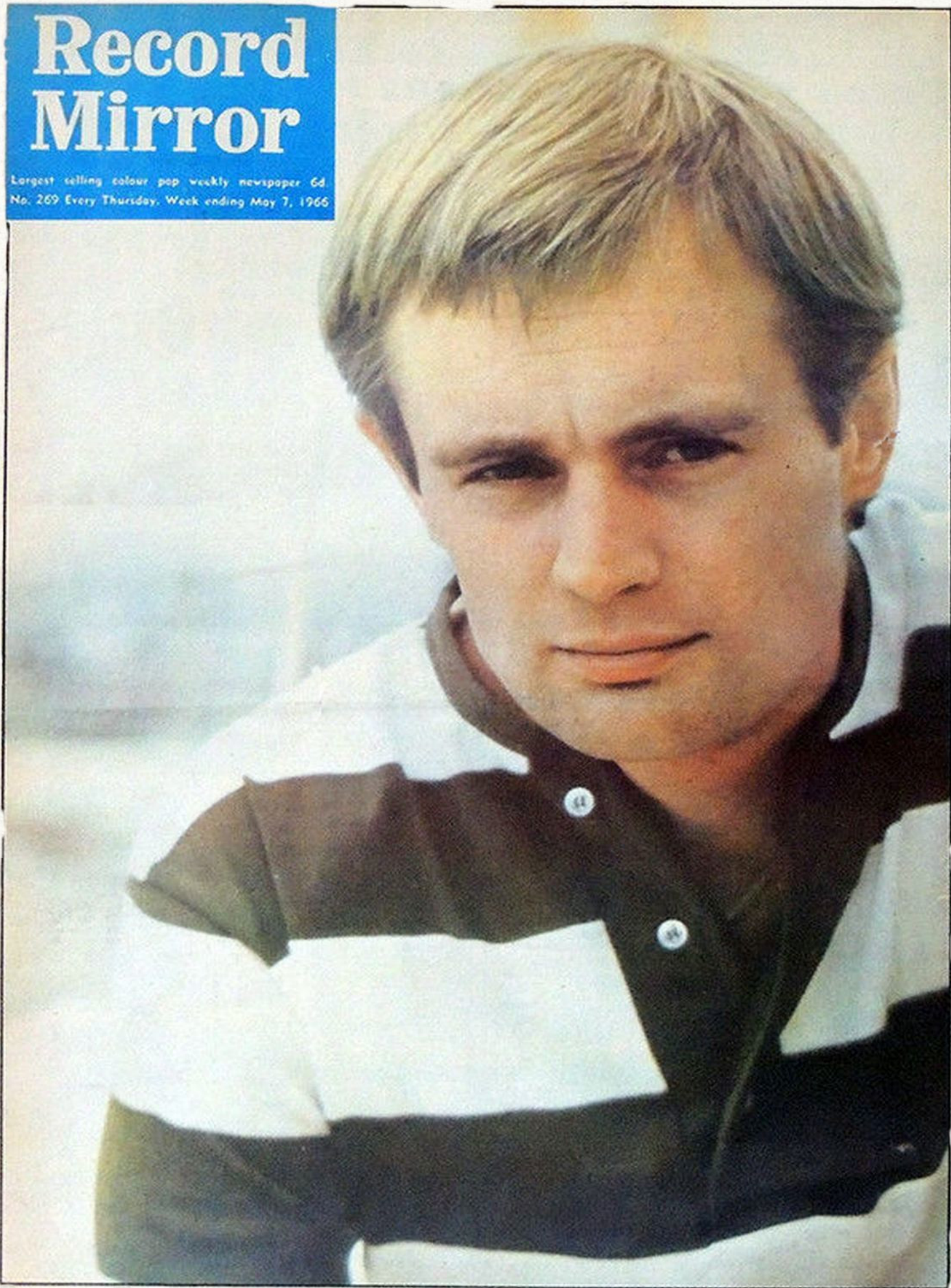


Record Mirror

Largest selling colour pop weekly newspaper 6d.
No. 269 Every Thursday. Week ending May 7, 1966



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

Here's some suggestions to sell more rock'n'roll discs



Three of the Kings O' Rock. They are—top left, the late Johnny Burnette, the centre of much controversy since the RM printed that one of his early LP's was fetching a second-hand price of ten pounds (sterling, not avoidrupois). Top right—Carl Perkins, the "Blue Suede Shoes" man who was put out of action some ten years ago by a car crash—he's OK now though. Below—(you'll never believe this) Charlie Gracie, seen in Britain on the 14th August 1957, when he was 21. He serenades a group of cleaners during a rehearsal at the London Hippodrome. Charlie's hits included "Butterfly" and the famous "Wanderin' Eyes."

BROWN SURPRISE

"THE FACE" has revealed at last that James Brown's "I Got You" was recorded as the follow up to "Out Of Sight". Due to contractual difficulties in his recording set-up, the release of this record was held up for eighteen months and many sides recorded at the same time have yet to be heard. On August 1964, James Brown and his manager Ben Bart played me not only "I Got You" but also his very latest U.S. release "It's A Man's Man's Man's World". They were very proud of a fantastic album of standards with which

they hoped to break into the "good music market"—the standard track being James' beautiful version of "I Love You Porgy". When this comes out it's sure to take a lot of the recent knockers of his screaming by surprise. —"Doctor Soul", 2, Lennox Gardens, London, S.W.1.

THANKS!

I AWARD a team point to Joe Butler of the Lovin' Spoonful. His comments on the charts and use of hip talk were both sincere and intelligible, a refreshing change from the (finger-snapping, "cool

man" pseudo-hippies who are "in" as the people who DON'T read the Record Mirror.—Mick Turner, 14, Kyanston Avenue, Thornton Heath, Surrey.

BRING BACK BRENDA

I M trying to collect 5,000 signatures for a "Bring Brenda Lee Back" petition, which I hope will convince Brenda's British representatives that there is a strong demand for another Brenda tour. She is truly "Miss Dynamite" and I'll be grateful for all signatures.—Mark Akken, Secretary, Official Brenda Lee Fan Club, Hilldrop, Rio Norton, Diss, Norfolk.

BY AN RM READER

MAY I congratulate the RM on the recent articles on Rock 'n' Roll. The hard core of rock record buyers should not be ignored by the record companies any more than they would ignore folk, blues or C. & W. fans. Following labels note: CORAL. Release all Johnny Burnette material. This applies to other labels, thus stopping high priced auctions. CBS. Release everything by Carl Perkins. LONDON. Delve even deeper into the SUN catalogue for tracks by Lee Lewis, Perkins, Charlie Rich, Ray & Warren Smith etc. BRUNSWICK. Release more by Carl Perkins or hand him over to SMASH — a label with ideas. PHILIPS. Promote Little Richard, Jerry Lee Lewis and Charlie Rich more. Charlie's LP is a must for dancers. Richard's TV mail should speak for itself. R.C.A. Show Elvis who's boss — anyway, what happened to his love of the blues. WARNER BROTHERS. Dig Out Your Sanford Clark stuff—also the other labels that own masters by him. I could mention many others—Charlie Gracie etc. Jim Newcombe Jr., 56 Graham Street, St. Helens, Lancs.

GOOD 'N' LIVE

I N time, solo singers and groups will find their popularity rests partly on how good they can sing "live"—that's if miming is banned on TV. These, I think, are the chart performers who won't be worried at all by the ban. British or British resident: 1, Bachelors; 2, Seekers; 3, Dusty Springfield; 4, Cilla Black; 5, Rockin' Berries; 6, Beatles; 7, Walker Brothers; 8, Marianne Faithfull; 9, Donovan; 10, i.e. Spencer Davis and Manfred Mann. Americans: 1, Four Seasons; 2, Joan Baez; 3, Simon and Garfunkel; 4, Righteous Brothers; 5, Sonny and Cher.—John K. Reading, 1 Woodlands Road, Stratford-on-Avon, Warwickshire.

BEATLE THEORY

I VE read theories about Beatle songs sounding like other songs. Yesterday we found a disc, an old disc, it was Sonny James' "Young Love". At the first play we immediately thought of the Beatles' "Girl". In parts, there was great similarity.—Puff, Stu and Keith, (address enclosed).

EXCITING COMBO

I M sure readers will be interested to hear of an exciting new orca trio called Billy Larkin and The Delegates, who record for "Asura", a jazz subsidiary of Liberty Records. Following a small-hit single, the wistful "Penny, Part One and Two", they brought out their first LP which had some lively soul cooking from Billy on orca and Hank Swartz on guitar. Their second album "Blue Lights" saw the come-back of tenorist Clifford Scott who sat at with the trio, showing great sophistication since his rather rough days with Bill Doggett and King Records. The third album may be the best seller—after the title track "Hole In The Wall", he plays his own interpretations of such well-known items as "The In Crowd", "Ascend Double O Soul", "Midnight Hour" and some originals. Instrumental R and B and jazz are being pulled closer together because of people like Billy Larkin. Maybe if ever the two musics overlapped more, many fans would lose some of their old-fashioned prejudices and stubborn ideas.—Sir Jon Philibert, The Organization, London, S.E.19.

EXPLANATION

I look at your charts and see the contradiction between the national chart and the R and B chart. "Shotgun Wedding" was shown at number one in the R and B chart, yet at 45 in the national one. But Otis Redding's "Satisfaction" is number six on R and B and is 38 nationally. Please explain. I go to great pains to explain to people why your chart is THE accurate one.—David Barctay, 89 Gosshays Drive, Harold Hill, Havering, Essex.

James Craig: The R and B chart comes from "specialist R and B charts" which I don't worry about general pops. The national one, from the Record Retailer, is based on shops in which sales of R and B discs in quantity is still something of a novelty. No connection between the two charts — that's the answer.

Record Mirror

EVERY THURSDAY

116 Shaftesbury Avenue, London W.1.
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FOR FAN CLUBS

PLEASE help. I'm the president of The English Fan Club of America, a fan club devoted to all British artists, soloists and groups. In a few months, I plan to print up and pass on to members a booklet listing fan club addresses for British and American artists. But I'll only list those from which I get permission. I'd like to hear from all fan club secretaries who'd like their club listed. This booklet free of charge. I plan on printing and distributing several thousand. Write now, if possible. Anyway, deadline is August 1, 1966. English Fan Club, Carolyn Stier, President, 923 "M" Street, Belleville, Kansas, U.S.A.

GOOD TIME MUSIC

HAS any one noticed we are on the three-hold of a great new phase in popular music: "Good time music". Apart from currently sweeping the States, it's already had enormous success in this country. It's chief exponents are Sonny

and Cher, the Byrds, Lovin' Spoonful and the Mama's and Papa's among groups, and Dylan, Barry McGuire and Nancy Sinatra among the soloists. Point to notice. You can be either white or coloured to perform it. By the same showing in the States, the days of all these phoney "soul" singers are numbered — "Righteous" Rick Winkles, 30 Terry Street, Nelson, Lancs.

