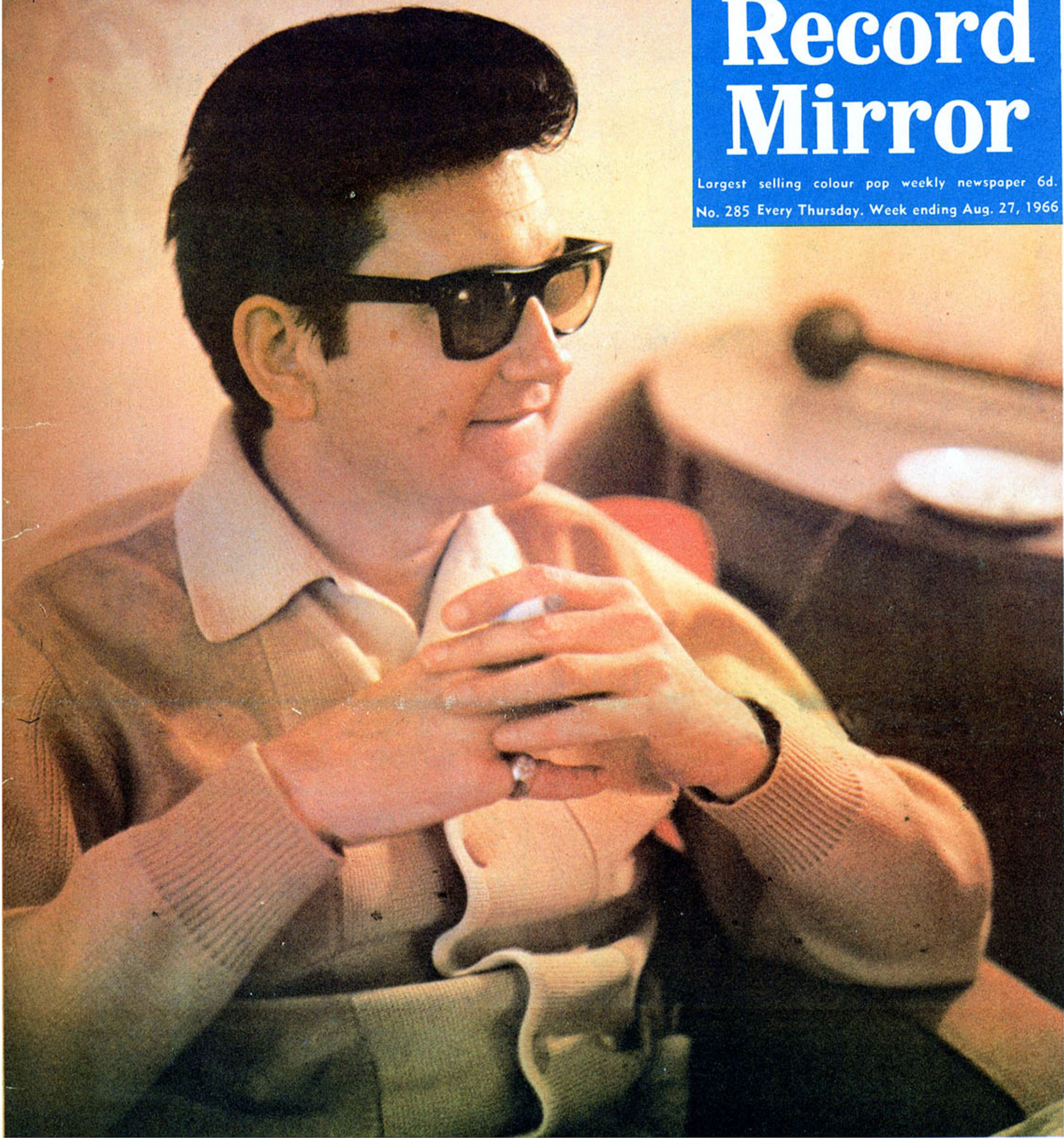


# Record Mirror

Largest selling colour pop weekly newspaper 6d.  
No. 285 Every Thursday. Week ending Aug. 27, 1966



ROY ORBISON (RM pic. Dezzo Hoffman)



INSIDE THIS WEEK . . .

**Stones U-S tour pix**

**FOUR TOPS COLOUR**

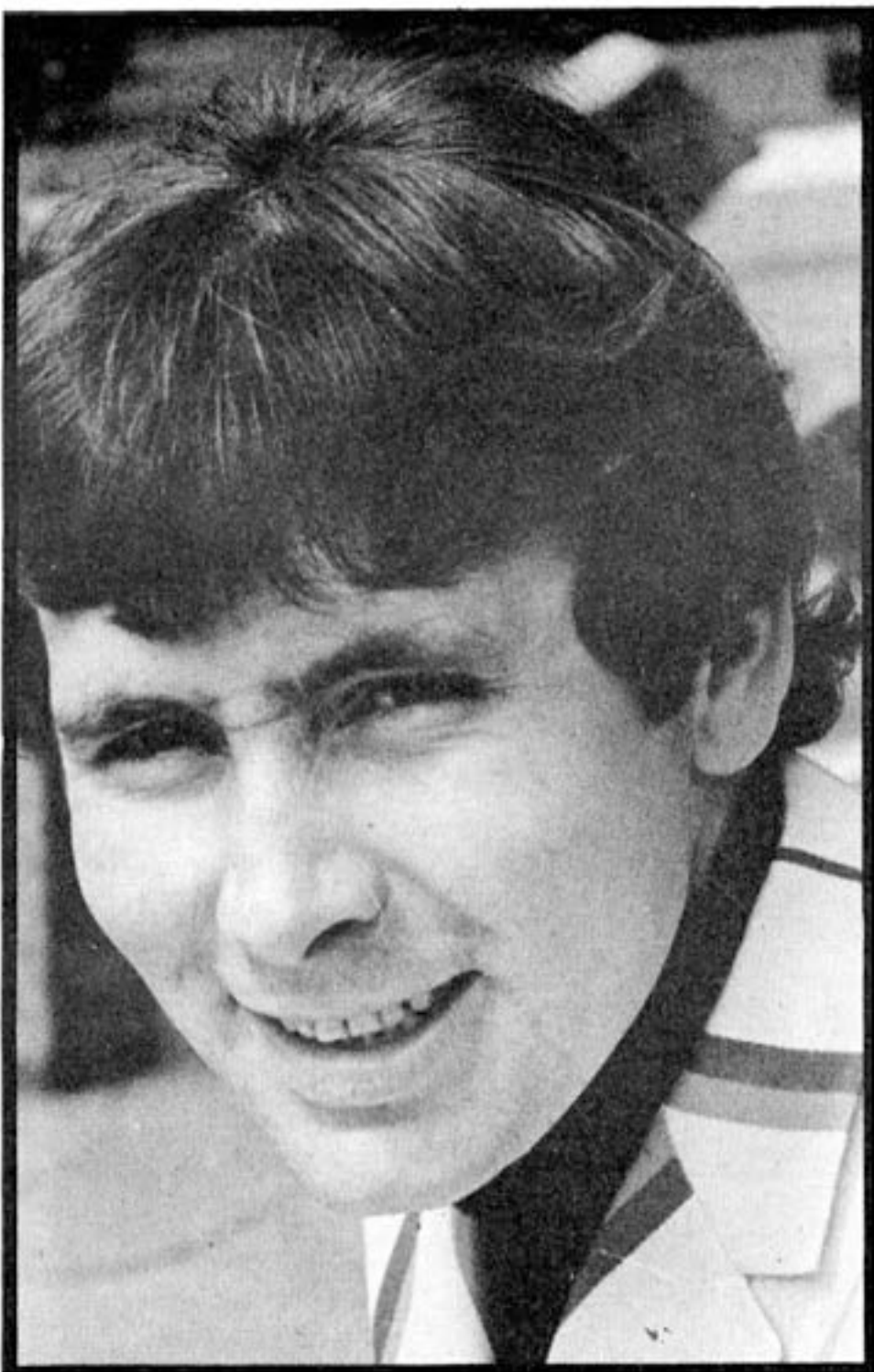
**John Lennon—U-S interview**

**DAVID & JONATHAN COLOUR**

**Manfreds exclusive**



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



REG PRESLEY, lead singer and songwriter of the Troggs. A reader complains about the feature in last week's Record Mirror by Troggs manager Larry Page.

## MUST THE TROGGS KEEP THEIR 'COUNTRY BOY' IMAGE?

THIS letter is to commiserate with the Troggs having such a single-minded manager. It seems clear that Larry Page is trying to mollycoddle the boys and govern their lives. He says he wishes to keep them out of the London in-scene for fear of harming the country boy image. Seems to me he is doing more harm than good, for eventually they must break away. He says they are "nice" boys but this is a poor use of an adjective — it underates them especially in the case of Chris. We'd like to hear more about them as individual characters not just a music-producing pop group.—Alex Hunt, 41, Woodstock Road, Golders Green, London, N.W.11.

### DAVE'S FADE

SO Dave Clark is in America again. It isn't surprising that his records don't sell when he is never in Britain. Has he forgotten it was the British fans who made him? If "Glad All Over" and "Bits And Pieces" hadn't gone to the top, where would he be now? In an article in Record Mirror in January, Dave told Peter Jones "We'll surely be doing a big tour of Britain in March". What happened, Dave? In the words of one of your own songs, "You Don't Try Too Hard".—Richard Haynes, 330, Long Lane, Bexleyheath, Kent.

### JOE'S VIEWS

CAN I state my views on the Anti-Beatle uproar — I speak as someone in the record industry for eleven years and with no connections with the Beatles except complete admiration. I feel some Americans were waiting for an opportunity to try and squash the fantastic popularity of the Beatles. The Beatles' helped to change American domination of the charts and opened the doors for hundreds of other artists to benefit with their talents in other parts of the world. The American industry now feels the pinch. I'm sure each talented member of the Beatles blesses the day Epstein, Martin and EMI worked with them to create the greatest achievement that ever happened in the record industry and I'm sure they all have faith in God as anyone else. What shocks me is that supposed Christian men can pose for pictures burning Beatle LP's and the Ku Klux Klan can say they will destroy Beatle success. The Beatles have proved their worth and worked hard to gain for this country millions of pounds—and given wonderful music to gladden the hearts of people. No one can

# Record Mirror

EVERY THURSDAY

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

## In brief . . .

MR. RUSSELL, 67 Old Bromley Road, Downham, Bromley, Kent: What has everyone got against Bobby Vee? Surely nobody regards him as a poor man's Buddy Holly—he has a style of his own. Please write and tell me where you think Bobby has gone wrong.

SIMON BROAD, Little Barn, The Green, Rottingdean, Sussex: Watching a recent "Juke Box Jury" I noticed that Simon Lee saved the programme from complete disaster. Roll on the day when the jury consists of four disc-jockeys or four up-to-date singers. Or we'll get George Brown, Enid Blyton, Mrs. Thursday and the Epilogue producer giving the next Beatle record a "miss".

DEL GRAINGER, 315 Honicknowle Lane, Plymouth, Devon: Only reason Del Shannon has been missing from the charts is that buyers can't make up their mind whether to buy value or trash. Del would be back if people bought music-and-value instead of trash like Napoleon XIV.

GEOFFREY RANDALL, 14 Vicarage Road, Southville, Bristol 3: Though Dylah's new LP is very good, I'm still only ten songs better off. After sacrificing half my flippin' wages. Not necessary, surely, to put four previously released songs on it. Without them, all the songs could have been on one LP instead of a double-album set.

DEREK BRANDON, Assistant Editor, Soul Magazine, 46 Leighton Road, Ichen, Southampton: "Barefootin'" is not Robert Parker's first record. I have his "All Nite Long Parts One and Two" on the tiny New Orleans label RON 327. Hope you don't mind me mentioning it.

## TOLERANCE

I'VE been reading music journals for years and notice an increasing tendency for music to be treated as something much more than a form of entertainment, which it surely is. This is evidenced by the ever-increasing number of inane and uninteresting letters on the subject of the writer's favourite stars. I favour R and B or Soul or whatever you want to call it, because I find it pleasing to the ear, and also has a deeper meaning. I don't force my opinions on other people or suggest that because their taste happens to be different to mine that it is inferior. I don't like cover versions but people have a free mind and will probably choose the version they like best. Music is purely a matter of taste and personal opinion. Seems that a lot of people could take a lesson in tolerance.—John Goldman, 33 Riddlesdown Avenue, Purley, Surrey.

## NEVER SPEAK ILL . . .

I T broke my heart to find the late Jim Reeves being so cruelly treated by the Juke Box Jury panel. They showed no respect whatsoever towards an artist who put his whole heart into a song such as "Distant Drums" . . . surely destined to be a big hit in this country. Never has an artist been so badly treated. But only his fans can hit back and the pleasure is mine.—Philip Cale, 101 Shrubbery Street, Kidderminster, Worcs.

## AN OUTSTANDING SOUNDTRACK ALBUM UNITED ARTISTS RECORDS Sulp 1147 ULP 1147



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## Cliff Bennett tells of a cold German street, and how it led to a hit song.

TWO young English musicians were settling themselves in the back of a taxi late one night in Hamburg when the door flew open and a large German gentleman entered demanding that they vacate the vehicle. He was told in no uncertain manner — and in fluent German — exactly where he could take himself by one of the youths, but the driver became patriotic and decided to accept the latecomer's fare instead.

Outside in the cold street, Paul McCartney and Cliff Bennett spent several uncomfortable minutes deciding what they would do if they ever met the intruder again. Cliff thought it was funny that Paul's fluent German had done them no good.

That all took place four years ago and the most recent time the two met again was in a London recording studio where Cliff and the Rebel Rousers were putting the finishing touches to "Got To Get You Into My Life". With Paul as the a-and-r man! "Nobody really knows that Paul produced the record", Cliff told me between rehearsals for an (ironically) German TV show. "He told me they'd write a number for us, but we never got anything so when we were on tour together in Essen, I went into their dressing room and said: 'Oi! What about this song then?'

"Paul said they had just been talking about me and Brian said they had a number they thought would suit us. They got a copy cut from the acetate of the LP and had it flown out to us. When we got back to England, Paul came to the studio to produce the record. He was very calm about it, but when I was singing, he encouraged me by standing there and waving his arms about, egging me on.

"He phoned me up the next morning after I'd put my voice on the track and said I could do better than that. I knew I could, so we went back to the studio at eight in the morning and he got me to do it again 'til he was satisfied.

"People are going to say we're jumping on the bandwagon I suppose, but we wouldn't have done it if it hadn't suited our band. We're not thinking about a follow-up yet, I'm waiting 'til Paul gets back from America to see what he says about this one."

