

Record Mirror

Largest selling colour pop weekly newspaper
No. 239 Thursday, October 7, 1965 6d.



PAUL JONES may still be arguing about the lyrics of "If You Gotta Go, Go Now", but they certainly didn't stop it crashing the charts. Wonder why Bob Dylan hasn't recorded it though?

A NEW SMASH HIT FOR NO 1

FORTUNES

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Management: Reg Calvert
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7 Denmark Street,
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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.



JONATHAN KING in trouble over his "Juke Box Jury" appearance. (See lead letter).

YOU'RE TOO RUDE MISTER KING

says an RM reader . . .

I SWITCHED on "Juke Box Jury" and had to sit through 25 minutes of Pet Clark plugging all of her records, new and old . . . e.g. "Anything can get into the charts these days as (cooly) 'Downtown' did." And, of course, Jonathan King, who had been boasting of his exploits with all the top names through the programme, agrees with her and says flatteringly how he absolutely loved "Downtown" to which Pet gives a sweet, sickly smile and thanks him so much for being so sweet and complimentary. Brother, this boy's really been around. He knows Twinkle intimately, is Gary Lewis's best friend, seems to know all the top sounds of the future, knows half the population of the USA and, apparently, everything Mr. King deigns to give approval to goes straight to number one. Though I love Ken Dodd as a comedian, I don't appreciate him much as a singer, but does Mr. King have to be downright rude to him by saying that if Ken Dodd can get into the charts, anybody can. Never heard of professional etiquette?—Susan Walsh, 6 Whitehall Bridge Road, Canterbury.

● James Craig: Like to hear from the volatile Jonathan about this—and we probably will! But we DO remember him saying that the McCoy's "Hang On Sloopy" wouldn't be a hit in a thousand years.

Record Mirror

EVERY THURSDAY

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

GLAND ALL OVER

MY sincere and warmest wishes to Helen Shapiro for her very speedy recovery — and remember, Helen, I want that thyroid gland — Miss June Barrett, 17 Sun Barn Road, Reepham, Norwich, Norfolk.

EL TO VIETNAM?

EVERYONE mourns because Elvis hasn't paid a visit to this tiny island of ours. Why Britain? What of other countries — Hong Kong, Australia, Denmark etc. — where Elvis is just as popular. Even his OWN country! If Elvis should do a tour, then I'd rather see him pay his fellow countrymen a visit in Vietnam. At least we get El on records and in movies but the soldiers — their only pleasure is when people like Bob Hope visit them. — Keith Campbell, 16 Carlton Road, Worksop, Notts.

BLUES BAN

COME on BBC, how about banning "First I Look At The Purse," by the Contours and "Mohair Sam," by Charlie Rich, and "Annie Fanny," by the Kingsmen, and "Agent 00 Soul," by Alex Harvey. Then there might be a chance of these records becoming the hits they deserve to be. — C. Richardson, 46 Slades Drive, Chislehurst, Kent.

THANKS . . .

YOUR regular coverage of Elvis is very gratefully appreciated by all who have a care for his artistic achievements and development. Wherever El fans meet and musical newspapers creep into the conversation, Record Mirror is spoken of with affection — and we do not make affiliations lightly or indiscriminately. This is just a note to say thanks. — Brenda Sandford, 24 Tany's Dell, Harlow, Essex.

'FELL' FUSS

WHY all the fuss about "If I Fell" being on a single? I've had a copy of this record for months and it is available at every record store I know both here and in Brighton. Most of these shops have literally dozens of copies and don't seem able to get rid of them. Perhaps Beatles' fans don't care enough about the group to notice there has been a "new" single out since last December. — John R. Gribbin, 78 Oxford Road, Maidstone, Kent.

2nd TIME AROUND

THE best pop records do not necessarily rise high in the charts. For example, Sonny and Cher's "Baby Don't Go" was released here and was apparently unnoticed. Now, after a successful trip here and a new hit record, the public have the re-released "Baby Don't Go" a second hearing and it's got a well-deserved chart position. Still the same record, but you have given it a fair hearing. I think the same applies to the Fourmost's "Everything In The Garden." Listen again and I'm sure you'll agree it is chart material. — Sandra Fernando, 25 Devonshire Road, Walthamstow, London, E.17.

PRECIOUS FRAYS

FOR all gospel-blues lovers: Heard the Fray's new record "For Your Precious Love" yet? I was booked to play piano on this session and was knocked out by the group, especially the singer who has so much real soul in his voice. Not many groups, or singers, come anywhere near this group. — Nicky Hopkins, 845 Harrow Road, Wembley, Middlesex.

SAD SLEEVES

AS in America, the trend nowadays is towards more and more LP's, so surely we should take it for granted that we'll get a good cover provided with the records. Take the Stones' new LP, and Marianne Faithfull's "Come My Way" . . . both with black and white covers when no more effort is needed to provide colour. The Beatles' "Help" is no better but at least it has a touch of originality. And one company has taken space to advertise its other products on the back of LP sleeves — a poor show. The price of an LP is no mean figure for the average teenager — come on, let's have some value — Robert J. Burrows, 9 Tair Erw Road, Birchgrove, Cardiff.

NEW SOUND?

WHY has the sound of Hawaiian guitars never been exploited or promoted? Given the attention and publicity that other discs get, it could have unlimited scope and commercial value. So come, agent and record companies, how about really getting something new and different? — M. Bottacchi, 52 Calder Gardens, Queensbury, Edgeware, Middlesex.

PHYSICAL CONTACT

PLEASE give the Walker Brothers a chance. Do we really want to see them performing without their shirts? Do we really want to see them helped off stage and into an ambulance? This sight should make a true fan really ashamed. Go and see them by all means — scream, yell, enjoy yourselves. But think about the bodily harm you can cause. Seems the Walkers are having too much of this trouble at the

moment. Surely the fans would go home happier in the knowledge that the boys were not spending a night in hospital. — Margaret Jones, 72 Malines Avenue, Peacehaven, Sussex.

PEDESTAL POETS

IT'S great that people realise war is wrong. It's even better still when others try, in all sincerity, to bring home that message to the masses through song. But when any Tom, Dick or Harry can get on his little pedestal and sing about God, war and destruction with about as much sincerity as if he were reciting a nursery rhyme, AND make the charts, then things turn sour. Doesn't it make you feel slightly sick that people are making money from the fact that war does exist and that moralising songs of protest are currently "in" whether or not they really believe in what they are singing? — Margaret Ball, 19 Cranbrook Avenue, Boroughbridge Road, York.

A NEW SINGLE!

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'LONG HAIR IS TABOO IN CHICAGO' SAY THE PENNIES

THE Four Pennies gathered ceremoniously around a bar stool last week. Several months ago in the HMV store in Oxford Street Penny Mike Wilsh heard some beautiful sounds coming out of one of the booths and nipped in to have a listen with the startled occupant.

The record in question was Buffy Sainte-Marie's L.P. So impressed was Mike that he arranged for the Pennies to see one of her concerts. The result is their new single, the Buffy Sainte-Marie song "Until it's Time For You To Go", which was also a single for Buffy herself. Undoubtedly there will be outraged cries from the I Love Originals Club (who probably didn't buy the original). Lionel Morton's reply to them is short and to the point:

"It's a shame her record didn't sell, but we feel that we're keeping a beautiful song in the public eye—or ear, as the case may be. And I don't think her sales will detract from ours because our version is aimed at a different market. We do it as a ballad rather than a folk song."

"We'd like to tour the States sometime, but not Chicago. Any male with hair over an inch long doesn't come out of Chicago alive." "But lots of English groups have gone to Chicago, and they've all come back, haven't they?" I asked. "No," Mike replied firmly. "If you go to Chicago, buy a one-way ticket. A one-way ticket to Chicago." As I left the Four Pennies, I couldn't help wondering if any English pop stars have been reported missing lately. G.F.

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RM CAPTURES LE GRAND GALA DU DISQUE POPULAIRE 1965



THE Grand Gala Du Disque Populaire 1965 was held in Amsterdam over the weekend and Record Mirror was there to photograph some of the numerous stars from Britain, Europe and America who turned up for this most fantastic show—televised live in Holland from 8.15 to well after midnight on Saturday.

Organised by a committee of Dutch record industry executives, the event resulted in a personal triumph for Dave Berry whose moody act stole the show. Three girls — Cilla Black, Vera Lynn and Canada's Lucille Starr — received a special ovation and others who were well received included the Everly Brothers, Wanda Jackson, Claude Francois, Rita Pavone, Unit Four Plus Two, Wayne Fontana and the Mindbenders, The Supremes, Les Surfs and Cilla's accompanists, Sounds Incorporated. Among the dozen awards for exceptional records was — of course — one to The Beatles (for their LP Beatles For Sale), which was accepted on the foursome's behalf by Brian Epstein.

(Top line, the Everly Brothers with Dave Berry. 2nd line, the Supremes and Cilla Black. 3rd line, Rita Pavone (Italy) and the Scorpions (Holland). 4th line Claude Francois (France). Grethe Ingmann (Denmark) and Wayne Fontana. 5th line, Trio Hellenique (Greece), Wencke Myhre (Holland). 6th line, Lucille Starr (Canada) and Enrico Macias (France). (All RM Pix.)



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personal

DAVE: One marvellous year. — Ankie.



Ulla Schou Christensen, 16, Dybdalsvej, 77 St TV, Copenhagen, F Denmark. Stars — The Shadows, the Everly Bros., Cliff Richard. Hobby and interests — Pop-music, reading, drawing, movie, fashion.



Zbigniew Sosinski, 21, Gliwice, Ziemowita Street 15, Poland. Stars — The Shadows, the Spotnicks, Gene Pitney, Beatles, Cliff. Hobby and interests — Collecting records, girls, exchange records, souvenirs.

READERS' CLUB



Marion Dickens, 151, 28 Ditherington Road, Shrewsbury, Shropshire. Stars — Walker Bros., Cliff, Ivy League, Herman, Kinks. Hobby and interests — Horse riding, dancing, pen pals.



Pattie Wallace, 17, 177 North Mountain Avenue, Montclair, N.J., U.S.A. Stars — Kinks, Stones, Animals, Who, Mindbenders, Yardbirds. Hobby and interests — Records, dancing, writing to English boys, travelling.



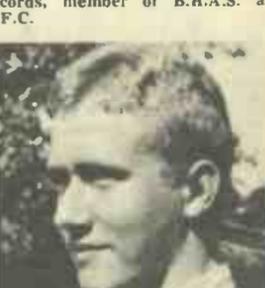
Brian Austin, 18, 34 Cumberland Park, Acton, London, W.3. Stars — Chuck Berry, Manfred Mann and Little Richard. Hobby and interests — Motor cars, travel—would like to pay a long visit to the States.



