

# Record Mirror

Largest selling colour pop weekly newspaper 6d.  
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MANFRED MANN



HIT BOUND!

**THE MERSEYS**

# SORROW



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

# Beach Boys-4 years on top in the U.S.A!

## Record Mirror

EVERY THURSDAY

116 Shaftesbury Avenue, London W.1.  
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PAUL McCARTNEY and MICK JAGGER—a reader tells the Stones—'Stop copying.'

DON'T you think it peculiar that two top groups should follow the same recording lines — using similar instruments? I'm talking of the Stones and the Beatles. For instance, Paul did a solo backed by a string quartet and before you know it Mick does a solo and is backed also by a string quartet. On "Rubber Soul", the Beatles use sitar and harpsichord for two of their numbers. Now I read that the Stones have just done the same on their new album. Come off it, Stones. Stop copying. — Glenys Millar, 35 Taunton Road, Lee, S.E.12.

MANY people recognise that the Beach Boys are an outstanding pop group — but I don't think they realise just how phenomenal they are. Since 1962, when they made the American Top Twenty with "Surfing Safari" the Beach Boys have not missed the American Top Twenty with even one of their releases (ignoring novelty seasonal discs like "Little Saint Nick"). I don't think any group, not even the Beatles, has beaten this record. The Beatles really first appeared in 1963. — G. R. A. Roberts, 1 Otley Old Road, Leeds, 16.

James Craig: Certainly, the Beach Boys outstanding talents aren't fully recognised yet. However without wishing to belittle their achievements I would like to point out that one of their singles didn't make the American Top Twenty. It was "Ten Little Indians" which reached No. 50 in "Cash Box" on December 22nd, 1962.

### BEACH BOY POLL

AND reader Paul Delvere, of 29, Muntz House, Skipton Road, Birmingham, 16, wants to conduct a poll to find out readers' favourite Beach Boy records. He writes: "As they've made over a hundred discs, or tracks, it's difficult to pick out favourites. But try and find the top five singles, top album and best instrumental. My choices: singles: 1, Fun, Fun; 2, California Girls; 3, Don't Worry Baby; 4, Kiss Me, Baby; 5, Then I Kissed Her. Album: Beach Boys Concert. Instrumental: Shutdown, Part II.

### OPEN LETTER

TO: Paul Simon. With the help of James Craig, we'd like to congratulate you on reaching the charts with "Homeward Bound"—and go along with the saying "may the best man win". We think your version is very good, though not altogether a number one. But we were very put out when you were quoted as saying some unprintable things about ours. We thought ours a very good record and with the right plugs might have made it before you. We admire your work very much and this is the main reason for us covering your record. Where else would we have got such a great song? When we met you on "Disc-A-Go-Go" last year, we knew you had a great future as a songwriter. We hope, maybe, that you would one day write a song for us — without your own competition. — The Quiet Five (Kris John, Richard, Roger, Satish and Tex), Evelyn House, 62 Oxford Street, London, W.1.

### BEATLES FOR SALE

AS a Beatle fan I would like to add to someone's pleasure by saying that in this country I can get "The Beatles Story" on tape with his Capitol label. It features the Beatles talking and some hit songs. Anyone want them? Drop me a line, 905 D. G. Kerr, 74/72 Regiment R.A., B.A.O.R., B.F.P.O. 33.

### COUNTRY LEWIS

THERE'S been a lot of publicity about rock 'n' roll and Jerry Lee Lewis, along with Little Richard, Fats Domino, Carl Perkins and so on. Jerry Lee is rated as one of the greatest rock sinners of our time since he first hit the British scene in 1957 with his country blues record "Crazy Arms". That's the point — Jerry not only sings rock, he sings country-blues, along with piano playing and versatility. I've now started a petition for the authorities to bring him back to Britain. Send your names and addresses to: Whole Lotta John Peake, Golf Club, 42 Cranley Gardens, London, S.W.7.

## THINGS YOU DON'T KNOW ABOUT LEE

FOR a long time Lee Dorsey has been the golden boy of the in-most R & B hippies. His first couple of American hits were "Ya Ya" and "Do-Re-Mi" and still remain collectors classics. But Lee was off the scene for a long time and only recently returned to notch up his hit "Ride Your Pony" and "Get Out of My Life Woman". I met Lee at EMI Records, and asked him some queries which have so far remained unanswered. "I had a good reason for quitting for two years," Lee explained. "My record company was stealing so much money from me it wasn't worth sticking around. In fact they even took to stealing from themselves so that when the taxmen wanted their money there was none left. So they had to close it down."



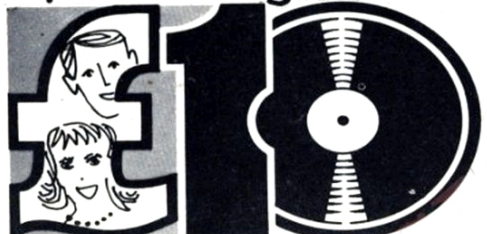
"But the guy who ran the company, he was a great cat. He'd pat me on the back and tell me how great I was — but I'd have to be watching him all the time. When "Ya Ya" came out they all said, 'Yeah Lee, give us a part of your record and we'll see it becomes a big hit.' So I said of course, take a half or something. I didn't know what it was all about. Anyway the record was a big hit and when pay-off time came about three or four other guys took nearly all my money!" "So after a while I stopped making records. Then I went back to my automobile repair shop which I ran, before I was discovered singing. Well, this place started making money for me and I liked working there anyway. So I opened a grocers shop as well, and that did very well. Anyway after a few years these guys from the record scene came back and said 'Lee, why don'tcha make some more records?' No, never I said. But they said they had a new record company that was honest — the guy that ran it, he had a lot of money. "So I said I still didn't want to, so they gave me two thousand dollars and I said 'Yes, I would make a record!' We said that I'd be given a song by Allan Toussaint who I'd worked with before. Allan and I went around together for a few weeks, he was just sizing me up, I guess."

"Then he said that he'd write me a song. He sat down, looked at me and in ten minutes out came "Ride Your Pony". I didn't know what to make of it. I didn't feel like a jockey even if I looked like one! But it was a big record. "While it was big I went back to my repair shop and all the kids would come around and

"I was listening to a record show on Sunday recently and heard "One Track Mind". I thought it must be a new Beatle release and I was more than shocked when the deejay said it was a group called "The Knickerbockers". Paul: "John! George! Ringo!—please pull out your socks up before someone jumps in your shoes! Let's have more discs. — Susan Willey, 1 Susan Crescent, Grove Road, Wantage Berks.

"Before that I was a boxer. But I don't keep fit now — I'll start training again soon. Too many cigarettes and too much whiskey. "My new record is "Confusion" but it doesn't sound like it did when I cut it in New Orleans. Something different about it then and my voice was a bit more clear. You say that Fats Domino has never heard of me? Well, you know Fats well. We'd go down his uncle's place when we were kids and have fun and pie fights, throwing them at each other. I bet anyone a hundred dollars I could get him to come over here... — NORMAN JOPLING

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# ROGER DECIDES TO TAKE UP MOTOR RACING WHILE PETE TELLS HOW HE CUT HIS HAIR OFF WHEN HE WAS DRUNK: NOW READ ON . . .

**I**f the Who are still the leaders of fashion that they were a few months ago, Henry V hairstyles look like coming back — Pete Townshend version.

His first-ever tonsorial operative attempt took place during a recent trip to Paris as a result of what he describes as "a load of bloomin' Frogs shouting about me hair."

It seems that the French teenagers could not readily accept the length of Pete's hair. Strange, really, when you consider that people like Brian Jones, Dave Davies and Jeff Beck always seem to manage so well out there.

"They all used to yell and point when I walked down the street. They'd go: 'walla walla wooby wooby'" (Pete's vague attempt at a French insult)

"I cut it off when I was drunk one night," he continued. "I did it with a pair of scissors and a mirror in me hotel. I thought it looked great, but when I woke up the next morning, it was all bits and hanging down everywhere. I don't usually care about people shouting at me, but they got me down."

Could his dissatisfaction with his hairstyle, then, be the reason for his renewed Viet Cong-like attacks on his amplifiers during the Who's recent tour with Spencer Davis? If the Americans ever get desperate, all they need do is stick a bayonet on the end of Pete's guitar, plug him in and aim him at Hanoi.

Pete wandered off and Roger asked me if I knew where he could borrow a car for a week for twenty quid. He declined my offer of my Volks and actually scoffed at the thought.

"Nah, I've got a Volvo sports job," he pointed out. "I want something that'll go like that. I'm going out in for a going over for about five days. I'm having the balance done and everything. It's going to a racing place. They're doing a deal with me saying I'm buying one of their new cars, so I reckon I'll do well out of it."

Now that Dave Clark has followed Chris Barber's excellent example and decided to have frequent zooms round race tracks, Roger has decided that the odd burn up or two wouldn't do him any harm.

"I'm going down to Brands Hatch. You can drive round there for about a tenner," he said. "I want to go round at about a hundred and

forty. Great. When they get the car finished, I'm going down there."

Talk of cars attracted the radar ears of Pete who swept over wearing a khaki trench coat and a scarf pulled over the bottom half of his face.

"It's me disguise. Trying hard to be recognized. 'Ere, that's Pete Townshend from the 'Oo!" he mimicked. "I'm getting me new car next week, a Lincoln Continental."

"It's got automatic everything. There's this dial you set to a certain speed and it just stays at it. I don't know what to do about cleaning it. These car wash places are unlucky for me, they've broken a window and me lights."

"I went in there the other day and all the water was squirting all over the car. I couldn't see, but the bloke was saying: 'Come on, come on. All of a sudden — crash! I'd hit the wall and the lights had got smashed!'"

Leaving Roger to sympathize with poor Pete, I sorted out Keith who was dressed in white T-shirt, trousers and boots. He looked as though he'd been shopped in detergent and only his black hair had escaped.

"What d'ya think of the show?" he inquired. "We never rehearse for a stage tour. We just had two minutes at Southampton, that's all. It was great tonight. All the kids went barmy. It was one of those nights when it just happened."

About three weeks ago, Keith told me that the Who included Barbara Ann in their act. But he never mentioned the fact that he actually sang ("") the number.

"Oh, yea, I do. Well, I call it singing. I don't profess to have a great voice, but we do a four-part harmony, so it's not bad. I stand up and announce the number, then sit down again to sing. I have to have the others with me or they'd all laugh," he said modestly.

Actually, having heard the Who perform the number, I'm not at all certain that Keith's voice is all that bad. Their version of the fantastic Beach Boys number certainly raves away. Maybe they'll change to "Sloop John B" now and help that to No. 1.

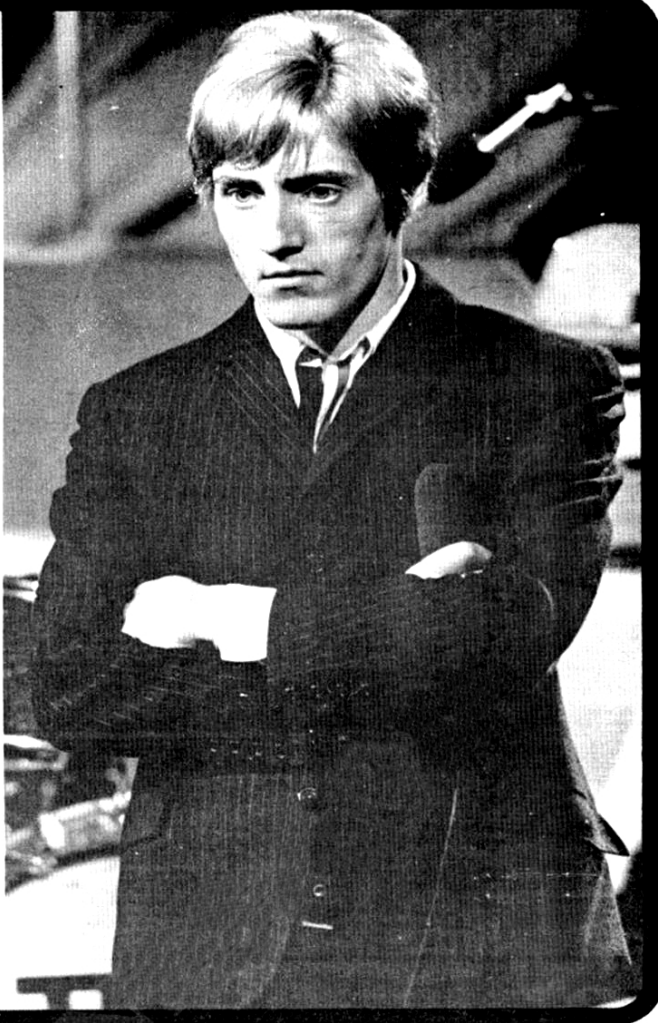
Back in the artists' bar, managers Kit Lambert and Chris Stamp — the Mike and Bernie Winters of the pop world — were discussing the merits of a record.