A blast from the past in the shape of Roy Young appeared and reminded Cliff and I that Jerry Lee Lewis is coming over in October.

"He should stop playing all these Mickey Mouse places and do a decent tour instead, then he'd do a bomb," Cliff suggested, "I saw him at the Rikki Tik last time and there was hardly anybody there. They



CLIFF BENNETT — his first big hit since "One Way Love", with the powerful "Got To Get You Into My Life".

should put him out in Birmingham and Swansea and places like that in concerts. I'm going to ask our manager to hold a sort of party/reception for him when he gets here. We could invite all the old rockers along."

Taking up the theme, Roy said: "Yeah, Don Lang, Vince Taylor, Josephine Douglas, Bob Miller, Jess Conrad, Jackie Dennis, Laurie London and all that crowd, I'd like to see it".

Who wouldn't?

RICHARD GREEN



# JOHN-'WHY I APOLOGISED'

**O**NE months'-old series of quotes from John Lennon, re-stated in America, triggered off pop music's biggest row. A million-plus words have been spilled arguing the rights and wrongs of his views on the Beatles and Christianity. And, of course, John eventually expressed regret at the turmoil.

But he didn't apologise in the strict sense of the word. He would never do that over actually holding personal ideas and theories. But for all those who still wonder exactly what he DID say at the Press reception in America, here are some DIRECT quotes from Lennon, as from the Washington Post...

"I can't express myself very well, that's my whole trouble. I was just saying, in my illiterate way of speaking, what I gleaned from Hugh J. Schonfield's book *The Passover Plot*. It was about how Christ's message had been garbled by disciples and twisted for various selfish reasons by those who followed—to the point where it lost validity for many today.

"Actually if I'm going to blame anyone, it's myself for not thinking what people a million miles away were going to say about it. I've just had a reshuffling of all the things pushed into my head. I'm more of a Christian than I ever was. I don't go along with organised religion and the way it has come about. I believe in God, but not as one thing, not as an old man in the sky. I believe that what people call God is something in all of us. I believe that what Jesus and Mohammed and Buddha and all the rest said was right. It's just that the translations have gone wrong.

"Jesus says one thing and then all the clubs formed telling their versions and the whole thing gets twisted. It's like a game of having six people in a line and I whisper something to the guy next to me, maybe, 'love thy neighbour', or 'everything ought to be equal'. By the time it gets to the end of the line it's altogether something else.

"At school, for me religion was normal Church of England, Sunday School and Sunday church. But there was actually nothing going on in the church I went to. Nothing really touched us. Then I was an atheist. And then came the Beatles. We've been mushroom grown, forced to grow up a bit quick like having 30-40-year-old heads on 20-year-old bodies. We have to develop more sides, more attitudes. If you're a bus-man, you usually have a bus-man's attitude. But we had to sort of be more than four mop-heads up on a stage. We had to grow up or we'd have been swamped.

"And so I apologised. It was through being committed to things outside myself. If I were at the same stage I was five years ago, I'd have shouted that we'll never tour again and packed myself off and that would be the end of it. Lord knows I don't need the money.

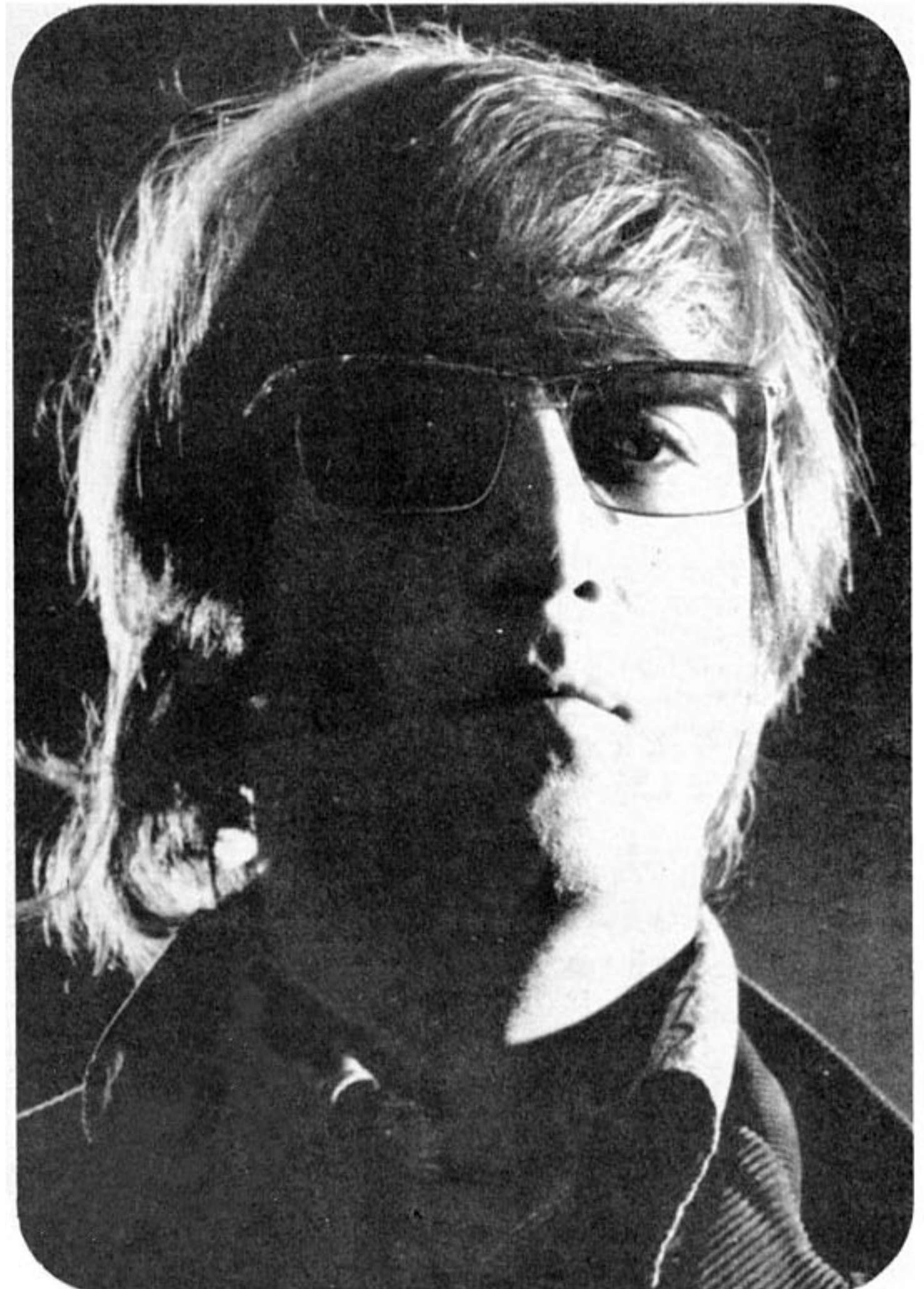
"But when they started burning our records... that was the real shock, the physical burning. I couldn't go away knowing that I'd created another little piece of hate in the world. Especially with something as uncomplicated as people listening to records and dancing and playing and enjoying what the Beatles are. Not when I could do something about it.

"If I said tomorrow I'm not going to play again, I still couldn't live in a place with somebody hating me for something irrational.

"But that's the trouble with being truthful. You try to apply truth talk, although you have to be false sometimes because the whole thing is false in a way, like a game. But you hope sometime that if you're truthful with somebody they'll stop all the plastic reaction and be truthful back and it'll be worth it.

"Yet everybody is playing the game and sometimes I'm left naked and truthful with everybody biting me.

"It's disappointing." **PETER JONES**



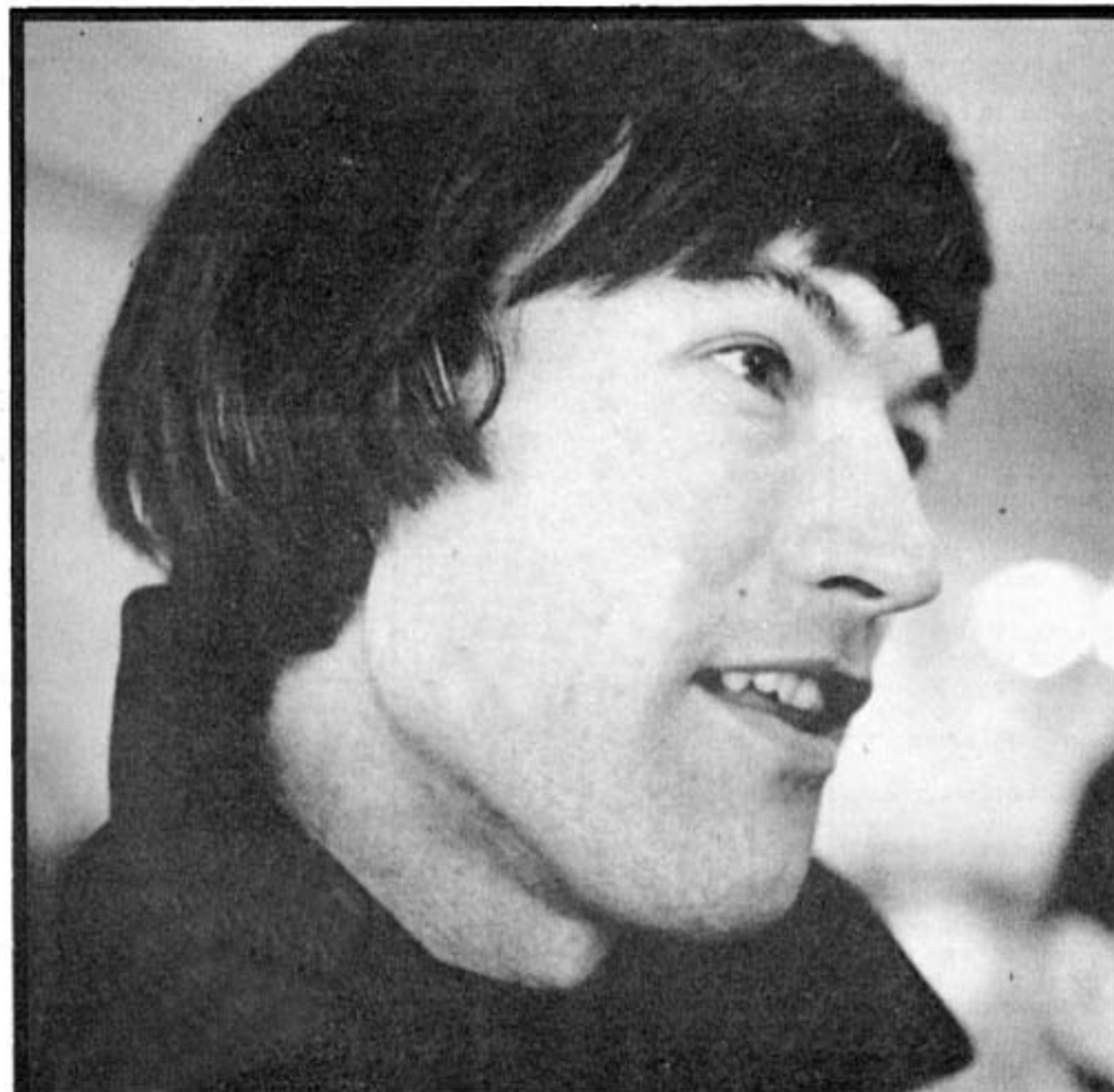
JOHN LENNON — reports in U.S. trade papers say that this tour may be the last nation-wide tour by the Beatles in America, due to the reluctance of promoters to guarantee immense monetary advances.

**“**It seems to me to be an irresponsible move at this point when people can take exception to this thing. I think this was not Mr. Orbison's intention. It was a lack of foresight on somebody's part.

"Somebody had to decide to release 'It's Too Soon To Know'. I would have thought that they were ill-advised to put it out at this point. If he recorded it three months ago, he may have recorded it when Claudette was away. If they have had it for some time, it is very bad to issue it now. It can't be difficult for him to find a good song."

David Jacob's, expanding on his recent "Juke Box Jury" comments on the issue of Roy Orbison's latest single.

**”**



DAVE BERRY (RM Pic.)

## 'Of course my Mother likes my record' says Dave ...

**D**AVE BERRY is one of those people who is highly regarded in their home country, but who seem to be constantly popping off abroad for shows. Certainly, in places like Holland and Belgium, Dave is THE big thing and he had just completed negotiations for yet another overseas trip when I met him.

"Yeah, I do earn a lot on the Continent," he agreed. "What I usually do is a one-day festival or something like that. They put up a big marquee and make it into a big event with stalls and everything. You can get as many as seven thousand people at one show like that.

### GOOD POLICE

"A lot of different people like my songs there, some just want to shake your hand and pat you on the back and say 'hello' when you get to the airport. There's good police security, but with seven thousand kids in one place it sometimes gets too

much for them and they rush the stage and try to grab hold of you."

Dave has never, surprisingly, been to America. Not even for a holiday or for some promotional work. I asked him if he would like to go there.

### 'THAT'S MY BOY'

"I wanted to about a year ago, yes, but I'm not keen now," he told me. "I've heard such a lot of bad reports lately — people losing a lot of loot and being conned out of their money."

Dave has made it back to the top ten after quite a while and the number that has taken him there is rather out of character with his usual choice of song. How does his own mother regard "Mama"?

"My mother likes it, but mothers like songs because it's her son whose making records, not because they're hits. 'That's my boy on tele'. And you wave and say 'Hello, Mum'.

"It was embarrassing once be-

cause when they played 'Mama' on 'Juke Box Jury' they showed all old women about 55 or 56 instead of young girls like they usually do. On that programme the people say 'I think that'll be a hit because half way through I noticed the kids' feet needed washing'."

Before long, there will be another Dave Berry single out and his new LP — only his second ever.

### SONGWRITING

"I do songs about three weeks before they're needed," he revealed. "I don't cut them in the can and keep them for later. All the tracks on the LP were done for singles, but the next single might be one called 'Diana Goodbye' which Geoff Stephens has written. He wrote 'The Crying Game' as well.

"Ray Davies said he was going to do some songs for me, but he hasn't rung me up yet. He wrote 'Strange Effect'. It was funny with that number — people think it was a big hit, but it never got far in the charts. I was talking to the Magic Lanterns and they said everybody knows 'Excuse Me Baby' but that wasn't a hit either. People hear these records a lot and think they were hits, but half the time they weren't." **RICHARD GREEN**



# classified & SMALL adverts

## records for sale

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Large quantities of every good SUN disc available, many rare ones. Over 1000 singles. This Saturday 11 a.m. - 2 p.m.  
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**RECORDS BOUGHT.** Post to us. Cash by return. Silverdale, 1142-6 Argyll Street, Glasgow.