Michael Nutley, 16, 201 Ladies Mile Road, Patcham, Brighton, Sussex. Stars — James Brown, Jerry Lee Lewis, Buddy Holly and Crickets. Hobby and interests — Collecting records, member of B.H.A.S. and C.F.C.



Gangolf Zimmermann, 19, P.O. Box 64, 61 DA-Arhelgen, W. Germany. Stars — Bachelors, Rolling Stones, Billy Fury, Roy Orbison, Del Shannon, Chuck Berry, Buddy Holly. Hobby and interests—Tape recording records, President of "British American Record Club, Germany".



George Garnham, 161, 62 Valley Road, Newhaven, Sussex. Stars — Animals, Who, Spencer Davis, Nina Simone, Memphis Slim, Stones, Small Faces, Yardbirds. Hobby and interests — Drawing, writing, pop art, walking, girls, mods and rockers, clothes, RM and R and B.



Josiane Gladden, 14, 5 Orchard End, Grundisburgh, Woodbridge, Suffolk. Stars — Bob Dylan, Byrds, Joan Baez, Walker Bros., Sonny and Cher, Herman. Hobby and interests — Information on Dylan, R and B records, mod clothes, drums. Would like a boy pen-pal, age from 15-17, preferably mod. Please answer with photo.



June Barrett, 17, 17 Sun Barn Road, Reepham, Norwich, Norfolk, Nor 69x. Stars — Helen Shapiro, Otis Redding, Esther Phillips, Tony Bennett. Hobby and interests — Determination to help get Helen Shapiro another No. 1 hit disc.

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 acknowledging them all by letter

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A LOOK AT THE U.S. CHARTS

FAST rising U.S. hits include—"Funny Little Butterflies"—Patty Duke; "Not The Lovin' Kind"—Dino, Desi and Billy; "Universal Soldier"—Donovan/Glenn Campbell; "Secretly"—Lettermen; "Get Off My Cloud"—Rolling Stones; "But You're Mine"—Sonny and Cher; "Run, Baby Run"—Newbeats; "I Miss You So"—Little Anthony and the Imperials; "I'm So Thankful"—Ikettes.

New U.S. releases include—"Ain't That Peculiar"—Marvin Gaye; "Please Baby Please"—Jive Five; "Remember When"—Wayne Newton; "Get Yourself A Baby"—Skyliners; "Can You Please Crawl Out Of Your Window"—Vacels; "Misty"—Vibrations "Looking For Linda"—Jack Scott; "I Will Love You"—Ritchie Barrett; "Just Yesterday"—Jack Jones. N.J.

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Vera Lynn with her husband, and Brian Epstein, seen at the Grand Gala Du Disque Populaire 1965. Brian received an award on behalf of the Beatles. (RM Pic)

Spencer Davis on the Rolling Stones tour . . .

KEEPING UP WITH THE STONES!

AND our tour with the Rolling Stones goes on so fast and so hectic that we quite genuinely don't know what day of the week it is! That's not kidding. Packed houses everywhere . . . and it's obvious that the bigger the town, the noisier the reaction.

The Stones have now got the fast getaway down to a fine art. The second "Satisfaction" is over, and before they put on a record of the National Anthem, the five of them are through the corridors backstage and into their Austin Princess at the stage door. And off they go, to heaved sighs of relief from the local constabulary.

But Chester caused some trouble. There was a fine old tussle between the fans and the police—why they even called out the fire engines. However, the real secret is not to hang around at all . . . otherwise you'd probably not even make the engagement the following day.

One thing we've noticed more and more: what a professional group are the Checkmates. I can tell you this: we, the Stones and all, watch these boys from the wings night after night. The pianist, Alan, is not only entertaining—he's very funny. Trouble is some of the humour can get lost in a massive theatre seating about 3,000.

The Moody Blues joined us for Hanley, Chester, Wigan because Unit Four Plus Two were in Amsterdam for that massive pop TV show which Record Mirror has covered elsewhere. Nice to meet up with the Moodies again . . . we knew them from our own Birmingham days.

But mostly it's travelling, then doing a show, then checking the calendar to try and find out precisely what day of the week it is. Keeping up with the Rolling Stones is a full-time occupation.

DECCA L.P. SHOW

Decca are beginning a Radio Luxembourg series dealing solely with LPs later this month. The first will be aired on October 26. The 15-minute shows will be introduced by Alan Freeman (Tuesday) and Tony Hall (Friday) in the 7.15 - 7.30 p.m. slot.

ROULETTES SPLIT WITH ADAM FAITH

Adam Faith's backing group, the Roulettes, have left him to concentrate on their own career. They have been together for three years.

The Roulettes have been signed by John L. Barker and Anne Niven who manage Unit Four Plus Two. But they will continue to record for Parlophone.

PETER ADLER PROTESTS

Peter Adler, 19-year-old son of Larry Adler, makes his disc debut on Decca on October 19 with a self-penned protest song "Love And Not Hate". He also wrote the "B" side, "You Especially". He is studying at Dublin University.

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Beatles—TV & discs

A MAMMOTH TV spectacular starring the Beatles will be screened in December, and a new single and LP are due next month. John Lennon and Paul McCartney will MC Granada's 50-minute show on December 17. It will centre round the composing works of John and Paul and feature performances by a number of artists who have recorded their works.

The Beatles' next LP will contain fourteen tracks, all of which are being recorded during the next few weeks. At the same time, material for the single will be waxed.

SONNY & CHER —ALBERT HALL

Sonny and Cher may star in their own concert at the Royal Albert Hall on October 19. The rest of the bill is now being set.

They spend three days here from October 18, and an offer for a spot on the Palladium TV show has been received by Larry Pake.

Mr. Pake told RM that although the team are definitely coming over, no dates have yet been fully confirmed, including that of the Albert Hall. The problem is the availability of halls at such short notice.

PICKETT DATES

Wilson Pickett plays three dates at Soho Flamingo during his British tour which begins on November 19—on the first night, then November 26 and December 5.

Also on November 19, he appears on Rediffusion's "Ready Steady Go" and at Mayfair Scotch of St. James. His other dates include Uxbridge and Stepney New All Star (November 20), Manchester (21), Harrow (26), Nottingham Dungeon and Sheffield Mojo (27), Kirk Levinston Country Club (28), TWW's "Discs A Gogo" and Cheltenham (December 1), Portsmouth Birdcage (2), Newcastle (3), Stockport Manor Lounge and Manchester (4) and Hayes Blue Moon (5).

Seekers—new variety dates

The Seekers' three variety weeks have now been re-arranged. They will appear at Manchester Empire (October 11 week), Liverpool Empire (October 18 week) and Bristol Hippodrome (October 23 week).

Tom Springfield is in Hollywood gathering material for the group's second LP.

HORROR!

The idea of casting Bette Davis in a Hammer Film is a good one, and the story of "The Nanny" was equally strong. But something, somewhere went wrong between the theory and the cinema production.

The action dragged on, spending far too long on flashbacks. Suggestive horror lurked in the shadows, but it was not until the last few minutes that visual horror took over. Watch out, though, for William Dix, who seems destined for a bright future. — R.G.

Lulu's dates

Lulu has ten TV and radio appearances lined up to plug her new Decca single "Tell Me Like It Is" which is released on October 15. In addition, it will be played on "Juke Box Jury."

She guests on Granada's "Scene At 6.30" (11), BBC-1's "Val Doonican Show" (14), Rediffusion's "Ready Steady Go" (15), BBC-Light's "Easy Beat" (17), BBC-2's "Stramash" (18), TWW's "Discs A Gogo" (20), Radio Luxembourg's "Ready Steady Radio" (24), BBC-Light's "Saturday Club" (November 6) and as yet undated BBC-1 "Top Of The Pops." She will sing with the Luvvers on only two of the dates — "Discs A Gogo" and "Saturday Club." On October 22, they all join the Gene Pitney tour.

Walkers—no more ballrooms

Lack of security in British ballrooms means that the last such date the Walker Brothers play here will be at Grantham Drill Hall on October 16, the RM was told this week. John was injured in the leg when fans mobbed him at Coventry Orchard on Sunday. But he later went on to perform at another venue.

Tonight (Thursday), the Walkers play Neath Empire and Swansea Embassy, then Bury Palais and Keighly Victoria (9). "They will only play theatres in future," said a spokesman.

Slow sell for Tony

Tony Bennett's recording company, CBS, estimate that "I Left My Heart In San Francisco" has sold "probably more than 100,000" since March.

The disc was first released by Philips in 1962 and it entered the charts. It was re-released by CBS this year and again became a hit.

"In the week ending September 25 it sold 10,000 copies," said CBS spokesman. "It was in and out the charts for six weeks, a yo yo hit, then dropped out altogether. Now it has re-entered."

"One reason for its re-entering the chart could be the Fats Domino version on Philips. People may have heard that, listened to Tony Bennett's version and gone for his."

HOLLIES—BIG TOUR OF EUROPE

THE Hollies make their first visit to Scandinavia on November 29 when they undertake four days of concert and TV work in Sweden and Denmark. They may go on to Helsinki the next day.

On January 7, they leave for Holland where they spend three days. Negotiations are under way for them to tour Australasia in late January and February and visit Poland in March.

"I'm Alive" is released in Japan tomorrow (Friday) and if the record is a hit, the Hollies are likely to tour there in the Spring. Alan Clarke goes into hospital in Manchester on October 24 to have his tonsils out. As a result, the group will not work until November 15 when they play Birmingham Silver Blades.

Their other dates include Southern TV's "Pop The Question" (16), recording a new single (17), Worthing Town Hall (18), Wembley Empire Pool (19) and Banbury Winter Gardens (20).

EL-NEW FILM CONTRACT

ELVIS PRESLEY has been signed to a new multi-million dollar contract for future films to be made under the Hal Wallis banner. The singer is also to star in a film for MGM titled "Always At Midnight."

Col. Tom Parker and Wallis completed the deal on the set of "Paradise, Hawaiian Style" which Elvis is now filming for Paramount.

The first film under the new deal will be made in 1966, marking a full decade of the association which began with "Loving You."

Joe Pasternak, who produced "G.I. Happy", has been placed in a similar capacity for Elvis' next MGM starrer which is scheduled to begin shooting in February.

His first MGM movie was "Jailhouse Rock" nine years ago. "Always At Midnight" has Elvis as the leader of a musical combo who gets romantically involved with a wealthy society girl in Palm Beach.

Another MGM feature is set for late 1966.

