

Record Mirror

Largest selling colour pop weekly newspaper
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DONOVAN— A TV FILM!



DONOVAN is to make a forty five minute TV documentary film during September. He will take three weeks off from club and concert dates especially for the film, which will be shown to viewers some time during the beginning of October.

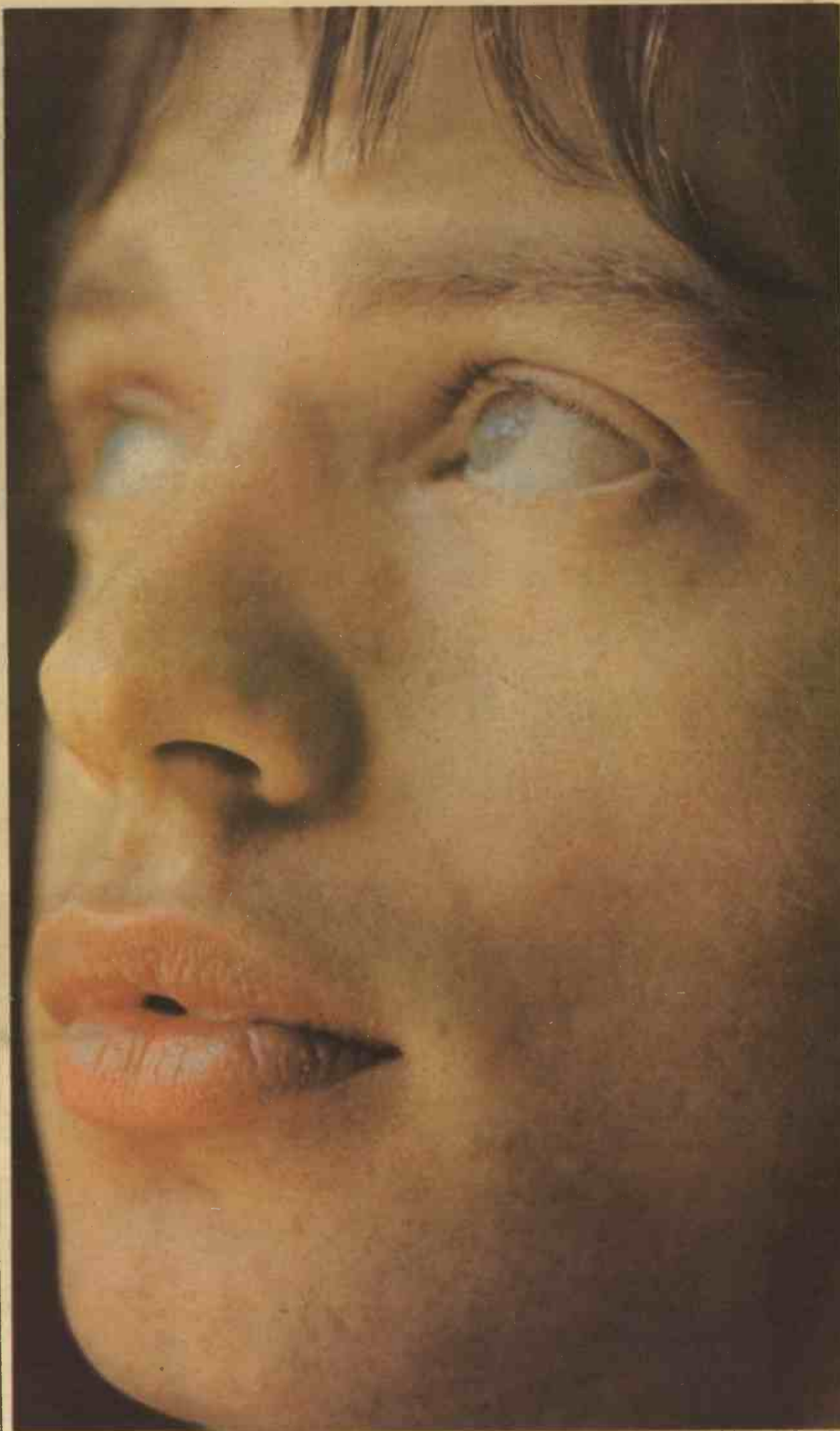
The film will be about Donovan—and will be factual. It will show Donovan and some of his friends in typical situations—one of them in a child's playground—and Donovan will be commenting in the background.

The film is to be produced by the team of Elkan Allen and Charles Squires. The programme assistant will be Bob Bickford. Some very interesting and unusual camera techniques are to be involved.

The film will probably be entered for the famous Montreux Film Festival later this year—when shown on British TV it will occupy a peak-hour viewing time. The film is also to be sold abroad.

Don's friends, the group Cops 'n' Robbers will also feature in the film. This is the first time that such a serious film will have been made about a pop star. However Donovan is reported to be very enthusiastic about the project and will himself name the title.

It is not yet known if any songs, old or new are to be featured in the film but it is expected that at least a couple may be fitted in.



MICK JAGGER—the always-in-the-news singer with the Stones, who will have their disc "(I Can't Get No) Satisfaction" issued on Friday, August 20. But nearly all Stones fans will have heard it already due to extensive plays on the pirate stations.

WHAT'S NEW PUSSYCAT?

(from the film)

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.



THE BYRDS made the number one spot with no television plugs. An RM readers comments in the lead letter this week (RM Pic).

Record Mirror

EVERY THURSDAY
116 Shaftesbury Avenue, London W.1.
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JOHNNY — THE MAN WHO LOVES ROCK'N'ROLL



JOHNNY GUSTAFSON

HANGING around in a musical instrument shop for over an hour while a group buys a load of equipment isn't the best way to spend a Saturday morning. But if in between watching the testing of guitars and amps, you manage to get a few good quotes, you have to write it off as part of a pop writer's job.

Since he left the Merseybeats, Johnny Gustafson has formed his own group. He called it the Johnny Gus Set, but has finally decided on just using his own name. Doing a Manfred Mann? Johnny is a firm believer in rock and roll and is never happier than when he is up there on stage belting out an old Little Richard number and watching the audience rave about "Little Richard doesn't do anything, he just stands there and knocks them out one after the other. I don't know how he does it," Johnny enthused. "Rock groups don't have to leap about or stand on their heads to attract attention. Look at King Size Taylor, he commands attention without running around on stage. He's working in Germany and they love him out there."

Johnny is spending the whole of August at Hamburg Star Club. That place has really become the European centre of rock. Fats Domino, Bill Haley and Jerry Lee Lewis are frequent visitors. "I don't like a lot of our groups," Johnny pointed out. "They don't mean anything. Freddie and the Dreamers should be hung and Herman's just stupid. I've never seen the Who, but anyone can smash guitars and things." Johnny's house is stacked with rock 'n' roll discs. He has every record Little Richard has

ever made. And if you're looking for an obscure rock record, he's probably got it. "There's one called 'I've Got It' by Little Richard. It's the same tune as 'She's Got It' and everything, but it's about a man who has all kinds of food, I like eating," he revealed and pulled a goon-like face. Now Johnny has his own record out on Polydor. It's called "Just To Be With You" and was written by Johnny himself and Brian Griffiths, another member of the group. Surprisingly, in view of Johnny's comments, it is not a rock and roll song. "We didn't think we could do one yet," he explained. "We've got a load of plugs lined up, so it should do something. If it does, we'll probably try a rock number in three or four records time." In that case, let's hope this one gets away. It'd be great to see some rock back in the charts.

RICHARD GREEN

TV ISN'T THAT IMPORTANT FOR HITS!

IT'S recently been the case for groups to give the reason for their chart failures as under-exposure on radio and TV. But if a record is good, then it WILL make it. The Byrds didn't have TV for their hit. "Wooly Bully" by the most obscure of unheard-of's made it with little radio play as did others. "Zorba's Dance," for instance. Moral: A bad record is a bad record and no matter how much you try to promote it, people won't buy it if they don't like it. . . . Simon Scott and Daryl Quist, for instance. — P. Knipe, 27 Farrar Road, Adel, Leeds 16.

—says an RM reader

TWO'S COMPANY

BING Crosby has become the world's most successful artiste partly through his great versatility on disc, having recorded with scores of other artistes and dozens of accompaniments, besides his hundreds of solo offerings. Why the trend then for other famous singers like Como, Sinatra, Nat Cole, Vera Lynn, Matt Monro, Tony Bennett, Andy Williams just sticking to solo recordings. Is Elvis Presley ever likely to record with an experienced singer? After all, variation does enhance a repertoire — Leslie Gaylor, 114, Medina Avenue, Newport, Isle of Wight.

POPULARITY

ON the results of the RM poll, I awarded ten points for a first placing down to a single point for a tenth place. This is the ensuing popularity table. — 1. Cliff Richard; 2. Beatles; 3. Rolling Stones; 4. Dusty Springfield; 5. Sandie Shaw; 6. Donovan; 7. Animals; Marianne Faithfull and Mick Jagger; 10, 5, Scratton Road, Southend-on-Sea, Essex.

James Craig: Thanks for the results, Jean. But you can't really juggle with charts too much. You see, British artists can be voted into the world sections as well as the British. Hence you've got nine British "names," only one American.

BOB LENNON

WHAT is Bob Dylan doing? I never thought he'd get around to copying lowdown groups. The way he copies John Lennon on "You've Got To Hide Your Love Away," . . . why, it's disgusting. — P. Astley, 1 Seawton Walk, Nr. Blackley, Manchester 9, Lancs.

U.S.—U.K. FEUD

AS a greybeard of 27 and an intense addict for pop music as honest-to-goodness entertainment rather than a vehicle for messages, may I say how pleased I am that you are slapping out against some of these idiotic letters. Maybe you think this idiotic, too, but I'm sick to death of hearing the singers who "sell," such as the Beatles, the Stones, Dusty, Cliff, Searchers and delightful Sandie, being kicked around in comparison with some other artistes (usually American) who happen to have developed some cult of their own. O.K. — they're good. Having seen some on "RSG" I think they're appalling, but I'm willing to bow to someone else's personal preferences. What I don't do is condemn the record-buying public for buying what they like, rather than what this so-called intelligentsia think they ought to like. I've no bug against States' artistes. . . . Elvis, the Beach Boys and the Supremes are supreme. . . . but I get the feeling that your readers seem to think that pop music is conceived as an education rather than entertainment. Which is just plain ridiculous. — R. Anthony Luscombe, Bank Cottage, Brook Street, Eastry, Sandwich, Kent.

DUANE PLEA(SE)

SINCE Duane Eddy was voted top instrumentalist in your poll, it would be appropriate for London and RCA-Victor to issue his unissued tracks. The Jamle ones which London could use are "Mood Indigo," "Paper Moon," "Runaway Pony," "Just Because," and "Theme From Dixie Part 2." That's one EP, RCA could do the same with "Jerky Jalopy," "Roughneck," "Moonshot." Since Duane has left RCA and gone to Colpix, this is the time for Decca to gather a few more Eddy sales before it's too late. . . . for we're getting them direct from the States. — Roy Simmonds, 75 Lopen Road, Edmonton, N.18.

WHAT A LIBERTY!

WHAT on earth are Liberty playing at? The last single to be issued by the great Eddie Cochran was April 17, 1964 — "Skinny Jim." That's fifteen months ago. That's also a ridiculously long wait. It's hard enough trying to run Eddie's club without records. Please bring this to the notice of Liberty and awaken them from their Rip Van Cochran sleep. — Andrew O'Neill, President, Eddie Cochran Appreciation Society, 19 Howlish Terrace, Coundon, Bishop Auckland, County Durham.

