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GENE PITNEY (RM Pic)

Jackson & Smith



party 66

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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.

'PLEASE HELP TO STOP THE KING ENDANGERING HIS CAREER' SAYS A DEVOTED FAN

AS a devoted Elvis fan, I think he is seriously endangering his career with his long run of musicals with no chances of acting and no new non-film songs for singles. I believe he should, must, get hold of some good dramatic film parts and new songs for singles before it is too late. If any Elvis fans agree with me, would they write letters addressed to Elvis, forcibly putting over these views and send them to me in a separate envelope. I know someone who knows Elvis and who can personally give these letters to Elvis in Hollywood, so he will be sure to read them.—Angela Wegner, 23 Prince Edward Mansions, Moscow Road, London, W.2.

JO'S MILLIONS

I AGREE with your reviewer about the "Daily Mail Book Of Golden Discs"—fascinating information for record collectors. But I was disappointed to see that Jo Stafford was credited with only four Golden Discs when she actually has six—the omissions were "Strump Boats" (1951) and "Whispering Hope" (1949)—she recorded the latter with Gordon McRae and it took over ten years to pass the million mark. Also her total of 25 million sales is a bit short of the actual number—she was awarded a diamond-studded disc for 25 million as long ago as 1955.—Michael Flynn, 10 Flaxman Road, Camberwell, London, S.E.5.

GEE, THANKS MICK!

OPEN letter to Mick Jagger: I'd like to thank you for silently applauding our version of your "Singing Girl" from the "Aftermath" LP. You've slated all other cover versions of other numbers recorded and not had the decency to come out publicly and declare our version of "Stupid" as better than yours. Carry on writing, but make way for us. Mr. Jagger, Watch Out!—Maverick, 7 Archer Street, Piccadilly, London, W.1.

CONNIE RECORD

I FIND I hold the World Title for having the most Connie Francis records—I have 97 LP's, 63 EP's and 163 singles. I've never met Connie but if Connie happens to read this letter perhaps my dream will come true and I will meet her.—Ronald Watson, 109 Scholes Park Road, Scarborough, Yorks.

TEDDY BOYS!!

IN a recent Record Mirror, I wrote about the lack of Neil Sedaka records. I used the words: "The groovy rock-a-long sounds of five or six years ago". By saying this, I appear to have committed a crime of indescribable gravity. I have received letters from rock purist idiots accusing me of calling Sedaka a rock and roll singer and making malicious comments on his apparent failure in this department. I've never considered Neil a rock singer but by "rock-a-longs" I simply meant his discs were happy sounding and danceable. By jumping on me like this, the fanatics have simply proved themselves a little more than axeing teddy-boys. There are only two kinds of music—good and bad.—Nick Hayward, 31 Portland Road, Blackpool, Lancs.



ELVIS—a shot taken on the set of "Harem Holiday" (Pic courtesy MGM).

PATHETIC PIECE

THE easiest way to get a letter printed in the R.M. these days seems to be to organise some kind of poll. In fact one reader from Leighton Buzzard seems to have one printed every other week. So I'd like to organise a poll to decide the most pathetic piece on James Brown

in the R.M. I faithfully promise not to send the results to James Craig. Here's my choice?

1. David Griffiths.
2. Ex-RSG Fans.
3. Salomon Burke.
4. The Face. — J. Poole, 3 Broomhall Lane, Lapworth, Sull-burh, Warwickshire.

Record Mirror

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COME BACK GLENN

WE are all fans of the Fortunes and were greatly shocked by the news that Glenn Dale had left the group. We think he shouldn't have been let down in this way and pushed behind the scenes. He has a right to be angry, but not so much that he has to leave the group. Can't they forget their differences and re-unite—the group just won't be the same without him.—Valerie and Gillian etc., 99 Capel Road, Forest Gate, London, E.7.

FOR JAZZ FANS

MAY I introduce the British Institute of Jazz Studies to your readers? It is set up by jazz fans throughout the country to study and organise the music for musicians and fans alike. It's non-profitmaking and its aims are to set up a central office for information on jazz, to publish a journal, to promote concerts, lectures and club dates. This is the first time there has been a tie-up of information about jazz activities throughout the country. Fans are invited to write to the secretary, Michael Wood, 14 Beech Road, Chinnor, Oxon. — Howard Marchant, Publicity Officer, 31 Hilley Field Lane, Fetcham, Leatherhead, Surrey.

VAN'S TALENT

IF there is such a thing as contemporary blues and soul music surely Van Morrison of THEM, is one of the true exponents. With such compositions as "One More Time", "Clarica", "All For Myself" and numerous others to his credit it's about time this remarkable young man who is obviously bursting with talent got the recognition he deserves. — Frank Robinson, Catford, S.E.6.

IN BRIEF . . .

CARL Price, 23 Lansborne Court, Alexandra Road, London, N.W.8: A complaint about the lack of Jerry Lee Lewis releases here. Whatever happened to the following Stateside singles: "She Was My Baby" c/w "The Hole He Said He'd Die For Me"; "Baby You've Got What It Takes" c/w "Green Grass of Home"; and "Sticks and Stones" c/w "What a Heck of a Mess".

Judy Booth, Asst. Sec., Madeline Bell Fan Club, 76 Acton Street, Birches Head, Hanley, Stoke-on-Trent: My ambition is to get a letter printed about the very talented Madeline Bell. She'd done great lackings for Dotco, Cliff Bennett etc. and they'll agree she's a knockout.

Keith Watt, 11 Barton Road, Colli-shall, Norwich, Norfolk: After hearing the Beatles' single, it makes me sick when people criticise Elvis for turning out bad records. After all, he's been going for ten years and the Beatles are only about two! I can't excuse have they not for turning out trash.

Tim Saville, Central YMCA, Nottingham: About Elvis fans visiting the Presley place in America and meeting him—how about Elvis replying to this plea transmitted through Record Mirror. The Official Fan Club president (Albert Hand) is holding its annual convention in Memphis in the autumn of 1966 and the few lucky English fans travelling would dearly love the opportunity of meeting the King, either in Memphis or Los Angeles.

D. Smith, 29 Suffolk Avenue, Leich-out, Essex: How can I get a copy of "In The Midnight Hour", by Little Mae and the Boss Sounds? It's been in your magazine for several weeks? I can't buy it there parts.

Margaret Finch, Pres. and Sec., Official International Roy Orbison Fan Club, 21 Daventry Gardens, Harold Hill, Romford, Essex: Can you take this opportunity of thanking everybody who has written and telephoned their sympathies at the terrible tragedy in the death of Claudette Orbison.

Vicki Bryson and Clare Whiting, The Glebe House, Blasted, near Arundel, Sussex: Surely Phil Spector has proved how great he is by his dynamic production of Ike and Tina Turner's "River Deep"—full of life and different. Nearly every other group turns out the same old type of record.

D. Russell, 46 Sandstone Road, Grove Park, London, S.E.12: It's time the world's most experimental group the Ventures came to this country. We fans must band together. Anyone any ideas how to do this—drop me a line.

Margaret Caron, 4 St. Andrews Court, Fairways Est., Benton, Newcastle 7: Who sang "Send Me The Pillow You Dream On"?—Dean Martin, Johnny Tillotson or Connie Francis, James Craig: Probably they all recorded it, but Johnny had the hit with it.

Barbara Hes, 65 Thursley Cross, New Addington, Surrey: Wake up, teenagers. The Beatles are not the greatest and they don't deserve number one spot. "Paperback Writer" sounds like a take-off of the Chipmunks, but the Kinks always produce something different. I can't understand why they've not had more than two number ones.

Petula McCormick, 7 Birchwood Way, Park Street, St. Albans, Herts: How utterly cruel can you get? Not once on the Walkers' Palladium TV show did we see Gary, except in the background. It's horrible.

N. Moffett, 1 St. David's Cottage, Lower Frog Street, Tenby, Pembro: Woody Guthrie, though deteriorating in health, can still read letters and with his family around him, interested in writing him can do so care of the Woody Guthrie Children's Trust fund, the address of which I will supply to readers. Times have changed since Woody rambled down the roads of the Depression. Bob Dylan still admires Guthrie only because of what he sees and hears to do . . . and now.

Valerie Galloway, 4 Deepdale Ave., Grove Hill, Middlethorpe, Yorks: Anybody sell me the Kinks' first two singles, "Lone Tail Sally" and "You Still Want Me"?

Wow! Dave Dee & Co. can be very catty

ALL this group vs. group business that seems to be the vogue nowadays seems to be getting rather out of hand, but just for the sake of controversy we're giving Dave Dee, Dozy, Beaky, Mick and Tich their chance to incur the wrath of their fellow artistes.

We didn't mean the feature to turn out like that, but Dozy started it off when he said: "Who's there to slam?"

