARTNEY** and **JOHN LENNON** at Arnhem Cemetery. They are standing on a plinth on which the words "Their names shall liveth forever" is written. A classic Beatle photo. He is also proud of the original contracts he retains of the Beatles' German visits.

Of this period, he tells me: "I was approached by Stu Sutcliffe one night at a club I owned. He said 'When are you going to do something for us?' 'Who is us?' I asked and he told me that he had joined a group at the Art school with John Lennon, Paul McCartney and George Harrison. The group had no drummer and I told them they must find one immediately.

"I was fixing up auditions with **LARRY PARNES** because **BILLY FURY** wanted a Liverpool backing group to accompany him. Auditions were held and the groups were narrowed down to **CASS & THE CASANOVAS** and **The Beatles**. Billy wanted **The Beatles** and Larry Parnes swung towards **The Casanovas**. It was decided that if **The Beatles** would drop Stu, then they could become Billy's backing group. But they refused. However, they were offered a professional tour of Scotland accompanying **JOHNNY GENTLE** and **DUFFY POWER**.

"After the Scottish tour they appeared for various enterprises and played at New Brighton Pier on Saturday afternoons. But they still could not break into the scene regarding **The Cavern** or other well known Beat venues. When I tried to book them I was confronted with such statements as, 'I won't have them because I've never

seen them advertised in the Liverpool Echo'.

I went over to Hamburg and convinced a night club owner that it would be advantageous to have a genuine English rock and roll band. The first band I was able to send over — due to commitments **The Beatles** had—was **DERRY & THE SENIORS**. The name of the club was the Kaiser Keller and business improved so fantastically that the manager phoned me from Germany asking for another band immediately.

"I rounded **The Beatles** up, still without a drummer and told them that we had got the chance to go to Hamburg. They auditioned a drummer called **PETE BEST** who was employed to go over with them.

"I decided to go over with them because they couldn't afford the fare and I'd got a minibus.

"We arrived in Hamburg and were engaged at a club called **The Indra**, which was approximately 20 yards from **The Kaiser Keller** in which **Derry** and the boys were working. **The Beatles** were still a little stage shy so I decided to stay for two weeks in Hamburg with them. Between us we worked out an energetic, pulsating type of music combined with dynamic action and it gave me a terrific thrill to see the boys perform. They were so exciting and dynamic that the police closed the club because of complaints by residents.

"The hours that the boys had to work in those days were from eight in the evening until two in the morning. This, I think, was a major contributing factor in making the group.

"With the police closing the club, the boys were engaged to play with **Derry & The Seniors** at the Kaiser Keller."

Man then had to return to England, but it's interesting to note that he made some discs of **The Beatles** in Hamburg on a following trip. For some reason he asked the drummer for **RORY STORM & THE HURRICANES** to sit in with them. That drummer was **Ringo Starr**.

Currently Man runs his own club in Liverpool — **The Blue Angel**. Perhaps one of these days an enterprising publisher will visit him and arrange to publish his book. If that happens, some interesting tales of the scene will come to light.

BILL HARRY

AND suddenly it's trumpets happening all over the place! There's the success story of **Herb Alpert** and the **Tijuana Brass**, umpteen-million disc-sellers, poll winners all over the world and now a sell-out attraction wherever they play. And there is **Al Hirt**, heavyweight technician of the trumpet.

Let's start with **Herb Alpert**. I was talking to his trombonist and band comic **Bob Edmondson** about what it was like working with the "sex symbol from Los Angeles". Said Bob, a long-faced and serious-minded musician who used to play with the **Harry James Band**: "People put **Herb** down because he used to be a jazzman but has now found commercial success.

"This is ridiculous. Obviously it's no good playing jazz and having nobody to listen to what you're playing. **Herb** looked for something new in the music field and now that it's so completely successful he can get other messages across to the fans.

"We include comedy in our stage presentations. What's wrong with that? You pay your money and you expect to get something which appeals to your ears — and also your eyes. **Herb** doesn't crack the big whip with us. If I feel like trying something funny on stage . . . well, he doesn't hold me back. Afterwards, we talk about it. About whether it came off or not.

"I was at college with **Herb**, so I've known him longer than anybody else in the band. I know the way he struggled early on to try and find a new kind of music. And I also know that he has a tremendous sense of integrity about music. He's been playing trumpet for twenty years and has never lost his early interest in jazz.

"Sure he's a sex symbol. We've found that wherever we go. But you'd never know it to talk to him. Why, he's really rather shy. Not to mention married, happily, with a young son."

"It snarls **Herb** up when people say he's gone all commercial — because he can't see anything at all wrong with being commercial. All that designation means is that he is **ACCEPTED**. He plays a lot of jazz as it happens. If he can pull in people, like the girls, who want to **LOOK** at him as much as hear him — that's good business. That's also show business."

Which brings us to **Al Hirt**, who records for **RCA** and who was interviewed for **Record Mirror** by **David Griffiths** in the **Mayfair Hotel**. **David** asked whether **Al** regarded himself as an out-and-out pop performer or a jazz musician who'd had the good fortune to hit a commercial groove.

"I'm a pop commercial player," said **Al**. "I realise, without being too phoney about it, that I've got a format which is successful and I like to make music for people to enjoy. I love the **Beatles** and have recorded three or four of their songs. Yes, I get a kick out of today's modern pop — my own kids, and I've got **EIGHT**, made me aware of it.

Al sounded rather on the defensive. He explained: "See, I wasn't sure what kind of writer you are. Thought maybe you were one of those jazz critics who love to put me down because I make a lot of money. It's funny — guys like **Dizzy** and **Miles** like me and say I play my horn as well as I know how. But the critics love to write hurtful things about me being no good . . . just because I do well in magazine polls, beating some of the trumpeters they idolise. But what harm have I done to anybody?"

"I come from a poor family — my pa was a policeman — and it was a sacrifice to buy me my first trumpet at the age of six. I used to work two jobs — a club at night and a radio station in the daytime. It's only in the last five or six years that I've made a really good living and moved into the higher income bracket.

"I've been doing the same thing, playing trumpet, all my life and now I'm lucky and making a lot of money. I like to spend it. Have a good time. Sure I drink. I like flopping around in my pyjamas. OK — so I'm a slob!"

But **Al** has such a zest for life, plays so well, works so hard, that he is really many thousands of miles away from slobbery.

NEW fr

ERIC BURDON & THE ANIMALS

Help me girl F 12502

VAL DOONICAN

What would I be F 12505

THE MOODY BLUES

Boulevard de la Madelaine F 12498

JOHN BOULTER

Jorrocks/You can depend on me

RCA 1549

THE

THE

JOH

Looki

ST.

East

RCA VICTO



KING OF ROCK



JERRY LEE LEWIS — seen in Britain after his arrival here last Saturday. RM's Richard Green talks to Jerry about British groups. (RM pic Dezo Hoffmann).

IF the rock 'n' roll boys are to Memphis what the ravens are to the Tower of London and the apes are to Gibraltar, then the Tennessee town is in for a bit of crumbling ere long. Jerry Lee Lewis is shortly leaving Memphis and doesn't plan to return.

One of the reasons for his moving is a musical he has written. Another is his rapidly increasing desire to broaden his fields.

"I feel I want to move on to greener pastures," he told me. "I've done about everything I can do in Memphis. Memphis has been good to me, but now I feel I've gotta make a move."

Jerry Lee was talking in his London hotel where he had arrived on Saturday morning after flying in from America to be met at the airport by one of his biggest fans, Tom Jones. The lack of sleep was very evident, and Jerry Lee announced his intention of going to bed and sleeping all day as soon as possible.