PERSISTENT

I'VE been reading the Record Mirror for about three years and during that time I don't think Britain's "Top Fifty" is the right one. Is it because you don't set-up-to-the-minute changes? Rest of the paper is excellent value. . . the reports and photos are really first-class. Thanks. — John M. Wright, 12, Blacktham Road, Stapenhill, Burton-on-Trent, Staffs. James Craig: Not the RIGHT Top Fifty? Which one is, then? Our chart, compiled by the official trade paper "Record Retailer," is accepted, and displayed, by Britain's thousands of record-sellers. We say ours IS right!




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RICHMOND RAVE-UP!

A RIOTOUS rave-up involving the Animals, a big band section, Spencer Davis, Steve Winwood and the Steam Packet closed the hugely successful fifth National Jazz and Blues Festival at Richmond on Sunday night.

The much-discussed Animals' act was all and more than people said it would be. It might not be the kind of thing to do on records, but live it's certainly great.

Ian Carr and Kenny Wheeler did the arrangements for the programme which included "Let The Good Times Roll", "Outskirts Of Town" and "Talkin' About You".

It was like the last night of the Proms as toilet rolls cascaded on to the stage during "Roll 'Em Pete". Gary Farr and Chris Barber joined the already crowded stage and compere John Gee lost control of the proceedings.

"We're sick of playing to pop type audiences," announced Eric Burdon and a storm of cheers broke out. There was, in fact, no stopping them from that moment and things got wilder and wilder until the musicians and singers were near collapse.

AD LIBBED

The other highlight of the festival was Georgie Fame's performance on Saturday night. He and the Blue Flames were swinging coolly and breaking up the audience. But nobody could have been prepared for what happened during the last number.

Standing up to play "Last Night," Georgie ad libbed his way through the song until almost half the audience was on its feet yelling for more. Georgie finished, went off stage and the crowd surged forward screaming for his return.

The group had to play for another five minutes and left Manfred Mann a hard task to "follow that."

To their credit, the Manfreds didn't try an immense jam session. They played solidly throughout and

by RICHARD GREEN

introduced several jazzy elements into their music.

Manfred announced "If You Don't Go Now You've Got To Stay All Night" as their likely next single. It has a Supremes' type beat with occasional bursts of action.

Road managers crouched at the back of the stage during all the acts ready to correct any electric faults. Camera crews filmed the affair for "Shindig" and film unit men played the old game of threatening to have arrested any Press men found in the wings.

On Friday evening, Mike Cotton opened and was followed by the Moody Blues. Their version of "Bye Bye Bird" was complete and utter ravearama and had the fans going out of their heads.

The Who, always good for something new, excelled themselves and managed to draw the attention of the audience away from one pop writer who was dancing in Pete Townshend's Union Jack coat.

Midway through a number, Pete removed his Rickenbacker guitar and hurled it over his shoulder. It landed amid the amplifiers and shattered.

"It was out of tune," was Pete's comment later.

The Yardbirds spun out their numbers as usual and gave Jeff Beck chance to extract weirdo sounds from his guitar. They ran through their hits plus "My Girl Sloopy" and "I Ain't Done Wrong" on which they scored heavily.

There were almost as many people crowded into the artistes'



THE ANIMALS—"We're sick of playing to pop type audiences," they say. (RM Pic).

bar as there were out front. Paul Jones treated everyone to a few bars of "Don't Have Any More Mrs. Moore" while Graham Bond searched for his missing Mellotron.

In the marquee, the Dedicated Men Jug Band were causing riots. A fantastically large crowd cheered and whistled at the end of each swinging number. A pointer to the future?

Chris Barber's marching band closed Sunday afternoon's session with a trek round the athletic grounds and that was the signal

for a mass exodus by the audience to form a queue for the evening's entertainment.

Backstage, Eric Burdon kept popping up all over the place photographing everything and anything. John Lennon and George Harrison arrived, were mobbed by artistes and officials and the RM photographer was promptly forbidden to photograph the Beatles. Why?

The T-Bones flopped themselves half to death to get the audience going and Graham Bond kept the pace going though in a different musical vein.

Spencer Davis was on peak form on numbers like "My Babe" and Steve Winwood's interpretation of "Georgia" was nothing short of brilliant. Even musicians applauded him.

Leaping about the stage, occasionally standing still long enough to sink, the Vagabonds shook the scene rigid. They served as an excellent appetiser for the Animals main course.

An estimated 40,500 people attended the three-day event. Incidents, thanks to the vigour of the security people, were confined to angered journalists. An immense success.

THIS FUNNY OLD CHART BUSINESS...

AS ABOUT a million people have told me in the past year or so, the chart business is a funny old business. It's true that if you could predict what's happening next, you could be a millionaire—quick as a flash! But I mean to say how could anybody predict that names like Horst Jankowski and Marcello Minerbi would be up there, mingling with the Beatles, etc., etc.

Not me, anyway, for this sort of prediction. Miles out, me! But let's say "Hello" to the two foreign-sounding gentry involved. Brief notes, then, on: Unpredictable Number One...

Horst Jankowski: Born Jan 30, 1936, in Berlin; a six-footer; dark brown hair; grey-eyed. Unmarried. Launched in his career by Caterina Valente—they went together on a tour through Europe and Africa. His earliest ambition was to become a pianist. Has been recording for five years. Does lots of TV, clubs, concerts with his own orchestra. Said he was only seventeen, was told by the leaders (Erwin Lehn): "Go home son, and send your father". But Horst got to play; was engaged.

He eats Chinese food avidly, likes Rex Harrison and Doris Day. Is keen on boating and yachting. Drives a Peugeot. Knows well Quincy Jones and the Hi Lo's. Has been voted jazz pianist number one back home for eight years. Says, "Success just encourages me to work harder and achieve more".

"A Walk In The Black Forest", Unpredictable Disc Number One, started a chain of breakouts in Minneapolis in March this year. A sleeper, as they say in the trade. And the end of a long wait for Horst. Incidentally, He's an all-round musician who, nevertheless holds that the human voice is the



HORST JANKOWSKI

greatest of all instruments. So he's formed choirs to blend with standard instruments. For his first, he picked out an American GI, a baker, a bank cashier, some housewives, some clerical workers. No training... but they made huge-selling albums.

Now unpredictable Number Two...

Marcello Minerbi: Italian guitarist who was in his fourth year at university studying medicine when he gave it all up to follow a musical career. He also plays piano. His disc, Unpredictable Number Two, is performed in the film "Zorba The Greek" by Anthony Quinn and Alan Bates... and it's currently the big dance craze on the Continent.

Says Marcello: "When it started, I worked hard, but



MARCELLO MINERBI

didn't earn very much money. So I started working with two friends, Tullio Romano and Carlo Timo. We wanted to get in music, but through films. But I was lucky. A producer was looking for someone at Durium to record 'Quando Calienta'. Most artistes were away for the summer. So I got the job. My two friends and I recorded it as Los Marcellos Ferial and, we're glad to say, was a success."

It was, in fact, top of the charts in France for two months. For two years they recorded only Spanish numbers, then decided they'd like to show their paces in their own language. One of their songs, "Sei Diventata Nera" won an Italian Radio "best summer song contest" in 1964. Then came "Zorba's Dance".

PETER JONES



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WHO IS SHE?
Page 5

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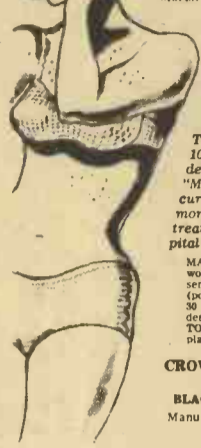
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OFFICIAL BRENDA LEE Fan Club, 29, Upper Addison Gardens, London, W.14.

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READERS' CLUB



Della Wannamaker, 21, 164 Connell Crescent, Ealing, London, W.5. Stars — Beatles, Roy Orbison, Dionne Warwick, Hobby and interests — Singing and writing. Hope to become semi-professional singer.



Romke Soldaat, 16, Harlingerstratweg 88d, Leeuwarden, Holland. Stars — Rolling Stones, Julie Rogers, Roy Orbison, Searchers, Beatles. Hobbies and interests — Swimming, reading the top 50 of RM, listening to Radio Caroline.



Jackie Hayward, 17, 245 South Pima Ave., Apartment 17, West Covina, California, U.S.A. Stars — Dave Clark 5, Stones, Gerry and the Pacemakers and almost all other British singing groups. Hobby and interests — Writing letters, horseback riding and boys. I would very much like to write to a boy in England.



John Cooper, 15, 109, Beauchamp Avenue, Gosport, Hants, Stars — Shadows, Dusty, S.B.J., Cliff Richard, Beatles, Lulu and Manfreds. Hobby and interests — A.C.F., Y.H.A., swimming, Hawaiian guitar; railways, collecting R.M.



Geoff Brown, 18, 8, Avory Road, R.A.F. Hayden, Nr. St. Helens, Lancs. Stars — The Rolling Stones, The Shangri-las, Marianne Faithfull, Twinkle and P. J. Proby. Hobby and interests — Buying and listening to records (Stones especially), listening to Radio London, criticising the Beatles.



Jackie Hayward, 17, 245, South Pines Avenue, Apt. 17, West Covina, California, U.S.A. Stars — All English groups. Hobby and interests — Horseback riding, and boys, would like both boy and girl pen friends.

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Robin Datel, 23, Veverkova 23, Praha 7-Letná, Czechoslovakia. Stars — Shadows, Rolling Stones, The Platters, Jim Reeves, Hank Snow, Hank Williams, Wanda Jackson, and Teresa Brewer. Hobby and interests — Wants a pen-pal.



LIONEL MORTON, 23 years old founder members of the 4 Pennies with his fiancée JULIA FOSTER. The couple announced their engagement last Friday.

Nancy Wilson here soon

NANCY WILSON undertakes three British concerts next month. She arrives on the 20th and appears at Manchester Ardwick ABC (24), Birmingham Odeon (25) and Hammersmith Odeon (26).

Joe Williams and the Ted Heath Orchestra accompany her on the dates. On September 21, she does BBC's "Tonight" and BBC-Light's "Peter Murray Show" four days later. She will be taping two 45-minute spectaculars with Ted Heath for BBC TV screening in December.

IVY'S TO U.S.

The Ivy League are being negotiated for a three-week tour of America beginning in mid-October. They play three concerts with the Rolling Stones at Belfast ABC (September 3), Dublin Adelphi (4) and Coventry Theatre (5). On September 24, they begin a 10-day tour of Ireland at Londonderry. They undertake three days of TV work in Belfast from September 12.

Their new single is due at the end of September, an EP in mid-September and their second LP in October.



THEM CHANGES

There has been another change of personnel in Them. Drummer John McAuley has been replaced by Londoner Terry Noon. Italian-born Joe Boni has taken the place of Billy Harrison who left some weeks ago. Noon previously worked with Hamilton King and the Blues Messengers, the same group that organist Pete Bardens originated. Only singer Van Morrison and bass guitarist Alan Henderson now remain of the original group.

WALKER DATES

The Walker Brothers appear on BBC-Light's "Saturday Club" and ABC's "Lucky Stars" on August 21. Three days later, they do TWV's "Discs A Gogo".

Their personal appearances include Bury Palais (August 14), Stockport Manor Lounge (20), Boston Gilderdrome (21), Blackpool North Pier (22), Reading Olympia (26), Harlow Stone Cross Hall (27), Nelson Imperial (28) and Blackpool North Pier (29).

HOLLIES-DISCS & U.S. TOUR

A NEW SINGLE, EP and LP from the Hollies and a return visit to the U.S. lined up. The single is "Look Through Any Window", penned by Graham Gouldman who wrote "Heart Full Of Soul" for the Yardbirds. It is released by Parlophone on August 27. On September 3, an EP "I'm Alive" is out and the following week, an as yet untitled LP follows.

ELVIS L.P!