IVY LEAGUE —A FILM

The Ivy League made a 12-minute film on Monday and Tuesday for screening on U.S. TV and for general cinema distribution here. It is based on their hit "Tossing And Turning." The group will have speaking parts and will feature both sides of their new single, "Our Love Is Slipping Away." The film was made at Soho Whisky A Gogo and Shepperton Studios. On October 23, they guest on BBC-Light's "Saturday Club" and ABC's "Lucky Stars." Then they do BBC-1's "Top Of The Pops" (28), Rediffusion's "Ready Steady Go" (29) and TWW's "Discs A Gogo" (November 10).

Ben E. King tour dates

American singer Ben E. King begins his British club and ballroom tour with appearances at Hounslow Zambesi and Mayfair Scotch on October 15. The same day, he does Rediffusion's "Ready Steady Go".

The rest of his dates are Birmingham (16), Kirk Levinston (17), Liverpool Cavern and Granada's "Scene At 6.30" (20), Reading (21), Wembley Starlite and Soho Flamingo (22), Nottingham Dungeon, Sheffield Mojo and BBC-Light's "Saturday Club" (23), Hayes Blue Moon (24), Cheltenham and TWW's "Discs A Gogo" (27), Portsmouth Birdcage (28), Manchester (29), Cowley and Stepney New All Star (30) and Bromley Court Hotel and Soho Flamingo (31).

EVS FOR RSG

The Everly Brothers are a late booking for Rediffusion's "Ready Steady Go" tomorrow (Friday). They will tape their spot during the afternoon, then dash to Bedford for the first night of their tour with Cilla Black.

Sonny & Cher follow-up & discs from Evs & Lulu

SONNY and Cher's official follow-up to "I Got You Babe" is released on October 15. The Atlantic disc is "But You're Mine", penned by Sonny.

Out the same day is Dave Berry's "I'm Gonna Take You There", Lulu's "Tell Me Like It Is" and the Nashville Teens "I Know How It Feels To Be Loved", all on Decca.

On Columbia, Freddie and the Dreamers sing "Thou Shalt Not Steal" and Peter and Gordon sing "Baby I'm Yours". Boxer Billy Walker tries for the record hit stakes with "A Certain Girl".

MGM release Sam the Sham's U.S. hit "Ring Dang Doo" and the Seekers sing a Tom Springfield number "The Carnival Is Over" (Columbia). On the same label is George Fame's "Something". The Everly Brothers' next single on Warner Brothers is "Love Is Strange".

Other October 15 releases include: Decca — the Squires' "Pop The Question", the Caesars' "On The Outside Looking In", Bobbie Miller's "Every Beat Of My Heart" and Rick and Sandy's "I Remember Baby". Atlantic — Esther Phillips' "Let Me Know When It's Over" and Bucky and the Visions' "I Go Crazy".

London — Bonnie and the Treasures' "Home Of The Brave", Emerald — Cindy Owens' "A Tender Cherry Blossom", Vocalion — Bobby Bland's "These Hands (Small But Mighty)", Philips — Four Seasons' "Let's Hang On" and Fritz, Mike and Mo's "Why Colour (Is A Man)". Mercury — the Profiles' "Haven't They Got Better Things To Do", Columbia — Jerry Martin's "It Only Hurts When I Laugh", Wout Steenhuis' "Peran Boelan", Jackie Bond's "Now I Know", Buddy Grece's "That Darn Cat", Bobby Vinton's "What Colour (Is A Man)" and Lady Lee's "My Whole World".

Parlophone — the Paramount's "You've Never Had It So Good", the Action's "Land Of 1,000 Dances", the Herd's "She Was Really Saying Something" and the Image's "Home Is Anywhere". United Artists — Gordon Lightfoot's "Just Like Tom Thumb's Blues", Capitol — Ian Whitecomb's "N-N-Nervous", Liberty — the Chipmunks' "What's New Pussycat", Stateside — Dickie Lee's "The Girl From Peyton Place", Tamla Motown—the Lewis Sisters' "You Need Me", HMV — Ole Wilberg's "The White Hills Of Finland".

Pye — the Colts' "San Miguel", Karen Young's "Wonderful Summer", Bobby Rio's "Value For Love", the Caribbean's "Inside Out", the Blue Chips' "I'm On The Right Side" and Anita Harris' "London Life". Piccadilly—Felders Orioles' "Sweet Tasting Wine", Red Bird — Shangri-Las' "Right Now And Not Later", Vogue — Christophe's "Aline", Hickory — the Newbeats' "Run Baby Run" and Sue Thompson's "Just Kiss Me".

SING ALONG WITH JOAN BAEZ

It was sing along with Joan night at Fairfield Hall on numbers like "Let's Have a Sniffle, Let's Have a Bloody Good Cry" and "500 Miles." Among the audience "choir" were Donovan, Graham Nash and John Gregson, all thrilling to the excellent sound of Miss Baez.

Unfortunately, Joan was unable to complete the first half of the concert and had to take two intervals. This detracted slightly from the atmosphere that was building up, but still earned her huge ovations at the end of the three sets.

Wearing a simple dress with a knee-length hemline, Joan stood behind two mikes—one for the acoustic guitar. Behind her was a high stool bearing a water jug and a filled glass.

She announced two Portuguese folk songs and honestly admitted that she hadn't a clue what the lyrics meant. Both sounded fine, whatever they were about, and Joan's ad libbing throughout the concert was amusing.

"It's All Over Now Baby Blue", "The Lord's Prayer" and "Colours" scored heavily, but in such a comprehensive programme it is almost impossible to spotlight any favourites, such as the quality of her performance. R.G.

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BILLY FURY called round to pose for these great pictures you see here . . . and kept muttering lines like "Aha, is that the Princess I see approaching?" Normally, he chats about bird-watching, or fishing, or his dogs, or singing. Reason for the change is that he's playing "Aladdin" in pantomime this year at the New Theatre, Oxford.

Billy posed amiably for Keith Hammett and revealed that he's in at the start of an era of "going mad," work-wise. He's taken things easily for the past year or so, but now he starts in on:

A ballroom tour which started on Tuesday this week — his first ballroom scene for five years. At specially selected dates: A tour of theatres and cinemas with Herman's Hermits; a new EP with the Gamblers which will be out inside a month; a new LP for January — several tracks are already in the can.

A lot of TV on his new single, "Run To My Lovin' Arms" — which will surely be his 24th Top Twenty entry. Incidentally, Bill is 24 years old.

We took Bill around Soho, to the usual moments of fan furore. He spotted a wood pigeon nesting in Soho Square. He also said he was buying an old smuggler's cottage in Cornwall.

And I can also hint that Bill will be going back to some of his riot-raising contortions when he gets out on tour with Herman. The next six months are going to be very busy indeed for William Fury, Esq.



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'AMERICA DESPISES POP'

SAYS GIORGIO GOMELSKY STILL FIGHTING U.S. UNIONS OVER BRITISH GROUP BAN

A HIGH degree of frustration and incomprehension has existed for a long time over the complicated system of presenting British artistes in America. Many have tried to beat it — and failed.

At last it looks as though the key to the puzzle may be in the lock. If it is, the person largely responsible for it being there is Giorgio Gomelsky.

Giorgio spent some weeks in America with his group the Yardbirds and used many precious days querying, probing and arguing against obstinate regulations which seemed designed purely to prevent British acts working in that country.

"Our agents told us we had clearance to do TV shows but we didn't. This made me angry and I investigated to see why this had come about," he told me. "There are three ways of going to America — as a visitor, with an HI visa or with an H2 visa.

"To qualify for an HI, you must be a performer of unique merit and distinction. Sir Malcolm Sargeant would find no difficulty there. But it's very difficult to apply qualifying wordage in describing something that everyone there despises — pop music. The Immigration Authority's point of view is that pop groups are just making noise.

"The issuing of a visa depends very much on the particular person's point of view. You have to get Press cuttings and affidavits to prove your argument. When the official can't make up his mind, he takes advice from the unions. There are three of them and they don't work together. The system is very complicated.

A FAIR UNION

"The Musicians' Union has worked out an exchange deal between American and British artistes and this is very fair.

But to obtain an H2 visa involves the Labour Department. Each city, county and state has a Labour Department and you have to clear your act with each one you intend to visit.

"The H2 laws were really made to keep out Mexicans and that sort of people. You can only get one if there are no aliens or American people resident capable of performing the same work. If there is one group or five bum musicians that can get up on stage and play, you will not get the clearance order."

Having successfully negotiated that major obstacle, a manager

may think it is all plain sailing. But he reckons without the TV union.

Explained Giorgio: "The American Federation of TV and Radio Artistes are, in principle, against any foreign artistes appearing on TV. They say that in the past six years, the influx of British actors appearing on Broadway is far superior to the influx of American actors into England. In the field of music the balance is the other way round, but they still apply the same principle.

"We got the clearance for 'Hulabaloo' but it came through late on a Friday and nothing could be done about it until the Monday. By then it would have been too late for us, so the 'Hulabaloo' people asked us to do the show in about two weeks' time and we agreed. When we came back in two weeks, the Labour Department wouldn't give us a clearance order because they said we had been replaced by an American group on the show previously and that defeated the argument that 'Hulabaloo' needed the Yardbirds."

Giorgio has some very definite ideas about promoting British



THE LOVIN' SPOONFUL are high in the American charts with their disc "Do You Believe In Magic" on the Kama Sutra label. The boys are being raved about by everybody from John Lennon downwards (hope you liked that, John).

groups in America. He also has strong views on the quality of American groups and the U.S. appreciation of music.

He stated: "American pop groups are bad. Everyone is raving about the Byrds and rightly because they're the best — they are a very good recording group and they are trying new ideas. The Lovin' Spoonful are also good, but not as good as an English group. "The worst thing about America is that nobody white knows the fantastic talent that the Negroes have. We said we wanted to see the south side of Chicago and hear Muddy Waters. The record company man said: "Who?" They have never heard of these people.

"Every region has three or four radio stations and there are r-and-b stations, but the white people just don't listen to them. Nobody knew the wavelength of the Negro radio stations. It's not just a prejudice, it's an ignorance. I'm not con-

vinced there is colour prejudice in America, there are just two separate communities. They just don't meet.

"We did two shows in Memphis and I asked the promoter if there were any Negro customers and he said there weren't. He said the Negroes wouldn't be interested if he put the Beatles on, but they would go if he booked James Brown. They don't hear many white groups on their radio stations.

Giorgio returned again to the subject of the TV laws.

"I went to the British Embassy in Washington and we spoke to the head man at the Department of Labour. He saw our point and agreed that something must be done to change the laws governing the issue of visas to foreign artistes.

"The Yardbirds was a test case and now there are proceedings being instituted to alter the whole process."

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

Rhythm and Blues LP's galore!

WILSON PICKETT "In The Midnight Hour" — In The Midnight Hour; I'm Not Tired; For Better Or Worse; I'm Gonna Cry; Teardrops Will Fall; Take A Little Love; That's A Man's Way; Don't Fight It; Come Home Baby; I Found A Love; Take This Love I've Got; Let's Kiss And Make Up (Atlantic 8114).