Mick needed no more encouragement. He sat up from his crouching position on the floor and demanded: "Did you see the Walker Brothers on the Palladium? There wasn't a touch of professionalism about them. They just didn't do anything. The only bit of personality was when Gary got on that thing that went round at the end and sat on it like a horse. Scott singing 'Summertime' was great, I don't mean they can't sing or anything, but they were hopeless on the show. The technicians couldn't get a proper sound from Johnny B. Great. You couldn't appreciate him."

Just as the vitriol was pouring from my pen, Dave Dee gushed in and spoiled the whole thing. He'd been on a shopping spree and had come back with a pair of black and white shoes. He displayed them to Dozy and Mick, then went into an adjoining office to cool off.

We followed obediently and after a couple of minutes, Mick said: "What about Crispian St. Peters? He copies Dave Berry if anyone does."

By this time, the room was getting pretty crowded. Beaky and Tich had appeared from somewhere and they were all trying to get a word in edgeways.

"We met him a few weeks ago and were talking to him," Beaky said, returning to the subject of Crispian. "Then we saw him at a concert and he didn't want to know us."

AND THE BEATLES

Who does he think he is? He's the right one to talk about people now having an act, he hasn't got one himself."

High chiefman Dave Dee, who had settled himself nicely on the floor wedged between a easy chair and a desk, decided to air his views. "He's right about the Beatles, though. We used to think of them as something special, but when we saw them we were disappointed. They're just four ordinary blokes who play and sing. They don't do anything on stage."

Now that it was the turn of the Beatles to come under



DAVE DEE, DOZY, BEAKY, MICK and TICH—their new LP, named after the group, is out this month on Fontana (RM Pic).

the hammer, Tich joined in with: "They said they want to expand with their music all the time, well they won't do it by bringing jazz musicians on their record will they. When they do that, it isn't the Beatles any more. If they've reached their limit, they should pack it in. This new one of theirs is terrible. It's just any old group."

At this point, a baby Alsatian emerged from behind the desk, then scuttled away into a far corner. The inevitable chaos died down and Dave played me the group's new LP. Almost every track was brand new and there was a mixture of folk, ballads, pop and rock. I asked if they had any criticisms of the finished product.

"Yes, there's none of my stuff on it," Mick complained light-heartedly.

The full name of the group appears on the cover of the album, but the group don't regard their lengthy name as a hindrance to them.

"When our managers suggested it at first we thought they were mad, but it's caught on," Dozy said. "How many groups have really got an image. The Fortunes haven't. Nor have the Overlanders. Look how many people came up with one hit, then faded out."

There's no doubting the fact that Dave Dee and co. have an image. Their outrageously bizarre costumes are the main focal point, but there is also their friendliness when on stage.

"You've got to have something different today," Dave stated. "So many groups just go on, do their numbers and so off again. The Walker Brothers were like that on the Palladium, they didn't bow or anything. Each one of us is known to the kids. People come up to us and say, 'Which one is Dozy or Tich?' We like to be friendly to the kids. They come and pay to see us, so why shouldn't we be nice to them? If they want to come backstage to meet us, we let them whenever we can."

Dave took over again. "When we were getting started, we were wearing the same thing as Pinkerton's now, virtually. Then we agreed that we could go on stage wearing anything we liked, but that got scruffy, so we kept the same idea, but it had to be smart. Now we've got all these bright clothes and people look at us and take notice. It doesn't matter if they're saying nice things or nasty things, so long as they're talking about us."

NOT OUR FAULT

"They don't realise that it's not always our fault when they can't come into the dressing room," Mick added. "The managers don't always want them there and there's nothing we can do about it."

RICHARD GREEN



BIG

That's why groups wear long hair, says Gene Pitney . . .

BACK in February, when I last saw Gene Pitney, he was talking in super-enthusiastic terms about two guys in the business he admires. One was P. J. Proby, whom Gene has just signed for an April tour of U.S.A. The other was Len Barry, with whom Gene was touring Britain.

Since then, both Proby and Barry have been sources of puzzlement to Gene. First, Proby never did make that tour. "He complained that I wasn't offering him enough money. In fact, his agent, Tito Burns, offered me a package deal—and how Tito split the money was none of my concern. All I know is that if I'd been Proby I'd have been glad to do the tour for any money, just to get known in the States. As it happens, every one of the artists on that tour made the Top 30, at least, during the 44 days we were on the road. It was a grueling tour and I can't help thinking I was lucky not having Proby to worry about."

Now Barry: Len has recently been quoted as saying, among a number of vivid knocks, that he didn't mind talented people with long hair but that too many of today's pop artists were just using long hair as a substitute for talent. Specifically, Len sneered at *The Animals*.

"Yeah," said Gene, shortly after his arrival in England, "I was rung up a few days ago and asked if I endorsed Len's remarks. I'd been so busy recording sessions in New York I hadn't read any

papers and didn't know what he had said. When I was told I could only say that somewhere, somehow along the line, something went wrong I can't believe Len said that. Maybe he did criticize long hair—to which my answer is that length, or shortness, of hair is quite irrelevant to a performer's talent or lack of it—but I don't think he meant to attack *The Animals* like that. They're obviously a talented, musical group—I must say that despite Eric Burdon's attack on me on *Juke Box Jury*.

Still, Len is a very pointed, individualist man. He does have strong views, though when he was over here he was feeling his way because it was his first trip and so he was being extra polite."

Asked why he thought long hair was so popular among today's groups, Gene replied: "It's an ego factor. If you wear long hair you're instantly recognized as being on the non scene—at least a head!" I think it's a lot harder to get on stage looking absolutely straight but that's the way I prefer it. I rely on the show, on my cinematic style, rather than on something as irrelevant as hair length.

All the same, as Gene would be the first to admit, there are numerous artists around who have wonderful voices, great styles. Yet Gene is one of the few who made the big time—without even the gimmick of sword and hairy hocks. How?

Personal drive seems to have a lot to do with it. I come from middle-class people, not a great deal of money, and on my first visit to New York I saw something different, what looked like a better existence. I wanted to get in on it. And, of course, there's the fact that I've always loved music. These two things fall into line—and I've just come on an exciting scene and enjoying the whole business of pop. Now I enjoy the differences in attitude in the different countries I visit. Every country is different. The audiences sound different things. It fascinates me. Or, this time I've brought my 15-year-old brother Dennis to show him Europe. Family thinking, the sort of environment he's been used to, only sees so far. Dennis is being exposed to different social and political views. Right now, he's a little bit up but I think he is opening up.

One thing Gene feels pretty sure about: Dennis is not interested in following his elder brother into the pop world. "He studies karate, and it's a hurt enthusiast. He is also good at mathematics, but not the pop scene."

DAVID GRIFFITHS

GENE PITNEY—puzzled about some fellow artists (RM Pic).

HARD LUCK!

The Settlers talk about their misfortunes . . .

THEY'RE such happy, amusing and thoughtful people that it comes as a bit of a surprise to hear them come out with a *Hard Luck Story* touching enough to bring tears to my tired old eyes (well, almost). We'll get to the suffering in a minute. First, meet *The Settlers*.

There's a 12-string guitarist Mike Jones, born in Burton-on-Trent and that's why he can't stand beer: "I grew up with the smell of breweries all around me. The result is that I usually drink cider. Or, at worst, lager with a strong dose of lime in it."

Mike met banjoist and guitarist John Fyffe when they were both at St. Peter's teachers' training college in Birmingham. John usually carries a brief case around with him because he's tired of losing things through holes in his trouser pockets. He also plays his instrument left handed because he smashed up his right arm in an accident and can't move it around too well. "But," he said, "it's turned out to be an advantage because, playing the guitar left-handed makes the group look very symmetrical on stage."

up so that we wouldn't lose touch with her."

"So I went over," said Mike, "and asked her what the scarf was. I also commented on the bandage she had on her wrist. And complimented her on her black stockings. She agreed to come out with us."

The girl, Cindy Kent, told me: "I only wore the scarf, which belonged to my sister, to attract attention. I was already interested in Mike and John."

"Unfortunately for me," John continued, "my plan misfired. Cindy became Mike's girl friend."

Cindy also joined the duo as singer and tambourine player. "The first time I ever sang in public was at the Balsall Heath Working Men's Club," she said. "I'd always wanted to be a singer and get into show business. I'd had 12 jobs—as a secretary / telephonist / receptionist—in three years and had been sacked (for turning up late) from eight of them. So when Mike and John invited me up on the stage I was only too eager."

"Then a competition came up and so we just had to invite a girl singer to join

us, even though we weren't keen to split the money with her," confessed Mike. "We also had to get a bass player. We won the competition and, as *The Settlers*, we were in business as semi-pros. Our bass player stayed with us for 18 months until we turned professional. That was 18 months ago. Now our bass player is a crazy character called Geoffrey."

"If it does have another name," said John, "but we don't mention it because it's Polish and too darned difficult to understand. So we just call him Geoffrey."