Chuck Berry's "Memphis" and Hank Williams' "Your Cheatin' Heart" are among 12 tracks on Elvis Presley's new U.S. album "Elvis For Everyone." The RCA LP also contains Nella Dodd's "Finders Keepers Losers Weepers." The other tracks are "For The Millionth And Last Time," "Forget Me Never," "I Met Her Today," "In My Way," "Santa Lucia," "Sound Advice," "Summer Kisses Winter Tears," "Tomorrow Night" and "When It Rains It Really Pours."

RSG-More Sonny & Cher

Sonny and Cher have been re-booked for Rediffusion's "Ready Steady Go" this week (13). Editor Vicki Wickham said it is the first time that any artiste not already booked has been asked back a week after appearing. The duo's managers, Charles Greene and Brian Stone, plan to open offices in London for their music publishing business and for European representation of their artistes. In their first four days of release in America last week, the "Look At Us" album sold 205,000 copies on the Atco label.

CLUB DATES

Unit Four Plus Two, Wayne Fontana and the Mindbenders and the Walker Brothers star in BBC-Light's "Saturday Club" on August 21. Alma Cogan, Mal and the Primitives and the Art Woods are also featured.

Later in the day, Brian Poole and the Tremeloes, Dottie West, New Faces and Mr. Acker Bilk are on "Saturday Swings." Appearing on "Swing Into Summer" from August 23-27 are Billy Fury and the Gamblers, Gerry and the Pacemakers, Georgie Fame and the Blue Flames, Kenny Ball, Unit Four Plus Two, the Applejacks, Bert Weedon, the Settlers and Jackie Lee.

Georgie abroad

GEORGIE FAME flies to Scandinavia on September 13 for a week's tour. This month, he undertakes cabaret engagements at Darlington La Bamba and Stockton Tito's (15th week) and Newcastle Cavendish and Sunderland Wetherells (29th week).

On August 12, Georgie and the Blue Flames appear at Luton Majestic, following at Hastings Witch Doctor (13), Weston-super-Mare Pavillon (14), Wembley Starlite (22), Nottingham Stork (24), Tottenham Manor House (27) and Northampton Scaffold (28).

STONES ON TYLS

The Rolling Stones headline ABC's "Lucky Stars" on September 4. With them on the show are Lulu, Herman's Hermits, Unit Four Plus Two and Chubby Checker. The following week (11), the Hollies star. Sandie Shaw is booked for September 18.

The Hollies return to the U.S. on September 17 for a one-nighter tour. It begins the next day in Chicago and runs until October 4. American TV shows are being set. Currently, they are fixed for an appearance on "Hullabaloo." They appear on Rediffusion's "Ready Steady Go" on the day of the single release, and follow with BBC-Light's "Easy Beat" (29). Then they do TWV's "Discs A Gogo" (September 1), BBC-Light's "Saturday Club" and ABC's "Lucky Stars" (11), BBC-Lights "Monday With Mac" and BBC-2's "Gadzooks" (13) and a return to "Ready Steady Go" (17).

On August 21, Alan Clarke is on the panel of BBC-1's "Juke Box Jury." Their concert appearances include Great Yarmouth Britannia Pier (August 29) and Blackpool North Pier (September 12). They begin a week's cabaret engagement at Manchester Mr. Smith's on October 18.

Byrds at Blaises

ARRIVING on stage at Kensington Blaises half an hour late, their hair all over the place, the Byrds treated an impatient audience to a good tuning-up session as their first number.

One gentleman wore a cloak while the rest presented no stage routine in a miscellany of casual wear. Between numbers, they held impromptu discussions among themselves as to which number should follow.

Apart from a solid beat running through all their songs, the Byrds offered little to ensure a big future for them here. After hearing "All I Really Want To Do," there is little wonder that Cher's version is well ahead of theirs in the U.S. For further reference, please contact the following members of the audience — John Lennon, George Harrison, Bill Wyman, Brian Jones, Pete Townshend, Dana Gillespie, Adrienne Poster, Lionel Blake, Perry Ford, the Fairies, the Pretty Things, Patrick Kerr, Denny Laine, Vicki Wickham and Sue and Sunshine.—R.G.

BERRIES on BNO

The Rockin' Berries star in ABC's "Blackpool Night Out" on August 22. The previous day, they appear on "Lucky Stars."

BRENDA HERE

Brenda Lee arrives in England on November 16 for a three-week concert and ballroom tour for promoter George Cooper. She will do 16 concerts, now being set. There is a possibility of her returning after a Continental trek in December for TV work and to record a Christmas single.

DUSTY-GOFFIN KING NUMBER

DUSTY Springfield's next single will be a Goffin-King song "Gotta Give Me Some Of Your Lovin'". It is released by Philips on September 10. Lesley Duncan sings lead voice on the backing. Dusty guests on Rediffusion's "Ready Steady Go" on September 17.

NEW DISCS-STONES, HERMAN, UNIT 4+2

THE ROLLING STONES' American smash "Satisfaction" is released here by Decca on August 20. The 'B' side is also penned by Jagger and Richard and titled "The Spider And The Fly".

Herman's newie is out the same day on Columbia—"Just A Little Bit Better". Unit Four Plus Two try for a hat-trick of hits with "Hark" (Decca).

On Parlophone, Cliff Bennett and the Rebel Rousers play "I Have Cried My Last Tear" and the Beach Boys' current U.S. hit "California Girl" is issued on Capitol.

Other August 20 releases include: Decca — Outsiders' "Keep On Doing It." RCA — Perry Como's "Oo-wee Oo-wee." Coral — Jackie Wilson's "No Pity (In The Naked City)." London — Harry Simeone Choral's "Summer Wind." Atlantic — Otis Redding's "Respect." Columbia — Vince Hill's "I Could Have Loved You So Well." Rolf Harris' "War Canoe." League Of Gentlemen's "Each Little Falling Tear." Peter Snell's "Amore Scusami" and Junco Partners' "As Long As I Have You". Parlophone Shirley and Johnny's "Daydreaming Of You." Federal's "Bucket Full Of Love." Davie Jones' "You Got A Habit Of Leaving Me." Leonara Drewrey's "The First Time." Peter Fenton's "For The Love Of A Girl" and Shindigs' "One Little Letter".

HMV — Frankie Davidson's "I've Got A Heart" and Ray Charles' "Love's Gonna Live Here." United Artists — Lena Horne's "The Sand And The Sea." MGM — Royalties' "It's Gonna Take A Miracle." Stateside — Eddie Rambeau's "My Name Is Mud." Barbarians' "Are You A Boy Or Are You A Girl" and Modern Grecian Quartet's "Zorba's Dance." Tamla Motown — Temptations' "Since I Lost My Baby" and Marv Johnson's "Why Do You Want To Let Me Go." Mercury — Karl Stuart and the Profile's "The Love Of My Eyes."

YARDBIRDS-U.S. TOUR

The Yardbirds have been signed to a 25-day tour of America. They will appear on five major TV shows while in the U.S. The group opens in New York on August 19 and runs until September 12. On the tour with them are the Beau Brummels.

Their main TV appearance will be on the first of the new "Hullabaloo" series. Sammy Davis Junior is compere. The Yardbirds record their new disc, which is still on the secret list, this week, then are off until they fly to the States. On their return, they have another week's holiday.

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A DAY WITH SONNY & CHER

by
RICHARD GREEN



'SONNY AND CHER—Sonny is due to pay his first visit to New York today (Thursday) when he and Cher fly back to the U.S. after their British visit. Cher has been to the city several times, but Sonny seems to prefer the south (RM Pic.).

ing an eye out for approaching officials.

Then round to Radio Luxembourg for a chat with Jimmy Savile. His conversation kept people in stitches and he readily agreed to be filmed with Sonny singing "Laugh At Me" in front of the Hilton. He took it to heart so much, that he ended up by stripping to the waist in the street, perhaps to repay the hotel which had refused accommodation to Sonny and Cher the week before.

In a break for lunch, Sonny talked about his recording work.

"I produce the records for

my managers' company and they send them to Atco," he began. "I've got this thing on bells at the moment, that's why we're using them on the discs.

"We first did 'Baby Don't Go' which was a West Coast smash, then 'Just You' which was a monster West Coast smash, then 'I Got You Babe.' Now the first two are beginning to show again."

He told me about Elvis Presley who lives in the same town.

"He lives in a mansion. It's out of sight. He stays there all the time, he just can't go anywhere or he gets mobbed. I met him

once on a set and he's a nice guy. He's not big-headed at all."

Back to the world of filming and round to the Albert Memorial where Cher sang "Bells Of Rhymney." It's being considered as her next single. And what a great song.

ARREST!

Down to Berwick Street market where two policemen threatened to arrest any of us that didn't move NOW! So Sonny and Cher dived into a boutique in Wardour Street and spent a lot of money.

Next stop the Tower of London for Cher's "Blowin' In The Wind." They both perched on a cannon overlooking the Thames while the wind obligingly swept their hair all over the place.

"We've always dressed different," replied Sonny to an inquiring stroller. "Cher's never liked dresses. She hasn't had one for two years now."

Last sequence of the day was down by the Serpentine for "Just You." A mob of ducks swam in to investigate the scene and humans in boats followed in their wake. That shot is going to be one of the best in the film everyone agreed.

Filming over, everyone drove to Carnaby Street to practically buy up Lord John's boutique. It was well after 8 p.m. when we finally got back to the flat.

Sonny commented: "I'm shattered, man."



BOOKER T. & THE M.G.'S—Left to right, Booker T. Jones, Steve Cropper, Al Jackson Jr., and Lewie Steinberg.

THE 'GREEN ONIONS' GANG

A GROUP which reached No. 4 in Record Mirror's Poll—the World Instrumental Section—should, you may think, be pretty well known. But Booker T. & The M.G.'s are so far just a name here in Britain—a name of course printed on the label of some very good instrumental R & B records.

Fate dealt a valuable hand to Jim Stewart's Stax record company in the States one Sunday summer afternoon in 1962. The backing group for a certain vocalist was assembled, and waiting for the session to begin. The artiste didn't turn up. So the backing group decided to make a disc themselves. On the session were Booker T. Jones on organ, Steve Cropper on guitar, Lewie Steinberg on bass and drummer Al Jackson. "Green Onions" sprung up and sold a million in the States. It was issued in Britain shortly afterwards but apart from becoming a favourite in dance halls, clubs and with the R & B crowd didn't mean very much at all.

But from there the group's popularity rose to an immense height here. "Green Onions" started selling as a single consistently and well, the LP of the same name remained in the album charts for months, giving an indication that this group probably had more appeal for the older buyers who could afford long players. Their other singles "Jelly Bread," "Chinese Checkers" and "Bootleg" (currently in the R & B chart) all sold well, and their EP's and new LP "Soul Dressing" made a lot of money for the boys.

Booker T. Jones was born on November 12, 1944, in Memphis, Tennessee. By the time he was 15 he was recording for the Satellite label as organist for the Triumphs, and in more recent years has been featured playing

by **Jeremy Pender**

organ and piano on Stax records by the Markeys — their "Last Night" was a million seller in 1961. He is at present a junior in Indiana University following graduation from Booker T. Washington High School.

Steve "Stringstrangler" Cropper is perhaps the most pungent "gospel Blues" guitarist on record today, his closest rival on this side of the Atlantic being prodigy Steve Winwood.

Steve hails from Willow Springs Missouri, where he was born on October 21, 1941. After attending Memphis State University he joined the staff of the Stax Record Co. and became one of the original Markeys. He is now A & R director for the company and one of his most recent ventures in this capacity was the recording of Wilson Pickett (the former lead vocalist with the frenetic Falcons) on "In The Midnight Hour."

Lewie Steinberg and Al Jackson Jr., are both Memphis born. When they are not working with the M.G.'s they are usually to be found heading their own bands at Memphis's Saki Suki and Manhattan clubs respectively.

(Requests for further information on Booker T. & The M.G.'s may be addressed to Jeremy Pender at 10 Leinster Square, Bayswater, London, W.2.)