When he has finished his tour of England and the Continent, Jerry Lee will return to Memphis to put the finishing touches to his musical, "Catch My Soul".

"It's gonna open on Broadway about March," he revealed. "I think it'll be the biggest musical to hit Broadway for 30 years. Jack Good's producing it and there's no financial risk for me."

"I've got Roosevelt Greer, a big football

player, for the part of Othello, and I'll take another part. It'll probably run for about 18 months, then we go to Hollywood for the film version."

Looking fitter than he has done for some time, Jerry puts his good health down to hard work. Apart from the occasional fishing and hunting expedition, Jerry is kept busy playing eight months a year and writing and recording the other four.

"I make my money on albums, not singles," Jerry Lee pointed out. "We sold 300,000 copies of 'The Greatest Live Show On Earth' and I got 20 cents a copy. There's a new album coming out now called 'The Greatest Live Show On Earth—Part Two'. It features things like 'How's My Ex Treating You' and 'Little Queenie'."

The album is being released here by Philips in January under the title "By Request: More Of The Greatest Live Show On Earth". It was recorded during a performance at Fort Worth.

I asked Jerry Lee how he felt about all the long-haired English groups who went over to America with big hits all the time.

"I don't really think about them," he smiled, "there's so many of them, they keep coming and going. I've toured with plenty of British groups and I can tell you that some of them are leaving a trail of blood for promoters. A lot of American groups are doing it, too."

"You check with the British groups if they like to follow me. We had Herman and his Hermits on a show recently. Ask them if they want to follow me again. I had to do four encores."

RICHARD GREEN

—going down a bomb on tour with The Hollies and Paul and Barry Ryan—he sings his old hit "Pretty" as well as his solo success "High Time" on stage. For a full review of Paul's act, see the review on Page 4.

Decca this week

TY To make me a man F 12504

HOUSE Raindrops F 12507

L'S BLUESBREAKERS

2506

UNION

12508

DECCA

IKE & TINA TURNER
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NINO TEMPO & APRIL STEVENS
All strung out HLU 10084

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HOLLIES U.S. TOUR OFF

The Hollies projected Big Clark Caravan tour of America from November 11-27 is now off. Instead, they are being negotiated for a 10-day tour of Scandinavia from November 12.

Their Hollywood film has been temporarily postponed due to script difficulties and they may now begin shooting until early Spring.

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new albums reviewed by Norman
Jopling and Peter Jones new album



DUSTY S. — Her record company gives you an opportunity to get rid of those well-worn singles, by bringing out a "Golden Hits" L.P. (RM Pic).

Golden hits
from Dusty

DUSTY SPRINGFIELD: "Golden Hits".—I Only Want To Be With You; I Just Don't Know What To Do With Myself; In The Middle Of Nowhere; Losing You; All Cried Out; Some Of Your Lovin'; Wishin' And Hopin'; My Colouring Book; Little By Little; You Don't Have To Say You Love Me; Goin' Back; All I See Is You (Philips BL 7737).

SHE'S been on her own, musically speaking, for three years. This is a survey of Dusty's fantastic career... of 36 months, roughly speaking, which have been studded with hits. Mostly specially-written material, all first-rate compositions, all beautifully sung. The sleeve-notes, written by someone not many miles from the Record Mirror office, points out the salient highlights. Enough, really, to say that it's a commemorative album of a girl who has risen from one of a trio to being voted, by massive margins, top girl singer in the world. Even American top-star popsters rate her highly. You'll know most of the items, but it's worth recording that the stand-out version of "My Colouring Book" was actually only a 'B' side here. It's a beautifully dead-right album. ★ ★ ★ ★

rapid reviews

THE consistent (ten years' chart hits) ANDY WILLIAMS says "Merry Christmas" on CBS BPG 62634 and comes up with all the normal Christmas songs. Pleasant. And if you want to hear LUIGI BONFA make his guitar sound like an orchestra, playing melody, rhythm and bass simultaneously without overdubbing or technical tricks, then listen to "The Brazilian Scene" on Philips BL 7727. A kind of "Hollyridge Strings play the Beatles" on a higher level is "Your Favourite Classical Themes" styled for 1966 by TISLEY ORCHESTRA. All of the great classics are here—"Nut Rocker", "Bumble Boogie" you name them. Good sleeve notes too but it sounds strange to hear Grieg's "Piano Concerto" without a piano.

If you haven't filled your record cupboard and DB6 with new records by this time, then add "Underworld" by the REG GUEST SYNDICATE on Mercury 20089 MCL. It contains everything from the usual James Bond Theme to "Burke's Law". THE CARTER FAMILY are a big C & W group in the U.S. (they're all female)—their new album "The Best Of The Carter Family" on CBS BPG 62801 contains "Yesterday's Gone", "Michael" and several other songs which we've so far never associated with them. For film fans, there's "The Chase" from JOHN BARRY. Some very exciting music here. On CBS BPG 62665.

There's plenty of country LP's this month from several labels. WARNER MACK on Brunswick LAT 8658 has "The Country Touch" which is a bit of a dismal LP, bound to make you feel even worse if you're feeling bad. He sings well though and puts across a genuine sympathy with the lyrics. There's a selection of HANK THOMPSON hits on "A Six Pack To Go" (Capitol F 2460). It's somewhat lichi-hearted and Hank's clear voice goes well with the great selection of boozing songs, with titles like "Hankover Heart", "Beer Barrel Polka", "Drunkard's Blues" and many others. Quite enjoyable. REJ SIMPSON topped the country LP charts with "Roll, Truck, Roll", which is one of those hard masculine truck-driver collection of songs. A bit similar to Dave Dudley.

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

WOUT STEEHUIS, guitarist extraordinaire, dresses up the old Shadows biggie "Nivram" (Columbia DB 8027) with a wealth of new ideas. THE THREE CAPS, formerly the Capitols, fairly rip into the beauty of "I Love To Handle It" (Atlantic MF 584043), building well and rather commercial. Rather a Country styled ballad show from BOB WOODS on "I Wish" (Fontana TF 755), very charming and stylist. ANDY STEWART's "Soldier Boy" (HMV Pop 1558) is obviously slanted at the Scottish market but could pull adult sales all over. Smalls-voiced teen girl PEANUT gets in a commercial groove with the well-arranged "I'm Waiting For" (Columbia DB 8032). Fine-sounding organ work by ALAN HAVEN gets splendid results from the Latin-tinted "Summer" (Fontana TF 754), with fine drumming from Tony Crombie. The cast of "Four Dearest Over", four of them, counts tackle with a spirit of good fun "Carmen" and "See, See The Shepherdess" (Parlophone R 5522) - recorded by the specialists. "The Day" and the MG's move ramblingly through "My Sweet Potato" (Atlantic 584044), fair enough material for the specialists.

rapid reviews

and "Watchin'" (Mercury MF 944), find strong vocal harmonies at mid-tempo over organ-featured backing. THE MAJORITY make good enough sounds on "To Make Me A Man" (Decca F 12504), but there is a certain sameness about parts of it. Instrumental, featuring sax and sundry other solos, from WILLIE MITCHELL on "Mercy" (London HLU 10085) - strong, but rather specialist. Another stirring melody-theme from JOHN BARRY on "Vendetta" (CBS 202390), soon to come up on BBC - nicely atmospheric. JOHN BOULTER has a double 'A'-sided on RCA Victor 1549 - the soloist from the Minstrel Show tackles two musical themes in "Jorjorcks" and "You Can Depend On Me". MARIAN ANGEL, aged 18, is remotely square but certainly professional on "A Little Bit Of Sunshine" (CBS 202391). Pianist-arranger-conductor STEVE RACE and "Pavane" (Parlophone R 5524) updates a Ravel classical theme with artistry. From THE RAMBLER comes "Muirshen Durkin" (Pye 17196), an Irish folk job of limited appeal obviously. THE CHANTAYS' "Pipeline" (Mercury 26757) but most of the fans will already have it. EDWICK RUMBOLD is a name masking a four-string group and "Special When" (CBS 202393) is an extremely catchy and well-performed beater - a most promising debut. That on top stylist BUDDY GRECO is on top form with "Walking On New Grass" (Reprise RS 20515), a fast-swinging and extremely punchy performance which deserves to do well.

