

# Record Mirror

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No. 225 Week ending July 3, 1965  
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**INSIDE —**  
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film pix

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# TOM JONES

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

# 'RSG - PHONEY ENTHUSIASM'



KATHY MCGOWAN and PATRICK KERR at 'RSG'. See lead letter . . . (RM Pic).

## POP 'N' WHO

THAT controversy over the Who and their interpretation of pop music. I'd like to point out that even in serious music Stravinsky was booed and hissed at the first public performance of his "Rite Of Spring." And today great composers like Berg, Ives and Schomberg are still not really accepted by the majority of so-called music lovers, simply because they have had the courage to break away from the old traditions and limitations. Although the Who cannot be classed as serious musicians (I don't mean this slightly, in their own style they are second to none), they are carrying the same wave of experimentation into the field of beat music as the above-named composers. Whatever one's opinion of pop-art, there is no doubt that The Who are the avant-garde of refreshing, unacknowledged popular music. — Flaubert, Stratford.

## PROBY AND BEN

IF ever there was a case for saying "Give a man a break" it's with the release of the latest P. J. Proby single. Naturally "Let The Water Run Down" will be a fair-sized hit for Proby, and everyone will praise him for his flair for picking powerful songs. What most people will not realise is that this fantastic song was the 'B' side of a record which is one of the all-time greats . . . and it's still only about eight months old. I mean "It's All Over Now," by Ben E. King, surely the world's most unappreciated singer. It's sickening how people will take songs done so well by great but unappreciated singers and make a fortune on the proceeds. It's about time someone formed an "Unfair to Ben E. King" society. I'd like a shot. — Morris Rowland, 52 Laira Street, Warrington, Lancashire.

She's the star you may never have heard of . . .



DINAH LEE

SHE'S toured in topline package shows with such stars as The Searchers, Peter and Gordon, Millie, Jimmie Rodgers and The Crystals. She's been on big American TV shows such as Shindig, Hullabaloo and Hollywood Palace.

So, you see, she's a highly successful, highly paid pop star. And only 19 years old.

The big snag: you're very unlikely to have heard of her.

For pretty Miss Dinah Lee is a New Zealander. Back home down under she's very well known—in Australia as well as New Zealand. After becoming one of the top TV stars in those countries she went to the U.S.A. and was doing nicely there until the inevitable work permit trouble hit her.

Now Dinah is in London—and raving about the scene. "Even though all of the big show business acts fly to New Zealand for tours as a matter of course these days, there is still a little bit of a time lag in tastes," she told me. "Not so much in music but in dress. New Zealand girls dress very smart, a good deal smarter than girls in London, but they are a little bit behind. Everybody looks so hip here! And I think fashions move very fast in England."

Although there is little competition in her line of dynamic modern singing back home (though there's an increasing amount in Australia), Dinah says she is not a bit worried about the tough competition in Britain. She welcomes it—and names Millie, Dusty and Cilla as her particular favourites.

"Among boys I like Bob Dylan, The Beatles and the Stones. I really dig the Stones and my biggest disappointment back home was that I didn't get to tour with them. My manager wouldn't let me. Not that he had anything against them, he just thought the tour wasn't being properly promoted. I guess he was right. But now that I'm in England I'd love a chance to work with them."

Having been a highly paid entertainer 13,000 miles away from London, Dinah is facing up the problem of being an unknown in Europe. "Sure, I'm prepared to start at the bottom again, work for much less money to get established. I'd like to stay here a long time."

Trouble is, Dinah—who's been in the big time down under for a little over a year—can't afford to hang around indefinitely: there are too many big jobs waiting for her.

"I'll give it a few weeks and hope for the best in London. If nothing happens—then I'll have to go back," she said cheerfully. Already, though, she's completed a recording session for Aladdin. Three singles will be issued in the near future. And one of her past recordings has just been issued. It's "The Nitty Gritty" and "Forgive Us And Forget Us".

## SAYS AN RM READER . . .

ONCE more I find myself in writing mood. This is a moan which has been gathering strength every Friday night from about eleven o'clock onwards. "Ready Steady Go" stinks. The whole show reeks of phoney enthusiasm, from Cathy McGowan with her incessant "Super" to Patrick Kerr who finds everything "Too Much." To anyone who remembers the old rock and roll days of "Oh Boy," this show (for want of a better word, and there IS a better word) is a source of constant revulsion, not to be watched with a full stomach. — Rockin' Rick Colebourn, 4 Kirkstone Road, Priory Road, Hull, Yorks.

● James Craig: Well I'm not biased, but I think this is a 'super' letter, yes it's just 'too much.'

## THE END . . .

THOUGHT you might like to hear of the "Nearly In Crowd." This society, formed under the leadership of the infamous Miss Barbara A. Reid, of continual letters in "Your Page" fame, and the equally infamous Chris Foxx (the nut), under the patronage of the top U.S. R and B stars Inez and Charlie Foxx. We have slightly different aims to other societies. We eat the chocolate rolls and throw the records (never those of the In Crowd, though). First person to break a disc by a certain diabolical singer gets a year's membership and Eccles cakes for life. For particulars, contact me at the nearest loony bin. — Chris Foxx, 85 The Turnways, Leeds, 6.

## WORTH WHILE

SO Alan Griffiths thinks Dusty Springfield is treating her fans badly over the long wait for her second LP. Perhaps he would rather it be released as quickly as possible without due consideration given to the material. Well, I wouldn't. There are enough trashy songs on the pop scene today as it is. I know that no matter how long I have to wait, when the LP is finally released it will certainly be worth the waiting.—David Wickham, 29 Weymans Avenue, Kinson, Bournemouth.

● James Craig: Latest info: Dusty's manager, Vic Billings, reckons could be out late July or Mid-August.

## FAB GEAR

THE BBC, by taking off "Top Gear", the best pop programme it has ever put on, listeners to the pirate radio stations, but even the pirates, by catering for the majority, do not play many soul-type records, so where the heck do I turn the radio dial to? I reckon the BBC should bring "Top Gear" back pretty quick, or else let Bernie Andrews produce another show and put it on at a more sensible time, i.e. about 10.00 p.m. (as before), and then the audience rating should be sufficient to make the BBC keep it on.—Mike Cross, Laleham, Furze Hill, Kingswood, Surrey.

## STONES FAVES

AT long last, here are the results of the Rolling Stones' disc poll. Reason for delay is the enormous amount of mail received. We'd like to thank particularly, Phil Luce (Jersey), Carol Phtury and Becky Brown (Kansas), Pam Smith (London), Gynor Bailey (Glam.), Susan Ashwell (Staffs.), Jeri Holloway (U.S.A.), C. Nettleton (Geneva), Eva Kuarnberg (Oslo) . . . and James Craig Results: 1, Tell Me, 2,287; 2, The Last Time, 1,965; 3, It's All Over Now, 1,226; 4, Mona, 1,180; 5, Not Fade Away, 1,052; 6, Under The Boardwalk, 1,027; 7, Come On, 1,014; 8, Time Is On My Side, 928; 9, Everybody Needs Somebody To Love, 878; 10, 2120, South Michigan Avenue, 873; 11, Carol, 845; 12, Off The Hook, 842; 13, You Better Move On, 744; 14, Little Red Rooster, 695; 15, If You Need Me, 624; 16, Pain In My Heart, 603; — Michael Jones, 7 Newpiece, Loughton, Essex; Jerry Wardley, 3 Park Close, Ellesmere Road, Chiswick, London, W.4.

● James Craig: Thank YOU, gentlemen. Incidentally, the list goes on down to number 44, but it gets a bit too long.

## MBE FOR ME

I NOTE with interest the awards of M.B.E.'s to the Beatles. There has obviously been a miscalculation this year on the number of medals to be struck and they are being distributed at random. I would take this opportunity to publicly stake my claim. I always work hard, and have not been involved in any strike. I quite often buy British made goods thereby helping to curb imports. I also correspond with several people overseas, helping the export drive. And the other day I carried three heavy boxes up two flights of stairs. If my application is successful I promise to be surprised and modest. "I never expected anything like THIS." Pete Wade would also like one. — Dave Wood, 14 Edinburh Street, Radford, Nottingham.

● James Craig: Aclitnged reader Wood as usual makes a different point. But stacks of readers congratulate, again and again, the Beatles.

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# NOW ELVIS FANS SLAM KINKS!

WHAT started it all off was a Richard Green feature on the Kinks, in which the Hit Paraders gave forth with a few highly explosive quotes. Ray Davies, for instance, whacked into Elvis Presley and Connie Francis. Pete Quaife opined forcibly on the trials and tribulations of "Ready Steady Go".

And our more ebullient readers have since laid into the Kinks. Lots of the letters are unprintable. But let's try and collate some of the others.

Thomas Hanlon, Isleworth, Middlesex: The Kinks are out of their depth. They have no right to criticise the public for buying records of two established, worthy stars. And the Kinks are very lucky to be as prominent as they are. They are a poor "live" group. R. Phillips, of Rotherham Yorks: These pop music veterans with a career of at least 18 months' duration, with the most off-key vocalist and the worst disc ("Everybody's Gonna Be Happy") are now connoisseurs of the industry. So the world's leading male singer and the greatest female singer are crap? The Kinks can dislike anything they like but they can't tell others what they should like.

## FOR EVER

Mary-Jo Foss, Sydenham, London: Yes, the fans ARE waiting for something different. And they are fed up with the groups (bye-bye Kinks), so they have a temporary craze for the real talent like Elvis and Cliff. When someone new pops up, they'll drop Elvis and Cliff but only for the time being. In a nutshell: Kinks may come and Kinks may go, but Elvis goes on for ever.

Christine Rayment, Clapton, London: Elvis was making hit discs before the Kinks were screeching on

their toy trumpets and baby pianos and, frankly, they couldn't have made a worse sound than they do now. What on earth do they call that load of third-rate, tasteless drivel they've brought out like "Set Me Free?"

Irene Camilleri, Cardiff: I wonder if the Kinks will be around in ten years time. El's future isn't difficult to imagine. He'll still be turning out hit records and a fine serious actor with an Oscar to his credit.

B. Duggan, Sunbury-on-Thames: Real reason the Kinks don't like RSG is because they made fools of themselves by failing to reach the high notes on stage. How do they have the cheek to swear at a living wonder like Elvis. P. Jones, Smethwick: Jealousy — that's the only explanation for the Kinks' attitude.

Colin R. Burgess, Epsom, Surrey: I thought some pop groups were remarkably uncultured and self-opinionated, but didn't expect to read such things written about Elvis. I'm sorry Presley is in show business if it has to be so contaminated.