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**ROCK AND ROLL Sale.** Including "Who's Who in R & R," "R & R Yearbook '57." S.a.e. P. Alford, 30 Crwys Road, Cathays, Cardiff.

## penfriends

**PENFRIENDS** at home and abroad. send S.a.e. for free details.—European Friendship Society, Burnley, 504

**JEANS INTRODUCTIONS.** 16 Queen Street, Exeter, 17 to 70. Worldwide successful romances.

**ROMANCE OR PENFRIENDS.** England / Abroad. Thousands of members. Details World Friendship Enterprises, MC74, Amhurst Park, N.16.

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**MARY BLAIR BUREAU.** Introductions everywhere. Details free.—43/52 Ship Street, Brighton, 523

**FRENCH penfriends,** all ages from 12 to 21. Send s.a.e. for free details.—Anglo French Correspondence Club, Burnley.

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

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

**CHARLIE CHESTER CLUB.** Northern girls 18/21 wanted urgently as penpals for servicemen — Josie Veen, 49 Tunley Road, Tooting, London, S.W. 17.

**FREE INSERTION** in our newest penpals magazine! Send for your copy price 3/- — C.S., 2 Sutton Avenue, Biggleswade, Beds.

## fan clubs

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

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

**ROLLING STONES' FAN CLUB.** S.a.e. Annabelle Smith, 1 Little Argyll Street, W.1.

**THE ANIMALS' OFFICIAL FAN CLUB.** S.a.e. 39 Gerrard Street, W.1.

**STEVIE WONDER Fan Club.** S.a.e. 7 Hill Top, London, N.W.11.

**VAGABONDS Fan Club.** S.a.e. Wendy Young, 92 Offord Road, N.1.

**LITTLE RICHARD Official Club.** Details s.a.e. 74 Roberts Road, Leicester.

**ZOOT MONEY'S Big Roll Band Appreciation Society.**—S.a.e. Brenda Belcher, 152 Short Heath Road, Birmingham 23.

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## songwriting

**LYRICS WANTED** by Music Publishing House — 11 St. Alban's Avenue, London, W.4.

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## announcements

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The price for classified advertisements is 9d. per word pre-paid for all sections.

Advertisements should be submitted by Thursday of the week preceding publication. All advertisements are subject to approval by the publishers.

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Read what a student from the University of Liverpool has to say about MASCOPIL: "Please send me a supply of MASCOPIL... a friend has asked me to thank you for your product as it has cured his ACNE in 2 months whereas a 2-year treatment at a hospital had failed." For a descriptive leaflet and a 30-day treatment just send 8/6 (post free) to:

**CROWN DRUG CO.**  
(Manufacturing Chemists—Est. 1906)  
(Dept. RM 2), BLACKBURN

# BEACH BOYS HERE IN NOVEMBER

**THE Beach Boys** arrive in London in early November for a concert tour. The first date is at Finsbury Park Astoria on November 6.

The following day, they attend a Press conference. They cross London on November 8 for a concert at Tooting Granada. Their itinerary will also include TV work and probably radio and personal appearances.

The group will also play at Leicester De Montfort (9), Leeds Odeon (10), Manchester Odeon (11), Cardiff Capitol (12) and Birmingham Theatre (13).

Before coming to Britain, the Beach Boys will visit Germany, Sweden, Austria, Denmark and Holland and play at Paris Olympia on October 25.

## WALKER TOUR DATES

The Walker Brothers, Dave, Dee, Dozy, Beaky, Mick and Tich and the Trogs undertake a major British one-nighter tour together beginning in October.

Not all the dates are yet set, but it is certain that it will begin at East Ham Granada on October 1. Then it visits Leicester De Montfort (2), Chester ABC (3), Wigan ABC (4), Glasgow Odeon (5), Dundee Caird (6), Edinburgh ABC (7), Stockton ABC (8), Leeds Odeon (9), Wolverhampton Gaumont (12), Manchester Odeon (13), Newcastle City Hall (14), Sheffield Gaumont (15), Coventry Theatre (16), Tooting Granada (18), Walthamstow Granada (22), Derby Odeon (23), Gloucester ABC (27), Cardiff Capitol (28), Birmingham Odeon (29), Liverpool Odeon (30).

It begins November at Exeter ABC (2), then plays Plymouth ABC (3), Bristol Colston (4), Hammer-smith Odeon (5), Ipswich Gaumont (6), Portsmouth Guildhall (9), Luton ABC (10), Bournemouth Winter Gardens (12) and Finsbury Park Astoria (13).

## SHEA REPEAT

The Beatles appear on BBC-1 on Saturday night in a repeat of their 1965 concert at New York's massive Shea Stadium.

The programme will go out between 6.15 and 7.05. Later in the evening, BBC-1 screen a Joan Baez spectacular. Her guest on the programme is Donovan.

The second "A Man And His Music" show starring Frank Sinatra is likely to be shown here in January. The first was seen in April. Frank's daughter, Nancy, also takes part in the show.

## ORBISON FILM

Roy Orbison has been busy with his friend Bill Dees for the past few weeks writing songs for "Fastest Gun Alive" — Roy's first feature film. Ten of the twenty songs have been selected and recorded for the sound track.

Three of the songs are "Fastest Gun Alive", "River" and "Whirlwind." They are expected to be included on an LP from the film which is scheduled for release some time next year.

To prepare for the part, Roy has been wearing contact lenses for three weeks. The lenses have been specially tinted for him.

The MGM film goes into production on September 7 and has a provisional release date in England set for early February. It is being shot in Culver City and directed by Micky More. Co-starring is Mary Ann Mobley who has been Miss America for three years.

## HIPPODROME TALENT

Nancy Sinatra, Dusty Springfield, the Searchers, Paul and Barry Ryan and the Everly Brothers are among the stars taking part in Rediffusion's "Hippodrome" which comes to British screens on September 26. The first of the 55-minute long shows features Lisa Minelli and the following week (October 3), the Everlys and Dusty, Freddie and the Dreamers, Woody Allen and Libby Morris feature on October 10.

Other guests include Nancy Sinatra and Paul and Barry Ryan (17), the Searchers (24), the Joy Strings and Jimmy Dean (31), the Dave Clark Five and Trini Lopez (November 7), the Zombies and Allen Sherman (14). On Boxing Day in the final show, Gerry and the Pacemakers and Jane Morgan appear.

## BRAZIL SONG FESTIVAL

The first ever International Festival of Pop Songs is being held in Rio, Brazil, from October 22-30, with twelve nations taking part. Representing Britain as song-writer is Les Reed, who will attend with lyricist Mitch Murray, and they have selected Wayne Fontana to sing for them their newly-written entry.

Six of the twelve entries will go forward to the finals on October 29 — and a television production will be built around the winners the following day, followed by international release of the winning record. The winning writer will get £2,000 and the winning singer £1,000. Judges include Henry Mancini and Burt Bacharach.

Note: Les Reed opens his new recording studios in Highbury, North London, on November 1. A reconstruction of an old Church, the main studio has room for eighty musicians.

## SONNY'S LOOKING FORWARD TO BEING WON...

**NINETY** minutes after he landed at London Airport, Sonny was on the 'phone to me on Monday morning asking what was going on around the London scene. Cher was still too tired after their flight from Hollywood to move from her chair.

"I've been so damned busy, it's been unbelievable," Sonny said. "I've been on the movie for a year solid. I've been writing, but it's all been for the movie, there's been no time to write for records. When we get back to the States, I'll start on that."

Sonny told me that on the flight, they watched "Big Hand For A Little Lady"—a film that's titled "Big Deal At Dodge City" here—and mention of a little lady, prompted me to ask about the furore surrounding "I Feel Something In The Air".

"In America, they won't play the song, which just shows how silly they are, how far behind other countries," Sonny stated. "It's a beautiful thing, it's just part of life. People accept that sort of thing. At least it's been played here and left to people to make up their minds about it."

He confirmed that he wasn't likely to be doing any, more solo recording.

"I never planned to, unless a song happens to come up that was perfect. I'd rather just do Sonny and Cher or Cher," he pointed out.

Sonny said he was looking forward to speaking to some lucky Record Mirror readers who had won our competition. We weren't able to know the winners that soon, as we have been snowed under with replies. But next week, we'll print the results and more news on the dynamic duo.

Radio Caroline dee-jay Rosko has been signed to compere Sonny and Cher's second concert at Finsbury Park Astoria tomorrow (Friday). **RICHARD GREEN**

# PLACES & FACES

## CLIFF BENNETT AND THE REBEL ROUSERS

September 9—Scunthorpe FC, 10—Bridlington Spa Royal Hall, 11—Bexley Black Prince, 15—RAF High Wycombe, 16—Harpenden Public Hall, 17—Ramsey Gaiety, 18—Greenford Starlite.

## CREAM

September 1—Southampton, 2—Manor House, 4—Windsor Rikki Tik, 5—Garston, 7—Farnborough Town Hall, 9—Folkestone, 10—Birmingham, 11—Stockport, 16—Hitchin.

## HOLLIES

September 1—Bristol Locarno, 2—Wigan Casino and "Five O'Clock Club", 3—Buxton Pavilion, 4/10—Stockton Fiesta.

## MINDBENDERS

September 3—Douglas Palace, 4—Manchester Oasis, 9—Scunthorpe, 10—Wolverhampton Civic Hall.

## SMALL FACES

September 1—Barrow On Furness Public Hall, 3—Northwich Memorial Hall, 4—Blackpool South Pier, 6—Shepton Agricultural Show, 7—Furley Orchid, 10—Hinckley St. George's, 11—Blackpool South Pier.

## WHO

September 1—Coventry Locarno, 2—Basildon Locarno, 3—Grantham Drill Hall, 4—Manchester Elizabethan, 6—Ilford Palais, 7—Stevenage Locarno, 9—Felixstowe, 10—Bedford, 11—Hassocks Downs Hotel.

# NEWIES FROM SUPREMES, S & G, SEEKERS & CRISPIAN

**S**IMON and Gartunkel's current American smash hit "The Dancing Conversation" is released here by CBS on September 2. Out the same day is the Supremes' U.S. hit "You Can't Hurry Love" (Tamla-Motown).

Australia's Seekers have another Tom Springfield number in "Walk With Me" (Columbia) and on Decca Crispian St. Peters tries for three hits in a row with "Changes", James Brown sings "Money Won't Change You" (Pye Int.).

The Fortunes' newie is "Is It Really Worth Your While" (Decca) and on the same label, Spain's Los Bravos sing "I Don't Care".

Other September 2 releases include: DECCA — Mike Hamilton's "The Time is Over", the Newells' "Today", Paul Ritchie and the Crying Shames' "September in the Rain" and the Midnight Shift's "Saturday Jump".

VOCALION—Brian Coll and the Plattermen's "Blazing Star of Athens", RCA—the Sidekicks' "Suspicious", LONDON — Neil Diamond's "Cherry Cherry" and Love's "Seven And Seven Is". CORAL—Dick Roman's "Green Years".

CBS — Tony Jackson's "Follow Me", Andy Williams' "In The Arms of Love" and Bob Miller and the Millermen's "No Goodbyes". FONTANA — Tinsley Orchestra's "Theme From Scheherazade Opus 35", Ray Fell's "Player Piano" and Manchester's Playboys' "I Feel So Good".

MERCURY — Lesley Duncan's "Hey Boy" and This And That's "Someday", ATLANTIC — Loretta Williams' "Baby Cakes", POLYDOR—the London Jazz Four's "Norwegian Wood" and the Cymrons' "I Can See You".

COLUMBIA — Tony's Defenders' "Since I Lost You Baby", the Sheiks' "Missing You" and David Houston's "Almost Persuaded". CAPITOL—Lou Rawls' "Love Is A Hurtin' Thing" and Nancy Wilson's "You've Got Your Troubles"/"Uptight", HMV — the High and the Mighty's "Tryin' To Stop Cryin'".

LIBERTY — Slim Whitman's "A Travellin' Man", STATESIDE—Norma Tanega's "Bread" and Daryl Banks' "Open The Door To Your Heart", TAMLA-MOTOWN—Marvin Gaye's "Little Darling (I Need You)", VERVE — Howard Tate's "Ain't Nobody Home", PARLOPHONE—the Checkmates' "Everyday is Just The Same".

PICCADILLY—Peter Nelson's "A Little Bit Later On Down The Line", CAMEO—Chubby Checker's "Hey You" Little Boo-Ga-Lo", REPRISE — Keely Smith's "The Wonder Of You" and Charles Aznavour's "There Is A Time".

## NEW PORTABLE RECORD PLAYER

The Cathy McGowan Dansette Transit record player weighs only nine pounds and is thus simple to carry to parties, beaches, et al. It plays four speeds and comes in two models—mains/battery selling at 25 gns. and mains/portable at 19 gns.

There's plenty of volume and the machine will play six records without changing. It has separate tone and volume controls and the BSR mini changer specially styled for Dansette with a double stylus. It will play for up to 35 hours at full volume on six HP2 Ever Ready batteries.

## MOODY BLUES FOR EUROPE

The Moody Blues are set for visits to France, Holland and Belgium during the next few weeks and are currently preparing a new single and LP.

On August 28, they fly to Paris for the "Music Hall De France" TV shows and on September 10, play a concert near Amsterdam and do another TV show. The following day (11), they move to Brussels for more TV work.

Their next LP, tentatively titled "Lookout", should be ready for October release and a single, probably self-penned, will follow shortly. Their British dates include Tenbury Wells Riverside (September 3), Bexley Black Prince (4), Trent Bridge Rowing Club (18), recording "This Must Be The Place" (21) and "Saturday Club" (24).

## CLIFF'S HIT—U.S. RELEASE

Cliff Bennett's hit record "Got To Get You Into My Life" has been released in America on the ABC label. He hopes to record a follow-up when the Beatles return from their current tour of the U.S. Cliff and the Rebel Rousers fly to Hamburg on Saturday for a nine-day stint at the Star Club.

## CASH CONTRACT

Disc jockey Dave Cash has signed a £25,000 contract with Chris Peers of West End Promotions. The contract for the 23-year-old Canadian is for five years.

## CHARLES' LABELS

Charles Aznavour recordings are released in Britain by a number of labels — not just Philips, as incorrectly stated in Record Mirror last week. The situation is that he records French songs for Barclay in France — which have so far been out on Philips and Decca and are now on Ember (they brought out a French language single last week). For English songs, he is with Reprise in England. Out soon: a new English single (Reprise) tying up with the Aznavour, Albert Hall concert, September 4... and an LP from Philips.