VINCE SUCCESSOR

I VE long heard it said that the most under-rated singer in this country was Vince Hill. But thank goodness this fine artiste is now getting all the publicity he deserves. But surely now the most under-rated singer is Ken Kirkham of the RDO "Melody Show", on the Luft Programme on Tuesdays at three p.m. What a glorious, splendid voice—Doreen Charles, 26 Glamorgan Terrace, Swansea, Wales.

James Craig: Right—Ken records for EMI and has long been a consistently in-work performer.



That's nice, that's Neil!



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THE ANIMALS

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MANFRED AND THOSE DISCARDED SINGLES

NOW that the 'great gap' between Manfred Mann singles is over, Manfred talked to me about the unprecedented six-month gap between "If You Gotta Go, Go Now" and their chart-topping "Pretty Flamingo."

"The only reason why we didn't have a single was because nothing we recorded was suitable. We had been into the studios on many occasions thinking we had a good song for a single. But after the session, when we heard the playbacks they were never any good. Did you know that of the four songs on our EP "Machines," three of them were planned as singles? The only one which was cut specifically as an EP or LP track was "Tennessee Waltz." There's still a lot of material at EMI which is unreleased—including one song called "Driver Man" which was cut as a single. That was by Max Roach and Oscar Brown, Jr.

FORGOTTEN

"One peculiar thing about our absence from the scene was that several groups sprung up in the meantime. There were people like Spencer Davis and the Small Faces. I thought that we might have been forgotten in that time, but evidently we weren't. I remember about three months ago, a young boy knocked on my door. When I answered he asked me why we hadn't been seen on television, and how nobody was talking about us or anything. I thought it was somewhat insensitive of him."

"The thing that really brings me down at the moment though is the amount of work we're having to do. The group is really busy, rushing around all the time and I don't get any time for my home and family. I also used to spend a lot of time practising the piano—well, I haven't had a chance lately. As a matter of fact I've just bought a new Steinway piano but all I see of it is when I come in at nights or go out in the morning."

"We had plenty of work between the two records though. I think we were fortunate because groups need record success to maintain their position. I'm glad to hear that Peter and Gordon are doing well with "There's No Living Without Your

Loving" in America. I always thought it was a pretty good song. Talking of that it was strange about Paul and "Pretty Flamingo." He was not confident about its success. I think he would have been pleased at the time if it wasn't released!

"That was one of the things about which I disagreed with Paul. Another thing I disagree with him on is the way he carries on about politics. Sometimes I feel that Paul is blind to everything except his own views. His beliefs are so strong. It's not really my scene, especially during the election campaign when he was standing up urging people not to vote Tory. And wearing that ban-the-bomb badge all the time. And did you know that when he signs autographs he makes the CND mark under his name? Incidentally, I'm left wing too, so it's not that I'm opposed politically to Paul."

"Most of the time we get on well though—obviously. The rest of the group are OK. I'm rather pleased at having a bigger sound now. It makes me feel much more confident in the group. Before, I was always worried about the 'thin' sound—at least that's what I thought. The stage act is fine too, the changes were gradual rather than sudden, and anyway the act has always been built around Paul."

PROTEST KICK

"I haven't been doing too much songwriting. I did write a song with Mike for Dave Anthony's Moods but that was in the days of the Dylan protest kick. There's also a chance that the Luvvers might record one of our songs. But I can't write lyrics anyway. I have to stick to the melodies. It was our recording manager John Burgess who found "Pretty Flamingo," but opinions were split at EMI."

"By the way, when you write this feature I'd be glad if you didn't build up the bit about Paul and me. You know, 'Manfred Slams Paul.' There was a terrible bit on Paul in one of the pop papers last week, so corny."

"After assuring Manfred that the headline on this feature wouldn't be ultra-sensational I revealed to him that I couldn't think of anything else to ask him. So that's the lot."

NORMAN JOPLING



MANFRED MANN—the complete new line-up. They are, left to right standing—Tom McGuinness, Lyn Dobson, Henry Lowther, Paul Jones and Manfred Mann. Seated—Mike Hugg and Jack Bruce.

Mitch Ryder talks about his philosophy of life . . .

MITCH Ryder talking about music: "Most difficult thing for me is explaining my philosophy of life or of work . . . it always seems to come out stuffy and phoney. I usually like to think that my work explains itself . . . but anyway here goes."

"In America there are, we might say, two sounds—one we call 'soul,' the other is smoother and slicker. I prefer soul music because it is more personal and more rewarding. It is difficult and really calls for self-discipline and expresses emotion and you can't fake it. At least I can't. I think there is nothing more easily spotted than a false emotion and performers who try to create this fake emotion and excitement are only kidding themselves. A performer who breaks a guitar string or splits his trousers deliberately every performance is just taking the easy way out . . . and isn't kidding his audience. If you feel what you're doing, it communicates itself without resorting to tricks."

"I think the exciting thing about today's scene is the excitement itself. It's marvellous to feel an audience reacting. I can't understand the performer who is satisfied with polite applause. The greatest thing is to have the audience there every step of the way. Give and take so the performer and the audience experience the same things at the same time. Big thing is to understand yourself. You can't express an emotion you never felt. The Wheels and I are working at this."—P.J.

a look

AT THE U.S. CHARTS

FAST RISING U.S. hits include—Did You Ever Have To Make Up Your Mind—Lovin' Spoonful (Kama Sutra); Strangers In The Night—Frank Sinatra (Reprise); Come Running Back—Dean Martin (Reprise); Twinkle Toes—Roy Orbison (MGM); Green Grass—Gary Lewis; Oh How Happy—Shades Of Blue (Impact); Louie, Louie—Kingsmen (Wand).

New U.S. releases include—Better Use Your Head—Little Anthony and The Imperials (Veep); I Know You Better Than That—Bobby Goldsboro (United Artists); It's A Big Mistake—The Royal-ettes (McM); One Too Many Mornings—Beau Brummells (Warner Bros.); The Impossible Dream—Jack Jones (Kapp); All In My Mind—Chuck Jackson (Wand); Strangers In The Night—Bert Kaempfert (Decca); No Tears For Johnny—Jan Whitcomb (Tower); Crying My Heart Out—Newbeats (Hickory); I've Got A Secret—Sharpes (One-Derful); Quarter To Three—Sir Douglas (Trib); Just A Little Misunderstanding—Contours (Gordy); The Last Word In Lonesome Is Me—Eddy Arnold (RCA); Girl In Love—Outiders (Capitol); Scroopy Mooney—Peels (Karate); Why Am I Lonely—Billy Stewart (Chess); I Love You Drops—Vic Dana (Dotton); You're Still A Square—B. B. King (ABC-Paramount); I'm Nobody's Baby Now—Reparata & Delrons (RCA-Victor). N.J.

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fan clubs

KENNY BALL APPRECIATION SOCIETY, — S.A.E. to Miss Pat Sanders, 18 Carlisle Street, London, W.1.

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

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BILLY JOE ROYAL FAN CLUB, S.A.E. 72a, Chalk Farm Road, London, N.W.1.

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announcements

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

NEW BEATLES DISCO!

THE Beatles' new single is released on June 10—two weeks later than originally planned. And the Animals have their latest out on May 27. The Animals' "A" side is "Don't Bring Me Down", backed with "Cheating". Both titles are American.

"Paperback Writer" is an up-tempo rocker featuring Paul's double-tracked voice. "Rain" is slower, with John taking vocals, again double-tracked.

The Animals recorded their songs in the Bahamas recently under the supervision of Tom Wilson. Bob Dylan's former a-and-m Wilson produced their last hit, "Inside Looking Out".

The Animals arrive back from America on May 17 and six days later film Rediffusion's "Hippodrome" to be shown in America and Britain.

Then they appear on BBC's "Whole Scene Going" (25), "Top Of The Pops" (26), and (June 2), ABC's "Lucky Stars" (4) and Rediffusion's "Ready Steady Go" (3).

Negotiations are currently being wound up for the Animals to tour America with the Hermits in July. There is a strong possibility of them undertaking a British tour in the autumn.

ANOTHER STONES TRACK FOR FARLOWE

Chris Farlowe's next single will be "Out Of Time" — a track from the Rolling Stones' new smash LP "Aftermath". Chris' last record, also his first single hit, was "Think" which is also on the album.

Mick Jagger is producing the record which will be released by Andrew Oldham's company, Immediate, on June 3. Both "Think" and "Out Of Time" are Jagger-Richard compositions.

On July 23, Chris begins a two week tour of Denmark and Sweden, taking in concert TV and radio. He is being negotiated for clubs and TV in Paris for three days at the end of June.

Chris is taking tap dancing lessons from the Clark Brothers, having speech training and general grooming as part of a "smoothing up the image" programme. He has to lose two stone in weight during the next month.

PLACES & FACES

CHRIS FARLOWE May 7—Farnborough Technical College, 8—East Dereham Club, 9—Wood Green, 11—Nottingham Bechmore, 12—Newcastle Club A Gogo, 13—Rugby Benn Memorial Hall, 14—Portsmouth Birdcage, 15—Hassocks Downs, 17—Hamstead Klooks Kiosk, 18—Norwich Offord Jazz Cellar, 19—Peterborough Palais, 20—Hemel Hempstead Newton Pavilion, 21—Soho Flamingo.

FOUR PENNIES May 7/12—Gresborough Social Club and Doncaster Scala, 13—Amphill Parkside Hall, 14—Antwich Civic Hall, 20—Wolverhampton North Street Civic Hall, 22—Northolt Olympia, 27—Herford Corn Exchange.

MANFRED MANN May 7—Stockport Floral Hall, 12—BBC's "Top Of The Pops", 13—Birmingham University, 14—Buxton Pavilion, 15—Redcar Coatham Hotel, 20—Kirkcaldy Raith and Larbert, Dobbie Halls, 21—East Kilbride Olympia and "Saturday Club".

MINDBENDERS May 7—Sheffield University and BBC-Light's "Saturday Club", 8—Malta, 10—Rediffusion's "Five O'Clock Club", 13—Gravesend Co-op Hall and Rediffusion's "Ready Steady Go", 14—Neilson Imperial, 15—Blackpool Opera House, 21—Bridlington Spa.

ALAN PRICE SET May 7—Manchester Faculty of Technology, 8—Nottingham Beachcomber, 9—Reading Majestic, 12—Cambridge Dorothy, 13—Coventry University of Warwick, 14—Manchester New Century, 15—Cambridge Augustus, 16—Ipswich Manor House, 18—TWW's "Now", 20—Wimbledon Palais, 21—Twickenham St. Mary's.

SMALL FACES May 8—Birmingham Gaz Tower, 9—Cardiff Top Rank, 11—W.1, 13—Harrigate, 14—Peterborough Palais, 15—Greenford Starlite, 16—Bath Pavilion, 17—Hford Palais, 18—Bristol Top Rank, 20—Gravesend Co-op Hall, 21—Hockley St. George's, 22—Edware F.C., 23—Southampton Top Rank, 24—Soho Marquee, 26—Cambridge Dorothy, 27—Morecombe Pier Pavilion, 29—Rhyd, 30—Lincoln City F.C., 31—Newcastle Top Rank.