Seeing me approach, Kit cried: "Oh look, he's wearing his suit. The hairy man of the pop writers. I'm going to write a book. Chapter one — how I met Chris Stamp and became a slobbo. Chapter two — how I met Richard Green and became an alcoholic."

Chris just smiled his East End smile while Kit fell about laughing at his own wit. I'll take even money that if the Who produce a tour with Kit and Chris, it's going to do a bomb. If someone doesn't throw one first.

RICHARD GREEN

ROGER DALTRY—talking about cars to Richard Green (RM Pic)



# HOW MONEY CHANGED TRINI . . .



TRINI LOPEZ seen talking to DAVE CLARK. Trini's new disc is "I'm Coming Home Cindy" which he wrote himself (RM Pic)

**T**wo and a half years ago, a catchy, singalong number of no great distinction went on sale. It was called "If I Had A Hammer," it was on the Reprise label (and provided a valuable prestige boost for Frank Sinatra's newly disc company), it starred the fairly obscure singer-guitarist, Trini Lopez. It was recorded "live" at P.J.'s, a Hollywood night club.

After 12 years of presenting what he calls "the happy thing" to club audiences who didn't pay too much attention, Trini suddenly found himself in the money. His life would never be the same, just as the life of a big pools winner changes. Now he's in England for his first film, a Lee Marvin starrer titled "The Dirty Dozen."

In the grandly decorated Mayfair flat he's rented, Trini sat and strolled around (wearing a high-collared yellow shirt and tight-cut trousers), looking every inch the handsome young Latin who has made it and can hardly believe his luck. He told me "I think it's better to be waiting for years and then finally get there. I figured I'd worked hard for it, for so many years. Sure, I sometimes felt I maybe wasn't going to do any better. I've seen lots of guys never make it. I don't know what the secret is. They tell you — hard work and ambition. It needs something more than that, though. I've seen plenty of people with ambition, and hard work, and talent, who are still poor."

"Before 'I Had A Hammer' I was making \$300 a week at P.J.'s. Now

I can make \$25,000 a week, and that's just in clubs. It doesn't include royalties on records or TV appearances. My price has just gone up and up. Now I'm in movies and I think I'm being paid a fantastic amount of money for my first picture, more than anybody except Presley when he started."

"It's funny. This is my first try at acting. Never had any acting lessons. I did have a one-year contract with 20th Century Fox, strictly on my reputation as a personality, as an actor. The deal was for five pictures. I didn't do one — kept turning down scripts because this was the time of 'Hikin' Beach Party' and that sort of thing, with Frankie Avalon. They were no doubt fun but I was hoping for something more important."

"Now I'm doing this one for M.G.M. playing a Latin type which is OK because my father is Spanish and my mother Mexican. As a matter of fact, whenever I have an important decision to make I still think in Spanish, which I learned around home. Never did learn much at school — quit when I was 12. But I learned a great deal from my parents. My father used to be a singer and a dancer and it's one of my ambitions to do some dancing in my act and in the movies."

How different does Trini feel now that the money is flooding in?

"It's true that I've lost touch with most of my old friends but I still try to be a regular guy. I bought my parents a house in Dallas but whenever I visit them (as I do for

holidays) I have to stay inside, like a prisoner, because the house he comes something of a local attraction."

"In the 27 years I've been 'hot' I haven't had more than four days holiday. If I don't work for longer than that I get restless. Besides, I've just got to keep working while everybody's happening for me."

"I'm not married and I'm not in any hurry. But I do want to get a home of my own before I think about marriage."

"I gasped. But, surely, you can afford to buy a few homes? You don't have to keep touring, do you?"

Trini answered: "I want to be able to provide for all possible emergencies. I'd like to be in the position that, whatever went wrong, I'd have enough money. Right now, all I own personally — apart from some business property and the Dallas house (which is for my parents) — is a lot of clothes, and a '66 Cadillac convertible. I even rent my apartment in Hollywood. I'm in the market for a home in Beverly Hills."

Come on, I pursued him, you must be very rich if you never worked again you'd not starve."

"No I wouldn't. But I'm getting spoiled. I love luxury, and not because I think it's the thing to have. I love things like sitting around in a chauffeur driven car. I know it's not everybody's taste. Why a few days ago, in New York, I saw Louis Armstrong walking down the street!"

DAVID GRIFFITHS

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NEW STORIES DISC-TITLE AND TV DATES

THE Rolling Stones' next single will be another Mick Jagger-Keith Richard composition, "Painted Black". Decca release the single on May 13. The "B" side is also by Mick and Keith and titled "Long Long White".

The Stones perform the number on BBC-1's "Top Of The Pops" on May 12. Then ABC's "Thank Your Lucky Stars" (14)—May 15 in London—and Rediffusion's "Ready Steady Go" (27). The disc, which was recorded in RCA's Hollywood studios during the group's American visit in March, features a sitar on the "A" side. "Aftermath", which was released on April 8, shot straight to No. 4 last week's RM LP chart and has to date sold 180,000 stated manager Andrew Oldham this week 13. He is currently negotiating a tour and commencement of their first film for the Rolling Stones. It is unlikely, however, that the film work will begin much before this winter.

New Lind disc title

Bob Lind's next single—released on May 13—"Truly Truly Blues" which was originally planned as the "B" side. "Remember The Rain" was to have been the top side. "Elysive Butterfly" was made the "A" side in place of Cheryl's Going Home" after mammoth publicity by a Georgia radio station. Bob's first LP, "Don't Be Concerned" is issued by Philips on April 29.

SONNY & CHER ALBUM FROM POLYDOR

A Solomon Burke single and LP's from Sonny and Chery, Chris Kenner and Barbara Lewis are among the first releases on Atlantic in their new deal with Polydor. First out are Percy Sledge's "When A Man Loves A Woman" and the "Paul Jones" on May 6. Burke's single "I Feel A Sin Coming On" follows the next week (13) with Sam and Dave's "Hold On Im Comin". Sonny and Chery's second LP "The Wondrous World Of Sonny and Chery" is on the May LP release list with Chris Kenner's "Land Of 1000 Dances", Barbara Lewis' "It's My Party", Peter LaBelle and the Belles' "Over The Rainbow", Mose Allison's "Mose Alive" and Herbie Mann's "Monday Night At The Village Gate" and John Coltrane and Don Cherry's "Avant Garde".

DC5 MOBBED

The Dave Clark Five were mobbed when they arrived at Manila Airport last week for five concerts at the Araneta Coliseum. All but the first of the shows and will be seen by 188,000 people. When they return to England, the bill will carry Paul Light's "Pop Inn" (10), T.W.W.'s (20), ABC's "Lucky Stars" (21) and Rediffusion's "Five O'Clock Club" (24).

Stones on 'Stars'

The Rolling Stones headline "Thank Your Lucky Stars" on May 14 and make possibly their last appearance on the show which ABC-TV is dropping on June 25. The decision is partly due to the Musicians' Union's recent statement about turning on TV pop shows and possible consequences. Two pilot shows are being considered to replace "Stars" but neither would involve miming. Appearing with the Stones are Tom Jones and the Koobas. Manfred Mann stand as the previous week (7) with the Rockin' Berries and the Troas. Other "Stars" bookings include the Lovin' Spoonful (5) and Small Faces (21), Sandie Shaw and the Tony Jackson Group (28) and Chris Andrews (June 4).

VINCE HIT BANNED IN U.S.

Vince Hill's "Take Me To Your Heart Again" was withdrawn four days after being released to rave reviews in America. The reason given was that only the American lyrics are allowed to be sung in that country—Vince's are the English version. As a result, his projected promotional visit to the U.S. on May 11 has been postponed until the summer after the release of his "Heartaches" LP here in June. A new single is due on May 27. His forthcoming dates include BBC-Light's "Saturday Swings" (April 30), BBC's "Caroline" (May 13), "The Five O'Clock Show" (May 2) and Rediffusion's "Five O'Clock Club" (17).

DUSTY TO TOP BILL ON TARBUCK SHOW

Dusty Springfield has been slated for a bill-topping appearance on "Tarbucket At The Prince Of Wales" on May 8. She is also set for her first-ever TV series. "The Dusty Springfield Show" begins its weekly 30-minute run for six weeks on May 24. Top American and British stars will guest—George Shearing, the Ramsey Lewis Trio and the Four Freshmen are already booked. On May 3, she films "Hippodrome" for colour TV screening in America in the summer and later in black and white here on Rediffusion. Her new EP for June release will be "Heartbeat"—some side being entirely devoted to the Gloria Lynn song "You Don't Have To Say You Love Me" is released in America on May 6. Today (Thursday) she flies to Sweden for TV and radio work. While there, she will pre-record an insert for "Top Of The Pops" and "The Five O'Clock Club" on May 6.

BEATLES TO RECORD IN STATES?

The Beatles are likely to record during their American tour which begins in August—if satisfactory studios can be found in time. It is understood that Brian Epstein has been viewing a number of studios including some in Memphis, Tennessee. The Beatles open their trek on August 12 in Chicago and end with a concert in San Francisco on August 29. They will again play at New York's mammoth Shea Stadium (23) where they filmed last year. They also visit Detroit (13), Louisville (14), Washington (15), Philadelphia (16), Toronto (17), Boston (18), Memphis (19), Cincinnati (20), St. Louis (21), Seattle (22) and Los Angeles (28). In June the group visits Germany for three concerts then flies to Japan for shows at Tokyo Stadium from July 1.

SPOONFUL ROCK THE JOINT

Complete rockarama came to Blaises in Kensington in the shape of the Lovin' Spoonful. They produced half an hour of excellent sounds and proved to be about the best American group to visit England for a long time. John Sebastian was playing out hard and on "Day Dream", Steve Boone moved to the piano from his customary guitar. Joe Butler had announcing job from his drum stool and Zal Yanovsky used his powerful voice on some good rock shouters. "So Nice", "The Times To Come", "Did You Ever Have To Make Up Your Mind", "I Didn't Do It For Me", "I'm In The Mood On The Road Again", "Candy Man" and "Do You Believe In Magic" are the Lovin' Spoonful's which sent people like Brian Jones, Denny Laine, Viv Prince, Patrick Kerr, Chris Watts and Swedish pop singer Suzanne away raving.

The MAY issue of BEAT INSTRUMENTAL is on sale NOW

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PLACES & PAGES

- ACTION
April 29—Brixton Ram Jam, 30—Manchester University, May 1
1—Manchester Jigsaw, 6—Manor House Bluesville, 7—Cheltenham Blue Moon, 8—Hassocks Downs, 13—Newbury Ricki TK, 14—Brighton Cadillac, 15—Sheffield: Mojo, 17—Bristol Corn Exchange.
DAVE DEE, DOZZY, BEAKY, MICK AND TICH
April 29—Newcastle City Hall, 30—Ramsey Gaiey, May 3
Grays Civic Hall, 6—Leicester De Montfort Hall, 7—Paris Locomotive, 18—Stourbridge Town Hall, 19—Worthing Pier, 21—Manchester University, 23—Oxhey Community Centre, 27—Croydon Fairfield Hall, 28—Hackney in Crowd, 30—Lincoln.
KINKS
April 28—Nottingham Mecca, 29—Newcastle City Hall, May 1
—Bromley Court Hotel, 3—High Wycombe Town Hall, 6—Leicester De Montfort, 7—Amsterdam, 11—Eastbourne Winter Gardens, 12—Streatham Locarno, 13—Canterbury Kent University, 14—Stoke Golden Torch and King's Hall, 15—Birmingham Hippodrome.
KOOBAS
April 29—Eastbourne Continental, 30—Margate Dreamland
May 3—Rediffusion's "Five O'Clock Club", 8—ABC's "Lucky Stars", 11—T.W.W.'s "Now", 18—BBC-1's "Whole Scene Going".
MERSEYS
April 29—Ammanford Regal, 30—Wantage Town Hall May 2—Wolverhampton Top Rank, 5—Chersterfield Top Rank.
SMALL FACES
April 29—Coventry Matrix, 30—Southport Floral Hall, May 2
—Granada's "Scene At 6.30", 6—Rediffusion's "Ready Steady Go", 7—Wimborne Palace, 7—Manchester New Century Hall.
UNIT FOUR PLUS TWO
April 29—York University, 30—Worsley Civic Hall, May 7
—Canterbury Training College, 8—Taunton Kyber, 14—Ramsey Gaiey and "Saturday Club".
WHO
April 29—Soho Tiles, 30—Chelmsford Corn Exchange, May 3
—Malden Winter Gardens, 5—Kidderminster Town Hall.
YARDBIRDS
April 29—Manchester Faculty of Technology, 30—Dunstable California, May 3—Soho Marquee, 4—Southampton Top Rank and "Parade Of The Pops", 6—"Saturday Swings".