B. Martin, Hull: The recent come-backs by Cliff, Elvis,

the Everlys and Connie have done much to clean up the pop business. Carolyn Case, Norwich: WHY do people want to buy Elvis records — because they like them. Why can't Ray Davies be sensible?

M. Harding, Fulham, London: Since their number one "You Really Got Me" three out of four Kinks singles have the same ponderous, boring Dave Davis guitar work. If people are waiting for "something different," the Kinks haven't long to go.

## VERSATILE

David D. Haigh, of Swansea: People aren't waiting for something different. They are fed up with buying inferior records. Only when the Kinks are as versatile as Elvis or Connie will their comments be listened to. R. Baker, Bridgwater: Disgusted — sour grapes. Must be embarrassing for a man who was supposed to be finished three years ago to make number one while the Kinks don't. James Gillespie, Motherwell: The old story — if you're stuck for something to say, have a dig at Elvis. Val Watterson, Belfast: I buy Connie Francis records because I enjoy good singing. If Ray Davies hasn't heard



THE KINKS slammed El. last week. This week his fans retaliate (RM Pic).

her, or seen her, he has no room to talk — he went too far. Mrs. Rosalie Shaw, Knaresborough, Yorks: If it wasn't for Elvis, the Kinks would still be in ordinary jobs.

P. Wilkinson, Manchester 20: All I can suggest is that the Kinks record their own "live" act so they can hear how flat they sing. Raymond Kirk, Blackheath, London: On behalf of thousands of disc buyers, I say we buy El and Connie because

they can sing. Your lot produce repetitious records, high-pitched singing and hard-based guitar work. Surely you're not saying we buy only your third-rate records and nobody else's? What a waste of money.

Derek Finlayson, Arbroath, Scotland: Ray Davies should wait until the Kinks have at least another dozen records at number one, then he'd have enough experience to criticise. If fans want something different, he should

tell those responsible for releasing such run-of-the-mill records as "Tired Of Waiting" and "Set Me Free."

Whew! Lots and lots more. The Elvis fans have been particularly protective — they really ARE fantastic in their loyalty.

But there is just one point. The Kinks really are entitled to their own opinions as is anybody else. And at least they can't be accused of mouthing the usual platitudes.

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ing, reading, pop. writing letters to  
English boys.

Marianne Persson, 13, Kapplands-  
katan 178, Göteborg V, Sweden.  
Stars—Rolling Stones, Animals,  
P. J. Proby, Donovan, Marianne  
Faithfull. Hobby and interests—  
Rhythm and Blues, dance, animals  
painting, clothes.

# READER'S CLUB



Terry Raymond Frost, 20, 9 Ire-  
land Villas, Tiptree, near Col-  
chester, Essex. Stars—Elvis Pres-  
ley, Eddie Cochran, Brenda Lee,  
Sammy Turner. Hobby and in-  
terests—Listening to Presley the  
man who opened the gate for  
everyone. stamp collecting.

Christopher John Leikh, 16½, 8  
Mersey Road, Blundellsands, Liver-  
pool 23, Lancashire. Stars—Sandie  
Searchers, Hollies, Psychics, Ani-  
mals, Manfred, Wayne, Niteshades  
and Rockin' Berries (hate Elvis,  
Marianne). Hobby and interests—  
Cinemawork, the Tavern, my girl,  
top ten, pen-friends, especially girls  
(send photos girls).



Katherine Reynolds, 17, 25 Culver-  
den Avenue, Tunbridge Wells, Kent.  
Stars—Heinz, Searchers, Gibbering  
Jim Scruddy, Gruffy Straw. Hobby  
and interests—following the charts,  
discs, pempals, reading, cinema,  
playing mandolin.

Anita Lundh, 21, Torekovsgatan 11c,  
Malmö S, Sweden. Stars—Stones,  
Alexis Korner, Bob Dylan, Animals,  
Freewheelers, Muddy Waters.  
Hobby and interests—Stones (Mick),  
R and B, James Bond, reading  
Kerouac, Maugham, Sartre, Long-  
haired blokes.



Chris R. Lorimer, 19, "Glencairn,"  
85 The Turnways, Leeds 6. Stars—  
Inez and Charlie Foxx, Dusty  
Springfield, Beatles. Hobby and  
interests—Meeting the stars /  
women. Secretary of Inez and  
Charlie Foxx fan club.

Gordon Shaw, 20, 14 Fisher Cres.,  
Goldenhill, Clydebank, Dunbarton-  
shire. Stars—Petula Clark, The  
Beatles, Dusty Springfield. Hobby  
and interests—Collecting records.  
Collect photo's and data on Petula  
Clark.



Elsebeth Eskesen, 17, Nørregade  
56, Horsens, Denmark. Stars—  
Rolling Stones, Pretty Things, Du,  
Seel, Donovan and Beatles. Hobby  
and interests—Collecting Beatles  
pictures and pop records.

Danny Coreoran, 17, 32 George St.  
Fitzroy, Victoria, Australia. Stars  
—Bob Dylan, Joan Baez, Stones,  
Yardbirds, Donovan. Hobby and in-  
terests—Shooting, folk singing and  
R and B.

Please do not worry if your photograph has not appeared yet as we  
have been flooded with replies and are still in the process of acknow-  
ledging them all by letter

### Readers Club Coupon

NAME \_\_\_\_\_ AGE \_\_\_\_\_

ADDRESS \_\_\_\_\_

STARS \_\_\_\_\_

HOBBY & INTERESTS \_\_\_\_\_

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

# HERE'S THE R & B CHART!

At last! Here is the chart that many thousands of Record Mirror readers have been waiting for. Britain's first authentic R. & B. chart, of the best-selling American R. & B. singles in the country. The chart appears after many weeks of top secret preparations and will in future be printed on Record Mirror Charts Page together with our other charts.

The Record Mirror wishes to thank all the dealers who made this possible. If there are any dealers who wish to send in a list of their best-selling R. & B. discs we shall be very grateful. Address to "R. & B. Chart, Record Mirror, 116 Shaftesbury Avenue, W.1." The more the merrier!

An interesting thing about rhythm and blues records is that whereas an ordinary pop record will stop selling after a few months, a rhythm and blues disc, like an LP, will continue to sell for a far longer period. In this week's chart for instance, there are several singles which have been issued well over six months. And "Pain In My Heart" has been issued for nearer 18 months!

Although this chart will be of great use to the trade, it is basically for YOU the reader. Record Mirror feels that this is the least it can do for the loyalty which R. & B., soul and rock fans have shown towards it for many years. Here beneath is the first "Authentic R. & B. Chart" . . .

- |   |  |
|---|--|
| 1 I CAN'T HELP MYSELF<br>(-) Four Tops<br>(Tamla Motown 515)      | 11 SHOTGUN<br>(-) Junior Walker<br>(Tamla Motown 509)                    |
| 2 SHE'S ABOUT A MOVER<br>(-) Sir Douglas Quintet<br>(London 9964) | 12 DUST MY BLUES<br>(-) Elmore James (Sue 335)                           |
| 3 A LITTLE PIECE OF LEATHER<br>(-) Donnie Elberts (Sue 377)       | 13 DOWN HOME GIRL<br>(-) Alvin Robinson<br>(Red Bird 10-010)             |
| 4 MAGGIE'S FARM<br>(-) Solomon Burke<br>(Atlantic 4630)           | 14 WOMAN'S GOT SOUL<br>(-) Impressions (HMV 1429)                        |
| 5 WOOLLY BULLY<br>(-) Sam The Sham<br>(MGM 1269)                  | 15 TURN ON YOUR LOVELIGHT<br>(-) Larry Williams (Sue 381)                |
| 6 MR. PITIFUL<br>(-) Otis Redding<br>(Atlantic 4024)              | 16 PAIN IN MY HEART<br>(-) Otis Redding<br>(London 9833)                 |
| 7 INCENSE<br>(-) Anglos (Fontana 589)                             | 17 LAND OF 1,000 DANCES<br>(-) Cannibal & Headhunters<br>(Stateside 403) |
| 8 AND I LOVE HIM<br>(-) Esther Phillips<br>(Atlantic 4028)        | 18 SOMETHING YOU GOT<br>Chuck Jackson & Maxine Brown (Pye Int. 25308)    |
| 9 PEEPIN'<br>(-) Solomon Burke<br>(Atlantic 4028)                 | 19 MY MOMMA TOLD ME<br>(-) Inez & Charlie Foxx<br>(London 9971)          |
| 10 NOTHING CAN STOP ME<br>(-) Gene Chandler<br>(Stateside 425)    | 20 I HEAR VOICES<br>(-) Screaming Jay Hawkins<br>(Sue 379)               |



YES you guessed. This group is none other than Sam The Sham and the Pharoahs, in the charts with "Woolly Bully". Sam, seen with the turban, is Domingo Samudio who formed the group several months ago. They specialise in the Memphis sound, and go around in a new black hearse. "Woolly Bully" has already sold close on a million copies in the States.

## JONES DISC

Tom Jones' next single is to be released on Friday, July 2 and is called "With These Hands" c/w "Unfaithful, Untrue." Tom moves into his new house this week.

Something new in London's exclusive hotel scene starts on Monday when John L. Watson and the Hummelflugs start a residency in the "007 Room" of the Hilton Hotel.

## Next week's discs

WILL the current folk boom see Lonnie Donegan all right again? Ten years ago he was performing in a manner that's now highly commercial. Now comes a new disc from him — 'Louisiana Man' (Pye).

Also out on July 9 is Brenda Lee disc, 'Too Many Rivers' (Brunswick). And on the same day Liberty release another Rivers — Johnny Rivers with his latest, 'Seventh Son.' Then on Columbia there's Dick Rivers with 'In Your Shoes.'

Among other releases are—

The Shangri Las: "Give Us Your Blessing" (Red Bird); Francoise Hardy: "Just Call And I'll Be There" (Vogue); Peter Nelson: "Love Will Come Your Way" (Piccadilly); The Mastersingers: "Beau Brummel" (Pye); Anita Harris: "I Don't Know Anymore" (Pye); Judy Cannon: "The Very First Day I Met You" (Pye); Paddy Klaus Gibson: "I Wanna Know" (Pye); The Honeycombs: "That's The Way" (Pye); Bobby Rio And The Revelles: "Everything In The Garden" (Pye).