The Settlers' turned professional when they were booked to appear regularly on a BBC folk-type show from Scotland. And here, just at the point when you might expect things to be really serious for them, the *Hard Luck Story* starts.

The show didn't have an announcer and the groups appearing were not captioned. The *Seekers*, a new group from Australia, were also kept often on the show and people started getting us confused," sighed Mike. "It's a confusion that hasn't stopped yet. We were first in Britain anyway, with our name. Then the *Seekers* came over and started setting hits. A whole lot of other folk-type groups started up, all with similar names beginning with S."

John added: "Now, when we go on stage, Mike usually begins by saying: 'Yes, we are *The Settlers* who bring express relief. No, we are not from Australia!' It might make a good publicity story to say we hate *The Seekers* but in fact they are good friends and we



THE SETTLERS—(left to right): Mick Jones, John Fyffe and Cindy Kent.

admit them."

"Well, I hate them," pouted Cindy.

"No you don't," Mike told her. "Oh yes I do." Not personally, but I hate them for setting hits. It's professional jealousy!"

So why haven't *The Settlers* (who were first on the scene etc) been able to set hits? The *Hard Luck Story* continues.

"The record company we were with kept turning down the numbers we wanted to do," explained Cindy, her attractive face contorting with fury.

John went on: "We wanted to do 'Don't Let The Rain Come Down'. They said no. So Ronnie Hilton did it and it got to about number 12. With our younger image, we might have done even better. Then there was 'Tambourine Man'. We heard it on a demo from the States. Not commercial, according to the record company. We heard Mike Dylan was thinking of doing it as his next single so we thought why bother? That would be too tough

competition. It turned out that Dylan didn't bother either and *The Byrds* did and they had a hit but with it."

Then there was 'You Were On My Mind', continued Mike. "We heard it on an LP by a Canadian duo, Ian, and Sylvia, about two years ago. The record company said it wasn't commercial. Recently, Cristian St. Peter took it to number one."

Yes, and we have had a hit with it in the States," pointed out Cindy. Touring around Britain, *The Settlers* report (without wanting to sound conceited) very enthusiastic audiences for their act. At one place we managed to go down much better than *The Who*," said John. At the mention of that group, John's normally merry countenance clouded. There was a pause before he went on: "I know it's not supposed to be done to put down other artists, but I don't mind saying that *The Who* behave like delinquent children. One of them shoved his guitar through

some new acoustic lining in the dressing room."

And left off stick bombs in the room," said Cindy. "And squeezed aerosol shaving cream all over the piano keyboard."

Unbelievably idiotic destructiveness, said the aghast John. Their noise on-stage was so loud it hurt! That's all it was. Show nonsense!"

It was time to change the subject before a settler burst a blood vessel. I asked how they rated their chances of continuing their past hit-spotting form and coming up with one of their own in the near future.

"We're recording for Tony Hatch at Pye now. He's very understanding and we couldn't be happier. But our record, *Early Morning Rain*, doesn't seem all that good to us. Maybe next time, though, we can come up with a winner and our *Hard Luck Story* can have a happy ending!"

DAVID GRIFFITHS

CHAT HER UP

John and Mike teamed up to play folk and working men's clubs in the Birmingham area. One night, at the Jug of Puch folk club, they saw a pretty girl they both fancied. She was at the back of the hall but wearing a very noticeable scarf. "I wanted to talk to her to get her to come out with me the following night," said John. "But the trouble was I had already arranged to take another girl out. I figured the best thing to do was to let Mike chat her



Albert D. Nauta, 18, Prof. Wassenbergstr. 1, Franeker, Holland. Stars—Helen Shapiro, Buddy Holly, Dusty Springfield, Team. Hobby and interests—Photography, Electronica, painting, writing.



Linda Bates, 16, The Oaks, Flat 8, Dorking Road, Epsom Surrey. Stars—Cliff, Billy Fury, Manfred Mann. Hobby and interests—Pen-pal, writing letters, buying records.

READERS' CLUB



Harold Oswald Adlam, 16, 42 Southwold Terrace, Clapton E.5. Stars—The Soul Sisters, Larry Cunningham, Joe Loss, The Martyrs. Hobby and interests—Bird watching, Yoka, Stamp collecting, Cookery, Needlework.



Mark Aiken, 21, Hildrop, Blo Norton Diss, Norfolk, England. Stars—Brenda Lee, Peter Cook and Dudley Moore. Hobby and interests—Scootering, Clothes. Friends—Mary Quant, Finkle & Tuffin, Gerald McCann, Boutiques, Clothes, David Bailey and Chrissie Shrimpton.



Kathy Stephens, 19, 50 Haldane Avenue, Croughlon, Birkenhead. Stars—The Four Pennies, The Bachelors. Seekers. Hobby and interests—Collecting Records and Photos of the Four Pennies.



Carol, 16, 17505, San Rosa, Lathrup Village, Michigan 48075, U.S.A. Stars—Yardbirds (Keith, Bell), Animals, Stones, Terence Stamp. Hobby and interests—Dress designing, Mary Quant, Finkle & Tuffin, Gerald McCann, Boutiques, Clothes, David Bailey and Chrissie Shrimpton.



Hayriye Erboral, 17, Ferahiye Caddesi, Kartaltepe Sokak, No. 44 Eskehir, Turkey. Stars—Animals, Cliff, Sonny & Cher, Beatles, Warren Beatty, The Kinks. Hobby and interests—Riding, Hiking, Swimming, Cycling, Reading, Music.



Allison Woods, 13, 23 Lees Road, Mossley, Ashton-U-Lyne, Lancashire. Stars—Walker, Brothers, Beatles, Merseys, The Who, Hobby and interests—Records, writing letters, exchanging pic's of groups.



Michael Pegg, 21, 167 Village St, Derby. Stars—Bob Dylan, Paul Simon, Joan Baez, P. D. & M. Hobby and interests—Meeting and learning from people, finding out more about everything.



Jack Olechowski, 15, Warsaw, Krak, Przedm 20/22m20. Stars—Beatles, Stones, Sonny & Cher, Donovan, Jerry Lee, Sandie. Hobby and interests—Records, Electric guitar, Post-Cards.



THE BEATLES—they gave the Chants their first big break.

"IF THE BEATLES hadn't offered to back us, we would probably never have come into the business!" said Eddy, one fifth of the Chants vocal harmony group from Liverpool.

Alan Harding took the story from the beginning: "Joe, our sort of leader, went to a Little Richard show in Liverpool. He met Paul McCartney there, and told him he had a vocal group. Paul said 'Bring them down to the Cavern one lunch time session, and we'll listen to you!'"

"We'd never appeared on stage before, and we were dead broke! It cost 1/6d. to get into the Cavern at lunch time sessions, and we had a whip round to see if we had enough. We just managed it though we argued with the playing when we got there, and we and being a bit critical. It was before the group had their first hit, although it was the same four Beatles as they are now, and they'd signed with Brian Epstein.

"When the session finished the Beatles came off the stage, and Joe said to Paul 'Right we're here!' Paul said he didn't expect us because he thought Joe was joking when he said he had a group but do a few numbers anyway."

"We were setting up the equipment (mikes for us, and the Beatles wandered off to the back of the Cavern and started eating chips and drinking tea. They didn't seem bothered if we sung or not!"

"We started singing 'A Thousand Stars' and within a few seconds the Beatles were up to the front of the stage saying we were great! I think they thought we would be lousy because we'd never sung in public before, but we'd been rehearsing like mad for a solid six months!"

"They asked us if we could appear at the Cavern with them that night. The only snag was that Brian Epstein didn't want them to back us—even then they were a big group in Liverpool although they hadn't had a big hit. It was about October or November 1962."

"Eventually Brian Epstein agreed to let the Beatles back us. It was great we went down a bomb! I think it was because there was nothing like us in Liverpool at that time. All the groups were Beatles type or Gerry and The Pacemakers style. We don't play anything we just concentrate on our harmony. The kids seem to love it!"

"After that Brian Epstein signed us to a three month contract and we appeared with the Beatles backing us at a few places. We did Queen's Hall, Widnes; La Scala, Runcorn; and Majestic, Birkenhead; as well as doing the Cavern a few times with them."

"It's strange, you know, they offered us a tape of songs they'd written, thinking that no one would want them. They also played 'Please Please Me' and asked us what we thought of it because it was going to be their next record."

"Soon after that they had a hit and sort of left Liverpool. The last time they backed us on stage was for the Mersey Beat Poll Winners Concert. The Beatles were voted the top instrumental group and we were the top vocal group. We sang with them backing us and the audience really raved. Really the Beatles created a great atmosphere and when we went on they didn't resent us, as they could have done, they just loved it all the more!"

"When the Beatles became big they were great about us. They went round telling everyone we were great, and when they were on Juke Box Jury, they played our record 'I Could Write A Book' and the Beatles raved about it and voted us a hit!"