VAGABONDS May 7—Stockport Manor Lounge, 8—Twickenham Eel Pie Island, 9—Ipswich Bluesville, 11—Brighton College of Technology, 12—Soho Marquee, 13—Brixton Ramjam, 14—Uxbridge Burton's, 15—Kirkcaldy Raith and Larbert, Dobbie Halls, 20—Rediffusion's "Ready Steady Go", 21—Manor House Bluesville.

YARDBIRDS May 10—High Wycombe, 12—Port Talbot and Skewen, 13—Ammanford, 14—Buxton Pavilion, 15—Birmingham 22/24—Brussels, 26—Bradford, 27—Grimsby Gaiety, 28—Margate Dreamland, 30—Lincoln City F.C.



ROY ORBISON seen at the Veteran Commercial Vehicles run from London to . . . you guessed it, Brighton. He's with two other competitors here, and the vehicle they're driving is a 1922 Maxwell from the Montagu Museum. Roy has spent £22,000 on cars in ten years by the way. . . (RM pic).

Solo singles from Scott and Keith in new releases

TWO lead singers with top groups have their own records released on May 13. Keith Reff solos with Bob Lind's "Mr. Zero" (Parlophone). The Animals' "A" side is "Don't Bring Me Down", backed with "Cheating". Both titles are American.

The Rolling Stones have another cert hit with "Paint It, Black", on Decca and Sandie Shaw sings "Nothing Comes Easy" (Pye). Bob Lind is negotiating the Rain's by Fontana and Brian Poole is without the Tremeloes on "Hey Girl" (Decca).

With "I Fought The Law" in the charts, the Bobby Fuller Four have "Love's Made A Fool Of You" out on May 13 (London) and Unit Four Plus Two sing "For A Moment" (Decca). The Supremes' current U.S. hit "Love Is Like An Itching In My Heart" is out on Tamla.

Other May 13 releases include: COLUMBIA — Ways and Means "Little Deuce Coupe", Force West's "Gotta Find Another Baby", Tony Merrick's "Lady Jane" and Jerry Allen's "Fuzz Duck".

PARLOPHONE — Barry Benson's "Stay A Little While", Bruno's "Wonder Boy" and Julie Driscoll's "I Didn't Want To Have To Do It". HMV — Don Drake's "In An The World" and Johnny Mathis' "Moment To Moment".

CAPITOL — Mrs. Miller's "Downtown", LIBERTY — Trombones Ltd's "Daydream" and Johnny Burnett's "Dreaming MCM".

LEE HAZELWOOD'S "Sand", STATE-SIDE — Ronnie Dove's "Let's Start All Over Again".

DECCA — Olivia Newton-John's "Till You Say You'll Be Mine" and the Gamblers' "Doctor Gold" (And His Bikini Machine). RCA — Anthony Newley's "Why Can't You Try To Digeridoo". LONDON — Roger Williams' "Lara's Theme From Dr Zhivago".

FONTANA — Vagrants' "I Can't Make A Friend", PHILIPS — Marty Wilde's "I've Got Too Used To Loving You" and Los Fronterizos and the Cantoria De La Basilla Del Socorro's "La Peregrinacion".

MERCURY — Favourite Sons' "That Driving Beat", CBS — King Richards' "Fuguel Knights", "Milord", PYE — the Simmonds' "Take Me Where The Sun Shines", Sarah Jane's "Listen, People", Trev Gordon's "Love Come And Go", Paddy Klaus And Gibson's "Teresa", Sonny Knowles and the Faces' "No One Knows".

PICCADILLY — Jimmy James and the Vagabonds' "Hi Diddle Dee Dum Dum (It's A Good Good Feeling)", and David Garrick's "Lady Jane".

WARNER — Leroy Van Dyke's "You Couldn't Get My Love Back If You Taled RED BIRD — Shamrock-Lav' "He Cried".

'Countdown' to replace 'Stars'?

Sandie Shaw, Chris Andrews and Unit Four Plus Two are in the line-up of a pilot programme which is being taped to replace ABC's "Thank You Lucky Stars".

The show, "Countdown", is produced by Mike Mansfield of Southern TV and will have a special London showing to a selected audience on May 16. Shirley Ann Field and possibly Marianne Faithfull are also guesting.

It has a quiz format with Muriel Young competing and Don Wardell adjudicating. It was announced this week that "Pop The Question" has been extended for six weeks due to its success.

Mansfield is also working on an eight to ten weeks series of half hour pop shows with Unit Four Plus Two as a resident group with girl guests. It is due to begin in August.

BIG POP NAMES IN AGENCY TAKEOVER

BOB DYLAN, the ANIMALS, the SEARCHERS, ELLA FITZGERALD, DEXY SPRINGFIELD and COUNT BASIE are among the international stars who join the same agency stable following the take-over of TITO BURNS PRODUCTIONS LTD. by HAROLD DAVISON LTD., a division of the GRADE ORGANISATION LTD.

Tito Burns joins the grade of Harold Davison Ltd. as deputy managing director. A statement declared: "This important acquisition not only brings many more of the world's top entertainers into the Harold Davison company, but further emphasises the declared policy of Harold Davison Ltd. and the Grade Organisation Ltd. of bringing within its structure leading management executives."

Other artists affected by the deal include PETER, PAUL AND MARY, DIANNE WARWICK, ROGER MILLER, DUKE ELLINGTON, the HOLLIES and the DAVE CLARK FIVE. Tito Burns is also the European representative of the ROLLING STONES.

WHO PACK TILES!

The Who were to do only twenty of their scheduled 45-minute act at Tils on Friday. Teenagers twice rushed the stage and many girls fainted. Over five hundred fans were turned away from the club which was packed to capacity.

A spokesman for Tiles confirmed this week that negotiations are under way for the Who to be opened in major American cities. A link with Liverpool's Cavern, which reopens in four weeks, has been forged and 100 Tiles members will attend the relaunching.

Fortcoming artistes at Tiles include Ben E. King (May 21), Steve Wonder (June 10), Billy Stewart (20) and the Who (July 15).

Stones and Yardbirds on R.S.G.

The Rolling Stones and the Yardbirds are on Rediffusion's "Ready Steady Go" on May 27 and the Animals guest the following week (June 3).

Appearances with the Stones will be Chris Anderson, while Keith Powell and Billie Davis guest on the Animals' show.

Other "R.S.G." bookings include the Everly Brothers, the Mindbenders and the Scaffold (May 13) and Sandie Shaw, Ben E. King, Paul and Barry Ryan and Jimmy James and the Vagabonds (20).

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Mike Padbury, 17, 49 Lonsleigh House, Globe Estate, London, S.E.5. Stars — Inez Foss, Marvin Gaye, Miracles, Yardbirds, Sam Cooke. Hobby and interests — Wrestling, girls, dancing, Reading Record Mirror.

READERS' CLUB



Oldrich Nytra, 19, ul. Rodina 69, Ostrava - Zablieh, Czechoslovakia. Stars — Beatles, Stones, Yardbirds, Walker Brothers, Manfred Mann. Hobby and interests — Collecting records, photographs, actors, dancing, girls, stamps.



Inger Lander, 18, Maristergatan 4, Borby, Sweden. Stars — Rolling Stones, Animals, Frank Field, Searchers, Hollies. Hobby and interests — Music, equitation, writing letters, cars, photography, stamps.



Ann Catrin Pears, 16, Grada Taven, 18 Banerker, 7 Sweden. Stars — Walker Brothers, Sonny & Cher, Righteous Brothers. Hobby and interests — Painting. (Please send a photo in the first letter.)



George Poulter, 20, 7 Sun, 28 Signal Regiment, BFPD 25 Stars — Frank Sinatra, Beatles, Mickey Mouse Band. Hobby and interests — Listening to records, photography, writing to pen pals.



Carl Kelvin, 15, 16 Kenton House, Banerker, E.1, Stars — Stones, Dion, Roy Orbison, Beatles. Hobby and interests — Dancing, reading, singing and collecting old records.



Janet Pulling, 15, 17 Summer fields, Hens, Tridre, Somerset Stars — Walker Brothers, Stones, Herman, Animals, Many More. Hobby and interests — Dancing, drama, boys, dramatising, clothes.



Graham P. Malpas, 14, 42 Cable Rd., Hoxlake, Wirral, Cheshire. Stars — Dylan, Baez, Sonny & Cher, Lind, Simon & Garfunkel, Seekers. Hobby and interests — Cricket, Chess, will play postal chess with anyone, will answer all letters. Girls (want a pen friend of the female sex).



Janice Burns, 14, Willow Dean, Mark, Bichridge, Somerset. Stars — Beatles, Kinks, Herman, Shadows, Donovan, Cilla, Yardbirds, Everly Bros. Hobby and interests — Records, playing the guitar, swimming and writing and receiving letters.



THE SEARCHERS with their new line-up. Left to right—Frank Allen, Mike Pender, JOHN BLUNT, and John McNally.

FRANK'S THE SEARCHER WHO DOESN'T LIKE THE SHOW-BIZ SCENE . . .

DASHING off to catch a train so that he could decorate his new house, then going out with the boys to a local football match is not exactly what people expect from a top rank pop star. But then Frank Allen doesn't seem to regard himself in that light — and certainly doesn't conform to the generally accepted "raving" image that so many of his colleagues adopt.

His main interest at the moment when he's not playing with the Searchers, is preparing his house near London Airport. It has cost something like 17,000 up to now and is nowhere near being up to the standard Frank expects of it. "I've had it about four months now," he told me over his customary Coke. "In fact I bought it in December. I don't come into town a lot. I just pop round to the house and see how the decorating's getting on. I haven't done much up to now, but I'm going to. My father did some of it."

The house is semi-detached and downstairs, two rooms have been knocked into one by providing an arch. Both sides of the arch are furnished differently. "One part is Louis XIV or something like that with velvet upholstery," Frank described. "The chairs are both different and the sofa is kidney shaped with curving things at the back. Then there's a Swedish radiogram with a perspex top and wooden bars down the front."

"I was going to get velvet curtains. I saw these I fancied, but they were 26s a yard. I went home and worked out how much it would be. It would have come to about £300 for them, so I got some others."

A QUESTION OF PRIORITIES

"A house is the biggest thing I'll ever want. I'd like a Lincoln Continental as much as anybody, but it's a question of priorities. If I can't afford that car after I've finished the house, I won't mind. I've got a Rover now that I've had for two years."

When he's not working on the house, Frank is usually in a pub. But he admits that he has never had one over the night. "I don't like the taste of drink," he smiled. "I don't even like cider. That's the nearest thing to drink as far as I'm concerned. I spend as much as my friends in pubs because I get my rounds in, but I just have Cokes. I remember about two months ago at Klook, Klook (a famous Hantsstead pub and jazz club). I didn't have the car with me and I was feeling pretty bad, they got me to have a Cognac. I don't know how they did it because normally I'm very adamant about these things."

But I had one and I was almost going to sleep in the bar. Going there's okay, but there's no point in me going to the Cromwellian or somewhere every night because my friends aren't in show business. We go to a pub in the Old Kent Road about once a week. It's great down there. People have got used to me now, they don't stare at me any more. It's a great place, you should come down sometime."

Little did Frank realise that the pub he named is one of my locals and perhaps South London's most popular inn.