The Velvettes: "Lonely, Lonely Girl Am I" (Tamla-Motown); The Sapphires: "Gotta Have Your Love" (HMV); Peter, Jan and Jon: "Mountain Boy" (HMV); Jackie Lynn: "I'm Gonna Stand By You" (HMV); The Fairies: "Don't Mind" (HMV); The Hullabalooos: "I Won't Turn Away Now" (Columbia); The Back Porch Majority: "Rambler Man" (Columbia); Jimmy Echo: "After Tonight" (Columbia); Bob Cort: "Scramble" (Columbia); The Leon Young String Chorus: "Winter In Ischia" (Columbia); David John And The Mood: "Dixie For Gold" (Parlophone); The Quiet Five: "Honeysuckle Rose" (Parlophone); Jody Miller: "Silver Threads And Golden Needles" (Capitol); The Lettermen: "Theme From A Summer Place" (Capitol); Hank Williams Jr.: "Mule Skinner Blues" (MGM); Ronnie Dove: "A Little Bit Of Heaven" (Stateside); The Chiffons: "Nobody Knows What's Goin' On" (Stateside); Jim Lowe: "Mister Moses" (United Artists); "Joy Marshall: "Heartache Hurry On By" (Decca); Adrienne Foster: "The Wind That Blows" (Decca); Clark Robinson: "I Wanna Know" (Decca); Eleanor Toner: "Will You Still Love Me Tomorrow" (Decca); Shirley Ellis: "The Puzzle Song" (London); Tina Britt: "The Real Thing" (London).

Hugo Montenegro And His Orchestra: "Darlin' Jill" (RCA Victor); Booker T and the MGs: "Root Leg" (Atlantic).

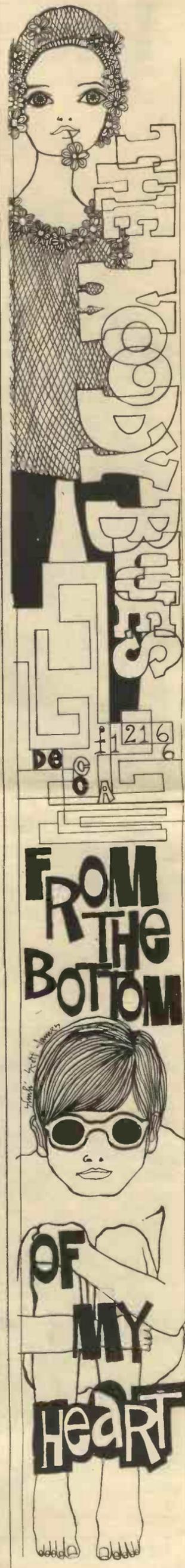
Jimmy Dean: "The First Thing Ev'ry Mornin'" (CBS); The Gypsies: "Jerk It" (CBS).

Alan Haven: "The Theme Music From The Knack" (Fontana); Shelley Fabares: "My Prayer" (Fontana); Freddie Ryder: "My Prayer" (Mercury); Tom Springfield Orchestra: "The Mozart Theme" (Philips).

Strange stories appeared in the daily newspapers last week about the Beatles. It was said they received a poor reception in Milan.

Yet newsreel film showed the usual frenzied scenes and the two concerts attracted 32,000 customers. According to the Beatles press office that's the largest number they've ever played to in one day. Previous record was 23,000 in Jacksonville, Florida, last year. Anyway, the Italian promoter is reportedly knocked out; apparently 32,000 is a record for Italy.

The Beatles star in ABC's Blackpool Night Out on ITV, August 1.



3 TERRIFIC DISCS FROM DECCA

VOODOO WOMAN  
BERN  
ELLIOTT

F 12171

PETER COOK &  
DUDLEY MOORE  
GOODBYEE

F 12158

PETER COOK  
The Ballad of  
Spotty Muldoon

F 12182

The Decca Record Company Limited Decca House  
Albert Embankment London SE1

## ON THE MOVE

Despite the banning of British artistes in the U.S. and vice versa there is still plenty of air traffic between the countries. For example Donovan is flying to America on Monday to take part in the Shindig programme. On July 10 he will be in Los Angeles for the Hollywood Palladium Show. Donovan then flies back for a Sunday concert at Yarmouth on July 11 but is up in the air again on July 13 for his own TV show in Holland. A few days later he goes to Brussels for his Belgian TV debut. In September he will appear in Spain, Australia and New Zealand.

Currently in U.S.A. on a working holiday are Ivy Leaguers John Carter and Ken Lewis. They are flying back this week to join the third member Perry Ford for a string of G.B. television dates to exploit their new disc "Tossing and Turning."

Peter and Gordon flew away from Britain this week for a nine week tour of the U.S.A. topping the bill on the Dick Clark Show.

## NATIONAL FEDERATION OF R. & B. FAN CLUBS

Congratulations  
RECORD MIRROR  
and  
NORMAN JOPLING  
on your new  
R. & B. CHART

James Brown Admiration  
Society

F.A.R.B.S.

Inez and Charlie Foxx  
Fan Club

Ben E. King and Drifters  
Fan Club

Barbara Lynn Fan Club

Shirelles &  
Dionne Warwick  
Fan Club

Tamla Motown  
Appreciation Society

Irma Thomas Fan Club

# THE BURKE v BROWN FEUD

## Norman Jopling reports...



SOLOMON BURKE made quite an impression during his short stay here. And he had some pretty strong things to say to KM's Norman Jopling. (RM Pic).

"TELL me" I said, "all about you and James Brown." There was a two-second hush, and then Solomon Burke, king of rock and soul, launched into a torrent of attack upon fellow-R & B singer James Brown.

Here's the printable, edited version.

"Man, you wanna know about James Brown? You must be crazy. Listen, this James Brown, he wouldn't come within 500 miles of me. On or off stage. I know all about him.

"He says he's sold over a million records in Britain on the Ember label. He says that he don't record for America anymore, only for Britain. Well I found out that James Brown doesn't sell any records over here on any label. And in the States no-one wants his records, that's why they don't release them.

"He was the only man in America to bet on Sonny Liston. And do you know why Liston lost? I'll tell you. Because he trained to James Brown's 'Night Train.' I could have told Sonny that he'd lose, listening to James Brown.

"A few years ago James Brown used to be the sweetest, humblest and most dedicated of men. Now that's all changed. He don't even talk to his group the Famous Flames anymore. He just keeps them around as lucky mascots.

### CUT OUT

"And once I was on his show. At that time I had a big record hit called 'Good-bye Baby (Baby Goodbye).' I had six numbers to do. James Brown cut them out completely and just left me with one shortened song.

"Ask any other American singer what they think of James Brown. They'll all say what I'm saying. And if you wanted to meet James Brown! You're the press but that wouldn't matter to Mr. James Brown. Oh yes, it has to be MR. James Brown. Well you'd have to make an appointment which he probably wouldn't keep. And if he did he'd keep you waiting. But if you kept him waiting—even for a second then he just wouldn't see you."

I managed to get a word in edgeways. "Over here," I said "Everyone talks about the three B's. Burke, Brown and Bland."

Solomon nodded in disapproval. "Not Burke, Brown and Bland," he stated. "Just Burke and Bland. Or Bland and Burke. And talking about James Brown," he said "there's the question of his



JAMES BROWN

records. I don't think he's made one good record. Except that is 'These Foolish Things.' But then he messed that up by screaming at the end."

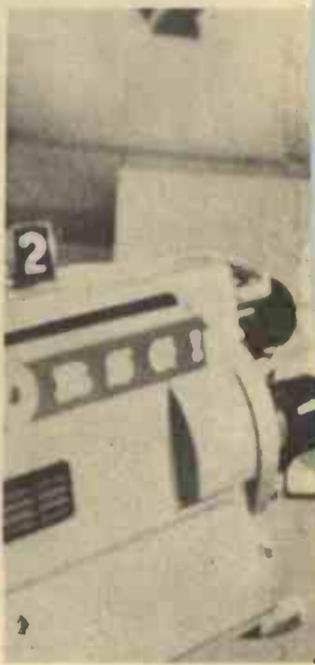
And so Solomon Burke continued.

### LEGEND

Now, there's a peculiar thing about this feud, which at the moment seems to be one-sided. That Solomon rates James Brown as a performer. Which shows he's not entirely bigoted.

And what is the truth about James Brown, the man who has become something of a legend with R and B fans?

Your guess is as good as mine. But one thing is sure. No-one will truly know until he visits these shores. Which could be in one year or ten years.



BOBBY GOLDS

## THE STAR

GENE Pitney was the star that clipped, curiously big break through in Britain into one. Sings well, too, clutching his guitar, and so Recommendation indeed. S telly and radio studios. I a charming, talented, erudi

He said: "Yeah, Gene and I have been touring recently for more than 40 days. Did he really say all that? Well, I promise you I haven't been paying him money as a publicist. But I figure with all those marvellous quotes going for me, I ought to tell you one or two things.

"Like I'm really influenced by Roy Orbison on the composing side of my life. You know I used to tour as guitarist with Roy—in fact, I toured Britain with him. Well... Roy and I got together one morning to try and write some songs. We went from 9.30 to twelve mid-day and came up with four songs.

### CONTRACTS

"Then the publishers walked in. We're under different contracts as writers, you see. So eventually they put us down. Said that I couldn't write any more songs with Roy.

"But working with Roy was great. I met up with all the dee-jays and the local announcers and the Press men. Then it came to me that I had a chance of making it on my own. So I told Roy. Now you probably know what a nice guy he is. Well,

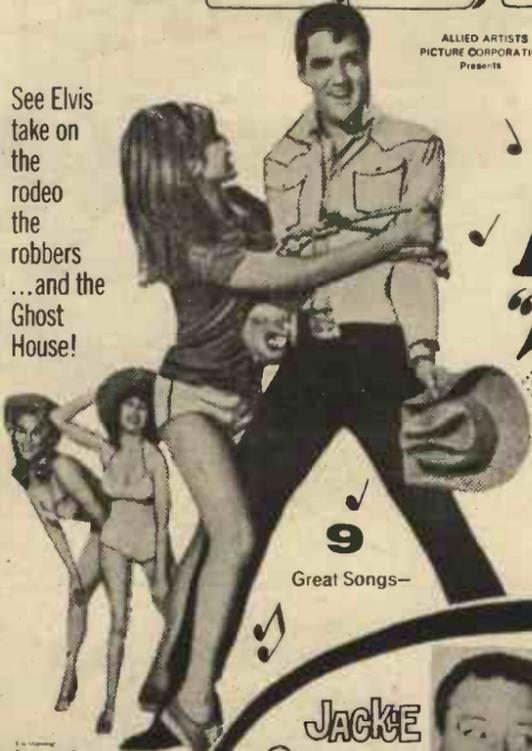
# The NEW ELVIS!

HIS LATEST!  
HIS GREATEST!

## ELVIS PRESLEY

IN  
**"TICKLE ME"**

See Elvis take on the rodeo the robbers...and the Ghost House!