## CREAM BREAK MARQUEE RECORD

The Cream broke the house record at Soho Marquee last week on their first appearance at the club. Over a thousand people were turned away at the door and several hundred people crowded inside.

The trio has a recording contract with Reaction — distributed here by Polydor — and at the moment are considering three self-penned numbers for their de-

but disc. The single should be released in late September or early October according to Paragon, their publicity company.

Vince Hill is recording his next LP "Live" in cabaret at Offerton Palace Theatre Club, Stockport, tonight (Thursday). The album, directed by Alan Braden, is set for Christmas release.





David Stanton, 18, 49 Ambler Road, Finsbury Park, N.4. Stars—Lovin' Spoonful, Stones, Eric Clapton and most modern jazz. Hobbies and interests—Horror films and Scandinavian girls.



Hubert Grave, 17, 4591 Halem, Germany. Stars—Hepstars, Walkers, Troggs, A. Christie, Bobby Moore. Hobby and interests—Pen pals, R & B, pen pals pop, football, pen pals (anywhere).

# READERS' CLUB



Alvin Jefferies, 16, 9 Bristol Street, Newport, Mon., S. Wales. Stars—Beatles, Stones, Troggs, Kinks, and Elvis. Hobby and interests—Girls, listening to records and writing letters.



Louise Adams, 14, 18 Lodge Lane, Waltham Abbey, Essex. Stars—Small Faces, Koobas, Dave Dee & Co., Troggs, Herman. Hobby and interests—Dancing, pop music, Small Faces, Radio London.



Spr. Bill Gibson, 22, 3 Troop, 12 Fld. Sqn., 25 C.E.P., BFPO 36. Stars—Dusty, Lulu, Sonny and Cher, Stones, Wayne Fontana. Hobby and interests—Parties, football, collecting records, pen pals.



Bob Vallender, 17, 19a Oakleaze, Longlevens, Gloucester. Stars—Beach Boys, Otis Redding, Jnr. Walker, Booker T., 4 Tops, Georgie Fame, Small Faces. Hobby and interests—Listening to Beach Boys' discs, clothes, dancing, travelling.



Laurel Beardsley, 19, 453 Highland Ave., Dunedin, FLA. 33528, U.S.A. Stars—Walker Brothers, Peter and Gordon, The Animals. Hobby and interests—Photography, good films, newspaper writing.



Miss Bette Baker, 20, Flat 24, Rosemount, Wallington, Surrey. Stars—Elvis Presley. Hobby and interests—Needle work, and reading.



Miss Susan Parks, 22, "St. Just", North Street, Martock, Somerset. Stars—Shirley Bassey, Dusty, Joan Baez, Cilla, Beatles, Sonny & Cher, Seekers, Settlers, Headliners. Hobby and interests—Playing Shirley Bassey records, playing badminton, going to Live Shows.



Rosella Thomas, 19, Barnard's Hill, Haycastle, Pembs. Stars—Troggs, Small Faces, Koobas, Kinks, Dave Dee & Co., Merseys, Walkers, Lovin' Spoonful, Mindbenders, Yardbirds. Hobby and interests—Boys, reading, writing, records, guitar Swansea Fleetwoods.



Just so you know what went on in America when the Stones were all there... take a look at these pix. Above—A couple of Mick, Keith and Brian relaxing in the sun on Allen Klein's yacht. Allen, you may remember is the Stones representative in the States.

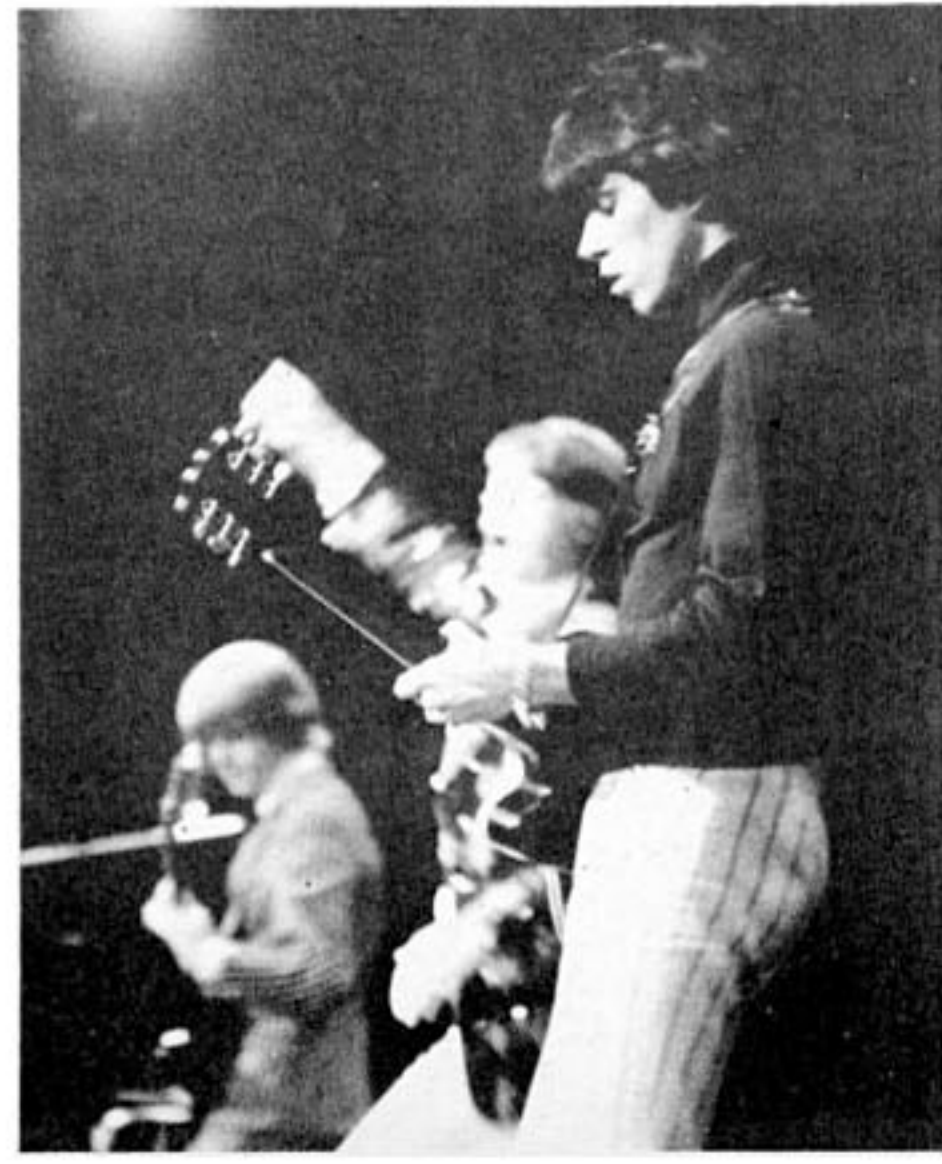
# Stones U-S diary in pictures . . .



Above, there's Mick going wild on stage, while Keith, Mick and a hazy Brian can be seen going berserk below. On the left there's Charlie browsing through some LP's at a Hollywood record store, while below Brian takes it easy (?) in a hotel room.



Above, Bill can be seen tuning his guitar, while two of the McCoy's, who were on the Stones tour, look on. The last thing the boys did while over in the good old U.S.A. was to cut an album and their next single in Hollywood.



**Readers Club Coupon**

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Please send this form together with your new photograph (which we are afraid cannot be returned) to: Record Mirror Readers' Club, 116 Shaftesbury Avenue, London, W.1.



## DAVE DAVIES— WELL KNOWN STUDENT OF DREAMS!

**I**F Dave Davies ever decides to leave the Kinks and give up the music business altogether, he has got a good chance of becoming a fortune teller. Predictions seem to be his big thing at the moment. But they're not always pleasant ones, as I found when we lunched in Soho the other day.

We were talking about dreams when Dave asked me if I ever dreamed that I could fly. I replied that I hadn't yet had that experience, so he wanted to know if I had dreamed that I could swim under water with no effort like a fish.

When I had to reply "no" to that also, he said: "You'll die before you're thirty then. If you don't dream about those things, you will."

A rather large lady who had been listening to our conversation got up and left. Obviously she hadn't had those dreams either and was off to see her tame soothsayer.

After lunch, we went to the famed Lowenbrau Beer Keller near Soho Square. Dave hadn't been there before and was anxious to further his knowledge of the refreshing liquid scene.

Half litre in hand, he spotted a poster on the wall advertising the Oktoberfest.

"That looks alright," he suggested. "Ever been? We've got a tour of the Continent coming up later, Sweden, Germany, Denmark and all that. I might pop in. I went to Copenhagen for a few days last week to see a few friends. There was a big scandal in the papers about one of the biggest hotels in Denmark where a doctor's conference was being held and the hall porters were getting girls in for them."

Quite a lot of travelling, but I remembered Dave telling me once that moving round all the time was getting to be a drag for him. I asked him how he felt about it now.

"I used to hate travelling to, say, Manchester, now I can stand it," he replied. "It's all this going about in the car with four other people. We can fly to Liverpool and places like that, but you can't fly to Bridlington can you?"

As the dreaded cry of "last orders" was called, Dave was reminded of a play he had seen on television recently in which much of the action took place in a pub.

"Did you see 'The Coming Out Party'?" he asked. "It was about this couple who were always in and out prison and who had a big party in a pub with a load of villains."

"I'd like to find a pub like that. My mum told me that there used to be pubs like that in the Vale."

RICHARD GREEN



DAVE DAVIES is interviewed by Richard Green in a pub, of all the unlikely places. (RM pic)

# WIV

## 'They had to look me over when I joined

**J**UST back from a week in Denmark where he'd sung publicly for the first time in four months, Michael d'Abo talked about the problems involved in becoming the new boy of the Manfred Mann group.

"Only now am I coming to the end of a rather awkward period. Nobody knew quite when Paul Jones was leaving — there were various contractual commitments — and so I was hanging around for months. It was decided that it would be better if I didn't go out on tour with the group as a completely unknown face. Following Paul was a big enough responsibility without that! So the plan has been for me to do as much television work with the group, promoting my debut record with Manfred, 'Just Like A Woman', and get my face as familiar as possible before we tour Britain."

I asked Michael how he felt about his relations with the Mann men were likely to develop. It had always seemed to me that a good deal of friction had been caused between Paul and the others because of the great popularity of the singer. But at least Paul had developed with them, from a position of equality. Now it looked as though the "glamour" spotlight was likely to fall on the newcomer.

Michael told me this ironical story: "When the five of them began, Paul was just the harmonica player who did a bit of singing. The intention was for all of them to be promoted equally. But because the group was under Manfred's name, he was singled out for publicity at first. He used to say 'Don't just pick on me. I am just one of the group.' Then Paul got singled out as the front man. They hadn't visualised it. Problems! By the time the group had accepted the situation and realised it was in their best interests, the rift had grown too wide. Paul was saying he wanted to leave and was in no mood to change his mind. The Manfreds knew they'd either have to carry on as an instrumental group — or try to find a suitable replacement.

"Now they've got me they are not

trying to push themselves. Really, Manfred is the most important person. He does the arranging, attends to records and the various commercial aspects of a pop group. It's his life and he thinks about the group 24 hours a day. As far as the publicity goes he doesn't particularly want any. That's up to me, it's my job and the more I'm pushed the better it is for everyone. There aren't any problems. Everything gells. Which doesn't mean to say there aren't arguments. Manfred is a terrific worrier and very argumentative, always trying to work out the best idea. All the time his mind is working, asking about chart positions, checking how many copies sold after a certain television show. I think the Manfreds are always likely to be reasonably successful, at least, because of Manfred's ability to think of the next step. I know that things happen naturally, without much analytical thought, for most groups, but so far this group hasn't gone far wrong."

As for his own attitude to his new job, Michael said the thing he is most interested in is singing, developing his musical talent. "But that doesn't seem the most important consideration at the moment. I have to get myself in the right frame of mind to cope with this very sudden stardom — or whatever. I have to keep calm about my personal success and remember the group take that for granted. When we went to Denmark I felt rather nervous at first, self-conscious on the first night, and promptly lost my voice. But in Copenhagen one night all went well and I was elated, wanting to say to the others 'Wasn't I great?' But I stopped myself because I'd merely done what they expected of me. Yes, I'm giving a lot of thought to this image business. I do get nervous and I certainly don't want to try to act as though I'm too sure of myself. It's not easy to find the right balance. There's an obvious tendency to be over-awed by guys who've been at the top for much longer than I have. At first I found myself sort of walking behind the others but I've also tried to make it clear how I like to sing and what things I won't and can't do."

For the last four of his 22 years Michael d'Abo has been taking an intense interest in the pop scene. He began by being hesitant and apologetic when taking his songs round to publishers. Because of his public school accent and shy manner he was (or felt he was) rather sneered at by Tin Pan Alley types who wanted to know what his sort was doing meddling in pop. Now that he's more established, Michael is finding his background is becoming an asset. Although the whole "class" bit is silly to him he at least finds acceptance better than the old sneers.

What about the Band Of Angels, the group of Old Harrovian scholars with which Michael worked?



MIKE d'ABO talks to RM's

"It was after Manfred Mann same 'Whole that I was ce Manfreds. I c looking for a though I later auditioning num of days later M me to lunch.

yes, they wan Jones'. And I And then I remotely, be pe

"It was a str and Tom McG Conversation w wives asked if what I thought the Band Of A of a drag, I d anywhere . . . lavatory and wives had gon there to look me if I would them and my completely! I tr

## Musicassettes—a revolution in the recorded music field

**L**ET'S talk about musicassettes! Might just as well get in early on this revolutionary form of pre-recorded music because like it or not, there's going to be a lot of emphasis on this system as from the beginning of October.

Let's examine what they're all about. Try and sort out your immediate queries. And tell you about the massive list of initial "releases" in the musicassettes catalogue.

First: what IS a musicassette? It's a small, packaged tape recording which runs the same length as an LP. It slots into a special kind of tape-recorder . . . Philips, pioneering this scene, have for instance a battery-operated portable retailing at 27 guineas. There's also a monoaural standard machine at 35 guineas and a stereo job at 48 guineas. Coming up are special machines from Elizabethan, Stella and Dansette.

### ADVANTAGES

Drawback, then, is the initial expense of getting a suitable machine. So what are the advantages?

Easy. These tapes simply don't wear out, are dust-proof, scratch-proof. Play them 100 times and the clarity standards are precisely the same as on the first run-through. They are easy to store. They're portable. It is, say Philips, the record industry's answer to the transistor radio. You carry your recorded music about with you . . . EASILY. On the beach, in cars, in the bathroom.