For the purposes of a little fun interest, I asked Frank about the

Searchers covering a number from the Stones' LP and if Chris leaving the group would make much difference to them. "The Stones played 'Take It Or Leave It' to us in Australia," Frank revealed. "It seemed good at the time. In fact, it still is. I've got a record at home that I want to play to the others to see if they like it. I'm not telling you what it is because somebody else might do it, but it's a fast number."

A SLIGHT VOCAL DIFFERENCE

On Chris leaving, Frank said: "We've got used to it by now, we've been without him for five weeks. When we did tour with Proby and John Blunt was disappointing, people said the Searchers still managed to maintain the same sound as they get on records, so it didn't seem to notice. There is a slight vocal difference."

Someone told me Chris is producing records for Epsie, but I don't know to what extent. I think his mind's gone."

Then Frank excused himself to get back home. Apparently the noise of low flying aircraft doesn't bother him. He has moved there since he was nine and has grown used to it.

"John McNally came to the house once and a plane went over," Frank recalled. "All things started trembling and shaking but we didn't take any notice, we just carried on as we were. John was nearly falling about all over the place spilling his tea. Hough."

RICHARD GREEN

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Bryan Morrison has produced a very clever and funny film about his group, the Pretty Things. It runs for 15 minutes in black and white and has already been sold to many foreign countries. Straightforward camera work has been abandoned in favour of a pop art approach and the whole thing is reminiscent of the Keystone Cops. It's mainly about Bryan's attempts to get the Things to places on time and their attempts to evade him. Plenty of shots of London clubs and familiar locations and four numbers. Action all the way and a big laugh.

TWO POP GIANTS FROM THE PAST MEET AND TALK



TWO old friends from the previous era of pop music met up in the RM offices a few days ago. Both used to appear on such shows as Six-Five Special and Oh Boy! (the TV presentations that first made the British nation conscious that something new, rocking and frantic was stirring among teenagers). Marty Wilde was more the rocker, Craig Douglas more the balladeer — though on one occasion they both recorded the same tune, "Teenager In Love". It sold a quarter of a million for Marty. Craig didn't do at all badly out of it either: "I sold about 100,000, largely because the shops ran out of Marty's version, the record company couldn't produce them fast enough, so customers bought my version instead," said Craig. But Craig's biggest seller was the follow-up to "Teenager", "Only Sixteen", recorded when he was in fact 16. "That time it was my disc they didn't press enough of and so Al Saxon did quite well out of his recording."

Anyway, the facts are that Marty has been out of the pop charts for some five years and Craig for nearly three. Both have new records with which they're pleased. Craig's is "I'm On The Outside Looking In" and Marty's (for release on May 13 by Philips, the company with which he came to fame and which, he now thinks, he should never have left) is called "I Got So Used To Loving You".

Both men continue to take a very great interest in the current pop scene, both would (naturally) like to be back with hits but both have learned to be philosophical about changing public tastes.

CRAIG DOUGLAS (left) and **MARTY WILDE** (right) being interviewed by a gentleman you may not know at first sight—RM's David Griffiths. The record Marty pretends to be pocketing is Bob Dylan's "Rainy Day Women Nos. 12 and 35." (RM pic).

Especially Marty, who said: "I wouldn't really like to go back to the old days of touring around in shows. I spend as much time as I can on songwriting — I believe the Hollies are going to record one of my songs, 'It's So Unreal'. I've written about a hundred and I like to think that about half of them have commercial possibilities, though not for me. To some extent a singer gets cornered by his public. He has to do the sort of material that's expected of him. And my songs are, I hope, in today's idiom. I am not associated with that kind of singing."

BITTER

"Anyway, today's kids have their own idols, they don't want to listen to someone from a different era. I hated Bill Haley's return, trying to do the same old stuff. And as for Presley today — well, I feel rather bitter about him because he, along with Jerry Lee Lewis, was my idol when I started out, imitating stars. I thought Elvis was the greatest. I'm still a fan BUT why does he keep making the same old corny films with a guitar strung round his neck? He should be a great actor by now but he's still twitting about in things like Harlem Holiday, an insult to your intelligence. And he doesn't bother to make good records any more and he gives ridi-

culous explanations about being too busy filming. Well, he ought to make time for a couple of recording sessions. He hasn't even recorded with strings. If P. J. Proby and the Walker Brothers (with Scott's pleasant ballad voice) can get into the charts with ballads then why can't Presley? I know his fans get all upset when the obvious is pointed out (guess it wouldn't annoy them if there was no truth in what I'm saying) but I can't help feeling that he's allowed himself to get very dated. The gap between him and today's tastes is getting wider and wider. Isn't it?"

"Quit honestly, I think today's scene is in many respects much better than it was five years ago. There's more originality in Britain than there was when we were all trying to copy Americans. I don't agree that Cliff is old-fashioned, in my opinion he's done a great deal for British pop. So have the Shadows, who, with the Beatles made the world beat group conscious. And the Stones are having a fantastic influence on America because they are so much better than the American groups who are trying to copy them."

MUSICAL COMEDY

Of the other British stars that Marty remembers from his days at the top, he is happy that his friend Joe Brown is doing well in West End musical comedy and he hopes that Terry Dene is happy "flashing a lamboirine or what ever he's up to." As for the others — "I suppose some of them may be back digging ditches."

Not Craig though. "Like Marty, I've been doing a lot of work in Northern Clubs. Some are fine, others are dreadful, but on the whole I prefer that work to doing theatre tours. Anyway, five years ago if you had a hit you could go on tour and make money. It's not possible any more —

you've got to have really strong bills, like Orbison and the Walkers and Lulu. I'm not surprised. Why should people pay 15 shillings or so to go and sit in a theatre when they can get into a club for five bob? In the clubs they gamble and have a drink at pub prices, do what they like, and listen to an act."

Craig and Marty agree that the club scene is the best phenomenon to have hit show business in years. And if only they could get back into the charts they would then be living in the best of all possible worlds.

DAVID GRIFFITHS



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vocalion

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M.F.
Night

WA
& Th
My sc
ART
The s



Last week the EVERLY BROTHERS made a flying visit to this country. Although they didn't stop for tours, appearances, or interviews, Record Mirror photographer Dezo Hoffmann managed to take some photos of them

with his intrepid camera. Don—the older brother with the dark hair—is at the top, while his younger brother Phil with fair hair is down the page. Of course they're both in the colour picture. (RM Pix)

Ray—every spare minute is spent composing

RAY DAVIES is a storyteller. If this hadn't been the age of pop music, he would have probably been found wandering around Sherwood Forest with a mandolin entertaining the outlaws.

He always has a story to tell, and because the trend is to set words to loud, often gaudy music, Ray conforms. But he doesn't conform in his words. He has to make his songs very pop-ridden because he is a Kink. I have

the feeling, though, that if he were in the right position, he could easily be another Bob Lind or maybe a Dylan.

He is very proud of his songwriting success and his every spare minute is spent composing. The Animals, the Seekers and the Walker Brothers all have Ray Davies

songs under consideration. The Truth's new single is by Ray and surely he reached a pinnacle when Peggy Lee recorded the same song.

As a songwriter, he is approaching summer. But his recent ill health and wandering approach to conversation could be leading him prematurely into September. He is quiet and softly spoken and has a

habit of putting his face very close to yours and looking straight into your eyes when he speaks to you.

"I don't need any stimulants to help me write," he told me. "Maybe if you've run out of ideas, certain things could help. But all this talk of drugs makes me spew. What's the point of becoming very happy through stimulants, then being depressed when the effect wears off?"

Ray has almost finished work on a new semi-satirical EP. In the same vein as "Dedicated Follower Of Fashion" and "Well Respected Man" which was a huge single hit in America.

"I enjoy writing that type of song so much, that I decided to do the EP," Ray revealed. "It's about different people. Types of people I've met. One of the tracks is called 'A Reporter' and it's a slight take-off of musical Press reporters. You know the type."

EVIL?

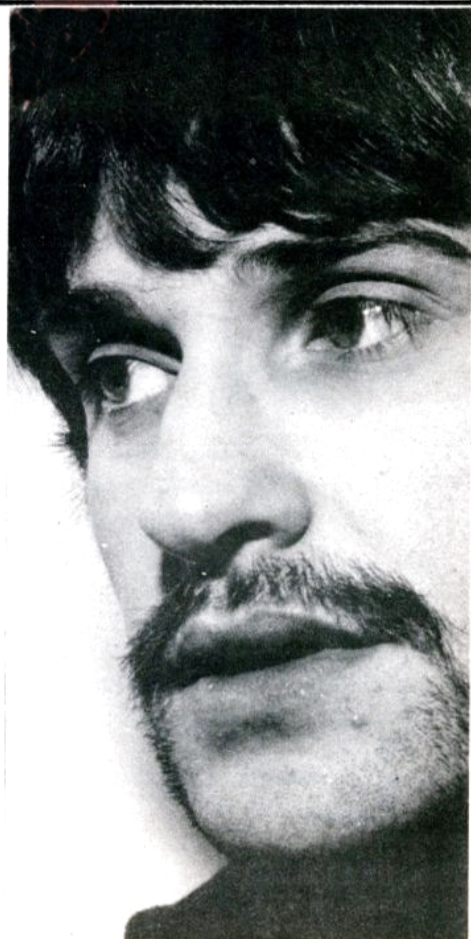
Ray's newly-acquired moustache makes him facially similar to the character played by Eli Wallach in "The Magnificent Seven". A distinctly evil countenance.

"At the beginning of my illness, I fell asleep one day and woke up a week later with a moustache. It's got to stay now because I shave with an electric razor and it would hurt too much to shave it off," Ray smiled in one of his rarer happier moments.

Images are all-important for pop groups and Ray is very conscious of this fact. He, however, sees the image bit extending to other fields. "All the Chelsea players have the same image," he opined. "They never actually worry so much, they're always patting their hair into place in case they actually score a goal and someone takes a picture of them. They've all got variations on Docherty's haircut. Even the new man they bought is smart and good-looking."

"Venables has got long hair, that's why he's got to go. George Best would never get into Chelsea with his hair."

RICHARD GREEN



RAY DAVIES with his very bluesy moustache. His song "I Go To Sleep" has been recorded yet again, this time by the Truth, the duo who hit the charts with the Beatles song "Girl."

THE GREEN
My little girl RCA 1517

MAMA'S & THE PAPA'S
My Monday RCA 1516

Q.
Time girl RCA 1514



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'Wait for the inevitable
 cover versions
 of songs on the new

BOB LIND L.P.'

BOB LIND: "Don't Be Concerned", Elusive Butterfly; Mister Zero; You Should Have Seen It; Counting; Drifter's Sunrise; Unlock The Door; Truly Julie's Blues (I'll Be There); Dale Anne; The World Is Just A "B" Movie; Cheryl's Going Home; It Wasn't Just The Morning; I Can't Walk Roads Of Anger. (Fontana TL 5340).

THERE'S a mournful theme running through this excellent album. Almost all the songs are injected with a longing or sympathy for a person hurt in love. "Mister Zero" is sorrowful in the extreme as is "I Can't Walk Roads Of Anger". I particularly enjoyed "Truly Julie's Blues" and "Dale Anne", but because the songs are so personal it's difficult to pick a winner. Tracks vary in tempo and "The World Is Just A 'B' Movie" tends to sound like a funfair. Wait for the inevitable cover versions. R.G.