YOU can't buy this LP yet, but here's a sneak preview. One hit single, and some bluesy, gutsy tracks all recorded before "Midnight Hour". Pickett has an incredibly soulful voice and three songs here were recorded some four years back when he was with the Falcons. "I Found A Love" is the best track for soul, "Midnight Hour" for beat. A girl (Carla Thomas?) sings on two tracks with him, and guitarist Steve Cropper co-wrote several numbers. Wilson penned nine of the songs too, and although the album must have been hastily put together it represents some fine R & B.

★★★★



WILSON PICKETT

INEZ AND CHARLIE FOX "Inez And Charlie Fox" — My Momma Told Me; I Fancy You; Hurt By Love; Don't Do It No More; La De Da I Love You; Ask Me; Down By The Seashore; Mulberry Bush; I Wanna See My Baby; If I Need Anyone; Jaybird; Mockingbird (London HAC 8241).

MANY of these tracks have already been issued on Guy Steven's Sue Label — but as they are all now deleted, anyone who missed them will have a chance to catch up. Inez and Charlie have scored here with a disc "Hurt By Love" and on their many appearances. Their torrid duets in the world of R & B have won them many fans, and the heavy sound they put down is almost unsurpassed. Best tracks here are "My Momma Told Me", "La De Da I Love You" and "Mockingbird".

★★★

VARIOUS ARTISTES "The Sue Story" I Can't Stand It — Soul Sisters; Mockingbird — Inez Fox; That's How Heartaches Are Made — Baby Washington; I've Got A Woman — Jimmy McGriff; I Know — Barbara George; It's Gonna Work Out Fine — Ike and Tina Turner; Stick Shift — Duane; She Put The Hurt On Me — Prince La La; A Fool In Love — Ike and Tina; Itchy Twitchy Feeling — Bobby Hendricks; Don't Start Me Talking — Johnny Jarrow; Vengeance — Matadors (London HAC 8239).

THIS is the second album of the same name to be issued recently. The first is from Britain's Sue label, which issues American R & B sides from various U.S. labels. London issued material from the U.S. Sue label only. These are perhaps the biggest hits ever made by Sue, and consist of a bunch of lurid R & B sounds, ranging from the bluesy "She Put The Hurt On Me", through the lively "I Can't Stand It" and "A Fool In Love" to the gear-chance instrumental "Stick Shift". For near-specialist fans, or just older pop fans this is great.

★★★★

BO DIDDLEY "Let Me Pass" — Let Me Pass; Stop My Monkey; Greasy Spoon; Tonight Is Ours; Root Hoot; Stinkey; Hey, Red Riding Hood; Let The Kids Dance; He's So Mad; Soul Food; Corn Bread; Somebody Beat Me (Chess CRL 4507).

DIDDLEY'S music is more or less the epitome of R & B, and he does yet another strange LP here. This lad was playing pop-art ten years before the Who, but nobody knew what to call it then. There's only one new version of "Bo Diddle" here, and that's called "Hey, Red Riding Hood" which Bo didn't even write. Some great guitar sounds here and a never let up beat running through. Two instrumental tracks "Corn Bread" and "Stinkey". Best tracks are "Soul Food", "Greasy Spoon" and "Let Me Pass".

★★★★

EARL VAN DYKE AND THE SOUL BROTHERS "That Motown Sound" — Nowhere To Run; Come See About Me; You're A Wonderful One; How Sweet It Is; My Girl; All For You; Too Many Fish In The Sea; Try It Baby; The Way You Do The Things You Do; Can I Get A Witness; Can You Jerk Like Me; Money (Tamla-Motown 11014).

IT was almost uncanny hearing the identical backings to these Tamla hits being played, and a blues-tinged organ substituted for the vocals. Were they THAT perfect we thought. But when the last track "Money" played, Earl couldn't get anywhere near the original backing (hee hee). Very Motown-ish all of them, and really, they are pretty good renditions. Good for dancing too.

LIGHTNIN' HOPKINS "Lightnin' Hopkins" (Ember NR 5024).

THIS was recorded live at the Bird Lounge, and it's a collection of raw blues put together with a considerable amount of feeling by Lightnin'. Certainly nothing original happens here, but the atmosphere is electric.

★★★★



ESTHER PHILLIPS "And I Love Him" And I Love Him; Shangri La; Moonglow And Theme From Picnic; Out Of The Blue; People; Makin' Whoopee; Girl From Ipanema; I Wish You Love; If You Love Me, Really Love Me; Too Soon To Know; Make Believe Dreams (Atlantic ATL 5030).

TITLE song is probably the best version of a Lennon-McCartney song ever performed by anyone other than the Beatles. A wonderful warm blues-tinged performance, with Esther sounding like a more vibrant Dinah Washington than ever. Her strange voice wraps itself around these standards, injecting a fair amount of soul into each one. More of a late-night LP, but one which is actually worth spending thirty-odd bob on.

★★★★

LIGHTNIN' SLIM/SLIM HARPO "A Long Drink Of The Blues" Rooster Blues; My Starter Won't Work; It's Mighty Crazy; Hoo Doo Blues; I'm Leavin' You Baby; Feelin' Awful Blues — Lightnin' Slim; Blues Hangover; What A Dream; Buzz Me Babe; Moody Blues; My Home Is A Prison; Dream Girl — Slim Harpo (Stateside SL 10135).

SOME moody tracks here from the two Excello artists. Harpo's hypnotic rhythms did seem to fall off a bit after his hit "Rainin' In My Heart," but he still holds a certain legendary appeal. Lightnin' on the other hand is far more ferocious and conventional — but still entertaining. The much imported "Rooster Blues" is here but the BBC isn't likely to play many of these songs, with their rather blatant double meanings. My starter won't work, indeed.

★★★★



JOHN LEE HOOKER "Plays and Sings The Blues" — The Journey; I Don't Want Your Money; Hey, Baby; Mad Man Blues; Bluebird; Worried Life Blues; Apologize; Lonely Boy Boogie; Please Don't Go; Dreamin' Blues; Hey Boogie; Just Me and My Telephone (Chess CRL 4500).

YOU can feel sorry for anyone trying to collect all of John's discs, as he is one of the most prolific bluesmen on record. This is because American record companies are reputed to be "slow" in paying royalties — therefore many stars will cut a session for a company for a spot fee. John has done this many times — the results, like so many crops, are just beginning to sprout. Raw, gutsy blues with good vocal work and neurotic guitar.

★★★



SONNY BOY WILLIAMSON "In Memorium" — One Way Out; Too Young To Die; Trust My Baby; Checkin' Up On My Baby; Sad To Be Alone; Got To Move; Bring It On Home; Down Child; Peach Tree; That's All I Want; Too Old To Think (Chess CRL 4510).

THERE are far better unreleased tracks by Sonny Boy that could have been issued on what should be an important album. Nevertheless, this LP showcases the mastery that Sonny Boy achieved with his harmonica and his captivation of word meanings. He was a story teller in the great blues tradition "One Way Out" and "Bring It On Home" show his accomplishment in that field.

★★★

HOWLIN' WOLF "Poor Boy" — Killing Floor; Louse; Poor Boy; Sittin' On Top Of The World; Nature; My Country Sugar Mama; Tall Dragger; Three Hundred Pounds Of Joy; Natchez Burnin'; Bullt For Comfort; Ooh Baby, Hold Me; Tell Me What I've Done; (Chess CRL 4508).

THE throaty voice of Howlin' Wolf is once again wrapped around some songs which sound suspiciously like rock 'n' roll. Clanky electric guitar and pounding (sometimes) beat give this album a kind of guts a la 1956. For fans of latter day Chess material of the Billy Stewart, Little Milton and Jackie Ross type, there doesn't seem to be any joy — obviously Chess haven't yet issued all their old material. But certainly a load of R & B fans could do with some '65 sounds.

★★★



SAM COOKE "Shake" Shake; Yeah Man; Win Your Love For Me; Love You Most Of All; Meet Me At Mary's Place; It's Got The Whole World Shakin'; A Change Is Gonna Come; I'm In The Mood For Love; You're Nobody Till Somebody Loves You; Comes Love; I'm Just A Country Boy; Somebody Ease My Troublin' Mind (RCA Victor RD 7730).

THERE is still a great deal of bitterness concerning many aspects of Sam's untimely death. This album, the first to be released since then consists of one beat side and one rock side. Unfortunately, two of the songs "Mary's Place" and "A Change Is Gonna Come" were on his last album, so this shows bad planning, especially with a star as precious as Mr. Cooke. But the rest of the album makes up for it.

★★★★

MICKEY AND SYLVIA "Love Is Strange" (RCA Camden CDN 5133).

THEIR trillion seller "Love Is Strange", which sounds very Paul and Paula nowadays is mixed with some more inoffensive, but extremely entertaining duets. The blues tinge — very faint — adds to the atmosphere and altogether this is a bargain LP for anyone yearning for the days of embryo rock.

★★★

LITTLE RICHARD "Really Moving Gospel" (with Sister Rosetta Tharpe) (Ember NR 5022).

THE shrill shrieking rock voice of Little Richard is just as vibrant when applied to gospel material. He sings seven songs here, and Sister Rosetta sings three. Altogether there's some fine gospel work from both parties.

★★★

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

TAWNY REED: Needle in A Haystack; I Got A Feeling (Pye 15935). Eighteen-year-old Cardiff girl on the old Velvettes' hit. A good reading too, with the same sort of zest that marks a Lulu performance. Fine arrangement — highly commended debut.

JIMMY YOUNG: Someone To Turn To; Let Me Love You (Columbia DB 7714). Just missed a Fifty Tip, this. It's a Tom Springfield song, with gentle sing-along melody line, and some good piano in the background. Tony Osborne arrangement rounds off a thoroughly listenable job.

DON CHARLES: I Could Conquer The World; Time Will Tell (HMV Pop 1478). Perky big-band from Don, with plenty of vocal fire. Persistent beat, giving the faintest of similarity to a Gene Pitney production. Good performance; good song.

MARY WELLS: Me Without You; I'm Sorry (Stateside SS 463). More delicate than usual arrangement and a near-superlative performance from the gal who can't regain the hit touch. Song builds O.K. but there's a shortage of impact.

THE SPINNERS: The Orange And The Green; Mrs. Houghlan's Christmas Cake (Fontana TF 616). Folksey treatment on a familiar little melody. Simple guitar backing and a good authentic feel to a rather uncommercial item.

JACK JONES: Just Yesterday; The True Picture (London LR 9995). Usual smooth, suave vocal performance after a slightly messy opening. Not a bad song, but hardly likely to register because better material from Jack has sunk without trace.