The tapes retail at £2. Dearer than an LP? Sure, but remember you don't get the deterioration. The first cassette was introduced in Germany three years ago. The thinking behind the launch was simply this: most record fans aren't technically minded. Playing

about with tapes, winding, spooling and so on is just a drag. Let's get a foolproof system — you can fit a musicassette literally in the dark! They've since been pushed in Germany, Holland, Austria and Switzerland. Before the end of the year, they'll be in Scandinavia and Italy. And wherever they have been sold, they've been a roaring great success.

It is stressed that they are not REPLACING the standard LP's — they're an adjunct of the same business. Singles? Well, nobody actually says anything about this side of the industry but there's a feeling that, eventually, singles will be on the way out anyway. You can always buy a blank tape-cartridge and record what you want anyway!

These musicassettes were officially introduced to us at a Savoy Hotel reception — jointly held by Philips, who demonstrated their playing equipment, and EMI who've joined in with a flurry on a stack of releases for October 7. Pye and Polydor were reported to be joining in by the start of next year.

Speed of the running tape is one and seven-eighths inches per second. Music, in stereo or monoaural (and these tapes are completely compatible in both), comes over excellently . . . even on the small battery-machine. Yet not so long ago this speed would have been regarded as for speech only.

What about accidental erasing of a £2 tape? That's been thought of. A safety device is built in so it just can't happen. Each musicassette is about the size of a packet of cigarettes. You can get half-a-dozen in your pocket or handbag and barely notice a bulge. And they quite definitely represent the simplest means of reproduction recorded music.

Equipment? The two new mains recorders produced by Philips are most interesting and most efficient. The stereo one, for recording and playback, is one of the smallest of its kind on the market. Philips also produce type GL 559 speakers which give the full stereo effect.

Now for the first list of artists and material. EMI announce their first batch as follows:

"Magic of the Black and White Minstrels"; "Magic Hour with Semprini"; "Shirley Bassey"; "Stranger On The Shore" (Acker Bilk); "An Evening At Palm Court"; "Love Is Forever", by Cliff Richard; Eartha Kitt's "Love For Sale"; "Go Latin With Joe Loss"; "Hi Fi In Hawaiian"; Russ Conway's "My Concerto For You"; "Sound Of The Shadows"; "Exotica" (Manual's Music Of The Mountains); Pepe Jaramillo's "Mexican Fiesta"; Matt Monro's "I Have Dreamed"; "Mrs. Mills' Party"; Garry Blake's "Sounds Like Swinging"; "Blue Hawaiian Skies"; Norrie Paramor's "Shadows In Latin"; George Melachrino's "World's Greatest Melodies".

### DUSTY . . .

And from Philips? "Take It Easy With The Walker Brothers"; "Everything's Coming Up Dusty"; The Swingle Singers and "Jazz Sebastian Bach"; "The Paraguayo's Golden Hits"; "Music For Romantics", by George Chisholm; "Robert Farnon Conducts My Fair Lady"; "Sentimental Susan Maughan"; Frankie Vaughan's "Return Date"; "To The Memory of Kreisler"; "Return Of Rock" (Jerry Lee Lewis); "The Spencer Davis First LP"; "Tommy Kinsman's Swinging Party"; "World's Favourite Piano Music"; The Genius of Jankowski; Harry Secombe's "Show Souvenirs"; "John Hanson Sings Ivor Novello"; "The Best Of Cugat"; "Noel Coward Favourites"; "Marching With The Scots Guards"; Joan Baez — 5"; "Shakespeare And All That Jazz"; "Woody Herman 64"; Oscar Peterson's "Eloquence"; "MJQ Play Porgy and Bess"; Erroll Garner Amsterdam Concert; Dutch Swing College "Live Party".

This just about covers every available taste — except for the classics which will come along later. But the artists named are established big sellers in the LP market.

Musicassettes ahoy! Record Mirror will keep you fully in touch with developments. As Mr. W. Woyda, of Philips, said: "It's a new page in the history of recorded sounds".—PETER JONES.

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# YES!

Manfred Mann' said Mike



wearing a quiet shirt and seen by an RM photographer. He David Griffiths about his beginnings with the Manfreds (RM Pic).

the Band Of Angels and had appeared on the Scene Going' TV show complimented by several didn't know they were replacement for Paul, learnt that they'd been merous singers. A couple Manfred rang and invited My girl friend said 'Oh at you to replace Paul said 'Nonsense! Absurd!' thought it could, just possible.  
ange lunch with Manfred Guinness and their wives. was pretty general. The I enjoyed singing and t of Paul. I played down ngels, saying it was a bit didn't seem to be getting Then I went off to the when I came back the e. I imagine they were me over. The men asked be interested in joining y stomach turned over ried not to show this and

said yes, I would be interested. They said nothing definite was being offered at this stage and I must keep the whole thing a complete secret. They said even their wives didn't know — I wasn't sure about believing that!

"The Manfreds wanted to see me working and one night they all came down to Kensington Town Hall. Every Angel saw the Manfreds standing around at the back and said 'Isn't it great! The Manfreds are here! They are going to get us work! Maybe they want us to tour with them! Well, I simply couldn't say no, they've only come to hear me. When I was firmly offered the Manfred job it took me weeks to get up the courage to tell the Band. They've given up performing but have all stayed in the business. Richard Wansbrough got a good job as plugger at EMI. Johnny Gaydon and David Wilkinson both joined the Noel Gay Organisation. Curiously, Johnny is assistant to Richard Armitage — who is handling the career of Paul Jones!"

DAVID GRIFFITHS



## TAMLA'S TOPS

The Four Tops are having their biggest-ever British hit with "Loving You Is Sweeter Than Ever". Here's a picture of the soulful foursome in action on 'Hullabaloo', which is one of America's top TV pop music shows. Did you know that the Tops used to be a jazz group, and they recorded for Tamla's Jazz Workshop label? But they were soon part of the great Motown R&B stable and their first big pop hit was "Baby I Need Your Loving". Their other hits in this country have been "I Can't Help Myself" (the biggest selling Tamla-Motown single of all time), and "It's The Same Old Song". They have two LP's available here, both of which have been high in the RM R&B LP chart . . .

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new albums reviewed by Norman Jopling and Peter Jones new album



SCOTT seen with Max, the pet bull-dog of Paul Keam, the London tailor. The Walker's new LP is reviewed in depth by Peter Jones below.

## Quality LP from Walkers shows no permanent decline in standards

**"PORTRAIT"** is the LP title and there are the three Walker Brothers portrayed in rather dramatic black and white on the front. Twelve tracks, none of them out before, and some arrangements of massive majesty from the pens and batons of Messrs. Reg Guest and Ivor Raymond.

An album of surprising quality, variety and what's best summed up as "musical intrigue". Titles first: *In My Room*, *Saturday's Child*, *Just For A Thrill*, *Hurting Each Other*, *Old Folks*, *Summertime*, *People Get Ready*, *I Can See It Now*, *Where's The Girl*, *Living Above Your Head*, *Take It Like A Man*, *No Sad Songs For Me*.

And now a deeper analysis of each one. Very strong opener with "In My Room" . . . not the *Beach Boy* former hit . . . an authoritative piece of sadness-conjuring by Scott with a flowing, billowing backing of what sounds like a hundred musicians. Why not, we wonder, this one as a single?

Scott wrote "Saturday's Child". It's faster, liberally worded but with each one counting. Choral effects working pliantly against a marching bass pattern. It's good but not AS good as "Just For A Thrill", which features the towering *John Maus*. One has heard *Louis Armstrong* do this one—and let's say that John loses nothing by comparison. Sentimental, warm, enchanting.

"Hurting Each Other" brings back Scott. This is precisely the sort of sound that first established the boys. A towering vocal job, rising beacon-like over a wall of orchestral sounds, with John adding the harmonies.

Next up is "Old Folks". A sensitive look at the grandfather and grandmother image . . . don't be ashamed of them. Okay, it's a wee bit trite, but Scott sells it with authority and understanding. A nice variation, anyway. "Summertime", as from the boys' stage act, is quite exceptionally good—in interpretation and in musicianship . . . specially when a brisk blast of brass heralds a superbly fluent baritone sax solo, going out to a flurry of strings.

"People Get Ready", with Scott and John, and some thundering percussion forcing the issue. Lyrically, this one is worth studying, with a near-Gospel urgency and flashes of guitar. "I Can See It Now" features a *Johnny Franz* melody and Scott Engel words and Scott-John vocal pyrotechnics. Keynote again: sensitivity. Same goes for "Where's The Girl", a *Lieber-Stoller* epic, and mostly Scott. Don't try to whistle along; just study the complexity.

Jay and the Americans originally did "Living Above Your Head" which is here dressed up good-time style. Girlie group emerges from the shadows, the pace is violently uplifted and it swings along. John next on "Take It Like A Man", taking it as it happens in a soft-edged manner most of the way, but occasionally soaringly soulfully above another rich arrangement. John really does have a distinctive voice—pity he's so often overlooked.

Finale time, folks: "No Sad Songs For Me", by *Tom Springfield*. Beautifully cultivated pearls of strings, banked against the Walker voices. It's gentle, poignant, a head-nodder of a melody. A strong finale worth at least three curtain calls, ending with the sung phrase "It's All Over".

It really is a strong album and leaves only one thought. With all this good gear about, how come the boys picked a less-than-strong single last time out? But this new collection, their Autumn collection, puts most things right.

PETER JONES



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

**rapid reviews**

**THE PEEPS**, on the Ike Turner number "Tra La La" (Philips BF 1509), get a strong, rhythmic sound going... good lead voice. **JORDAN CHRISTOPHER**, he of a very fine voice, has a saleable Mann-Weil song in "Angelica" (United Artists UP 1150), but it may miss out. Up come the **MOONSTONES** on "Violets Of Dawn" (Parlophone R 5497), a folksy number well-presented. Quite liked both song and singer on "I Can't Face The World Without You" (Parlophone R 5496), from **JUSTIN HAYWARD**, but it's slightly messy. **GILBERT BECAUD**, with his fetching accent, does "Sand And Sea" (HMV Pop 1547) with Continental charm. A not her version of "Angelica," by **BOBBY RIO** (Pye Piccadilly 35337), a strong but controlled performance. **SONNY AND SEAN**, on "I Only Came To Dance With You" (Pye 17165), sound good but it's rather too slow to click. **THE REGENTS** and "Words" (CBS 202247) build well, vocally strong, but the song is rather repetitive. New outfit: **EDDIE CAVE AND THE FYX** and "It's Almost God" (Pye 17161) is a really way-

out production with changes of mood and tempo and could easily develop into a hit. **VIC DANA'S** "A Million And One" (Liberty 322) is a straightforward sing-along, tuneful, but not a British biggie. Lots of action from **PAUL KORDA** and "Go On Home" (Columbia DB 7994) — a bright new bluesy voice, full of urgency. **F.B.I.** (otherwise Folk Blues Incorporated) tackle Dylan's "When The Ship Comes In" (Eye-mark EMS 1006)—three boys, good sounds, nice ideas. More way-cut sounds the combination of **JOHN MAYALL** and **ERIC CLAPTON** on "Bernard Jenkins" and "Lonely Years" (Purdah 3502)... a specialist job for ambitious group members.

**THE TRACK:** Why Do Fools Fall In Love; Cry To Me (Columbia DB 7987). Old Frankie Lynton hit, beautifully revived here — could be a hit all over again. High-spirited song job. ★ ★ ★ ★

**SHORTY LONG:** Function At The Junction; Call On Me (Tamla Motown TMG 573). Typical Tamla workover, slightly involved, with lead voice vying with chunky chorus. Nice beat though. ★ ★ ★

**HAYES AND WADEY:** What Does She Want?; Clock (Pye 17160). Just missed a tip this debut by the writers of "Black Is Black". Curious high-flying harmonies and a distinctive overall sound. Good song, too. Might make it — hope so. ★ ★ ★ ★

**THE CYRILE:** Turn Down Day; Big Little Woman (CBS 202246). Hit-makers in the States, but the threesome may still miss here with this mid-tempo, folk-styled ballad. ★ ★ ★

**DAVID ESSEX:** Thigh High; De Boom Lay Boom (Fontana TF 733). Novelty slanted at the mini-skirt scene, with David selling most commercially in a husky, throaty way. Another one to watch closely. ★ ★ ★ ★

**FRIDAY BROWN:** 32nd Love Affair; Born A Woman (Fontana TF 736). Debut girl with a stand-out voice which has touches of jazz and blues to it. A dramatic arrangement and well-punched lyrics. Commended highly. ★ ★ ★ ★

**RAMSEY LEWIS:** Wade In The Water; Ain't That Peculiar (Chess CRS 8041). Must sell well, this — though it just misses a tip. Brassy introduction, then a hand-clapping tempo on piano. Fairly tuneful; certainly musically. ★ ★ ★

**THE SORROWS:** Let Me In; How Love Used To Be (Pye Piccadilly 35336). Big beat, literally thundering, from the first bar. Wailing guitar and commercial grunts from a husky lead voice. Excitement-seekers will dig; song is teen slanted novelty. ★ ★ ★ ★

**EVIE SANDS:** Picture Me Gone; It Makes Me Laugh (Cameo-Parkway C 413). A smokey-voiced girl on a fairly standard ballad but done so well that it could easily click here. Excellent use of girlie backing group, and strings. Listenable. ★ ★ ★ ★

**HEDGEHOPPERS ANONYMOUS:** Daytime; That's The Time (Decca F 12479). Excellent performance on a reasonably commercial song... another to just miss a "Tip". Could click though for the freshness of the vocal sound and the pulsating backing, but gentle. ★ ★ ★ ★

**THE NEWS:** This Is The Moment; Ya Ya Da Da (Decca F 12477). Chris Andrews' song and production and the sort of classy job that needs only a nudge to click big. From the "Adam Adament" series. ★ ★ ★ ★

**Wilson Pickett's powerful revival should go places, and there's a husky Jackie Edwards — Stevie Winwood song from Spencer — Typical Miss Shaw, penned by Chris, & a 'Pet Sounds' track from Robb Storme.**

**SANDIE SHAW:** Run, Long Walk Home (Pye 17163). Eerie, atmospheric opening with organ, then a typical Chris Andrews song. Strong words with Sandie sounding somehow more "round" vocally, but with a lot of punch a fastish tempo. A performance job, not as immediately melodic as some of her earlier ones. Flip is unmistakably Sandie, working to a big-ranged song.

