

# Record Mirror

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# YOUR PAGE

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



DAVID McCALLUM (as ILLYA KURYAKIN in 'The Man From U.N.C.L.E.') Pic courtesy MGM

OUT OF ALL the music papers, you're so far-out you're "in" with me. Of all the write-ups and pix that are printed on an actor by nature, David McCallum, you're the tops. Even before he'd made "Communication", RM was mentioning my idol. Others followed. I'm the proud owner of more than 1,000 pictures of him, with stories, cuttings and so on. I have him filmed on my movies, since getting up at four in the morning to meet him at London Airport. My boyfriend and I both know David's father and axes before "Music-A Part Of Me", his LP was out. Mr. McCallum was already saying how great it was. LINDA MORROW, 45 Parkstone Road, Scraptoft Lane, Leicester.

## OH NEIL!

THE pop scene is beginning to show signs of returning to the groovy "rock - a - long" sounds of five or six years ago. This is to the good. But the old standard can't be achieved until we have something new from the greatest-ever singer-composer. Neil Sedaka. I can name at least ten numbers which if re-released would be smashes all over again... notably "Happy Birthday, Sweet Sixteen" and of course the unbelievable "I Go Ape". Someone's missing out on a million bucks.—Nick Maynard, 31 Portland Road, Blackpool, Lancs.

## DYLAN DISASTER

ABOUT Bob Dylan's tour of Britain—"The times they are a-changin'" Dylan WAS the kind of folk but now he's just part of another group... an anaemic Mick Jagger. Dylan's great on his own and the group are good on their own, but together, no, no, no, like Malcolm Muggeridge and the Pretty Things. One last word from Peter Paul and Mary on "Blue". "Oh nasty unscrupulous modifier of songs."—Steve Parry, Folk Dylan fan, 55 Nuttall Street, Edge Hill, Liverpool, 7.

## 'LOUIE' INTEREST

THIS letter is an explanation of the revived interest in that phenomenal, almost legendary recording of "Louie Louie", by the Kingsmen. The disc's latest selling spate is due to a controversy between the Kingsmen and their former lead singer, Jack Eely. After Eely left the Kingsmen, he formed his own group and billed them as "Jack Eely and the Kingsmen". The original group claimed this was an infringement of their

name. A court case followed and Eely lost. Now Jack has formed another group, the Courtmen, and they've cut a new version of the number as "Louie, Louie '66". It started selling, so Wand Records re-released the original, with Jack singing lead but the Kingsmen setting the royalties. Naturally it's selling more than the Courtmen.—Robin J. Duke, 233 Pudsey Road, Bramley, Leeds, 13.

## OPEN LETTER . . .

AN open letter to Mr. Brian Epstein: being manager of the Beatles gives you the right to decide when and where they can appear, but are you being fair to British fans. A British tour is long overdue but one is not expected in the immediate future. Surely it is important to show the boys' loyalty, that they do care about British fans. Television is O.K. but not the same thing. Films also aren't the same thing. Please try and think about us, your fellow countrymen.—Peter Cross, 1 Adelaide Street, Portsmouth, Hants.

## U.K. DELAY

WHY are singles and LP's by American artists released much later, if at all, in England than in the States? The Americans always seem to get British artists' records at the same time as we do in Britain. Why can't the British companies take the risk of poor initial sales and release American records earlier or simultaneously as in the States. They'd be surprised by the demand. And the biggest advantage: it would put an end to the sale of imported records at a time when this country can't afford to have them.—John B. Brandon, Coleridge House, St. Augustine's College, Canterbury, Kent.

# 'Don't knock Elvis — his films are full of happiness, colour and fun.'

WHAT about those stupid people who say Elvis Presley never records new songs. How about "It Hurts Me", "Never Ending", "You'll Be Gone" and "Ask Me". All 'B' sides, but they are still part of the record. Of course, they rarely get played so the general public begin to think the lies about Elvis. About his new LP—right, they're from his films, but so what? They are still newly recorded and he makes three albums a year. What do people want? Blood? Rarely does a day-jack find the courage to play one of these tracks. And about his films: They'll never be in the running for an Oscar, but they are full of happiness and colour and fun. Like being in another world for a couple of hours. There are plenty of good actors to keep up the flood of sordidness, crime and misery. But these things have emptied the theatres and cinemas.—MRS. W. HALL, 143 Whitley Road, Whitley Bay, Northumberland.

## Letters in brief . . .

OLIVIA and Margaret, 7, The Ramparts, South Denton, Newcastle-upon-Tyne 5: We'd like all fans of the Walkers to send their names and addresses for a "Walker Brothers Stay In Britain" campaign. The Walkers have to leave Britain next April because their permits expire.

Pete Cropper, 112 Great Russell Street, London, W.C.1: Isn't it time we had a new Atlantic paper sleeve for Atlantic singles—one on similar lines to the American type? Surely the label has proved itself by now.

John Pearce, 17 Seaton Street, Chelsea, S.W.10: That's my new address.—Wholie Lotta John Pearce Coit' On'.

Philip Cate, 101 Shrubbery Street, Kidderminster, Worcs: The "B" side of the latest Buddy Holly release, "That My Desire" is absolutely fantastic. It more than compensates for the long delayed follow up to "Love's Made A Fool Of You".

Miss C. Woodbridge, 34 Newcombe House, Powell Road, Clapton, London, E.8: Could you find me a pen pal America—if possible male—and must be a fan of the Beach Boys.

Maureen Addison, 85 St. Bernards Avenue, Louth, Lincs: Could anybody sell me the Merseybeats' discs "Last Night I Made A Little Girl Cry" and "It's Love That Really Counts".

Jean Cash, 67 Moore Park Road, London, S.W.4: About six months ago I wrote on the subject of the unprofessional conduct of artists who slant each other. So I was interested in Judith Durham's views in RM. Who inspired my letter? Judith, for what she wrote about Roy Orbison. "I like a man who is a man" etc. We remember that. Judith.

Stephen Dalton, 40 Sowden Road, Bradford 9: No wonder "When A Man Loves A Woman" shot up—it's fantastic. But what a great flip, too. "Love Me Like You Mean

It" can only be classed as double-ace.

Alan J. Bates, Pendellwood, Netherne Hospital, Coulsdon, Surrey: Has anyone the Beatles Xmas Disc (1963), also the Beatles In America Book and Beatle Monthlies numbers one to four—I'll accept first offers?

Helen and Toots, Flat 7, 13 Surrey Road, Bournemouth, Hampshire: Your paper is undoubtedly the best, but could we have something on the Alan Bown Set. They are non-stop perfection, with a marvellous sound from a seven-piece group. Also: very good-looking boys.

David Taylor, 10 Madison Close, Stoke Canon, Devon: So Tony Hall raves about the Mama's and Papa's LP. Well, I borrowed it and apart from "Monday Monday" and "California Dreamin'" it's terrible. And the fault isn't with the group but the technicians.

D. A. Bardsley, 26 Dorset Place, Newton, Chester: Can anybody explain the new Buddy Holly record "Maybe Baby"? I know the background up to date, but so is the actual vocal. I have the original—and it's completely different. Please put me out of my misery.

Don T. Hardern, Strakey's Farm, Nantwich, Cheshire: Someone is always throwing stones at Dylan. But can anyone remember Dylan knocking another artistes work?

Stewart N. Fox, 155 Altham Grove, Harlow, Essex: I saw Johnny Cash and "here was a man". Like country music or not, I'd challenge anyone not to have been moved by his fantastic performance. Sincere, deep-voiced, true feeling.

Derek Hitchings, The Bungalow, Green and Silly Sports Ground, Blake Hall Road, Wansstead, E.11, London: Could I fill a poll for the most popular disc by Elvis Presley? Letters to me please. Incidentally, if you say there haven't been good rock discs written since 1959, what about "I Feel So Bad" for Elvis (a number one) in 1961.

James Craig: "I Feel So Bad" was written by Chuck Willis, who died in 1958.

# Record Mirror

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## FOR AMPHIBIANS ONLY

AFTER much talk and a few exhausting hours in the swimming pool (mad, impetuous fools we are), a few of us in the music business are intending to start a "Show Biz Swimming Section". At the moment, there are quite a few people interested in this new venture and as soon as we have enough celebrities wishing to join in this mad caper, we'll eventually compete against sporting personalities and such like. Owing to the fact that it's rather tedious to contact everybody connected with our business, I

would appreciate it if you would help out and mention our proposed plan in your very entertaining musical paper. Naturally, as Doddy of Diddydand would say: "I would be dillydallyed and tickled if this is possible." By the way, there is no age limit: young and old are welcome. One does not have to be a great swimmer to join us in the fun. Anyone interested can contact me c/o Chappell and Company, MAYfair 7600.—THE ANIMALS OFFICIAL FAN CLUB, S.A.E. DIAMOND, CHAPPELL'S, 50 NEW BOND STREET, LONDON, W.1.

# classified & SMALL adverts

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- penfriends  
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- TEENS + TWENTIES, Penfriends. Home abroad. M.F.C. 9 The Harbour Farnhill, Keighley, Yorkshire.
- fan clubs  
KENNY BALL APPRECIATION SOCIETY.—S.a.e. to Miss Pat Sanders, 18 Carlisle Street, London, W.1.
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- ROLLING STONES' FAN CLUB, S.a.e. Annabelle Smith, 1 Little Arystle Street, W.1.
- THE ANIMALS' OFFICIAL FAN CLUB, S.a.e. 39 Gerrard Street, W.1.
- D.D.D.B.M. & T. Official Fan Club: 5, Candy Jones, Suite 10, 115 Finchley Road, London, N.W.3.
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RHYTHM & SOUL USA has been such an overwhelming success that the June edition will be late appearing on the scene. Our apologies for this, but our thanks to all who have helped make this success possible, especially Tony Hall, Norman Jopling and Mike Raven.
- wanted  
WANTED, OLD and new press cuttings of "LULU" with date if possible. Mr. Pace, 26, Elliott Road, Chiswick, W.4.

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THE MERSEYS talk about the white-back incidents which got them lots and lots of nasty publicity.

## The Merseys tell how Batman in person gave them 'Sorrow', and the new blonde hair cult their record has started

BATMAN flapped his cloak, flitted down three flights of stairs, and leaped into Kit Lambert's office. He laid a copy of "Sorrow" by the McCoy's on the desk, cried: "For the Merseys," and disappeared from view.

The outcome of that highly dramatic interlude was the Merseys, a gaggle of session men, two managers and assorted assistants going into a recording studio and emerging some hours later with a hit record.