Dylan's U.S. smash to be rush-released

BOB DYLAN'S mammoth American smash "Rainy Day Women No. 12 and 35" is being rush-released by CBS on May 6. His current British single "One Of Us Must Know" entered the RM Top 50 after being issued three weeks ago. On the same day is Small Faces' "Hey Girl" which could give them their third Decca hit On Brunswick. Brenda Lee returns with "Too Little Time". Other May 6 releases include: RCA-Chet Atkins' "From Nashville With Love", the Mamas and the Pappas' "Monday Monday" and the MFL's "Night Time Girl". Brunswick—the Spoken-words' "Today's The Day". DECCA—the Sensations' "Look At My Baby" and Peter Adler's "I'm Gonna Turn My Life Around". LONDON—the Beatles' "You Better Come Home", Willie Mitchell's "Crazy Like A Fox". POLYDOR—Two's Company "Now That I Love You" and Diane Lancaster's "How I Need The Him". CBS—Paul Peck's "Pin The Tail On The Donkey" and the Candies' "Cold Winds". COLUMBIA—Mike Vickers' "Morgan" and the Times' "The Love We Know". PARLOPHONE—Ann Harris' "Will I Never Learn" and the Scaffold's "Two Day's Monday". HMV—the Impressions' "Too Slow", CAPITOL—Nancy Wilson's "Power Of Love", LIBERTY—Bobby Vee's "Run Like The Devil" and Tommy Sands' "The Statue". MGM—Hank Williams' "I'm So Lonesome I Could Cry". STATESIDE—James Carr's "You've Got My Mind Messed Up" and Little Richard's "Holy Mackerel". TAMLA—Junior Walker's "I'm A Road Runner". PHILIPS—Ronnie Carroll's "Wait For Me" and the Chicago Line's "Shimmy Shimmy Ko-Ko-Bo". MERCURY—the Kentuckians' "She Thinks I Still Care". EMI—TANA—Blaney, Dankworth's "Modesty Blues", Buffy St. Marie's "Timeless Love", Ed. E. Lynch's "Sad Songs" and Ken Kirrkham's "Ashamed". PVE—Kenny Ball's "Poor People of Paris", Jan Panters' "Scratch My Back", Patricia Kelly and the Hillons' "Carlingford Bay", Sandra Barry's "Stop! Thief" and Mally Page's "Life And Soul Of The Party". PVE INTERNATIONAL—Johnny Nash's "One More Time", CHESS—Ramsey Lewis Trio's "Hi-Heel Sneakers", Paris One And Two, VOGUE—Françoise Hardy's "This Little Heart", WARNER—Peter Paul and Mary's "Cruel War".

HOLLIES BOOKED FOR U.S. 'IN' CLUB

The Hollies have been booked for five days at the Trip, Hollywood's "In" place and now return to England nine days late—on May 5. They will spend May 15-15 cutting a new single for late May release, and putting the finishing touches to a July LP. On May 21 they begin a five-day TV, radio and cabaret stint in Copenhagen, moving on to Bremen (26-7) and two weeks in Swedish folk parks from May 28.



Inger Westring, 15, Bazarfrutaren 27, Farsta 7, Sweden. Stars — Stones, Donovan, P. J. Byrds, Animals, Joan Baez, The Who, Hobby and Interests — Clothes, Pop Music, clubs, mod boys and dancing. Wants a penpal from London.



Eva Barbořkova, 22, Prague 4, Křiž. Obrazkova 1059, Czechoslovakia. Stars — Mann's Group, Acker Bilk, Beatles, Frank Sinatra, Ella Fitzgerald, Aznavour. Hobby and Interests — Stamps, Records, Magazines, Books, Writing letters.

# READERS' CLUB



Billy Henderson, 21, 2/402 Victoria Road, Aston, Birmingham 6, Stars — Peter, Paul and Mary, Beatles, Mary Wells, Hobby and Interests — Listening to Peter, Paul and Mary, collecting Record Mirror, record charts.



Graham Brown, 12, 78 Heather Side Road, West Ewell, Epsom Surrey. Stars — Beatles, Walker Brothers, Animals, Sandie, Ringo. Hobby and Interests — Collecting records, Radio London, football.



Feiron Nelson, 15, 1 Bryony Road, Shepherds Bush, London, W12. Stars — The Who, Small Faces, Stones, Dave, Dee, Dozy, Beaky, Mick and Tich, Clubs, meeting up to date boys.



Rita Smith, 15, 6 Blount House, Maroon Street, Stepney, London, E14. Stars — The Who, Dylan, Animals, Byrds, Small Faces, George Formby, Moody Blues, Hobby and Interests — Art, Modern Dancing, buying clothes, films, Radio London.



Christine Fairbairn, 15, 14 North Road, Holloway, London, N7. Stars — Herries, Kinks, The Who, Them, Animals, Olla, Hobby and Interests — Dancing and having boy penfriends.



Christer Nyrrer, 18, Esningebrogatan 1517, Stockholm K, Sweden. Stars — Beatles, Peter and Gordon, Rolling Stones, Hobby and Interests — playing records, photography, Writing in English, answered with photo.



Rupert Michael Smith, 24, 11, Elmwood Close, Balsall Common, Coventry, Warwickshire. Stars — Bob Dylan, Buddy Holly, Acker Bilk, Sandie Shaw, Elvis Presley, Hobby and Interests — Entomology, travel, table tennis, records, girls, jazz.



Léo Lévy, 15, 27, Rue de l'Esmerine, Brussels 19, Belgium. Stars — Françoise Hardy, Marianne, Donovan, Sandie, Supremes, Stones, Hobby and Interests — Listening to Caroline/London, collecting of Françoise's records, and photos writing letters.

# LOVE

'Everything about Nancy and her Mother is love, love, love' says 'Boots' writer Lee Hazelwood

NANCY Sinatra is some dolly. I'm here to tell you. Shorter in fact than you'd think from pictures. Blonder, too. A chatty yet assured, dolly who shows the utmost patience in coping with questions which have been asked a few thousand times since she finally broke through with "Boots".

Questions like: "Are you mad about wearing boots?" "How many pair of boots have you got?" "How much do you pay for boots?" etc. etc. Not to mention the old permanent question about what it's like having a famous father.

For the record, let's get those boots out of the way first. Said Nancy: "I've got about fifteen pairs, pay about 75 dollars a pair for them. They're comfortable. And I was wearing them long before I made a record about them. My mother and I talked long about whether I'd have to wear boots when I arrived in London. I wanted to switch to high heels... mother said no. So I'm wearing boots".

Having a famous father: "No, he doesn't offer me advice or guide me. If I ASK for advice, then he's great. He helps a lot. But he believes in his family standing on their own feet, making their own way".

There were a hundred variations on these two KEY questions! So I sloped off and talked to Lee Hazelwood, the amiable, debonair young American who actually wrote "Boots". He'd also been co-composer of most of the Duane Eddy hits. A regular man-of-music, indeed.

## GIRL-NEXT-DOOR

Said he: "That chat about Nancy putting on a hard sort of approach in her singles... that was ME! I told her to forget about all the girl-next-door bit, that sort of image. But she's only acting a part. Look at her now! She's a typical girl next door. I tell you — Talk to Nancy and her mother and you soon realise they are incapable of hating anything. Everything about them is love, love, love".

"There seems nothing they don't like about the business. You hate things, I hate things — they just love it all! Get Nancy in the studios and I shout at her and tell her she's going wrong and she just shrugs it all off. But remember she had years and years trying to make it. People who talk about a famous family name — they forget all too soon that she's struggled and fought and tried her damndest to make the grade.

"We read some reviews about her new singles. Call it Boots Part Two — that was one. Well, look here. You sell three million of one sort of sound and record right round the world... you'd be crazy to chuck it all up and go for something really different. The next one, the third in line, that's gonna be the hardest. And it WILL be different.

"People judge any Sinatra by Frank. I know Frank well. But he's determined his daughter should make her own way in the world. It's been tough for Nancy, living down what people think she should live up to. People attack her for not having a really outstanding voice. Well, fine. People have their opinions. But Nancy has been doing a specific job on her single hits. You listen to her on her second LP and you'll find out just how good she is. The gimmick stage is over—she'll now go on just on her own individual talents.

"So far, she's rated more as a personality than a singer. But her turn will come.

"We work on these singles in the same way. I get together with my guitar. Then I sing it. I have a lousy voice. But Nancy gets to hear it, then Billy Strange is called in to make the arrangement. And we do the session. That bass bit on 'Boots' — it's an old jazz phrase. You can do these fractional notes on a bass, it's not having any frets. It's been done before, but not in a long time.

"That bass bit drew attention to my record. But it didn't make it sell so big all round the world. Nancy changes her own style a



NANCY SINATRA seen at her press reception at Pye Records last week (RM Pic.)

lot, but you have to stick to the same formula while establishing a talent on record.

"You know, Nancy is also a very good actress. She looks great in pictures. We sent out some pictures of her to the disc-jockeys. They flipped. This was the sex-appeal image, not the girl-next-door. So they wanted more pictures and they played the records. Didn't matter WHY they played the records — they got heard and so Nancy after waiting so long got a big hit".

Meanwhile, Nancy was going through another spell of questioning about 'a' boots and 'b' her father.

Said Lee Hazelwood: "You can tell she loves every minute of it. She was knocked out to be making her first visit to Britain. She's kinda open-eyed about the whole thing. As excited as a school-girl. Not that she looks like any school kid.

Nancy was originally training to be a typist/computer secretary. She didn't really fancy the life. Shoe business was the greater lure. Her first real appearance was way back in 1959 when she sang on a television programme along with her father and Elvis Presley. She's been with dad's Reprise Records since 1961 and her film debut was two years later in 'For Those Who Think Young'.

Said Nancy, very quietly: "I have to make my own way. I look after myself and I pay my own way. It's the only way to stay independent. But one day I'll marry again and have dozens of kids. There is a guy, but you'll not be getting his name from me. I'd give up most everything if I had a happy family of my own."

And Lee Hazelwood added, out of earshot: "See... she's really a girl-next-door, no matter what her image is right now on records. There's just nothing tough about her. I think she's going to impress a lot of people later on with her true singing talent."

And if I may say so, Lee Hazelwood is a character whose judgement I'd trust all along the line. Watch out for that new LP. And also watch out for a Record Mirror feature about Nancy in the recording studios for Pye in London.

PETER JONES.

# PAUL-'I THOUGHT I WAS A HAS-BEEN AT 19'



PAUL Simon is the composer of

21 songs, most of which have been put to work for him very profitably. In particular there's "Homeward Bound", which he rather dislikes except for the fact that it's sold three quarters of a million copies in the recording by Simon and Garfunkel, and "The Sound Of Silence", which was a world-wide hit for Simon and Garfunkel, except in Britain where it hardly sold at all but where The Bachelors have taken it into the charts long after the release of the composer's own version. The same sort of thing may be about to happen with "I Am A Rock" which Paul recorded, solo, in England, some months ago. Now a new Simon and Garfunkel version is just out in America but won't be released here because Paul has made a deal with Graham Nash for The Hollies to have a clear run in this country with their version.

Paul is small and shy and 22. The pop scene has brought him a lot of money very young and he admits to being bewildered by what's happened to him.

"It started when I was 15," he said on a brief visit to London. "Art Garfunkel and I had a hit record. We just took this idea to a record company, they released it—and there it was, a hit. No, I don't want to talk about it. It was fodder for mental couchs, I'm ashamed of it. Fortunately, we made it under another name. If I refreshed people's memories they might well remember the disc."

"Anyway, it made me a lot of money and I got enmeshed in pop values. I thought that having a pop hit was great status. I wanted to be adored by everybody. By the age of 19 I was very depressed. I thought I was over the

hill, washed up already. I'd peaked at 15."

Then it screwed up, I suppose, and realised it didn't really matter if I never had another hit. I took an interest in the Greenwich Village folk scene in New York, my home town. I talked, when I could get up the nerve, in line artists, such as Tom Paxton and Dave Van Ronk. I started trying to say something in my songs.

Art Garfunkel, who doesn't write songs, greatly encouraged Paul by praising and when necessary criticising. So did — and does — Paul's father, a remarkable man who worked as a professional bass player until he gave it up recently to study. Now, at 50, he is a graduate teacher of English literature at City University, New York.