**TOP FIFTY TIP**  
**SPENCER DAVIS GROUP:** When I Come Home; Trampoline (Fontana TF 739). Great bluesy, husky singing from Steve Winwood on a song that he co-wrote with Jackie Edwards. A thudding sort of bass basis, with rolling guitar phrases and excellently harmonised group vocals in parts. Not too whistleable, but an obvious hit for a fine outfit. Flip features piano and organ and is all instrumental... and good.

**TOP FIFTY TIP.**  
**THE EYES:** Good Day Sunshine; Please Don't Cry (Mercury MF 934). A strong contender for honours, despite competition. The boys give the Beatle song personality and style. ★ ★ ★ ★

**HANK WILLIAMS:** Kaw-Liga; Let's Turn Back The Years (MGM 1322). Big production here more in Frankie Laine style than normal Hank. Quite exciting. ★ ★ ★

**CHARLES AZNAVOUR:** There Is A Time (Le Temps); Don't Say A Word (Après L'Amour) (Reprise 23054). English-sung selection by the popular musical star. Top deck is strong, catchy, well arranged. ★ ★ ★

**SHIRLEY BASSEY:** Who Could Love Me; Shirley (United Artists UP 1148). Typical big-building arrangement, American-made, and a decidedly strong contender to get Shirley back in the charts. A delicious song, too. ★ ★ ★ ★

**DON COVAY AND THE GOODTIMERS:** You Put Something On Me; Iron Out The Rough Spots (Atlantic 584025). Great one for the soul addicts with a slow-burning, slow-paced bit of emotional ranting. A lot'll like this. ★ ★ ★

**WILSON PICKETT:** Land Of 1,000 Dances; You're So Fine (Atlantic 584039). This should be very big for Wilson. Number has been done umpteen times, but Pickett's pull will help. It has the usual wordless-with-chorus bit mid-way and the beat is unrelenting. Wild yelling. Very exciting. Revival of the old Falcons' number for the successful flip. **TOP FIFTY TIP.**

**ROBB STORME GROUP:** Here Today; But Cry (Columbia DB 7993). Ryan twins' backing group out on their own, with a very strong song from the Beach Boys' 'Pet Sounds' LP's and clever vocal arrangement. Whole thing moves along sturdily and there are some gimmicky instrumental touches. Nice, compact and recommended. Flip is rather a minor-key beat-ballad but again with distinctive touches. Yes, we think this'll make it.

**TOP FIFTY TIP.**  
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WILSON PICKETT



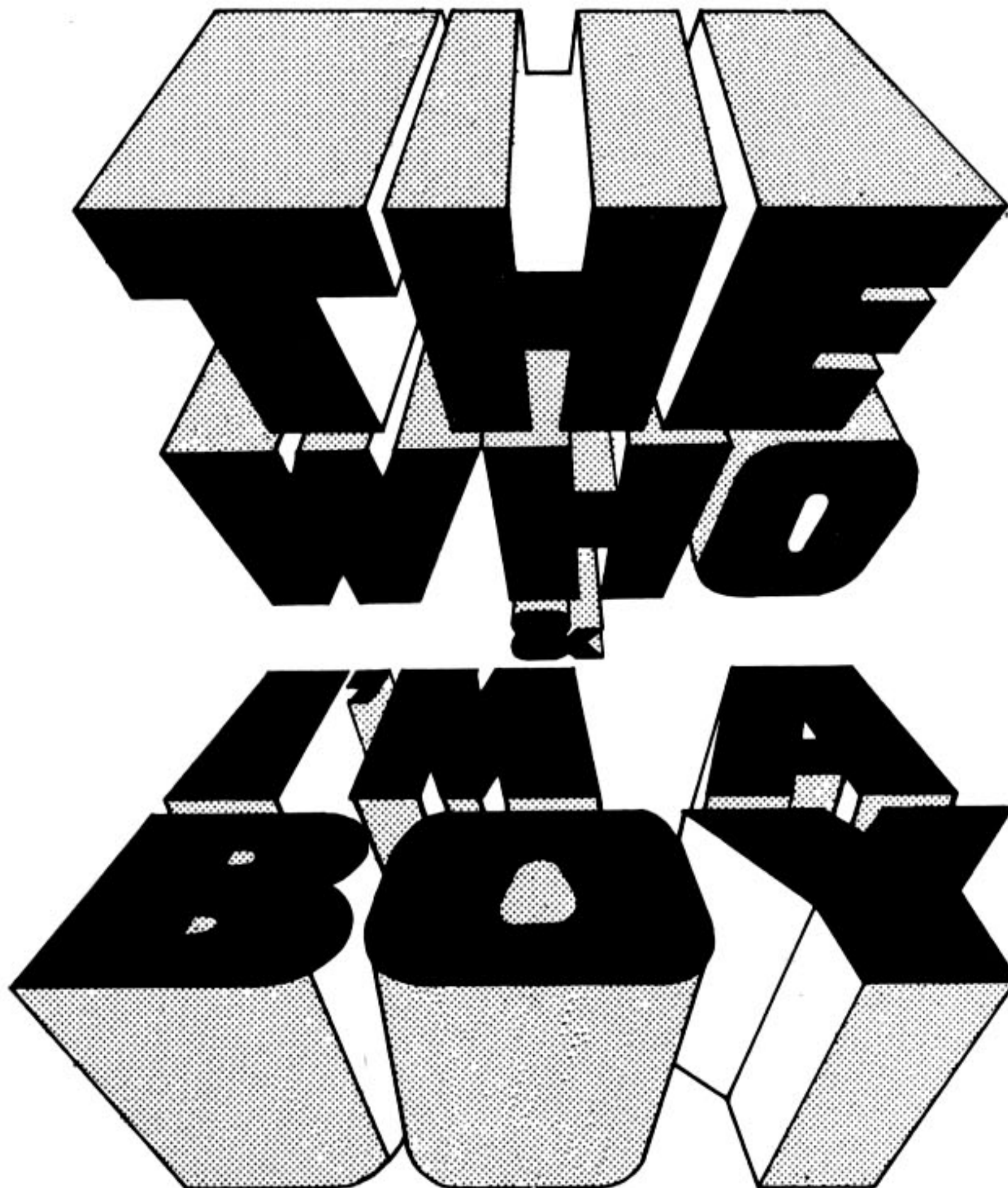
THE SPENCER DAVIS GROUP (RM Pic)



SANDIE SHAW (RM Pic)



ROBB STORME







# Tony's Bank Holiday bag

**F**RANKLY, I'm feeling pretty chuffed. Entirely out of the blue, I got a call from BBC pop music chief producer, Jimmy Grant. "Would you like to do a Bank Holiday Monday morning programme for us?" asked Jim. "It's a two-hour show. Won't be very rhythm-and-bluesy. But we can still play plenty of good records". Needless to say, I was knocked out to be asked. A great honour for any deejay. And the first time Jimmy's asked me to do a show since... well, longer than either of us care to remember!

So, if you're around your radio next Monday (August 29) —or stuck in a traffic jam somewhere—I do hope you'll listen to the Light. Because we'll try and make your morning as bright and breezy as possible. 'Live' will be David and Jonathan—and Dave Dee, Dozy, Beaky, Mick and Tich. Plus the musically Ray McVay Band.

As the RM goes to press, the records on Jimmy's long "short list" are very varied. But then, as it's a family show, so they should be. Of interest to this column's readers? Well, there's Billy Stewart's "Summertime", The Beach Boys' "Wouldn't It Be Nice" (in America, that's the 'A' side) Junior Walker's "How Sweet It Is", the Mama's and The Papa's "I Saw Her Again", Bob Dylan's "I Want You", Shelby Flint's "Cast Your Fate To The Wind", the Chiffons' "Out Of This World" (very much a re-write of "Sweet Talkin' Guy"), the McCoys' "You Make Me Feel So Good", Jan and Dean's "Pop-sicle", a Dusty Springfield album track, a Who instrumental... and, for the jazz-oriented taste, a Ramsey Lewis Trio track and Richard "Groove" Holmes' version of "Misty". For mum, there'll be Dean Martin and Ken Dodd! And, for kids of two to 92, the Beatles' "Yellow Submarine"!

Spent a whole evening over at Jimmy's Fulham flat, while he provisionally compiled the programme. For the first time, I really appreciated the problems that face BBC producers of lengthy shows which combine 'live' music with the records. If you think it's easy, forget it. Takes hours of patient planning. And trying to please every taste.

And, while we're on the subject of my own shows (please bear with me — it doesn't often happen here!), do try and hear the Shell Shows on Luxembourg that I've planned for August 27 and September 3. They're just a little bit different. We're going to throw the normal format out of the window for a couple of weeks. And just have a good time with some really groovy records. If you hear them, do let me know your reaction.

● Georgie Fame's just finished his LP in which the Blue Flames are featured with jazzman Harry South's Big Band. "It's cost me a bomb", he told me one night last week. "But I'm really proud of it. Do you know, it's taken nearly 18 months to complete. I was so nervous when we did the very first session all that time ago. In fact, in some ways, this LP's a sort of story of my life during the time. You can hear all the different development phases I've passed through. Apart from 'Papa's Got a Brand New Bag' most of the songs are aimed at the jazz set. But don't think that I want to get away from the R and B bit into jazz. I don't. But I do want to develop as a musician. And show that I can do more than the things the band plays on club dates."

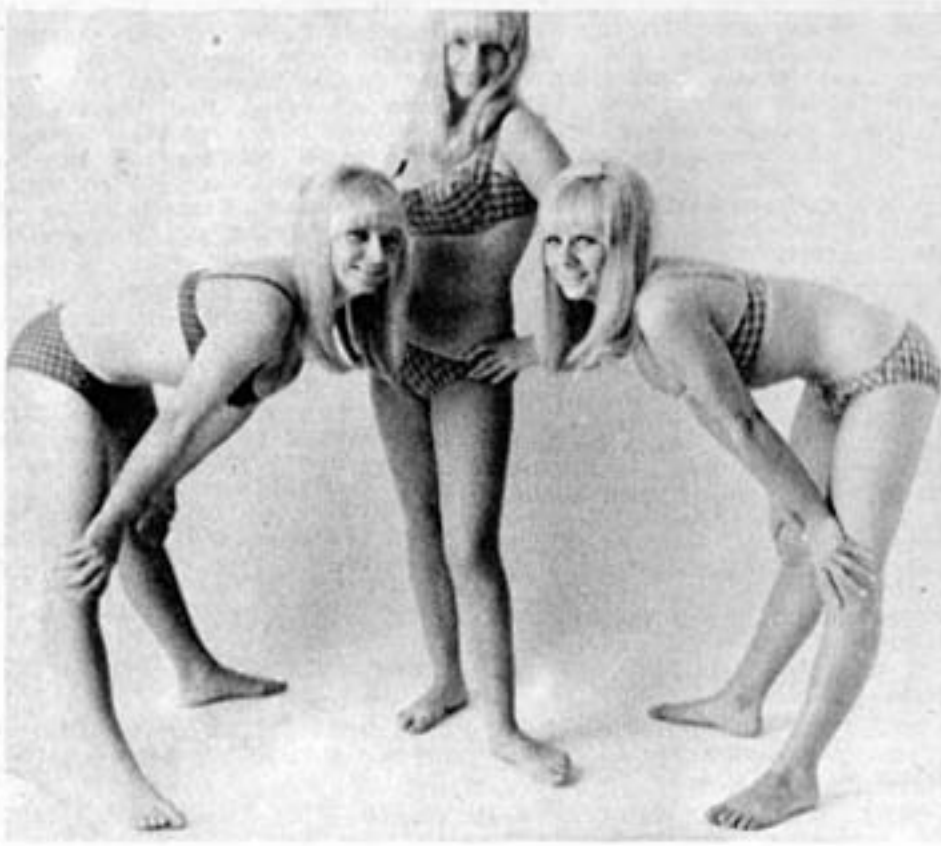
The album may not be released for a while yet. For one thing the timing has to be really right. The cover's not ready yet, either. Nor the liner notes. And, so far, he hasn't come up with a TITLE for the LP that really satisfied him. I suggested "Best of Both Worlds". Or something along those lines.

If any of this column's readers have any bright ideas, please, please let me know. As soon as you can. And I'll pass them on to Georgie. I know he'll willingly give a copy of the album (when it's released) to the winner. So, get your thinking caps on!

● Why, I wonder, doesn't the tremendous Tom Jones always achieve the chart credit that his terrific talents deserve? Does he not have a teenage image? Are the younger fans "frightened" by his passionate performances? Aren't the songs he records right for the charts? Wish I knew the answer. Because, to my mind, he is the greatest natural talent ever to come out of Britain. And my opinion is shared by record men in places as far apart as Nashville and Hitsville, Detroit. They don't don't know the answers either. Any suggestions?



One of the most highly-rated backing groups in the business: The Tremeloes, usually with Brian Poole but currently striking out for a chart placing alone with the Beatle song "Good Day Sunshine", on CBS. They still work with Brian, by the way — but on disc they go for beat and Brian digs ballads.



So why shouldn't we use a picture of the Three Bells in summery gear? Anyway, I want to wish a speedy recovery to Jean Bell (she's the NON-twin) who is nursing a damaged spine and shattered ankle bone. A twelve-stone Great Dane jumped at her and she fell from a first-floor window. Sisters Carol and Sue are holding the fort, vocally speaking. Girls' latest record is "Cry No More", on EMI. They've also just finished filming in "Ghost Goes Gear", on their own and backing Dave Berry on "Mama".

Here is soul singer TD Backus, along with the Powerhouse, a new outfit from Manchester, newly signed to the Rik Gunnell Agency. Their disc, on Decca, is a new arrangement of Sam Cooke's old "Chain Gang". That's TD himself in front with (left to right) tenorist Stu Murray; bassist Barrie Townsend; lead guitarist Kris Hudson; tenorist Alby Greenhalgh; and drummer John Firth.

## names & faces



The Fenmen, another of the top backing groups (used to be with Bern Elliott), along with sundry assorted way-out instruments as used on their single "Rejected", on CBS. Drummer Wally Allen wrote the top side. A harmony group nowadays... and one with chances.



Three young students from Manchester who call themselves simply Three People. First disc: a happy-sounding "Have You Ever Been There", on Decca. Folksey sounds, too. The people: John Bromley, Paula Cooper and Brendan Cleminson, who got together after being associated with separate folk groups.