LIMOUSINE

Into the waiting limousine and off to Harrods to buy a portable record player. A one hundred dollar bill was handed over and in the short space of an hour, the change arrived. The filming schedule was right out of gear.

First location was Horse Guards Parade where Sonny and Cher sang "I Got You Babe." I was allotted the task of playing the records for Sonny and Cher to sing along with. I felt like a crown and anchor man keep-

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SIR DOUGLAS QUINTET The tracker	HLU 9982	LONDON
BURT BACHARACH What's new pussycat? (from the film)	HLR 9983	LONDON
RICK NELSON Come out dancing	05939	Brunswick

I go

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FILMS, RACING AND DAVE

by Peter Jones

DAVE CLARK and I were having a quiet chat. Nothing sensational in that? Well, you may not know how hard it is these days for internationally-busy Dave to have a QUIET chat with anybody. His film, his motor-racing, views on critics . . . they were the subjects quietly discussed.

Ready to turn in? Right then. "Last Sunday I was driving at Brands Hatch. I love driving fast . . . but there are insurance problems you know. Anyway, I just did three or four practice laps. Sure, I now it's a bit risky, but you take just about as much of a risk when you cross the road. At least at Brands Hatch you know all the traffic is going the same way."

WINNER

In fact, this was part of a week-end with Dave Clark arranged for Kathy Sheron, of New York, who won (via Revlon International Corporation) a contest to meet Dave in Britain. Trips to the Ad Lib, the Marquee, "Ready Steady Go" for rehearsals were all part of the "visit." Back to Dave. "I was lucky at Brands Hatch. Used a Lotus loaned me by Stirling Moss. I've been at the Hatch several times before. But though I love motor-racing, when there are experts like Jack Brabham around, I just feel like going in a corner and hiding.

"Our film? Well, that's a bit difficult to talk about. I think we had a great director, John Boorman, and it was an attempt to be different. You know, people always expect pop people to pick up a guitar and just start strumming away in the middle of a scene. We didn't do that. But it's just plain ridiculous when people start saying I don't act as well as Sir Laurence Olivier. I think that's an insult to Laurence



THE DAVE CLARK FIVE—in the top ten in Britain and the States with different discs!

Olivier, who I think is marvellous.

"After all, we're not actors, we novices. That's why it's really ridiculous to send arty-crafty film critics to review our sort of film. It's meant simply as a vehicle for pop artistes. You get someone along who normally does Shakespearian Reviews and it's obvious he isn't going to like it.

"If pop people in the writing field saw it, they'd realise what sort of market we're going for. We don't do 'Henry Fifth.' But I can tell you this. On the out-of-town circuits, it's broken all the house records for the past twelve weeks. That includes films like the new Presley, 'The Hill,' 'Harlow' and so on. Surely that is what counts.

"So . . . things are going very well indeed. Of course there are always people who say we're spending too much time out of Britain, that we're not available. Well, there are two sides to this. Whatever people say, I'd never ever live anywhere else but Britain. When I go away, the only thing I'm really keen on is that moment when we're landing at London Airport on the way back.

As he said: "We love Britain. But to last, you've got to be international. And that is what we hope we're doing right now. Of course, the ideal is to work two months, then have a month off. Otherwise, you just get bogged down with work, no play. But it looks as if that's a long way off . . ."

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by JOHNNY CARR

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ATLANTIC



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



DONOVAN

EP CORNER

DONOVAN: "The Universal Soldier." Do You Hear Me Now; The War Drags On; Universal Soldier; The Ballad Of A Crystal Man (Pye Extended Play 24219). Based on Buffy St. Marie's song (highly controversial) of the same name, these four tracks add up to a first-rate sample of Donovan philosophy and song-selling style. He wrote "Crystal Man" himself and it's very good. But the Mick Softley opus "The War Drags On" is probably the stand-out track. All a bit morbid, but then soldiering is morbid. Some versatile guitar work all the way. Incidentally, there's quite a controversy going on about the sentiments of "Universal Soldier," via one of the commercial stations. This will clearly be a vast-selling EP. Refreshingly different.

BOBBY BLAND - SINGS - Ain't Doing Too Bad - Parts 1 & 2; Black Night; Blind Man (Vocalion VE-P 170157). Sensational stuff on "Ain't Doing Too Bad" - one of the best blues for ages. The other two are good, but don't compare.

DOMINIC BEHAN: "Liverpool Lou"; Love Is Teasing; Summer Is A Coming; Master McGrath (Pye Piccadilly 34040). "Lou" is Dominic Behan's best-known song and "McGrath" is his story of an Irish won greyhound race. Excellently performed; vital, raw, meaningful.

ROGER MILLER - King Of The Road; Chug-A-Lug; Dang Me; Got 2 Again (Philips BE 12578). What a great disc. But what a pity they didn't include his great single "Do-Wacka-Do".

JIMMIE RODGERS - "In An English Country Garden" - Crying In The Chapel; I Forgot More Than You'll Ever Know About Her; In An English Country Garden; That Lucky Old Sun (Dot DEP 20002). Four charming, refreshingly different folk-styled numbers from a man whose popularity is still firm. Not bad at all.

TWINKLE - "A Lonely Singing Doll" - A Lonely Singing Doll; Unhappy Boy; Ain't Nobody Home But Me; Golden Lights (Decca DFE 8621). Queen of the rockers, four well performed numbers including her second hit, and the British version of the winning song in the Eurovision Song Contest.

BOBBY VEE - "Meets The Ventures" - Walk Right Back; Linda Lu; This Is Where Friendship Ends; If I'm Right Or Wrong (Liberty LEP 2212). Four tracks culled from the album of the same name. Weak pop music. Bobby isn't what he used to be.

KATHIE KAY - "Maid Of The Loch" - Maid Of The Loch; Misty Islands Of The Highlands (Arrow P 7651). Not for the teen crowd - but there must be a few million potential adult buyers for this sentimental piece of warmth.

GENE PITNEY - "I Must Be Seeing Things" - I Must Be Seeing Things; I'm Gonna Find Myself A Girl; I'm Gonna Be Strong; It Hurts To Be In Love (Stateside SE1030). Did anyone miss out on any of these singles? If so here's a good chance for a bargain. Included is the great Pitney flop "It Hurts To Be In Love."

BUDDY GRECO - "The Best Is Yet To Come" - The Best Is Yet To Come; She Loves Me; The Rules Of The Road; The Best Man (Columbia SEG 8410). Some swinging adult material from Buddy - certainly commercial enough, and with the inclusion of the ballad "The Best Man," makes this a fine selection.

PAT BOONE - "Pat Boone Hits" - Ain't That A Shame; Too Soon To Know; A Wonderful Time Up There; I'll Be Home (Dot DEP 20001). A good contrast here, from the smooth ballad style of "I'll Be Home," through the gospelly "Wonderful Time", and the rocky "Ain't That A Shame". Not bad at all.

Rock and soul from Jerry, James & Sue

VARIOUS ARTISTES: "The Sue Story": Land Of 1,000 Dances (Chris Kenner); I Can't Believe What You Say (Ike and Tina Turner); A Little Piece Of Leather (Donnie Elberts); Do Anything You Wanna (Harold Betters); Oh Mom Teach Me How To Uncle Willie (The Daylighters); Don't Mess With My Man (Irma Thomas); Rockin' Charlie (Bobby Peterson); Fat Girl (Otis Redding); Let's Stick Together (Wilbert Harrison); Music City (Pleasures); Harlem Shuffle (Bob and Earl); Night Train (James Brown); The Bounce (Olympics); Yum Yum Yum (Joe Tex); Like Long Hair (Paul Revere); Watch Your Step (Bobby Parker). (Sue ILP 925).

DESPITE the sensational pic of Sue Leader Guy Stevens on the cover, this is a 'must' collection for R & B addicts. Sixteen varied tracks, all blues or rock tinged which have been issued on Sue singles. Many of these tracks have been big American hits - "Harlem Shuffle", "Night Train", "Like Long Hair", "The Bounce", while others are early efforts by stars who became established after they made these sides - "Fat Girl", "Yum Yum Yum" and "Don't Mess With My Man". Also that superb R & B item "Let's Stick Together", is here. Great for a party - let's hope that this album will help to establish Sue in the charts where it belongs.

THE DOWNLINERS SECT: "The Country Sect": If I Could Just Go Back; Rocks In My Bed; Ballad Of The Hounds; Little Play Soldiers; Hard Travellin'; Walt For The Light To Shine; I Got Mine; Waiting In Heaven; Above And Beyond; Bad Storm Coming; Midnight Special; Wolferton Mountain (Columbia 335X 1745).

NOW this couldn't be any stretch of the imagination - called R & B, which this group have formerly been playing. Again it shouldn't be described as C & W. If a tag is to be attached the one would be 'skiffle'. Beaty, sink-along stuff with an almost spiritual tinge. Maybe tongue-in-cheek at times, but if a big chart group had made this album it would have been called 'sensational'. Entertaining and out of the rut.

JACKIE TRENT: "The Magic Of Jackie Trent." Fly Me To The Moon; The Sweetest Sounds; It's Not Unusual; My Colouring Book; This Time; In You; Little Girl Blue; Faces; Show Me The Way To Go Home (Pye NPL 18125).

TONY HATCH, predictably arranged some. Others by conductor Johnny Harris, highly respected trumpeter-arranger. It's honestly a great set. Mostly well-known numbers with "My Colouring Book" coming up rainbow-varied and with "Sweetest Sounds" given a no-strings treatment. Jackie is a finely experienced girl who has the ability to bring distinction to a hackneyed song. Not that "It's Not Unusual" is time worn... Jackie punches it out beautifully. Arrangements, song stylings, selections - all fine from this Newcastle lass who is so full of emotional feeling.

ALAN FREEMAN INTRODUCES: "Here Come The Girls." - Long Live Love (Sandie Shaw); All Over The World (Francoise Hardy); Remember (The Shangri-Las); You Can Have Him (Dionne Warwick); Trains And Boats And Planes (Anita Harris); You're Breaking My Heart (Keely Smith); Paper Tiger (Sue Thompson); Where Are You Now (Jackie Trent); Giving Up (Julie Grant); Iko, Iko (Dixie Cups); In The Deep Of The Night (Dodie West); Downtown (Petula Clark). (Pye NPL 18122).

J. ALAN and a positively scintillating collection of Pye-group artistes, replete with applause and lots of enthusiasm. You know the tracks, so there's no point specifying. But these have all been big-hit songs, with something for everybody on the agenda. Put together in this way, by John Schroeder and Peter Huggatt, this collection is by way of being a wow. Standout track? Well, we go for a toss-up between Pet's 'Downtown' and 'Long Live Love', by Sandie. This album is like a chapter of pop history, birdie-wise.

LOLA TSAKIRI: "Sings The Biggest Hits From Greece" (Decca LK 4707).

A TOP Greek pop singer, the lady of "White Rose Of Athens" fame. This, her first album, was made in London and was arranged by the talented Andreas Diamond. Songs are by composers with names like Pythagoras and Spyropoulos and Christodoulou. Good Bouzouki pasaxes. Limited appeal.



JERRY LEE LEWIS—a frantic action pic, courtesy Granada.

JERRY LEE LEWIS: "The Return Of Rock": I Believe In You; Maybelline; Flip, Flop & Fly; Roll Over Beethoven; Don't Let Go; Herman The Hermit; Baby Hold Me Close; You Went Back On Your Word; Corine, Corina; Sexy Ways; Johnny B. Goode; Got You On My Mind (Philips BL 7668).

JERRY is currently one of the hottest rock stars in the States. His success is due undoubtedly to his sensational TV show appearances there. This album is a pounding, rollicking example of his art which contains many rock standards previously not recorded by Jerry. They are Chuck Berry's "Maybelline", "Johnny B. Goode" and "Roll Over Beethoven", Roy Hamilton's "Don't Let Go" and some others. Pounding piano work and country tinged rock vocals—a must for the many rock fans in this country.