Great Songs—

PANAVISION AND DE LUXE COLOUR

AND

JACKIE GLEASON

STEVE McQUEEN

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Written by ELWOOD ULLMAN & EDWARD BERNDT  
Produced by BEN SCHWALB  
Directed by NORMAN TAUROG  
Released Through WARNER-PATHE

GENERAL NORTH LONDON RELEASE From July 4th **ABC** SOUTH LONDON From July 11th and other leading cinemas

## JUST RE

<b>TOM JONES</b> With these hands	F 12191	<b>DECCA</b>
<b>PETER COOK</b> The ballad of Spotty Muldoon	F 12182	<b>DECCA</b>
<b>SUSAN HAMPSHIRE</b> When love is true	F 12185	<b>DECCA</b>
<b>PRETTY LITTLE GIRL</b> The Majority	F 12186	<b>DECCA</b>
<b>EVERYONE'S GONE TO THE MOON</b> Johnathan King	F 12187	<b>DECCA</b>
<b>Laura Lee</b> Eddy Arnold	RCA 1457	<b>RCA VICTOR</b>
<b>I'M WAITING FOR YOU</b> Carousel Showband	R 11001	<b>REX</b>
<b>REMEMBER ME (I'M THE ONE)</b> Pat McGeegan	R 11007	<b>REX</b>

# DAV BERE TH STRAN EFFE DEC



BORO seen at RSG (Pic courtesy Radio London).

## RS DIG THIS STAR!

who started it all. "Watch Bobby Goldsboro," he said in a compelling, way of his. "This boy is just right for the job. He writes like Burt Bacharach and Hal David rolled together. Though he doesn't do much more than just stand there, singing..."

So I met Bobby, during his quick-as-a-flash tour of Britain's radio stations. I found a shortish chap, wide-smiling, green-jacketed young man of 25.

by PETER JONES

He's even nicer than you think. He encouraged me to solo for a while, said he'd always keep a place open for me as his guitarist. You can't be fairer than that."

Bobby's personal hits include "See That Funny Little Clown," "Whenever He Holds You," "Little Things." Now he has "Voodoo Woman" going strongly for him, though he has competition on this one from Britain's Bern Elliott.

### SICK DISC

He said: "But once, the first disc I ever had out on my own, I had this song called 'Molly.' I was supposed to be a soldier, aged around 17, back from the wars, and blinded. I couldn't get to see even my own kid. So I hated this one. It got to number 69 in the American Hit Parade, but I didn't like the song one little bit. 'It's commercial,' the record company told me. I didn't agree."

"Anyway, I got down to Houston, Texas, with Roy Orbison. I was out there on stage, fitting up the equipment. And the kids all started shouting out for

me to sing 'Molly.' I tried to shush them. I mean, I wasn't the star or anything... and I wondered how the heck they'd ever heard of the song. But it turned out that, in Houston, Texas, it was number one on the hit parade..."

Bobby comes from Marianna, Florida, where he was born on Jan. 18, 1941. Then the family moved to Alabama. A member of the family gave him a ukelele and he strummed along to other people's tunes on the radio. Eventually he turned to guitar and decided that he could write his own songs. From there, he moved into the Roy Orbison field of conflict as a member of the backing group.

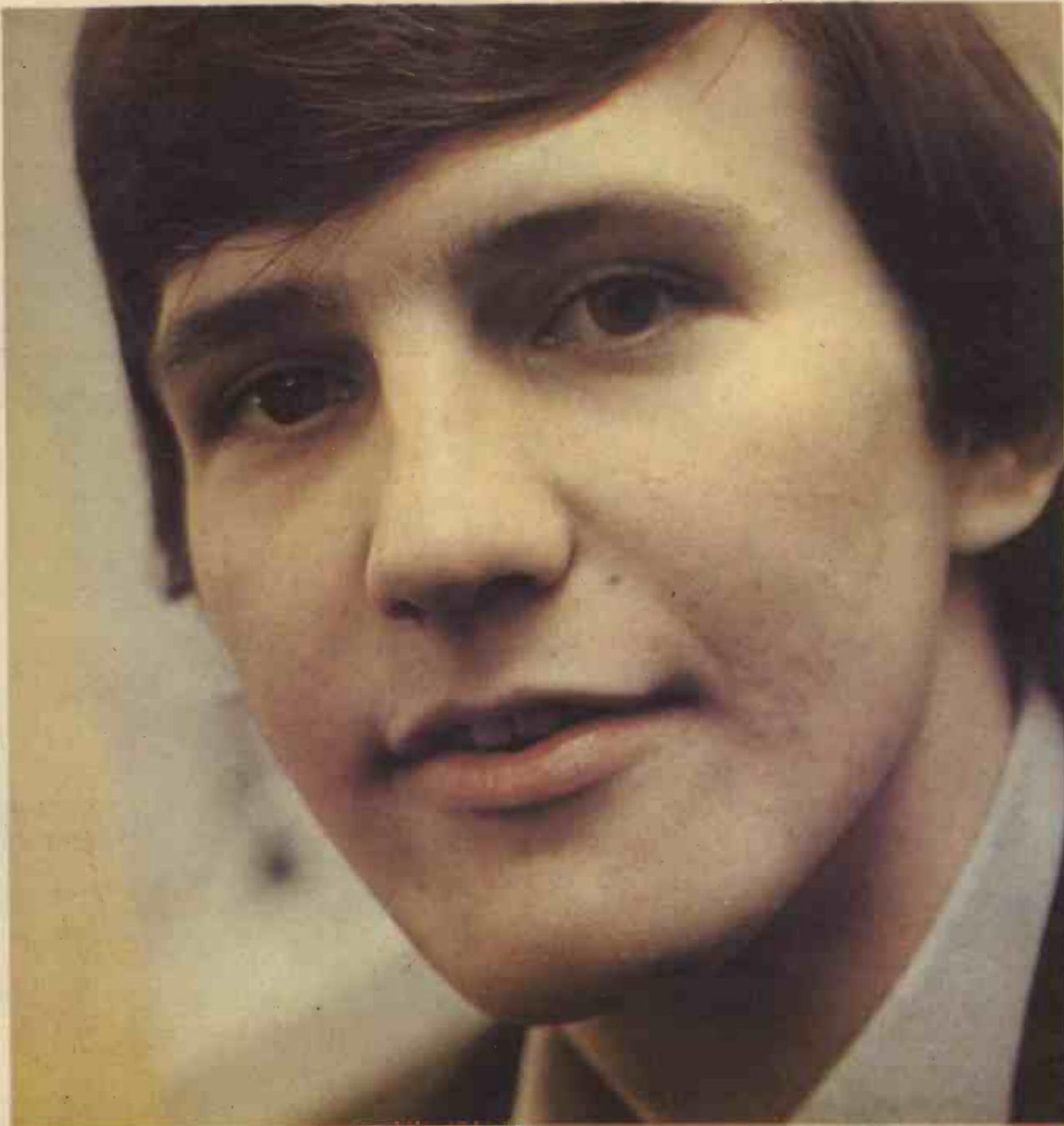
The rest is darned near a slice of pop history.

Bobby is 5ft. 8in. tall, weight 9st. 9lb., brown-haired and blue-eyed. He got married, in the spring of 1964, to his childhood sweetheart, Mary Alice. Both are baseball "nuts." And all the year round swimmers. They dig, singing-wise, Rick Nelson, Johnny Cash and... yep! Roy Orbison.

WAYNE Fontana, even when the Mindbenders are there in force to back him, doesn't have much to say for himself when it comes to making speeches in public. So it was all down to a muttered: "Thanks very much" when an award was made to him, on behalf of the group, at a Philips' Records press reception a few days ago.

Award was from "Billboard" magazine — their award for Wayne, topping the charts in America with "Game Of Love." It's a wooden model of the chart, suitably inscribed with the disc title and the date of triumph. It was handed over by Mr. Andre De Vekey, of Billboard magazine.

But if Wayne was reluctant to orate, he was obviously knocked out by the honour.



## LEASED

EVERY  
THIS  
GE  
CT

CA



The Decca Record Company Limited Decca House Albert Embankment London SE1

THE  
PRETTY  
THINGS  
Cry to me

TF585



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



UNIT FOUR PLUS TWO debut this week with their new album. And there's certainly just about every type of song here . . .

## RUBY & THE ROMANTICS

YOUR BABY DOESN'T LOVE YOU ANYMORE

HLR 9972

LONDON

## MY MOMMA TOLD ME

INEZ & CHARLIE FOXX

HLC 9971

LONDON

## BABY I'M YOURS

BARBARA LEWIS

AT 4031

ATLANTIC

The Decca Record Company Ltd. Decca House, Albert Embankment, London SE 1

# EXCITING L.P. FROM UNIT 4+2

UNIT FOUR PLUS TWO: "1st Album"—Concrete and Clay; Sorrow and Pain; Couldn't Keep It To Myself; You'll Remember; Cotton Fields; 500 Miles; La Bamba; You've Lost That Lovin' Feelin'; Swing Down Chariot; Wild Is The Wind; The Girl From New York City; Cross A Million Mountains (Decca LK 4697).

THIS personable sextet really do lay on the versatility bit on this thoroughly exciting and professional collection. They veer from the class-poppery of their original hit "Concrete and Clay" to Gospel-felt items like "Couldn't Keep It To Myself" and "Swing Down Chariot". Four of the numbers are penned by the Parker-Moeller team, with "You'll Remember" actually being softly memorable. "La Bamba" comes up bright and new, here, and all through there's a classily-different approach to the vocal side. It's a clean-cut album which, one can say with hand on heart, does contain something worthwhile and different on virtually every track. The Ledbetter "Cotton Fields" seems to be precisely right for the boys. Must be a very big seller, this quite outstanding set.

★★★★

**TOMMY ROE** — "Sings Ballads and Beat" — Just Another Boy In Town; A Taste Of Honey; Oh How I Could Love You; Where The Four Winds Blow; It's Hard To Say Goodbye; Wives and Lovers; What Makes The Blues; Heartaches and Teardrops; Carol; Be My Baby; Suzie Q; Lotta Lovin'; Break Up The Party; Combo Music; Come On; Dance With Henry (HMV CLP 1860).

**SIXTEEN** varied tracks here. Side one is ballady with a collection of self-penned items and pop standards, all performed with that exciting ease which Tommy injects into all his songs. His voice goes high and low depending on the song — on the second side his "Be My Baby" voice sounds even more like the Ronettes than the Ronettes. "Come On" was the unsuccessful follow-up to "Everybody" but still sounds good, while the Chuck Berry tune "Carol" really tears it up. Powerful and strong vocal on side two, delicate and soft on side one. He's good.