THE HIFIS, on "I Wanna Hear The Year" (A&P 59610), keep up to a solid beat, with organ featured, and the vocal side gets quite exciting. "What Does She Sound Like" (SOUNDS AROUND (Pye Piccadilly 35345)), a light-tinted group vocal offering - commercial lyrics. DAVE RICH has a good song in "The Last Two People On Earth" (Polydor 56113), a powerful ballad with philosophic lyrics, well performed. Commended THE TRIPTERS and "Dance With Me" (Pye International 25388), a semi-spoken rather sexy vocal performance, with some backing phrase and unusual with it.

JOHNNY WYATT: This Think (called Love; To Whom It May Concern (President PT 109). A bounce-along beater, with Johnny swinging very well against a guitar group and instrumental foundation featuring vibes. PAT HARVEY: Can't Get You Out Of My Mind; Givin' In (President PT 110). Though it rambles a bit in parts, basically this is a clear-cut commercial number, sung with considerable artistry by this girl. Repetitive element of the title phrase cuts her at a bit. THE VELVETTES: These Things Will Keep Me Loving You; Since You've Been Loving Me (Tamla Motown TMG 580). First-rate song, but of dubious chart chances. Lead voice is marvellous. RUSS CONWAY: Celebration Day; Girl In My Soup (Columbia DB 8022). So distinctive piano-styling on a Steve Race number. Very catchy and likely to break back chart-wise for Russ. LESLEY DAWSON: Just Say Goodbye; Just A Passing Phase (Mercury MF 946). This new girl is quite outstanding. A deepish, stylish, flexible voice on a sentimental ballad. Do watch closely. APRIL STEVENS AND NINO TEMPO: The Coldest Night Of The Year; Ooh La La (Atlantic 584048). A very pleasant duo on a romantic-type ballad - remember their "Deep Purple" etc? Cleverly arranged.

JOHN MAYALL'S BLUESBREAKERS: Lookin' Back; So Many Roads (Decca F 12505). Fine performance on a fine song. He doesn't make the charts here, but this is a stand-out single in a crowded week. SOULFUL. THE ALAN BOWN SET: Emergency 999; Settle Down (Pye 17192). Just missed a tip but it could prove us wrong. Big instrumental sound going and very spirited vocal job, all produced at top speed. BILLIE DAVIS: Just Walk In My Shoes; Ev'ry Day (Pye Piccadilly 35350). Another, yet another, good performance from this so under-rated girl. She really sells well on this big-building beater.



MANFRED MANN (RM pic).

THIS WEEK'S BIGGIES

MANFRED MANN: Semi-detached. Suburban Mr. James; Morning After The Party (Fontana TF 757). Definitely a big hit. Unusual, Stephens-Carter song - about a girl who to marry a square sort of character. Very clever vocal arrangement and the melody is catchy enough to take it way up. Moments of falsetto and instrumentally different. Flip is by Mike Huss and also commercial. TOP FIFTY TIP.

NINO TEMPO AND APRIL STEVENS: All Strung Out; I Can't Go On Living Baby Without You (London HLU 10084). Despite being boy and girl, this duo somehow get a Righteous Brother sound going here. It's a very strong song, with original ideas, and could make the Fifty in quite a big way - mid-tempo and a hit in the States. Flip is jangling and not so distinctive. TOP FIFTY TIP.

LEE DORSEY: Holy Cow; Operation Heartache (Stateside SS 552). Usual kind of Dorsey beat, very commercial obviously, and certainly right for the R and B fans as well as the pure poppers. Nice jangling tempo, compact backing, moments of vocal fire. Flip is rather more bluesy and sold with top-priority sincerity. TOP FIFTY TIP.

COUNT FIVE: Psychotic Retention; They're Gonna Get You (Pye Int. 25393). Though American, this has rather a Yardbirdy British feel to it. Lots of experimentation and noise and the lyrics are built round a rather catchy melody. Rather a lot happening - we think it'll at least make the fifty. A hit in America, of course. Way-out guitar figure. Flip is less impactful, but curiously sung. TOP FIFTY TIP.

THE LOVIN' SPOONFUL: Rain On The Roof; Warm Baby (Kama Sutra KAS 201). This may lack immediate impact but it has a strong grow-on-you appeal - nowhere near "Summer City" in style but a most effective and gentle and clever performance. Sort of amiably rolls along. Nice backing touches to complete an enjoyable biggie. Flip is different again, slightly more punchy, off-recorded. TOP FIFTY TIP.

BRENDA LEE: Coming On Strong; You Keep Coming Back To Me (Brunswick 95867). Best at this brace of heat-tempo. Brenda sings with tremendous power and joins with chorus on various phrases. Sure, the gal's popularity isn't so strong now, but given the plugs this deserves a place in the fifty, despite the song not being over strong. Flip is in her ballad style. TOP FIFTY TIP.



ERIC BURDON

VAL DOONICAN: What Would I Be; Gentle Mary (Decca F 12505). Best in a while from the deep-voiced Irishman. Touch of gentleness about it and the lyrics are very strong. Nothing particularly ambitious... just straight singing and well-arranged. No big hit, but big enough for the charts. Flip is rather faster and also sentimental. TOP FIFTY TIP.

THE MOODY BLUES: Boulevard De La Madelaine; This Is My House (Decca F 12498). Distinct Continental sounds early on here, then it goes into a straight sort of beater. But it's different enough to restore the Moodies to the charts - they still have a substantial following. Well sung, too. Flip is much meatier and more in their usual style. Nice beat. TOP FIFTY TIP.

IKE AND TINA TURNER: A Love Like Yours; Hold On Baby (London HLU 10083). Tremendous arrangement and tremendous performance from Tina - it's a strong song previously associated with Martha and the Vandellas. Shout comfortably make the charts. The way the backing builds, orchestrally and crashingly. A very exciting production all round. Stand-out. TOP FIFTY TIP.

KEN DODD: It's Love; A House With No Windows (Columbia DB 8031). An Italian-originated song, with a much heartier beat than Ken usually employs. A catchy sort of chorus, with Ken singing the verses in a light, infectious manner. Nice arrangement, with use of Continental-type stringed instruments. Must be a big hit, of course. TOP FIFTY TIP.

ERIC BURDON AND THE ANIMALS: Help Me Girl; See Rider (Decca F 12502). Either side of this could take off. "Help Me" is a jogging, compulsive sort of beater with Eric selling with tremendous blues enthusiasm. Arrangement enhances the vocal lead. But then "See Rider" is currently big for him in the States... it's rather faster and has some wailingly good vocal build-up. TOP FIFTY TIP.

YARDBIRDS: Happenings Ten Years Time Ago; Psycho Daisies (Columbia DB 8024). Not quite so way out, but way-out enough. An unusual song, presented jerkily but with big beat. Needs close attention to get the full gist. Instrumental break is alarmingly fierce, along with talking bits. An obvious hit and commended for originality. Flip is also a bit contrived, but effective for fans. TOP FIFTY TIP.