Billy Kinsley recounted the story in less colourful terms when we met in a Soho club the other afternoon. He settled himself in a corner between me and a character rejecting in the name of Terry the Pill, sipped his pint and smiled.

"Ray Tolliday brought the record to the office a few weeks ago," he began. "It's on the 'B' side of the McCoy's 'Fever' and Ray is mad about them. He thinks he's Batman, you know. He does publicity for Immediate Records and we used to have an office in the same block."

It's been some time since the Merseys were resident in the higher reaches of the hit parade. Their last two records were hits but nowhere near as big as "Sorrow". The upsurge of fan reaction of late must have something to do with it.

"We never got anything like this when there were four of us," Billy agreed. "You're restricted when you've got a guitar. We can move more and use the stage better. Yeah, we do rely on sex a lot I suppose."

Which led nicely into the tricky subject of that much-publicised hotel incident and the stories about unfortunate horses and pigeons. Billy had answers for all that.

"We had some girls in the hotel and the papers got hold of it, so we just told them what we thought. It didn't do us any harm," he said frankly. "That bit about shooting horses was put about by a taxi driver in Ireland. We had gas guns and spent guns in the car but I've never had an air gun in my life. I don't know what he means about shooting horses. Just because we didn't give him a £100 tip."

"The pigeons was supposed to have happened at the Madison in Fiddington. I don't know about that. We've been chucked out of there now, anyway. Because we put our road manager on the balcony in his bed and broke a window getting him in again."

Billy admitted that as the Merseys beats, the group never for one moment considered that they could stop making hits.

"We always thought the next one would make it," he told me. "We couldn't understand it when they stopped. I suppose we took it too much for granted. We got really down in the dumps. We had no money, weren't getting paid for all our jobs and we were broke."

One night we had to stop at our road manager's house because we didn't have enough for a hotel. In the morning we had to borrow money from his mother to get to the next job. Everything was hopeless. I don't know what would have happened if Kit Lambert hadn't taken us over. He saw us playing at the Tiger's Head in Catford and said he wanted to manage us. It was just like that."

He's very shrewd and knows just what he's doing. He smartened us up and got us some again. It was his idea to have two drummers in the backing group."

It has been noted with obvious glee by many people that the name of the Merseys' backing group is the Fruit Eating Bears. I don't need to list the many variations of that title that have appeared in print at one time or another.

That was Kit's idea as well. Billy went on. "Did you hear of a group called the Masterminds? That was what they used to be called. They made a record once. We didn't want to go on stage with a group called the Masterminds or the Cube. If we did, you wouldn't be talking about them."

Kit wanted to have two organs, but they're tuned differently and it wouldn't have worked. We didn't like the idea of two drummers at first, either. The first time we played with them was on a concert with the Who at Finsbury Park Astoria. One drummer had only joined that day and he didn't know any of our numbers but it worked out okay. We don't have to worry about the noise from two drums because they play differently anyway."

Billy was walking through Hyde Park when the sun was out when three girls approached him and showed him their blonde locks. Seems they had dyed their naturally dark hair blonde as a result of the lyrics of "Sorrow".

"Perhaps we've started a cult," Billy mused. "Next thing, they'll be wearing blue contact lenses. At least they knew who I was, though. People keep coming up to me and telling me I look like someone else. It was Jeff Beck today. Can you say that I would like to be known as Billy Kinsley?"

RICHARD GREEN

## Solved—that Drifters mystery

THE Original Drifters are back in Britain. Playing to packed audiences, demonstrating that (hit records or no) they have a massive following... but all too little publicity. Herewith, then, a report-interview from Record Mirror reader W. S. Richards, of the University of Manchester Union.

"Second time here this year and the Drifters are still wowing audiences. At a Manchester all-nighter, they rocked into the oldie 'Ruby Baby'—a song unfortunately long since forgotten by many in its associations with the Drifters. On veritable classics such as 'Broadwalk', 'Save The Last Dance For Me', 'There Goes My Baby', the crowd



THE DRIFTERS seen on courtesy W. S. Richards

swayed and sang along with the two Bobbys of the group—Hollis and Hendricks, alternating the lead.

"By the end, the audience were clapping, shouting and stamping for more. More came—via 'Stand By Me' and 'Sentimental Reasons'—not the wildest way to close but a demonstration of the Drifters' professionalism. The crowd's enthusiasm made it impossible for the group to return again, but two of them (Thrasher and Hollis) rocked on for another five minutes of 'Stand By Me'. This was quality rock 'n' roll.

"Of course, the history of the Drifters is very complicated—Gerhart Thrasher has considered writing the Drifters' story in book form... to include all the intricate group changes over thirteen years. But they were formed in 1953 by Clyde McPhatter, Bill Pinkney, Gerhart Thrasher and his brother Andrew. Now we

stage in Manchester (Pic S. Richards)

have two founder members (Thrasher and Pinkney), who for six years have combined with Hendricks and Bobby Lee Hollis, both recording artists in their own rights. Hendricks, the 32-year-old rocker from Cleveland, Ohio, was the man responsible for getting the American Sue Label off the ground with his recording of 'Itchy Twitchy Feeling' released here on London in 1958 and again in 1965—last time on British Sue. "Bobby has himself been a Drifter on odd occasions in the mid-fifties and can be heard well to the fore on 'Suddenly There's A Valley'. Bobby Lee Hollis, likewise an ex-Sue artist had a minor click in the States with 'Shook/Wonderful Baby' under the name of Johnny Pancake, shortly after 'Itchy Twitchy' hit the highspots. "These four have been singing together for the past six years and it's to be hoped they keep up their recent policy of frequent trips to Britain."

— W. S. RICHARDS.

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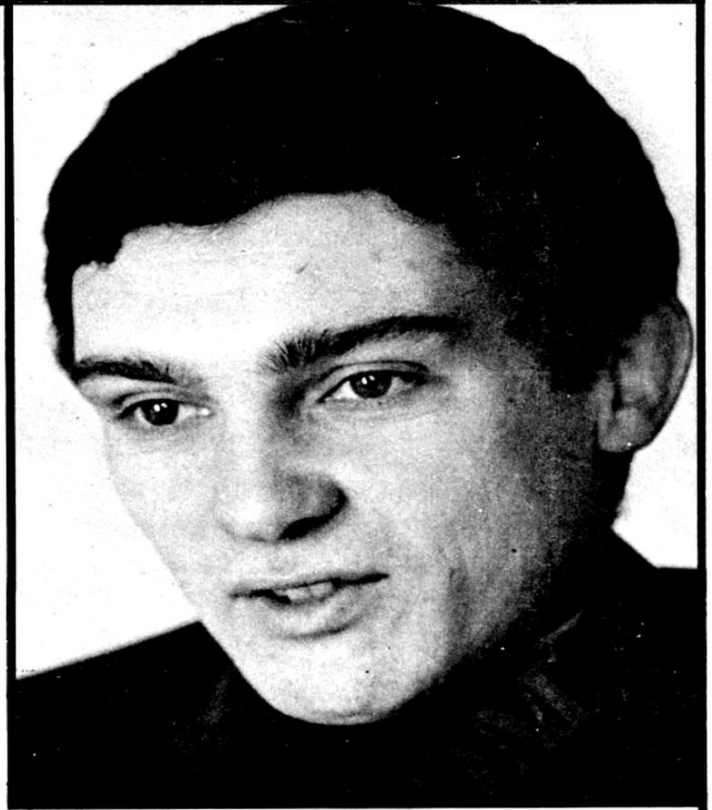
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Christine Stanley, 17, 45, Westfield Road, Birchington, Kent. Stars — Hollis, Stones, Chuck Berry, Elvis. Hobby and interest — Listening to records. I also like to write songs.



Tony Ferriman, 17, 45, Sweeps Lane, St. Mary's Cray, Orpington, Kent. Stars — The Beatles, Cilla Black, Inez & Charlie Fox. Hobby and interest — Going to pop concerts.

# READERS' CLUB



Gillian Reed, 21, 26, Johns Lane, Morden, Surrey. Stars — Bachels, Elvis Presley. Hobby and interest — Horse riding, like to meet Con Cluskey.



Alan Renney, 18, 2, Blanchland Drive, Fulwell, Sunderland. Stars — Dusty Springfield, Jet Harris, Cliff/Shadows, Beatles, Stones. Hobby and interests — Pop music.



Joe Spevacek, 25, Gottwaldovna named S.T. Susice, Czechoslovakia. Stars — Elvis Presley, Rick Nelson, Cliff Richard, Hank Snow, Johnny Cash, Buck Owens, Donovan, Skerter Davis. Hobby and interests — Friendship, exchange of records. Will answer all letters.



Karen Zimmerman, 18, 109 Fifth Street, Waunakee, Wisconsin U.S.A. 53597. Stars — Beatles, (very big fan), Stones, Bob Dylan, Donovan, Cilla, Hollis, Sonny & Cheri, Searchers, most other singers. Hobby and interests — writing to either boys or girls. I might be coming over to England. I would like to exchange pics and mag's of groups.

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



THE HOLLIES, seen in Dakota (for our non-geographic readers, that's one of the 49 (?) United States of America). They're all togged out in cowboy gear which they brought home with them.

## HOME is where the heart is, for Allan Clarke at least

"YES," stated Allan Clarke, most categorically, "IT WAS me that you saw then." I'd just told Allan that about half a million people, including myself had seen him walking along Shaftesbury Avenue (of Record Mirror offices fame) wearing a green corduroy jean jacket and matching trousers or jeans.

"As a matter of fact, I'd bought them from Graham. He didn't like them, he got them made somewhere in London." Then Allan said a few things about his semi Robin Hood outfit which he asked me not to write!

The thing about Allan is that he seems true-to-group form at first sight or sound, but you find out when you talk to him that he's unique, for a member of a successful group. For instance his opinions on "abroad".

"I don't really like going abroad. I'd much rather stay at home. I like it in England. When we got back from America last week I was really glad. In the States we had a lot of union trouble and we couldn't do very much work. We were there for six weeks and we couldn't do much work. It was frustrating—in fact I've been rushed off my feet and dead tired with running around since we returned but I don't mind.

"And we're off to Scandinavia any day now. We're going there for a while to play in Sweden, Denmark and Germany. We've been popular in Sweden since our trip with Herman's Hermits. And we're number one in Norway. But I'll be glad to get back home. I've arranged to have a short holiday when we get back—I can spend it with my wife as she's due to have our baby about then.

"There are a few places where I'd like to go for holidays abroad. Like Jamaica, Singapore or Japan. They say there's a big market for singles there too. We were quite pleased about breaking into the American charts, but I would have liked "Look Through Any Window" to have been bigger. It only got to No. 37, and that's nothing over there. It's number one or nothing—you know, it's such a rat-race there."