JOE AND EDDIE: "In Hollywood" (Vocalion VA-N 8037).

JOE and Eddie are currently the rage in the States. Their superb harmonising and gospel-tinged vocals are unlike. Jazz-blues items throughout, and the Dylan number "Farewell" is here. It's good, but over here it will probably appeal to a specialist market.



JAMES BROWN

JAMES BROWN: "Grits & Soul" - Grits; Tempted; There; After You're Through; Devil's Hideaway; Who's Afraid Of Virginia Woolf; Infatuation; Wee Wee; Mister Hip; Headache (Philips BL 7664).

THE James Brown band here with ten instrumental tracks. Title sums up the type of music this is—but it may have a far wider appeal than most Brown discs. Firstly it's very jazz-slanted, and the organ instrumental approach will commend it to all Booker T. fans. Great party music and although it isn't among the most memorable of James Brown it does prove his versatility.



DARLING TAKE ME BACK Lenny Welch HLR 9981



ROY ORBISON (Say) You're my girl HLU 9978



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

ROGER WEBB TRIO: "A" Side; Charleston '65 (Parlophone R 5309). Walking string bass intro for the pianist's own composition. Good small group music, this, with a compelling melodic line, riff-ish and stylish. Very strong, musically a foot-tapper.

ART LUND: Branded: Gonna Have A Little Talk With You Friend (United Artists Up 1100). Fine singer from the big-band days (B. Goodman etc.). This is the film series, a big Western bit, with choral touches. Sort of a relaxed "Whip Lash" song, if you get the gist.

GARRY BLAKE: The Happy Elephant; Song Of Mexico (Columbia DB 7658). Big-band swinging the right type to get a party going nicely. Mostly section work, with concentration on the beat. Happy top-side.

THE ART WOODS: Goodbye Sisters; She Knows What To Do (Decca F 12206). Slow, almost dreamy opening, here with organ dominant. But it's good R and B with first-rate lead vocal. As the tempo builds, so does the excitement. Group has a big following; should do well.

DANNY DAVIS ORCHESTRA: Main Theme From "The Saint"; The Little Bandits of Juarez (MGN 1277). Typical telly theme building up a picture of Roger Moore thumping someone on the chin. Nice arrangement with organ.

THE MARK FOUR: Hurt Me; I'm Leaving (Decca 12204). Guitar intro, then heavily beat-laden. Sort of chugging rhythm, but the vocal seems a bit drear—wonder if you'll agree. Moves well enough, though.

DAVY WILLIAMS: Spanish Harlem; I Wish You Love (Columbia DB 7649). Young Welshman on the Lieber-Stoller hit. Quite lively and pacy but probably not hit material this time out. Atmospherically Spanish, anyway.

EDDIE KING: I Wanna Love Her So Bad; If All You Need (Columbia DB 7654). A Peter and Gordon "discovery"—and they recorded this one. The Bristolian does a rather pleasant job, with double-tracking devices. Song is strong, with compulsive rhythm. Vibes solo, too.

CHOSEN FEW: I Won't Be Round You Anymore; Big City (Pye 7N 15905). Very soft with casual guitar and tambourine. Sounds like a mixture of folk and pop. All at the same pace with no highlights.

JOHNNY SHADOW: Atom Bomb Song Part 3; Talented Man (Parlophone R 5308). Whatever happened to the first two parts? It's all very folksy about when the bomb drops and contains choice lyrics like "when the babies are born mutilated, deformed".

MARK LEEMAN 5: Blow My Blues Away; On The Horizon (Columbia DB 7648). Written by Mark, this has a strong beat and is well sung. Chorus add effect. Nice, but short instrumental break.



DEAN MARTIN: Houston; Bumping Around (Reprise 20393). Not as commercial as his last few, though this is distinctly different. Usual relaxed singing to a clinky beat a la early Trini Lopez. Dead sleepy, this.

RICK JONES: Connie; My Sometime Love (Decca F 12205). A folk singer of excellent vocal clarity and purity. Song needs to be studied—full of charm and style. Gently arranged. Sympathetically performed.

THE GALLANTS: The Man From U.N.C.L.E.; The Vagabond (Capitol CL 15408). The theme from the TV series, and the film "The Soy With My Face." Atmospheric instrumental with good guitar sounds.

TIFFANY: Am I Dreaming; I Know (Parlophone R 5311). Liverpool gal's first stab is a Jackie de Shannon song of extra-high quality. A clever George Martin recording of a Johnnie Spence arrangement. All this could add up to a cutie of a lower-chart entry.

FRITZ, MIKE AND MO: Somebody Stole The Sun; Let Me Hear Your Voice (Phillips BF 1427). Fritz Fryer, late of the Four Pennies, and his new mates. It's a semi-Country item, semi-swing along. Actually it's a nice little song, with girl voice coming through well. This one soon grows on one.

JULIE ROGERS: Day By Day; I'm Walking Behind You (Mercury MF 868). A Gordon Mills composition—not the oldie of similar title. It's a pacy item, intricately backed, and Julie has vocal group accompaniment. Jangle-shuffle rhythm. Miles away from Julie's ballad style.

JOE MAGEE: Too Many Tigers; From The Candy Store On The Corner To The Chapel On The Hill (Columbia DB 7661). With the Broadways, Joe sings of the current obsession with tigers of one variety and another. Country flavoured and bouncy. **THE CHIFFONS:** Nobody Knows What's Goin' On; The Real Thing (Stateside SS 437). A very teenage type song here, more for the American public. Nothing new, but a reasonable performance from the slick coloured girls.

TERRY JUDGE AND THE BARRISTERS: Come With Me and Love Me; Waitin' For The Night To Come (Fontana TF 599). Shuffle-rhythm here, with some highly talkative guitar going along with Terry's distinctive voice. Song is a good 'un with quite a lot of commercial appeal.

SMALL FACES: Whatcha Gonna Do About It; What's A Matter Baby (Decca F 12208). Rather frenzied story-line with a curious lead voice vying with a lot-happening backing, vocally and instrumentally. Bit difficult to pick up but it has a grow-on-vnu appeal.

LITTLE JOE COOK: Stormy Monday Blues (Parts One and Two) (Sue WI 385). Powerful blues with some fair old wailing from Little Joe. Slow tempo, but it builds both sides, and there's a lot of soulful guitar work behind. This is one quite definitely for the collectors. Lots of interest.

THE TRANSATLANTICS: Many Things From Your Window; I Tried To Forget (Fontana TF 593). Semi-pro with an unusual vocal harmonic approach. Smooth, gentle almost, but with the right sort of beat. Debut disc. Amiable, but not terribly different, song.

KEVIN ROSS: For A Lifetime; You'll Know It's Love (Polydor BM 56019). Semi-tenor voice on a ballad which soars excitingly through the upper registers. Obviously square for many, it's still darned good singing.

ROGER MILLER: Can't Stop Loving You; You're Forgetting Me (Stateside SS 445). Disappointing release from the talented Roger. Seems to have lost his way. This is a straightforward, pacy, Country-style number without much personality. Probably a miss.

DANNY WILLIAMS: Lovely Is She; Gone and Forgotten (HMV Pop 1455). Theme from the "Amorous Adventures of Moll Flanders" sung smoothly, so smoothly, by Danny. Not another "Moon River" but a semi-concerto item which will please music-loving fans.

FELDER'S ORIOLES: Down Home Girl; Misty (Pye Piccadilly 35247). Group used to be called The Beat Society. Jazz-influenced with strongly bluesy lead vocal. Number is familiar but this is a stand-out, though slightly patchy, performance. Specialist fare.

ANTOINETTE: Our House; What's a Happening To Me (Pye Piccadilly 35252). Fifteen-year-old talent from Southend. Nice backing, featuring choral bits, a piano, strings. Lovely clear quality to Antoinette's voice and she phrases like a veteran in parts. Deserves to do well—anyway she's highly promising. Pleasant song.

ANDY STEWART: Dr. Fintlay; Oh! What A Cellidh (HMV Pop 1454). Well-loved Scottish artist with an audience present at the session. Story revolves round the telly-series and there's the usual accordion-backed sounds. All very chirpy and, in its own way, a foot-tapper.

THE LEGENDS: I've Found Her; Something's Gonna Happen (Pye 15904). Group used to be called the First Impressions. A mover, this one, with a briskly efficient way in laying down a solid mid-tempo beat. Harmonica breaks by lead singer Pete Watkinson. Could click, this.

COLIN HUDSON: Girl You Don't Know Me; Little Boy Blue (Pye 15907). Twenty-year-old new boy. A Curtis Mayfield song, rather jerky but nevertheless catchy. Interesting backing lifts the whole thing well. It grows on you, perhaps because of the unusual construction and it's well performed.

PEANUT: Thank Goodness For The Rain; I'm Not Sad (Pye 15901). This is a small but rather lively voice from the gal. This song builds into quite a performance, but may be a trifle too strident for some tastes. Quietly effective backing, featuring guitar. Interesting.



THE ROCKIN' BERRIES

THE ROCKIN' BERRIES: You're My Girl; Brother Bill (Pye Piccadilly 35254).

A SLIGHT backward move, sound-wise, for the Berries, but it's high-pitched, falsetto-laden, and darned easy on the ear. This Goffin-King song is highly commercial and there's plenty of vibrancy in the Berries' voices. Easy tempo. Backing is marvelously controlled. Should be a hit, but there's some worthwhile competition. Clive Lea hollers his way into a send-up of R and B (we think) flip-side. Amusing and beaty. **TOP FIFTY TIP**

SONNY: Laugh At Me; Tony (Atlantic 4038).

SONNY wrote this... apparently after he'd been thrown out of a night-club. Lyrics show it through all the way. No singing voice is demonstrated, rather a whining nasally drawl. Teen rebellion personified, with rather a strident guitar backing. Near hysterical touches mid-way as the backing drones ferily. Should be a minor hit. Flip is a straight instrumental, featuring rounded guitar sounds. **TOP FIFTY TIP**

Sonny goes solo, and more high pitched sounds from the Berries Dreamy Dionne, folksy Everly's, and similar follow-ups from Sam & Dixies. U.S. hit from Billy.

SAM THE SHAM AND THE PHARAOHS: Ju Ju Hand; Big City Lights (MGM 1278).

PROBABLY not a raving great hit, but should make the Fifty. Same intro as the boys' last one, but considerably different thereafter. Jerky, ponderous, rhythm backing, good solid beat, slightly morbid-sounding lead voice. Rather odd lyrics. But it has a commercial sound to it and there's a strident tenor-sax mid-break, assisted by long yell. Flip is so-so. More subdued. Rather good lyrics here, which lift the side. **TOP FIFTY TIP**

BILLY JOE ROYAL: Down In The Boondocks; Oh What A Night (CBS 201802).

SOMETHING of the Gene Pitneys about this big American hit. Voice is similar in many respects, with the high-pitched delivery and the emotional onslaught on lyrics. A good, fast-moving, catchy song, with a suitably busy backing, featuring a strong drummer. May not be hugely big, but should make the Fifty. Flip is the Johnnie Ray oldie, but a so-so beater with more high-flown vocalising. **TOP FIFTY TIP**

GEORGE MOODY: Lock Up Your Memories; China Doll (Fontana TF 595). Unusual Country-style guitar and then George sings, straightforwardly and with strum-along enthusiasm. Bit square in a commercial sense, but this sort of thing does have a following.

IVOR RAYMONDE ORCHESTRA: Feelin' Fruggy; Grotty (Mercury MF 866). Arranger and backer-of-big-stars with his own orch. In the limelight for a change. A couple of attractively presented big-band treatments, specially the "Fruggy" side.