★ ★ ★ ★

GEORGIE FAME "Sweet Thing Sweet Thing": See Saw; Ride Your Pony; Funny How Time Slips Away; Sitting In The Park; Dr. Kitch; My Girl; Music Talk; The In Crowd; The World Is Round; The Whole World's Shakin'; Last Sugar (Columbia SX 8043).

THIS is definitely the best LP yet from Georgie Fame and the Blue Flames. The recording quality is better than on his previous records. He injects plenty of vitality into such established songs as "My Girl", "See Saw" and "The Whole World Shakin'", but the best tracks are probably the sensitive "Funny How Time Slips Away" and "Sitting In The Park". In the latter, the group swings like mad on the Mar-Keys "Last Night" and the irrevitable "The In Crowd", which features some great organ work. There's some blatant double-meaning on "Dr. Kitch", one of his most popular stage numbers. But that's the only track they'll ban on the BBC.

★ ★ ★ ★

JESSE FULLER "San Francisco Bay Blues"; "San Francisco Bay Blues"; Everybody Works At My House But My Old Man; Beale Street Blues; Let Me Hold You In My Arms Tonight; Where Could I Go But To The Lord; You're No Good; I Want A Girl Just Like The Girl That Married Dear Old Dad; Old Man Moses; Crazy Waltz; Brother Lowdown; Pretty Little Girl Walking Down The Street; The Dozens; I've Been So Doggone Lonesome; Animal Fair (Stateside SL 10166).

THE cool-time blues sound of Jesse Fuller wraps itself around fourteen tracks which are all names at first hearing, yet after a couple of plays begin to develop an individual personality of their own. The multi-instrumentalist himself (his instruments are electrified, for the benefit of any purists) makes good albums and this one is no exception.

★ ★ ★ ★

JOHNNY TILLOTSON: "Sings Our World" (MGM 8005).

NO longer a hit-maker in Britain, Johnny nevertheless has some surprises on his well-tailored sleeve. Some herein are "Strange Things Happen", "Our World", "Red Roses", "One Red Rose" and "My Gilded". Not a particularly strong voice, but an expressive one. An excellent "How High The Moon".

★ ★ ★ ★

GEORGE JONES AND GENE PITNEY: "Country Time Again"; "Mockin' Bird Hill"; "As Long As I Live"; "My Favourite Lie"; "Y'all Come; Someday; Love Bug; Big John; Your Old Standby; Why Baby Why; That's All It Took; Louisiana Man; I Can't Stop Loving You (Stateside 10173).

MOSTLY duets, though Gene has one on his own and George two, and the second album in the series. The first was a huge hit in the States. The Jordanaires are featured strongly and Gene shows surprising adeptness at coping with the country style. But of limited appeal here, surely, despite Gene's fame.

★ ★ ★ ★

GEORGE SHEARING QUINTET: "Latin Rendezvous" (Capitol T 2326).

THE old piano-vibes sound in smoothness extraordinary, but boosted with Latin percussion and flute. Four of the numbers were composed by Armando Peraza, the Latin percussionist who plays with Shearing. "Pulsating Rhythms" all very relaxed — marvellous mood music.

★ ★ ★ ★

HERB ALPERT'S TIJUANA BRASS: "Sounds Tijuana" (State side SL 10176).

THE current hit-making outfit on record — made some three years ago, mostly, but it shows the styles haven't changed all that much. An instantly recognizable brass approach on songs like "Mexican Shuffle", "Acapulco 1922", "Desafinado", "Lonely Bull" etc. They're bright and they're professional, but it's a sound which could pall after a while. Nice dance music, though.

★ ★ ★ ★

DAVID FROST: "The Frost Report On Britain" (Parlophone 7005).

ONE of the funniest characters on television — and now transferred to record with complete success. A stack of great script writers including, on the sleeve, Luther Van Detherton. There are bits about wine-tasting, school-teaching, cards, zoos, scrap books, just about everything — with John Cleese and moments from Jess Hart. Frost has an innate sense of drama, of delivery, of versatility that really lifts him above other funny men on disc. Hear this. Hear it we say.

★ ★ ★ ★

WOODY GUTHRIE: "Bed On The Floor" (Verve 5008).

POINT about this set is that they're all previously unreleased — and represent a period of ten years, from the time he went to New York until his illness. In fact, artists like Sonny Terry and Cisco Houston sing along with Woody, through a wide variety of folk songs. Sleeve notes by Woody from his book "Born To Win" are well worth reading — and the album is well worth buying for folk fans.

★ ★ ★ ★

PETE SEEGER: "In Person" (Verve 5004).

MATCHER of the sing-along in folk music. Pete here has an audience aware but full support and he indulges in all his chat and ad-libs with the semi-commercial charm which sells out his concerts. Among the tracks, "Bring Me A Little Water, Silky", "Goodnight, Irene", "A Worried Man", "Kisses Sweeter Than Wine" and so on. Plus some very much less-familiar ones.

★ ★ ★ ★

DANNY WILLIAMS: "Only Love" (HMV 3523).

MR Williams continues to sing almost ridiculously well, but he seems also to have widened his scope. This collection, with backing by Ken Woodman, Frank Butler, Reginald, Leon Young, "Blue on White" is like Danny's big American hit, "Throw A Little Lovin' My Way", is a break love song. "I Can't Believe I'm Losing You" is hauntingly successful. So good for the late-night listening hours.

★ ★ ★ ★

THE TOYS: "Lover's Concerto and Attack"; "Can't Get Enough Of You Baby; Deserted; See How They Run; Hallelujah; I Got A Man; A Lover's Concerto; What's Wrong With Me, Baby; Yesterday; Baby's Gone; This Night; Back Street; Attack (Stateside 10175).

THE two-hits from the girls are included, but there are doubts generally about the strength of the market for this kind of thing. They have harmonic talent, for a start, and the arrangements generally swing. There's one McCartney-Lennon song, the rest by Sandy Linzer and Denny Randell. A little short on versatility.

★ ★ ★ ★

The Tony Hall Column

now it's the white groups that are 'where it's at'



RM'S TONY HALL (we don't have to point out which one he is) with two models publicising the new Shell Gear on his Radio Luxembourg show. The young ladies are Suzzie Holte (left) and Samantha Juste (right) who is also a Top Of The Pops Girl.

DON'T know whether you're hip to it yet or not. But there's a whole NEW scene going on. I've touched on it a couple of times in this column recently. But it's becoming more and more obvious every week . . . that, on the American music scene, "where it's at" (as they say!) is now definitely more "white" than "coloured".

There are two notable exceptions: Tamla-Motown and Atlantic. But both labels are laws—as well as legends—unto themselves. The Motown sound still knocks me out. They have their own thing going for them. And you either dig it or you don't. I still do. And Atlantic's blues-based Memphis sound also has its own bag. Though both companies have their "dog" records (and tell me any company anywhere in the world that doesn't), their great things are still tremendous. And will continue to be.

But taking the scene as a whole, the American coloured singers and sounds are not really progressing. They're still unbelievably groovy, of course. But their general scene is static. Nothing excitingly new. Nothing really adventurous. It's the white groups—and those on the West Coast much more than their New York counterparts—that are really making things happen today.

It's people like The Byrds, The Beach Boys, The Spoonful, The Mama's and The Papa's, The Turtles, Norma Tanega . . . their records are the ones I find I'm playing most for pleasure at home in the midnight hour. These are the ones my friends in the business also seem to want to hear when they come round. With the occasional Motown and Atlantic thrown in for good measure.

I wondered whether we were out on our own about this. So I phoned RSG Editor, Vicki Wickham. It's still the hippest programme around. And if RSG doesn't know what's happening, then nobody does. Vicki said she agreed absolutely. And her friends were in the same groove. Though, she added, with the exception of the people I've mentioned, the whole scene was going through a very static stage.

Incidentally, this progressive American white group bit most certainly doesn't apply to them all. There are masses of groups there with records way up the US charts which are bad imitations of some of the better British groups. And, judged by the highest standards here and on their own West Coast, are literally months behind, musically speaking. A lot of these records are a drag. And will never sell here.

Of course, naturally, there are also exceptions to my generalisation about American coloured records. One that I play at the moment as much as "Monday Monday", "Walkin' My Cat Named Dog" and the others is Garnett Mimms' "I'll Take Good Care Of You". I first mentioned it weeks ago. Before its release here. Since then, I've lived with it a lot more. Now it really knocks me out. I said at the time, I thought it would be ideal for The Moody Blues, Denny Laine and the boys begged to differ. Fair enough. That's their prerogative. But I still think that with this song, they could have had their biggest hit since "Go Now".

I'm certain there are many other exceptions which escape my mind at the moment. And there'll probably be floods of letters from friends "sour" ourists putting me down and saying "what about so-and-so?" Could well be. I'll think "Oh yes, of course!" But that's how I see and hear it all here and now.

★ Footnote: to the above: I'm fascinated to read that people like Martha and The Vandellas and Otis Redding are now becoming increasingly popular in Los Angeles after their personal appearances there. So sorry that one out!

● I feel I've neglected lots of local pop groups lately. So here's a line or two about some of the better recent releases. ★ Wayne Fontana's "Come On Home" (Fontana); a brave attempt on a good Jackie Edwards song—Wayne certainly tries to find good material. ★ The Trojans' "Wild Thing" (Fontana); a Larry Page production which I first heard in Bob Lind's hotel room and the kind of record doing well in America—but there's another "Trojans" title he played me which really knocked me out; why didn't you release it, Larry? ★ The Artwoods' "I Take What I Want" (Decca); nothing fantastically original, but the record has a good feel and the group is very underrated. ★ The Chameleons' "I Think Of You" (Parlophone); a Radio London-type "climber" which never made it, but which I find pleasant listening and the group's best effort so far. ★ Beryl Marsden's "What's She Got (That I Ain't Got)" (Columbia); the songs on both sides are definitely inferior to Beryl's undoubted talent. ★ The Merseys' "Sorrow" (Fontana); a good Feldman-Goldstein-Gotcherer song which deserves to make it—manager Kit Lambert produced it.

● MY RECORD OF THE WEEK? Unquestionably Bob Dylan's "Rainy Day Women Numbers 12 and 35" (CBS); an absolute, unqualified gem. Whatever you do, don't miss this!



THE CRYIN' SHAMES being mobbed at Grafton Ballroom, Liverpool. The singer who seems to be singing (or is it screaming for help) until the bitter end is Paul Crane.

Frank and Steve, who make up The Truth, are two former hairdressers currently tipped for the charts with their Ray Davies composition "I Go To Sleep". As a one-time pupil of the Italia Conti Stage School, Frank maintains that his acting and dancing training comes in very useful in their stage act—helping to make the duo such a success on the recent Small Faces and Crispian St. Peter tour. Typical of North London "mods". The Truth are supremely clothes conscious, even to the extent of giving Carnaby Street a miss now because they think the clothes there are not quite up to their high standards! If their new record doesn't make them the best-known singers in the charts, they're confident that they'll soon be hailed as the best-dressed.