JULIE FELIX: Someday Soon; I've Got Nothing But Time (Decca F 12246). One of the more talented folk girls, Julie has a rather more power in her voice and this Tyson-penned song has some listenable lyrics. A bit specialist, though.

FRANKIE VAUGHAN: The Happy Train; You Darlin' You (Philips BF 1438). Nice brassy sound to this one, but oddly it doesn't sound immediately like the ebullient Mr. Vaughan. Consequently it just misses the Fifty Tip, but Frankie is always proving us wrong. Excellent arrangement—and the flip is one of his songs from his telly-series.

THE MARVELETTES: Danger Heartbreak Dead Ahead; Your Cheating Ways (Tamla Motown TMG 535). Ordinary, typical, Tamla sound... quite good, fair impact, but it just isn't different enough to click big. But the girls get some nifty ideas going at mid-tempo. Nice backing.

BILLIE DAVIS: No Other Baby; Hands Off (Pye 35266). Billie delays her entrance on this intriguing little song. Long organ solo and Billie handles the song with great gentleness and pro appeal. Deserves to do well.

ELKIE BROOKS: All Of My Life; Can't Stop Thinking Of You (HMV Pop 1480). Underrated talent teams up with Johnny Scott for this one. Elkie sings to a chugalong tempo, a fair enough teen-slanted beat-ballad. Lovely clear singing.

BESSIE BANKS: Go Now; It Sounds Like My Baby (Red Bird BC 106). Almost exactly the same as the Moody Blues cover version, though there are the odd changes in the backing sounds at the end. Copies a plenty have been imported of this, so it could easily do well all over again. Good singer.

KENNY LYNCH: Nothing But The Real Thing; Don't Ask Me To Stop Loving You (HMV Pop 1476). Very stylish item — another one which misses a Fifty Tip only by a whisker. Lynch-Barovoy song of easy tempo and considerable charm — and sung in an easy-riding style — you can hear every word. Highly recommended.

LESLEY GORE: My Town, My Guy And Me; A Girl In Love (Mercury MF 872). One of those teen records that are very catchy and sell plenty. The type of record you hear in films like "Bikini Beach Party."

BOBBY DARIN: Gyp The Cat; That Funny Feeling (Capitol CL 15414). Mack The Knife Part Two? Would have thought Bobby could have come up with something more original. Anyone who has "Mack" won't bother with this.

KENNY BALL AND HIS JAZZ-MEN: (I Wonder) What Became Of Life; 900 Miles (Pye 7N 15951). Complete change for Kenny who sings a soft almost lullabyish ballad. Nice song with a simple piano and light orchestral backing.

JEREMY CLYDE: I Love My Love; Anytime (CBS 201823). Jeremy's first solo record. Not a very good song from "Passion Flower Hotel." Maybe he should return to Chad Stuart and so something better.

FRANK SINATRA: When Somebody Loves You; When I'm Not Near The Girl I Love (Reprise R 20398). Lush strings and angelic chorus provide the backing for Frank's easy-going treatment of this lovely ballad.

PAT BOONE: Rainy Days; With My Eyes Wide Open I'm Dreaming (Dot DS 16754). A rather weak song that finds Pat in a plaintive mood. Fairytale backing doesn't add much to the overall effect.

BILLIE DAVIS: No Other Baby; Hands Off (Piccadilly 7N 35266). Long instrumental intro with piping organ and strumming guitar gives way to Billie singing a medium-paced ballad in a slightly Brenda Lee voice.

GLENDIA COLLINS: Thou Shalt Not Steal; Been Invited To A Party (HMV POP 1475). A very bright treatment given to the old John D. Loudemilk number. Plenty of high pitched guitars and thumping drums combine well with the voice.

JOHN BARRY AND HIS ORCHESTRA: The Syndicate; What A Question (CBS 201822). A driving number from "Passion Flower Hotel." Lots of big band sounds and a really swinging melody.

LOVIN' SPOONFUL: Do You Believe In Magic; On The Road Again (Pye International 7N 25327). Already getting lots of plugs from pirate stations and John Lennon. Tamla Motown backing and a nice pounding song well sung.

JACKIE TRENT: It's All In The Way You Look At Life; Time After Time (Pye 7N 15949). A very pretty song but not really above average. Jackie has a good voice and sings well but the song doesn't have enough commercial appeal.

SWINGING BLUE JEANS: Crazy 'Bout My Baby; Good Lovin' (HMV POP 1477). Great up tempo Latin style number but perhaps too old fashioned for today's charts. The Blue Jeans render a spot-on performance.

MERSEYBEATS: I Love You, Yes I Do; Good, Good Lovin' (Fontana TF 607). Produced by Who co-manager Kit Lambert it has a rather dated sound. A James Brown song but lacking impact.

ROGER MILLER: Kansas City Star; One Dym' And A Buryin' (Philips BF 1437). Good country sound as Roger tells of his career as the star of a kids' TV show. Simple tune that will have a lot of appeal.

THE SOUL MATES: Too Late To Say You're Sorry; Your Love (Parlophone R 5334). British-sounding soul bit on a good performance-song, boosted by a tremendously effective Norman Smith backing. The girls blend well, without many frills—just a nice direct attack.

PEGGY LEE: I Go To Sleep; Stop Living In The Past (Capitol CL 15413). Chirrupy little ballad which gives Peggy a chance to show off her casual, yet impelling, style. A clever arrangement of a Ray Davies' song... almost in the lullaby idiom.



THE IVY LEAGUE



BOBBY DARIN

Commercial class sound from the League, good beater from Charles Dickens and protesty new Darin

THE IVY LEAGUE: Our Love Is Slipping Away; I Could Make You Fall In Love (Pye Piccadilly 35267).

VERY slow and gentle opening—and this one takes rather longer to imprint itself on the mind than did "Tossin' And Turnin'," but the boys' unique harmonies are stylish as ever. Great powerhouse work by the "second" league... and the whole thing has a classy-yet-commercial sound to it. Organ intro for the flip, then into a faster, more insistent, song. Certainly that musicianly approach shows through again.

TOP FIFTY TIP

CHARLES DICKENS: I Stand Alone; Hey There Little Girl (Pye 15938).

YOUNG talent who had a hit with his first disc and is on the same commercial lines here—in fact, he could do even better in the charts what with his exposure on the Rolling Stones' tour. It's a catchy beater of an 'A' side, with a good arrangement and Charles' high-moving voice comes through well. Good beat and a commercial slant. Song, too, could do well. Flip is slower, guitar-introed, and is softer-producer—a good contrast, but nowhere near as strong a song.

TOP FIFTY TIP

BOBBY DARIN: We Didn't Ask To Be Brought Here; Funny What Love Can Do (Atlantic AT 4046).

DARIN swings well on this one, with a slightly over-done backing. Song is a jerky and not too original, but the lyrics lift it high. However, it does have a strong grow-on-you appeal and we feel it should hit the lower parts of the charts. The tie-up between piano and guitar, with touches of double-tracking, and nice drum figures... a good arrangement. Flip is a talking-bluesy sort of strident performance which is a bit short on actual charm. But it provides variety.

TOP FIFTY TIP

THE SHOTS: Keep A Hold Of What You've Got; She's A Liar (Columbia DB 7713). New group who should earn plenty of publicity. Solid bass and drums beat and rather frenzied voices going over it all. Song builds well but is slightly rambling. Good for dancing. Catchy enough to click.

BERYL MARSDEN: Who You Gonna Hurt; Gonna Make Him My Baby (Columbia DB 7718). Welcome back to the vibrant lass from Liverpool... she sings this big-beater in a deliberate, yet-swinging, style. Nice arrangement; could prove very commercial given the plugs. Brenda Lee-ish.

SOUNDS ORCHESTRAL: A Boy And A Girl; Go Home Girl (Pye Piccadilly 35268). Usual great Johnny Pearson piano on this one, but it's not really another "Cast Your Fate..." Clever presentation and ideas, but the basic theme, rather repetitive, isn't all that strong.

DAVID AND JONATHAN: Laughing Fit To Cry; Remember What You Said (Columbia DB 7717). Two talented songwriters kick off with their own vocal performance. Song is excellent and the voices blend satisfactorily but without a truly distinctive sound on this one. Pungent arrangement.

VAN LENTON: Gotta Get Away; You Don't Care (Immediate IM 008). Andrew Oldham production on a bright new talent. Van is a girl with punch, obviously, she hammers lyrics yet doesn't lose the charm. May not be a hit... but it's worth encouraging.

LONG JOHN BALDRY: How Long Will It Last; House Next Door (United Artists UP 1107). A Rudy Clark song for the great-voiced Long John. Dig orchestral backing laid down by Charles Blackwell, and a powerful ponderous bit of bluesyness. Dramatic reading; the Baldry huskiness is fine. Could do well.

THE GREAT NEW RELEASE. WARNER BROS. reprise logo.

THESE GREAT L.P.'s

THE VERY BEST OF THE EVERLY BROTHERS. BYE BYE LOVE - I'M A BURNING STAR - WALK RIGHT BACK - CATY'S CLOWN - BIRD DOG - ALL I HAVE TO DO IS DREAM - DEVOTED TO YOU - LUCILLE - SO SAD - EBONY EYES

ALSO THESE GREAT E.P.s

Peter Paul and Mary IN THE WIND

THE RHYTHM AND BLUES ALBUM TRINI LOPEZ R 6171 R9 6171 Stereo

THE BEST OF ALLAN SHERMAN BELLO HUBBARD BELLO FABOON - LITTLE BUTTERBALL YOU WENT THE WRONG WAY OLD KING LOU - SKIN SIR GREENBAG'S MADRICAL - CRAZY DOWNTOWN THE BRONX BIRD WATCHER - MEXICAN HAT DANCE WONT YOU COME HOME ISRAELI - GREEN STAMPS

THE BEST OF ALLAN SHERMAN W 1132

ROCK 'N SOUL THE EVERLY BROTHERS WEP 001

DEAR HEART FRANK SINATRA R 3009

SINATRA '65 FRANK SINATRA R 6167 R9 6167 Stereo

KEELY THAT OLD BLACK MAGIC SMITH R 6175 R9 6175 Stereo

THE BEST OF BOB NEWHART W 1134

SEND ME SOME LOVIN' DEAN MARTIN R 30051

L'AMOUR - TOUJOURS L'AMOUR SAMMY DAVIS R 30052

MORE FOLK TRINI LOPEZ R 30052

SOMEBODY LOVES ME KEELY SMITH R 30053



WE asked readers to help find a new name for pianist-singer Peter Cooke . . . to avoid confusion with the comedian of the same name. Peter chose the name Peter London, which none of you came up with. Several suggested Peter Lonely, including 12-year-old Annie Miller to whom Peter awarded a consolation prize for having that, and the greatest number of alternative suggestions. Annie, of 93 Palace Road, S.W.2 digs the Stones, music and sewing. Above, Peter with the Three Bells and, of course, Annie.