The Hollies have been doing more songwriting lately. In fact they've written some songs for the Everly Brothers with whom they were on the Palladium Show. The Exx manager came around to the Hollies dressing room moaning about the lack of material. Graham and Tony told him about their songs and dashed round to the Exx. The result was a recording session for the Everly Brothers here, with two of the Hollies sitting in, listening to their own songs being recorded.

The Hollies themselves have a record treat for their fans this month. An LP and a single are being issued by Parlophone. The LP, according to Allan is much the same as their others. He's more enthusiastic about the single though. It's "Bus Stop" and was written by top teen songwriter Graham Gouldman, who has penned several sides previously for the Hollies. He first showed the song to them two months ago, but they said it was too complicated. So Graham worked on it for a while, and now the boys have cut it. With acoustic guitar backing, no electronics.

The song wasn't written specifically for the Hollies but Graham did have them in mind. Graham hasn't been doing so well lately. Allan said "but times are looking up for him lately. Why he said that I don't know, with Herman's Gouldman-penned 'Listen People' just off the top in the States. But Allan was very enthusiastic about the song. It didn't go so far as to say it was better than "I Can't Let Go" but he said it was as good."

No all you Hollies fans with your tongues hanging out won't have very long to wait.

NORMAN JOPLING

## Twice as much—or how to find a group name by reading plenty of magazines

WHAT Andrew Oldham's organization say about the two lads known as "Twice As Much" is that they are: "Tomorrow and new when all other newness has subsided into yesterday." And what one sharp-edged journalist said is that ONLY Andrew could saddle two nice blokes with such a name as "Twice As Much", anyway!

And what the component parts of Twice As Much (sandy-red-haired Andrew and dark-haired David) say is: "We're very keen on the name. Andrew Oldham found it as a chapter heading in an American magazine like 'Newsweek'... Twice As Much Destruction In The World, or something, was the heading. But when we were singing round the coffee-bars, we spent hours trying to think of an original name. David and Andrew, or Andrew and David, sounded too much like other duos."

And what Andrew Oldham himself said is: "Not since Marianne Faithfull have I gone overboard like this. They did a test recording for me. I turned up, but hid myself away because I hate having to tell people they're no good. I pass the buck to the recording engineer, of somebody and just vanish. But I soon came into the open this particular evening. Knew these boys really had something."

Their "something" was developed at Mill Hill School, which is a very good school indeed. They formed a beat group, helping each other

with the singing and the guitar-playing... and incurred the wrath of the headmaster for the noise they made while rehearsing. "It was new to have a beat group at school," said David. "But we paved the way. There are apparently about five groups there now."

Anyway Andrew Oldham fixed them up with a Top Twenties worthy song, "Sittin' On A Fence," by two chaps, mates of his, known as Jaeger and Richard. Now David and Andrew are doing the top-rate sound of telly shows, exploiting their folksey talents, dressed usually, they say, "casually but not scruffily." When things start happening with the record, they'll be making personal appearances.

PETER JONES



TWICE AS MUCH—namely Andrew and David, Stones manager Andrew has gone overboard about them and they have the benefit of a Jagger-Richards song called "Sittin' On A Fence".



## 'I've been all over Europe!'

—says Pete Rose, 23, from Rossendale. He's been to British Guiana with the Lancashire Fusiliers!

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## PETER JONES REPORTS

WHILE petitions flutter round our offices pleading that the Walker Brothers stay put right here in Britain, there's a flurry of activity in the States, publicity-wise, preparing the U.S. market for the return of the threesome—and it's headed, this flurry, by ace public relations hustler Connie De Nave.

And this is how she's getting across the boys' image to the American teen market.

"Myths die hard. One of the myths that seems to be taking an impossibly long time to die is the one that says all pop stars come from England to America. To disprove this, there is a goodly contingent of Americans in England who head the charts and create riots. Pre-eminent among those who do create this kind of excitement is a trio of unrelated young men who call themselves 'The Walker Brothers'. With a sound that has been described as 'just like the Righteous Brothers only com-



THE WALKER BROTHERS have their discs in America released on the Smash label. They're going back there for a "triumphant return" tour where they hope to increase their popularity to the size that it is in Britain.

## Here's how the American publicity machine works on the home-going Walkers

pletely different', the boys and their rioting fans have created more official headaches than anything since the Boston Tea Party.

"They came, the three of them, from Hollywood where the drugstores are full of starlets and out-of-work actors hanging around waiting for someone to discover them. The Walkers did their hitch hanging around but then began to make it (that is, John and Scott did). They met Gary later in a car

wreck, then went to London with the hope of really making it there.

"The fact is they went like Yankee Doodle Dandy to London and took the place by storm. They didn't arrive in any whirlwind of advance publicity and one is certain there were no grave omens taken by soothsayers but from a simple, unheralded arrival which was certainly not first-class, they have become the darlings of British pop fans.

"The effect of the boys on British fans is a little hard to describe and hard to be-

lieve. They have the kind of good looks which foreigners think is typically American and Americans would like to think was, too—the cowboy build, long legs, blue eyes, tousled hair and animal magnetism. The girls respond by screaming and ripping clothes (off the boys, that is). The boys don't really hate the idea, but it's expensive and often frightening. In fact, they are insured for 270,000 dollars.

### MAGNETISM

"A projected return to the States is under way and there is the problem: will Americans give them the same kind of attention. Prophets are notoriously unhonoured in their own country. But the Walker Brothers are not prophets—they're musicians. Good ones, too, and they have a magnetism which isn't confined to England. Their records are selling here too and interest in them is high.

"There's nothing people like so well as a winner, particularly if the person won from a foreign country. Swimming the English Channel is more glamorous than swimming Lake Michigan. The Walkers went to England, conquered hands down and will return to their own country with all that glamour and don't forget the talent, too."

If all that little lot of predicting comes off, I anticipate another school of "keep the Walkers in Britain" petitions!

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is a lot to sell of one record - But a lot about the thousand that have done so

IT is still considered to be something of an achievement if a record sells over a million copies. Even in these days of mammoth disc sales, the number of records which sell in six figures is infinitesimally small when compared with the number of records issued.

But did you know that the first million-seller was recorded back in 1903? That was before radio, television, airplanes, and electric tube-trains. It was by the world's greatest operatic tenor Enrico Caruso and was called "Vesti La Giubba" (On With The Motley) from the opera "Pagliacci" by Ruggiero Leoncavallo. It was originally pressed on cylinder records and as sales increased throughout the years became issued on shellac (78 rpm disc). In fact production of cylinder discs was terminated in 1912 by which time at least three known million selling discs had been recorded.

All this information and much, much more is given in a new book published last week on behalf of the Daily Mail by the McWhirter Twins Ltd. It is called "The Daily Mail Book Of Golden Discs" and it is basically the story of every disc that has sold a million copies since 1903. The price is 15s. The book was written by noted music researcher Joseph Murrells and took him nearly seven years to compile. The book is written in a style which is so far removed from conventional pop journalism as to be almost enchanting.

Perhaps the section of greatest interest to Record Mirror readers will be the years devoted to sold discs

since the years 1954 onwards, as that was the beginning of the great big beat era, although the golden days of such record giants as Bing Crosby, Patti Page, and extremely interesting even to teenagers.

Several big Rhythm and Blues artists did have million sellers before 1954 though, notably Fats Domino (six before 1954), Ruth Brown, Lloyd Price, Joe Turner, Percy Mayfield and Sonny Till and the Orioles.

The year 1954 saw the rise of Bill Haley — his first was "Shake, Rattle And Roll" followed by "Rock Around The Clock" which was the first disc to sell over one million in Britain alone. Other great names of that year included Hank Ballard (three sold discs), the Four Aces, and Mantovani, who not only scored his sixth million seller that year, but also recorded a million-selling LP called "Mantovani Plays The Immortal Classics".

### ELVIS PRESLEY

Country and Western was well represented in the early days of rock, with such stars as Hank Williams, Hank Snow, Jim Reeves and several others. In 1955 Elvis had scored 12 million sellers to date, while several big pop names emerged with one or more sold discs each. They were Chuck Berry with "Maybeline", Pat Boone with "Ain't That A Shame", Lonnie Donegan with "Rock Island Line", Little Richard's "Tutti Frutti", the Platters' "Only You" and another album from Mantovani. Several stars made their one and only big disc that year including Tennessee Ernie Ford, whose disc of "Sixteen Tons" was the fastest million seller for the Capitol label until nine years later when "I Want To Hold Your Hand" broke all sales records in America.

In 1956 the most important figure to emerge was Elvis Presley who scored seven million sellers in one year. Presley's sales were so great that he broke the sales record set up by Enrico Caruso who was RCA Victor's previous biggest selling star. The rock and roll



## BLUFF OF THE

BLUFFERS, beware after you're a pop down to an and try to identify customers.

If you feel that of your time doing bit, then you're a okay.

Frank and Steve a trade when I in for the evening. I had knocked the

What you're joking down those places. The marvellous you are at having a go at you be said in a bit of mass.

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DEC

# Music

fascinating new book tells all

era was now well underway, with just about every big name scoring solid discs. By 1958 some of the stars who had more than one million seller included Gene Vincent, Otis Williams and the Charms, Paul Anka, The Diamonds, Sam Cooke, The Coasters, The Everly Brothers, Buddy Holly and the Crickets, Buddy Knox, Jerry Lee Lewis, Ricky Nelson, Marvin Rainwater, Larry Williams, James Brown, Jimmy Canton, Bobby Darin, Duane Eddy, Little Willie John, Conway Twitty and several others.

These, and other non-rock stars scored heavily. Frank Sinatra, Perry Como, Warren Covington, Andy Williams, Nancy Whiskey, Jimmy Rodgers and many others, who didn't rely on the big beat, made themselves plenty of money through disc sales.

A standard Christmas album which sold over a million was "Sing We Now Of Christmas" by the Harry Simeone Chorale, which was later re-titled "The Little Drummer Boy". And the first classical LP to sell over a million was "Piano Concerto No. 1 Tchaikovsky" by 24-year-old pianist Van Cliburn.

Another 1958 landmark(?) was a disc by 11-year-old Dodie Stevens titled "Pink Shoelaces" which must have represented an all time low (age-wise at least) in solid disc. Phil Spector's first million-seller (by the Teddy Bears) was recorded then—it was of course "To Know Him Is To Love Him".

The Rock era continued unabated, interrupted only by stars like Barber, Russ Conway, Henry Mancini, Mitch Miller, Frank Pourcel, Ferrante and Teicher, Papa Bue, and several original cast LP's.