Art and Paul do concerts in America two or three times a week, usually in Universities. The college circuit is ideal for us. We see audiences of several thousand, the microphone systems are at least fair to middling and there are no distractions. We can talk to those audiences and communicate. You see, Paul, such is the altho-way to stay independent. But one day I'll marry again and have dozens of kids. There is a guy, but you'll not be getting his name from me. I'd give up most everything if I had a happy family of my own."

There is hope of that rude arrogance (of the kind that makes some 'folksy' performers behave so offensively when not in a good mood). Mr. Simon, I don't like to hurt people's feelings. To 'dump' on people is easy. It's much more difficult to be nice. I try to be polite, though I don't say sufficient things just to help my public image. I think religion is a big hang-up. And if we feel like singing freedom songs in the South we sing them. I believe that love is the most important thing in the world."

As I said, Paul couldn't help wondering how long he will remain a popular entertainer. He says he loves to entertain people by stimulating their (and his) minds. Perhaps he will soon cease to find sufficient stimulation in songs. Or he may write better and better songs. But as soon as he feels able he's going to start writing books. Even at 22 I think I've got quite a lot to say. And just the physical act of sitting at a typewriter gives me an intense thrill.

What a lucky young man, wish I could say the same!

DAVID GRIFFITHS

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



RONNIE HAWKINS—his first hit "Forty Days" is included on this new Sue LP. Picture by courtesy of ABC Television from "Boy Meets Girls".

"The Sue Story Volume Two"—Sho' Know A Lot About Love—the Holly-wood Argyle; My Babe—Ron Holden; Little Bitty Pretty One—Thurston Harris; Hey Little Girl—Dee Clark; Hatti Malatti—Lee Diamond; Stay—Maurice Williams & the Zodiacs; Let The Good Times Roll—Shirley & Lee; La Bamba—Ritchie Valens; You Can't Sit Down—Parts 1 & 2—Phil Upchurch Combo; Tossin' & Turnin'—Bobby Lewis; I Like It Like That—Chris Kenner; Your Line Was Busy—Big Bob; Do You Want To Dance—Bobby Freeman; Baby Let Me Hold Your Hand—Professor Longhair; Forty Days—Ronnie Hawkins (Sue ILP 933). THIS must have been issued for people like me (NJ) who reminisce over dated American records. Apart from some terrible old corny rock tunes like "My Babe", "Hatti Malatti" and "Your Line Was Busy", everything else is great. Some of the best rock discs ever made are on here—"Do You Want To Dance" sounds less dated than all its revivals. However as Guy Stevens photograph seems to grow bigger with each "Sue Story" LP, I'm dreading volume three. ★★

# BIG BRASSY BACKINGS ON ELVIS' NEW LP



ELVIS in a scene from the UNITED ARTISTS picture "Frankie And Johnny". The album soundtrack is issued this month on RCA—as usual.

ELVIS PRESLEY "Frankie and Johnny"—Frankie and Johnny; Come Along; Petunia The Gardener's Daughter; Chesay; What Every Woman Lives For; Look Out Broadway; Beginner's Luck; Down By The Riverside and When The Saints Go Marching In; Shout It Out; Hard Luck; Please Don't Stop Loving Me; Everybody Come Aboard (RCA-Victor RD 7793).

A VERY rag-time album from Elvis. Brassy big backings and some vibrant songs, all from his latest film. Elvis fans will enjoy the vocals and trad fans will enjoy the backings. Some people might even think that Elvis has gone more versatile but it's only the backings. Really this is a very pleasing and enjoyable record. But it's somewhat puzzling when one looks at the meaning of the asterisk by the title track, "Frankie and Johnny". It reads—"Specially recorded for records".

PETE SEEGER: "God Bless The Grass"—CBS BPG 6248. THE distinctive Pete Seeger sounds, with gentle guitar or banjo, and some excellent folksy songs about man's relationship with the land, "Power and the Glory", "I Have A Rabbit", "Barbara Allen", "My Land Is A Good Land", are fine samples, but the main point is the exquisite phrasing and diction of the star. Specialist, but not terribly so. ★★

FRANKIE VAUGHAN: "Vaughan Favourites"—(Wing WL 1077). FRANKIE has always been happy singing to Wally Stott backing and this set proves the point. Songs include "Happy Go Lucky", "Sho-Shine Boy", "The Road To Dreamland", sold as ever with pugnacious showmanship. Vaughan addicts will find this a valuable cut-price addition. ★★

SANDY NELSON "Drums A Go Go" (Liberty LBY 3061). EVERYTHING seems to be going so well nowadays. Sandy Nelson, one of the better rock drummers, takes a selection of songs on the record, but they do come out into the open a bit more than on other instrumental sets. "Nature Boy" is played by sax, but there are other old stand-by tunes on here like "Woolly Bully" and "The Clapping Song". ★★

MARVIN GAYE "A Tribute To The Great Nat King Cole (Tamlam-Nelown TML 11022). SOMEHOW, Marvin manages to inject some of the typical Cole atmosphere into this LP. His sympathetic interpretations of some of the greatest of Nat's songs make you realise just how much he must have admired him. In plain language, "Nature Boy", "Mona Lisa" or "Send For Me". ★★

VARIOUS ARTISTS: "The New Wave In Jazz" (HMV CLP 1932). NEW wave? It's described as "new black music"—but exactly where is it so new? The point is that here Albert and Donald Ayler, John Coltrane, Grachan Moncur III, Bill Harris, Archie Shepp etc. set into new areas of expression, new feelings. No set tempo, no set modes of "speaking". It's all way-out. Probably too way-out for Britain. ★★

LIBBY MORRIS: "Ad-Libby"—RCA Victor RD 7789. THOSE who look on Libby as a rubber-faced comedienne pure and simple, especially "Simple", should hear this excellently outstanding album, recorded in RCA's New York studios. Dick Hyman handled the arrangements and conducted the orchestra, and the titles include "Roundabout", "Tess's Torch Song", "Other Side Of The Tracks", "My Own Personal Best of the now-famous "One Of Those Songs". This is a star performer of tremendous versatility. Do hear it. ★★

## rapid reviews

FROM the vibrant new musical "On The Level" comes the original cast recording on CBS BPG 70021. It's a swinging, happy affair that doubtless many people who see the show will want. But even if you don't see the show, it still makes enjoyable listening. Best tracks are "Deep Sleep", "Let's Make The Most Of Now" and "Nostalgia". From the film "The Silencers" comes the sound-track by Elmer Bernstein, it's Raucous, but swinging and there's a couple of good vocal tracks from Vikki Carr.

The late Richard Dimbleby has a collection of most of his important broadcasts together on Music For Pleasure MFP 1087. From the war-time comments to the light-hearted "Spaghetti Harvest" April Fool joke. That eloquent pianist Pepe Jaramillo has a collection of favourites in "Pepe On The Continental" blues piano work, simple and spellbinding. That's on Columbia SX 6636.

THE Best of the KINGSTON TRIO "Vol. 2" (Capitol T 2280) is simply another set of the boys' old-established classics, including "Reverend Mr. Black", "Ally Ally Oxen Free", "Scarlet Ribbons" etc., all delivered with flair and spirit. DAVE VAN RONK is admired by John Lennon for his blues-singing and shows why on "Sing The Blues" (Verve VLP 5007), because he doesn't stick rigidly to formulaic numbers. He has a splendidly historic collection of the Davis Group from 1948 to 1950, with J.J. and Kai very much in evidence. A jazz era in itself. Gospel music from the STAPLE SINGERS—"Freedom Highway" (Columbia SX 6633), with all the usual fervency and a marvellous "We Shall Overcome". Tenorist ARCHIE SHEPP works over four John Coltrane items in "Four For Trane" (HMV 3524) with so much savage attack and sense of drama that it almost hurts—a highly commended jazz release. ★★

VARIOUS ARTISTS: "The Soul And The Sea" (Fontana TL 5299).

THESE are original recordings of Pete Seeger, Woody Guthrie, Lee Mays and Peter Hawes, using authentic folk instruments and songs, all of an old-fashioned, honest readings. Seeger does "Ground Hog", "Coast Of Barbary", "Golden Vanity", "Blow Ye Wind", Guthrie is on "Blow The Man Down", "Hard, It Hard", "Ride An Old Paint", "House Of The Rising Sun". From Lee Mays "The Dodger Song", "State Of Arkansas", Peter Hawes sings "Away Rio", "Haul Away Joe". Songs not associated with the individual performers. ★★

VINCE GUARALDI "In Person" (Vocalion LAF 597).

M here through his original version of "Cast Your Fate To The Wind", but this album should quickly enhance his reputation. He's a jazz pianist of considerable merit and his light-fingered, deft style builds around a background of bass, drums, guitar and scratcher. Yet despite his technical excellence there's a lot of emotion contained in his work—he's certainly someone not to be underestimated as a competent pianist. A good record. ★★

BAJA MARIMBA BAND: "For Animals Only"—Pye Int. NPL 28070.

THE animals involved here are in the titles of songs. "How Much Is That Doggie", "Yellow Bird", etc. Based on the Marimba sound, this is pleasant enough listening, with a touch of humour and a general spirit of musically good humour. But not for the widest field. It's now, probably. Touches of trad jazz. ★★

LIBBY MORRIS: "Ad-Libby"—RCA Victor RD 7789.

THOSE who look on Libby as a rubber-faced comedienne pure and simple, especially "Simple", should hear this excellently outstanding album, recorded in RCA's New York studios. Dick Hyman handled the arrangements and conducted the orchestra, and the titles include "Roundabout", "Tess's Torch Song", "Other Side Of The Tracks", "My Own Personal Best of the now-famous "One Of Those Songs". This is a star performer of tremendous versatility. Do hear it. ★★

CHRISTIE: "Lightnin' Strikes"—ABC's Something There To Remind Me; Since I Fell For You; You've Got Your Troubles; If I Fell Love It Like A Heat Wave; Goin' Out Of My Head; Trapeze; Diary; Jungle; Cryin' In The Streets; Baby We Got To Run Away; Lightnin' Strikes (MGM 8008).

A multiplicity of tempi on this very good showcase of her diverse talents. On slow ballads, she shows considerable warmth and in tackling hits for other people show his inventive-ness. Must be a big seller, in fact. Well produced by Charles Cattelto. Lou is strongest on the ones where he's not drowned out by the girls, such as "Heat Wave", a light, airy voice, best on its own. But he's also an excitement-monger. Six of the numbers take second place here by Lou and his second writing partner Twyla Herbert. "If I Fell" is fine. ★★

THE BEACH BOYS: "Today"—Do You Wanna Dance; Good To My Baby; Don't Hurt My Little Sister; When I Grow Up; Help Me, Rhonda; Dance, Dance, Dance; Please Let Me Wonder; I'm So Young; Kiss Me Baby; She Knows Me Too Well; In The Back Of My Mind; Bull Session With The Big Daddy (Capitol T 2289).

MOST of this stuff has been released before, and it's an old-issue release from the States. But there's a different tape used on "Help Me Rhonda", and the last track on side two is a talkie "bull" which adds to the interest. Must garner sales, even if it doesn't really extend the Beach Boys' popularity. Specially noted by Dick Clark. ★★

THE BROCKER JACK McDUFF "The Concert McDuFF" (Stateline ST 10465).

RAUCHER an introvert album from Mr. McDuFF who plays organ extremely well. With Red Holloway on tenor sax, George Benson on guitar and Joe Dukes on drums, this hip jazz sound is rapidly catching on here. If only judging by the large number of his albums that are issued. ★★

THE SPRINGFIELDS: "Sing Again"—(Wing WL 1078).

NO, no reforming of the fantastic trio—but this is a fine selection of their older successes. Titles like "Black Hills of Dakota", "Silver Dollar", "Allentown Jail", "They Took John Away", "Dear Hearts and Gentle People"—all in that super-smooth, yet folksy, style. Souvenir value enormous. ★★

SHIRLEY BASSEY: "The Best Of Bassey"—(Wing WL 1079).

BEFORE Shirley moved to EMI she had a series of ferocious hits on which her whole reputation was built. Things like "Burn My Candle", "Night And Day", "Kiss Me Honey", "Fire Down Below", and they're all here. Tremendous power marks most of them—one notices how she has now learned to harness that power. ★★

ROGER MILLER: "Golden Hits" (Philips PL 7096).

MILLER has won just about every award in the book for this country-type music, with its personality and punch. These biggies are represented here, including the block-busting "Kings of the Road", along with a round dozen of his others. "Dang Me" is great. So is "One Dying And A Burying". Other tracks: Engine Engine In The Summer-time; You Can't Roller Skate In A Buffalo Herd; Do Wacka-Do; England Swines; Chug-a-Lug; Kansas City Star; Atta Boy Girl. It Just Happened That Way. ★★

SIMON AND GARFUNKEL "Sounds of Silence" (CBS BPG 62680).