THE POWERHOUSE: Raindrops; La Bamba (Decca F12507). The old Dee Clark million-seller dressed up well enough to make the charts here. A fine lead voice - and a positively great song. Arrangement here is simple enough, but most effective with guitar strung. Well done. Flip is the oldie dressed up but not particularly different. TOP FIFTY TIP.

NAPOLÉON XIV: I'm In Love With My Little Red Tricycle; Doin' The Napoleon (Warner Brothers WB 5833). Dunno about this one, but Napoleon probably will follow up with a hit. It's another way-out sort of performance, less controversial than "Take Me Away" and with a few giggles here and there. An LP track as a matter of fact. TOP FIFTY TIP.

SOME months ago, when Crispian St Peters was beginning to make a name for himself and his publicist was prompting him to make outrageous statements, he said that he was better than Elvis Presley.

I don't need to tell you the kind of threatening letters he received via the RM from readers as a result of that remark.

So when it was announced that he was going to America this month for a tour, I called on him and asked him if he was anxious to meet Elvis face to face.

"No, I want to meet Hank Snow and Danny Kaye," he replied. "I think Danny Kaye sings better than Elvis Presley. No, I don't mean that, I'm joking."

Before you write again, people, I think he really was. "I'll try and take some films of the 'Grand Ole Opry' in Nashville, that's something I don't want to miss," he added.

At that point, Paul McCartney and Jane Asher drove by in a Mini with dark windows. People leant about ecstatically, but Crispian returned to his Elvis theme as though nothing had happened.

"He just says 'Hi, make yourself at home', then Colonel Parker gives you a crate of all the records he's made and it's time to go," Crispian told me. "It's the same with everyone."

Even the Beatles' trip in manager Dave Nicholson. From America, talk turned to Crispian's latest trip to Belgium. Seems he had a good time on his concerts, though the TV scene wasn't so good.

"They look nine hours to do a six-minute spot," he complained. "We had to hang around the studio nearly all day for just that." On the concert front, he revealed: "They didn't like Antoine, they threw tomatoes at him as soon as he went on. I thought I was tall and skinny 'till I saw him. He came out in a red jacket like one of those mast firemen wear, and sun glasses. The blokes were all old rockers and they were pulling up lumps of earth and throwing them at the stage."

"I went down best of all. I did some songs and they were yelling 'Crispian is best at rhythm and blues and rock and roll, then I did some Chuck Berry numbers and they went mad. Then I did a Gene Pitney bit and they all started whistling, so I didn't do that again."

As the sun was shining, loads of pretty girls with micro skirts were marching about everywhere. The sight of them stimulated Crispian into saying: "Hey, I know how to get the names and addresses of all the beautiful girls."

"You go round with a long sheet of paper and say to them that you're looking for girls who could be extras in the next James Bond film. Then they give you their name and address and you can invite them to parties."

I wonder if that'd work. Somehow I can't quite see it coming off.

RICHARD GREEN



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LOOK TO EMI FOR YOUR R&B AND SOUL SUPPLY

The Tony Hall Column



THIS week's column will probably be a bit weird. But then I've had a very weird week. I've been on so many different scenes. All very varied. But they've all been good of their kind. Which is the way it should be.

The most exciting part was certainly centred around Georgie Fame. As some of you may know, my musical "past" was modern jazz. So when Rik Gunnell and Georgie decided to book the Royal Festival Hall on a Sunday afternoon for himself and the Harry South Big Band, they asked me to comper the show.

All the cynics had said "Georgie plus jazz at the RFH! Forget it, it'll die a death!" But the place was packed to capacity. And the applause was unbelievable. Nobody knows to this day what kind of fans were out there. But the reception they gave Georgie and the band made even the most cynical jazz musician say "Wow! Wasn't it great!"

For Georgie, it was a big step forward. For me, it was a journey into the past. I've gone off jazz so much lately, it was good to find that I could still enjoy it. For a couple of nights afterwards, I found myself playing jazz LPs again. Actually, quite a few producers and artists that I know turn on these sort of sounds. If you do at all, I'd like to recommend a couple of new Blue Note albums—"Search For A New Land" by Lee Morgan and Hank Mobley's "Dippin'". I don't think you have to be a purist to appreciate them either.

Then came a two-day business trip to Germany. To see my friends at BFN. Including Ian ("Two Way Family Favourites") Fenner, who left this week to discuss joining the Harold Davison organisation. Ian, it appears, is quite a jazz fan, too. And somehow engineered for a lot of old friends, who are now working in different parts of Germany, to come along to say hello. These included a terrific Jamaican tenor-saxist named Wilton "Bogey" Gaynar (who's working with the Kurt Edelhagen Band) and British trumpeter Jimmy Deuchar. Jimmy is now one of the busiest session arrangers in Germany. A scene he'd longed to get into here. But couldn't. Because he found it a closed shop.

Back in Britain again, one of the best things to happen was a phone call from Phil Spector. It must have been about eight o'clock in the morning, Californian time. He was just about to go to bed. He mentioned that he might come over. Before Ike and Tina Turner go back. Personally, I'll believe that only when it happens. Because Phil and flying aren't exactly compatible! But, again knowing Phil, anything might happen! I got the impression he'll be recording Ike and Tina himself when they get back. So maybe his exit from the record scene was only temporary and on a whim.

The week ended peacefully. With a nice, relaxed weekend in the country. Getting some fresh air. In the company of some good friends in the music business. The record we couldn't stop playing was one that's been out for weeks now. I've been meaning to mention it before. It's Darrell Banks' "Open The Door To Your Heart". The rhythm feel on this record is quite fantastic. One of the most satisfyingly soulful records around.

Another one I can't stop playing is "Walk Away Renee" by the Left Banke. It's an American record with an adaptation of a British sound. (Possible, the Seekers?) Anyway, it's a knockout. Very indistinct recording sound. And the lead singer's voice sounds like an instrument. The obvious "hook" on the record is the chorus ("Don't Walk Away, Ren-ay", phonetically). But you'll find, in the long run, it's the verse by the solo singer that really gets you. Do try this record. It's got so much magic. And a very naive kind of charm.

One final record recommendation. Garnett Mimms' "My Baby". Garnett's here at the moment, I believe. Unfortunately, I haven't had time to see him. But all his recent singles have really stood the test of time. And his album—called simply "Warm and Soulful"—is just beautiful.

So, as I said, it's been a weird week. But musically, a very rewarding one.

P.S. My apologies to everyone who's written recently and not yet received a reply. Please be patient.



Aboard the U.S.S. Coral Sea are The Supremes, who paid a surprise visit to the aircraft carrier while it was docked at the Yokosuka Naval Base in Japan. The popular Motown trio, who recently toured the Far East, went aboard the ship when their appearance at the Naval Base auditorium was completely sold out. The 4,000 men aboard the U.S.S. Coral Sea enthusiastically greeted The Supremes and joined with them in singing "Put On A Happy Face". Also seen in the picture is Motown president Berry Gordy Jr.

names & faces

by PETER JONES



"A Wild Uncertainty" ... that's the name Rolling Stones manager Andrew Loog Oldham picked out for the group when they were formed some two-and-a-half months ago. Manager Reg King grinned and bore it. He'd auditioned 300 musicians before selecting: Tony Savva (17), bass guitarist; Peter Lee Walker (18), lead guitarist; Eddie Harding (17), organist; and drummer Gordon Barton (18). They produce a big sound — drummer Gordon plays two and a half kits, which means ten drums and four cymbals. Shel Talmy heard them on a demonstration disc, signed them — and brought out "A Man With Money", an Everly Brothers song, via the Planet label. It was arranged by talented Arthur Greenlade. None of the boys had previously been with a group ... said Reg King: "Seems that if a boy has knocked around with too many groups he picks up so many different styles and ideas that he ends up a mess, with no individual personality." Plenty of personality about this group, though.