That, of course, was a while ago, and the Chant's latest record 'Come Back And Get This Lovin' Baby' could be the record which will prove the Beatles were right about The Chants.

ANGELA CLARK



THE CHANTS—fantastic harmony on their songs.

a look

AT THE U.S. CHARTS

NEW U.S. releases include—You Can't Roller Skate in A Buffalo Herd—Roger Miller (Smash); La Bamba Pt. 1—Tini Lopez (Reprise); I Just Let It Take Me—Bob Lind (World Pacific); Shake Your Hips—Slim Harpo (Excello); Drive My Car—Bob Kuban (Musical U.S.A.); I Miss You—Eddie Rambeau (Domo Voice); Uptight—Nancy Wilson (Capitol); The World Is Watching Us—Patty Duke (Unart); You Put Something On Me—Don Covay (Atlantic); Good Times—Steve Lawrence (Columbia); Hoo-Ga-Loo—James Brown (Smash); I Remember Mama—Jody Miller (Capitol); Look At Me Girl—Bobby Vee & The Strangers (Liberty); A Blowing Wind — O'Jays (Imperial); The Answer Lies Within—Neil Sedaka (RCA); The House That Love Built—Van McCoy (Columbia); We're Gonna Get Married—Bo Diddley (Checker); Such A Sweet Thing—Mary Wells (A&O); Who Liked The Red Of Your Candy—Little Jimmy Dickens (Columbia); It's A Poor Dog That Won't Wag Its Own Tail—Little Richard (Okeh); Love Letters/Come What May—Elvis Presley (RCA); Just A Little Bit Of You—Dallas Frazier (Capitol); The Land Of Milk And Honey—Voxues (Co & Col); The Work Song—Herb Alpert & The Timpani Brass (A & M); Hungry—Paul Revere & The Raiders (Columbia); A Stranger On Earth—Della Reese (A&O); Records bubbling under the top hundred include—He Will Break Your Heart—Righteous Bros. (Cerve); Up In The Streets Of Harlem—Drifters (Atlantic); Hiver Deep, Mountain High—Ke & Tina Turner (Philles); Elvira—Dallas Frazier (Capitol); Washin' & Gaddin'—Roy Head (Backbeat); I Put A Spell On You—Alan Price Set (Parrot); Johnny B. Goode—Mudd Family (Scepter); With A Child's Heart—Stevie Wonder (Tamla). Country music in top 100 years ago—Heartbreak Hotel—Elvis Presley (RCA Victor); Blue Suede Shoes—Carl Perkins (Sun); I Want You, I Need You, I Love You—Elvis Presley (RCA Victor); You & Me—Red Foley & Kitty Wells (Decca); Little Rosa—Red Sovine & Webb Pierce (Decca); Yes, I Know Why—Kebby Pierce (Decca); I Walk The Line—Johnny Cash (Sun); Blackboard Of My Heart—Hank Thompson (Capitol); Crazy Arms—Ray Price (Columbia); So Doxkone Lonesome—Johnny Cash (Sun). (Courtesy 'Billboard', N.J.)

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

Bunch of hits from 4 Seasons, & a subtle LP by Nina Simone . . .

NINA SIMONE "Let It All Out" — Mood Indigo; The Other Woman; Love Me Or Leave Me; Don't Explain; Little Girl Blue; Chauffeur; For Myself; The Ballad Of Hollis Brown; This Year's Kisses; Images; Nearer Blessed Lord (Philips BL 7722).

THIS is much more tender LP than some of her others. There is a terrific poignancy about many of the songs — especially "The Other Woman," "Don't Explain," (The Billie Holiday song) and "Images," which is really beautiful, and recorded live. Nina arranged most of these songs but as with most Philips LP's there isn't enough information about the songs on the sleeve.

★ ★ ★

HERB ALPERT AND THE TIJUANA BRASS "What Now My Love"—What Now My Love; Freckles; Memories Of Madrid; It Was A Very Good Year; So What's New; Plucky; Mackerel Trumpet; Cantina Blue; Brasilia; If I Were A Rich Man; Five Minutes More; The Shadow Of Your Smile (Eye International NPL 28077).

WITH a wonderful cover pic of Herb being near seduced by a young lovely but firmly hanging on to his trumpet, he gets off to a good start. All the usual heavy Latin ingredients are here. But the best track is the haunting version of "It Was A Very Good Year," slow and moving. A marvellous LP.

★ ★ ★ ★

SAMMY DAVIS: "The Sammy Davis Jr. Show" (Reprise R 6188).

SONGS from Sam's television series, recorded with a massive brass section — and with some lovely guest appearances from Dean Martin and Frank Sinatra under the usual old hat's act. Couple of the numbers have been heard a lot before — "Sam's Song," "We Open In Venice," but standouts include "Love At Last You Have Found Me," "This Dream," "What Kind Of Fool" and "Feeling Good." Sort of wham-bang vocal stylings.

★ ★ ★

EDDY ARNOLD "I Want To Go With You" — I Want To Go With You; Love Me Like That; Somebody Loves You; Goodbye Sunshine; Don't Forget I Still Love You; After Loving You; Come Live With Me And Be My Love;

A Good Woman's Love; One Kiss For Old Times Sake; I'll Always Be In Love With You; Pardon Me; You'd Better Stop Tellin' Lies (RCA Victor RD 7796).

THIS is rather a good LP because all the songs are strong, and the performance on each one is up to single standard. Of course not everybody likes Eddy, but many do. He's the natural successor — sales-wise — to Jim Reeves, and their styles are similar without being too close. Very nostalgic and sentimental and very nice.

★ ★ ★ ★

RUSS CONWAY "Russ Hour" (Columbia SX 6455).

CLEVER title, and once again a record from Russ which will bring much enjoyment to many people. That unblinking piano pounding (in the nicest possible sense), plus the work of Geoff Love and Norman Newell has produced a LP to bring lasting enjoyment.

★ ★ ★ ★

JAN & DEAN "Batman" (Liberty LBY 1209).

A very American LP this. Perhaps it's pretty hip in the States, but this really is Jan & Dean at their worst. The jokes aren't particularly funny, even if you watch "Batman." However it has a good cover and there are about two or three tracks up to their usual standard.

★ ★

THE FOUR SEASONS "Gold Vault Of Hits" — Let's Hang On; Rag Doll; Ronnie; Big Man In Town; Silence Is Golden; Bye, Bye Baby; Dawn; Save It For Me; Girl Come Running; Betrayed; Toy Soldier; Cry Myself to Sleep (Philips BL7719).

NOBODY can accuse the Four Seasons of not enough releases. But this is quite a good selection of their singles which have been issued under the Philips banner. Their two hits "Rag Doll" and "Let's Hang On" are OK, and so are others like "Dawn" and "Ronnie," but there are a few samey tracks. However if you like the falsetto, and the plaintive tunes then this is for you.

★ ★ ★ ★

rapid reviews

JAMES BROWN is in the charts, but with nothing like anything from his "New Breed" LP on Philips BL 7718. It's one of those instrumental things, with loads of his-band bluesy work outs. But what do the sleeve notes mean by . . . he has reached down deep into his boss, and apparently bottomless bag . . . ? In complete contrast there's JULIE ANDREWS — and we all know what she sounds like. She has "Heartrending Ballads and Raucous Ditties" out on CBS N BPG 62465 which is a fine example of how to sing some very good songs like "Mother Was A Lady" and "She Is More To Be Proud Than Censured." Interesting. Another contrast is NOEL COWARD "At Las Vegas" on CBS BPG 62426, and it's recorded live. The Master as some call him will appeal to long-haired beat group fans as much as they appeal to him.

CHARLES AZNAVOUR is very 'in' at the moment, especially in France where they can understand what he's singing about. His "Charles Aznavour 65" will appeal to all those sweet English girls who like French fellers. (Fontana TL 521). Really, we think that "Comic Book Heroes" by THE CAPES AND MASKS is a bit stupid, but perhaps it'll come 'in'. Even worse than that Jan & Dean "Batman" LP. ("Comic Book" is on Fontana TL 5239). We don't review many classical records, but THE PHILHARMONIA ORCHESTRA on Tchaikovsky's "Nutcracker Suite" and Prokofiev's "The Love Of Three Oranges" on Music For Pleasure MPT 2047 is really excellent. Even pop fans, could appreciate this. JOHN DANKWORTH composed and conducted the music from "Modesty Blaise" which I thought was the best part of the film. As Peter Jones would say, "Nuff said" (Fontana TL 5347).

HERBIE REMINGTON is a top country steel guitarist, and his deft fingerwork is very entertaining, on "Herbie Remington & His Steel Guitar" on Fontana FJL 313. Try "Remington Ride" or "Big Dance At The Windmill Greasin'" for a sample. There are no shortage of records by RUCK OWENS. He crops up with FARON YOUNG, and FERLIN HUSKY on an LP with the title consisting of their names. It's on Fontana FJL 307 and consists of three of the best country names on record.