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# RECORD MIRROR CHARTS PAGE

## CASHBOX TOP 50



AIR MAILED FROM NEW YORK

- |  |   |
|--|---|
| 1 SUNNY*<br>3 (7) Bobby Hebb (Philips)                                 | 26 PIED PIPER*<br>7 (10) Crispian St. Peters (Jamaica)                    |
| 2 SUMMER IN THE CITY*<br>7 (7) Lovin' Spoonful (Kama Sutra)            | 27 BORN A WOMAN*<br>36 (3) Sandy Posey (MGM)                              |
| 3 INSHINE SUPERMAN<br>(4) Donovan (Epic)                               | 28 OPEN THE DOOR TO YOUR HEART*<br>33 (4) Darrell Banks (Revlon)          |
| 4 SEE YOU IN SEPTEMBER*<br>8 (7) Happenings (B.T. Puppy)               | 29 THE JOKER WENT WILD*<br>25 (4) Brian Hyland (Philips)                  |
| 5 YELLOW SUBMARINE*<br>24 (2) Beatles (Capitol)                        | 30 ALMOST PERSUADED<br>29 (4) David Houston (Epic)                        |
| 6 YOU CAN'T HURRY LOVE<br>18 (2) Supremes (Motown)                     | 31 HOW SWEET IT IS*<br>41 (3) Jr. Walker and All Stars (Soul)             |
| 7 LIL' RED RIDING HOOD*<br>2 (10) Sam the Sham and the Pharaohs (MGM)  | 32 ALFIE<br>22 (4) Cher (Imperial)  |
| 8 I COULDN'T LIVE WITHOUT YOUR LOVE*<br>9 (6) Pet Clark (Warner Bros)  | 33 GO AHEAD AND CRY<br>42 (2) Righteous Bros. (Verve)                     |
| 9 SUMMERTIME*<br>22 (4) Billy Stewart (Chess)                          | 34 THIS DOOR SWINGS BOTH WAYS*<br>19 (7) Herman's Hermits (MGM)           |
| 10 WOULDN'T IT BE NICE*<br>15 (3) Beach Boys (Capitol)                 | 35 TURN DOWN DAY*<br>49 (2) Cyrtle (Columbia)                             |
| 11 BUS STOP*<br>29 (4) Hollies (Imperial)                              | 36 SOMEWHERE MY LOVE*<br>11 (9) Ray Coniff (Columbia)                     |
| 12 BLOWN IN THE WIND*<br>15 (5) Stevie Wonder (Tamla)                  | 37 WILD THING*<br>13 (9) Troggs (Atco-Fontana)                            |
| 13 THEY'RE COMING TO TAKE ME AWAY*<br>4 (6) Napoleon XIV (Warner Bros) | 38 SWEET PEA*<br>14 (10) Tommy Roe (ABC)                                  |
| 14 OVER UNDER SIDEWAYS DOWN*<br>12 (8) Yardbirds (Epic)                | 39 SEARCHIN' FOR MY LOVE*<br>27 (7) Bobby Moore and Rhythm Aces (Checker) |
| 15 MY HEART'S SYMPHONY*<br>16 (4) Gary Lewis (Liberty)                 | 40 I SAW HER AGAIN*<br>29 (9) Mama's and Papa's (Dunhill)                 |
| 16 LAND OF 1,000 DANCES*<br>24 (4) Wilson Pickett (Atlantic)           | 41 MONEY WON'T CHANGE YOU<br>47 (2) James Brown (King)                    |
| 17 WARM AND TENDER LOVE*<br>21 (5) Percy Sledge (Atlantic)             | 42 GOD ONLY KNOWS*<br>— (1) Beach Boys (Capitol)                          |
| 18 GUANTANAMERA*<br>31 (3) Sandpipers (A & M)                          | 43 ELEANOR RIGBY*<br>— (1) Beatles (Capitol)                              |
| 19 DANGLING CONVERSATION<br>25 (3) Simon and Garfunkel (Columbia)      | 44 MISTY*<br>27 (5) Richard Groove Holmes (Prestige)                      |
| 20 WADE IN THE WATER*<br>28 (5) Ramsey Lewis (Cadet)                   | 45 BEAUTY IS ONLY SKIN DEEP<br>— (1) Temptations (Gordy)                  |
| 21 RESPECTABLE<br>30 (3) Outsiders (Capitol)                           | 46 MR. DIEINGLY SAD*<br>— (1) Critics (Kapp)                              |
| 22 WORKING IN THE COAL MINE*<br>43 (2) Lee Dorsey (Amy)                | 47 AIN'T TOO PROUD TO BEG<br>— (12) Temptations (Gordy)                   |
| 23 MOTHER'S LITTLE HELPER*<br>5 (8) Rolling Stones (London)            | 48 SUNNY AFTERNOON*<br>— (1) Kinks (Reprise)                              |
| 24 SWEET DREAMS*<br>17 (6) Tommy McLain (MSL)                          | 49 DISTANT SHORES*<br>48 (2) Chad & Jeremy (Columbia)                     |
| 25 SAY I AM<br>34 (3) Tommy James and Shondells (Roulette)             | 50 PHILLY FREEZE<br>— (1) Alvin Cash (Mar-V-Lus)                          |

\*An asterisk denotes record released in Britain

### BUBBLING UNDER

- There Will Never Be Another You — Chris Monter (A & M)  
 7 And 7 Is — Love (Elektra)  
 You Make Me Feel So Good — McCoys (Bang)  
 Sugar And Spice — Cryan Shames (Destination)  
 Make Me Belong To You — Barbara Lewis (Atlantic)  
 World Of Fantasy — Five Stairsteps (Windy C)  
 With A Girl Like You — Troggs (Atco/Fontana)  
 Satisfied With You — Dave Clark Five (Epic)  
 That's Enough — Roscoe Robinson (Wand)  
 Wipe Out — Surfari (Dot)

### TOP L.P.'s

- 1 REVOLVER  
1 Beatles (Parlophone)
- 2 SOUND OF MUSIC  
2 Soundtrack (RCA)
- 3 PET SOUNDS  
3 Beach Boys (Capitol)
- 4 SUMMER DAYS  
4 Beach Boys (Capitol)
- 5 BLONDE ON BLONDE  
11 Bob Dylan (CBS)
- 6 FROM NOWHERE  
6 The Troggs (Fontana)
- 7 AFTERMATH  
7 Rolling Stones (Decca)
- 8 STRANGERS IN THE NIGHT  
8 Frank Sinatra (Reprise)
- 9 THE MAMA'S AND THE PAPA'S  
9 The Mama's and the Papa's (RCA Victor)
- 10 GOING PLACES  
10 Herb Alpert (Pye)
- 11 PARADISE HAWAIIAN STYLE  
5 Elvis Presley (RCA)
- 12 BLUESBREAKERS  
14 John Mayall and Eric Clapton (Decca)
- 13 THE SMALL FACES  
15 Small Faces (Decca)
- 14 BEACH BOYS TODAY  
14 Beach Boys (Capitol)
- 15 SWEET THINGS  
12 Georgie Fame (Columbia)
- 16 I COULDN'T LIVE WITHOUT YOU LOVE  
13 Petula Clark (Pye)
- 17 HITS OF NOW AND ALWAYS  
18 Ken Dodd (Columbia)
- 18 STRANGERS IN THE NIGHT  
17 Bert Kaempfert (Polydor)
- 19 TAKE IT EASY WITH THE WALKER BROTHERS  
19 Walker Brothers (Philips)
- 20 WOULD YOU BELIEVE IT  
21 Hollies (Parlophone)

- 21 YARDBIRDS  
24 Yardbirds (Columbia)
- 22 HITS OF THE SIXTIES  
22 Bachelors (Decca)
- 23 ANIMALISMS  
25 Animals (Decca)
- 24 RUBBER SOUL  
20 Beatles (Parlophone)
- 25 THE SOUL ALBUM  
23 Otis Redding (Atlantic)
- 26 I'VE GOT A SONG FOR YOU  
— Shirley Bassey (United Artists)
- 27 MARY POPPINS  
— Soundtrack (HMV)
- 28 DAVE DEE, DOZY, BEAKY, MICK & TICH  
26 Dave Dee, Dozy, Beaky, Mick and Tich (Fontana)
- 29 SWINGIN' SAFARI  
29 Bert Kaempfert (Polydor)
- 30 SHADOW MUSIC  
27 Shadows (Columbia)

### 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 DID YOU EVER HAVE TO MAKE UP YOUR MIND  
4 Lovin' Spoonful (Kama Sutra)
- 5 SONGS FROM THE 'FROST REPORT'  
6 Julie Felix (Fontana)
- 6 NOWHERE MAN  
5 Beatles (Parlophone)
- 7 WITH GOD ON OUR SIDE  
6 Joan Baez (Fontana)
- 8 I AM A ROCK  
7 Simon and Garfunkel (CBS)
- 9 JUG BAND MUSIC  
— Lovin' Spoonful (Kama Sutra)
- 10 HOLD ON!  
— Herman's Hermits (Columbia)

### 5 YEARS AGO

- 1 JOHNNY REMEMBER ME  
1 John Leyton
- 2 YOU DON'T KNOW  
2 Helen Shapiro
- 3 WILD IN THE COUNTRY/I FEEL SO BAD  
— Elvis Presley
- 4 CLIMB EVERY MOUNTAIN/REACH FOR THE STARS  
3 Shirley Bassey
- 5 WELL I ASK YOU  
5 Eden Kane
- 6 HALFWAY TO PARADISE  
6 Billy Fury
- 7 KON-TIKI  
— Shadows
- 8 ROMEO  
4 Petula Clark
- 9 MICHAEL ROW THE BOAT/LUMBERED  
— Lonnie Donegan
- 10 AIN'T GONNA WASH FOR A WEEK  
8 Brook Brothers
- 11 THAT'S MY HOME  
12 Acker Bilk
- 12 CUPID  
9 Sam Cook
- 13 QUARTER TO THREE  
11 U.S. Bonds
- 14 SEA OF HEART BREAK  
— Don Gibson
- 15 TIME  
10 Craig Douglas
- 16 HATS OFF TO LARRY  
— Del Shannon
- 17 HOW MANY TEARS  
13 Bobby Vee
- 18 DRIVIN' HOME  
— Duane Eddy
- 19 PEPITO  
19 Los Machucambos
- 20 YOU ALWAYS HURT THE ONE YOU LOVE  
15 Clarence Frogman Henry

## BRITAIN'S TOP 50

NATIONAL CHART COMPILED BY THE RECORD RETAILER.

- |  |   |
|--|---|
| 1 YELLOW SUBMARINE/<br>ELEANOR RIGBY<br>1 (3) Beatles (Parlophone)             | 26 LOVING YOU IS SWEETER THAN EVER<br>25 (6) Four Tops (Tamla-Motown)                       |
| 2 GOD ONLY KNOWS<br>2 (5) Beach Boys (Capitol)                                 | 27 STRANGERS IN THE NIGHT<br>25 (6) Frank Sinatra (Reprise)                                 |
| 3 WITH A GIRL LIKE YOU<br>2 (7) Troggs (Fontana)                               | 28 GET AWAY<br>21 (10) Georgie Fame (Columbia)  |
| 4 THEY'RE COMING TO TAKE ME AWAY HA-HAA!<br>10 (4) Napoleon XIV (Warner Bros.) | 29 WORKING IN THE COAL-MINE<br>37 (3) Lee Dorsey (Stateside)                                |
| 5 MAMA<br>5 (9) Dave Berry (Decca)   | 30 GIVE ME YOUR WORD<br>25 (4) Billy Fury (Decca)   |
| 6 BLACK IS BLACK<br>4 (9) Los Bravos (Decca)                                   | 31 SUNNY AFTERNOON<br>22 (12) The Kinks (Pye)   |
| 7 VISIONS<br>7 (6) Cliff Richard (Columbia)                                    | 32 BIG TIME OPERATOR<br>41 (2) Zoot Money & The Big Roll Band (Columbia)                    |
| 8 THE MORE I SEE YOU<br>6 (9) Chris Montez (Pye)                               | 33 NOBODY NEEDS YOUR LOVE<br>27 (12) Gene Pitney (Stateside)                                |
| 9 ALL OR NOTHING<br>26 (2) The Small Faces (Decca)                             | 34 WARM AND TENDER LOVE<br>39 (4) Percy Sledge (Atlantic)                                   |
| 10 LOVERS OF THE WORLD UNITE<br>14 (8) David and Jonathan (Columbia)           | 35 RIVER DEEP, MOUNTAIN HIGH<br>31 (12) Ike and Tina Turner (London)                        |
| 11 HI-LILI-HI-LO<br>12 (7) Alan Price Set (Decca)                              | 36 I LOVE HOW YOU LOVE ME<br>32 (7) Paul and Barry Ryan (Decca)                             |
| 12 SUMMER IN THE CITY<br>7 (7) Lovin' Spoonful (Kama Sutra)                    | 37 (BABY) YOU DON'T HAVE TO TELL ME<br>30 (7) Walker Bros. (Philips)                        |
| 13 I SAW HER AGAIN<br>15 (2) Mama's and Papa's (RCA Victor)                    | 38 BLOWN IN THE WIND<br>42 (2) Stevie Wonder (Tamla-Motown)                                 |
| 14 MORE THAN LOVE<br>16 (4) Ken Dodd (Columbia)                                | 39 HEADLINE NEWS<br>45 (2) Edwin Starr (Polydor)  |
| 15 OUT OF TIME<br>5 (10) Chris Farlowe (Immediate)                             | 40 HANKY PANKY<br>25 (7) Tommy James and the Shondells (Roulette)                           |
| 16 JUST LIKE A WOMAN<br>17 (4) Manfred Mann (Fontana)                          | 41 WHEN A MAN LOVES A WOMAN<br>30 (16) Percy Sledge (Atlantic)                              |
| 17 TOO SOON TO KNOW<br>27 (2) Roy Orbison (London)                             | 42 I CAN'T TURN YOU LOOSE<br>— (1) Otis Redding (Atlantic)                                  |
| 18 I WANT YOU<br>17 (6) Bob Dylan (CBS)  | 43 HOW SWEET IT IS (TO BE LOVED BY YOU)<br>48 (2) Jr. Walker & The All-Stars (Tamla-Motown) |
| 19 LOVE LETTERS<br>11 (8) Elvis Presley (RCA)                                  | 44 THIS AND THAT<br>45 (2) Tom Jones (Decca)  |
| 20 I COULDN'T LIVE WITHOUT YOUR LOVE<br>15 (9) Petula Clark (Pye)              | 45 ASHES TO ASHES<br>— (1) Mindbenders (Fontana)  |
| 21 GOIN' BACK<br>19 (8) Dusty Springfield (Philips)                            | 46 LIL' RED RIDING HOOD<br>49 (3) Sam the Sham & Pharaohs (MGM)                             |
| 22 DISTANT DRUMS<br>25 (2) Jim Reeves (RCA Victor)                             | 47 STOP THAT GIRL<br>— (1) Chris Andrews (Decca)  |
| 23 GOT TO GET YOU INTO MY LIFE<br>25 (3) Cliff Bennett (Parlophone)            | 48 HI HI HAZEL<br>— (3) Geno Washington (Piccadilly)  |
| 24 AIN'T TOO PROUD TO BEG<br>26 (7) Temptations (Tamla-Motown)                 | 49 GOODBYE BLUEBIRD<br>— (1) Wayne Fontana (Fontana)  |
| 25 BAREFOOTIN'<br>27 (4) Robert Parker (Island)                                | 50 PAPERBACK WRITER<br>40 (11) Beatles (Parlophone)   |