RAY ELLIS ORCHESTRA: "Theme From Von Ryan's Express"; Morituti (Stateside SS 443). Two movie themes dressed up predictably. The walking rhythm and the piccolo-led top-side theme is specially strong.



ALLAN SHERMAN: Shine On Harvey Bloom; Your Mother's Here To Stay (Warner Bros. 5725). Two oldies dressed up with brand-new lyrics by the satirist. Full of big belly-laughs and true value-for-money coupling. But not as catchy as "Hello Muddah."

SIR DOUGLAS QUINTET: The Tracker; Blue Norther (London HLU 9982). Almost the same as last biskie... probably too similar to make the charts again. Not such a strong song, either. Usual beaty ingredients and jerky rhythm. Still, could float in on follow-up success.



DIONNE WARWICK

DIONNE WARWICK: Here I Am; They Long To Be Close To You (Pye International 25316).

SLOW, dreamy almost. Piano and rhythm and a delayed vocal entrance. It's a fine Bacharach song, constructed with tenderness and romantic inclination. Comes from the "What's New Pussycat" film. It's such a warmly presented performance, well arranged, that it should hit the Fifty. Flip is another romancer, slightly more jerky. Not quite so effective. **TOP FIFTY TIP**

THE EVERLY BROTHERS: I'll Never Get Over You; Follow Me (Warner Brothers 5639).

NOT quite as good as their last biggie, but this Country-styled item, with harmonica and drums predominant, should do very nicely, thank-you. Rather a slurred, drawing sort of delivery and a brisk tempo. Swings well enough. Almost a sing-along chorus line here... which will help. Flip is a slower, more dramatic ballad, covered with fine vocal harmonies. Good, too. **TOP FIFTY TIP**

THE DIXIE CUPS: Two-Way-Poc-A-Way; That's Where It's At (HMV Pop 1453).

LATINISH bongo beat for the gals. In fact, it all adds up to quite a percussive form. Rapid rim-shots accent the beat. The girls vie with each other. It's tremendously repetitive, but not in the "Iko Iko" manner and it soon gets right inside the mind. A distinctly different sort of pop sound, but good enough to click big. Flip is a startling variation. Simple sing-along piece, with dominating piano. Very good and tuneful. **TOP FIFTY TIP**

VAL McKENNA: Mixed-Up Shook-Up Girl; Now That You've Made Up Your Mind (Piccadilly 7N 35256). A beat ballad with big band backing, done in the States by Patti and the Emblems. Sixteen year old Val shows confidence.

JEAN AND THE STATESIDES: Mama Didn't Lie; Just Let Me Cry (Columbia DB 7651). Curtis Mayfield penned this old hit by Jan Bradley. Nice song that bounces along. Blues-tinged with a lot of background work by the group.

BILLY STEWART: Sitting In The Park; Once Again (Chess CRS 8017). Follow-up to his big U.S. hit "I Do Love You". Pleasant. Amles along with a group aiding Billy. Not very strong and unlikely to click here.

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MADELAINE BELL

THIS week's column comes to you from a castle A real, live, gen-u-line 12th century chateau. In South-west France. One thousand feet above sea-level. With the most fabulous panoramic view I've ever seen. Wish you could share it with me!

I'm on my way slowly back to Britain. After two weeks in the South. Weather wise, the first was too miserable to mention. The second was so great, I didn't want it to end.

Virtually no music though. All I seemed to hear on the French radio was "Trains and Boats and Planes" A n d a simply diabolical cover of "King of the Road."

But the B.B.C. came into range this afternoon. I listened to Alan Freeman's "Pick Of The Pops." Ever ything sounded so fresh. Where-as before I left, it was all getting to be a bit jaded. In Unit Two, Alan played a Tamla-Motown. By The Spinners. Didn't catch the title. But it sounded great. And the two versions of "All I Really Want To Do." By Cher and the Byrds. The Cher record struck me as having much more soul.

Though this holiday has been just great, in many ways I can't wait to get back!

★ The first week I was away, I spent hours studying your letters about that proposed Soul Show. There were literally hundreds of them. And all immensely, interesting.

Of the girls, most of you, rightly put Dusty as your first choice. But I was intrigued to discover how many of you rate Barry St. John as highly as I do. Elkie Brooks also received plenty of support. Lulu, Sandie Shaw and Doris Troy were on many lists. There was also quite a little interest in Madelaine Bell. Personally, if she were given the chance, I think Mad would surprise you all! Pleased, too, to see a few mentions for young Kiki Dee.

The Male singers? Apart from Tom Jones and Long John Baldry, most of you plumped for group leader-singers. Like Georgie Fame, Zoot Money and Cliff Bennett. Plus, of course, The Blue Flames, The Big Roll Band and the Rebel Rousers. And, as one reader put it, "How could you possibly have a soul show without Eric Burdon and The Animals?" A good point!

The Animals cropped up in most of the letters. So did the Moodies, The Who, Spencer Davis, Graham Bond, The Manfreds, The Yardbirds (they've got lots of loyal supporters) and umpteen others. With young Gary Farr and the T-Bones getting more mentions than I would have imagined.

When it comes to vocal backing groups, The Breakaways were well in the lead. "Those girls in RSG," as several of you described them. Goldie and the Gingerbreads were a 'must' on many lists. With the Ivy League and the Three Belles (whose talent I've mentioned before) as runners-up.

Regarding material, I was surprised to see that some of you wanted some 'folk' included. The majority, however, wanted plenty of "Negro Pop," a healthy touch of Tamla-Motown, the odd spot of gospel and a goodly ration of R & B. The vote was strongly in favour of American material, rather than home-grown originals.

Most letters deplored the death of "Top Gear." And put their hopes in this new idea as a replacement. Anyway, the moment I get back I'm putting together a tape. Incorporating the best of your ideas and my own. With the help, I hope, of my good friend, producer, Bernie Andrews. I'm also submitting to the BBC bosses a report based on RM readers' observations.

Let's hope they'll appreciate the fact that though soul fans are a minority, they're immensely sincere and loyal and are growing in numbers every day. And would be extremely appreciative if given a show of their own.

P.S. Competition winners? Bear with me 'till I get back, I've narrowed down the number of "best letters" to twenty or so. I'll print the final list of winners next week.



Tony Hall Column



names and faces

THIS WEEK—NO LESS THAN THIRTY EIGHT FACES!



Highly versatile, soul-soaked Ronnie Jones now has a new backing group, the Blue-Jays. Six-strong; capable of whipping up a real storm on stage. Top club performer Ronnie now fronts: Roger Dean, lead; Tony Bell, bass; Brian Stevens, tenor sax; Tony Allen, vocals and conga; Clive Thacker, drums; Jack Maverick, organ and alto. It swings.



Discovered singing in a Southend pub, George Moody debuts on Fontana with "Lock Up Your Memories." He's Irish, won a solo talent contest at a Mecca Ballroom . . . followed it up with another win (with his group The Matadors). They toured Ireland for several years. Now George rightly believes he has the talent to make it as a soloist again. He's 22.



There is—as is well known—no smoke without fire. But although the Bo' Street Runners (latest disc: Baby Never Say Goodbye) perform in as fiery a fashion as their swinging talents can muster, smoke is something that the majority of them do not favour. High on their lists of things they dislike most is smoking and the smell of tobacco. Line up is Gary Lewis, Tim Hinkley, John Dominic, Mick Fleetwood and Dave Cameron.



Tony Middleton is Burt Bacharach's new protege and sings "My Little Red Book" on the flip of Burt's "What's New Pussycat" single. Born in New York, Tony has been an unrecognised talent for some years, but cut some fine bluesy sides in France. He could well follow the path of Dionne Warwick . . .



Bobby Rio and his group the Revelles have had a turbulent career and many changes in personnel. Six weeks ago the group broke up completely—luckily Bobby met Barry Manning who heard a demo and asked the boys to reform. The result is "Everything In The Garden" on Pye.



Tragedy struck on July 5 this year. Mark Leeman died in a terrible car crash on the way back to London from Blackpool. But the group decided to carry on under the same name. Roger Peacock taking over as lead singer. And their new release, on Columbia, is "Blow My Blues Away," made just before Mark was killed. Proof of the esteem with which the group was (and is) held by fellow pro's, came in the support, star-studded, for two benefit evenings held for Mark's dependants. A good new disc, which could easily climb.



Rik Jones was born in Canada 24 years ago. Before his sensational appearance on "The Braden Beat" a few weeks ago where he sang "Connie", the show-biz life had not been in keeping with Rik. He was a lumberjack, a merchant seaman and a miner. Now he records for Decca . . .



Small Faces have been compared to the Who, but forget it they say, we don't play Pop Art. Led by 18-year-old Steve Marriott the boys current disc is "What'Cha Gonna Do About It"—not the Doris Troy song. Their mascot is a mischievous mongrel dog and their sound is as good as their looks.



It's the Boston Crabs. Two from Cambridge University, two from local parts, one from London University. First disc: "Down In Mexico," on Columbia. Group selling tremendously well in Cambridge, as "town and gown" outfit, hoping for national break-out. Fred Friedlein, guitar-harmonica; Ian Jack, rhythm; Simon Jones, bass; Geoff Mott, guitar; Alan Taylor, drums.



Davie (with an "ie" to differentiate between he and American singer Davy) Jones, who works with the lower third. First disc: "You've Got A Habit Of Leaving Me," out next week (Parlophone). Davie is 19, used to be an advertising artist, now plays tenor, alto, baritone saxes—and guitar. Group backing him comprises genuine characters . . . Graham Rivers, nicknamed "Death;" Dennis Taylor, alias "Teacup;" Phil Lancaster, drummer. They use a 1956 LCC Ambulance as their mobile workshop and hotel. Pic by Roy Carson



Fritz, Mike & Mo were formed when Fritz Fryer left the Four Pennies. He was joined by Mike Deigan and Maureen Evans (not the "Like I Do" girl). During his 3 years in show business Fritz has pulled in around £3,000 in songwriting royalties — he wrote "Juliet" incidentally. Their first disc is "Somebody Stole The Sun".



Johnny Carr and the Cadillacs come from Bristol—they've led the scene there for four years. Johnny's real name is Con O'Sullivan, was once an accountant, then a builder's labourer. Great stage performer this six-footer. First Fontana single: "Do You Love That Girl?," written (and produced) by Les Reed, with composing help from Barry Mason. Group has toured Germany, South Africa, one-nighters.