NINA SIMONE—her new LP should sell well despite the number of imported copies which have been sold. (Pic courtesy Nina Simone Appreciation Society).

JOHN BARRY "Great Movie Sounds Of John Barry" (CBS BPG 62492).

JOHN and his orchestra on a number of familiar tunes. All of which were composed or part composed by John. Most of them are taken at a slower, more subtle tempo than the other versions, or film versions of these songs. Very enjoyable actually and good late night after party listening.

★ ★ ★ ★

FRANK CHACKSFIELD "All Time Top T.V. Themes" (Decca LK 4788).

YOU guessed it. The musically eloquent Mr. C. has cleverly taken twelve of the top TV themes of all time and made them into a very listenable instrumental LP. String filled, but not crowded, and with such gems as "Dragnet," "Peyton Place," "The Man From U.N.C.L.E." included. Must be a big seller.

★ ★ ★

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SMALL FACES

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

RAY CONNIEF, along with the orchestra and chorus, do a typical LP-track job on the tuneful "Midsummer In Sweden" (CBS 20208) possibly a goodly seller. New group **THE SYNDICATE OF SOUND**, on "Little Girl" (Stateside SS 523), turn in a typical American group jump sound, with moments of vocal and a drawly approach. Excellent stuff from **DEON JACKSON** (Atlantic 584012) and "Love Takes A Long Time Coming," with its soft-voiced approach on how to make love grow. It's like gardening. From **THE FRUGAL SOUND**: "Just Outside The Door" (Oye 17129), a moody piano-backed bit of soft charm, but lacking sufficient "diffidence." From **CAROL**, plus **The Memories**, a 19-year-old Northern voice of some considerable promise on "Tears On My Pillow" (CBS 20208), but it may well miss out this time round. **THE CANDY CHORUS**, on "Shake Hands" (Parlophone R 5472), has big sounds going on a rather sad song — cleverly arranged.

THE RIVINGTONS are four Americans on a debut set (CBS 202088) with "A Rose Growing In The Ruins," a mournful yet hopeful song, recommended but a likely miss. **GULLIVERS PEOPLE** were "tipped" last time out but "Flu-Fu" (Parlophone R 5464) isn't such a strong song for them, though the vocal work is unreservedly started. **JOHDAN CHRISTOPHER** headlined for maxime Richard Burton's ex-wife, sings rather well on "Hello Lover" (United Artists UP 1140), but the

rapid reviews

material isn't particularly slanted for British tastes. He wrote, produced and sings "Outside Lookin' In" (Liberty 5580), and this is J. J. CALE, who double-tracks through a mid-tempo beat ballad of strong lyrics. **CLODA ROGERS**, deserving wider recognition, is a shade under usual form on "Every Day Is Just The Same" (Columbia DB 7926), but it builds very well indeed.

Fans of **JIMMY RODGERS** will enjoy "It's Over" (Dot 1686) with its cultar-intro and the folksy-type sound — a hit in America which could do well here. "Walk With Faith In Your Heart" (Oye 17128) gives **Gregory** a chance to shine out on a pseudo-religious item which could cut adult sales. Instrumental, with trombone section prominently, from **THE KEY CHAINS** and the movie theme "Morgan's Song" (London HLU 10055), sensibly swining. From fast improving **ROBBIE ROYAL**: "Only Me" (Mercury MF 923), self-penned and interestingly arranged. All "Screaky Mooey" (Audio Fidelity 527), by **THE PEELS**, a "possible" in the novelty field.



HERMAN'S HERMITS

There are some interesting discs this week—wild Isley Bros, childlike Herman, double sided Fortunes, solo Chris Curtis plus loads of duo discs—Peter & Gordon, David & Jonathan, Sonny & Cher and Johnny & John.



SONNY AND CHER

SONNY AND CHER: Have I Stayed Too Long; Leave Me Be (Atlantic 584018). Hit material here, on the same lines as before. Song is about a sad, wistful girl who wonders if she has outstayed at her party. Cher sells with her usual intensity and the backing is uniformly simple. Lots of that dragged syllable bit. Definitely teen fodder and potentially a very big hit.

TOP FIFTY TIP

THE ISLEY BROTHERS: Take Some Time Out For Love; Who Could Ever Doubt My Love (Tama Motown TMC 566). Typical wild rave-up and as their last did the trick this is no whistler. A heavy, ponderous mid-tempo and vocal backing group fair hollering away. Falsetto gimmicks and a lot of noise. But the beat carries it.

TOP FIFTY TIP

THE BACHELORS: Can I Trust You; Who Can I Turn To (Decca F 12417). Either side could actually do the trick. Top side isn't so immediate in impact, but the vocal front-line starts softly then swells into typical Bachelor energy. Persistent little beat keeps the whole thing going. Rather emotional later on. Flip is lovely: a lovely song.

TOP FIFTY TIP

PETER AND GORDON: To Show You I Love You; Don't Fly Me (Columbia DB 7931). Great Tony Hatch up-tempo number, with strong guitar-based intro and the boys selling with a commended sense of urgency. Words are good, all about how much the boys love their respective birds. Nice mid-way breaks and a rather dramatic Bob Leaper backing. A hit. Flip, penned by P and G, is another big ballad, slower.

TOP FIFTY TIP

BOBBY DARIN: Mame; Walking In The Shadow Of Love (Atlantic 584014). Big swining arrangement, in Dixieland style, of the show musical hit title theme. Bobby really sells hard on the lyrics and it could be one of his biggest. He has competition, but this toe-tapper of an arrangement should see him comfortably back in favour. Flip is slower, piano-backed, and almost as good.

TOP FIFTY TIP

THE FORTUNES: Silent Street; You Gave Me Somebody To Love (Decca F 12429). Full strings, but sturdy beat, and Rod Allen taking lead with the usual professional Fortune massed vocal sounds. A good song, big ballad, and hit sounds. But the "other" side is also rated an "A" product, a rather complex, but compact, arrangement of another massive ballad.

TOP FIFTY TIP

CHRIS CURTIS: Aggravation; Have I Done Something Wrong (Oye 17132). Should do well and not only on curiosity sales. Big sounds, big beat, with girly group, heavy drums, big brass, just about everything checked in. No brilliant singing, but commercial stuff mostly and rather original stirring effects.

TOP FIFTY TIP

JOHNNY AND JOHN: Bumper To Bumper; Scrape My Foot (Polydor BM 56087). The other two Merseybeats now linked give out with a hollered, bluesy feeling and it could be good enough to get Messrs. Gustafson and Banks into the charts. Unrelenting beat, un-usual lyrics and chanted backing from vocal group. A whooper of a beat. Flip is similarly paced and pushes along at dramatic instrumental style.

TOP FIFTY TIP

FRANCOISE HARDY: Le Maison Ou J'ai Grandi; Je Ne Suis La Pour Personne (Vogue 7813). Usual soft-selling folksy job from Francoise. Correct production is good, with guitar, but it's a bit short on melodic appeal. ★★

LOVE: My Little Red Book; Hey Joe (London HIZ 10053). Bacharach-David song, with chugging beat, way-out guitar, and this group job, violently led vocally, could easily repeat U.S. hit status here. ★★

HAVI SHANKAR: Song From The Hills; Dhun (Fontana TF 712). Curious Indian noises from the man behind the sitar bit. Novelty value and musical value, too. Not obviously a hit, but dead saleable. ★★

SUSAN MAUGHAN: Come and Get Me; Don't Love Him Too Much (Philips HF 1485). Very good and commercial entry into a three-sided battle on this Bacharach-David builder of a ballad. Cool phrasing and nice sense of drama towards the end. ★★

MITCH RYDER AND THE DETROIT WHEELS: Break Out; I Need Help (Stateside SS 521). Hand-clapping atmosphere and mixture of talking and singing. Not notably strong, but brash and brassy and the sort of thing that could just get in. ★★

HEINZ: Moyn' In; I'm Not A Big Guy (Columbia DB 7942). Rather dated bit of beaty growling from Heinz but enough spirit to give it a fair chance of success. Way out guitar phrases. ★★

GARY LEWIS AND THE PLAYBOYS: Green Grass; I Can Read Between The Lines (Liberty 55880). British song (Greenaway and Cook) and with piano intro, Gary's best chance of making the charts. Easy, melodic, well-performed. ★★

THE RAM HOLDER BROTHERS: Just Across The River; Rambles (Parlophone R 5471). Duo doing well in the clubs, with a debut disc produced by Paul Jones. Good piano and nice sense of song style. Highly recommended, could break. ★★

MATT MONRO: Honey On The Vine; — (Capitol CL 15448). Interesting change of style for Matt, a sort of semi-folksy number, with clinking backing and fine organ. Super-professional performance — might make the charts. ★★

HERMAN'S HERMITS: This Door Swings Both Ways; For Love (Columbia DB 7947). Tiny voiced to start with on a homely sort of song, but it will be a substantial hit for the group. Rather jerky sort of melody line, a bit child-like, but it develops well, especially on the harmonies. Flip is a Hermit penned, chunky beat ballad.