Group gathering on top of a skyscraper in New York City. Left to right—'Briggs' and Barry Tashain of the Remains, Gordon Waller of Peter and Gordon, and Randy and Bobby Fuller of the Bobby Fuller Four—who are currently hitting the charts with "I Fought The Law".



DAVID BALLANTYNE

Big things are predicted and planned for personable David Ballantyne as a result of his self-penned new Columbia release "Love Around The World". Flip, also a Ballantyne composition, is "World Full of Women." He explains the apparent obsession with the bird-scene as follows: "I was playing in a night club in Skiathos, an Aegean Sea island. The girls who came to the club were fantastic. Some Scandinavian, some French, some Italian, some English. But the English girls never looked like that at home. So I thought that travel must make girls pretty — and I thought how I'd like to spend a lot of time travelling and looking at the pretty girls. Got back to rainy London, felt the same way—and that winter these two songs were written." A fair enough explanation, David!

Geno Washington and the Ram Jam Band are, according to organist Jeff Wright: "A group that's a band, a band that's a show". And you can hardly cap that. They've concentrated on an all-action show — big-sounds from the six-pieces, plus Geno's singing. Geno's style packs a punch . . . so happens he knows Cassius Clay. "We both entered the Golden Gloves amateur championships in the States in 1960 and 1961 — I'm only glad we didn't meet in the ring, 'cos he's lethal". Gene joined the U.S.A.F., came to Britain as an Air Policeman. Caught napping on duty, he was switched to something more athletic—a PT instructor. On spells of leave, he sat in with the Animals and Georgie Fame in clubs. Then he met the Ram Jam Band. "I was demobbed in America, worked a couple of R and B tours to save money, then came back to join the boys." Sample excitement of the band that's a show "Water", on Pye.



GENO WASHINGTON

ONCE MOORE WITH COOK and DUDLEY MOORE



Dud and Pete on sex; Father and son; The frog and the peach; Six of the best; The music teacher; A bit of a chat; Dud and Pete at the Zoo; The Psychiatrist

● LK 4785



12" mono LP record

The Decca Record Company Limited, Decca House, Albert Embankment, London SE1

RECORD MIRROR CHARTS PAGE

CASHBOX TOP 50

AIR MAILED FROM NEW YORK

- 1 MONDAY-MONDAY* 2 (4) The Mamas & Pappas (Dunhill)
- 2 GOOD LOVIN* 1 (7) Young Rascals (Atlantic)
- 3 KICKS* 5 (7) Paul Revere and the Raiders (Columbia)
- 4 YOU'RE MY SOUL AND INSPIRATION* 2 (8) Righteous Brothers (Verve)
- 5 SLOOP JOHN B.* 6 (5) Beach Boys (Capitol)
- 6 RAINY DAY WOMEN NUMBERS 12 and 35* 11 (3) Bob Dylan (Columbia)
- 7 GLORIA* 10 (6) Shadows of The Knight (Dunhill)
- 8 LEANING ON THE LAMPPOST 9 (4) Herman's Hermits (MGM)
- 9 SECRET AGENT MAN* 5 (7) Johnny Rivers (Imperial)
- 10 TIME WON'T LET ME TRY TOO HARD* 13 (5) Dave Clark (Epic)
- 12 SHAPES OF THINGS* 14 (6) Yardbirds (Epic)
- 13 WHEN A MAN LOVES A WOMAN 21 (3) Percy Sledge (Atlantic)
- 14 EIGHT MILES HIGH* 22 (4) The Byrds (Columbia)
- 15 MESSAGE TO MICHAEL* 22 (3) Dionne Warwick (Scepter)
- 16 HOW DOES THAT GRAB YOU DABLING* 28 (3) Nancy Sinatra (Reprise)
- 17 BANG BANG* 18 (4) Cher (Imperial)
- 18 I'M SO LONESOME I COULD CRY 11 (9) B. J. Thomas (Scepter)
- 19 A GROOVY KIND OF LOVE* 28 (3) The Mindbenders (Fontana)
- 20 RHAPSODY IN THE RAIN* 22 (6) Lou Christie (MGM)
- 21 A SIGN OF THE TIMES* 15 (7) Petula Clark (Warner Bros.)
- 22 TOGETHER AGAIN* 23 (5) Ray Charles (ABC)
- 23 DAYDREAM* 16 (18) Lovin' Spoonful (Kama Sutra)
- 24 SOMEWHERE* 17 (6) Len Barry (Decca)
- 25 THE 'A' TEAM 32 (3) S. Sgt. Barry Sadler (RCA)
- 26 NOTHING'S TOO GOOD FOR MY BABY* 21 (5) Stevie Wonder (Tama)
- 27 SUN AIN'T GONNA SHINE* 38 (2) Walker Bros. (Smash)
- 28 THE BALLAD OF THE GREEN BERETS* 19 (12) S. Sgt. Barry Sadler (RCA)
- 29 IT'S MAN'S MAN'S MAN'S WORLD (Reprise) — (1) James Brown (Kina)
- 30 LOVE IS LIKE AN ITCHING IN MY HEART 30 (1) Marvin Gaye (Tamla)
- 31 LET'S START ALL OVER AGAIN 46 (3) Ronnie Dove (Diamond)
- 32 FRANKIE AND JOHNNY* 27 (7) Elvis Presley (RCA)
- 33 CALIFORNIA DREAMIN* 30 (15) Mamas and Pappas (Dunhill)
- 34 LITTLE LATIN LUPE LU* 34 (9) Jerry Butler and the Detroit Wheels (New Voice)
- 35 THIS OLD HEART OF MINE* 40 (5) Jolee Brothers (Tamla)
- 36 I'LL TAKE GOOD CARE OF YOU* 41 (2) Garnett Mimms (United Artists)
- 37 BACKSTAGE* — (1) Gene Pitney (Musicor)
- 38 CAROLINE NO* 42 (4) Brian Wilson (Capitol)
- 39 BAREFOOTIN* — (1) Robert Parker (Nola)
- 40 THE PHOENIX LOVE THEME 29 (4) The Brass Ring (Dunhill)
- 41 I CAN'T GROW PEACHES ON A CHERRY TREE 48 (3) Just U (Colpix)
- 42 SHE BLEW A GOOD THING* 49 (2) Poets (Symbol)
- 43 HISTORY REPEATS ITSELF 36 (3) Buddy Starcher (Boone)
- 44 COME ON LETS GO — (1) McCoy (Bang)
- 45 GOT MY MOJO WORKING — (1) Jimmy Smith (Verve)
- 46 COOL JERK — (1) Capitols (Karen)
- 47 LOVE ME WITH ALL YOUR HEART — (1) The Bachelors (London)
- 48 I'M COMING HOME, CINDY* — (1) Trini Lopez (Reprise)
- 49 I'M A ROAD RUNNER* — (1) Jr. Walker (Soul)
- 50 HOLD ON, I'M COMING — (1) Sam and Dave (Stax)

*An asterisk denotes record released in Britain.

BUBBLING UNDER

- Ballad of Irving—Frank Gallop (Kapp)
 Dum-De-Da—Bobby Vinton (Epic)
 You're The One—Marvelettes (Tamla)
 Darling Baby—Elegine (V.I.P.)
 You've Got My Mind Messed Up—James Carr (Gold Wax)
 Ramd of Gold—Mel Carter (Imperial)
 Wang Dang Doodle—Koko Taylor (Checker)
 Love's Made A Fool of You—Bobby Fuller Four
 He Cried—Shangri-Las (Red Bird)
 I Can't Let Go—Hollies (Imperial)

TOP LP's

- 1 AFTERMATH 1 Rolling Stones (Decca)
- 2 SOUND OF MUSIC 2 Soundtrack (RCA)
- 3 RUBBER SOUL 2 Beatles (Parlophone)
- 4 MANTOVANI MAGIC 7 Mantovani (Decca)
- 5 TAKE IT EASY WITH THE WALKER BROTHERS 4 Walker Brothers (Phillips)
- 6 THE MOST OF THE ANIMALS 9 The Animals (Columbia)
- 7 BEACH BOYS TODAY 11 Beach Boys (Capitol)
- 8 MY NAME IS BARBRA, TWO 10 Barbra Streisand (CBS)
- 9 OTIS BLUE 14 Otis Redding (Atlantic)
- 10 BYE BYE BLUES 8 Bert Kaempfert (Polydor)
- 11 MARY POPPINS 5 Soundtrack (HMV)
- 12 BOOTS 17 Frank Sinatra (Reprise)
- 13 SOLID GOLD SOUL 13 Various Artists (Atlantic)
- 14 GOING PLACES 4 Manfred Mann (HMV)
- 15 THE SECOND ALBUM 13 Spencer Davis Group (Fontana)
- 16 A MAN AND HIS MUSIC 17 Frank Sinatra (Reprise)
- 17 SOUND OF SILENCE 21 Simon and Garfunkel (Columbia)
- 18 FRANKIE AND JOHNNY 45 Elvis Presley (RCA)
- 19 FUNNY GIRL 30 Soundtrack (Capitol)
- 20 WORLD OF OUR OWN 23 Seekers (Columbia)
- 21 BEACH BOYS' PARTY 12 Beach Boys (Capitol)

5 YEARS AGO

- 1 BLUE MOON 1 Marcell (Decca)
- 2 YOU'RE DRIVING ME CRAZY 2 Temperance Seven
- 3 RUNAWAY 7 Del Shannon
- 4 THE FRIGHTENED CITY 9 The Shadows
- 5 ON THE REBOUND 5 Floyd Cramer
- 6 MORE THAN I CAN SAY 6 Bobby Vee
- 7 WOODEN HEART 3 Elvis Presley
- 8 DON'T TREAT ME LIKE A CHILD 4 Helen Shapiro
- 9 EASY GOING ME 14 Adam Faith
- 10 WHAT'D I SAY 12 Jerry Lee Lewis
- 11 GEE WHIZ IT'S YOU 17 Cliff Richard
- 12 BUT I DO — Clarence Frogman Henry
- 13 A HUNDRED POUNDS OF CLAY 10 Craig Douglas
- 14 YOU'LL NEVER KNOW — Shirley Bassey
- 15 AFRICAN WALTZ 12 Johnny Dankworth
- 16 THEME FROM DIXIE 8 Duane Eddy
- 17 HAVE A DRINK ON ME 13 Lennie Hayton
- 18 WARPAINT 11 Brook Brothers
- 19 LITTLE BOY SAD 16 Johnny Burnette
- 20 LAZY RIVER 15 Bobby Darin

TOP E.P.'s

- 1 YESTERDAY 1 Beatles (Parlophone)
- 2 THE SEEKERS 2 The Seekers (Columbia)
- 3 WITH GOD ON OUR SIDE 11 Joan Baez (Fontana)
- 4 MACHINES 4 Manfred Mann (HMV)
- 5 BEATLES MILLION SELLERS 5 Beatles (Parlophone)
- 6 YOU PUT THE HURT ON ME 8 Spencer Davis Group (Fontana)
- 7 THREE WHEELS ON MY WAGON 6 New Christy Minstrels
- 8 MY MAN 9 Barbra Streisand (CBS)
- 9 NO LIVING WITHOUT YOUR LOVING 10 Manfred Mann (HMV)
- 10 GREEN SHADES OF VAL DOONICAN 10 Val Doonican (Decca)