Top left, New Faces, who are being negotiated for their own ATV series in the New Year. They may also make an appearance at the "New London Palladium Show", and will shortly spend six days in the States. Their LP is being issued there next month.

Below left, the Sorrows who are high in the charts with their fabulous recording of "Take A Heart." One of the outsiders, the Sorrows prove that you can't keep a good sound down. Their follow-up is being recorded soon.

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DENSON - The leaders of fashion in shoes for men

TONY HALL COLUMN Dateline: New York

AMERICA must be the most exciting country and New York the most exciting city. All the time. It doesn't stop. I thought I worked hard in England. But boy! you should see things here.

I'm here on official business for Decca. They're really looking after me at London Records—they've been terrific. And maybe the biggest thrill is to arrive here and find that British artistes are still all over the charts. The new Stones' single I mentioned two weeks ago is Record of the Week on both of New York's Top 40 stations . . . sales have been fantastic already. As I write, London has chalked up 500,000 in less than seven days! Fantastic! Wait till you hear the record "Get Off Of My Cloud"—could be even bigger than "Satisfaction".

Jonathan King is coming over the radio here a lot. Even more so on the West Coast. And the Fortunes' "Troubles" is, as they say, a "smash from coast to coast". I've been playing their follow-up and people here, like me, think it's even better.

Zombies come here next week for the premiere of "Bunny Lake Is Missing". Otto Preminger himself is having them flown in and their billing outside the theatre is above that of Noel Coward!

U.S. RADIO STATIONS

Tom Jones is rehearsing here for the Ed Sullivan Show. He's doing "Pussy Cat" and "With These Hands". The Animals are here, too. Filming.

But let me tell you about American radio and TV. In New York, there are the two Top 40 stations, WINS, which used to have Murray the K, is now an all-news station. WMCA is the "good guys" station now. I went there the day I arrived. Frank Costa, one of the directors, showed me round the station. Most impressed—the equipment is very modern and the library packed out with records and tapes.

Guess who was the first dee-jay I met? Jack Spector. He was in the middle of a three-hour show when I arrived. He waved from the studio and shouted: "Hey there, buddy boy. I wanna thank you for the write-ups. About a dozen Record Mirror readers sent me clippings."

Jack had also heard about Jimmy Saville's write-up on him in "The People". Wants to come to London as soon as he can. He's the hardest-hitting dee-jay I've heard here so far. But all the WMCA jocks are thoroughly professional and entertaining. One guy goes so fast I've not even caught his name yet! But it was all very strange. First morning here, I sat in my bath at eight o'clock and switched from station to station. I could have been back in London. Coming up non-stop were the Stones, the Manfreds' latest (going to be very big here), Herman's "Just A Little Bit Better", Animals' "Piacé", the Fortunes, with hardly any American artistes in between. The Righteous Brothers' "Unchained Melody" is still big in New York. The McCoys' "Sloopy" is number one in N.Y.



TOM JONES

Of the newer records, watch out for discs by the Royales, the Toys ("Lovers' Concerto"), Fontella Bass (her "Rescue Me" is a gas), a new Miracles . . . and probably the biggest smash for Britain, Roy Head's "Treat Her Right." He comes from Houston, Texas and is reputed to be a great performer. He'll be coming to England soon.

By the way, all the dee-jays here talk over the records. I resented it at first. Now I dig it. Their shows are so pacy.

On television, I've seen "The Clay Cole Diskotek" (cute spelling!) and "Shindig". The Cole show was nowhere in the same class as our British shows. Production very unimaginative. Only interesting act was the Lovin' Spoonful . . . in the British tradition, but very way-out.

A FINE PERFORMER

"Shindig", as I thought, is a development of "Oh Boy". Even though Jack Good has left the show, his trademark is definitely there. It's a genuine attempt at real production. Professional dancers in action almost all the time. Imaginative sets. And very good lighting! Show starred Mary Wells, among others. I was particularly impressed with Little Anthony and the Imperials. Fine performer. A George Fame insert filmed in London, was also in.

Haven't seen "Hullabaloo". But there have been several spectaculars starring people like Dean Martin, Peggy Lee, Jackie Gleason show very funny. Love to spend all night just watching TV here . . . one "Late, late show" started at 4.45 a.m.!

I've got a fantastic schedule here, I'm writing this piece on an American Airlines flight to Detroit. I'm spending some time there with the Tamla-Motown people. Tell you what happened next week.

Next is Los Angeles . . . at Phil Spector's house. I had a letter from him insisting I stayed at his 21-room mansion. And if anyone tells you that Americans are rough, rude, arrogant and inhospitable . . . forget it. I've been knocked out by them. Specially the taxi-drivers. Time to go. Talk to you next week from L.A. Take care!

Fantastic new LPs



BARRY McGuire

—the Eye of Destruction man sings this and 11 other great titles most of which are compositions by P. F. Sloan and Bob Dylan.

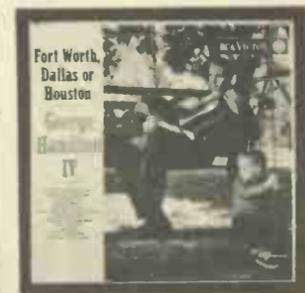
RD 7751



SAM Cooke

Shake

RD 7730



GEORGE Hamilton IV

Fort Worth,
Dallas or Houston

RD 7727



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RECORD MIRROR CHARTS PAGE

CASHBOX TOP 50



AIR MAILED FROM NEW YORK

- | | |
|--|---|
| 1 YESTERDAY*
4 (5) Beatles (Capitol) | 26 DAWN OF CORRECTION*
35 (3) Spokemen (Decca) |
| 2 HANG ON SLOOPY*
1 (7) McCoys (Bang) | 27 I WANT TO (DO EVERYTHING FOR YOU)*
30 (4) Joe Tex (Dial) |
| 3 YOU WERE ON MY MIND*
2 (10) We Five (Aurora) | 28 POSITIVELY 4th STREET
49 (2) Bob Dylan (Columbia) |
| 4 EVE OF DESTRUCTION*
3 (7) Barry McGuire (Dunhill) | 29 THE IN CROWD*
5 (9) Ramsey Lewis (Argo) |
| 5 THE IN CROWD*
5 (9) Ramsey Lewis (Argo) | 30 ACT NATURALLY*
13 (3) Beatles (Capitol) |
| 6 TREAT HER RIGHT*
8 (4) Roy Head (Back Beat) | 31 HOMER OF THE BRAVE*
32 (4) Jody Miller (Capitol) |
| 7 CATCH US IF YOU CAN*
6 (7) Dave Clark Five (Epic) | 32 HEART FULL OF SOUL*
12 (9) Yardbirds (Epic) |
| 8 YOU'VE GOT YOUR TROUBLES*
9 (6) Fortunes (Press) | 33 WITH THESE HANDS*
25 (5) Tom Jones (Parrot) |
| 9 DO YOU BELIEVE IN MAGIC*
18 (4) Lovin' Spoonful (Kama Sutra) | 34 YOU'RE THE ONE
47 (2) Voxes (CO and CE) |
| 10 BABY, DON'T GO*
10 (5) Sonny & Cher (Heprise) | 35 AIN'T IT TRUE
37 (4) Andy Williams (Columbia) |
| 11 I'M YOURS*
14 (5) Elvis Presley (RCA) | 36 THERE BUT FOR FORTUNE*
41 (3) Joan Baez (Vanguard) |
| 12 HELP*
7 (10) Beatles (Capitol) | 37 WHAT COLOUR IS A MAN
42 (2) Bobby Vinton (Epic) |
| 13 JUST A LITTLE BIT BETTER*
17 (3) Herman's Hermits (MGM) | 38 KANSAS CITY STAR*
40 (3) Roger Miller (Smash) |
| 14 WE GOTTA GET OUT OF THIS PLACE*
15 (7) Animals (MGM) | 39 HEARTACHES BY THE NUMBER*
26 (6) Johnny Tillotson (MGM) |
| 15 LAUGH AT ME*
11 (7) Sonny (Aleo) | 40 RESCUE ME
— (1) Fontella Bass (Checker) |
| 16 A LOVER'S CONCERTO*
29 (2) The Toys (DynaVoice) | 41 I KNEW YOU WHEN
— (1) Billy Joe Royal (Columbia) |
| 17 SOME ENCHANTED EVENING*
19 (5) Jay and the Americans (United Artists) | 42 MY TOWN, MY GUY AND ME*
45 (3) Lesley Gore (Mercury) |
| 18 RIDE AWAY*
20 (6) Roy Orbison (MGM) | 43 HUNGRY FOR LOVE
46 (2) San Remo Golden Strixes (Rie) |
| 19 MOHAIR SAM*
22 (5) Charlie Rich (Smash) | 44 RESPECT*
50 (2) Otis Redding (Volt) |
| 20 EVERYBODY LOVES A CLOWN*
39 (2) Gary Lewis (Liberty) | 45 JUST YOU
31 (4) Sonny & Cher (Aleo) |
| 21 ACTION*
16 (8) Freddie Cannon (Warner Bros.) | 46 MAKE ME YOUR BABY*
— (1) Barbara Lewis (Atlantic) |
| 22 LIAR, LIAR
27 (4) Castaways (Soma) | 47 1-2-3*
— (1) Len Barry (Decca) |
| 23 KEEP ON DANCING
28 (3) Gentrys (MGM) | 48 TWO DIFFERENT WORLDS*
48 (3) Lenny Welch (Kapp) |
| 24 IT AIN'T ME BABE*
21 (9) Turtles (White Whale) | 49 I LIVE FOR THE SUN*
— (1) Sunrays (Tower) |
| 25 I'LL MAKE ALL YOUR DREAMS COME TRUE*
26 (5) Ronnie Dove (Diamond) | 50 UNCHAINED MELODY*
23 (12) Righteous Brothers (Philips) |

*An asterisk denotes record released in Britain.