TOP FIFTY TIP

JAY AND THE AMERICANS: Livin' Above Your Head; She's The Girl (United Artists, UP 1142). This one has been picked up by deejays and could be, even if only in a minor way, the one to do the trick. It's a fairly routine beat ballad but the arrangement is strong and Jay's voice has more "body" than usual. Handles it a string-backed air of drama.

TOP FIFTY TIP

THE CHANTS: Come Back and Get This Loving Baby; Love Light (Fontana TF 716). A slow, lilting ballad, superbly sung, by the boys from Liverpool. Something faintly reminiscent about the melody (Van McCoy) obviously, but it swings along gently and given the plugs could be a sizeable hit. Flip has more power, deeper sinking, and a sense of powerful rhythm that resisters strongly.

TOP FIFTY TIP

DAVID AND JONATHAN: Lovers Of The World Unite; On My Word (Columbia DB 7950). Some excellent vocal arranging here, on a pacey sort of beat ballad with falsetto bits and some of the lyrics quite outstanding. Touch of guitar break, then the song develops mid-way into a twanging near sing-along sequence. Very well done.

TOP FIFTY TIP

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THE MINDBENDERS
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The Tony Hall Column



DAVID AND JONATHAN could have their first hit since "Michelle" with their new single "Lovers Of The World Unite".

IT was a shame about the Mama's and the Papa's. All four not being here, I mean. And therefore not doing the TV spots. I met them briefly. At the Mayfair. And, another night, at Dolly's. They seemed nice. I'd have liked to have talked with them.

To compensate for their non-performances, though, we do have their album on RCA. The title? "If You Can Believe Your Eyes And Ears". It's not the beautifully creative, musically mind-opening masterpiece that Brian Wilson has produced with The Beach Boys (yes, I'm still raving about "Pet Sounds" which I've just heard EMI are rush-releasing on July 1—don't miss it!) But it is certainly one of the most constantly listenable LP's to be marketed this year.

Side one is definitely the bigger hang-up for me. Particularly "Do You Wanna Dance" and "Go Where You Wanna Go". They take the old Bobby Freeman hit at a much slower tempo. It's a very "romantic" sounding track. Very pretty strings. Pretty voicings. "Go Where You Wanna Go" is strong enough to be a single. In fact, I hear that it very nearly was the group's first single.

There's another story floating around that "California Dreamin'" was meant for Barry McGuire. With The Mama's and the Papa's as the vocal backing group. And that the backing track turned out to be so sensational, that it was released under the Mama's and Papa's name. Dunhill's Lou Adler's production on "Dreamin'" and all the LP tracks—is of the highest possible standard.

One track everyone seems to dig more than I do is "I Call Your Name." The one on which Cass does the "John" (Lennon) bit. I agree it's very commercial. But it's too country for my personal taste. Other tracks I enjoy are "You Baby", "Straight Shooter" and "Got A Feelin'." It really is such a nice record. And I wonder how many weeks—or days—we'll have to wait before British "Cover" singles are in the shops?

It's interesting that the last three number ones in England and America have been identical. And in the same order: The Stones, Sinatra and The Beatles. Can't recall this ever having happened before. Can you? Incidentally, it really bugs me the way the nationals—and some trade papers—knocked The Beatles for not going straight to number one on all charts in the first week. The scene has changed so much since their real unrivalled heyday. Now there are many more groups with followings to give the Beatles a run for their chart-placings. But for people to say the Beatles are slipping is ludicrous. The proof will be there for all to hear when their LP is finally released. And, after all, it's on an album that a performer's real talent and versatility is exposed. How many instances have there been of a one-hit artist's LP containing the hit and eleven tracks of rubbish? Generally self-penned? The list would be never-ending.

A couple of weeks ago, I told you to watch out for Andrew Oldham's follow-up to "Sittin' On A Fence" by Twice As Much. All I can say is wait until you hear the album he's recorded with them at Pye over the past two weekends. The backing tracks are sensational. Andrew's most creative to date. And I have nothing but praise for arranger Arthur Greenslade. As he put it: "I have to wait until I'm just about a year away from the grave before I meet this geezer (Andrew). And now I feel I'm only just beginning!"

To be quite honest, Roger Cooke and Roger Greenaway have always impressed me more as composers than as David and Jonathan. You're with me, I hope? But I love their new single. Out tomorrow, it's called "Lovers Of The World, Unite" (Columbia). A very, very commercial sound. And some most attractive harmonies. George Martin produced the record. Here again—as with everyone else he's recorded over the past few years—there is evidence of the way in which George opens his mind to what young talent is trying to do. And helps them technically with his considerable musical knowledge to achieve their aim. It's a shame there aren't more men like Martin in the business in Britain.

A quick word, too, for Ivor Raymonde's production of "Black Is Black" by Los Bravos (Decca). Considering that these Spanish boys speak very little English, their performance is outstanding. They obviously dig Tom Jones. Ivor's arrangement isn't the last word in originality. The intro owes a lot to some of the Fontella Bass things. But I've seldom heard this sort of sound go together so well by a British production team. The record really deserves to make the charts.

My Record of the Week? Unquestionably James Brown's "It's A Man's Man's, Man's, Man's World" (Pye International). His performance is just too much. And though the purists may cringe, the strings behind him are a knockout. I hope it's a smash hit.



JACK HAMMER will be remembered by rock fans as the man who wrote "Great Balls Of Fire" for Jerry Lee Lewis and "Peek-A-Boo" for the Cadillacs. Currently, he's living in England dashing up and down the country scoring mammoth hits in cabaret. His own LP titled "Brave New World" is out soon and to demonstrate the kind of mixed in humour and cynicism he has, here are a few of the tracks with his explanations—"J.C." (well, he was a swinging cat), "From The Womb To The Tomb" (it's the story of a life), "Doby Doby Amerikanik" (it means 'goodbye American' in Russian), "Switch Blade Operator" (a change from switchboard operator), "When A Girl Loves A Girl" (I once lost a girl to another girl). See what we mean?



SUDDENLY it's all happening for a young man called Guy Darrell. After watching five records fall by the wayside Guy has come up with a great new disc, "I've been hurt", which has just been issued on the CBS label. "Do you know," said Guy this week, "I've got every plug in the book for this new single and people have been telling me that they are hearing it just about every five minutes on the radio stations. In fact, I've had more plugs on this disc than I've had on my previous five records put together!" Guy Darrell recently turned full-time professional singer after completing a five years apprenticeship as a stereotyper on a local newspaper. He is confident that now he is able to concentrate on his singing he will soon get the hit that he has worked for for over four years.

JACKSON AND SMITH. H'mm. Sounds like an old time vaudeville act. But no, they're singers and their real names are Leslie Southern and Jack Russell Hunt. So they switched to Jackson (that's Jack) and Smith (that's Leslie, the girl). They met at a party and now they've made a disc titled Party '66 for Polydor. The song's words drop more names than most. Among them: Supremes, Kinks, James Brown, Stones, Tom Jones, Dionne Warwick and The Byrds. Some party!



IT'S difficult to write about Mama Michelle without becoming verbose. Donovan once wrote a song called "Turquoise", which went something like this: "Your eyes beam like sunlight, on a gull's wing... And the birds cease to sing when you rise..." He could have been writing about Michelle, such is her ethereal charm and serenity. She is the reality of all those things you read about in books and dream about in dreams but somehow never see. She has long blonde hair which really does swirl in the wind. She has faraway blue eyes which really are the colour of forget-me-nots. She is lissom, long-legged and lovely and she wears turquoise velours and looks beautiful. In short, she has the tantalizing combination of coltish innocence and dignified elegance which has tormented mankind since Adam kicked off the human race. Michelle is the youngest Mama and/or Papa and she comes from California. She is remarkably photogenic and used to be a model in New York where she met up with the others. She lives by herself in a house in Laurel Canyon not far from Cass and there isn't really much more we can tell you about her. She is a mysterious person who leads her own little life, and who doesn't talk much. She goes shopping with Cass and sometimes ventures into the folk clubs of Los Angeles, and occasionally she drifts into friend's offices, just sitting there and looking radiant. She would be great in movies. She IS great on records. Most important of all, she is a person who would stand out without any of these things. Michelle is like a little bird, fluttering across a sky without clouds. Michelle can't lose.—A.W.