By 1961 though, only the twist was left to perpetuate about the time of the big beat, and many ballady solid discs were recorded. However, million sellers were knocked up by Cliff Richard, Conny Francis, Dee Clark, ("Raindrops"), Chubby Checker, who had three solid discs that year, Lee Dorsey, the Dovells (featuring Len Barry as lead singer), Chris Kenner, Bobby Lewis, the Mar-Keys, the Mar-

ceels, the Marvelettes, the Miracles, Sandy Nelson and Roy Orbison.

Big names to emerge were Del Shannon, and Helen Shapiro, who scored her first million-seller with "You Don't Know" and followed it up with "Walk in Back To Happiness".

In 1962 Richard Anthony became the first French singer to sell over one million records of one song—"J'Entends Siffler Le Train", while Herb Alpert scored instrumentally with "The Lonely Bull". Many old favourites were still scoring, including Pat Boone, Freddy Cannon, Ray Charles, Pet Clark, Sam Cooke, Bobby Darin, Duane Eddy, Cliff Richard, the Shadows, and Neil Sedaka. Unusual discs included "Desa Innado" from Stan Getz and Charlie Byrd, "Alley Cat" from pianist Bent Fabric, and a re-issue of a 1957 disc called "From A Jack To A King" by Ned Miller. Big Names to emerge were the Four Seasons, the Tornados, and of course the Beatles whose "Love Me Do" was recorded without too much success in 1962.

## THE BEATLES

In 1963 the Beach Boys scored three gold discs but it was the year of the Beatles. Countless singles, EP's and LP's recorded this year made the gold standard, among them being "She Loves You", "Please, Please Me", and "I Want To Hold Your Hand", the first U.S. hit for the group.

From 1963 onwards, the British groups dominate the book, Dave Clark, Freddy and the Dreamers, the Rolling Stones, the Animals and many others. But it is the Beatles who take nearly all the honours.

Full details of all these million sellers are given in this remarkable book, which honestly is a must for anyone in the least bit interested in pop music. For the price of two singles it will provide many interesting hours of reading and act as an authentic reference book.

**NORMAN JOPLING**  
 "Daily Mail Book Of Golden Discs" by Joseph Murrells, published by the McWhirter Twins. Price 15s.



## ERS - BEWARE THE TRUTH (THE GROUP) THAT IS

were! The Truth are you're not quite sure a bluffer or not, just "In" club one night ify with most of the you, too, spend most of the "hello, darleeng" bluffer. If not, you're e Truth launched into invited them to a club Anyone would think eir drinks over. kins. They're all bluffers They all go on about how and half the time they're behind your back." Frank's indignation don't set back from jobs We never seem to work added. We have about just send people up. It's a o these clubs all the time."

Frank suddenly accused me: "You have a good life. No work and all laughs. What chance have we got?"

"He's lying," objected Steve. "We do all right. It's just that we set home late. But there are the birds and thins. I don't reckon we do all that badly."

Trying desperately to get on to something just a little more serious, I asked Steve the reason for doing a Ray Davies number, "I Go To Sleep", as their latest record.

"We had hundreds of songs and most of them were hopeless. The Ray Davies one was great anyway and far better than the rest," Steve told me. "It's the same kind of thing as 'Girl' and the obvious follow-up, but we'll have to do something different for the next one."

On stage, the Truth assure me, they don't stick to softish songs by any means. Rock and blues stuff creeps in as well.

"We appeal to the Mods mostly, but we do rave numbers and leap about all over the place. That's why we stay slim. You can't do your nut on stage and not loose weight," Steve pointed out. "The scousers like the stuff we do, but not the way we dress. The other night I saw one beckoning to me and knew he was after me at the end of the show."

RICHARD GREEN

## The Cymbaline TOP GIRL MF 918



and the AMERICANS. This top American group score heavily in the States, where their current hit is "Cryin'". This is the first colour pic of them, but you'll be able to see and hear them soon as they're coming here to promote their U.S. hit. The line-up of this fantastic group is (left to right)—Jay, Marty, Kenny, and above, Sandy and Howie.

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 Batman theme RCA 1521

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# TWO KNOCKOUT NEW ALBUMS

London and Peter Jones new all new albums reviewed by Norman

Ballads of the Green Berets

S/Sgt Barry Sadler



## S/Sgt Barry Sadler

BALLADS OF THE GREEN BERETS

RD 7794

## Eddy Arnold

I WANT TO GO WITH YOU

RD 7796

**RCA VICTOR**

**I WANT TO GO WITH YOU**

**EDDY ARNOLD**

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Old Times, Sake  
Love Me Like That  
You'd Better Stop  
Telling Lies About Me  
Pardon Me  
Good-Bye, Sunshine  
Somebody Toss You  
I'll Always Be  
In Love With You  
Come Live With Me  
and Be My Love  
A Good Woman's Love  
Don't Forget  
I Still Love You

Arranged and Conducted by  
**BILL WALKER**

**RCA VICTOR**

12" mono LP records

RCA VICTOR RECORDS PRODUCT OF THE DECCA RECORD COMPANY LIMITED DECCA HOUSE ALBERT EMBANKMENT LONDON SE1



No, these aren't the Righteous Brothers. But we dug up (together with Decca) this old photo of the TEDDY BEARS, with PHIL SPECTOR (he's on the right) who produced some of the Righteous Bros. LP reviewed here. If any readers know who the other two of the Teddy Bears are, drop a line to 'The Face'.

## Not much Spector on last Righteous Philles LP

THE RIGHTEOUS BROTHERS "Back To Back"—Ebb Tide; God Bless The Child; Hot Tamales; Hallelujah I Love Her So; Without A Doubt; Hung On You; For Sentimental Reasons; WHITE CHIEFS Of Dover; Loving You; Baby She's Mine; Late Late Night (London HA 8278).

THIS could well be the last album from London-Philles with the Righteous Brothers. Their combination of syrup and soul is most effective with the backing drowning out about forty per cent of the vocals. Only four tracks were produced by Phil Spector.

DUKE ELLINGTON: "It's Duke" (Ember FA 2036).

A souvenir issue of Duke-dom — best thing is to list the tracks. Two parts, each of "Overture To A Jam Session"; "The Beautiful Indians"; "Happy Go Lucky Local" plus "Blue Skies"; "Diminuendo In Blue"; "Magenta Haze"; "Sultry Sunset" and the fantastic concerto for four horns, "Jam-A-Ditty" in short. A lot of good stuff.

WOODY HERMAN: "The New Swingin' Herman Herd" (Ember FA 2021).

ANOTHER good collector's piece in a worthwhile cheap-price series. The Herman clarinet swoops against a big-swinging herd, through things like the great "Moonlow", "Hermosa Beach", "Aruba", "Crown

Royal" Rather good for bus-band addicts.

TRINI LOPEZ: "The Excitement Of Trini"; "Fly Me To The Moon"; "I Will Wait For You"; "Baby, The Rain Must Fall"; "If You Were Me"; "Call Me"; "I'm Gonna Be A Wheel Someday"; "I'm Comin' Home (Ind)"; "The Shadow Of Your Smile"; "Trini's Tune"; "The 2nd Of May"; "Yesterday"; "One Of Those Songs" (Reprise R 6196).

EXCITEMENT, sure — but also sensitivity on slow ballads, all enhanced by Don Costa's arrangements. That catchy little "One Of Those Songs" for instance, builds and builds to "one-more-time" finale. Fireworks treatments most of the way, however, with that constant swinging rhythm section. Trini's artistry builds with each release.

extended play

HARRY SECORIE "Secorie Sings The Classics" — Concerto For Two; Till The End Of Time; I'm Always Chasing Rainbows; Summer Song (Philles RE 12590). Good record, but as always the composer credits provide a soul laugh. (Chopin Kaye/Mossman). (Tchaikovsky Lawrence Barrett soon we'll have Mozart Lennon McCartney).

VARIOUS ARTISTES "His Vol. 3" — Pinkerton's Assort; Colours — Mirror, Mirror, The Mexicans — Spanish Fica; Paul & Barry Ryan — Don't Bring Me Your Heartaches; St. Louis Union — Girl (Decca DEE 8623). Apart from a slight bit of cheating on "Spanish Fica" this is a pretty good value for money LP.

SAMMY DAVIS JR. "Sammy Sings Nat Vol. 2" — Unforgettable! It's Only A Paper Moon; Sweet Lorraine; Route 66 (Reprise R 30067). This is taken from an LP for anyone who has been building up his record collection in bits and pieces. But very enjoyable bits and pieces.

TRINI LOPEZ "Don't Let Go — Don't Let Go; So Fine; Shout; Ooh Pooah Poo Doo (Reprise R 30068). Trini's own brand of Latin R & B on four part pieces which are lively and effective without being too bluesy.

JOHNNY CASH "Mean As Hell" — Mister Garfield; Bury Me Not On The Lone Prairie; The Billzard; Mean As Hell (CBS EP 6073). Some songs from his two-volume LP "Ballads From The True West" — The Staller Brothers and the Carter Family are on this which is rough and rugged cowboy music.

OTIS REDDING "Early On-Redding" — Shout Bamalama; Fat Girl; She's Alright; Gettin' Hip (Sue WEI 218). Otis was only a little Richard impersonator when he recorded these tough rock sides. Not much promise of the individuality which he shows now — but OK for rock revival addicts who read the RM.

BOB SEAWHART "Superman, King Kong and Bob Seawhart" — Superman And The Dry Cleaner; King Kong (Warner Brothers WEI 613). One of America's funniest funny men and a couple of numbers which speak for themselves, little use at best. You'll hoho as the sleeve note optimistically says.

ALLEN SHERMAN "Your Mother's Here To Stay" — Bye Bye Blumberg; Pop Hates The Beatles; Your Mother's Here To Stay; Shine On Harvey Bloom (Warner Brothers WEI 611). Allen's clever and pleasant wit is shining through in this which will keep you amused for several plays.

DEAN MARTIN "Ted Loves For A Blue Lady"; Walk On By; Humming Around; My Shoes Keep Walking Back To You (Reprise R 30066). Matt Helm himself and four easily-sung numbers which just prove how great he is. The sleeve notes are informative too — did you know he has seven children?

FRANK SINATRA "It Was A Very Good Year" — It Was A Very Good Year; It Gets Lonely Early; Last Night When We Were Young; The September Of My Years (Reprise R 30065). Four perfect cuts, each one hundred per cent. But don't be in a sad mood when playing the record, or you may cry.