Peter Fenton, whose "Marble Breaks, Iron Bends" (Fontana) was tipped by our reviewers for the Fifty, is a 25-year-old who is always coming up with new ideas. Like getting six shapely dolly girls to go round and try and persuade dee-jays and producers to play his record! But prior to this new idea, he's previously been a seller of brushes and encyclopaedias in Canada, and refrigerators in America. He's studied acting in America at Lee Strasberg's Method School, has understudied Terence Stamp in the Broadway production of "Ain't". He's now formed a group for ballroom dates, featuring rock, soul, ballads-a-la-Pitney and just about everything else. A real character is Peter Fenton. There aren't many of them left.



From Australia: The Easybeats. A massive-selling group who currently ride high down under with an EP "Easy Fever". Right now they are trying their luck in Britain. Out now is "Friday On My Mind", given a very good review by Record Mirror — good enough, in fact, to make the charts. Manager Mike Vaughan told me: "It seemed strange leaving Australia to a farewell scene featuring literally thousands of fans ... and then arriving in London where nobody knew us and we carried our own baggage". But the Easybeats have the talent to break through here. And you can't help admiring them for having the courage to strike out after the old pastures new.

SMALL FACES

★
See them on tour now...
★
hear them on record as often as you want
★



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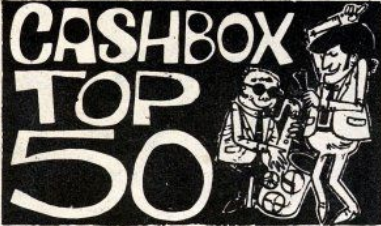
12" mono LP record

The Decca Record Company Limited
Decca House, Albert Embankment, London S E 1

A LOOK AT THE U.S. CHARTS

BACK together again: Dion And The Belmonts. Their first single for ABC will be "Berimbau"/"My Girl The Month Of May". Other new U.S. releases include — Look Through My Window — Mamas and Papas (Dunhill); Good Vibrations — Beach Boys (Capitol); Like A Summer Rain — Jan and Dean (J & D — their own label); Why Pick On Me — Standells (Tower); It Tears Me Up — Percy Sledge (Atlantic); Distant Drums — Vic Dana (Dolton); I'm Ready For Love — Martha and the Vandellas (Gordy); Penetration (the old Pyramids tune) — Ventures (Dolton); Can I Get To Know You Better — Turtles (White Whale); There's Nothing Else On My Mind — Barry McGuire (Dunhill); Show Me The Road — Arthur Alexander (Sound Stage); Harlem Shuffle — Traits (Scepter — formerly Roy Head's group); The Turning Point — Jimmy Holiday (Minit); You Make Me Feel Like Someone — Jerry Butler (Mercury); Please Gypsy — Diane Renay (United Artists); Tall Oak Tree (re-recording) — Dorsey Burnette (Smash); You're A Puzzle — Jive Five (United Artists); Gypsy Girl — Hayley Mills (Mainstream); Can't Get Enough Of Your Love — Dick and Dee Dee (Warner Bros.); Walking Happy — Peggy Lee (Capitol); And I Love Her — Vibrations (Okeh); Hurtling — Gary Sittes (Epic); Stop, Look And Listen — Chiffons (Laurie); Shades Of Blue — Shirelles (Scepter). N.J.

RECORD MIRROR CHARTS PAGE



AIR MAILED FROM NEW YORK

- 1 NINETY SIX TEARS* (2) 7 (Question Mark) and the Mysterians (Cameo)
- 2 LAST TRAIN TO CLARKSVILLE* (4) Monkees (Colgems)
- 3 REACH OUT I'LL BE THERE* (7) Four Tops (Motown)
- 4 PSYCHOTIC REACTION* (5) Count Five (Double Shot)
- 5 HAVE YOU SEEN YOUR MOTHER, BABY, STANDING IN THE SHADOW* (3) Rolling Stones (London)
- 6 CHERISH* (4) Association (Valiant)
- 7 WALK AWAY RENEE* (1) Left Banke (Smash)
- 8 CHERY CHERRY* (7) Neil Diamond (Bang)
- 9 POOR SIDE OF TOWN (4) Johnny Rivers (Imperial)
- 10 WHAT BECOMES OF THE BROKEN HEARTED* (7) Jimmy Ruffin (Soul)
- 11 DANDY (3) Herman's Hermits (MGM)
- 12 I'VE GOT YOU UNDER MY SKIN* (7) Four Seasons (Philips)
- 13 SEE SEE RIDER (4) Eric Burdon and the Animals (MGM)
- 14 HOORAY FOR HAZEL (3) Tommy Roe (ABC)
- 15 BLACK IS BLACK* (4) Los Bravos (London)
- 16 IF I WERE A CARPENTER* (3) Bobby Darin (Atlantic)
- 17 YOU CAN'T HURRY LOVE* (10) Supremes (Motown)
- 18 LITTLE MAN* (3) Sonny and Cher (Ato)
- 19 B-A-B-Y* (4) Carla Thomas (Stax)
- 20 WIPE OUT* (8) Surfaris (Dot)
- 21 ALL I SEE IS YOU* (4) Dusty Springfield (Philips)
- 22 LOVE IS A HURTIN' THING* (3) Lou Rawls (Capitol)
- 23 THE HAIR ON MY CHINNY-CHIN-CHIN* (3) Sam the Sham and the Pharaohs (MGM)
- 24 BORN A WOMAN* (11) Sandy Posey (MGM)
- 25 THE GREAT AIRPLANE STRIKE (2) Paul Revere and the Raiders (Columbia)
- 26 BEAUTY IS ONLY SKIN DEEP* (2) Temptations (Gordy)
- 27 MR. DIEINGLY SAD* (9) Cripps (Kapp)
- 28 GO AWAY LITTLE GIRL (3) Happenings (B.T.Puppy)
- 29 I REALLY DON'T WANT TO KNOW (5) Ronnie Dove (Diamond)
- 30 SUMMER SAMBA (4) Walter Wanderley (Verve)
- 31 BORN FREE (2) Roger Williams (Kapp)
- 32 DEVIL WITH A BLUE DRESS ON & GOLLY MISS MOLLY* (3) Byrds (Columbia)
- 33 PAINT ME A PICTURE (2) Gary Lewis (Liberty)
- 34 SPACEMAN* (3) Byrds (Columbia)
- 35 ALL STRUNG OUT* (5) Nino Tempo and April Stevens (White Whale)
- 36 JUST LIKE A WOMAN* (3) Bob Dylan (Columbia)
- 37 SPINOUT (4) Elvis Presley (RCA)
- 38 SUMMER WIND* (7) Frank Sinatra (Reprise)
- 39 I JUST DON'T KNOW WHAT TO DO WITH MYSELF (2) Dionne Warwick (Scepter)
- 40 YELLOW SUBMARINE* (10) Beatles (Capitol)
- 41 I CAN MAKE IT WITH YOU* (3) Pato Seco Singers (Columbia)
- 42 I'M YOUR PUPPET* (1) James and Bobby Purdy (Bell)
- 43 RAIN ON THE ROOF* (1) Lavin' Spontail (Kama Sutra)
- 44 KNOCK ON WOOD* (4) Eddie Floyd (Stax)
- 45 FA-FA-FA-FA (SAD SONG) (1) Otis Redding (Voli)
- 46 I CAN'T CONTROL MYSELF* (1) Trogs (Fontana/Ato)
- 47 ALMOST PERSUADED (3) David Houston (Epic)
- 48 AIN'T GONNA LIE (1) Keith (Mercury)
- 49 GIRL ON A SWING (1) Gerry and the Pacemakers (Laurie)
- 50 A SATISFIED MIND (1) Bobby Bebb (Philips)