Elvis Presley — number 11

TOP E.P.'s

- THE UNIVERSAL SOLDIER**
1 Donovan (Pye)
- THE ONE IN THE MIDDLE**
2 Manfred Mann (HMV)
- GOT LIVE IF YOU WANT IT**
3 The Rolling Stones (Decca)
- KWYET KINKS**
10 The Kinks (Pye)
- DYLAN**
4 Bob Dylan (CBS)
- FIVE YARDBIRDS**
7 The Yardbirds (Columbia)
- TICKLE ME**
5 Elvis Presley (RCA)
- ANDY WILLIAMS' FAVOURITES No. 1**
8 Andy Williams (CBS)
- I'M ALIVE**
13 The Hollies (Parlophone)
- HERMAN'S HERMITS HITS**
18 Herman's Hermits (Columbia)
- BEATLES FOR SALE No. 2**
9 Beatles (Parlophone)
- SILVER DAGGER**
12 Joan Baez (Fontana)
- THE SEEKERS**
15 The Seekers (Columbia)
- TICKLE ME Vol. II**
14 Elvis Presley (RCA)
- WILD WEEKEND**
19 Dave Clark Five (Columbia)
- MRS. BROWN YOU'VE GOT A LOVELY DAUGHTER**
17 Herman's Hermits (Columbia)
- GO AWAY FROM MY WORLD**
11 Marianne Faithfull (Decca)
- TOM JONES ON STAGE**
14 Tom Jones (Decca)

TOP L.P.'s

- HELP**
1 Beatles (Parlophone)
- SOUND OF MUSIC**
2 Soundtrack (RCA Victor)
- MARY POPIE**
3 Soundtrack (CBS)
- OUT OF OUR HEADS**
7 The Rolling Stones (Decca)
- ALMOST THERE**
4 Andy Williams (CBS)
- BRINGING IT ALL BACK HOME**
5 Bob Dylan (CBS)
- JOAN BAEZ IN CONCERT VOL. 3**
6 Joan Baez (Fontana)
- MR. TAMBOURINE MAN**
8 The Byrds (CBS)
- THE FREEWHEELIN' BOB DYLAN**
16 Bob Dylan (CBS)
- THERE IS ONLY ONE ROY ORBISON**
11 Roy Orbison (London)
- FLAMING STAR AND SUMMER KISSES**
12 Elvis Presley (RCA Victor)
- BEATLES FOR SALE**
13 Beatles (Parlophone)
- SOUND OF THE SHADOWS**
8 The Shadows (Columbia)
- ANIMAL TRACKS**
10 Animals (Columbia)
- MY FAIR LADY**
18 Soundtrack (CBS)
- HERMAN'S HERMITS**
18 Herman's Hermits (Columbia)
- ALL I REALLY WANT TO DO**
10 Cher (Liberty)
- HIGHWAY 61 REVISITED**
10 Bob Dylan (CBS)
- MORE GREAT SONG HITS FROM THE BACHELORS**
10 Bachelors (Decca)
- SURFIN' U.S.A.**
20 Beach Boys (Capitol)

5 YEARS AGO

- ONLY THE LONELY**
3 Roy Orbison
- TELL LAURA I LOVE HER**
1 Ricky Valance
- HOW ABOUT THAT**
4 Adam Faith
- NINE TIMES OUT OF TEN**
3 Cliff Richard
- SO SAD/LUCILLE**
5 Everley Brothers
- AS LONG AS HE NEEDS ME**
12 Shirley Bassey
- THE GIRL OF MY BEST FRIEND/A MESS OF BLUES**
6 Elvis Presley
- WALK DON'T RUN**
9 John Barry Seven
- WALK DON'T RUN**
5 Ventures
- APACHE**
7 Shadows
- CHAIN GANG**
16 Sam Cooke
- PLEASE HELP ME I'M FALLING**
10 Hank Locklin
- LET'S THINK ABOUT LIVING**
13 Bob Luman
- BECAUSE THEY'RE YOUNG**
11 Duane Eddy
- EVERYBODY'S SOMEBODY'S FOOL**
11 Connie Francis
- I'LL BE YOUR HERO/JET BLACK MACHINE**
17 Vince Taylor
- MCDONALD'S CAFE**
11 Midtown Men
- RESTLESS**
10 Johnny Kidd
- DREAMING**
10 Johnny Burnette
- ALONG CAME CAROLINE**
20 Michael Cox

BRITAIN'S TOP 50

NATIONAL CHART COMPILED BY THE RECORD RETAILER.

- | | |
|--|--|
| 1 TEARS
1 (9) Ken Dodd (Columbia) | 27 IT'S ALL OVER NOW BABY BLUE
29 (6) Joan Baez (Fontana) |
| 2 IF YOU GOTTA GO, GO NOW
5 (4) Manfred Mann (HMV) | 28 CALIFORNIA GIRL
28 (6) The Beach Boys (Capitol) |
| 3 MAKE IT EASY ON YOURSELF
7 (7) Walker Brothers (Philips) | 29 TRY TO UNDERSTAND
25 (6) Lulu (Decca) |
| 4 EVE OF DESTRUCTION
4 (7) Barry McGuire (RCA) | 30 YOU'VE GOT TO HIDE YOUR LOVE AWAY
33 (3) The Silkie (Fontana) |
| 5 ALMOST THERE
12 (4) Andy Williams (CBS) | 31 IT'S GOOD NEWS WEEK
44 (2) Hedgehoppers Anonymous (Decca) |
| 6 HANG ON SLOOPY
11 (6) McCoys (Immediate) | 32 SHE NEEDS LOVE
42 (2) Wayne Fontana (Fontana) |
| 7 LOOK THROUGH ANY WINDOW
4 (6) The Hollies (Parlophone) | 33 PAPA'S GOT A BRAND NEW BAG
38 (3) James Brown (London) |
| 8 SATISFACTION
3 (7) Rolling Stones (Decca) | 34 WHAT'S NEW PUSSYCAT
24 (6) Tom Jones (Decca) |
| 9 IL SILENZIO
10 (6) Nini Rosso (Durium) | 35 IT'S THE SAME OLD SONG
34 (5) The Four Tops (Tamil-Motown) |
| 10 LIKE A ROLLING STONE
8 (6) Bob Dylan (CBS) | 36 THAT MEANS A LOT
35 (2) P. J. Proby (Liberty) |
| 11 BABY DON'T GO
17 (4) Sonny & Cher (Heprise) | 37 PARADISE
32 (5) Frank Ifield (Columbia) |
| 12 MESSAGE UNDERSTOOD
23 (3) Sandle Shaw (Pye) | 38 RIDE AWAY
35 (3) Roy Orbison (London) |
| 13 A WALK IN THE BLACK FOREST
9 (11) Horst Jankowski (Mercury) | 39 DOWN IN THE BOONDOCKS
— (1) Billy Joe Royal (CBS) |
| 14 I GOT YOU BABE
7 (9) Sonny & Cher (Atlantic) | 40 ALL I REALLY WANT TO DO
30 (3) The Byrds (CBS) |
| 15 WHATCHA GONNA DO ABOUT IT
19 (4) The Small Faces (Decca) | 41 TOO MANY RIVERS
12 (11) Brenda Lee (Brunswick) |
| 16 THAT'S THE WAY
13 (10) Honeycombs (Pye) | 42 DON'T MAKE MY BABY BLUE
38 (10) The Shadows (Columbia) |
| 17 JUST A LITTLE BIT BETTER
15 (6) Herman's Hermits (Columbia) | 43 I LEFT MY HEART IN SAN FRANCISCO
46 (7) Tom Bennett (CBS) |
| 18 ZORBA'S DANCE
16 (12) Marcello Minceri (Durium) | 44 YESTERDAY MAN
— (1) Chris Andrews (Decca) |
| 19 SOME OF YOUR LOVIN'
22 (4) Dusty Springfield (Philips) | 45 HERE IT COMES AGAIN
— (1) Fortunes (Decca) |
| 20 LAUGH AT ME
14 (7) Sonny (Atlantic) | 46 THE TIME IN BETWEEN
40 (7) Cliff Richard (Atlantic) |
| 21 TAKE A HEART
26 (4) The Sorrows (Piccadilly) | 47 UNTIL IT'S TIME FOR YOU TO GO
— (1) Four Pennies (Philips) |
| 22 IN THE MIDNIGHT HOUR
31 (3) Wilson Pickett (Atlantic) | 48 YOU'VE GOT YOUR TROUBLES
41 (14) The Fortunes (Decca) |
| 23 HELP
18 (11) Beatles (Parlophone) | 49 EVERYONE'S GONE TO THE MOON
37 (11) Jonathan King (Decca) |
| 24 UNCHAINED MELODY
21 (3) Righteous Brothers (London) | 50 YOU'RE MY GIRL
45 (7) Rockin' Berries (Piccadilly) |
| 25 EUN TO MY LOVIN' ARMS
27 (4) Billy Fury (Decca) | |
| 26 ALL I REALLY WANT TO DO
20 (7) Cher (Liberty) | |

A blue dot denotes new entry.

BRITAIN'S TOP R & B ALBUMS

- SOUL BALLADS**
1 Otis Redding (Atlantic 5029)
- ELMORE JAMES MEMORIAL ALBUM**
5 Elmore James (Sue 927)
- ROCK AND SOUL**
10 Solomon Burke (Atlantic 5069)
- 16 TAMLA-MOTOWN HITS**
Various Artists (Tamil-Motown 11001)
- THE FOUR TOPS**
4 The Four Tops (Tamil-Motown 11010)

BRITAIN'S TOP R & B SINGLES

- | | |
|--|--|
| 1 IN THE MIDNIGHT HOUR
1 Wilson Pickett (Atlantic 4026) | 11 HANG ON SLOOPY
9 McCoys (Immediate 001) |
| 2 PAPA'S GOT A BRAND NEW BAG
2 James Brown (London 9990) | 12 IT'S THE SAME OLD SONG
3 Four Tops (Tamil-Motown 528) |
| 3 SHAKE AND FINGERPOP
4 Junior Walker (Tamil-Motown 529) | 13 TREAT HER RIGHT
1 Roy Head (Vocalion 9248) |
| 4 IF I DIDN'T LOVE YOU
7 Chuck Jackson (Pye International 25221) | 14 SINCE I LOST MY BABY
11 Temptations (Tamil-Motown 526) |
| 5 RIDE YOUR PONY
5 Lee Dorsey (Stateside 441) | 15 IT'S TOO LATE BABY, TOO LATE
18 Arthur Prysock (CBS 201220) |
| 6 DANCE, DANCE DANCE
12 Solomon Burke (Atlantic 4044) | 16 YOU'VE BEEN IN LOVE TOO LONG
17 Martha & The Vandellas (Tamil-Motown 530) |
| 7 RESPECT
6 Otis Redding (Atlantic AT4039) | 17 BABY LET ME HOLD YOUR HAND
1 Professor Longhair (Sue 397) |
| 8 CRY NO MORE
10 Ben E. King (Atlantic 4043) | 18 EL WATUZI
13 Ray Barreto (Columbia 7684) |
| 9 YOU CAN PUSH IT (OR PULL IT)
8 Donnie Elberts (Sue 396) | 19 I'LL TAKE YOU WHERE THE MUSIC'S PLAYING
16 Drifters (Atlantic AT 4040) |
| 10 I WANT TO DO EVERYTHING FOR YOU
14 Joe Tex (Atlantic 4045) | 20 NO PITY IN THE NAKED CITY
19 Jackie Wilson (Coral Q72481) |

NEW



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LEONARD WHITING THE PIPER
7N 15943 PYE

KIM D THE REAL THING
7N 15953 PYE

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7N 15937 PYE

BESSIE BANKS GO NOW
BC 106 RED BIRD

MICHAEL LESLIE MAKE UP OR BREAK UP
7N 15959 PYE

LOS MARCELLOS FERIAL SEI DEVENTATA NERA
DRS 54002 DURIAM

SOUNDS ORCHESTRAL A BOY AND A GIRL
7N 35268 PICCADILLY

THE MASTERSWINGERS PRAELUDIUM
7N 15954 PYE

JOHNNY HAWKSWORTH ORCHESTRA LUNAR WALK
(Theme from "Thank You Lucky Stars")
7N 15969 PYE



Hedgehoppers Anonymous — number 31



BRIAN WILSON (foreground) with his brother, CARL WILSON (behind) seen during their last visit to Britain.