THIS record was reviewed from an imported copy some weeks ago by Norman Jopling who gave it a three star review. It is now issued here in Britain and includes their hit "Homeward Bound" as well as "Sounds Of Silence". ★★

MARY WELLS "Love Songs To The Beatles"—He Loves You; All My Loving; Please Please Me; Do You Want To Know A Secret; Can't Buy Me Love; I Should Have Known Better; Help!; Eight Days A Week; And I Love Him; Ticket To Ride; Yesterday; I Saw Him Standing There (Stateside SL 1017).

MISS Mary Wells is a wee bit late on the Beatles song bandwagon. But nevertheless her ultra-cool renditions of these are quite acceptable if you haven't got the Beatles versions to listen to. She sings them OK, but the sleeve notes say that she is one of the Beatles' favourite singers. Well, she may have been when she recorded stuff like "You Beat Me To The Punch" but apart from the royalties, they probably won't like her any better for this. ★★

CHRIS FAHLOWE AND THE THUNDERBIRDS "Chris Fahlowe And The Thunderbirds"—Stormy Monday Blues (Part 1); Reelin' and Rockin' Just A Dream; Hey, Hey, Hey; Round Dog; Stormy Monday Blues (Part 2); What You Gonna Do; I Remember; Hey Bitty Bitty; Girl Trouble; Push - Push; Voodoo (Columbia SX 6934).

ANOTHER LP which wouldn't have been issued had it not been for the artist's success on another label. Some of this is quite good however, and certainly "Stormy Monday Blues" is most feelinful, if not, as it says on the sleeve, "one of the best R and B records ever made." OK stuff here but not as good as he's recording now. ★★

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

## rapid reviews

**TWO** useful versions of the same Continental song "While I Love" with English lyrics — by **KENNY DAMON** (Mercury 907) and punchy and dramatic **TONY PETERS** (Parlophone R 5449), who is more subdued but stylish. Public bar sounds from his-voiced **KIM CORDELL** on "Sweet Saturday Night" (Parlophone R 5440), a sing-along job. **ELMORE JAMES** has blues second-best on "I Need You", an atmospheric specialist item (Sue WI 4067). **PETER NELSON**, on "Don't Make Promises" (Eye Piccadilly 55314), does well enough softly and meaningfully — a good song. Good singing from **JERRY BUTLER** on "Just For You" (Sue WI 4069), a blues-tinted ballad of determined charm. **NANCY WILSON** fairly gallops through a short, sweet, high-styled version of "Power Of Love" (Capitol CL 15443). The **IMAGE** add to their status through the Carter-Lewis number "I Can't Stop Myself" (Parlophone R 5442), with a his-hauling arrangement. And some high-flying harmonies lift "I'll Get Over You" (Eye Mark EMS 1004), by the curiously titled **LOE 28**, smoothly presented. And "Sally Go Round The Roses" (Eye Piccadilly 55316) is a fair enough revival for the sweet tones of **DEE KING**. More soccer melodies from **VICTOR SILVESTER'S** orchestra and chorus on "The World Cup Waltz" (Columbia DB 7900), a predictable and danceable item of topicality. Nice country-styled sounds on a super-smooth ballad

from **LARRY CUNNINGHAM** (King 1034), who draws amiably through tuneful "The World You Left Behind". Who is the **MASKED PHANTOM?** — a pianist obviously on "These Clous Are Made For Waltzing" (Parlophone R 5437), a distinctive and catchy little novelty melody. Very stylish vocal job from so-talented **LORNE LESLEY** on "Somebody's Gonna Be Sorry" (Philips BF 1487), a building ballad with fine arrangement. The Mann-Well song "Mack Town" gets a fairly predictable treatment from **THE VOGUES** (King 1035), cleverly harmonised. Massive driving section sounds orchestrally from the wonderful **HANK MANCINI** orchestra on his "Turtles", a pile-driver of a number. Mostly guitar, but good all round instrumentation from the **VENTURES** on "Secret Agent Man" (Liberty LIB 316) — one that might easily click. **LOS MAYAS**, on "La Playa" (Eye Int. 25360) provide South American sounds, muffled percussive sounds, on a neat little melody. Another promising item from **TAWNY REED** (Eye 17078) and "You Can't Take It Away", a powerful ballad solo in cute little vocal tones. More teen talent from **DEANO**, the Cardiff teenager, and "Starlight, Starbright" (Columbia DB 7898) — a super confident performance, but not for the charts. And **TIFFANY SIMS** "Find Out What's Happening" (Parlophone R 5439) with a busy-busy vocal backing and double-tracking.



THE MINDBENDERS

### First time tips for Dee Dee Warwick, Miki Dallon and Episode Six. Follow-ups from the Mindbenders, Paul & Barry, the Truth, Lee Dorsey & come-back hits from Del Shannon, the Byrds and Craig Douglas

**DEL SHANNON:** The Big Hurt; I Got It Bad (Liberty 53864). Organ and a good song—originally done by Toni Fisher—and just about good enough to get Del back in the charts. It's not all that strong as a solo vocal performance, with the double-tracking and oohing chorus, but it could just make the grade. Sturdy beat. Flip, self-penned, is a chunky mid-tempo beat. **TOP FIFTY TIP**

**LEE DORSEY:** Confusion, Neighbour's Daughter (Stateside SS 506). Typical sort of treatment from Lee on a bouncing, rolling, vocal group-backed item. A bit repetitious in concept, but it has a crowd-you appeal which could see him back in the charts. Nothing particularly ambitious. Some will prefer the well-performed flip. **TOP FIFTY TIP**

**EPISODE SIX:** I Hear Trumpets Blow; True Love Is Funny (That Way) (Eye 17111). British version of the Tokens' treatment, with the trumpeting style created vocally and a neat backbeat. It's certainly a good hit song and somebody must get a chart entry with it. Flip is O.K., but nowhere near as strong. **TOP FIFTY TIP**

**CRAIG DOUGLAS:** I'm On The Outside Looking In; Knock On Any Door (Fontana TF 690). Good performance on this old hit, starting with expressive gentleness and building with a lot of professional know-how. Special credit to producer J. J. Jackson for a stirring backing job. A lovely melody, good lyrics — strong material. Flip is a more lively mid-tempo beater, with another good arrangement. **TOP FIFTY TIP**



PAUL AND BARRY RYAN

**THE MINDBENDERS:** Can't Live With You, Can't Live Without You; One Fine Day (Fontana TF 697). Not so immediately catchy as their last, but a quality song with some excellent lyrics. The boys go for straightforward harmony and the backing track is urgent and self-contained. Nice lead guitar. It'll get plays so must be a big hit right now. Goffin-King flip is almost as good. **TOP FIFTY TIP**

**THE BYRDS:** Eight Miles High; Why (CBS 202667). Odd mixture of musical styles here, with a prolonged instrumental introduction then some soft-edged vocal work. Some isn't a knock-out but the originality of style and the actual performance should see it into the charts — anyway it's big in the States. Flip is pacier, most routine, but again performed with zest. **TOP FIFTY TIP**

**THE TRUTH:** I Go To Sleep; Baby You've Got It (Eye 17095). Good follow-up to "Grip", this Kink Ray Davies song. Piano opening, then it moves into a rather reminiscent melodic sequence. But the boys sing with a hauntingly efficient style, with a driving rhythm section. Gets quite emotional later on. Should be a sizeable success. **TOP FIFTY TIP**

**TONY JACKSON:** Never Leave Your Baby's Side; I'm The One She Really Thinks A Lot Of (CBS 202969). This really is a great sound, big-band backing, stacks of drive and vocally impressive — could easily be a hit. Commended without reservation. **TOP FIFTY TIP**

**KAROL KEYES:** A Fool In Love; The Good Love, The Bad Love (Columbia DB 7899). Commended for verve and personality, with young Karol in confident form on an oldie. **TOP FIFTY TIP**



**BOBBY VEE:** Run Like The Devil; Take A Look Around Me (Liberty 55828). Jack Nietzsche gives Bobby a bigger-than-usual touch of the dramas — almost in the Pitney style. Good words and commercial. **TOP FIFTY TIP**


**DIONNE WARWICK:** Message To Michael; Here Where There Is Love (Eye Int. 25368). Revised version of an oldie (used to be Martha) and Dionne's sensitive, jerky, warm interpretation of the Bacharach-David song is strong enough to click, despite her recent lost form. **TOP FIFTY TIP**

**PAUL AND BARRY RYAN:** I Love Her; Gotta Go Out To Work (Decca F 1291). Ivor Raynolds production on the boys' best yet. Judged as a professional reading. Good song (Raynolds, Callender) and a rather restrained harmonic job. Builds well and achieves some unusual effects. Flip is faster and also commended. **TOP FIFTY TIP**

**MIKI DALLON:** Cheat And Lie; I'm Gonna Find A Cave (Strike JH 386). Lots of action already on this one — a likely big hit. Hoarse-voiced Miki sings out with great style on a self-penned song. Atmospheric and emotional, with neat blend of orchestra and chorus. A very commercial production. Flip ripples along well, but not so strongly. **TOP FIFTY TIP**

**DEE DEE WARWICK:** Lover's Charm; Worth Every Tear I Cry (Mercury MF 909). A lovely, organ-backed, love song, sung so stylishly that it should do well in the charts — Dee Dee's personal appearances will help. Occasionally it rambles off the track, but it's a beautifully handled performance, crystal-clear and with fine string sections. Flip is more boisterous and also well, very well, sung. **TOP FIFTY TIP**





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

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The Tony Hall Column



# Tony talks about the Stones, Ravi Shankar, some new discs, and the M.F.Q. . . .

● Andrew Oldham has turned certain sections of London's late-night music scene upside down this week. How? By bringing back from New York an LP called "Mrs. Miller's Greatest Hits". America's Mrs. M. is simply unbelievable. She "sings" (?) recent hits like "Lover's Concerto", "Let's Hang On" and "Downtown" (which has some wild whistling on it that's just too much!) in a manner that defies description. She's in her 50s. Has a contralto-type, full-vibrato voice. Absolutely no sense of time whatever. In small doses this is the funniest thing I've heard in years. Wonder if Capitol will issue it here? Over to you, EMI.

● Talking of Andrew, I see there's been quite controversial reaction to the Stones' new LP, "Aftermath". I gather that their earlier fans don't dig it. Not enough raving, they say. My own reaction? To be very honest with you—and with Andrew—it's the first Stones' album I've ever wanted to play repeatedly for pleasure. Much more thought has been put into the "Aftermath" tracks than on any of their previous LPs. The continued improvement in the Jagger-Richard compositions is quite amazing. My favourite? "Lady Jane". I think. But "Mother's Little Helper" has very cute lyrics. I also dig "Stupid Girl", "Under My Thumb" (which would make an excellent single for some American coloured singer), "It's Not Easy" and "I Am Waiting". And the eleven-minute "Goin' Home" really creates a mood. I shouldn't be at all surprised if we don't get a spate of single "covers" of the songs, which will be a great compliment to Mick and Keith!

● A fascinating forthcoming release is by the Modern Folk Quartet. They were once with Warner Brothers. Then Phil Spector signed them. Spent nights recording them. But didn't issue anything. Now Jack Nitzsche has produced these sides for Dunhill. The 'A' song is called "Night Time Girl". It incorporates so many of the Indian sounds and rhythms we've been raving about for so long. And there's a strong Jewish flavour, too. In fact, the melody is a little "Hava Nagila"-esque at times. Don't know if it'll sell. Possibly too unconventional. Didn't even do too well in California. But it's extremely interesting. So listen out for it.

● While we're on the subject of Indian influences, Terry Brown of Philips was justifiably upset that his label's two Ravi Shankar albums were omitted from the caption under the recent RM picture of the master. So, to put the record straight, try "India's Master Musician" (Philips TL 5253) and "Portrait of a Genius" (TL 5285). The latter also features the fine flutework of jazzman Paul Horn.

● I returned from France to find stacks of new releases. Still haven't got around to hearing them all. But here's a word or two about a few. ★ The Beach Boys' "Sloop John B" (Capitol): a much better indication of the direction in which they are going than the recent "Barbara Ann". Delighted to see it's selling well already. Lots of good sounds on it.

★ The Righteous Brothers' "Soul and Inspiration" (Verve): In the "That Lovin' Feelin'" tradition, of course. Great. But not quite such an emotional experience as "Feelin'". Can't help thinking that if Phil Spector had made it, there'd have been just that little extra something.