★★★★

**WES MONTGOMERY** — "Movin' Wes" — Caravan; People; Movin' Wes; Moca Flor; Matchmaker; Matchmaker; Movin' Wes (part 2); Senza Fine; Theodora; In And Out; Born To Be Blue; West Coast Blues (Verve VLP 9092).

**TECHNICALLY**, this guy makes his guitar sit up and talk. Powerful brass section behind, and Wes moves inventively all the way . . . even on the more familiar items. Only guitar solo work, but that doesn't detract. Group guitarists should hearken closely . . . this lightning-fingered character knows it all. And does it all. "Caravan" is a worthy sample.

★★★★

**MATT MONRO** — "I Have Dreamed" — I Have Dreamed; Who Can I Turn To; My Friend, My Friend; Love Is A Many Splendored Thing; It's A Breeze; Without The One You Love; Once In Every Long And Lonely While; All My Loving; If This Should Be A Dream; How Soon; Exodus; Here And Now; Friendly Persuasion; Start Living (Parlophone PMC 1250).

**THE** perfectionist strikes again. Matt in ballad mood touches new heights of artistry on this positively delectable set. His slowed down "All My Loving" is a gem, so is the title track. "Exodus" is arranged by Johnny Scott . . . the rest by Johnny Spence. There ain't no criticism one can make. This is superlative balladeering, crystal clear, phrased to perfection. Dig not the ballad, eh? You still can't knock Matt. It has class, professionalism and style etched in every single microgroove.

★★★★★

**MAJOR LANCE** — "The Rhythm Of Major Lance" — Rhythm; The Monkey Time; Sweet Music; Hey Little Girl; It Ain't No Use; The Matador; Um, Um, Um, Um, Um, Um; Pride and Joy; I'm The One; Gotta Right To Cry; It's All Right; Please Don't Say No More (Columbia 33SX 1728).

**BIG** band R & B this, with plenty of jerky instrumentation, and that peculiar vocal work that marks out the Curtis Mayfield group of artistes. Major Lance's best singles are contained here together with some other tracks, all examples of his fresh vibrant style. Whether or not it'll sell is a different matter. After all, Major's fans will have nearly all these tracks already. It would have been better to issue one of his American albums.

★★★★

**FRANCES FAYE** — "You Gotta Go, Go, Go" — Just A Gigolo; Glory Glory Hallelujah; You're Heavenly; A Hard Day's Night; Comin' Home Baby; Willow Weep For Me; Sweet Georgia Brown; Careless; Body and Soul; A Good Idea; Indian Love Call; My Melancholy Baby (Stateside SL 10129).

**THE** thumpink, powerhouse, Minny voice of exuberant Miss Faye. This is a show-business voice — a performer who grabs audiences by the scruff of the neck and doesn't let go. Don't expect big sales from the mass-audience, but stacks of show-biz folk will rave and rave. Personality in abundance; vast arrangements pushing ever onwards. "Ginny Glory" swings like mad. "Hard Day's Night" never sounded like this before. Maybe throaty Miss Faye is still an acquired taste. But it's worthy biting . . . definitely.

★★★★

**THE WOMENFOLK** — "At The Hungry I" — Jane Jane; Our Love Is Special; Never Wed An Old Man; Ballad Of Murder Incorporated; Hey Nelly Nelly; Georgia Road; Farewell Brother; Silver Daggers; Womenfolk; Da Da Dum Da; Water Wheel; First Battalion (RCA Victor RD 7704).

**SECOND** set from the five attractive girls. And clearly they deserve to be taken seriously in the folk field. "Never Wed An Old Man" is an old English item, treated with reverent good humour; Shel Silverstein's songs are handled well; Billy Edd Wheeler's "Farewell Brother" stands out. Slightly confused sound in parts — it's a live performance. But well varied — a commendation not often available to folksey albums.

★★★★

**ELLA FITZGERALD** — "The Best Of Ella Fitzgerald" — Mack The Knife; A Beautiful Friendship; Mr. Paganini; Lorelei; Goody Goody; Desafinado; Bill Bailey Won't You Please Come Home; Shiny Stockings; A Tisket A Tasket; How High The Moon (Verve VLP 9091).

**A** GOOD stab at finding the best of the hundreds of Ella's tracks. Most of it's highly familiar, of course. "How High The Moon" still stops show; "Shiny Stockings," with the Basie boys, still swings crazy; the historic "A Tisket A Tasket" is still historic. Backings from Paul Smith, Frank de Vol, Marty Paich, Oscar Peterson (on "Goody Goody") and recordings from 1958 on. It's a slice of pop-jazz history and it's positively marvellous.

★★★★

# SADNESS HIDES

# THE SUN

RECORDED by

GRETA ANN

PYE 7N 15856

APOLLO MUSIC LTD. TEM 0022

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



THE SEARCHERS

**THE SEARCHERS:** He's Got No Love; So Far Away (Pye 15878).

**T**HIS one was written by Chris and Mike Searchers, who both sing. A very fine beat, following a slightly complex opening, with lots of guitar filling in the sounds behind. They've done something startlingly different with that guitar sound... though it's difficult to pin-point exactly what it is. A very strong melody and, of course, very professional. Chris and Mike also wrote the 'B' side, which is effective, rather romantic. And again that odd kiltar sound. A hit.

TOP FIFTY TIP

**PETER COOK:** The Ballad of Spotty Muldoon; Lovely Lady Of The Roses (Decca F 12182).

**A**FTER "Goodbye", Peter Cook becomes E. L. Wistey for a spell. This is very, very, very funny and should prove a dead-sure hit right now. The Dudley Moore Trio behind him, but purely incidentally. Deliberately corny, sound-wise. And the flip, though it does go on a bit too long, is equally packed with Cook-isms. Like a breath of the proverbial fresh air, this release.

TOP FIFTY TIP

**SIMON SCOTT AND THE ALL-NITE WORKERS:** Tell Him I'm Not Home; Heart Cry (Parlophone R 5298). The Chuck Jackson biggie, done exceptionally well by Simon. This could be the one to whack him through into the charts hope so. It's a dramatic performance, nicely varied between light and shade, with girly choir and violent sort of backing. Yes, watch it closely.

**JONATHAN KING:** Everyone's Gone To The Moon; Summer's Coming (Decca F 12187).

**A**SURPRISE tipping for the Fifty for Mr. King, but his voice, double-tracked, comes through very appealingly on a snappy, yet relaxed, little ballad well-aided by swirling strings. Unusual lyric. It just needs to be well-plugged to be on everybody's whistling list. It's catchy, infectious. Bet we're right about it. Flip is similarly charming and also written by Jonathan. But it lacks the impact of the top side.

TOP FIFTY TIP



PETULA CLARK

**PETULA CLARK:** You'd Better Come Home; Heart (Pye 15864).

**A**NOTHER Tony Hatch composition for versatile Pet. Not quite another "Downtown", but the formula is on the same lines... flashes of light and shade all the way. Good and emotional and well-arranged and presented. Not quite so busy as her recent few. Flip, co-penned by Pet, is another first rate production number, which calls for a lot of singing ability. Which Pet has. Slower, more involved, but darned good.

TOP FIFTY TIP



THE PRETTY THINGS

**THE PRETTY THINGS:** Cry To Me; Get A Buzz (Fontana TF 585).

**B**ASS notes first, walking-rhythm, then Phil May emerges in a rather quiet way at first on this Solomon Burke oldie. It speeds up imperceptibly, then the others join in and it varies between wild-ish and subdued. Nice beat all the way, with some chunky guitar phrases. A hit all the way... and worth the waiting for. Flip is by the Pretty Ones themselves. Wildie to the extreme, with interestingly strained solo vocal notes. Nice and easy tempo.

TOP FIFTY TIP



DAVE BERRY

**DAVE CLARK FIVE:** Catch Us If You Can; Move On (Columbia DB 7625).

**F**ROM the film which stars Dave and the boys. A finger-snapper as they say and it moves along like mad after the opening bars. It's really more commercial than some of his recent offerings, easy to recall, with a strong group vocal and a dramatic beat. Could do Dave a lot of good in the charts. Good harmonica break. Flip is another "Five" composition, a shade slower, instrumentally boosted by growling harmonica. Nice to have a straight instrumental for a change.

TOP FIFTY TIP

**DAVE BERRY:** This Strange Effect; Now (Decca F 12188).

**S**LOW tempo for the tortuously-effective Mr. Berry. Mostly just guitar behind him and he gets that hunted, haunted, quality into his voice again. He extolls the effects on him from his lady "and I like it". Must be a sizeable hit. It grows well, has a stack of personality in it. He improves all the time. Flip is a hand-clapper with rather more excitement to it. Voice doesn't come through quite so clearly, but it bears a close listen.

TOP FIFTY TIP

Self-penned Searchers, and a plaintive outsider from Jonathan King. Slowie from Pet, and an old Solomon Burke song from the Things. Tortuous Dave Berry newie, film tune from Dave Clark, and a certain hit for E.L. Wistey . . .

**DAVE LACEY AND THE COR-VETTES:** That's What They All Say; I've Had Enough (Philips BF 1419). This one features very appealing, chordal-type vocal work. Lead voice has a Western edge to it but is very good. Solid beat; interesting song with plenty melody. But the group sound is best selling point.

**TENNESSEE ERNIE FORD:** Sixteen Tons; Hicktown (Capitol CL 15403). This one is certainly worth hearing again. Big powerful work-song with percussive phrasing. Lots of drums. Lots of fire. You know it already.

**KENNY BALL:** Saturday Night; Seven Golden Daffodils (Pye 15881). A bit of a trad rave-up from Ken on a highly familiar number. It swings, as ever, with fine solo spells and a jostling rhythm which conjures up the party atmosphere. Great trumpet. It really goes well.

**THE SOUL SISTERS:** Foolish Dreamer; Good Time Tonight (London HLC 9970). A slow, dramatic beat for this one, with the girls fairly lunging at the lyrics. Good style, all round. Good delivery—with some bluesy moments at basic level. Goodly commercial, what's more.

**THE SHANES:** I Don't Want Your Love; New Orleans (Columbia DB 7601). Twirling organ, fast beat, fairly standard group vocal. Lots of aggressive drumming highlights the song, which has a good building quality. But it should get lost in the rush of releases — a pity.

**THE GENTLE FOLK:** That's My Song; In My Heart You Remain (Pye F 5859). Another folk item—the accent is on even more strongly now. A Seeker-type vocal delivery, though more feminine. Good guitar and a chatty sort of song, with rather good lyrics. Cleverly simple arrangement.