TOP L.P.'s

- 1 SOUND OF MUSIC (1) Soundtrack (RCA)
- 2 REVOLVER (2) Beatles (Parlophone)
- 3 PET SOUNDS (5) Beach Boys (Capitol)
- 4 GOING PLACES (5) Herb Albert (Pye)
- 5 PORTRAIT (2) Walker Bros. (Fontana)
- 6 WELL RESPECTED KINKS (4) Kinks (Marble Arch)
- 7 AUTUMN '66 (4) Spencer Davis Group (Fontana)
- 8 SINATRA AT THE SANDS (10) Frank Sinatra (Reprise)
- 9 STARS CHARITY FANTASIA (Various Artists (Slave Children Fund))
- 10 BLUESBREAKERS (7) John Mayall and Eric Clapton (Decca)
- 11 BLONDE ON BLONDE (1) Bob Dylan (CBS)
- 12 THE CLASSIC ROY ORBISON (14) Roy Orbison (London)
- 13 SOUND VENTURE (6) George Fame (Columbia)
- 14 FROM NOWHERE (12) The Trogs (Fontana)
- 15 MANN MADE HITS (2) Manfred Mann (HMV)
- 16 THE SMALL FACES (12) Small Faces (Decca)
- 17 STRANGERS IN THE NIGHT (19) Bert Kaempfert (Polydor)
- 18 SUMMER DAZE (12) The Troggs (Fontana)
- 19 DOCTOR ZHIVAGO (26) Soundtrack (MGM)
- 20 AFTERMATH (18) Rolling Stones (Decca)
- 21 NOBODY NEEDS YOUR LOVE (17) Gene Pitney (Stateside)

5 YEARS AGO

- 1 WALKIN' BACK TO HAPPINESS (1) Helen Shapiro
- 2 HIS LATEST FLAME (2) Elvis Presley (RCA Victor)
- 3 WHEN THE GIRL IN YOUR ARMS IS THE GIRL IN YOUR HEART (2) Cliff Richard
- 4 BIG BAD JOHN (16) Jimmy Dean
- 5 HIT THE ROAD JACK (8) Ray Charles
- 6 WILD WIND (3) John Leyton
- 7 MEXICALI ROSE (9) Karl Denver
- 8 SUCU SUCU (5) Laurie Johnson
- 9 TAKE FIVE (17) Dave Brubeck
- 10 MICHAEL (4) Highwaysmen
- 11 YOU'LL ANSWER TO ME (4) Clo Laine
- 12 LET'S GET TOGETHER (12) Hayley Mills
- 13 BLESS YOU (7) Tony Orlando
- 14 TAKE GOOD CARE OF MY BABY (1) Nina and Frederik
- 15 TRIBUTE TO BUDDY HOLLY (1) Mike Berry
- 16 KON-TIKI (15) Shadows
- 17 MY BOOMERANG WON'T COME BACK (13) Charlie Drake

TOP E.P.'s

- 1 I NEED YOU (1) Walker Brothers (Philips)
- 2 BEACH BOYS HITS (2) Beach Boys (Capitol)
- 3 HITS FROM THE SEEKERS (3) The Seekers (Columbia)
- 4 ASWAS (7) Manfred Mann (HMV)
- 5 HOLD ON! (4) Herman's Hermits (Columbia)
- 6 MR. TAMBOURINE MAN (5) Bob Dylan (CBS)
- 7 WHEREVER MAN (3) Beatles (Parlophone)
- 8 WITH GOD ON OUR SIDE (10) Joan Baez (Fontana)
- 9 ROLF HARRIS AND SHAMUS O'BRIAN THE LEPRECHAUN (1) Rolf Harris (Columbia)
- 10 HITS OF CHER (1) Cher (Liberty)



NATIONAL CHART COMPILED BY THE RECORD RETAILER.

- 1 DISTANT DRUMS (1) Jim Reeves (RCA Victor)
- 2 REACH OUT I'LL BE THERE (10) Four Tops (Tama Motown)
- 3 BEND IT (4) Dave Dee, Dozy, Beaky, Mick and Tich (Fontana)
- 4 I CAN'T CONTROL MYSELF (6) The Trogs (Page One)
- 5 I'M A BOY (2) The Who (Reaction)
- 6 WINCHESTER CATHEDRAL (4) Tony Van Duval Band (Parlophone)
- 7 GUANTANAMERA (7) Sandpipers (Pye)
- 8 HAVE YOU SEEN YOUR MOTHER, BABY, STANDING IN THE SHADOW (4) Frank Sinatra (Reprise)
- 9 YOU CAN'T HURRY LOVE (7) Supremes (Tama)
- 10 STOP STOP STOP (2) Hollies (Parlophone)
- 11 ALL I SEE IS YOU (10) Dusty Springfield (Philips)
- 12 WALK WITH ME (11) The Seekers (Columbia)
- 13 LITTLE MAN (8) Sonny & Cher (Atlantic)
- 14 SUNNY (13) George Fame (Columbia)
- 15 TOO SOON TO KNOW (14) Roy Orbison (London)
- 16 LADY GODIVA (16) Peter and Gordon (Columbia)
- 17 NO MILK TODAY (3) Herman's Hermits (Columbia)
- 18 ANOTHER TEAR FALLS (15) Walker Bros. (Philips)
- 19 I DON'T CARE (17) Los Bravos (Decca)
- 20 I'VE GOT YOU UNDER MY SKIN (18) The Four Seasons (Philips)
- 21 TIME DRAGS BY (24) Cliff Richard (Columbia)
- 22 SUNNY (15) Bobby Hebb (Philips)
- 23 DEAR MRS. APPLEBEE (22) David Garrick (Piccadilly)
- 24 BORN A WOMAN (26) Sandy Posey (MGM)
- 25 BEAUTY IS ONLY SKIN DEEP (28) Temptations (Tama Motown)
- 26 ALL THAT I AM (40) Elvis Presley (RCA)
- 27 SOMEWHERE MY LOVE (42) Mike Sammes Singers (HMV)
- 28 HIGH TIME (39) Paul Jones (HMV)
- 29 IF I WERE A CARPENTER (44) Bobby Darin (Atlantic)
- 30 YELLOW SUBMARINE/ELEANOR RIGBY (25) Beatles (Parlophone)
- 31 GOD ONLY KNOWS (15) Beach Boys (Capitol)
- 32 WHEN I COME HOME (8) Spencer Davis Group (Fontana)
- 33 ALL OR NOTHING (20) The Small Faces (Decca)
- 34 WORKING IN THE COAL-MINE (24) Les Dorsey (Stateside)
- 35 IN THE ARMS OF LOVE (35) Andy Williams (CBS)
- 36 LAND OF A 1000 DANCES (4) Frank Sinatra (Reprise)
- 37 SUMMER WIND (8) Wilson Pickett (Atlantic)
- 38 A FOOL AM I (1) Cilla Black (Parlophone)
- 39 I LOVE MY DOG (1) Cat Stevens (Deram)
- 40 GOT TO GET YOU INTO MY LIFE (11) Cliff Bennett (Parlophone)
- 41 LOVERS OF THE WORLD UNITE (16) David and Jonathan (Columbia)
- 42 SOMEBODY MY LOVE (42) Mannel (Columbia)
- 43 SUNNY (3) Cher (Liberty)
- 44 QUE SERA SERA (4) Geno Washington (Piccadilly)
- 45 WRAPPING PAPER (1) The Cream (Reaction)
- 46 MERRY PLOUGH BOY (1) Dermot O'Brian (Envoys)
- 47 ASHES TO ASHES (36) Mindbenders (Fontana)
- 48 HAVE YOU EVER LOVED SOMEBODY (49) Searchers (Pye)
- 49 HOW SWEET IT IS (TO BE LOVED BY YOU) (41) J.R. Walker & The All-Stars (Tama Motown)
- 50 CHERY'S GOIN' HOME (1) Adam Faith (Parlophone)