★ Roy Orbison's "Shotgun Wedding" (Island): I've had lots of letters in the past about this one. Down-to-earth, rather dated-sounding. But definitely very commercial. Shouldn't be at all surprised if it isn't a monster seller. Good for Island/Sue.

★ The Temptations' "Get Ready" (Tama-Motown): a change of pace from their "My Girl"—"It's Growin'!"—"Since I Lost My Baby" groove. This is a real brawler. More on a Four Tops kick. I prefer their early easy-tempo things.

● Whenever space permits—and the records are right—we'll recommend an early-hours, volume-ripping special. Maybe one you've overlooked. Or never even heard. So this week, dig out the Beach Boys' "I Get Around" (Capitol)... and play the flip side, "Tite's" "Don't Worry 'Bout Me". It's a knockout!

● A word of praise for former TMSA president Dave Godin's new magazine, "Rhythm and Soul, U.S.A.". The first issue contains lengthy illustrated features on Irma Thomas, Nina Simone, Wilson Pickett and someone I dig very much, Billy Stewart. How can you get a copy? Join Dave's Friends of American Rhythm and Blues Society (FARBS), 139 Church Road, Bexleyheath, Kent. His totally unselfish and often completely uncommercial contributions to "The Cause" deserve the support of RM readers.



**B**ELIEVING that the very topmost in musical attractions should be presented in Record Mirror, I present for your education and education the Bonzo Dog Doo-Dah Band, an outfit guaranteed to be the rage of society, or alternatively incur the rage of society. There is, I'm told, Vivian Stanshall, vocalist whose amazing postures, winking and strutting serve only to conceal a singularly beastly voice. Neil Innes, back pianist, who also plays harmonium, zong and The Fool. There is Sam Spoons, alias Martin Ash, who plays spoons — his Cutlery Acrobatics are truly inspiring. Hairy Rodney Slater plays alto, Swanee Whistle and The Fool. Lunatic Roger Speare plays clarinet, curved soprano, bass sax, musical clock and The Fool. Leon Williams is the "peacock" of the aggregation, plays Speaking Trumpet and The Fool. Raymond Lewitt, of flashing eyes and white arms, plays tuba and The Fool. Handsome John Parry is the eye-catcher... chest 44 in., bicep 16 in., further details sent under plain wrapper. Vernon Dudley Boney Nowell is the musical ouicast, playing only one instrument (banjo). Plus The Fool. The boys, recording for EMI on "My Brother ouicast, playing only one instrument (banjo). Plus The Fool. The boys, recording for EMI on "My Brother Makes the Notes For The Talkies", prefer to be known as "Mephistophelean engines of pleasure." Nuff said.

## names & faces

by PETER JONES

### EPISODE SIX



Five boys and one girl make up Episode Six, out now with a highly-touted version of "I Hear Trampets Blow", a British cover on a hit potent song. The girl is Sheila Carter-Dimmock, who plays organ and singer and cute. Her brother Graham is a six-foot singer-suitarist. And the others are Roger Glover (bass, guitar, harmonica); Ian Gillan (tall, outspoken, high-humoured); Harvey Shield, blues-orientated drummer; Tony Barcham, lead guitarist and sometime organist. They say they're a truly democratic group, taking casting votes on any subject, but with Graham as president and spokesman. They have been doing well in London clubs, strive hard for originality.

### THE TROGS



Weird sounds and crazy musical ideas attracted ace recording manager Larry Pace to the Troglodytes, now known as the Trogs and tipped for the charts through their Fontana recording of "Wild Thing". At the original session for this off-beat single were Alexsai, Jack Nitzsche, Mick Jagger and Bob Lind, who offered happy words of praise for the four-strong group. The group actually includes a Presley—Rex Presley, who sings, plays ocarina and tambourine. Lead guitarist is Chris Britton, who also sings. On bass is Peter Lawrence. Staples and the drummer is Ronnie Bond. It's a record full of insinuation and innuendo and strangeness. Just give it a spin, see what I mean?

### KIM DAVIS



From sweet shop to stardom is the path which 19-year-old Kim Davis hopes to tread. At the moment she is in the enviable position of appearing on the Roy Orbison-Walker Brothers' Tour, and has just cut her second record with top recording manager Mike Smith. Kim and her backing group, The Del 5, are all from Newcastle-on-Tyne, where they met their manager Ray Grehan, ex-manager of The Animals—another great Geordie group! Ray Grehan signed Kim and the group with the Chris Wainwright Agency in Doncaster, and Acuff-Rose Music in London who secured them the tour and TV shows including the Rediffusion Tom Jones Show.

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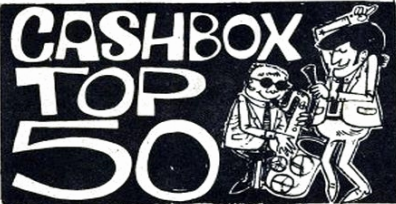
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# RECORD MIRROR CHARTS PAGE



AIR MAILED FROM NEW YORK

- |  |   |
|--|---|
| 1 GOOD LOVIN*<br>2 (6) Young Rascals (Atlantic)                          | 26 LITTLE LATIN LUPE LU*<br>16 (6) Mitch Ryder and the Detroit Wheels (New Voice)     |
| 2 MONDAY-MONDAY<br>6 (5) The Mamas & Papas (Dunhill)                     | 27 JOHNNY*<br>19 (6) Elvis Presley (RCA)  |
| 3 (YOU'RE MY) SOUL AND INSPIRATION*<br>1 (7) Righteous Brothers (Verve)  | 28 A GROOVY KIND OF LOVE*<br>— (3) The Mindbenders (Fontana)                          |
| 4 SECRET AGENT MAN*<br>4 (6) Johnny Rivers (Imperial)                    | 29 NOWHERE MAN*<br>20 (9) Beatles (Capitol)   |
| 5 KICKS*<br>5 (6) Paul Revere and the Raiders (Columbia)                 | 30 CALIFORNIA DREAMIN*<br>22 (14) Mamas and Papas (Dunhill)                           |
| 6 SLOOP JOHN B.*<br>12 (4) Beach Boys (Capitol)                          | 31 NOTHING'S TOO GOOD FOR MY BABY<br>21 (6) Stevie Wonder (Tama)                      |
| 7 TIME WON'T LET ME<br>6 (8) Outsiders (Capitol)                         | 32 SPANISH FLEA*<br>21 (6) Herb Alpert and the Tijuana Brass (A & M)                  |
| 8 BANG BANG*<br>2 (7) Cher (Imperial)                                    | 33 634-5789*<br>25 (10) Wilson Pickett (Atlantic)                                     |
| 9 LEANING ON THE LAMPPOST<br>19 (5) Herman's Hermits (G.M.G.)            | 34 THIS OLD HEART OF MINE*<br>26 (8) Isley Brothers (Tama)                            |
| 10 GLORIA*<br>12 (5) Shadows Of The Knight (Dunwich)                     | 35 THE 'A' TEAM<br>37 (2) S. Sgt. Barry Sadler (RCA)                                  |
| 11 I'M SO LONESOME I COULD CRY<br>9 (8) B. J. Thomas (Scepter)           | 36 WHAT NOW MY LOVE<br>29 (7) Herb Alpert and the Tijuana Brass (A & M)               |
| 12 RAINY DAY WOMEN NUMBERS 12 and 25<br>17 (2) Bob Dylan (Columbia)      | 37 CARE OF YOU*<br>32 (9) Vogues (Co. & Co.)  |
| 13 TRY TOO HARD*<br>22 (4) Dave Clark (Roi)                              | 38 SUN AIN'T GONNA SHINE*<br>— (1) Walker Bros. (Smash)                               |
| 14 SHAPES OF THINGS*<br>17 (5) Yardbirds (Epic)                          | 39 THE PHOENIX LOVE THEME<br>43 (8) The Righteous Brothers (Dunhill)                  |
| 15 A SIGN OF THE TIMES*<br>12 (6) Petula Clark (Warner Bros.)            | 40 LET'S START ALL OVER AGAIN<br>39 (2) Ronnie Dove (Diamond)                         |
| 16 DAYDREAM<br>18 (9) Lovin' Spoonful (Kama Sutra)                       | 41 I'LL TAKE GOOD CARE OF YOU*<br>44 (2) Garnett Mimms (United Artists)               |
| 17 SOMEWHERE*<br>18 (5) Lon Harry (Decca)                                | 42 CAROLINE NO*<br>45 (2) Brian Wilson (Capitol)                                      |
| 18 EIGHT MILES HIGH*<br>24 (3) The Byrds (Columbia)                      | 43 THINK I'LL GO SOMEWHERE AND CRUISE MYSELF TO SLEEP*<br>33 (6) Al Martino (Capitol) |
| 19 THE BALLAD OF THE GREEN HERETS*<br>13 (12) S. Sgt. Barry Sadler (RCA) | 44 I HEAR TRUMPETS BLOW*<br>40 (4) Tokens (B. T. Puppy)                               |
| 20 HOW DOES THAT GRAB YOU DARLING*<br>21 (3) Nancy Sinatra (Reprise)     | 45 SATISFACTION*<br>46 (6) Otis Redding (Vot)   |
| 21 WHEN A MAN LOVES A WOMAN<br>35 (2) Roy Orbison (Atlantic)             | 47 ITCHING IN MY HEART<br>— (1) Supremes (Motown)                                     |
| 22 MESSAGE TO MICHAEL*<br>24 (2) Dionne Warwick (Scepter)                | 48 TILL THE END OF THE DAY*<br>— (4) Kinks (Reprise)                                  |
| 23 RHAPSODY IN THE RAIN*<br>28 (5) Lou Christie (MGM)                    | 49 PEACHES ON A CHERRY TREE<br>49 (2) Just Us (Colpix)                                |
| 24 19TH NERVOUS BREAKDOWN*<br>14 (10) Rolling Stones (London)            | 50 SHE BLEW A GOOD THING*<br>— (1) Poets (Symbol)                                     |
| 25 TOGETHER AGAIN*<br>30 (4) Ray Charles (ABC)                           | 51 HISTORY REPEATS ITSELF<br>— (1) Buddy Starcher (Boone)                             |

\*An asterisk denotes record released in Britain.

BUBBLING UNDER  
Backstage—Gene Pitney (Musicor)  
Go: My Mojo Working—Jimmy Smith (Verve)  
Helpless—Kim Weston (Gordy)  
Love Me With All Your Heart—Bachelors (London)  
I'm Coming Home Cindy—Trini Lopez (Reprise)  
Young Love—Lesley Gore (Mercury)  
Road Runner—Jr. Walker (Soul)  
Tippy Toeing—Harden Trio (Columbia)  
It's A Man's Man's Man's World—James Brown (King)  
Please Don't Stop Loving Me—Elvis Presley (RCA-Victor)

## TOP L.P.'s

- AFTERMATH  
4 Rolling Stones (Decca)
- SOUND OF MUSIC  
1 Soundtrack (RCA)
- RUBBER SOUL  
2 Beatles (Parlophone)
- TAKE IT EASY WITH THE WALKER BROTHERS  
3 Walker Brothers (Philips)
- MARY POPPINS  
5 Soundtrack (HMV)
- GOING PLACES  
6 Herb Alpert (Decca)
- MANTOVANI MAGIC  
11 Mantovani (Decca)
- BYE BYE BLUES  
7 Bert Kaempfert (Polydor)
- THE MOST OF THE ANIMALS  
14 The Animals (Columbia)
- MY NAME IS BARBRA, TWO  
12 Barbra Streisand
- BEACH BOYS TODAY  
15 Beach Boys (Capitol)
- BEACH BOYS' PARTY  
9 Beach Boys (Capitol)
- THE SECOND ALBUM  
10 Spencer Davis Group (Fontana)
- OTIS BLUE  
8 Otis Redding (Atlantic)
- SOLID GOLD SOUL  
19 Tony Bennett (CBS)
- 13 VARIOUS ARTISTS (Atlantic)
- A STRING OF TONY'S HITS  
15 Tony Bennett (CBS)
- A MAN AND HIS MUSIC  
18 Frank Sinatra (Reprise)
- THE ORBISON WAY  
21 Roy Orbison (London)
- ALMOST THERE  
17 Andy Williams (CBS)
- ROOTS  
25 Nancy Sinatra (Reprise)
- SOUND OF SILENCE  
20 Simon and Garfunkel (CBS)