**FRED HUGHES:** Oo Wee Baby I Love You; Love Me (Fontana TF 583). A kooly U.S. hit, this. Rather like the Four Tops' "Baby I Need Your Loving," with a lively approach and some wildish vocal touches. Nicely produced, though slightly involved and muzzy.

**ZOOT MONEY'S BIG ROLL BAND:** Please Stay; You Know You'll Cry (Columbia DB 7600). A Bacharach song, with slow 'n' easy intro and a good bluesy treatment of this one previously done by the Drifters. Great number, pleasingly done. Lead voice is highly coloured in appeal.

**THE PLEASURES:** Music City; If I Had A Little Money (Sue WI 357). Rather a shrill beater, this — a story of how the girl was playing discs in a phonograph booth. Male lead, with hollering girly backing. Nice sturdy beat. Little kimmick phrases. Could do very well.

**MIKE HUDSON:** One Sided Love; I'll Wait For Tomorrow (Columbia DB 7622). French horn, bongoclicking, smooth-voiced. Nice number for Mike who sings with charm and smoothness reminiscent of the Torne style. Very pleasant and it builds.

**R&B SPOTLIGHTS**

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IT HURTS ME TOO SUE WI-383

**ROSCOE SHELTON**  
STRAIN ON MY HEART SUE WI-354

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# NAMES & FACES

**GEORGIE FAME**, The Who, The Manfreds and The Moodies have 'made it.' Who else is there with the talent but not, as yet, the luck? My two tips are Spencer Davis and Zoot Money.

As usual, the problem is to find suitably commercial material. Both groups have current singles. Spence's "Strong Love" entered the RM's Top 50 last week. After extensive 'pirate' plugging, I hope it goes higher. But I think they'll make better records. In fact, though it didn't break through — and though, of course, it didn't match up to

the original version by Brenda Holloway — I think I preferred "Every Little Bit Hurts."

Zoot has a Bacharach-David song, once cut by the Drifters, "Please Stay." His in-person performance of it have just that little extra polynacy than the record. Which is good. But lacks that certain magic.

His Big Roll Band is certainly one of the grooviest around. And Zoot's personality is extremely strong. He swings like mad. And there's always a spot of humour around. And his ballad singing has enough 'soul' to break even the hardest heart!

Spence's group strikes me as being one of the most musically on the scene. Their scope is broad. They have the essential 'roots.' But their outlook is essentially modern. They impress me very much.

Another very dedicated group is John Mayall's Bluesbreakers. Their internal balance is first-rate. But they have less commercial appeal than the others. Gary Farr and the T-Bones is another that comes to mind.

Apart from Spence and Zoot, who do YOU think deserves most to succeed? And what kinds of songs are most likely to help them succeed?

● Unquestionably the most popular British girl singer with this column's readers—and writer!—is Dusty Springfield. But have you heard her "Dusty in New York" E.P. Can't say I noticed the deejays overexposing it! I heard it for the first time last week. My copy's worn out already. It's probably the most uncommercial she's ever made. But I think her performances on it are simply sensational. More earthy and emotional than any I've ever heard from a local girl. And better than many coloured American soul singers.

My favourite tracks are "I Wanna Make You Happy" and "I Want Your Love Tonight." Particularly "Happy." She really sinks her heart out on it. "Live It Up" is also a zonker. The rather rough, very 'coloured,' big band backing is directed by Ray Stevens.

Congratulations, Dusty. I have a feeling that you didn't mind too much that they weren't especially saleable sides. You just wanted to record these songs. And I'll bet you really enjoyed the sessions.

● We're weeks behind with our 'soul specials.' Here are a few musts from the recent releases...  
★ The Four Tops' "I Can't Help Myself" (Tamla-Motown) — currently America's No. 1, one of the best T-M sides in ages and thoroughly recommended.

★ The Marvellettes' "I'll Keep Holding On" (Tamla-Motown) — I found their recent RSG date disappointing, but this is a great record with the song somewhat in Martha's "Nowhere To Run" groove.

★ Gene Chandler's "Nothing Can Stop Me" (Stateside) — a brighter tempo than Gene's usual things and a little Sam Cooke-ish in style, this is a Curtis Mayfield song that's out of his recent rut.

★ The Impressions' "Woman's Got Soul" (HMV)—a good record by one of my favourite groups; but, be honest, you've heard it all umpteen times before.

★ Charlie and Inez Foxx's "My Momma Told Me" (London)—one of the best acts of its kind in the world, but not another "Mockingbird".

● British sides worth hearing? Two of the groups I mentioned above. Zoot Money's "Please Stay" (Columbia), and Gary Farr's "Give All She's Got" (Columbia). More on the pop side, I think Kenny Lynch's "I'll Stay By You" deserved to get higher in the charts. And Julie Grant's made yet another excellent record — "Lonely Without You" (Pye).

Finally, a brief mention for the lead singer on The Poor Souls' "When My Baby Cries" (Decca).

● Try tuning in to 236 metres between 6-7 p.m. Mike Raven deejays. Think you'll dig the programme.



**Tony Hall Column**



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Above—22 years old Shawn Phillips, from Fort Worth, Texas. His disc is "Hey Nelly Nelly" and he first became known here through singing in the late night TV Epilouges! (Pic courtesy Radio London).



Above — Miss Dee Dee Warwick, sister of Dionne, who started her life in the business on recording sessions. Later she moved up to become a solo star and has her first disc "Do It With All Your Heart" out on Mercury.

# RECORD MIRROR CHARTS PAGE

## CASHBOX TOP 50



AIR MAILED FROM NEW YORK

- |   |   |
|---|---|
| 1 MR. TAMBORINE MAN*<br>2 (6) The Byrds (Columbia)                          | 26 EASY QUESTION<br>38 (2) Elvis Presley (RCA)                        |
| 2 SATISFACTION<br>6 (3) Rolling Stones (London)                             | 27 VOODOO WOMAN*<br>27 (6) Bobby Goldshere (United Artists)           |
| 3 I CAN'T HELP MYSELF*<br>1 (6) Four Tops (Motown)                          | 28 CATCH THE WIND*<br>30 (5) Donovan (Hickory)                        |
| 4 CRYING IN THE CHAPEL*<br>4 (9) Elvis Presley (RCA Victor)                 | 29 MARIE*<br>37 (3) Bachelors (London)                                |
| 5 WONDERFUL WORLD*<br>5 (6) Herman's Hermits (MGM)                          | 30 TONIGHT'S THE NIGHT*<br>40 (3) Solomon Burke (Atlantic)            |
| 6 FOR YOUR LOVE*<br>7 (6) Yardbirds (Epic)                                  | 31 BACK IN MY ARMS AGAIN*<br>9 (9) Supremes (Motown)                  |
| 7 YES, I'M READY<br>10 (4) Barbara Mason (Aretic)                           | 32 I DO*<br>35 (3) Marvelous (ABC Paramount)                          |
| 8 WOOLY BULLY*<br>3 (11) Sam the Sham & The Pharaohs (MGM)                  | 33 GIVE US YOUR BLESSINGS<br>36 (3) Shangri-Las (Red Bird)            |
| 9 A WALK IN THE BLACK FOREST*<br>12 (6) Horst Jankowski (Mercury)           | 34 JUST A LITTLE*<br>13 (9) Beau Brummells (Autumn)                   |
| 10 HUSH HUSH SWEET CHARLOTTE*<br>11 (6) Patti Page (Columbia)               | 35 BOOMERANG*<br>39 (3) Jr. Walker and the All Stars (Soul)           |
| 11 SEVENTH SON<br>17 (3) Johnny Rivers (Imperial)                           | 36 I'LL KEEP HOLDING ON<br>42 (2) Marvelettes (Tamla)                 |
| 12 WHAT THE WORLD NEEDS NOW IS LOVE*<br>18 (4) Jackie De Shannon (Imperial) | 37 SET ME FREE*<br>49 (2) Kinks (Reprise)                             |
| 13 CARA MIA*<br>23 (3) Jay & The Americans (United Artists)                 | 38 WHAT'S NEW PUSSY CAT<br>(1) Tom Jones (Parrot)                     |
| 14 YOU TURN ME ON*<br>22 (4) Ian Whitcombe (Tower)                          | 39 GIRL COME RUNNING<br>(1) Four Seasons (Philips)                    |
| 15 BEFORE AND AFTER*<br>15 (5) Chad and Jeremy (Columbia)                   | 40 THIS LITTLE BIRD*<br>50 (2) Marianne Faithfull (London)            |
| 16 LAURIE*<br>31 (4) Diekie Lee (TCF Mall)                                  | 41 I LIKE IT LIKE THAT<br>(1) Dave Clarke Five (Epic)                 |
| 17 I'VE BEEN LOVING YOU TOO LONG<br>19 (5) Otis Reading (Volt)              | 42 TICKET TO RIDE*<br>14 (10) Beatles (Capitol)                       |
| 18 I'M HENERY THE EIGHTH*<br>(1) Herman's Hermits (MGM)                     | 43 SUMMER SOUNDS*<br>45 (2) Robert Goulet (Columbia)                  |
| 19 SHAKIN' ALL OVER*<br>21 (8) Guess Who (Scepter)                          | 44 NOTHING CAN STOP ME*<br>20 (9) Gene Chandler (Constellation)       |
| 20 TOO MANY RIVERS<br>26 (4) Brenda Lee (Decca)                             | 45 ENGINE, ENGINE No. 9*<br>25 (8) Roger Miller (Smash)               |
| 21 HERE COMES THE NIGHT*<br>24 (3) Them (Parrot)                            | 46 CONCRETE AND CLAY*<br>33 (8) Unit 4 Plus 2 (Eddie Rambeau (Parrot) |
| 22 A WORLD OF OUR OWN*<br>29 (3) Seekers (Capitol)                          | 47 SEEIN' THE RIGHT LOVE GO WRONG<br>(1) Jack Jones (Kapp)            |
| 23 HELP ME RHONDA*<br>8 (10) Beach Boys (Capitol)                           | 48 YOU REALLY KNOW HOW TO HURT A GUY<br>(1) Jan and Dean (Liberty)    |
| 24 A LITTLE BIT OF HEAVEN<br>32 (3) Ronnie Dove (Diamond)                   | 49 I WANT CANDY<br>(1) Strangeloves (Bang)                            |
| 25 OO WEE BABY I LOVE YOU*<br>28 (4) Fred Hughes (Vee Jay)                  | 50 LAST CHANCE TO TURN AROUND*<br>16 (7) Gene Pitney (Musicor)        |

\*An asterisk denotes record released in Britain.