EVERLY BROTHERS: "People Get Ready"; My Babe; Hi-Heel Sneakers; People Get Ready; The Girl Can't Help It (Warner Brothers WEI 612). Not the best from the Evs by a long chalk, but still good enough to revive memories of the days of rock n' roll.



singles reviewed by Norman Jopling and Peter Jones new singles reviewed by Norman Jopling and Peter Jones new singles reviewed (cont.)

LIZA MINNELLI gives a wondrously warm performance on "It's Just A Matter of Time" (Capitol PSR 363), a romance that might just take off. Only 14. LINDA KENDRICK, nevertheless, shows great promise on "It's The Little Things" (Polydor HM 56076), since she with staccato energy. Country music, now on Atlantic, begins with WAYNE KEMP's treatment of "Watch That First Step," a rather charming little song. Another version of "Hane On Stupid" (Polydor HM 56075)—from THE CLIFF DWELLERS, who get fair fun from the send-up. Teams of FRANK AND ALAN, on "Seen The Right Love Go Wrong" (Mercury MS 915) works well, gently and warmly at mid-tempo. PETER ANATHAN, on "You Can't Stop Me Loving You" (Fontana TF 703), is supported by a good chorus effect and dynamic controlled beat.

rapid reviews

THE RAY MACVAY BAND, (Parlophone R 5460), is semi-satirical, being with chorus (twice) added. Jagger-Richard song "Stupid Girl" should help THE ATTRACTION (Columbia DL 7918)—they sound perky but not too distinctive. DALLAS HAZIERI penned "Elvira" (Capitol CT 13445) for himself, a curiously-sung, country-styled pop, with group vocal.



JACKIE EDWARDS



DAVE DEE, DOZY, BEAKY, MICK and TICH



GENE PITNEY

New Beatle disc

THE BEATLES: Paperback Writer (Parlophone R5452). Well, this is it — a number one obviously. And equally obviously a single that will stir up plenty of controversy. "Paperback Writer" is sung, principally by Paul, but the opening is a group vocal, with high falsetto choruses added. It's hardly sounds like the Beatles. Almost a sort of Andieless Beach Boy sound. Fast-tempoed, rock-hard rhythm and a swinging guitar riff midway. And moments of compelling jerkiness in the melody line. The fade-finish is built round repetition of the title phrase. Positively different, very clever lyrics (though you have to listen hard) and a marvellous sense of style. Flip is slower, more melodic with John's lead vocal giving it much more of a typical Beatles' sound. A good song, lyrically, because of the interesting theory that some people are never satisfied whether it's raining or sunny. Great whining guitar sound behind and driving group vocal. Could be this will be every bit as popular as the official top deck. Make no mistake, the Beatles aren't relaxing one whit in their attempts to come up with something startlingly different. Now the judgement is up to the million plus buyers in the next week or so.

TOP FIFTY TIP

New Kinks and Pitney, & 'Batman' tunes from Ian & Dean and the Marketts, good follow-ups from Dave Dee etc, and Graham Bonney and several outsiders including the Silkie.

THE MARKETTS: Batman Theme: Richie's Theme (Warner Bros. 5496). A hit in the States, but this rather over-produced treatment may not be so big here. Plenty of instrumental excitement, repetitive shouted bits, big organ break... pretty commercial and certainly topical.

JIMMY YOUNG: Only You: It's A Strange World (Columbia DB 7920). The oldie re-vitalised by disc jockeys Jim. He makes the charts with this spot-on type of singing of familiar songs — no reason to suspect this one won't do the same. Straightforward sing along approach with straightforward orchestral-choral backing.

GRAHAM BONNEY: Baby's Gone: Later Tonight (Columbia DB 7914). "Super Girl" follow-up, with Graham in blithely gentle mood and a song of charm helping out. When he sells harder later on, it's

got distinct commercial chances. Easy to remember phrases. Flip is almost as strong — therefore value for money.

THE SILKIE: Born To Be With You: No Sorry Now (Fontana TF 709). Gentle piano behind a wordless first chorus of this favourite oldie. Then the Silkie add the lyrics and do with such charm and harmony that it should make at least the bottom part of the charts. It's a smoothly recorded job, too. Perhaps their best yet in terms of musicianship.

JACKIE EDWARDS: LOVE: What's Your Name (Island WJ 274). A very exciting vocal performance on a song that is bit material — in fact, there's nothing to criticise. Jackie should elick with it and add to the laurels he earned as hit-writer for Spencer Davis, lovely rolling backing, building.

be there Where EARLS COURT What's on B.G. B.G. BILLY GRAHAM Who's he Come and see

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DAVE DEE, DOZY, BEAKY, MICK AND TICH: Hideaway (Fontana TF 711). The boys invariably get something dead catchy going — here it's an opening instrumentally, with repetitive beat. Another good vocal arrangement and the song stands up in any company. A definite hit.

TOP FIFTY TIP

BILLY JOE ROYAL: Never In A Hundred Years: We Haven't A Moment To Lose (Atlantic 584002). Sounds like an old recording but still should get in the charts despite the dated "feel". Billy Joe meanders into the heights of falsetto in unfolding a sentimental story. Not everybody's cuppa, but commercial most of the way.

TOP FIFTY TIP

SIMON AND GARFUNKEL: I Am A Rock: Flowers Never Bend With The Rainfall (CBS 202302). With fine lyrics and a sturdy melodic line. Backing is softly controlled, with organ and drums and guitar. Voices get together well, but not Schmalzy. Flip is another lovely song. Both come from a newly released EP, incidentally. Hit status certain.

TOP FIFTY TIP

THE FIVE AMERICANS: Evil, Not Love: Don't Blame Me (Pye Int. 25373). English hit in the States, this full-blooded vocal arrangement it has fair punch and heat but may miss out in Britain. Goodly song.

NEAL HEFTI: Batman Theme: Batman Theme (RCA Victor 1521). Orchestral-choral treatment of fast-moving theme, headed by the complete first chorus of this favourite oldie. Then the Silkie add the lyrics and do with such charm and harmony that it should make at least the bottom part of the charts. It's a smoothly recorded job, too. Perhaps their best yet in terms of musicianship.

TOP FIFTY TIP

MARIC BOLAN: The Third Degree: Francisca Poet (Decca F 12413). Best yet from the writer-singer. More powerful, well worked, fastish tempo and all in backing sounds. Given plus should do very well.

TOP FIFTY TIP

JAMO THOMAS: I Spy (For the FBI): Snake Hip Mama (Polydor HM 56709). Rather a shrill job all round, this—Jamo ranting high-pitched over a squeaking circle group but the exciting effect is commercial.

STEVE DARRISHIRE: You're Kidding Me: Kick Away (Decca F 12414). Party atmosphere which is suddenly disciplined into a bouncy, hearty, repetitive and catchy song about what a good bird Steve has. Worth a close listen.

LORD SUTCH: The Cheat: Black And Hair (CBS 202080). Chance of style for David, almost purring through a teen-sold ballad almost stirring. Right click.

THE LUVVERS: The House On The Hill: Most Unlovely (Parlophone R5459). Without Lulu, the boys still get a good strong sound going. This is a Mann-House number, strongly guitar and infectious.

STEVE LAWRENCE: Strangely Attractive: Only The Young (CBS 202072). Near perfect vocal and on a lush ballad from the musical, "On The Level". Could even make the charts.

PATTI MCMAINS: There Is Beauty In The World: Go To Her (CBS 202079). American cabaret star, who recorded this here. It's a plaintive, haunting soft-sung ballad with delicate backing. Sweet.

LONG JOHN BALDRY: The Drifter: Only A Fool Burns His Own Head (United Artists UA 1174). Super performance, strong song, and a saleable arrangement all round. Long John deserves to register with this one. Fine singing.

THE ROULETTES: I Can't Stop: Yesterday, Today and Tomorrow (Parlophone R 5443). Good if jerky beat ballad, which adds appeal after a couple of spins. A virile sound all round.

TONY COLTON: I've Laid Some Down In My Time: Run Pony Rider (Pye 11717). Not Tony's best, but another good example of his tough-edged vocal style, bluesy and compelling. Nice arrangement, too.

KEITH AND BILLIE: You Don't Know Like I Know: Two Little People (Pye Piccadilly 3327). Mr. Powell and Miss. Davis on a Sam and Dave number—they sing up quite a storm in distinctive style (good heat. Sort of teased).

MARK WYNTER: We'll Sing In The Sunshine: Pencil and Paper (Pye 11722). Almost a smooching for the talent who has lost the hit touch. Pleasant but not too teeny in appeal.

THE SECOND CITY SOUND: Love's Funny: Tell Me Where I'm Going (Decca F 12406). Vocal line over the usual sounds and a clipped pop-along rhythm which could easily catch on. Another clever bit of recording.

LEROY VAN DYKE: You Couldn't Get My Love Back If You Tried: (Now And Then There's) A Fool Such As I (Warner Bros. WB 5807). Catchy, bass guitar opening. Then a sturdy country-styled, throbbing ballad.

THE COUNTY SETS: Old Winds: Taste Love (CBS 202070). Shuman/Lynch song with folksy appeal and good harmonising, but probably just not different enough to click.

TONY MEACHAM: Lady Jane: Michelle (Columbia DB 7913). Rather delicate treatment of the Stone song. Worth a spin for a good arrangement and stylistic vocal job.

RONNIE DOVE: Let's Start All Over Again: That Empty Feeling (Atlantic 584001). Good if jerky beat ballad, which adds appeal after a couple of spins. A virile sound all round.

THE BARONS: The Knights: Do Me What She's Not Supposed To Do: Every Night (Columbia DB 7923). Unusual story-line of the high-class gal who liked lower-class men and put across in drawing style by the boys who could have a bit with it.

THE GLASS: The New Wave: In The City (Parlophone R 5456). This is a vibrant sort of debut disc, high-charged on the beat side, and with a lot of gimmicks. Wouldn't surprise us to see it roar into the charts (at brisk pace). Commended.

BOBBY GOLDSBORO: I Know You Better Than That: When Your Love Has Gone (United Artists UA 1174). No reason to be in the charts, but still reasonably commercial for all that. High-powered vocal line over self-penned lyric.

THE SETTLERS: Early Morning Rain: Without You (Pye 17100). Gentle flowing enough for the charts but not too big. Great vocal sound, beautifully harmonised, and a delicate arrangement. Commended.

PAT BOONE: A Well Remembered: Hickeys Thought Of Love (Aire: It Sees Like Yesterday) (Decca F 12408). A Tom Petty song and catchy enough to make the charts. Pat sings, clearly as ever, to a determined backing track. Title is commercial — so the performance matches it.