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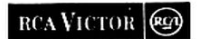
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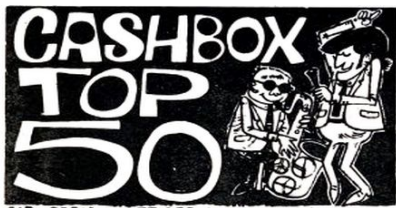
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- 18 DOUBLE SHOT 43 HEY JOE*
- 19 AIN'T TOO PROUD TO BEG* 44 SWEET PEA
- 20 LITTLE GIRL 45 NINETY NINE AND ONE HALF
- 21 PLEASE TELL ME WHY 46 PIED PIPER*
- 22 WHEN A MAN LOVES A WOMAN* 47 LOVE IS LIKE AN ITCHING IN MY HEART*
- 23 THE MORE I SEE YOU* 48 LOVING YOU IS SWEETER THAN EVER*
- 24 GREEN GRASS* 49 COME ON LET'S GO*
- 25 BAREFOOTIN' 50 MY LOVER'S PRAYER

* An asterisk denotes records released in Britain.

BUBBLING UNDER
 Oh Yeah—Shadows of Knight (Dunwich)
 Somewhere My Love—Ray Conniff (Columbia)
 Have I Stayed Too Long—Sonny and Cher (A&O)
 It's Over—Jimmy Rodgers (Dot)
 Land of Milk And Honey—Vocues (Co and Ce)
 Peter Rabbit—Dee Jay and the Runaways (Smash)
 Dedicated Follower of Fashion—Kinks (Reprise)
 Impossible Dream—Jack Jones (Kapp)
 Wiederseh'n—Al Martino (Capitol)
 Whole Lot of Shakin' In My Heart—Miracles (Tamla)

TOP L.P.'s

- 1 SOUND OF MUSIC
- 2 AFTERMATH
- 3 THE SMALL FACES
- 4 ANIMALISMS
- 5 SHADOWS
- 6 CILLA SINGS A RAINBOW
- 7 SWEET THINGS
- 8 TAKE IT EASY WITH THE WALKER BROTHERS
- 9 THE MOST OF THE ANIMALS
- 10 RUBBER SOUL
- 11 KINDA LATIN
- 12 BYE BYE BLUES
- 13 BEACH BOYS TODAY
- 14 MANTOVANI MAGIC
- 15 DAYDREAM
- 16 MOONLIGHT AND ROSES
- 17 GENUINE DUD
- 18 MOONLIGHT SINATRA
- 19 SONNY SIDE OF CHER
- 20 THE MAMA'S AND THE PAPA'S
- 21 SOLID GOLD SOUL

- 22 HOW DOES THAT GRAB YOU
- 23 GOING PLACES
- 24 VOICE OF RICHARD DIMBLEBY
- 25 GOT MY MOJO WORKING
- 26 SWINGIN' SAFARI
- 27 OTIS BLUE
- 28 THE MINDBENDERS
- 29 MARY POPPINS
- 30 THE WONDROUS WORLD OF SONNY AND CHER

TOP E.P.'s

- 1 BEACH BOYS HITS
- 2 I NEED YOU
- 3 INSTRUMENTAL ASYLUM
- 4 MACHINES
- 5 I AM A ROCK
- 6 THINKING
- 7 WITH GOD ON OUR SIDE
- 8 I TOLD EVERY LITTLE STAR
- 9 DOONICAN'S IRISH
- 10 THE SEEKERS

5 YEARS AGO

- 1 TEMPTATION
- 2 RUNAWAY
- 3 HELLO MARY LOU/ TRAVELLIN' MAN
- 4 PASADENA
- 5 A GIRL LIKE YOU
- 6 SURRENDER
- 7 HALFWAY TO PARADISE
- 8 BUT I DO
- 9 WELL I ASK YOU
- 10 POP GOES THE WEASEL/ BEE-BOM
- 11 RUNNIN' SCARED
- 12 THE FRIGHTENED CITY
- 13 RING OF FIRE
- 14 BREAKIN' IN A BRAND NEW BROKEN HEART
- 15 WEEKEND
- 16 TIME
- 17 I TOLD EVERY LITTLE STAR
- 18 HAVE A DRINK ON ME
- 19 YOU'LL NEVER KNOW
- 20 MARCHETA



NATIONAL CHART COMPILED BY THE RECORD RETAILER

- 1 PAPERBACK WRITER
- 2 STRANGERS IN THE NIGHT
- 3 MONDAY, MONDAY
- 4 WHEN A MAN LOVES A WOMAN
- 5 SUNNY AFTERNOON
- 6 DON'T BRING ME DOWN
- 7 DON'T ANSWER ME
- 8 RIVER DEEP, MOUNTAIN HIGH
- 9 SORROW
- 10 OVER UNDER SIDEWAYS DOWN
- 11 NOBODY NEEDS YOUR LOVE
- 12 PAINT IT, BLACK
- 13 PROMISES
- 14 HIDEAWAY
- 15 WILD THING
- 16 SLOOP JOHN B.
- 17 NOTHING COMES EASY
- 18 ONCE THERE WAS A TIME/NOT RESPONSIBLE
- 19 BUS STOP
- 20 OPUS 17
- 21 HEY GIRL
- 22 COME ON HOME
- 23 I AM A ROCK
- 24 IT'S A MAN'S MAN'S MAN'S WORLD
- 25 PRETTY FLAMINGO
- 26 DAY DREAM
- 27 RAINY DAY WOMEN
- 28 GET AWAY
- 29 LANA
- 30 SHOTGUN WEDDING
- 31 NO ONE WILL EVER KNOW
- 32 SWEET TALKING GUY
- 33 LADY JANE
- 34 THE MORE I SEE YOU
- 35 SITTING ON A FENCE
- 36 OUT OF TIME
- 37 THIS DOOR SWINGS BOTH WAYS
- 38 I LOVE HER
- 39 TWINKIE-LEE
- 40 STOP HER ON SIGHT (S.O.S.)
- 41 YOU DON'T HAVE TO SAY YOU LOVE ME
- 42 EIGHT MILES HIGH
- 43 TO MAKE A BIG MAN CRY
- 44 HOLD TIGHT
- 45 MERCY CHERIE
- 46 CALIFORNIA DREAMIN'
- 47 PIED PIPER
- 48 I FEEL A CRY COMING ON
- 49 WHAT'CHA GONNA DO NOW
- 50 WATER

BUBBLING UNDER

Hold On I'm Comin' — Cliff Bennett (Parlophone)
 Younger Girl — Critters (London)
 Batman — Jan and Dean (Liberty)
 Mama — Dave Berry (Decca)

BRITAIN'S TOP R & B SINGLES

- 1 RIVER DEEP, MOUNTAIN HIGH
- 2 IT'S A MAN'S MAN'S MAN'S WORLD
- 3 WHEN A MAN LOVES A WOMAN
- 4 I'M A ROADRUNNER
- 5 COOL JERK
- 6 SEARCHING FOR MY LOVE
- 7 I SPY FOR THE F.B.I.
- 8 WHEN A WOMAN LOVES A MAN
- 9 HOLD ON I'M COMING
- 10 YOU'VE GOT MY MIND MESSED UP
- 11 DETERMINATION
- 12 AIN'T TOO PROUD TO BEG
- 13 S-Y-S-L-J-S-M (THE LETTER SONG)
- 14 TAKE THIS HEART OF MINE
- 15 BAD EYE
- 16 GONE FOR GOOD
- 17 CONFUSION
- 18 STOP HER ON SIGHT
- 19 WANG DANG DOODLE
- 20 HOLY MACKEREL

BRITAIN'S TOP R & B ALBUMS

- 1 GOT MY MOJO WORKING
- 2 OTIS BLUE
- 3 SOLID GOLD SOUL
- 4 SOUL SESSION
- 5 THE NEW BREED
- 6 LAND OF A 1000 DANCES
- 7 SATURDAY NIGHT AT THE UPTOWN
- 8 GREATEST HITS
- 9 THE MOST EXCITING ORGAN EVER
- 10 FOUR TOPS SECOND ALBUM

TWO NEW CHART CLIMBERS!

ERNE ENCLUN BOBBY DAIN MERCY CHERIE MAME



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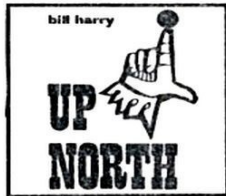
FROM THE BROADWAY MUSICAL 'MAME'
584 014

Mindbenders lodge their complaints—and plan a holiday

WHILST American artistes literally flood into the country, THE MINDBENDERS are fuming at this one-way stream for, at the time of writing, their proposed American trip may be cancelled because they have been unable to obtain permits.

Says BOB LANG: "We're thrilled that 'Groovy' went to No. 1 in the States and we've been booked to tour there from July 1st to August 7th—if our permits come through. On our last two visits there we did not get our permits until 24 hours before we were due there. Also, we couldn't get the permits until two major American papers wrote to say that we'd be an asset to the country. We can't understand it and we don't know whose fault it is. THE KINKS had to postpone their proposed tour of the States because they weren't allowed permits—and although we topped the charts there, we expect it will be just as difficult to get permits for ourselves this time."