## 22 WHIPPED CREAM AND OTHER DELIGHTS

- 23 WORLD OF OUR OWN  
22 Seekers (Columbia)
- 24 TURN-TURN-TURN  
16 The Byrds (CBS)
- 25 FAREWELL ANGELINA  
20 Joan Baez (Fontana)
- FRANKIE AND JOHNNY  
— Elvis Presley (RCA)
- 27 ISN'T GRAND BOYS  
27 The Clancy Brothers (CBS)
- 28 JOAN BAEZ IN CONCERT No. 5  
24 Joan Baez (Fontana)
- FUNNY GIRL  
— Soundtrack (Capitol)
- GREAT SONGS FROM MY FAIR LADY, ETC.  
— Andy Williams (CBS)

## TOP E.P.'s

- 1 YESTERDAY  
1 Beatles (Parlophone)
- 2 THE SEEKERS  
4 The Seekers (Columbia)
- 3 WITH GOD ON OUR SIDE  
2 Joan Baez (Fontana)
- 4 MACHINES  
6 Manfred Mann (HMV)
- 5 BEATLES MILLION SELLERS  
2 Beatles (Parlophone)
- 6 A THREE WHEELS ON MY WAGON  
2 New Christy Minstrels (CBS)
- 7 I'M LIVING WITHOUT YOUR LOVING  
9 Manfred Mann (HMV)
- 8 YOU PUT THE HURT ON ME  
10 Spencer Davis Group (Fontana)
- 9 MY MAN  
— Barbra Streisand (CBS)
- 10 KWYET KINKS  
7 The Kinks (Pye)

## 15 YEARS AGO

- 1 BLUE MOON  
2 Marcell
- 2 YOU'RE DRIVING ME CRAZY  
1 Temperance Seven
- 3 WOODEN HEART  
2 Elvis Presley
- 4 DON'T TREAT ME LIKE A CHILD  
4 Helen Shapiro
- 5 ON THE REBOUND  
5 Floyd Cramer
- 6 MORE THAN I CAN SAY  
15 Bobby Vee
- 7 RUNAWAY  
— Jerry Lee Lewis
- 8 THEME FROM DIXIE  
7 Diane Eddy
- 9 THE FRIGHTENED CITY  
— The Shadows
- 10 A HUNDRED POUNDS OF CLAY  
7 Craig Douglas
- 11 WARPAINT  
6 Brook Brothers
- 12 AFRICAN WALTZ  
11 Johnny Dankworth
- 13 WHAT'D I SAY  
12 (5) Roy Orbison (Decca)
- 14 EASY GOING ME  
15 Adam Faith
- 15 ARE YOU SURE  
12 The Allisons
- 16 LITTLE BOY SAD  
12 Johnny Burnette
- 17 GEE WHIZ IT'S YOU  
9 Cliff Richard
- 18 HAVE A DRINK ON ME  
— Lennie Hayton
- 19 LAZY RIVER  
16 Bobby Darin
- 20 EXODUS  
17 Ferrante and Teicher



NATIONAL CHART COMPILED BY THE RECORD RETAILER.

- |  |   |
|--|---|
| 1 YOU DON'T HAVE TO SAY YOU LOVE ME<br>2 (2) Dusty Springfield (Philips) | 26 YOU WON'T BE LEAVIN'<br>20 (6) Herman's Hermits (Columbia)       |
| 2 PRETTY FLAMINGO<br>22 (2) Manfred Mann (HMV)                           | 27 WALKIN' MY CAT NAMED DOG<br>18 (8) Norma Tanega (Stateside)      |
| 3 SOMEBODY HELP ME<br>1 (4) Spencer Davis Group (Fontana)                | 28 SHOTGUN WEDDING<br>45 (2) Roy C. (Island)                        |
| 4 BANG, BANG<br>4 (5) Cher (Liberty)                                     | 29 SHAPES OF THINGS<br>15 (5) Yardbirds (Columbia)                  |
| 5 HOLD TIGHT<br>4 (9) Dave Dee, Dozy, Beaky, Mick and Tich (Fontana)     | 30 HIGHWAY CODE<br>54 (2) The Master Singers (Parlophone)           |
| 6 DAY DREAM<br>17 (3) The Lovin' Spoonful (Decca)                        | 31 TWINKLE TOES<br>29 (4) Roy Orbison (London)                      |
| 7 SOUND OF SILENCE<br>3 (7) Bachelors (Decca)                            | 32 COMMUNICATION<br>41 (2) David McCallum (Capitol)                 |
| 8 PIED PIPER<br>10 (2) Crispian St. Peters (Decca)                       | 33 I FOUGHT THE LAW<br>46 (2) Bobby Fuller Four (London)            |
| 9 I PUT A SPELL ON YOU<br>9 (5) Alan Price (Decca)                       | 34 PLEASE STAY<br>31 (5) Cryin'-Shames (Decca)                      |
| 10 ALFIE<br>12 (5) Cilla Black (Parlophone)                              | 35 ONE OF US MUST KNOW<br>42 (1) Bob Dylan (CBS)                    |
| 11 SUBSTITUTE<br>8 (8) Who (Reaction)                                    | 36 A LEGAL MATTER<br>35 (6) The Who (Brunswick)                     |
| 12 HOMEWARD BOUND<br>15 (6) Simon and Garfunkel (CBS)                    | 37 HOW DOES THAT GRAB YOU DARLIN*<br>— (1) Nancy Sinatra (Reprise)  |
| 13 SLOOP JOHN B.<br>36 (2) Beach Boys (Capitol)                          | 38 TAKE IT OR LEAVE IT<br>47 (2) Searchers (Pye)                    |
| 14 THE SUN AIN'T GONNA SHINE ANYMORE<br>7 (9) Walker Bros. (Philips)     | 39 THESE BOOTS ARE MADE FOR WALKIN*<br>25 (10) Hollies (Parlophone) |
| 15 SOMEDAY ONE DAY<br>14 (6) Seekers (Columbia)                          | 40 COME ON HOME<br>46 (2) Wayne Fontana (Fontana)                   |
| 16 ELUSIVE BUTTERFLY<br>5 (7) Val Doonican (Decca)                       | 41 I CAN'T GET NO SATISFACTION<br>38 (4) Otis Redding (Atlantic)    |
| 17 MAKE THE WORLD GO AWAY<br>16 (11) Eddie Arnold (RCA)                  | 42 I CAN'T LET GO<br>25 (10) Hollies (Parlophone)                   |
| 18 BLUE THURNS TO GREY<br>15 (15) Cliff Richard (Columbia)               | 43 WHAT NOW MY LOVE<br>24 (11) Sonny and Cher (Atlantic)            |
| 19 SUPERGIRL<br>24 (6) Graham Bonney (Columbia)                          | 44 SOMETHING ON MY MIND<br>— (1) Chris Andrews (Decca)              |
| 20 DEDICATED FOLLOWER OF FASHION<br>17 (9) Kinks (Pye)                   | 45 RHAPSODY IN THE RAIN<br>— (1) Lou Christie (MGM)                 |
| 21 THAT'S NICE<br>21 (4) Neil Christian (Strike)                         | 46 HOMEWARD BOUND<br>44 (2) The Quiet Eye (Parlophone)              |
| 22 ELUSIVE BUTTERFLY<br>11 (7) Bob Lind (Fontana)                        | 47 THIS OLD HEART OF MINE<br>— (1) The Isley Bros. (Tama)           |
| 23 FRANKIE AND JOHNNY<br>22 (4) Elvis Presley (RCA)                      | 48 GOT MY MOJO WORKING<br>— (1) Jimmy Smith (Verve)                 |
| 24 BALLAD OF THE GREEN BERETS<br>25 (6) Staff Sgt. Barry Sadler (RCA)    | 49 CALIFORNIA DREAMIN*<br>— (1) Mamas and Papas (RCA)               |
| 25 SOUL AND INSPIRATION<br>22 (2) The Righteous Brothers (Verve)         | 50 SORROW<br>— (1) Merseys (Fontana)                                |

\*A blue dot denotes new entry.

BUBBLING UNDER  
Ain't That A Groove—James Brown (Pye International)  
The Big Hurt—Del Shannon (Liberty)  
Bo Dudley—Peter Cook and Dudley Moore (Decca)  
I'm Coming Home Cindy—Trini Lopez (Reprise)  
Hard Day's Night—Ramsey Lewis Trio (Chess)  
I Feel A Cry Coming On—Hank Locklin (RCA-Victor)  
Let's Run For Cover—Zoot Money (Columbia)  
Little Latin Lupe Lu—Mitch Ryder (Stateside)  
Memories Are Made of This—Drifter (Atlantic)  
Summertime Blues—Eddie Cochran (Liberty)

## BRITAIN'S TOP R & B SINGLES

- 1 SHOTGUN WEDDING  
1 Roy 'C' (Island 272)
- 2 YOU CAN'T SIT DOWN  
2 Phil Upchurch Combo (Sue W1 4055)
- 3 GET READY  
2 The Temptations (Tama-Motown 557)
- 4 THIS OLD HEART OF MINE  
2 Isley Brothers (Tama-Motown 555)
- 5 I'LL TAKE GOOD CARE OF YOU  
7 Garnett Mimms (United Artists 390)
- 6 TIED OF BEING LONELY  
9 Sharpees (Stateside 485)
- 7 GOT MY MOJO WORKING  
11 Jimmy Smith (Verve 530)
- 8 SOOKIE, SOOKIE  
7 Don Covay (Atlantic 4078)
- 9 IN THE MIDNIGHT HOUR  
12 Little Mae and the Boss Sounds (Atlantic—imported)
- 10 PHILLY DOG  
15 Markeys (Atlantic 4079)

- 11 JUST FOR YOU  
16 Jerry Butler (Sue 4069)
- 12 SATISFACTION  
6 Otis Redding (Atlantic 4080)
- 13 SHAKE ME, WAKE ME  
8 Four Tops (Tama-Motown 553)
- 14 AIN'T THAT A GROOVE  
— James Brown (Pye International 7N25367)
- 15 I'M JUST A FOOL FOR YOU  
17 Gene Chandler (Stateside 390)
- 16 ONE MORE HEARTACHE  
11 Marvin Gaye (Tama-Motown 552)
- 17 THE LOVE YOU SAVE  
10 Joe Tex (Atlantic 4081)
- 18 I GOT YOU (I FEEL GOOD)  
11 James Brown (Pye 23250)
- 19 634 - 5789  
15 Wilson Pickett (Atlantic 4072)
- 20 SMOKEY JOE'S LA LA  
25 George Rene Combo (Atlantic 4076)

## BRITAIN'S TOP R & B ALBUMS

- 1 SOLID GOLD SOUL  
1 Various Artists (Atlantic 5948)
- 2 THE SUE STORY  
Vol. 2  
3 Various Artists (Sue 933)
- 3 OTIS BLUE  
2 Otis Redding (Atlantic 5041)
- 4 FOUR TOPS SECOND ALBUM  
4 Four Tops (Tama-Motown 11021)
- 5 SATURDAY NIGHT AT THE UPTOWN  
3 Various Artists (Atlantic 5041)
- 6 SOUL BALLADS  
6 Otis Redding (Atlantic 5039)
- 7 I GOT YOU  
4 James Brown (Pye 8074)
- 8 SOUL DRESSING  
8 Booker T and the MG's (Atlantic 5047)
- 9 GOING TO A GO-GO  
3 Miracles (Tama-Motown 11024)
- 10 CONFESSION THE BLUES  
16 B. B. King (HMV 3214)

**POLYDOR RECORDS LIMITED**

**AL SAXON**  
WHY DID I LOSE YOU BABY?  
Polydor BM 56 068

**GRAHAM BELL**  
HOW DO YOU SAY I DON'T LOVE YOU ANY MORE?  
Polydor BM 56 067

**JOHN RICHARDS**  
I WILL GO AGAIN TO IRELAND  
Polydor BM 56 705

reaction

ATLANTIC

polydor

# Liverpool dee-jay knocks his old station!

**Y**ET another Liverpudlian making a highly successful living in London is D.J. KENNY EVERETT. Signs of his success will become evident when he buys an M.G. "Yes, I must get a car," he said. "I'm just fed up with taxis. With the money I've had to spend on taxis I could have bought FIVE M.G.'s—besides, I don't like taxi drivers.

"I think Radio London's going down the drain and Radio Britain's going to take over if all I hear about it is true.

"If the B.B.C. starts getting local radio stations then I'm going to pack up, leave the country and go to the States to listen to all their stations."

It's obvious from the start that Kenny has a lot of forthright opinions—and he's not afraid to voice them.

"All these people who you keep spreading about in the press, like CHRISTIAN ST. PETERS and THE WHO, have got a lousy stage act. With all this scene with records it's as if artists seem to think they don't have to develop a decent stage act. On the other hand, people like JACKIE TRENT and JANIE JONES who don't seem to have such good records, have a really good stage act—but they don't seem to be appreciated by the kids.