GENE PITNEY: Nobody Needs You (Love: Dream World (Capitol PSR 363), a romance that might just take off. Only 14. LINDA KENDRICK, nevertheless, shows great promise on "It's The Little Things" (Polydor HM 56076), since she with staccato energy. Country music, now on Atlantic, begins with WAYNE KEMP's treatment of "Watch That First Step," a rather charming little song. Another version of "Hane On Stupid" (Polydor HM 56075)—from THE CLIFF DWELLERS, who get fair fun from the send-up. Teams of FRANK AND ALAN, on "Seen The Right Love Go Wrong" (Mercury MS 915) works well, gently and warmly at mid-tempo. PETER ANATHAN, on "You Can't Stop Me Loving You" (Fontana TF 703), is supported by a good chorus effect and dynamic controlled beat.

TOP FIFTY TIP

JAN AND DEAN: Batman, Bucket "T" (Fontana TF 711). The boys invariably get something dead catchy going — here it's an opening instrumentally, with repetitive beat. Another good vocal arrangement and the song stands up in any company. A definite hit.

TOP FIFTY TIP

THE KINKS: Sunny Afternoon: I'm Not Like Everybody Else (Pye 17123). Yet another change of pace, for the hit-makers. Story of a matchy house owner, plagued by the tax and nothing to do except laze around the lawn. A rather shuffling rhythm and sung with a rather plaintive voice. Must be a hit. Flip has a swinging sort of beat.

TOP FIFTY TIP

The  
Tony Hall  
Column

# LPs

We've had some great ones, but there are more to come ...

**T**HIS has been a very good year for LPs. There have been a few which are great by every standard. First there was the Beatles' "Rubber Soul". Then the Stones' "Aftermath". Due shortly: The Beatles' new album (exclusively previewed here a few weeks ago), The Mama's and The Papa's "If You Can Believe Your Eyes And Ears" and The Beach Boys' "Pet Sounds".

Just as The Beatles are progressing musically by leaps and bounds, The Beach Boys have come up with something equally fantastic. But they're going "out" in a different direction to the British boys. Brian Wilson's songs, sounds, singing and scores on "Pet Sounds" are possibly the most satisfying of their kind I've ever had the pleasure of hearing. They're so warm-sounding. They're so soothing. And, as I said, so immensely satisfying. Like The Beatles, but in a different bag, they're so far ahead.

I've only had the album for a short while. So I've yet to get hung-up on any one particular track. But some of the songs to listen out for are "Wouldn't It Be Nice", "Don't Talk, Put Your Head On My Shoulder", "God Only Knows" (this is beautiful!) and "I Just Wasn't Made For These Times". And there are two unbelievable instrumentals as well—the title track and, especially, "Let's Go Away For A While".

The Beach Boys are creating music of such high quality that I defy even the staunchest "good music" fan to put the album down. It's simply magnificent. Don't know when Capitol will issue it here. But it's worth putting your name down for a copy now!

● **Andrew Oldham's** into one of his "creative phases" again, I'm delighted to say. It's been a long time since my phone has rung at some ridiculous hour with Andrew at the other end saying: "You must come over, I've just created a masterpiece. Absolutely out of sight, baby!" Anyway, one night last week, the phone rang. It was Andrew. "You must come over to Pye, I've just created a masterpiece, even by my own modest standards!" So over to Pye I popped to find Andrew recording his new group, **Twice As Much**. They were putting their voices on as I arrived. After a couple of takes, Andrew told them to take a breather and played me the track. I must be honest. It absolutely knocked me out. "After weeks of being down and nothing really happening, this has changed everything," he confided. "The 'A' side will be for the public. The 'B' side's for me." Southern TV's Mike Mansfield ("He's to television what I am to record production," said Andrew introducing Mike to Twice As Much) was there too. He was equally gassed. Andrew's two boys should score well with "Sittin' On A Fence" (just out on Immediate). But the follow-up—the one I heard that night—will really be what Andrew describes as "an emotional experience!"

● **Jonathan King** is a very outspoken young man. He's either loved or loathed. By people in the business as well as by the fans. Personally, I've always got time for people with push and drive and initiative. And I was very impressed by his recent "Juke Box Jury" panel appearance. (Even though he didn't have much competition that day!) I was reminded of this when playing the latest **Four Seasons'** single several times the other night. That's the one called "Opus 17". Jonathan said he'd thought their previous record "Workin' My Way Back To You" was great and should have gone to number one. And because it didn't happen, their new one wouldn't. I only hope he's wrong. But I doubt it. Such a shame. Because The Seasons' recent recordings are a knockout. I loved "Let's Hang On" and "Workin' My Way". And "Opus" grows on me at every hearing.

Much of the credit for their "rejuvenation" must go (as I may have said before) to **Bob Crewe** and Co. They are responsible for the way in which The Seasons have changed with the times. (Which reminds me, did you know that the original version of the recent **Crispian St. Peter's** hit, "The Pied Piper" was by a group called—wait for it—**The Changin' Times**!)

● The Tamla-Motown success story continues in the States. This week I've heard a lot of their new releases. As always, the majority will be big hits there. And as always, each record has that certain little something which makes it different from the others. The one that knocked me out most is **The Four Tops'** "Loving You Is Sweeter Than Ever". This is very different from their recent releases. Very exciting rhythmically. Also strongly recommended as ones to watch for are **The Temptations'** "Ain't Too Proud To Beg" (incidentally their "Get Ready" which I didn't go overboard about at the beginning is now a semi-resident on my turntable!)

● **The Isley Brothers'** "Take Some Time Out For Love" ... **The Spinners'** "Truly Yours" (an excellent group, if you haven't heard them yet) ... and newish comer **Tammi Terrell's** "Come On And See Me". There's also a new **Marvin Gaye** which (so far) doesn't strike me as being a patch on "Ain't That Peculiar".

● I must congratulate **Sandie Shaw** for her performance on **Chris Andrews'** first-rate composition, "Nothing Comes Easy". Possibly their best-ever combined effort.



THE TROGGS—in some of their Carnaby Street gear.

## HERE'S THE STORY OF THE COUNTRY BOYS (THE TROGGS) AND A WICKED CITY (LONDON)

**U**NTIL their record entered the charts The Troggs only contact with the big wicked city of London was through a little red box in Wallop!

Chris Britton, the group's lead guitarist, worked in Wallop as a camera operator, and during tea breaks, he slipped out of work, and down the street, to the telephone box to contact their manager Larry Page in London, for any news on their coming record release.

When their record hit the charts they jumped into the van and drove to the big city excitedly, gathering bluebells on the way to give to Larry Page's secretary as a celebratory gift. Said the secretary: "Within a few hours the flowers had wilted, but I didn't have the heart to throw them away. I took a huge bunch of dead bluebells home on the tube that evening."

When they started to promote their record, Larry Page took the four country boys into Carnaby Street, where they chose striped jumpers, shirts of many colours, checked trousers and bright yellow and blue suede shoes, amongst other things. Said Chris: "We left our old clothes in the shop—I think they were going to burn them—and walked off down the road looking like a rainbow!"

All four Troggs were openly delighted with their new gear, and hung on every word of their manager Larry Page, who is at present working on an LP with the boys and, of course, also produced "Wild Thing."

Said Larry: "The Troggs rang me up just over a year ago and said would I listen to them. I didn't know what they'd be like, but I always audition groups who ask me to be the next Beatles, is my policy."

"They came to the studio, I listened to them—but they weren't very good. I told them to go away and practice hard for six months and then ring me again. Actually, I like Reg's singing but the bass and lead guitarists weren't very good."

Six months later practically to the day, they were back—with two new members, Chris Britton and Pete Staples. What could I do?

From that day I believed that the group could be a hit, and I did everything I possibly could for "Wild Thing." People said to me: "What will you do if it isn't a hit?" but the thought never seriously crossed my mind!"

When the record was released on April 22, all four of the boys were still just semi-professionals. Reg Presley was a bricklayer, Peter Staples an electrician, Ronnie Bond a carpenter and Chris Britton a camera operator.

Said Reg in his soft soothing Hampshire accent: "It kept us occupied while the record was starting off. There wasn't much we could do apart from bother Larry, and even with our jobs we still kept ringing him every few hours to see if we had any TV shows, radio dates, or bookings coming up!"

Said Larry Page: "Lucky Stars was our first big TV

show." "Oi were so nervous" went on Reg, "but after the second run through I realised they were more interested in the cameras than in what oi were doing, so I just got on with it."

"When we first did Top of the Pops oi were nervous too. They told me where to look at the cameras certain times but they didn't seem to be places I wanted to look at naturally. Last week they didn't tell me where to look so it were much better."

But of all the TV shows the one which amused Reg most was Scene at 6.30. "They gave me one of those little chihuahua dogs—a tiny little thing on a huge chain. Oi really did enjoy doing that show. In fact, oi enjoy doing TV shows now that oi lost my nervousness."

Oi think Reg Presley has a lovely accent!

ANGELA BIRD

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# RECORD MIRROR CHARTS PAGE

## CASHBOX TOP 50



AIR MAILED FROM NEW YORK

- 1 A GROOVY KIND OF LOVE\* 2 (6) The Mindbenders (Fontana)
- 2 PAINT IT BLACK\* 4 (1) Rolling Stones (London)
- 3 WHEN A MAN LOVES A WOMAN\* 1 (7) Percy Sledge (Atlantic)
- 4 IT'S MAN'S MAN'S MAN'S WORLD 5 (5) James Brown (Kline)
- 5 MONDAY-MONDAY\* 2 (8) The Mamas & Papas (Dunhill)
- 6 I AM A ROCK\* 6 (4) Simon and Garfunkel (Columbia)
- 7 DID YOU EVER HAVE TO MAKE UP YOUR MIND\* 9 (4) Lavin' Spoonful (Kama Sutra)
- 8 RAINY DAY WOMEN NUMBERS 12 and 35\* 7 (7) Bob Dylan (Columbia)
- 9 LOVE IS LIKE AN ITCHING IN MY HEART\* 10 (4) Supremes (Motown)
- 10 STRANGERS IN THE NIGHT\* 15 (6) Frank Sinatra (Reprise)
- 11 GREEN GRASS\* 14 (4) Gary Lewis (Liberts)
- 12 BAREFOOTIN' 12 (4) Robert Parker (Nola)
- 13 MESSAGE TO MICHAEL\* 9 (7) Dionne Warwick (Scepter)
- 14 SUN AIN'T GONNA SHINE\* 15 (6) Walker Bros. (Smash)
- 15 GOOD LOVIN'\* 11 (11) Young Rascals (Atlantic)
- 16 SWEET TALKING GUY\* 22 (3) Chiffons (Laurie)
- 17 HOLD ON, I'M COMING\* 17 (5) Sam and Dave (Stax)
- 18 COME ON LET'S GO 21 (5) McCoys (Kare)
- 19 COOL JERK\* 20 (5) Capitols (Kare)
- 20 KICKS\* 13 (11) Paul Revere and the Raiders (Columbia)
- 21 OPUS 17\* 30 (2) Four Seasons (Phillips)
- 22 I'M A ROAD RUNNER\* 25 (5) Jr. Walker (Soul)
- 23 OH HOW HAPPY 36 (3) Shades of Blue (Impact)
- 24 MAMA 25 (7) B. J. Thomas (Scepter)
- 25 THE MORE I SEE YOU\* 29 (3) Chris Montez (A & M)

\*An asterisk denotes record released in Britain.