BRITAIN'S TOP 50

NATIONAL CHART COMPILED BY THE RECORD RETAILER

- 1 PRETTY FLAMINGO 24 (6) Cryin' Shames (Decca)
- 2 DAY DREAM 4 (4) The Lovin' Spoonful (Vee) (Reprise)
- 3 BANG, BANG 4 (6) Cher (Liberty)
- 4 YOU DON'T HAVE TO SAY YOU LOVE ME 1 (4) Dusty Springfield (Philips)
- 5 SLOOP JOHN B. 13 (1) Beach Boys (Capitol)
- 6 PIED PIPER 5 (6) Crispian St. Peters (Decca)
- 7 HOLD TIGHT 10 (4) Dave Dee, Dozy, Dicky, Mick and The 4 (4) Staff Sgt. Barry Sadler (RCA)
- 8 SOUND OF SILENCE 7 (8) Bachelors (Decca)
- 9 ALFIE 10 (6) Cilla Black (Parlophone)
- 10 HOMEWARD BOUND 12 (7) Simon and Garfunkel (CBS)
- 11 SOMEBODY HELP ME 2 (7) Spencer Davis Group (Fontana)
- 12 SUBSTITUTE 11 (9) Who (Reaction)
- 13 I PUT A SPELL ON YOU 8 (6) Alan Price (Decca)
- 14 SOMEDAY ONE DAY 15 (7) Seekers (Columbia)
- 15 ELUSIVE BUTTERFLY 16 (8) Val Doonican (Decca)
- 16 THAT'S NICE 2 (7) Neil Christian (Strike)
- 17 MAKE THE WORLD GO AWAY 17 (12) Eddie Arnold (RCA)
- 18 BLUE TURNS TO GREY 18 (7) Cliff Richard (Columbia)
- 19 SOUL AND INSPIRATION 25 (4) The Righteous Brothers (Verve)
- 20 SHOTGUN WEDDING 28 (3) Roy C. (Island)
- 21 FRANKIE AND JOHNNY 23 (5) Elvis Presley (RCA)
- 22 WALKIN' MY CAT NAMED DOG 27 (5) Norma Tanega (Stateside)
- 23 THE SUN AIN'T GONNA SHINE ANYMORE 14 (10) Walker Bros. (Phillips)
- 24 SUPERGIRL 19 (7) Graham Bonney (Columbia)
- 25 HIGHWAY CODE 30 (4) The Master Sinners (Parlophone)
- 26 PLEASE STAY 34 (6) Cryin' Shames (Decca)
- 27 HOW DOES THAT GRAB YOU DARLIN* 37 (2) Nancy Sinatra (Fontana)
- 28 SORROW 56 (3) Merseys (Fontana)
- 29 DEDICATED FOLLOWER OF FASHION 26 (10) Kinks (Vee)
- 30 COME ON HOME 46 (3) Wayne Fontana (Fontana)
- 31 TAKE IT OR LEAVE IT 38 (3) Searchers (Vee)
- 32 BALLAD OF THE GREEN BERETS 24 (7) Staff Sgt. Barry Sadler (RCA)
- 33 ONE OF US MUST KNOW 35 (1) Bob Dylan (CBS)
- 34 CALIFORNIA DREAMIN* 49 (2) Mamas and Pappas (RCA)
- 35 COMMUNICATION 32 (4) David McCallum (Capitol)
- 36 CAN'T LIVE WITH YOU, CAN'T WITHOUT YOU — (1) Mindbenders (Fontana)
- 37 RHAPSODY IN THE RAIN 45 (5) Lou Christie (MGM)
- 38 ELUSIVE BUTTERFLY 22 (8) Bob Lind (Fontana)
- 39 YOU WON'T BE LEAVIN' 26 (7) Herman's Hermits (Columbia)
- 40 TWINKLE TOES 31 (5) Roy Orbison (London)
- 41 SOMETHING ON MY MIND 44 (2) Chris Andrews (Decca)
- 42 WILD THING — (1) The Truets (Fontana)
- 43 ONCE — (1) Genevieve (CBS)
- 44 COME SEE ME — (1) Pretty Things (Fontana)
- 45 I FEEL A CRY COMING ON — (1) Hank Locklin (RCA)
- 46 I FOUGHT THE LAW 33 (4) Bobby Fuller Four (London)
- 47 YOU CAN'T SIT DOWN — (1) Phil Upchurch Combo (Sue)
- 48 CONFUSION — (1) Lee Dorsey (Stateside)
- 49 EIGHT MILES HIGH — (1) Byrds (CBS)
- 50 GOT MY MOJO WORKING 48 (2) Jimmy Smith (Verve)

A blue dot denotes new entry.

BUBBLING UNDER

- Up Went Nelson—Go Lucky Four (Emerald)
 Sea Of Heartbreak—Joe Brown (Piccadilly)
 Together Again—Ray Charles (HMV)
 I Love Her—Paul and Barry Ryan (Decca)
 C'mon Everybody—Eddie Cochran (Liberty)
 I'm Comin' Home, Cindy—Trini Lopez (Reprise)

BRITAIN'S TOP R & B SINGLES

- 1 SHOTGUN WEDDING 1 Roy 'C' (Island 275)
- 2 YOU CAN'T SIT DOWN 3 Phil Upchurch Combo (Sue WI 465)
- 3 GET READY 3 The Temptations (Tamla-Motown 537)
- 4 I'LL TAKE GOOD CARE OF YOU 5 Garnett Mimms (United Artists 1138)
- 5 TIRED OF BEING LONELY 6 Sharpey (Stateside 495)
- 6 THIS OLD HEART OF MINE 4 Isley Brothers (Tamla-Motown 554)
- 7 AIN'T THAT A GROOVE 4 James Brown (Pye International 7N23247)
- 8 I'M IN THE MIDNIGHT HOUR 3 Little Mac and the Boss Sounds (Atlantic-Imported)
- 9 JUST FOR YOU 11 Jerry Butler (Sue 466)
- 10 I'M JUST A FOOL FOR YOU 15 Gene Chandler (Stateside 506)
- 11 GOT MY MOJO WORKING 7 Jimmy Smith (Verve 336)
- 12 NOTHING'S TOO GOOD FOR MY BABY — Stevie Wonder (Tamla Motown 558)
- 13 SOOKIE, SOOKIE 9 Don Covay (Atlantic 4678)
- 14 CONFUSION — Lee Dorsey (Stateside 505)
- 15 PHILLY DOG 10 Marketers (Atlantic 4678)
- 16 BILLY'S BAG — Billy Preston (Sue 4011)
- 17 STOP HER ON SIGHT — Edwin Starr (Polydor 56792)
- 18 SATISFACTION 12 Otis Redding (Atlantic 4686)
- 19 SHAKE ME, WAKE ME 13 Four Tops (Tamla-Motown 553)
- 20 THE LOVE YOU SAVE 17 Joe Tex (Atlantic 4681)

BRITAIN'S TOP R & B ALBUMS

- 1 THE SUE STORY Vol. 2 2 Various Artists (Sue 823)
- 2 SOLID GOLD SOUL 1 Various Artists (Atlantic 564)
- 3 OTIS BLUE 3 Otis Redding (Atlantic 564)
- 4 SATURDAY NIGHT AT THE UPTOWN 5 Various Artists (Atlantic 563)
- 5 FOUR TOPS SECOND ALBUM 4 Four Tops (Tamla-Motown 11021)
- 6 SOUL BALLADS 6 Otis Redding (Atlantic 562)
- 7 SOUL DRESSING 8 Booker T and the MG's (Atlantic 562)
- 8 I GOT YOU 7 James Brown (Pye 5674)
- 9 A TRIBUTE TO NAT KING COLE — Marvin Gaye (Tamla Motown 11022)
- 10 CONFESSIN' THE BLUES 10 B.B. King (HMV 3514)

ATLANTIC A BILLBOARD TOP 30 HIT!! PLUS!

1st Singles Release By POLYDOR

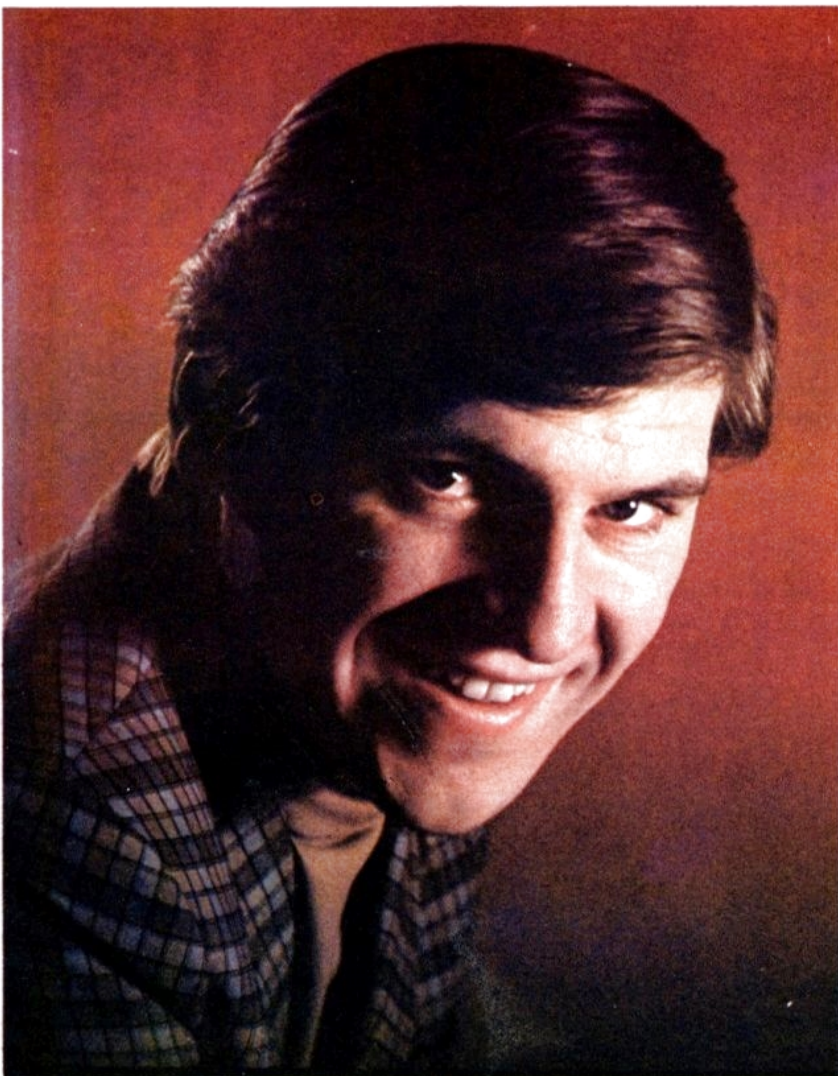
PERCY SLEDGE THE CAPITOLS

WHEN A MAN LOVES A WOMAN

COOL JERK

584 001

584 004



ALAN PRICE looks justly happy with himself. The ex-Animal who left because he didn't like flying can afford to take the best boats afloat now that he has achieved such fantastic success with his atmospheric rendering of the Screaming Jay Hawkins song "I Put A Spell On You". His follow-up should be issued soon, but the odds are it won't be like "Spell".