### TOP TWENTY 5 YEARS AGO

- |   |  |
|---|--|
| 1 GOOD TIMIN'<br>(1) Jimmy Jones                        | 11 PISTOL PACKING MAMA<br>(17) Gene Vincent    |
| 2 PLEASE DON'T TEASE<br>(7) Cliff Richard               | 12 DOWN YONDER<br>(13) Johnny & the Hurricanes |
| 3 MADE YOU/JOHNNY COMES MARCHING HOME<br>(8) Adam Faith | 13 HANDY MAN<br>(11) Jimmy Jones               |
| 4 AIN'T MISBEHAVIN'<br>(4) Tommy Bruce                  | 14 TALKIN' ARMY BLUES<br>(19) Josh McCrae      |
| 5 WHAT A MOUTH<br>(6) Tommy Steele                      | 15 HELL HAVE TO GO<br>(15) Jim Reeves          |
| 6 SHAKIN' ALL OVER<br>(10) Johnny Kid                   | 16 I WANNA GO HOME<br>(13) Lonnie Donegan      |
| 7 MAMA/ROBOT MAN<br>(2) Connie Francis                  | 17 LOOK FOR A STAR<br>(-) Garry Mills          |
| 8 THREE STEPS TO HEAVEN<br>(3) Eddle Cochran            | 18 LUCKY FIVE<br>(16) Russ Conway              |
| 9 ANGELA JONES<br>(9) Michael Cox                       | 19 SWEET NOTHING'S<br>(20) Brenda Lee          |
| 10 CATHY'S CLOWN<br>(5) Everly Brothers                 | 20 I'M SORRY<br>(-) Brenda Lee                 |

### BRITAIN'S TOP EPs

- |  |   |
|--|---|
| 1 THE ONE IN THE MIDDLE<br>(2) Manfred Mann (HMV)                            | 10 THE ANIMALS IS HERE<br>(9) Animals (Columbia)              |
| 2 GOT LIVE IF YOU WANT IT<br>(1) The Rolling Stones (Decca)                  | 11 EINE KLEINE BEATLE MUSIK<br>(10) Fritz Spiegel (HMV)       |
| 3 MRS. BROWN YOU'VE GOT A LOVELY DAUGHTER<br>(4) Herman's Hermits (Columbia) | 12 SUPREMES HITS<br>(13) The Supremes (Tamla Motown)          |
| 4 BEATLES FOR SALE<br>(5) The Beatles (Parlophone)                           | 13 DYLAN<br>(-) Bob Dylan (CBS)                               |
| 5 BUMBLE BEE<br>(3) The Searchers (Pye)                                      | 14 THEM<br>(14) Them (Decca)                                  |
| 6 GO AWAY FROM MY WORLD<br>(6) Marianne Faithfull (Decca)                    | 15 GREEN SHADES OF VAL DOONICAN<br>(19) Van Doonican (Decca)  |
| 7 TOM JONES ON STAGE<br>(7) Tom Jones (Decca)                                | 16 BACHELORS HITS<br>(16) The Bachelors (Decca)               |
| 8 SILVER DAGGER<br>(11) Joan Baez (Fontana)                                  | 17 DON'T THINK TWICE IT'S ALRIGHT<br>(18) Joan Baez (Fontana) |
| 9 BEATLES FOR SALE No. 2<br>(8) Beatles (Parlophone)                         | 18 UNIT 4 PLUS 2<br>(15) Unit 4 Plus 2 (Decca)                |
|  | 19 FIVE BY FIVE<br>(12) The Rolling Stones (Decca)            |
|  | 20 THE MOODY BLUES<br>(17) Moody Blues (Decca)                |

### BRITAIN'S TOP LPs

- |  |  |
|--|--|
| 1 SOUND OF MUSIC<br>(1) Soundtrack (RCA Victor)          | 11 THE FREEWHEELIN' BOB DYLAN<br>(-) Bob Dylan (CBS) |
| 2 BRINGING IT ALL BACK HOME<br>(2) Bob Dylan (CBS)       | 12 MY FAIR LADY<br>(10) Soundtrack (CBS)             |
| 3 MARY POPPINS<br>(2) Soundtrack (CBS)                   | 13 HOLLY IN THE HILLS<br>(20) Buddy Holly (Coral)    |
| 4 HITMAKER<br>(4) Burt Bacharach (London)                | 14 A WORLD OF OUR OWN<br>(-) Seekers (Columbia)      |
| 5 WHAT'S BIN DID AND WHAT'S BIN HID<br>(6) Donovan (Pye) | 15 ALMOST THERE<br>(13) Andy Williams (CBS)          |
| 6 BEATLES FOR SALE<br>(5) Beatles (Parlophone)           | 16 THE SEEKERS<br>(-) The Seekers (Decca)            |
| 7 ANIMAL TRACKS<br>(8) The Animals (Columbia)            | 17 ROLLING STONES<br>(9) The Rolling Stones (Decca)  |
| 8 GIRL HAPPY<br>(7) Elvis Presley (RCA)                  | 18 ALONG CAME JONES<br>(14) Tom Jones (Decca)        |
| 9 JOAN BAEZ<br>(12) Joan Baez (Fontana)                  | 19 SANDIE<br>(-) Sandie Shaw (Pye)                   |
| 10 ROLLING STONES No. 2<br>(11) Rolling Stones (Decca)   | 20 COME MY WAY<br>(15) Marianne Faithfull (Decca)    |

## BRITAIN'S TOP 50

- |   |   |
|---|---|
| 1 CRYING IN THE CHAPEL<br>2 (6) Elvis Presley (RCA)                           | 26 TRAINS AND BOATS AND PLANES<br>23 (7) Billy J. Kramer (Parlophone) |
| 2 I'M ALIVE<br>1 (6) The Hollies (Parlophone)                                 | 27 STINGRAY<br>19 (4) The Shadows (Columbia)                          |
| 3 THE PRICE OF LOVE<br>3 (7) Everly Brothers (Warner Bros.)                   | 28 JUST A LITTLE BIT TOO LATE<br>38 (3) Wayne Fontana (Fontana)       |
| 4 COLOURS<br>5 (5) Donovan (Pye)  | 29 WOOLY BULLY<br>49 (2) Sam the Sham and the Pharaohs (MGM)          |
| 5 LOOKING THROUGH THE EYES OF LOVE<br>10 (4) Gene Pitney (Stateside)          | 30 MY CHILD<br>26 (4) Connie Francis (MGM)                            |
| 6 TRAINS AND BOATS AND PLANES<br>4 (7) Burt Bacharach (London)                | 31 I'LL STAY BY YOU<br>29 (3) Kenny Lynch (HMV)                       |
| 7 LONG LIVE LOVE<br>7 (8) Sandie Shaw (Pye)                                   | 32 THIS LITTLE BIRD<br>15 (9) Marianne Faithfull (Decca)              |
| 8 THE CLAPPING SONG<br>6 (9) Shirley Ellis (London)                           | 33 HELP ME RHONDA<br>28 (5) Beach Boys (Capitol)                      |
| 9 SET ME FREE<br>9 (6) The Kinks (Pye)  | 34 TRUE LOVE WAYS<br>18 (13) Peter and Gordon (Columbia)              |
| 10 ANYWAY, ANYHOW, ANYWHERE<br>13 (6) The Who (Brunswick)                     | 35 IT AIN'T ME BABE<br>34 (5) Johnny Cash (CBS)                       |
| 11 HEART FULL OF SOUL<br>20 (3) Yardbirds (Columbia)                          | 36 GOODBYE<br>37 (3) Peter Cook and Dudley Moore (Decca)              |
| 12 ON MY WORD<br>17 (4) Cliff Richard (Columbia)                              | 37 LOVE HER<br>21 (10) Walker Brothers (Philips)                      |
| 13 LEAVE A LITTLE LOVE<br>25 (3) Lulu (Decca)                                 | 38 WE SHALL OVERCOME<br>36 (9) Joan Baez (Fontana)                    |
| 14 WORLD OF OUR OWN<br>12 (8) Seekers (Columbia)                              | 39 WHEN THE SUMMER-TIME IS OVER<br>(1) Jackie Trent (Pye)             |
| 15 TO KNOW YOU IS TO LOVE YOU<br>47 (2) Peter and Gordon (Columbia)           | 40 ALL OVER THE WORLD<br>41 (15) Francoise Hardy (Pye)                |
| 16 MARIE<br>11 (7) The Bachelors (Decca)                                      | 41 ENGINE ENGINE No. 9<br>42 (5) Roger Miller (Philips)               |
| 17 POOR MAN'S SON<br>8 (8) The Rocking Berries (Piccadilly)                   | 42 SOMEONE'S TAKEN MARIA AWAY<br>50 (3) Adam Faith (Parlophone)       |
| 18 YOU'VE NEVER BEEN IN LOVE LIKE THIS BEFORE<br>14 (8) Unit 4 Plus 2 (Decca) | 43 BACK IN MY ARMS AGAIN<br>10 (4) Supremes (Tamla-Motown)            |
| 19 MR. TAMBORINE MAN<br>33 (3) The Byrds (CBS)                                | 44 STRONG LOVE<br>44 (2) Spencer Davis Group (Fontana)                |
| 20 COME HOME<br>16 (6) Dave Clark Five (Columbia)                             | 45 IKO IKO<br>31 (7) Dixie Cups (Red Bird)                            |
| 21 TOSSING AND TURNING<br>45 (2) Ivy League (Piccadilly)                      | 46 THAT'S THE WAY LOVE GOES<br>(1) Charles Dickens (Pye)              |
| 22 MAGGIE'S FARM<br>35 (3) Bob Dylan (CBS)                                    | 47 I CAN'T HELP MYSELF<br>(1) Four Tops (Tamla Motown)                |
| 23 IN THE MIDDLE OF NOWHERE<br>(1) Dusty Springfield (Philips)                | 48 NOT UNTIL THE NEXT TIME<br>43 (11) Jim Reeves (RCA)                |
| 24 FROM THE BOTTOM OF MY HEART<br>22 (4) Moody Blues (Decca)                  | 49 WHERE ARE YOU NOW MY LOVE<br>24 (10) Jackie Trent (Pye)            |
| 25 SHE'S ABOUT A MOVER<br>27 (3) Sir Douglas Quintette (London)               | 50 TICKET TO RIDE<br>32 (12) Beatles (Parlophone)                     |

A blue dot denotes new entry.