### HUBBLING UNDER

- Cloudy Summer Afternoon—BARRY McGuire (Dunhill)  
Land of Milk and Honey—Vogue's (CO & CE)  
Lil' Red Riding Hood—Sam the Sham and the Pharaohs (M.G.M.)  
Heart's Desire—Billy Jo Royal (Columbia)  
River, Deep, Mountain High—Ike and Tina Turner (Phillys)  
All These Things—Uniques (Paula)  
One Too Many Mornings—Beau Brummels (Warner Bros.)  
She Rides With Me—G.T.O.'s (Clarinet)  
How Can I Tell Her It's Over—Andy Williams (Columbia)  
Underwater—T-Bones (Liberty)

## TOP L.P.'s

- 1 AFTERMATH 1 Rolling Stones (Decca)
- 2 SOUND OF MUSIC 2 Soundtrack (RCA)
- 3 RUBBER SOUL 3 Beatles (Parlophone)
- 4 CILLA SINGS A RAINBOW 6 Cilla Black (Parlophone)
- 5 THE SMALL FACES 4 Small Faces (Decca)
- 6 SHADOW MUSIC 14 Shadows (Columbia)
- 7 ANIMALS 15 Animals (Decca)
- 8 SWEET THINGS 15 Georgia Famer (Columbia)
- 9 THE MOST OF THE ANIMALS 7 The Animals (Columbia)
- 10 MANTOVANI MAGIC 12 Mantovani (Decca)
- 11 TAKE IT EASY WITH THE WALKER BROTHERS 14 Walker Brothers (Phillips)
- 12 BYE BYE BLUES 2 Bert Kaempfert (Polydor)
- 13 BEACH BOYS TODAY 13 Beach Boys (Capitol)
- 14 SONNY SIDE OF CHER 11 Cher (Liberty)
- 15 THE WONDRONS WORLD OF SONNY AND CHER 17 Sonny and Cher (Atlantic)
- 16 VOICE OF RICHARD DIMBLEBY (Music for Pleasure)
- 17 KINDA LATIN 9 Chir Richard (Columbia)
- 18 WHAT NOW MY LOVE 24 Herb Alpert (Pye)
- 19 DAYDREAM 8 Lovin' Spoonful (Pye)
- 20 HANG ON LEMMY 30 Ramsey Rose Trio (Chess)

## TOP E.P.'s

- 1 BEACH BOYS HITS 2 Beach Boys (Capitol)
- 2 MACHINES 1 Manfred Mann (HMV)
- 3 SITTING AND THINKING 6 Spencer Davis Group (Fontana)
- 4 WITH GOD ON OUR SIDE 3 Joan Baez (Fontana)
- 5 THE SEEKERS 5 The Seekers (Columbia)
- 6 DOONICAN'S IRISH SELL 4 Val Doonican (Decca)
- 7 TILL 9 Tony Bennett (CBS)
- 8 MEAN AS HELL 2 Johnny Cash (CBS)
- 9 BEATLES MILLION SELLERS 7 Beatles (Parlophone)
- 10 YESTERDAY 4 Beatles (Parlophone)

## 5 YEARS AGO

- 1 SURRENDER 1 Elvis Presley (Reprise)
- 2 RUNAWAY 2 Del Shannon (Mercury)
- 3 THE FRIGHTENED CITY 4 The Shadows (Mercury)
- 4 HELLO MARY LOU/ TRAVELLIN' MAN 12 Ricky Nelson (Mercury)
- 5 BUT I DO 6 Clarence Frogman Henry (Mercury)
- 6 MORE THAN I CAN SAY 3 Bobby Vee (Mercury)
- 7 PASADENA — Temperance Seven (Mercury)
- 8 YOU'LL NEVER KNOW 3 Shirley Bassey (Mercury)
- 9 I TOLD EVERY LITTLE STAR 18 Linda Scott (Mercury)
- 10 HALFWAY TO PARADISE 9 The Four Tops (Mercury)
- 11 TEMPTATION — Everly Bros. (Mercury)
- 12 HAVE A DRINK ON ME 7 Lonnie Donegan (Mercury)
- 13 WHAT'D I SAY 10 Jerry Lee Lewis (Mercury)
- 14 WELL I ASK YOU 20 Eden Kane (Mercury)
- 15 POP GOES THE WEASEL/BEE-BOM — Anthony Newley (Mercury)
- 16 RUNNIN' SCARED 16 Roy Orbison (Mercury)
- 17 DON'T TREAT ME LIKE A CHILD 11 Helen Shapiro (Mercury)
- 18 ON THE REBOUND 13 Floyd Cramer (Mercury)
- 19 LITTLE DEVIL 13 Edwin Starr (Mercury)
- 20 WOODEN HEART 15 Elvis Presley (Mercury)

## BRITAIN'S TOP 50

NATIONAL CHART COMPILED BY THE RECORD RETAILER.

- 1 STRANGERS IN THE NIGHT 15 (6) Frank Sinatra (Reprise)
- 2 PAINT IT, BLACK 4 (1) Rolling Stones (Decca)
- 3 WILD THING 24 (5) The Troggs (Fontana)
- 4 SORROW 5 (6) Merseys (Fontana)
- 5 MONDAY, MONDAY 3 (4) Mamas and Papas (RCA Victor)
- 6 SLOOP JOHN B. 6 (7) Beach Boys (Capitol)
- 7 RAINY DAY WOMEN Nos. 12 and 35 9 (4) Bob Dylan (CBS)
- 8 PROMISES 12 (4) Ken Dodd (Columbia)
- 9 WHEN A MAN LOVES A WOMAN 15 (4) Percy Sledge (Atlantic)
- 10 HEY GERY 18 (4) Small Faces (Decca)
- 11 SHOTGUN WEDDING 21 (5) Roy C. (Island)
- 12 PRETTY FLAMINGO 4 (7) Manfred Mann (HMV)
- 13 DON'T BRING ME DOWN — (1) Animals (Decca)
- 14 NOTHING COMES EASY 25 (3) Sandie Shaw (Pye)
- 15 DAY DREAM 11 (5) The Lovin' Spoonful (Pye)
- 16 PIED PIPER 15 (10) Crispian St. Peters (Decca)
- 17 YOU DON'T HAVE TO SAY YOU LOVE ME 14 (10) Dusty Springfield (Philips)
- 18 COME ON HOME 21 (13) Wayne Fontana (Fontana)
- 19 I LOVE HER 20 (4) Paul and Barry Ryan (Decca)
- 20 ONCE THERE WAS A TIME/NOT RESPONSIBLE 26 (3) Tom Jones (Decca)
- 21 OVER UNDER SIDWAYS DOWN — (1) Yardbirds (Columbia)
- 22 BANG, BANG 16 (10) Cher (Liberty)
- 23 CALIFORNIA DREAMIN' 22 (6) Mamas and Papas (RCA)
- 24 HOLD TIGHT 18 (14) Dave Dee, Doz, Beaky, Mick and Tich (Fontana)
- 25 SOUL AND INSPIRATION 19 (5) The Righteous Brothers (Verve)
- 26 HOMEWARD BOUND 17 (11) Simon and Garfunkel (CBS)
- 27 TWINKIE-LEE 41 (2) Gary Walker (CBS)
- 28 I'M COMIN' HOME CINDY 32 (4) Trial Lopez (Reprise)
- 29 HOW DOES THAT GRAB YOU DARLIN' (Reprise) 27 (5) Nancy Sinatra (RCA Victor)
- 30 EIGHT MILES HIGH 21 (5) Bryds (CBS)
- 31 CAN'T LIVE WITH YOU, CAN'T WITHOUT YOU 28 (5) Mindbenders (Fontana)
- 32 THAT'S NICE 27 (9) Neil Christian (Strike)
- 33 SOUND OF SILENCE 4 (12) Bachofers (Decca)
- 34 I FEEL A CRY COMING ON 30 (5) Hank Locklin (RCA)
- 35 STOP HER ON SIGHT (S.O.S.) 47 (4) Edwin Starr (Polydor)
- 36 MERYL CHERIE — (1) Vince Hill (Columbia)
- 37 ALFIE 29 (10) Cilla Black (Parlophone)
- 38 CONFUSION 38 (5) Lee Dorsey (Stateside)
- 39 WATER 45 (2) Geno Washington (Piccadilly)
- 40 WHAT'CHA GONNA DO NOW — (1) Chris Andrews (Decca)
- 41 SOMEDAY ONE DAY 35 (11) Seekers (Columbia)
- 42 ELUSIVE BUTTERFLY 40 (12) Val Doonican (Decca)
- 43 COME SEE ME (Fontana) 44 (5) Pretty Things (Fontana)
- 44 MAKE THE WORLD GO AWAY 39 (16) Eddie Arnold (RCA)
- 45 OPUS 17 — (1) Four Seasons (Phillips)
- 46 FRANKIE AND JOHNNY 25 (4) Elvis Presley (RCA)
- 47 SWEET TALKING GUY 48 (2) Chiffons (Stateside)
- 48 SUBSTITUTE 43 (15) The Who (Reaction)
- 49 LADY JANE 40 (12) Tony Merrick (Columbia)
- 50 I PUT A SPELL ON YOU 37 (16) Alan Price (Decca)

A blue dot denotes new entry.