ALAN Howard, bass player with Brian Poole and the Tremeloes for seven years, has left the group "to settle down". His replacement is 21-year-old Micky Clarke from Dagenham, formerly with the Symbols.

Allen Klein, U.S. rep. of the Stones has bought a slice of MGM records worth about a million pounds. Conway Twitty making a sizable U.S. comeback—in the Country and Western charts.

"On The Level" unlikely to outrun "Sound of Music".

"Catch The Wind" revived by American group the Blues Project.

Barbra Streisand gets her seventh gold disc for "Colour Me Barbra".

LP "Lovin' Spoonful's" "Did You Ever Have To Make Up Your Mind" is a disappointment after "Daydream".

Mrs. Elva Miller (the American, off-key singer whom everybody is talking about) has achieved the impossible—her sadistic revival of "A Lover's Concerto" has made "Billboard's" EASY LISTENING chart.

Bobby Darin celebrating his tenth anniversary in show business.

Ed Aaronoff, publicity director of Motown was victim of a teenage mugging in Detroit last week when he was robbed and stabbed.

Newbeats "Shake Hands And Come Out Crying" should have been a hit on its title alone.

Paul Simon the new Wink Martindale?

Gene Pitney's U.S. tour also includes Len Barry, Norman Taneja, The McCoys, Chad & Jeremy and B. J. Thomas & The Triumphs.

Dixie Cups "What Kind Of Fool" is neither the former hits by the Tams or Anthony Newley.

Cher's version of "Midord" is on her new LP.

Vogue Records in cease trading at the end of the month.

If you're a member of the Beatles' fan club you get a replica of the Shea Stadium ticket with your next newsletter.

Chet Atkins highly recommended version of "From Nashville With Love" sounds like an instrumental version of "Wimoweh".

Next Dionne Warwick LP will be "Dionne Warwick In Paris".

Norma Taneja likes mediaeval music.

Etta James featured on "B" side of Sugar Pie Desanto's new LP.

Viv Prince sat in with John Mayall at Tooting Castle.

What are these glowing reports Long John Baldry keeps on about?

Luanne Thomas seen raving with an 83-year-old at Brighton.

Memo to Terry King—Dean Martin's "The Silencers" movie begins with the word "ice".

Tony Jackson now living at Romford.

Which pop journalist has a Buddhist monk hairstyle?

Keith Goodwin has finally cracked—he's spending three days in Geneva to eat paella.

no doubt someone thought it necessary



for Jan Denton to make a pop song in Welsh.

LP (sleeve notes by RM's Peter Jones), Frank Sinatra-Dean Martin talk track a gas.

Suzar Pie sent the temperature soaring at Tles.

Ray Charles of the Ray Charles Singers in town.

Yardbirds losing white suits and having haircuts.

Nancy Sinatra's "Run For Your Life" EP out next week.

Another Bobby Fuller single already.

Alan Bown Set pulling big crowds at the Marquee.

Marty Wilde back with Phillips.

"La Perigrinacion" is described as an "Argentinian religious chant".

Tony Jackson says he's got so many plugs on his new record he's thinking of changing his name to Paul and Barry Ryan.

Footprints looking for mod image lead male singer for their first record—applications to the Face, please.

Gloria Bristow picked up £12 worth of parking tickets delivering copies of Episode Six's record.

Johnny Burnette's "Dreaming" being reissued as a result of "Summertime Blues" success.

three covers of "Lady Jane" as yet.

If there's no musing on "RSC", who was playing Keith Relf's harmonica last week?

Bryan Mason of Bromley's Bromel Club, and his partners Tony Hayes and Stephen Kilen, open Sloop's Club in Palma De Majorca on May 20 — the Kinks will play there in the summer.

Ray and Dave Davies stay loose on stage.

Cher wears a red and blonde wig for her film.

Byrds' next single likely to be "I See My Rider".

Warren Beatty wore Beate boots at the academy awards.

Richard Chamberlain has grown a beard.

Sonny and Cher have custom made "his" and "hers" Mustangs in addition to his two motor cycles.

Lesley Gore recorded with Jack Nitzsche last week.

Gene Clark being petitioned to join the Byrds.

is it Tony Silverman and Charlie Garland or perhaps

bill harry

UP NORTH

TIFFANY—girl from Liverpool who is currently creating a lot of interest with her belting new disc "Find Out What's Happening."

THE MERSEYS were naturally 'chuffed' at entering the R.M. chart last week — and they're also delighted with their forthcoming overseas gigs.

TONY CRANE comments: "We're off to Paris and Monte Carlo soon and we'll be making two or three trips over there in the near future. We're playing at two parties held by millionaires and also appearing at the Locomotive Club. We went over to Paris for an interview with Paris-Match and it developed into a talk about how we felt coming into the country with long hair. This was just after De Gaulle had announced a ban forbidding any male's to enter the country if they had long hair. When we arrived the customs wouldn't allow us in until we combed our hair back.

AS A HOLIDAY

"Naturally, we'd sooner play in Britain, but we do like travelling. The thing we don't like about Britain is the weather — and we treat any trips to outside countries as a holiday.

"In the summer we'll be off to Bermuda for a week to appear at the Forty Thieves Club.

"I'm a Liverpoolian by adoption" announced CLINTON FORD when I bumped into him in the George last week. He told me that he had just returned from Borneo where he had been entertaining the troops. "Half an hour after I'd left one place by helicopter, I believe there was a bit of a skirmish. There's a war over there all right — but they just call it a border dispute.

"At the moment I'm doing Cabaret, broadcasting and the general things which everybody does, I suppose — nothing exciting like Borneo."

THE HOLLIES have signed for a Whit Monday spectacular on the B.B.C. entitled "Let The Good Times Roll."

THE FLUTE

When GRAHAM GOULDMAN wrote "Behind The Door" for THE ST. LOUIS UNION, he also wrote the arrangement and included a flute part, not realising that no one in the group played flute. Three days before they were due to record he gave the boys the arrangement and tenor saxophonist ALEX KIRBY went out and bought a flute and spent the next couple of days learning flute technique. He was then able to play successfully on the record and is so delighted with the sound that he practices on the flute three hours every day.

Flipside of THE ARTWOODS' latest disc is entitled "I'm Looking For A Tenor Saxophonist Doubling French Horn And Wearing Size 17 Boots." Imagine their surprise when Mancunian JAMES KENNEY sent them a photograph of himself wearing wellington boots and carrying a French horn and sax. His message was simple: "Have horns, will travel."

Latest disc by HERBIE'S PEOPLE of Irlton, Staffs., has been written specially for them by THE IVY LEAGUE. Title of the disc is "One Little Smile" and the boys will be promoting it on "Saturday Swims" (May 29) and A.T.V.'s "Today" (May 12). The group spend three days in Brussels from July 12th when they travel to Belgium to appear on T.V.

JOE MEER predicts big things for Scottish outfit THE BUZZ.

KIT WELLS, TERRY KING, RICHARD GREEN and NORRIE DRUMMOND have been made honorary Liverpoolians.

PAUL SIMON disappointed that he couldn't visit Liverpool on his recent British trip. He told me "I appeared in Liverpool last year when I was comparatively unknown over here. At the time I had an album out called "The Paul Simon Songbook" and was amazed to find that it sold 4,000 copies in Liverpool alone. I appeared on Folk Clubs

in Liverpool and made a lot of friends — I hope to be able to see them again on my next trip.

19-year-old BILLY BREMMER has left THE FAIRIES and joins THE LUVVERS, replacing DAVE WENDERS.

New member of THE CLAYTON SQUARES is none other than old faithful LANCE RAILTON, who has been a member of several Mersey outfits. He replaces lead guitarist PADDY ROMERLEY who has left because he is "fed up of travelling around."

MIKE HUGG has penned the 'A' side of THE LUVVERS' debut disc which is being released by Parlophone on May 20.

"You're asking for trouble" said PETER JONES when he saw my Merseyside Top 20, published last week. By that he meant that a lot of people would probably have opinions which differed from mine so strongly that they would write in and protest. Good, that is what I want. A bit of fervour. Because if a person is roused enough, then he (or she) is liable to support a favourite artiste more — and that is what a lot of the artistes listed need — support. Particularly BERYL MARSDEN, it's a tragedy that such a talented writer is being wasted. It's not the fault of manager TONY STRATTON-SMITH, but why is it that there is such little promotion for her current release?

JOHNNY GUSTAFSON in the recording studios last week. I hear that the single that will arise from this session may be his last for Polydor.

DIFFERENT

Dundee's POOR SOULS resident at The Elbow Room in Soho for five weeks. The group, formerly a quartet, are now a trio.

Commenting on new SEARCHER JOHN BLUNT, FRANK ALLEN tells me: "He's great. The best thing about him is that he's so different from the rest of us, he'll further the appeal of the band. He's so much younger than the rest of us that he's likely to build up his own following, which is a good idea."

"We did Cabaret up north — and they loved him."

Commenting on ex-member CHRIS CURTIS, Frank said: "I saw Chris the other day and he seems to have got on quite well with Pye. He should do well there, he's got some good ideas."

"Frankly, he could never have gone on with the band, it was just not him in the end — he'd sooner have produced records. But he was a good lad."

DAVE BERRY was in the recording studios last week. He says: "We recorded four tracks and see hope to have a single out within a matter of weeks. There's one particular number I hope is chosen for the 'A' side. If it is, people will find it in complete contrast to anything I've ever done. Most artistes are instantly recognisable on disc because they have their own style — so I hope this number is chosen and it will surprise everyone."

Dave visits Sheffield about once every few weeks and stays there for three or four days. "However, I'm looking for a house for myself" he says. "I want it to be in Derbyshire — halfway between Sheffield and Manchester. I've been on the look-out for over a year but have been unsuccessful so far. As a matter of fact, I've never fancied living down South. I just couldn't find anything to interest me there. I think that they should give London to America to pay off the National Debt."

GOOD CLUBS

"Most of my friends live in Sheffield, but there's nowhere to go for a night out, so I just use it as a base. I like Manchester, they have some good clubs there."

"If I wanted to take someone for a night out there, first and foremost we'd go to The Phonographic Club — it's the best club of its type. I've ever been in in any country. The records are good and the crowd's friendly. It's not what people in London would call an "in" club, it just happens that a lot of artistes go there and everyone accepts it."

"Liverpool's about the best place after that, I reckon, they have some really great clubs up there. When I went there I could understand why Liverpool became so successful — everyone is so tremendously interested in all types of music, particularly rock and roll."

RHYTHM & BLUES INCORPORATED left for a month's residency in Munich last Saturday. They told me "Then we'll probably have a month in England and Scotland and we have a vague offer of more Continental work and should be over there in July. We'll also be recording in the near future."

"Nowadays, we handle ourselves."

Is the next BILLY J. KRAMER single "USTAIRES" by the composer of Billy's chart-topping "Little Children"?

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