BRITAIN'S TOP R & B SINGLES

- 1 REACH OUT I'LL BE THERE (4) Four Tops (Tama Motown TMG 579)
- 2 BEAUTY IS ONLY SKIN DEEP (5) Temptations (Tama Motown 578)
- 3 WHAT BECOMES OF THE BROKEN HEARTED (10) Jimmy Ruffin (Tama Motown 577)
- 4 I SAID I WASN'T GONNA TELL NOBODY (5) Sam and Dave (Atlantic 58487)
- 5 IN THE MIDNIGHT HOUR (3) Little Mac and the Boss Sounds (Atlantic 58483)
- 6 THAT'S ENOUGH (4) Roscoe Robinson (Pye International 25265)
- 7 YOU CAN'T HURRY LOVE (1) Supremes (Tama Motown 575)
- 8 THE PILEY FREEZE (1) Alvin Cash and the Register (President PT 115)
- 9 SUNNY (8) Bobby Hepp (Philips 1262)
- 10 OPEN THE DOOR TO YOUR HEART (7) Darrell Banks (Stateside SS536)
- 11 MAKE ME BELONG TO YOU (9) Barbara Lewis (Atlantic 58497)
- 12 THINK (14) Jimmy McCracklin (Liberty Soul Supply 4129)
- 13 COUNTDOWN (11) Dave 'Baby' Cortez (Route 1701)
- 14 MY BABY (12) Garnet Mimms (United Artists 1153)
- 15 HOW SWEET IT IS (12) J.R. Walker and the All-Stars (Tama Motown 571)
- 16 LITTLE DARLING (I NEED YOU) (15) Marvin Gaye (Tama Motown 574)
- 17 A LOT OF LOVE (19) Homer Banks (Stateside Soul Supply 12628)
- 18 WHAT'CH GONNA DO (1) Keith (Mercury)
- 19 FANNIE MAE (1) Mighty Sam (Stateside Soul Supply SS544)
- 20 I'M YOUR PUPPET (1) James & Bobby Purdy (Stateside SS547)

BRITAIN'S TOP R & B ALBUMS

- 1 RIVER DEEP—MOUNTAIN HIGH (2) Ike and Tina Turner (London RAY 2398)
- 2 RIDE YOUR PONY/GET OUT OF MY LIFE WOMAN (1) Lee Dorsey (Stateside 19177)
- 3 LOU RAWLS—LIVE (2) Lou Rawls (Capitol 2459)
- 4 OTIS BLUE (5) Otis Redding (Atlantic 944)
- 5 IKE & TINA TURNER—LIVE! (4) Ike and Tina Turner (Warner Bros. 1578)
- 6 DOWN IN THE VALLEY (7) Brother Jack McDuff (Atlantic 38705)
- 7 IT'S A MAN'S MAN'S MAN'S WORLD (8) James Brown (Pye NPL 29679)
- 8 SOUL '66 (9) Various Artists (Sue ILJ 924)
- 9 THE SOUL ALBUM (10) Otis Redding (Atlantic 38701)
- 10 RIDING HIGH (6) Impressions (HMV 3548)

*An asterisk denotes record released in Britain.

BUBBLING UNDER

Please Mr. Sun—Vouzes (Co & Co).
 Somebody Like Me—Eddy Arnold (RCA).
 Coming On Strong—Brenda Lee (Decca).
 Come On Up—Young Rascals (Ato).
 Uplight—Ramsey Lewis (A&M).
 Don't Be A Dropout—James Brown (Kings).
 I've Got To Do A Little Bit Better—Joe Tex (Dial).
 Mind Excursion—Trade Winds (Kama Sutra).
 Almost Persuaded No. 2—Ben Colder (MGM).
 Don't Worry Mother—McCoy's (Bang).

A blue dot denotes new entry.

BUBBLING UNDER

I Can't Make It Alone—P. J. Proby (Liberty)
 Help Me Girl—Eric Burdon (Decca)
 Flamingo—Herb Alpert (Pye)
 Last Train To Clarksville—Monkees (RCA)
 What Becomes Of The Broken Hearted—Jimmy Ruffin (Tama Motown)
 Domage, Domage—Engelbert Humperdinck (Decca)
 Who Am I—Pet Clark (Pye)
 Lora's Theme—Roger Williams (London)
 Ride On Baby—Chris Farlowe (Immediate)
 Cherry, Cherry—Neil Diamond (London)

NEW COMPOSITION BY

THE TOWNHEND GANG

JOHNNY OSCAR

RECORDED BY

Managed & distributed by Polydor Records for the Robert Stigwood Organisation Ltd.

reaction

591006

REG WILL HAVE TO MUMBLE!

THE hazards of being a top pop star can be far removed from the image of beer and skittles. Ask anyone who's ever had a hit and done the rounds of ballrooms, clubs and theatres. The Trogs are one of the latest groups to find how difficult things can be.

I spoke to Chris Britton in his hotel room at Wolverhampton just before he and the other Trogs went off for another concert on their tour with the Walker Brothers and Dave Dee, Dozy, Beaky, Mick and Tich.

After three hit records, sales of well over eight million throughout the world and a vast fan following, the Trogs have become part of the real pop biz scene. How I asked Chris, were they getting on with the other members of the clan?

"We don't get much chance to meet them," he replied. "We're living in suitcases. We only see other people in studios or when we go down to the Cromwellian for an evening. We've got on well with the people we have met though."

Chris added that the artistes on the tour were all getting along famously. Various members of various groups were wandering about in one another's dressing rooms and everybody had made friends from the word "go".

As "I Can't Control Myself" shouts into the RME's Top Ten and looks a likely challenger for the top spot, the Trogs have had to put up with a bit of undue criticism over the lyrics of the song. Were they content to continue recording songs written by Reg Presley?

"I don't see any reason why not, as long as he keeps coming up with songs we like," Chris told me. "We hope to have another LP out before Christmas, but we're not sure if we can make it. Reg is writing a lot of material but there's not a lot of time, we're a bit pushed."

How about the partial ban that was imposed on the record? Now it has been completely lifted in this country, it seems to have been taken up by the Australian Broadcasting Control Board. The Trogs are due for a tour there early in 1967.

"I don't think it will affect the visit," Chris replied. "I don't really know what the ban is. 'Newly Pressed' and 'Five O'Clock Club' banned it first here, but we aren't unduly worried. We were at the time."

"The lyrics aren't bad when you consider some of the other songs going round at the moment. Perhaps Reg pronounces his words too clearly. He'll have to mumble on the next one!"

RICHARD GREEN



REG PRESLEY (RM pic).

Violence HITS THE KOOBAS

IT is a world of violence. Thugs, crooks, muggers, pugilists, mobsters and drunks do molest and maim innocent people. However, despite the terror that violent scenes evoke, it's good to see that some people go to the rescue of someone in trouble.

STU LEATHWOOD of THE KOOBAS saw a girl being molested by a drunk in Hampstead and rushed over to help her. In the ensuing fight he suffered the loss of two front teeth, had to have seven stitches in his lips and has a black eye and a bruised head.