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RECORD MIRROR CHARTS PAGE

CASHBOX TOP 50



AIR MAILED FROM NEW YORK

- 1 I GOT YOU BABE*
4 (3) Sonny and Cher (A&W)
- 2 WHAT'S NEW PUSSY CAT*
2 (7) Tom Jones (Parrot)
- 3 SATISFACTION
3 (9) Rolling Stones (London)
- 4 I'M HENERY THE EIGHTH*
1 (7) Herman's Hermits (MGM)
- 5 SAVE YOUR HEART FOR ME
5 (5) Gary Lewis (Liberty)
- 6 DON'T JUST STAND THERE
7 (6) Patty Duke (United Artists)
- 7 CALIFORNIA GIRLS
21 (3) Beach Boys (Capitol)
- 8 HELP*
36 (2) Beatles (Capitol)
- 9 ALL I REALLY WANT TO DO*
16 (5) Byrds/Cher (Columbia/Imperial)
- 10 DOWN IN THE BOONDOCKS*
13 (4) Billy Joe Royal (Columbia)
- 11 IT'S THE SAME OLD SONG
18 (3) Four Tops (Motown)
- 12 HOLD ME, THRILL ME, KISS ME*
14 (3) Mel Carter (Imperial)
- 13 BABY I'M YOURS*
16 (3) Barbara Lewis (Atlantic)
- 14 UNCHAINED MELODY*
27 (1) Righteous Brothers (Philips)
- 15 I WANT CANDY*
12 (7) Strangeloves (Bang)
- 16 I LIKE IT LIKE THAT
6 (7) Dave Clark Five (Epic)
- 17 LIKE A ROLLING STONE
37 (2) Bob Dylan (Columbia)
- 18 POPPA'S GOT A BRAND NEW BAG
21 (3) James Brown (King)
- 19 I'M A FOOL
26 (4) Dino-Dino and Billy (Reprise)
- 20 TRACKS OF MY TEARS*
28 (3) Miracles (Tama)
- 21 NOTHING BUT HEARTACHES
38 (2) Supremes (Motown)
- 22 CARA MIA*
8 (9) Jay & The Americans (United Artists)
- 23 TAKE ME BACK*
22 (5) Little Anthony and the Imperials (D.C.P.)
- 24 YOU WERE ON MY MIND
10 (2) We Five (Aurora)
- 25 I CAN'T HELP MYSELF*
9 (12) Four Tops (Motown)
- 26 WHAT THE WORLD NEEDS NOW IS LOVE*
11 (10) Jackie De Shannon (Imperial)
- 27 TOO MANY RIVERS*
15 (10) Brenda Lee (Decca)
- 28 YOU'D BETTER COME HOME*
33 (4) Petula Clark (Warner Bros.)
- 29 THEME FROM A SUMMER PLACE*
17 (6) Letterman (Capitol)
- 30 HEART FULL OF SOUL*
— (1) Yardbirds (Epic)
- 31 JU JU HAND*
— (1) Sam The Sham and Pharaohs (MGM)
- 32 SUNSHINE, LOLLIPOPS AND RAINBOWS*
19 (6) Lesley Gore (Mercury)
- 33 LOOKING THROUGH THE EYES OF LOVE*
— (1) Gene Pitney (Mercury)
- 34 PRETTY LITTLE BABY
20 (5) Marvin Gaye (Tama)
- 35 SINCE I LOST MY BABY
46 (2) Temptations (Gordy)
- 36 NEW ORLEANS*
41 (3) Eddie Hodges (Aurora)
- 37 IN THE MIDNIGHT HOUR*
49 (2) Wilson Pickett (Atlantic)
- 38 ONE DYIN' AND A BURYN*
20 (4) Roger Miller (Smash)
- 39 TO KNOW YOU IS TO LOVE YOU*
25 (3) Peter & Gordon (Capitol)
- 40 YOU TELL ME WHY
50 (2) Beau Brummels (Antenna)
- 41 YES, I'M READY*
32 (10) Barbara Mason (Airelle)
- 42 SUGAR DUMPLING*
— (1) Sam Cooke (RCA)
- 43 HOUSTON*
— (1) Dean Martin (Reprise)
- 44 THE IN CROWD
— (1) Ramsey Lewis (Argo)
- 45 HUNG ON YOU*
48 (2) Righteous Brothers (Philips)
- 46 IT AIN'T ME BABE
— (1) Turtles (White Whale)
- 47 I'LL ALWAYS LOVE YOU*
44 (3) Spinners (Motown)
- 48 MARIE*
23 (1) Bachelors (London)
- 49 RIDE YOUR PONY*
29 (6) Lee-Horsey (Aurora)
- 50 A LITTLE YOU*
— (1) Freddie and the Dreamers (Mercury)

*An asterisk denotes record released in Britain.

TOP E.P.'s

- 1 THE ONE IN THE MIDDLE
(1) Manfred Mann (HMV)
- 2 GOT LIVE IF YOU WANT IT
(2) The Rolling Stones (Decca)
- 3 DYLAN
(4) Bob Dylan (CBS)
- 4 TICKLE ME
(5) Elvis Presley (RCA)
- 5 SILVER DAGGER
(3) Joan Baez (Fontana)
- 6 BEATLES FOR SALE No. 2
(6) Beatles (Parlophone)
- 7 BEATLES FOR SALE
(13) The Beatles (Parlophone)
- 8 MRS. BROWN YOU'VE GOT A LOVELY DAUGHTER
(8) Herman's Hermits (Columbia)
- 9 THE SEEKERS
(7) The Seekers (Columbia)
- 10 GO AWAY FROM MY WORLD
(9) Marianne Faithfull (Decca)
- 11 THE ANIMALS IS HERE
(11) Animals (Columbia)
- 12 DON'T THINK TWICE IT'S ALRIGHT
(10) Joan Baez (Fontana)
- 13 FIVE BY FIVE
(17) The Rolling Stones (Decca)
- 14 A HARD DAY'S NIGHT VOL. 2
(19) Beatles (Parlophone)
- 15 BUMBLE BEE
(14) The Searchers (Pye)
- 16 ANDY WILLIAMS' FAVOURITES
(18) Andy Williams (CBS)
- 17 EINE KLEINE BEATLE MUSIK
(15) Fritz Spiegl (HMV)
- 18 TOM JONES ON STAGE
(16) Tom Jones (Decca)
- 19 CAN I GET IT FROM YOU
(12) Dave Berry (Decca)
- 20 MOODY BLUES
(-) The Moody Blues (Decca)

TOP L.P.'s

- 1 HELP
(-) Beatles (Parlophone)
- 2 SOUND OF MUSIC
(1) Soundtrack (RCA Victor)
- 3 JOAN BAEZ IN CONCERT VOL. 5
(3) Joan Baez (Fontana)
- 4 MARY POPPINS
(4) Soundtrack (CBS)
- 5 BRINGING IT ALL BACK HOME
(2) Bob Dylan (CBS)
- 6 SOUND OF THE SHADOWS
(6) The Shadows (Columbia)
- 7 ALMOST THERE
(7) Andy Williams (CBS)
- 8 JOAN BAEZ IN CONCERT VOL. 2
(8) Joan Baez (Fontana)
- 9 ANIMAL TRACKS
(14) The Animals (Columbia)
- 10 BEATLES FOR SALE
(5) Beatles (Parlophone)
- 11 ROLLING STONES No. 2
(17) Rolling Stones (Decca)
- 12 THE FREEWHEELIN' BOB DYLAN
(9) Bob Dylan (CBS)
- 13 WHAT'S BIN DID AND WHAT'S BIN HID
(10) Donovan (Pye)
- 14 A WORLD OF OUR OWN
(12) Seekers (Columbia)
- 15 MY FAIR LADY
(13) Soundtrack (CBS)
- 16 HITMAKER
(11) Burt Bacharach (London)
- 17 CATCH US IF YOU CAN
(-) Dave Clark Five (Columbia)
- 18 JOAN BAEZ
(15) Joan Baez (Fontana)
- 19 GIRL HAPPY
(18) Elvis Presley (RCA)
- 20 MORE HITS BY CLIFF
(-) Cliff Richard (Columbia)

5 YEARS AGO

- 1 APACHE
(2) Shadows
- 2 PLEASE DON'T TEASE
(1) Cliff Richard
- 3 THE GIRL OF MY BEST FRIEND/A MESS OF BLUES
(3) Elvis Presley
- 4 WHEN WILL I BE LOVED
(5) Everly Brothers
- 5 BECAUSE THEY'RE YOUNG
(6) Duane Eddy
- 6 SHAKIN' ALL OVER
(4) Johnny Kidd
- 7 IF SHE SHOULD COME TO YOU
(9) Anthony Newley
- 8 TIE ME KANGAROO DOWN SPURT
(8) Rolf Harris
- 9 YELLOW POLKA DOT BIKINI
(10) Brian Hyland
- 10 I'M SORRY
(18) Brenda Lee
- 11 GOOD TIMIN'
(7) Jimmy Jones
- 12 EVERYBODY'S SOMEBODY'S FOOL
(-) Connie Francis
- 13 PAPER ROSES
(16) Kaye Sisters
- 14 TALKIN' ARMY BLUES
(12) Josh McCrae
- 15 LISTEN LITTLE GIRL /UH UH
(16) Keith Kelly
- 16 PLEASE HELP ME, I'M FALLING
(-) Brook Brothers
- 17 LOOK FOR A STAR
(11) Gary Mills
- 18 ONLY THE LONELY
(-) Roy Orbison
- 19 LOVE IS LIKE A VIOLIN
(20) Ken Dodd
- 20 AS LONG AS HE NEEDS ME
(-) Shirley Bassey

BRITAIN'S TOP 50

NATIONAL CHART COMPILED BY THE RECORD RETAILER.

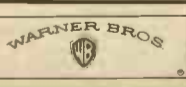
- 1 HELP
1 (3) Beatles (Parlophone)
- 2 WE'VE GOT TO GET OUT OF THIS PLACE
4 (5) Animals (Columbia)
- 3 YOU'VE GOT YOUR TROUBLES
3 (6) The Fortunes (Decca)
- 4 MR. TAMBOURINE MAN
2 (8) The Byrds (CBS)
- 5 CATCH US IF YOU CAN
7 (5) Dave Clark Five (Columbia)
- 6 TOSSING AND TURNING
5 (8) Ivy League (Piccadilly)
- 7 EVERYONE'S GONE TO THE MOON
18 (3) Jonathan King (Decca)
- 8 THERE BUT FOR FORTUNE
8 (6) Joan Baez (Fontana)
- 9 IN THOUGHTS OF YOU
20 (4) Billy Fury (Decca)
- 10 SUMMER NIGHTS
15 (4) Marianne Faithfull (Philips)
- 11 HEART FULL OF SOUL
6 (9) Yardbirds (Columbia)
- 12 ZORBA'S DANCE
22 (4) Marcello Mincin (Durlin)
- 13 WITH THESE HANDS
13 (6) Tom Jones (Decca)
- 14 A WALK IN THE BLACK FOREST
19 (3) Horst Jankowski (Mercury)
- 15 WOOLY BULLY
11 (8) Sam The Sham and the Pharaohs (MGM)
- 16 IN THE MIDDLE OF NOWHERE
9 (7) Dusty Springfield (Philips)
- 17 HE'S GOT NO LOVE
12 (6) Searchers (Pye)
- 18 I'M ALIVE
10 (12) The Hollies (Parlophone)
- 19 CRYING IN THE CHAPEL
14 (17) Elvis Presley (RCA)
- 20 DON'T MAKE MY BABY BLUE
40 (2) The Shadows (Columbia)
- 21 TO KNOW YOU IS TO LOVE YOU
16 (8) Peter and Gordon (Columbia)
- 22 THIS WORLD IS NOT MY HOME
24 (5) Jim Reeves (RCA)
- 23 (SAY) YOU'RE MY GIRL
26 (4) Roy Orbison (London)
- 24 SEE MY FRIEND
39 (2) The Kinks (Pye)
- 25 TOO MANY RIVERS
29 (3) Brenda Lee (Brunswick)
- 26 ALL I REALLY WANT TO DO
(1) The Byrds (CBS)
- 27 LET THE WATER RUN DOWN
25 (5) P. J. Proby (Liberty)
- 28 I WANT CANDY
33 (4) Brian Poole and the Tremeloes (Decca)
- 29 LEAVE A LITTLE LOVE
21 (8) Lulu (Decca)
- 30 I GOT YOU BABE
- (1) Sonny & Cher (Atlantic)
- 31 LOOKING THROUGH THE EYES OF LOVE
17 (10) Gene Pitney (Stateside)
- 32 CRY TO ME
34 (5) Pretty Things (Fontana)
- 33 LIKE WE USED TO BE
47 (3) Geordie Fame (Columbia)
- 34 THAT'S THE WAY
41 (2) Honeycombs (Pye)
- 35 GOODBYE
23 (9) Peter Cook and Dudley Moore (Decca)
- 36 I CAN'T HELP MYSELF
27 (7) Four Tops (Tama Motown)
- 37 THIS STRANGE EFFECT
38 (4) Dave Berry (Decca)
- 38 UNCHAINED MELODY
- (1) Righteous Brothers (London)
- 39 THE PRICE OF LOVE
32 (13) Everly Brothers (Warner Bros.)
- 40 SHE'S ABOUT A MOVER
28 (9) Sir Douglas Quintet (London)
- 41 LONG LIVE LOVE
43 (14) Sandie Shaw (Pye)
- 42 ON MY WORD
37 (10) Cliff Richard (Columbia)
- 43 THAT'S THE WAY LOVE GOES
45 (7) Charles Dickens (Pye)
- 44 ANYWAY, ANYHOW, ANYWHERE
31 (12) The Who (Brunswick)
- 45 COLOURS
30 (11) Donovan (Pye)
- 46 WORLD OF OUR OWN
42 (14) Seekers (Columbia)
- 47 WHAT'S NEW PUSSYCAT
- (1) Tom Jones (Decca)
- 48 BALLAD OF SPOTTY MULDOON
35 (5) Peter Cook (Decca)
- 49 YOU BETTER COME HOME
- (1) Petula Clark (Pye)
- 50 DOCTOR FINLAY
- (1) Andy Stewart (HMV)

A blue dot denotes new entry.