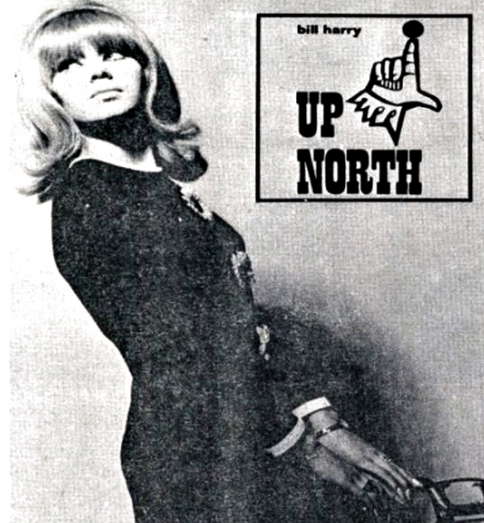
"We've had more mail this week than any other Radio Luxembourg programme. We did a 'Nuttiest Dream' contest and got over 7,000 letters and not one of them can be used, they're all about sex! The winner is going to get a free radio set and we're giving a Four Poster to the loser.

"The STONES' L.P. is going to knock the BEATLES from the top. Everybody is raving about it. 'Mother's Little Helper' is my favourite, it's the pick of the century. I can't understand why they didn't issue it as a single. They must be mad.

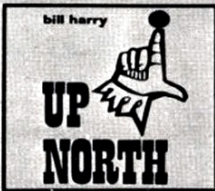
"All the technicians and D.J.'s in the States are asking for the shirts — is there a revolution afoot?"

"I'm admitted that when he came down to London he didn't like it at all for the first few months. But now I've come to love it. I went back to Liverpool a few weeks ago and it was dead, really dead. It was raining all the time, too, and it was just miserable."

Kenny is now chief resident disc jockey at Tiles Club, does a C.B.S. Records Show and several other Radio Luxembourg programmes.



**Liverpool model Marie (above) would like to become a pop singer. Any enterprising manager looking for a female vocalist would find her an asset. She's a hit on looks alone!**



**COUNTRY SHOWBAND**

**THE BLUE MOUNTAIN BOYS** have now changed their name to **THE BLUE MOUNTAIN SHOWBAND** but this has brought them some complications. Another group—**THE SOUND MEN**, who were formed by an member of The Blue Mountain Boys were booked to play a few days a week at The Temple, where the Showband are residents and they are now using the name The Blue Mountain Boys.

**THE CRVIN SHAMES** new disc due out within three weeks.

**THE FOUR PEENIES** have developed a completely new act for their cabaret debut in Greaseborough next month.

**DAVE DEE** fan of the supernatural. Not only does he claim to be haunted by a spirit called CHIL, but he has a method of communicating with spirits who can predict the future for him. His method is to form a circle out of pieces of paper with letters of the alphabet written on them. Then he places a glass tumbler in the centre of the circle and asks the spirit a question. The spirit then rattles the glass to certain letters of the alphabet which form the words which answer the question.

Try it sometime.

**EX-Cavern D. J. BOB WOOLER** would like to come to London and start up in business. "I have several unique ideas which I'm sure would prove to be money spinners," he told me. What Bob would like to find first is a backer, which shouldn't be hard considering his past achievements.

**PADDY CHAMBERS** informs me that the next **PADDY KLAUS & GIBSON** disc should be due out anytime as they recorded it several weeks ago. He also mentioned that although Klaus noorman once made a handsome living as a commercial artist, he is no longer interested in art. It's a pity. I'm sure an exhibition of his work would have been interesting if displayed in a club such as the Scotch Club in The Place.

Talking of art, Mrs. Sutcliffe, mother of **STU SUTCLIFFE** the BEATLE bassist who died, was in London last week. She told me that one of her main wishes was to have an exhibition of Stu's work in a London Gallery. A few years ago there was a highly successful posthumous exhibition of his work at Liverpool's Walker Art Gallery — and I think it's about time that Londoners had the opportunity of seeing the works.

**DERRY WILKIE** made his debut public appearance with **THIS & THAT** at the **RAMJAM CLUB**. This time, **THIS & THAT** is finally appearing in public. He said, however, the first disc from the group will be delayed as they have decided to re-record it.

**JOHNNY BANKS** would have made a good replacement for **CHRIS CURTIS**.

**SCOTT'S NEW PACES** are currently appearing in Cabaret in different parts of the country and appear on the "Arthur Haynes" Show on April 30. The group should have another disc out at the end of May and will possibly be touring Sweden in July. Barry New Face has just bought a new Zenby.

"I've got a love/hate thing about Liverpool artists," declares **TONY STRATTON SMITH**. "On the one hand they've got a wonderful, sensuous, inexpressive with life you know what I mean, with life as it ought to be. But somewhere in the beginning of the Liverpool thing it was 100% the REAL thing—but along the line there were things that were lacking self discipline, for one thing. Too many of them, frankly, feel that they have the right to happen without having to work for it."

"But the one thing that beats any rational attempt with this sort of talent is that the talent is SO REAL—and talent is so rare in this biz. Even after a year's experience with Liverpool artists I still think I'd take them every time in preference to artistes from anywhere else in the country."

Having "given-up" show **Liz KINGSIZE TAYLOR** and **AARON WILLIAMS** have returned to their old jobs in Liverpool. Kingsize as a butcher and Aaron as a welder.

Whatever happened to colourful Liverpool group names such as **RIP VAN WINKLE & THE ROLIT IT UPS**, **ROCKY STONE & THE PEBBLES**, **AL QUENTIN & HIS ROCK POUNDERS**, **ARAB & HIS LOT** and **WUMP & HIS WRELS?**

When **ROY STORM** took **JIMMY FARBUCK** to his home at 430 one morning he said his mother "if you don't make us some chip butties I'll stop live bob out of your wares."

Mr. X, who I mentioned last week, HAS bought The Cavern. He is, of course, **JOE DAVEY**, owner of Joe's Cafe — the famous rendezvous for groups in the wee small hours of the morning. **THE BEATLES**, **BRIAN EPSTEIN**, **THE SEARCHERS** — you name them — are spending a few thousand pounds attending to the drainage — and then he will open the club, probably in about six weeks time. On the opening night

some coachloads containing 100 members of Tiles Club will be visiting the club, along with their two Liverpool D.J.'s **KENNY EVERETT** and **CLEM DALTON**.

D. J. **TONY DEE** was hurtled through a car windscreen in a road accident last year. As a result his face was badly scarred and he had to wear a mask. Undaunted, he still continued to entertain audiences in Northern ballrooms. Now he is sans mask and is freelancing in several ballrooms after completing a two-year residency at the Burnley Locarno.

No publicity is bad publicity if it brings people's attention to an artist. **TONY JACKSON** can vouch for that. A National paper recently carried a feature on the fact that he was in a critical way financially. The result? He now has a millionaire backing him.

Liverpool's No. 1, Folk outfit **THE SPINNERS** did their first solo London appearance at Cecil Sharp House on April 22nd. They were also in the studios for four days last week waxing tracks for an album and single. The Spinners are certainly doing well as far as bookings and television appearances go, and they appear regularly at London's Marquee Club.

**THE LUVVENS** are no longer with Decca. They have recorded independently and their manager is having their first single sans LULU released by another major label.

A few years ago an act called **THE GOLLI GOLLI BOYS** spent a week performing on Liverpool clubs. They expected to be booted off stage as a result of National publicity in which they said they were far better than any Liverpool artists. They were surprised to find a warm reception and returned to Merseyside for further bookings — backed by local outfit **THE TOPSPOTS**. The Golli Golli Boys no longer exist but the two artistes who composed the act are doing well.

Of the Mersey artistes still performing, here is my Top 20 list: 1. The Beatles; 2. The Takers; 3. The Hiders; 4. Gerry & The Pacemakers; 5. The Searchers; 6. The Remo 4; 7. The Chants; 8. Johnny Sandon; 9. Beryl Marsden; 10. Cilla Black; 11. Johnny Gustafson; 12. The Fourmost; 13. Paddy Klaus & Gibson; 14. Steve Aldo; 15. The Merseys; 16. The Roadrunners; 17. Tony Jackson; 18. Billy J. Kramer; 19. Mark Peters; 20. The Pete Rest Combo.



**CILLA is undoubtedly Liverpool's top female 'export.' She's currently enjoying a successful run in cabaret at the Savoy, and she's well up in the charts with the number Burt Bacharach wrote especially for her, 'Alfie'. And watch out for her new L.P. out this month (RM Pic. by Dezo Hoffman).**

**G**EORGIE Fame recorded his next single on Monday night, to be issued on May 13th. Dusty's smash the third straight RM chart topper in a row for the Philips group — many a slip on last week's "Whole Scene Going" — Peter Cook and Dudley Moore surprise guests on last week's "Now 1:17" — Atlantic-Polydor in no great hurry to enter the singles market — The Supremes sing the title song in the film "Beach Ball" — also featured are the Four Seasons ("Dawn"), and the Righteous Brothers ("Baby What You Want Me To Do").

James Brown's "Ain't That A Groove" sounds like a tribute to Tamla-Motown mentioning "Money", "Do You Love Me" and "Kiss Me Baby" — so why isn't Roy C's hit on the Sue label?

What did Duke Foxbury achieve playing the flip-side of David McCallum's "Communication"?

Tom Lehrer runs his own record label in Cambridge, Mass. — believe it or not, somebody actually went into a record shop and asked for Kinks "Medicated Flower of Passion" — the inevitable 'live' versions of Cher's "Bang Bang" on BBC radio do nothing more than prove how difficult the number is to sing.

Scott Walker denies that crash helmets the group wears to leave theatres are publicity gimmicks — will the Master Singers attempt the Oxford Dictionary for their first LP?

If Atlantic's switch to Polydor has any noticeable effect on its sales, RM's R & B charts will be the first to indicate same.

Little Richard fan club presidents Mr. and Mrs. Derek Day had their own programme on Radio Veronica — Gary U.S. Bonds making an American chart comeback with "Take Me Back To New Orleans" — next Beach Boys LP will be "Pet Sounds" — Lee Dorsey good friends with Fats Domino — Deon Jackson is a male vocalist "Spanish Flea" — has continually outdid its follow-up "Tijana Taxi" — Beach Boy Brian Wilson moved into new home in Beverly Hills — is Bob Dylan the new Paul Simon?

Mike Clarke and Chris Hillman of the Byrds holding down in Mexico — Mama's and Papa's say they took their name from the fourth commandment "Honour Thy Father and Thy Mother" — Bob Dylan recently recorded an album in Nashville using country and western musicians — Ravi Shanker going to America soon — Roger Miller now has four gold awards for albums that have passed the million mark in sales — at the request of Office of Economic Opportunities Sonny and Cher will compose



and record a song urging students not to drop out of school — Marlon Brando planning a vacation in Egypt — Gene Clark writing a song for the Mama's and Papa's — a new EP from Allan Smithurst, "The Singing Postman" — Blue Cover this time Crispian St. Peters likes red meat — Jim Rumble does not work exclusively for Rik Gunnell — he has his own PR company also handling commercial accounts — Beryl Marsden, Rod Stewart and Peter Dinklage have formed the Rocket Express — has Terry King met Mrs. Miller? — Immediate's Ray "Batman" Toliday suggested "Sorrow" to the Merseys — the Beach Boys are going to again Highwaymen on Lonnie Donegan — Steve Winwood, Frank Allen and Arthur Alexander at Tiles for Moody Blues show — Pete Townshend describes the Fruit Eating Bears as "a lot of little Ruperts" — Unit Four Plus Two publicist Rod Buckle, dancer Luanne Thomas and BM's Richard Green planning rock and roll party for their joint birthday this month — Frank Allen thanks Julie Rogers for her concern and says he got his boot back — strange lack of action for Herman's disc — Peter Sellers, Cliff Richard, the Shadows, Frank Ifield, Peter Murray, David Jacobs and Don Moss attended charity performance of "Fanny Girl" in aid of Stars organisation For Spastics on Saturday — Zoot Money has a way with footling audiences — Eric Haydock bought complete cowboy outfit in America — Barry Fontany designed the posters for "Morgan" film — Johnny Kidd split from the Pirates after ten years — Looker like the Cromwellian is taking over again — now in London, Kim Fowley planning party here in June for Beach Boys and Doris Day's son, Terry Melcher — Sam the Sham has left the Pharaohs — did the Beatles record in Memphis recently? — Donovan took a vacation in Mexico with John of the Mama's and Papa's — Barry McGuire's newie could be "A Cloudy Summer's Afternoon" by Travis of Bud and Travis ...

**THE GREAT R & B SMASH!**

# SHOTGUN WEDDING

recorded by **ROY 'C'** on Island W.I.273

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