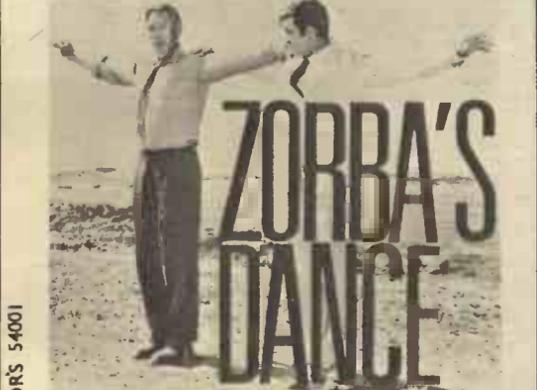
## NEW SINGLES

FROM

# PETULA CLARK

You'd Better Come Home

7N 15864



DRS 54001

Music from the film ZORBA THE GREEK

# THE SEARCHERS

He's Got No Love

7N 15878

## TONY COLTON

I Stand Accused  
7N 15886

## THE LIVELY SET

Don't Call My Name  
7N 15880

## LE TRIO ATHENE

Strosse To Stromassou

VRS 7002

# IT'S ELVIS IN 'TICKLE ME'!



## AND THERE'S GIRLS GALORE!

SO there's this cowboy singer Lonnie Beale, who looks VERY much like Elvis Presley, and he rides into a one-horse desert town and finds the job he'd been promised has fallen through. To stack his jeans with dollar-notes, he has to entertain the customers in the local saloon . . . until the next rodeo at which he can make loot as a rough-rider.

And, seeing that he's so much like Elvis, he is an instant hit. The ladies of the town flock round him. And, being like Elvis, he loves it. It's a sort of Seventh-Heaven bit when a wealthy ranch owner (Julie Adams) employs him to look after the hoeses at Circle Z, the place she runs as a health farm for actresses, show-girls and career women.

### JEALOUS

But . . . there's a swimming instructor (Edward Faulkner) who is jealous of our hero—his muscles twitch with desire to thump him. And our hero, actually BEING Elvis, falls for the one bird in sight who is apparently able easily to resist his charms.

Which sets the scene for El's new starrer "Tickle Me," which is out this week round and about different parts of the country. Lots of ingredients fall into the story-line . . . masked intruders, a Western ghost town, a gold prospector who hid away a fortune, horse-breaking rodeos, a violent storm, a "bent" sheriff, the finding of the fortune through the stumbling efforts of a good-natured fall-guy (Jack Mulaney) and a horde of eye-catching beauties who even get Elvis rockin' on his heels.

Lots of colour, lots of scenery, some tighter-than-usual direction from Norman Taurog. And the good Colonel Parker there among the credits in his usual position of "technical advisor." Incidentally, we hear a lot of the Jordanaires singing away in the background . . . which will please a lot of voters in the Record Mirror pop popularity poll (male group section).

### SUSPENSE

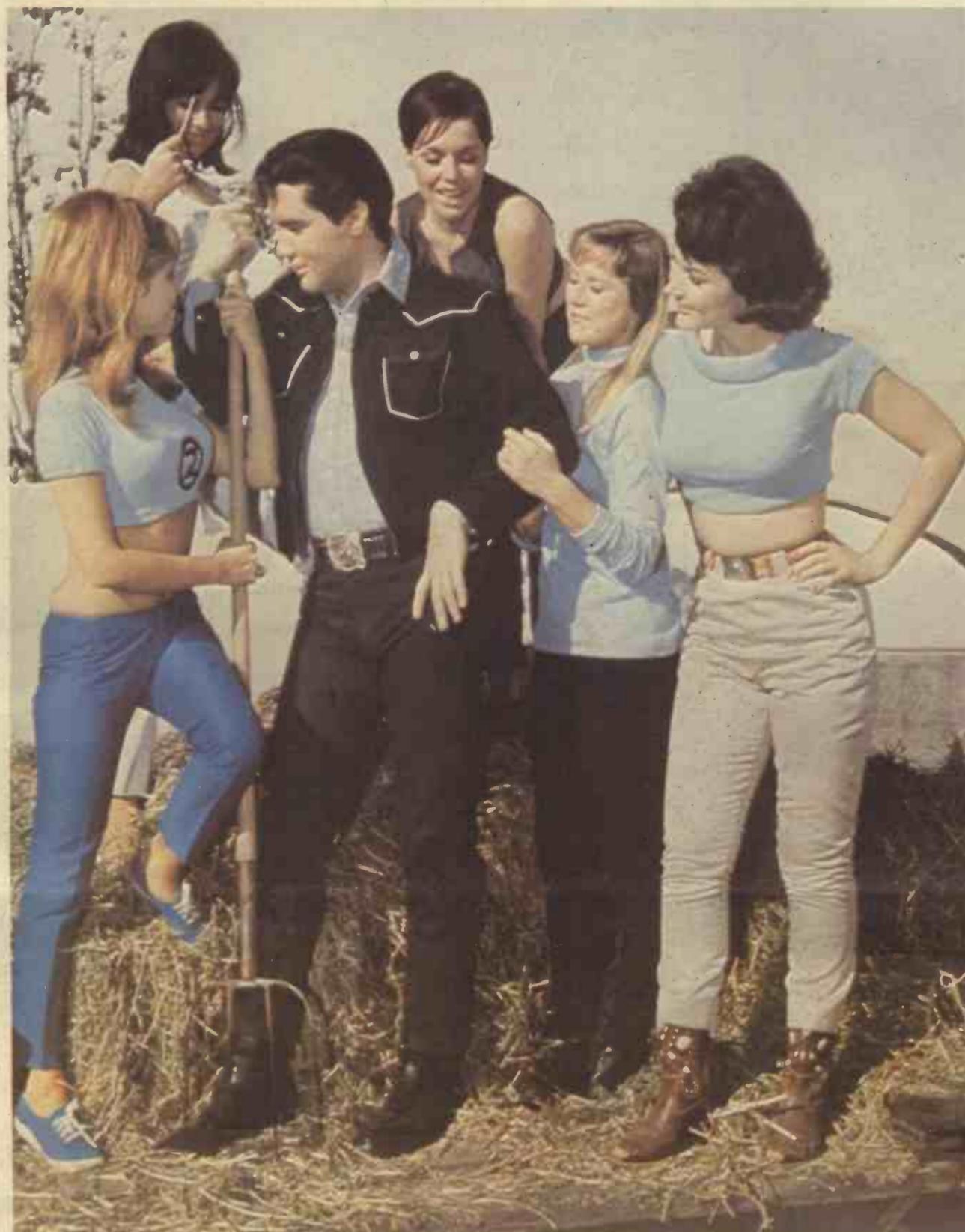
Oh, yes! Don't want to keep you in suspense until you get Elvis round your way . . . so I can reveal that El ends up before that li'l ole altar along with the lady who eventually, and understandably, found him entirely irresistible.

A good, tuneful, lively movie which should do very big business all over. Songs are mostly stand-outs, including "I Feel That I've Known You Forever," "Slowly But Surely," "Night Rider," "Put The Blame On Me," "Dirty Dirty Feeling."

"Tickle Me" tickled me. I'm not one to look for great depth, great cinematic art, in an Elvis movie. I just look for good ole straightforward entertainment.

You get a lot of that in this new one.

Peter Jones



ELVIS is once again surrounded by a bevy of lovely ladies. Certainly, Elvis seems to have the pick of the Hollywood starlets for his movies.



Left—ELVIS with his lovely co-star JOCELYN LANE, who doesn't look too happy about being serenaded as she steps out of the bath. But, of course, everything comes out in the wash. Above—some more gorgeous girls who feature in the film. The EP disc from the film "Tickle Me" will in all probability be issued to co-incide with the British premiere of the film. All these pictures are by courtesy of Warner Pathe.

**B**EN. E. KING'S "Let The Water Run Down" to be re-issued and re-plugged by Decca to compete with P. J. Proby's cover version . . . Cavern club reportedly up for sale . . . bik campaign to plug Dylan in the States—he is less popular there than here . . . new group on Warner Bros. label the Human Beings . . . court case between songwriter Geoff Goddard and Honeycombs managers Ken Howard and Alan Blakely as both parties claim to have written "Have I The Right" . . . five songs on El's "Tickle Me" EP actor Charles Boyer currently in "The Rogues" has recorded "Where Does Love Go," written especially for him . . . Mary Johnson of "You Got What It Takes" fame has joined the Tamla Motown group—his first disc is "Why Do You Want To Let Me Go" EMILINK is OK.

Tony Jackson and the Searchers will re-form for the 200th TYLS to sink "Sweets For My Sweet" . . . Honeycombs presented with a gold disc by Music Life Magazine of Japan for being one of the most popular groups in that country . . . American orchestra the Golden Gate Strinks have recorded "The Bob Dylan Song Book" . . . next Byrds disc is Dylan's "All I Really Want To Do," issued this week by new thrush Cher . . . David Jacobs elected chairman of the Stars Organisation for Spastics.

Herman could go on with his American format for ever . . . Bobby Vinton sings the theme from the film "Harlow" seriously. P. J. Proby should record his own song "Clown Shoes" . . . Duane Eddy album "Duane A Go-Go" on Chess in the States . . . Chris Farlow's discs are good, but don't do him justice . . . Tamla Motown say their group the Spinners are known as 'the Brown Beatles' because of Beatles imitations . . . Sam the Sham and Pharoahs to co-star in MGM film "Girl Crazy" . . . American Vee Jay label in deep water . . . Tony "Bless You" Orlando could make a come-back with a Teddy Randazzo produced disc . . . Andy Williams sponsored golf tournament in States . . . Peggy March wins 5th German Song Festival . . . although the Riverside label folded last year, one of its creditors will revive it . . . Shirley Bassey received gold disc for million-plus sales of "Goldfinger" in U.S. . . . Tom Jones signed for Al Hirt show in America . . .

Link between pop singing and football continues. England player, Colin Grainger used to make records; Chelsea and England's Terry Venables would LIKE to make records; and Jerry Stevens, newcomer to EMI, has his first out now—he used to be on Notts County's books . . . Highly topped for the top in America: Peter and Gordon's "To Know You Is To Love You" . . . Yardbirds' "For Your Love" . . . Album doing well in America . . . Tony Bennett making his film debut in "The Oscar," for Paramount. With him: Rita Hayworth, Eddie Adams, Elkie Sotmer, which makes Tony a lucky guy . . .

Beatles arrive in New York on August 13, coinciding with the release there of their new album . . . Ray Brooks, of "The Knack" fame, has signed recording contract with 20th Century Fox Records . . . first American titles "Runaround," coupled with "Everybody's Got A Secret" . . . Film on the way for Jan and Dean— "Easy Come, Easy Go" . . . Two week tour of Ireland for Roy Orbison starting July 15 . . .

Singles battles on singles between fathers and sons being waged by Reprise—Dean Martin against Dino (Dean on "I'm The One Who Loves You," Dino on "I'm A Fool") and Frank Sinatra ("Forget Doman!") against his son's "Too Close For Comfort" . . .

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CHARLES ATLAS

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