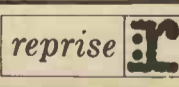
BRITAIN'S TOP R & B SINGLES

- 1 IN THE MIDNIGHT HOUR
(2) Wilson Pickett (Atlantic 4036)
- 2 WOOLY BULLY
(1) Sam The Sham (MGM 1269)
- 3 I CAN'T HELP MYSELF
(3) Four Tops (Tama Motown 515)
- 4 BOOTLEG
(3) Booker T and the MG's (Atlantic 4033)
- 5 RIDE YOUR PONY
(20) Lee Dorsey (Stateside 441)
- 6 I PUT A SPELL ON YOU
(13) Nina Simone (Philips 1415)
- 7 OOH WEE BABY I LOVE YOU
(17) Fred Hughes (Fontana 583)
- 8 MR. PITIFUL
(7) Otis Redding (Atlantic 4021)
- 9 TRACKS OF MY TEARS
(5) Miracles (Tama Motown 522)
- 10 WHO'S CHEATING WHO?
(10) Little Milton (Chess 8018)
- 11 CANDY
(14) Astors (Atlantic 4037)
- 12 FOLLOW ME
(8) Drifters (Atlantic 4034)
- 13 SHE'S ABOUT A MOVER
(9) Sir Douglas Quintet (London 9964)
- 14 BOOMERANG
(6) Junior Walker (Tama Motown 520)
- 15 I'LL ALWAYS LOVE YOU
(16) Spinners (Tama Motown 523)
- 16 SITTING IN THE PARK
(11) Billy Stewart (Chess 8017)
- 17 STORMY MONDAY BLUES
(-) Little Joe Cook (Sue W1355)
- 18 THE PUZZLE SONG
(-) Shirley Ellis (London 9973)
- 19 CARRY ME BACK TO OLD VIRGINIA
(-) Jerry Lee Lewis (London HLS9980)
- 20 PLEASE PLEASE PLEASE
(-) Ike & Tina Turner (Sue W1376)

RECORD MIRROR CHARTS PAGE



NEW SINGLES



THE EVERLY BROTHERS

I'LL NEVER GET OVER YOU WB 5639

ALLAN SHERMAN

WB 5725
(SHINE ON HARVEST MOON)
SHINE ON HARVEY BLOOM

DIONNE WARWICK

HERE I AM
7N 25316

DEAN MARTIN

HOUSTON
R 20393

MICHAEL LESLIE

PENNY ARCADE 7N 15908

MAL & THE PRIMITIVES

EVERY MINUTE OF EVERY DAY
S1911

KENNY BERNARD

& THE WRANGLERS
THE TRACKER 7N 15920

THE WAIKIKIS

HAWAII BEACH PARTY
7N 25313

DICKIE ROCK AND THE MIAMI

(I LEFT MY HEART) IN SAN FRANCISCO
7N 15891

THE DUNNING BROTHERS

LOOKING OUT MY WINDOW
7N 15917

SHELLEY

WHERE HAS YOUR SMILE GONE
7N 15913

BUDDY BRITTEN

AND THE REGENTS
RIGHT NOW
7N 35257

NELSON RIDDLE

DANCE BALLERINA DANCE
R 23046

THE FACE

FIRST disc from Alan Price Combo is Chuck Jackson's "Any Day Now" . . . even the Beatles will have a job to follow-up a record as good as "Help" . . . composer of new Chiffons' record titled "Nobody Knows What's Goin' On" named on label as Brute Force. . . . P. J. Proby reportedly played guitar on "Give Me Love" by Rosie & The Originals . . . Ernie K-Doe of "Mother-In-Law" fame in jail for contempt of court for not paying alimony . . . Screamin' Jay Hawkins signed to the Laurie label in the States . . .

Roy Orbison's first single for MGM "Ride Away" . . . Sandie Shaw's "I'll Stop At Nothing" issued as follow-up to "Long Live Love" in the States . . . Dee Dee Warwick a credit to her sister Dionne with her "We're Doing Fine" . . . next Elvis single will be interesting . . . Alma Cogan's "The Birds & The Bees" top in Sweden . . . Buddy "Party Doll" Knox signed by Reprise records . . . why hasn't the superior original version of "Zorba's Dance" by Mikis Theodorakis been issued? . . . America's top trumpeter Al Hirt has recorded "The Silence (Il Silencio)" . . . Johnny Tillotson revives Guy Mitchell's "Heartaches By The Number" . . . Kit Wells now Donovan's publicist . . . Next single from Cops 'n' Robbers will be Bob Dylan's "It's All Over Now Baby Blue" next Major Lance single "Too Hot To Hold" . . . the Karl Denver Trio has signed with Mercury, and their records will be produced by Mike Hawker . . . both Roy Tempest & Don Arden claim to be bringing over Fats Domino . . .

Ex-members of Them should re-unite and form a group called It . . . Walker Brothers organist Jimmy O'Neill has left the group to replace John Gordon with the Ugly's . . . publicist Ray Williams bet RM's Peter Jones that all three Sonny & Cher discs will be in the top fifty in six weeks . . . the Ivy League, Tommy Roe, the Fortunes, the Honeycombs, Sue Thompson & the Vagabonds guest on 'Ready Steady Radio', on August 22 . . . hasn't anyone a good word to say for the Byrds?

Billy Daniels to star in a British TV spectacular . . . Eric Burdon to a and r Chris Farlowe's next disc . . . Blue Flame Speedy Acquave given up shaving after having two electric razors stolen on consecutive days . . . Johnny Cash, the Kingston Trio and Ketty Lester all due for tours . . . Considering his chart success, Jonathan King surprisingly withdrawn . . . Doesn't Kinks' latest remind you of "Three Blind Mice"? . . . Honey Lantree sings better than she drums . . . Birds didn't help themselves by issuing writs against Byrds . . . Dave Davis should record "Campeltown Loch" . . . Dusty Springfield holidaying in the Virgin Islands . . . New Christy Minstrels' manager George Grieff sent silver dollar key rings to all the people who attended his press conference here . . . Gene Pitney tour looks like being a sell out . . . Lulu friendly with fashion designer Fiona Clive Ross . . . Former president of Brenda Lee fan club, Lena St. Clair now in same position for Walker Brothers . . . Now we can reveal El Freeloader is RM's Tony Garland with disciples Miranda Ward and Keith Goodwin . . . Sonny and Cher spending a small fortune on clothes . . . Bill Wyman seen sweeping up at Earls Court's Overseas Visitors' Club last week . . .



After many years Georgie realises an ambition...

GEORGIE FAME—there's an album of his singing without the Blue Flames on the way, but there's a big band to help things along.

GEORGIE FAME'S latest hit ("Like We Used To Be") represents an important step forward in the career of this 22-year-old singer - bandleader - pianist-organist. It's his first composition. Not just the first A side he's composed. Not just his first recorded composition. It is, quite simply, the first number he's ever written in his life. And so you can imagine how knocked out he is that it is selling so well.

Here's how he came to write it: "We had a recording date coming up and I had no special tunes in mind. Rather than go round publishers or find guys just back from the States with the latest sounds, I thought it was time for me to try something original. I couldn't go on being influenced by Americans — or anyone — all my life. I wanted to develop.

RIFF SOUND

"I had this incessant riff sound running through my head. I wrote it out and then wrote words to fill in the gaps. The recording date was the first time I heard it done by the band. And I must admit the number, and its success, has encouraged me to think that, at long last, I'm beginning to get my own feeling together, beginning to express myself the way I've had in mind for years."

Georgie has been working

RM REPORT BY DAVID GRIFFITHS

towards this goal of becoming a composer ever since he's been in the business. And he's not been short of advice during the last four years. He used to be the piano player in Billy Fury's accompanying group and in those days manager Larry Parnes used to advise the group to cut out all that jazz. Eventually, Georgie and the other Blue Flames decided that — although they enjoyed working with Billy — they were cut out for other things. So they cut out. The result: three months of unemployment.

"I really was absolutely broke," recalled Georgie. "The other guys all had parents in the London area but mine were in Lancashire. I didn't even have a pad in London, Michael O'Neill—who used to be Nero with the Gladiators and who now plays organ with the Ivy League—let me stay at his place and I ate whenever anyone was feeling generous. Then Earl Watson, a tenor player now with the Migil Five, got an audition with Rik Gunnell, who runs the All Nighter at

the Flamingo in London. The audiences there liked us, we got a big following, mostly with Negro servicemen and we were very happy, playing the sort of music we believed in.

"This was in 1962 and we were just about the only R & B scene in London, though a few other scenes were just beginning to bud — around Alexis Korner, for example."

A HIT

With Gunnell managing the band, Georgie got more and more work, changing the personnel to get the sound he wanted, augmenting to eight men (plus two guys to carry the equipment around). A little over six months ago, Yeah, Yeah became a hit and Georgie Fame was in the money. Big money. Lots of work.

"Too much work," Georgie told me. "Everybody wanted to book us. We were working all the time. After a couple of months of this I decided that, if I was going to do anything worthwhile, I needed time to think. I was sitting down to write something but NOTHING was coming out of my head. I was too busy, life was too frantic, I had no social life at all. I was just hustling from one gig to the next.

So Georgie took a winter sports holiday. A few weeks ago he had another holiday,

in Spain. He considered the life he wanted to lead to be able to create good music. He had to think it out for himself because he's got rather tired of other people's advice, however well meaning: "It's my own life, my own music and guys who tell me how I should play usually succeed in confusing and annoying me."

Georgie intends to do a lot more tune writing in future, now that Like We Used To Be has given him the right kind of self-confidence. As we parted, he set off in search of a new flat. "I'm going to get a place where my practising in the middle of the night, if I feel like it, won't disturb the neighbours. I'm going to buy

a double bass — the sound hypnotises me, and I can work out harmonies better on a bass. I'm also going to get a tenor sax because the sound is rather like the human voice and blowing a sax may help me get ideas. It's even possible that, if I learn to play well, I'll be featuring a few tenor solos in public!"

All of which is symptomatic of Georgie's determination to keep on maturing, to play, sing and compose better and better without losing his ability to appeal to a wide audience. As he put it: "I believe I've got some sort of talent and it's up to me to provide it with the right environment to bring it out."

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SUMMER NIGHTS

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YES I'M READY

Recorded by **BARBARA KAY**
on PYE 7N 15914
and **BARBARA MASON**
on LONDON HL 9977

**THIS WORLD IS
NOT MY HOME**

Recorded by
JIM REEVES
on RCA 1412

FIVE FOR THE TOP !!!

YAKETY AXE

Recorded by
CHET ATKINS
on RCA 1464

RIDE YOUR PONY

Recorded by
LEE DORSEY
on STATESIDE S.S. 441

THE TRACKER

Recorded by
SIR DOUGLAS QUINTET
on LONDON HLU 9982
and **KENNY BERNARD**
and the **WRANGLERS**
on PYE 7N15920

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