The Mindbenders latest disc "Can't Live With You, Can't Without You" didn't enter the Top 10, but Bob comments: "We're quite happy with it. We would have been disappointed if it had been a flop, but it's not. People are criticising it because it hasn't gone very high, but people expect too much. They keep expecting every record to be better and better, it's beyond human capabilities. The same thing is happening with The Beatles. They're receiving criticism for "Paperback Writer"—but it's only because they ARE The Beatles. If anyone else had done it people would think it's fab."



Atlee's, The Whole Scene (one male, two female vocalists). . . .
Bruce Johnson of Beach Boys impressed by singer Cy Tucker when in Liverpool . . .
Kenny Ball, Terry Lightfoot, Chris Barber and Acker Bilk among the names who appear on the Jazz nights every other Thursday at Liverpool's Mardi Gras Club. The Mardi Gras also hopes to book Top 20 pop names. Escorts and Hibsters will resume residency at Downbeat Club when they return to Liverpool from Germany at the end of the month. The club will also have a Country & Western night every Thursday. Local composer Billy Butler will also have his own show at the club. . . . Rhythm & Blues Incorporated, recently back from Germany, will be off to St Tropez for a short season next month. The group recently signed with Arthur Hanes. . . . Hailed as 'the new Beatles' in Denmark are Northern outfit The Red Squares who have had several Top 20 hits over there with their own compositions. . . . Four discs by Mersey artists in last week's Top Ten—Beatles, Ken Dodd, Merseys and Cilla Black. Dave Berry made Cabaret debut at Cavendish Club, Newcastle recently. . . . Three Dutch members in Wolverhampton's Zulder Zee. . . . Fruit Eating Bear drummer Kenny Goodlass has left the group and re-joined his former outfit The Kirkbys. The group's debut disc "Gonna Be A Big Star" c/w a Jimmy Campbell composition "It's A Crime" will be released next month. The Charts' first disc in two years "Come Back And Get This Loving, Baby" was released last week on the Philips label. The boys' A&R manager is Larry Pace. The group were at London's Blue Angel Club all last week and will be appearing at the Astor Club in the near future. . . .

OFF THE SCENE

"We're going on holiday immediately after we come back from the States (I) — and then we'll tour Scandinavia. I don't think taking a two-week holiday will affect our popularity, it won't make all that much difference. I think we deserve a holiday and, quite frankly, it pays to be off the scene for a while. I'll be staying home for a week and then spend the rest of the time in Majorca with a friend. Ric will be off to Poland, but I don't know what Eric's doing."

Bob says his ambition is: "To be accepted by every single person in everything I do—it's very deep, but it's very true. It's alright having enough money to live comfortably, but it's not enough. I want to be accepted as a person."
Tiffany has recently appeared on several theatre shows and, with her group The Thoughts, will be off to Denmark next month. Her manager Geoff Leach now runs an agency and handles The Fix. The



● DAVE BERRY—although he hasn't had a hit for about a year now, his new single "Mama" could quite easily remedy this. And he's still very big on the continent (RM Pic).

Ian & The Zodiacs currently touring Germany. . . . Alan Owen, Alan Williams and Les Perrin among the guests at London opening of exhibition by Liverpool artist Brian Burgess. . . . The Wimpyr Winch have left Kennedy St. Enterprises. The group's latest disc "What's Been Done" has been released in Finland, where the group will be touring in August. . . . Herbie's People disc "One Little Smile" previously recorded by David Garrick and Wayne Gibson. . . . Will Brian Epstein ever turn A&R man again? . . . Manager Max Wilson has penned several original compositions for Birkenhead's The Prowlers. . . . Lionel Morton surely one of this country's best pop vocalists. . . . Johnny Hayes has left Radio Caroline to join independent recording company. . . . Honorary Liverpoolian. . . . Peter Noone. . . . Luvers dis appointed by lack of success of debut disc. . . . Will Brian Epstein recoup £5,000 he paid for Paddy, Klaus & Gibson contract? . . . Long time between disc releases for Billy J. Kramer and Gerry & The Pacemakers. . . . Are Silkie satisfied? . . . Jersey sun tan for SBJ Terry Sylvester. . . . New version of Four Penny hit "Until It's Time For You To Go" by John Stewart. . . . Jimmy Stephens disc now to be released through Philips.

DOWN SOUTH. . . . Cleo of This & That appears regularly on "Coronation Street". . . . Fine "singing" show at Marquee recently with Tony Rivers & The Castaways. . . . Nancy Lewis and Frank Smythe have joined Allan McDougall's Project Publicity. . . . Chris Beckworth temporary manager at Knuckles Club. . . . Crispian St Peters painted walls of publicist Kit Wells' new flat. . . . Radio London D.J. Tony Blackburn has new Fontana disc release on July 15. . . . Roy C. recently had an argument with his manager because he wanted to become British citizen. . . . Gay Darrell is pleased with his sixth disc "I've Been Hurt"—he tells me it's the first record he's had major pluses with. I hear Billy Davis has changed agencies. . . . Freddie Lennon now a barman? . . . Studying teenage music tastes. . . . Colin Johnson of Terry Oates' office, who visits up to six different ballrooms in the same night.

HERMAN, Allan Clarke, Duncan Johnson, Barry Ryan, Viv Princee and Len Black all turned up at Nuckles on Friday. . . . —Highest paid French entertainer is Charles Aznavour . . . U.S. record label ABC-Paramount, formerly AM-Pa, changes its name to abc Records, partly to avoid confusion with the motion picture company . . . next Nina Simone LP likely to be "Wild Is The Wind" . . . Hollie Tony Hicks seen holding hands with Mama Cass at Queen's College Ball in Oxford . . . 17 of Radio London's Fab Forty not in the national top fifty . . . Preston Epps of "Bongo Rock" fame now used as a backing man by U.S. cabaret singer Frances Faye . . . American LP's to have 11 tracks as the standard instead of 12 — to keep prices down . . . new possible release from Buddy Holly — a two-disc set of 24 titles called "The Best Of Buddy Holly" . . . Kim Fowley writing songs with Tommy Moeller and Brian Parker of Unit Four Plus Two . . . The Face & others at RM wish Dave Godin a speedy recovery . . . why doesn't anybody cover or revive Tania-Motown songs any more? . . . Colpix records expected to close in the next month or two . . .

THE FACE . . . plays "second percussion" on Viv Princee's "Light Of The Charge Brigade" . . . who sent us an "outré" card? . . . Roy Orbison's "Lana" dropped from the Radio London chart the week it entered the RM's . . . Simon Hayes, Ray Williams and Ben Starg have formed Ace Public Relations. . . . Paul Simon and Paul Woodley penned Richard Anthony's newie. . . . Al Martino revives Cliff Richard's "The Minute You're Gone" . . . Jordan Christopher to appear in "Reun Of The Seven" with Yul Brynner—the sequel to "Magnificent Seven" . . . What are Eric Clapton, Gincor Baker and Jack Bruce planning? . . . Gene Washington's next sounds like a bit . . . Marco Petrassi comes from Cork City, believe it or not. . . . Beatles top in Italy with "Michelle" . . . Looe's Blue Shark Club said to be Cornwall's Cromwellian. . . . Allan Clarke going to be a daddy. . . . Gary Lewis' U.S. hit a David and Jonathan composition. . . . Percy Sledge's first LP out next week. . . . it's likely that many of the teenagers at Billy Graham's youth night went to see Cliff Richard. . . . Johnny Gustafson and John Banks forming a group. . . . Jimmy Patice interested in new group The Bunch Of Fives. . . . Thane Russell (alias Doug Gibbon) top in Australia. . . . Starsville Shakers took a taxi from Northampton to Morecambe when their van broke down—150 miles . . . Crispian St. Peters rolling his own cigarettes. . . . Peter and Gordon's "To Show I Love You" penned by Tony Hatch. . . . according to the handout, Smith of Jackson and Smith weighs 75t. 21lbs. . . . David Frost begins his own series of record programmes on BBC-Light on July 9. . . . John Banks

QUOTE FROM DAVID GARRICK: "I'm sending a copy of my record 'Lady Jane'—the Mick Jagger-Keith Richard number—to Her Majesty the Queen. I feel it may interest her because it relates to her ancestors. Mick Jagger based it on a letter written by Henry VIII to Lady Jane Seymour, telling her that he had broken off relations with Anne Boleyn . . . in a big way! I'm particularly interested in history and I think this song is a collectors' item—history brought up to date. It could almost be called a folk poem, I guess!"

NEXT WEEK:
CLIFF and SHADS on film set, exclusive story and photographs GARY WALKER BEATLES exclusive