### HUBBLING UNDER

- Don't Let A Little Pride Stand In Your Way — Billy Fury (Decca)  
Lady Jane—David Garrick (Piccadilly)  
Maybe Baby—Buddy Hully (Coral)  
What's New—Herb Alpert (Pye)  
To Make A Big Man Cry—P. J. Proby (Liberty)  
Two Day's Monday—The Seaford (Parlophone)  
Under My Thumb—Wayne Gibson (Columbia)  
White I Live—Kenny Darnon (Mercury)

## BRITAIN'S TOP R & B SINGLES

- 1 WHEN A MAN LOVES A WOMAN 1 Lee Dorsey (Stateside 506)
- 2 I'M COMING 4 Sam and Dave (Atlantic 584003)
- 3 I'M A ROADRUNNER 6 Junior Walker (Tamil-Motown 559)
- 4 SHOTGUN WEDDING 2 Roy "C" (Island 275)
- 5 STOP HER ON SIGHT 2 Edwin Starr (Polydor 36792)
- 6 BAD EYE 8 Willie Mitchell (London HL 10028)
- 7 BILLY'S BAG 7 Billy Preston (Sue 402)
- 8 COOL JERK 18 Capitols (Atlantic 584094)
- 9 SO MUCH LOVE 14 Ben E. King (Atlantic 584066)
- 10 YOU CAN'T SIT DOWN 9 Phil Upchurch Combo (Sue WL 4065)
- 11 CONFUSION 10 Lee Dorsey (Stateside 506)
- 12 NOTHING'S TOO GOOD FOR MY BABY 5 Stevie Wonder (Tamil-Motown 558)
- 13 LOVE IS LIKE AN ITCHING IN MY HEART 11 Supremes (Tamil-Motown 569)
- 14 GET READY 12 The Temptations (Tamil-Motown 557)
- 15 HOLY MACKEREL 17 Little Richard... (Stateside 508)
- 16 SEARCHING FOR MY LOVE 11 Bobby Moore (Chess 8032)
- 17 BOO-GA-LOO PARTY 15 Flamin' Groovies (Phillips 1482)
- 18 YOU'VE GOT MY MIND MESS'D UP 19 James Carr (Stateside 507)
- 19 AIN'T THAT A GROOVE 16 James Brown (GPO International 7N25387)
- 20 SHE BLEW A GOOD THING 12 The American Poets (London HL 10037)

## BRITAIN'S TOP R & B ALBUMS

- 1 SOLID GOLD SOUL 1 Various Artists (Atlantic 5948)
- 2 THE SUE STORY Vol. 2 2 Various Artists (Sue 823)
- 3 OTIS BLUE 4 Otis Redding (Atlantic 5941)
- 4 SATURDAY NIGHT AT THE UPTOWN 3 Various Artists (Atlantic 5938)
- 5 LAND OF A 1,000 DANCES 5 Chris Kenner (Atlantic 59706)
- 6 FOUR TOPS SECOND ALBUM 7 Four Tops (Tamil-Motown 11021)
- 7 GREATEST HITS Ben E. King (Atlantic 5916)
- 8 SOUL BALLADS 8 Otis Redding (Atlantic 5929)
- 9 OVER THE RAINBOW 8 Paul La Belle and the Bluebelles (Atlantic 587001)
- 10 SOUL DRESSING 10 Booker T. and the MG's (Atlantic 5947)

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**UP  
NORTH**

THOSE balladeers of the Beat scene, THE FOUR PENNIES, spent three further days in the recording studios last week completing tracks for their second album.

The boys were particularly pleased with the sessions because, for the first time, they had string backing.

Says lead guitarist FRITZ FRYER: "We had fifteen musicians on the session with us — and the added instruments were 15 violins, 2 cellos, 2 violas and a flute."

"Now that I have returned to the group we have come back to our original style of three or four years ago and perform the kind of music we want to play — big ballads and up-tempo numbers."

"LIONEL, MIKE and I have also resumed our songwriting partnership and have seriously begun to write numbers for other artists. Previously we were just concerned with writing material for ourselves — but as we write so much material these days we are thinking in terms of other people recording our songs."

An R.M. reader recently wrote to MIKE WILSH offering to send him 16 m.m. copies of BOWERY BOYS films.

TERRY SYLVESTER has been with THE SWINGING BLUE JEANS for exactly three months and he tells me: "We've been very busy because 'Don't Make Me Over' was a big seller and we got a lot of work as a result of it. It's now going out five or six nights a week. I've been in the recording studios with the boys twice — and we've recorded an album specially for the American market. I'm on eleven of the tracks and RALPH ELLIS is on three of them. They may release the L.P. in Britain in about three months time."

"The Blue Jeans amaze me. I'd had the impression that they were a quiet bunch. I'd never seen much of them in Liverpool, even though we were under the same management. It's as if they're only 18 years of age the way they rave around all the time—it's fabulous. Since I've been with the group the biggest thing I've noticed is that the ballrooms are so packed. I'd been used to playing to half-empty houses — and it proves to be embarrassing. Full houses make a difference, you can do a far better show for people."

Will JOHNNY GUSTAFSON and JOHNNY BANKS ask guitarist BRIAN GRIFFITHS to form a group with them?

Former ANIMALS manager RAY GREEN has now managed Newcastle outfit KIM DAVIS and THE DEL 5.

**The only newspaper column containing more names than the telephone directory ....**

When Kim was in hospital a few months ago she received a telegram from ERIC BURDON saying: "Get well quick, Soul Sister." "Everyone crowded round my bed saying 'Eee... look. She's got a telegram from one of the Animals! They were all dead nice to me after that and tried me to get Eric's autograph for them," says Kim.

Kim was also on the WALKER BROTHERS/ROY ORBISON Tour—which sent her collecting autographs again. The Walkers' fans in the audience threw autograph books on to the stage with letters for the Walkers. The Walker Brothers didn't want them so Kim picked them up and got The Walkers to sign them. Kim then wrote to the fans saying that the boys were very busy but had signed their autograph books. Kim comments: "I didn't know what I was letting myself in for! I'm still replying to the letters. They keep writing back and asking me more and more things about The Walkers — and I haven't the heart not to reply!"

Kim is currently appearing at The Latino Club in South Shields.

I wonder if DAVE BEATTIE, manager of Liverpool's Doves Club has given up his ambition to be a singer. When he managed The Blue Ansel he was frequently to join the groups on stage to perform numbers such as 'Walkin' The Dog'.

Pye are justly proud of Scotland's THE ALEXANDER BROTHERS. The duo are the best selling Golden Guinea artists, their E.P.'s have sold 80,000 and their singles have topped the half million mark. They were invited down to London last week for a special reception during which LOUIS BENJAMIN presented them with two silver discs.

Another Scottish duo with success in their sights are FRANKIE & JOHNNY. At a recent booking in Nuneaton JOHNNY had his trousers torn off by fans who invaded the stage. Incidentally, he tells me that eight artists are considering recording compositions he has written.

**HOSPITALISED**

TOMMY MOELLER was also the victim of ardent fans last week. When he was drizzled off-stage at a venue his head connected with the floor, with such force that he had to be taken to hospital.

After 12 years in the business, TERRY KING is having a successful time these days with artists such as THE FORTUNES and PINKETON'S COLOURS. No wonder, then, that he doesn't regret the time he turned down the opportunity of booking THE BEATLES.

It happened a few years ago when he had offices in Poland Street. "BRIAN EPSTEIN came up to the offices one day and asked me if I would like to do some bookings on THE BEATLES. I said 'you must be joking.' At that time the popular acts consisted of a lead vocalist and backing group — like CLIFF RICHARD — THE SHADOWS — they were never a

collective unit. I told Brian that 'The Beatles' was not a sellable name. Then they started happening — that's the way of the world."

One of the features at new London "in" club THE PHONE BOOTH is a huge case in which an attractive girl dances to records. It must have been something in the atmosphere that prompted Blue-jean Terry Sylvester to crawl into the case and dance with her!

ANIMAL CHAS. CHANDLER tells me that he has been trying to obtain a science-fiction book called "Space Patrol" for two years — if any R.M. reader comes across this pocket-book we'd appreciate it if they could send it to Chas., c/o the R.M. address.

Chatting about THE HOLLIES' U.S. trip, ALLAN CLARKE told me: "At one booking we appeared at 'Murray The K's World,' which used to be a 'plane hanger. There was only one rostrum in the place, so we started to move our equipment on to it to get the sound balance. Then the other group who were on the bill — THE YOUNG RASCALS, came up to us and said, 'What do you think you're doing,

we're the main group on the show tonight' and stopped us setting up."

"Apart from that one nasty incident, the trip was fabulous. Our biggest audience was at Chicago, where 3,000 fans came to see us."

"So now, at last, we seem to be breaking in on the Stateside market — and our records have actually reached the No. 1 position in several States."

THE SPENCER DAVIS GROUP did a broadcast in West Germany on their recent trip over there — and although people in East Germany are forbidden to listen to broadcasts from the West, some fans of the group must have done so. Spencer told me that when he travelled by underground into the East, had sorted out the Customs, and got off the train, he was arrested by a fan who had been awaiting their arrival. "Yes, one bloke came up to me and said 'You're Spencer Davis.' I was knocked out."

STEVIE WINWOOD, BOB DYLAN and JIMMY CAPALDI of THE DEEP FEELING went about hunting at the Whitley Court ruins, near Birmingham.



THE FOUR PENNIES—re-united with Fritz Fryer.



THE SMALL FACES (RM Photo)

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**THE FACE** THE FACE THE FACE THE FACE

RCA-VICTOR experimenting with tape cartridge players on MOTORBIKES! ... tribute to Brenda Lee in last week's 'Billboard' ... five years ago Regents' "Barbara Ann" entered U.S. R & B top ten ... Viv Prince refused admittance at Scotch club for sticking up posters advertising the 'In' Place outside — he denied the charge ... Lee Hazelwood wrote Dean Martin's "Houston" hit ... Crystals fans should like Ike and Tina Turner's "River Deep Mountain High" ... Percy Sledge's "When A Man Loves A Woman" L.P. contains "Love Makes The World Go Round" ... Marianne Faithfull still considers meeting Andrew Oldham her biggest break ... Barry Mason who has recorded "Misty Morning Eyes" wrote Graham Bonney's "Supergirl!"

R.M.'s Richard Green in Barcelona ... Frank Smyth, former Editor of the 'Record Retailer' has joined Alan McDougal in Project Publicity Ltd., handling among others the Kinks and the Seekers ... "Michelle" by Billy Vaughn top in Brazil ... now that Chubby Checker has made up his quarrel with Cameo he will start making records again ... proposed U.S.-Soviet swop of jazz festivals ... Bobby Lewis of "Tossing and Turning" fame may be coming to Europe ... ABC-Paramount HAS bought out U.S. Dunhill label ... new Otis Redding disc likely to be "My Lover's Prayer" ... Eric Clapton and Jeff Black seen twisting at the Marquee last Monday ... Eddy Arnold awarded a gold disc for his album "My World"

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