'I'LL ALWAYS BE A BEACHBOY'

says Brian Wilson

THERE'S been doubt, consternation, confusion and chaos among Beach Boys' fans about exactly WHAT is happening to Brian Wilson, leader and mainspring of the outfit. Headlined stories appear posing the question: "Will Brian Wilson leave the Beach Boys?" shudder through various pop papers.

And now comes the truth. The truth is a sad, poignant story—a story which comes straight from Brian himself. What's more, he has asked that the Record Mirror print the facts behind all the rumours.

The truth is simply this: Brian avers he will always be a Beach Boy—in name, even if not in personal appearance guise. The truth is that Brian has been deaf in one ear since he was only 11 years old—that was the time when his doctor said he'd never be a musician because of this deafness.

Recently, Brian has not been appearing with the Boys on their big rock shows simply because the overall sound has been affecting the hearing in his other ear. But he turns up for the dates, watches approvingly as deputies fill in his space on stage . . . and he continues to work closely with the others in the group.

What's more, he has been filling in his time by producing for other groups recently. This is a side of the business he wants to develop. And, we're assured by Brian himself, he will return to full service with the Beach Boys just as soon as he feels it won't further affect his hearing.

This news came direct from Brian, following a talk with the Wilson Brothers' father, Murray Wilson, in the States.

Brian continues to write songs . . . usually with one hand stroking a piano keyboard and the other scribbling symbols on a sheet of music paper. John Lennon and Paul McCartney are among his publicised fans. Starting in High School, Brian organised vocal and instrumental groups for parties and dances. He took a music appreciation course at college . . . resenting the professors' views that anything that wasn't classical was a load of rubbish.

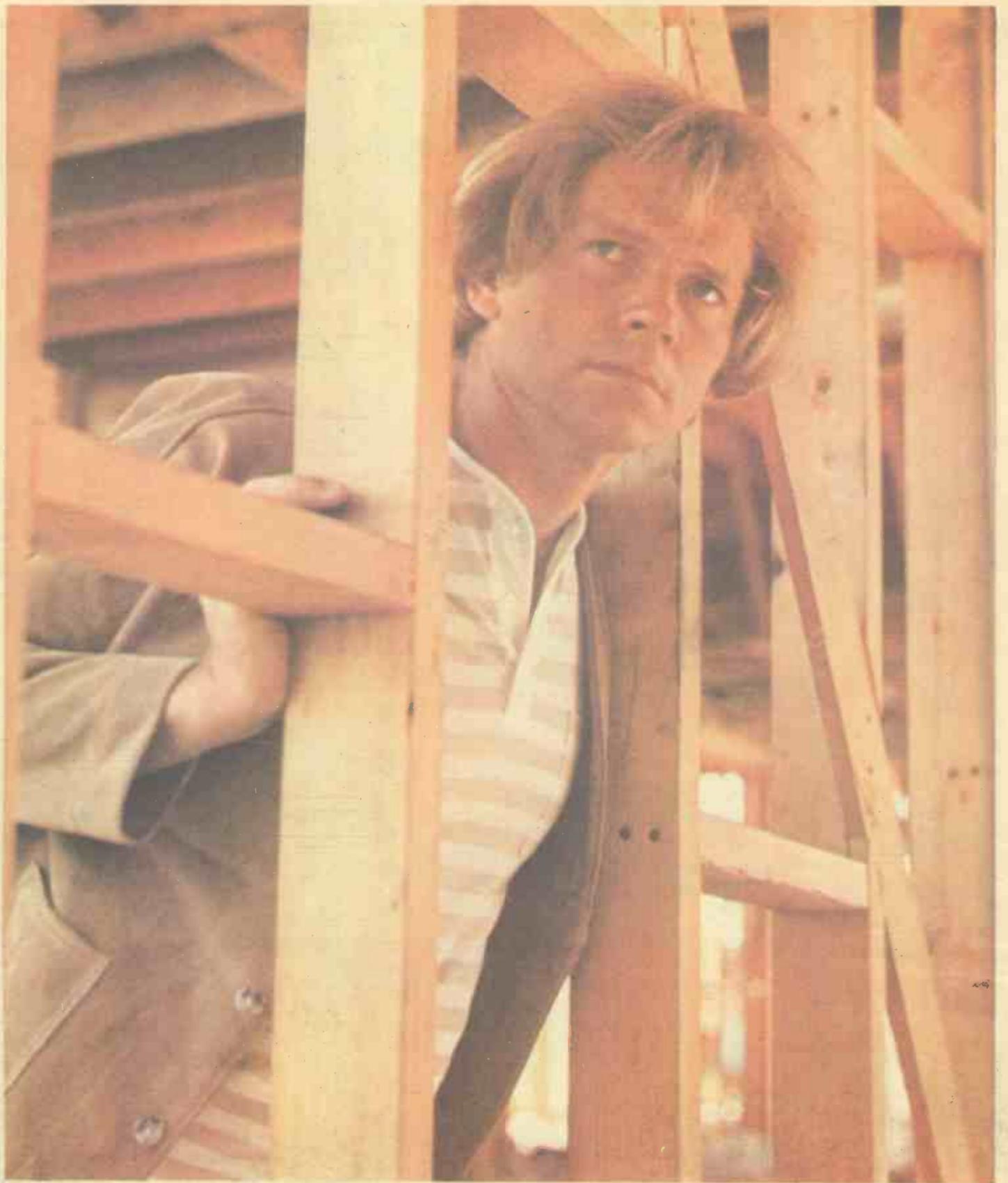
He has played bass and figured in the high key vocals with the Beach Boys, is six-foot two-inches, has brown hair. He lives in Hollywood, in an apartment with his own private swimming pool. And his prime ambition is to get in on the acting scene . . .

Without any doubt, Brian Wilson is the creative mind behind the Beach Boys. Despite the rumours, fans of the group have hoped that all is well between he and the five-strong outfit.

Now that the truth has been told, there will be sympathy for Brian in his difficult position.

And everyone will hope that he will be able to return to full-time service with the Boys.

As he says: "I'll always be a Beach Boy". Which is a very good thing for pop music. P.J.



BARRY McGUIRE no more or less. He dislikes being called an "angry young man," and should be visiting Britain very soon. His P. F. Sloane composition, "Eve Of Destruction," is well on the way to selling a million copies, and Sloane himself should be here with Barry.

ELVIS'S first film "The Pied Piper of Cleveland" was never released . . . McCoy's "Sloopy" as good as the original Vibrations version.
Tom Lehrer signs for Reprise . . . Sam Cooke's widow seeking dissolution of Sam's disc label
Sar . . . "I Got You Babe" has officially sold a million . . . the original "Shame And Scandal In The Family" by Shawn Elliott is top in France . . . after last week's comment about Glenda Collins the Face eats its hat—it should have read "Joe Meek says he will eat his hat if Glenda Collins 'Thou Shalt Not Steal' ISN'T a hit—sorry Joe!
Hondells, of "Little Honda" fame revive Frankie Ford's "Sea Cruise" . . . Debbie Reynolds sings "Dominique" for her role in MGM's "The Singing Nun" . . . Sandie Shaw has recorded Velvettes "He Was Really Saying Something" in French . . . Warner Brothers Records have purchased all of Freddie Cannon's masters cut for Swan—they now own all Cannon material including "Tallahassee Lassie" and "Way Down Yonder" . . . next Cher



single "Where Do You Go" was penned by Sonny . . . "Cash Box" didn't give Manfred Mann's "Gotta Go" a chart tip . . . Ike and Tina Turner re-sign for U.S. Sue label — their next disc will be "Two Is A Couple" . . . Neil Sedaka and Peggy March have been chosen as Teenage Doughnut King And Queen in the States . . . the Beatles next single is likely to be a Lennon-McCartney composition.

Mickie Most mistaken for a fan in New York when he wore an Animals T-shirt . . . Fortunes may visit America at the end of the month . . . Val Doonican father of a baby daughter . . . P. F. Sloan says his songs speak for today's youth . . . facially, doesn't Jimmy Tarbuck resemble John Lennon? . . . Walker Brothers' first LP expected November . . . Giorgio Gomelsky reports that Kim Fowley has become subdued . . . will P. J. Proby's success mean a lot? . . . Hedgehoppers Anonymous sound like a modern skiffle group . . . are Dusty, Doris Troy and Madeline Bell the new Springfields? . . . Roy Orbison riding away from the charts . . . "Daily Express" writer Judith Simons prominent on newsreels of Zak . . . the Roemans' U.S. single is "Universal Soldier" . . . Jimmy Witherspoon's first London club date this visit is at Putney Pontiac on Sunday . . . doesn't Martin Murray regret

leaving the Honeycombs? . . . Matt Monro could do with "Yesterday" here what Paul McCartney is doing in America . . . Jonathan King returns to Cambridge University on October 20 . . . Twinkle got the idea for her new song from a girl whose boyfriend was in prison . . . Solomon Burke is a Doctor of Mortuary Science . . . the Who don't think Roger Daltrey is as good looking as Ken Dodd but say their next single will make No. 1 on the instrumental quality.

Which lady publicist seems to be neglecting her top group? . . . Doris Day's son, Terry Melcher, is a-and-r man for the Byrds and Paul Revere and the Raiders . . . Andrew Oldham and Tony Mechan having talks . . . David Jacobs honorary member of Fourmost fan club.

Dear Frank, please don't make any more records like "When Somebody Loves You" . . . too many self-praise jingles on Radio London . . . no, the Everly Brothers DON'T record for the Walker Brothers label . . . CBS rush-released latest Dylan album after sneak preview in RM . . . Kit Wells, Donovan's publicist, is looking around for a bit . . . Jonathan King mobbed at new London niterie Cavern In The Town . . . has the Soup Greens' record a strained vocal? (ouch).

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