It's a hard price to pay for having suits.

BOB WOOLER and ALF GREGGICHEN entertained A & R men and a TV team at the Cavern last week. REMO FOUR a big success at the Flamingo club recently—the group tell me that they'll be back off to Germany in November.

JOHNNY GUS TAFSON in the recording studios recently—he's seeking a bass player for his new outfit which will feature drummers JOHNNY BANKS and DAVE PRESTON. KING-SIZE TAYLOR should consider re-recording "Never In A Hundred Years".

HOLLIES manager MIKE COHEN hopes to have both THE HOLLIES and THE SMALL FACES at the gala opening of his discotheque RAILS next month.

JIMMY STEPHENS tells me that his composition "Wharf 310" is fast

becoming a folk classic. FOUR PENNY MIKE WILSH spending a great deal of his spare time songwriting. Powerful new single from Manchester's POWERHOUSE. DAVID GARRICK is far more successful as a pop singer than as a manager. At one time he handled Mersey outfit ROY & THE DIONS. Whatever happened to CHICK GRAHAM?

Are THE UGLY'S Birmingham's leading group? It certainly seems so considering the amount of people they can draw locally. Unfortunately, they haven't hit the big time nationally, although they have been a smash hit in Australia. Their disc "Wake Up My Mind" reached the No. 2 position in Kangaroo-land, and their follow-up "It's Alright" also entered the top ten. Perhaps they could have maintained their success there and have achieved a Seekers-in-reverse story if they would have toured Australia. However, for some reason, they never followed up their hits, and perhaps it's too late to do so now as even fans in Australia have short memories. Generally, fans are aickle lot anyway.

This year the group toured Denmark, Sweden, Finland and Germany, they've begun to establish their name there — let's hope they can do the same here. After all, Birmingham needs another prestige group following the demise of THE MOODY BLUES.

PAUL RITCHIE & THE CRYING SHAMES should whip out another disc as soon as possible. E.M.I.

bill herry

UP NORTH

A & R man PETER EDEN unsuccessful in his attempt to find new talent to record on his recent trip to Liverpool. Emigrate to London RORY STORM, we need a colourful personality like you. RORY STORM's sister IRIS now part of double act with hubby SHANE FENTON on cabaret circuits. JOHNNY SANDON still going strong — note to Peter EDEN, STEVE ROWLAND, PETER SHELLEY — here is a singer with hit potential, but no recording contract.

Really talented Manchester outfit THE RICHARD KENT STYLE have new disc on the market — they could benefit from a season in a West End club and prove that the North can produce a great small band sound.

DOWN SOUTH

ROGER EASTEBRY is a person who really promotes artistes he has faith in — and he's currently raving about a new discovery — Gravesend singer RAY FRENCH. An Agency on the up-and-up: Terry Gates Productions, Booker CYRIL WAYNE recently took over the running of the Agency and in one week they signed up a dozen artistes. Acts on their books now include THE LONDONAIRES, SHAYNE GRAY, VAN DOREN, TINA, THE KIRKBYs, RICK WAYNE and HELEN BRAILEY. The Agency has booking rights to the Flamingo Club, intends to sign up some British Top 20 artistes and are bringing over top-line American artistes for British tour.

AFTER recording for U.S. Columbia for five years, Bob Dylan may change labels to Capitol. Roger Miller revives Elvis Presley's first hit "Heartbreak Hotel" for his new single. Byrds manager reported to have taken out a million dollar insurance policy at Lloyds against loss of the Byrds to outer space. U.S. comedian Soupy Sales who made the American charts last year with "The Mouse" stars in the forthcoming film "Birds Do It". Pye records sent out a hand-out on the Chantays saying they were formed two years ago — in fact "Pipeline" was in the charts in 1962. Bobby Hebb's "Sunny" now an official million-seller. according to his manager Al Grossman, Bob Dylan will not be available for personal appearances until March 1967. long may the ghost of "A Whole Scene Going" live on in such programmes as "The Genuine Dud". Sonny & Cher almost definitely coming here in December for the British premiere of their film. Ray Williams spent the weekend in New York finalising business deals. first appearance of the Potatoes at the Cromwellian next Monday for the finals of the National Bread Competition. Ray Charles 20 years in show business marked by a special 'Billboard' supplement. Roy Orbison's "Lana" top in Israel. last Thursday's 'Top Of The Pops' was a distinct anti-climax after the Discotheque scene in "United" which of the two early Beatles sound discs will go highest—the Monkees "Last Train To Clarksville" or the Easybeats "Friday On My Mind"? Diane Ferraz and Nicky Scott have split up after her husband objected to recent publicity the duo received. Gary Leeds has written the sleeve notes for the next Hollies LP. Dave Dee, Dozy, Beaky, Mick and Tich's next album likely to include "The Loos of England".

Ken Dodd's BBC-Light series being repeated on the Home Service as from this Saturday. former CBS promotion man Roger Eastebry, now with Arthur Howes, has placed his first two signings with Pye and EMI.

Paragon's decor becoming hallucinatory. Gaby Sturmer actually seen drinking tomato juice. Stevie Winwood plays organ on a Spencer Davis "A" side for the first time on their new disc — why two Varabonds LP's on the same day? Lulu likely to remain with Alan Price for her next single. P. J. Proby's tremendous new single "I Can't Make It Alone" is over four minutes long. there's a naughty seven letter word on the Yardbirds new record. Beverly thinks she was born seventy years too late. Continental TV plans for Tomorrow's People. Manfred Mann's first Fontana LP is "As Is" out tomorrow (Friday). disturbing rumour that Terry the Pill has been elected Mayor of Majorca. Danny La Rue in "Desert Island Discs" on Monday — which pop writer thinks he's Luke Jarvis? Perhaps Millie Martini could have a shot at reading the weather forecast.

Beatles, Small Faces, Trogs and Who gaining ground rapidly in RM points table—Crispian St. Peters and Bob Dylan slipping in new Bachelors single overdue. "Whole Lot of Women" on the new Cliff Bennett EP is the Impressions' version, not Marvin Rainwater's Polydor's Cream handout amusing.

Southend group the Fingers claim to play psychodelic music. Peanut's newie is from "Pet Sounds". Peter Green's guitar playing with John Mayall very good. Ken Dodd's "It's Love" is adapted from an Italian song. Peter Murray introduces "Housewives' Choice" next week.

STONES TOUR COMMENT

IN last week's Record Mirror (week ending October 15) an article appeared by staff writer Richard Green under the heading "The Aftermath Of The Stones Tour". In this article a quote attributed to Jeff Beck of the Yardbirds was included which was erroneous and misleading. The Record Mirror now issues the following statement as an apology to the Rolling Stones for the considerable offence this has caused them.

The comment by Jeff Beck as told to Richard Green that two girls were paid to run on the stage at the Albert Hall, contains no element of truth whatsoever. It was a completely meaningless and we now know untrue statement made by Beck. Both Richard Green and the Record Mirror wish to extend their sincerest apologies to the Rolling Stones for having reported and published the offending statement.

BREAKING BIG!!

<p>I DONT CARE</p> <p>Recorded by LOS BRAVOS</p> <p>on Decca F 22484</p>	<p>MARBLE BREAKS</p> <p>IRON BENDS</p> <p>Recorded by PETER FENTON</p> <p>on Fontana TF 748</p>	<p>MY UNCLE USED TO LOVE ME BUT SHE DIED</p> <p>Recorded by ROGER MILLER on Philips BF 1516</p>	<p>I WANNA BE FREE</p> <p>Recorded by THE V.I.P's</p> <p>on Island WI 3003</p>
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