### BUBBLING UNDER

- Excuse Me Baby—Magie Lanterns (CBS)  
 Headline News—Alan Brown Set (Pye)  
 I Can't Touch The Sun—Julie Felix (Fontana)  
 I Guess I'll Always Love You—Isley Brother (Tamla Motown)  
 Jake The Peg—Rolf Harris (Columbia)  
 Just Like A Woman—Jonathan King (Decca)  
 Keep Lookin'—Solomon Burke (Atlantic)  
 Little Girl—Syndicate Of Sound (Stateside)  
 Out Of This World—Chiffons (Stateside)  
 Summertime—Billy Stewart (Chess)  
 The Kids Are Alright—Who (Brunswick)

### BRITAIN'S TOP R & B SINGLES

- 1 HEADLINE NEWS  
1 Edwin Starr (Polydor 54712)
- 2 BAREFOOTIN'  
3 Robert Parker (Island 286)
- 3 WORKING IN THE COAL MINE  
4 Lee Dorsey (Stateside 528)
- 4 LOVING YOU IS SWEETER THAN EVER  
2 Four Tops (Tamla Motown 548)
- 5 HOW SWEET IT IS  
12 Jr. Walker and the All-Stars (Tamla Motown 571)
- 6 SOCK IT TO 'EM, J.B.  
16 Rex Garvin and the Mighty Cravers (Atlantic 584028)
- 7 WILLY NILLY  
5 Rufus Thomas (Atlantic 584029)
- 8 I CAN'T TURN YOU LOOSE  
— Otis Redding (Atlantic 584030)
- 9 YOU BETTER BELIEVE IT BABY  
7 Joe Tex (Atlantic 584031)
- 10 SUMMERTIME  
8 Billy Stewart (Chess CRS 8940)

- 11 BLOWN IN THE WIND  
9 Stevie Wonder (Tamla Motown TMG 578)
- 12 TELL HER  
12 Dean Parrish (Stateside 531)
- 13 I GUESS I'LL ALWAYS LOVE YOU  
— Isley Brothers (Tamla Motown 572)
- 14 WARM AND TENDER LOVE  
6 Percy Sledge (Atlantic 584034)
- 15 YUM YUM  
— Coasters (Atlantic 584033)
- 16 CAN'T SATISFY  
— Impressions (HMV 1545)
- 17 KEEP LOOKIN'  
10 Solomon Burke (Atlantic 584026)
- 18 IT'S BEEN SUCH A LONG WAY HOME  
— Garnett Mimms (United Artists 1147)
- 19 DOWN IN THE VALLEY  
— Brother Jack McDuff (Atlantic 584028)
- 20 NINETY-NINE AND A HALF (WON'T DO)  
14 Wilson Pickett (Atlantic 584022)

### BRITAIN'S TOP R & B ALBUMS

- 1 IKE & TINA TURNER—LIVE!  
1 Ike and Tina Turner (Warner Bros. 1378)
- 2 IT'S A MAN'S MAN'S MAN'S WORLD  
2 James Brown (Pye NPL 28979)
- 3 SOUL '66  
8 Various Artists (Sue ILP954)
- 4 THE SOUL ALBUM  
3 Otis Redding (Atlantic 587811)
- 5 SOUL SESSION  
5 Jr. Walker and the All-Stars (Tamla-Motown 11029)
- 6 OTIS BLUE  
10 Otis Redding (Atlantic 5841)
- 7 RIDING HIGH  
— Impressions (HMV 3548)
- 8 ESTHER  
4 Esther Phillips (Atlantic 587910)
- 9 GOT MY MOJO WORKING  
7 Jimmy Smith (Verve 9123)
- 10 MOTOWN MAGIC  
6 Various Artists (Tamla-Motown 11030)

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THE SILVERS  
WHAT A WAY  
TO START THE DAY

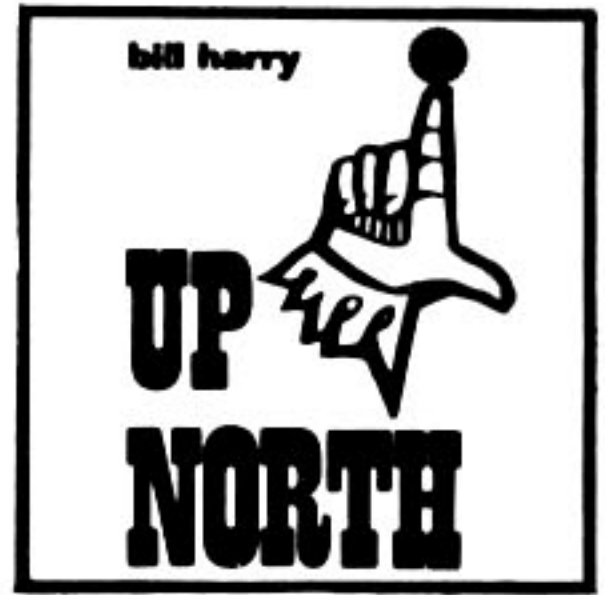
56 094

THE FORRESTERS  
EARLY MORNING  
HOURS

56 104



# Throw a punch, a challenge, a tomato, or an insult and you're bound to get some response...and that is exactly what I got when I challenged the apathy of Manchester, former 2nd beat city



Strangely (or naturally) enough, I didn't get any response from JIMMY SAVILLE, who has always championed the talent in his home area, but I did hear from a group who Jimmy rates.

They're called THE POWERHOUSE—and they've been around for some time, occasionally changing personnel and occasionally changing their name (they were once known as THE POWERHOUSE 6).

Lead singer T. D. BACKUS (after P.J., B.J., and Roy C., what do you expect?) is receiving appreciative response from the people who have heard him and are amazed at the fact that he has a 'coloured voice'. In fact, someone says of him: "he has the kind of voice that sounds as if it comes from way down in America's Deep South."

Be that as it may, Mancunians are keeping their fingers crossed that T.D. and The Powerhouse will help to keep the local flag flying.

No doubt THE TONY MERRICK SCENE and THE RICHARD KENT STYLE have a flourishing fan club going, for from Salford, in almost identical envelopes, have come similar rave notices about the two groups — unfortunately, there was no news concerning their current activities.

However, the various letters I received indicated that Manchester is now on the warpath. Which is a good thing — fanaticism, enthusiasm, work, ingenuity and 'cheek' are things one shouldn't be ashamed of.

Kath, De Dee and Tammy write to me from North Wales that they consider Manchester is the No. 1 city, having stayed for some time in Liverpool, London and Birmingham (which are dead cities as far as they are concerned). Of the Manchester clubs, they say: "JUNGFRAU — beautifully decorated — a very under-rated club — discotheque style—decor like swiss cottage — marvellous. TWISTED WHEEL—a boon! Good atmosphere — good artistes — and, as every club, great 'in' people. OASIS — we weren't too keen on this place — it's a good club but the people were snobs. JIGSAW — another 'in' place — good artistes — one thing though, they've got a lousy D.J. TOP 'O' THE TOWN — sort of a Teen & Twenty licensed bar — good atmosphere."

WAYNE FONTANA, complete with brand new (and attractive) wife, was amidst the hustle and bustle of a "Ready Steady Radio" recording at TILES, together with BILLY J. KRAMER, TONY HATCH, JACKIE TRENT, THE TREMELOES, et al. He commented: "I'll be appearing in Cabaret for a week in a hotel in Singapore — all day in the swimming pool and twenty minutes work at night! This will be in October, just after I finish the Australian and New Zealand tour. I'm going to think in terms of Cabaret in the future. My main things will be songwriting and the occasional Cabaret — I'm fed up with all this leaping about."

"On October 10th or 12th I'll be going to Brazil to represent England for a song festival competition. I'll be there for ten days."

"I'll have a new L.P. out on September 2nd called "Wayne One" and I'll be appearing on RSG the same day. I've done a couple of standards and three of my own compositions. Some of the tracks are "Fascinating Rhythm", "Perfidia" and "Always Something There To Remind Me" . . . I've just got BARRY MASON to record one of my numbers. It's the one on the 'B' side of my current disc."

GEORGIE PECKHAM of FOURMOST holding hands with ADRIANNE POSTA at Cromwellian Club. JEAN BELL of THE THREE BELLS seriously injured and will be in hospital for at least three months. 'Get Well' cards to Wilmore Ward, Westminster Hospital. WARRIORS recording with JOHN BURGESS on Aug. 23. Blackpool's JOHN EVAN BAND and London-based WORRYING KYNDE now with DON READ. Organist BRIAN ROSSIE



DAVID & JONATHAN—first hit the charts with "Michelle", they make a sizable comeback with their catchy "Lovers Of The World Unite".

rejoining THE WHEELS . . . DAWN-BREAKERS appear in Cologne and Frankfurt in October . . . DAVID GARRICK, whose next disc "Mr. Appleby" is released on Sept. 2, delighted to see his "Lady Jane" at No. 1 in Australian charts . . . SCAFFOLD in recording studios last week. On Sunday THE FOURMOST left for a ten day series of one nighters in Denmark and hope their record is released over there. U.S. disc jockey GERRY CLARK, who has his own show in Cleveland, has flipped over the disc and has taken it back to the States with him — where he thinks it will be a 'sure-fire hit'. "First of all, I just want to get another hit. Maybe I haven't had a hit for some time, but I've got away from what I did three years ago. I didn't want to stick to the same formula." BILLY J. KRAMER speaking and he'd like to comment on the criticisms that he's copying SCOTT WALKER, or THE RIGHTEOUS BROS on his disc. "The song was sent to me on a demo disc — I recorded it and that's how it's turned out. I've been singing for years and I've never copied anyone, so I'm not likely to start now. Besides, if people say it sounds like The Righteous Brothers or The Walker Brothers, I'll take it as a compliment, not an insult. "I want to make good records, class records. I think everyone wants to go through the phase of just wanting to turn out commercial records — but I'd like to turn out records of class and quality. I'd like to go into films and also to develop into a Cabaret artiste. . . because I like that form of entertainment." Billy's last comment on the disc: "I think it's the best all-round record I've ever made". It's PAUL RITCHIE & THE CRYIN' SHAMES.

### DOWN SOUTH.

D. J. ROSKO trying to set-up World Record by playing discs non-stop for four days in London record store . . . CHRIS DENNING has big career ahead of him in BBC . . . Radio England's jocks BILL VICK, ROGER DAY, LARRY DEAN and MIKE CLARK enjoying social side of their station's first countrywide Theatre tour. WILSON PICKETT'S "Land Of A 1,000 Dances" the new RSG signature tune, I hear . . . First pop reception to be held at SYBILLA'S look place on Monday—in aid of SONNY & CHER . . . JENNY ASHLEY now managing THE ROCKING VICKERS . . . CHRIS BLACKWELL now managing THE V.I.P.'s . . . Fans of comic strip characters—watch out for THE LON-DONAIRES who intend to bring WONDER WOMAN to life . . . Good friends—ZOOT MONEY and CHRIS MONEY . . . Hope that instead of giving two, three or four plugs to the same artiste with the same record, "R.S.G." will provide more slots for different artistes now that there are so few TV plugs available . . . owner JEFF KRUGER plans exciting and dramatic changes for FLAMINGO CLUB . . . TONY RIVERS tells me that THE BEACH BOYS' road manager RON SWALLOW will be staying at his (Tony's) home for two months following his forthcoming marriage . . . GORDON WALLER owns a London garage . . . JONATHAN KING sporting a Chinese jacket . . . SOMERSET currently in Hamburg—their debut disc "Farmers Daughter" to be released next month . . . When in Far East, Cromwellian manager was dubbed BEATLE BOB ANTHONY and offered a recording contract . . . D.J. TONY BLACKBURN to take up acting . . . INTERPOP Publicity now have an international set-up . . . Will JOHN L. BARKER represent CLAUDE FRANCOIS?



FIRST single from 'Eric Burdon And The Animals' will be "See See Rider" . . . V.I.P.'s topped the bil. at the Marquee on two consecutive nights—the first time this has happened at the Marquee . . . Manchester's Factotums have brunette road manager Veronica Thomas who drives the boys Humber . . . Tom Jones includes "Kansas City" on his "From The Heart" LP . . . Tony Hardy, lead guitarist of Tony Rivers & the Castaways has left to concentrate on song-writing—he is replaced by Frank Townsend of the Escorts . . . U.S. Capitol finding it hard to break into the R & B market . . . Percy Sledge's "Warm & Tender Love" was originally by Joe Hayward, issued here on Island last year . . . Overlanders make their first 'Ready Steady Go' appearance on August 26 for the first time in 3 years recording . . . isn't Roy Orbison's "To Soon Too Know" similar to Elvis Presley's "Can't Help Falling In Love"?

after 6 weeks with Tremeloes American comedian Robert Orben & guests Harold Wilson nationalise Beatles to help the pound . . . Hopper Tom Fox in hospital having teeth removed . . . Ramsey Le' former members of his trio are suing him for a million dollars . . . surprising that Brian Wilson hasn't changed the Beach Boys name to match their change of music. Chelsea FC supporters have adapted Ringo Starr's number one to "We All Live In A Blue Submarine" . . . U.S. Capitol Johnny Mathis begins a three and a half week season at London's Prince Of Wales on September 7 . . . Tony Ponte has been appointed International Promotions Manager for Decca, Coral and Brunswick abroad. Pete Eden of Pied Piper Music now an EMI record producer . . . St. Louis Union visit St. Tropez, Sardinia and Athens next month . . . hope Manfred recovers from his attack of Yusuf Lateef . . . Mike Jagger and Keith Richard spent a few days songwriting in Acapulco . . . Move wants to entertain U.S. forces in Vietnam . . . Barry Dickens holds the record for phoning up and asking for "a little favour" . . . Manfred Mann's next LP will be called "It's A Mann's World" . . . three ex-Beat Girls have formed their own dancing trio — Tomorrow's People . . . Terry King had a huge ice cream surrounded by ice cubes for his birthday . . . will Terry Kennedy renew his Southern contract? . . . Mike Leander writing three songs for Paul Jones's film