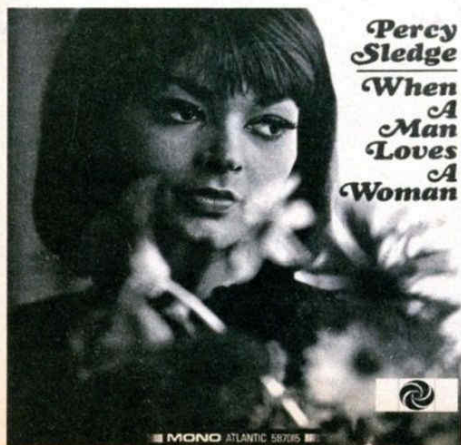


Record Mirror

Largest selling colour pop weekly newspaper 6d. No. 277 Every Thursday. Week ending July 2, 1966



THE YARDBIRDS (R.M. pic)



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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.



FRANK SINATRA seen during his last trip to Britain in the studios of Pye Records, who issue his Reprise label here. The lead letter this week is from a reader who seems to have lost his temper at Frank, chiefly over the success of "Strangers In The Night" (RM pic by Dezo Hoffman).

From a saddened, sickened Sinatra fan ...

I LEARNED with disgust that "Strangers In The Night" had reached number one. Although technically a superb record, compared with Sinatra's usual LP material it is absolute drivel. I learned, too, with disgust that he was releasing an album "Strangers In The Night" with Sinatra versions of "Downtown" and other immortal classics included. I hope his versions of "Paint It Black" and "Sloop John B" will form the next single. It'll probably shoot to number one if the public hasn't latched on to another sickening Ken Dodd or Bachelors' record by then. Anybody want to buy my entire record collection, including rare Sinatra LP's ... that's if I haven't smashed them by then, A disillusioned Sinatra fan, D. Pitfield, 10 Daklands Road, East Sheen, S.W.14.

Record Mirror

EVERY THURSDAY
116 Shaftesbury Avenue, London W.1.
Telephones GERrard 7942/3/4

THE SETTLER

RE your article "Settlers won't release full name of bass player Jess who people think is a fourth member of the group" ... I must point out that my full name is Geoffrey, not Jess, and even if I had a surname, no one would be able to pronounce it, 'cos I'm awkward that way! Second, I AM the fourth secret member of the Settlers but ... well, I'm nothing to be proud of. In fact, the only reason I'm in the group is because John, Mike and Cindy are potty about my Devonshire puddings, which I make myself ... so there! — Geoffrey (Settlers, on loan this week to the grape-peculiar factory on the Isle of Man), 111 Randolph Avenue, London, W.9.

CONFUSION INDEED!

WHEN I recently bought a copy of "Confusion" by Lee Dorsey, I was surprised to see that both sides of the disc carried the same label, namely, "Confusion," which should have been only the "A" side. It's possible to differentiate between the two sides only by the matrix numbers inscribed on them. Is this unique, or were there a large number of copies of the disc manufactured with the same label on each side? If unique, does it have any value? Could you also point out to your reviewers that "Yesterday" is not the first Lennon-McCartney number recorded by a Tamla Motown artist. There was an album in March, 1965, called "With Love From Us To You," which contained several Beatle songs—Anthony J. Lang, 31 Lardwood Gardens, Basset, Southampton.

STARS AND STRIPES

IT'S great to see that American discs are becoming popular again in the United Kingdom. I'm not knocking any British artists as they've produced many fine discs. But when it comes to "records and recordings," the Americans take some beating for originality and consistently good records. But I will say that if the Americans make a poor record, then it's really POOR. When good, very GOOD. Look at the U.S. charts and note the constantly changing positions and new names. In this country, it's the same old handful, churning out the same old mediocre records. The majority of pop discs that have really lasted are mainly American — Stewart N. Fox, 7 Hazlewood Lane, Palmers Green, London, N.12.

IN BRIEF ...

SUSAN Tunmer, 116 Portland Road, Hove 3, Sussex: I hate pirate deejays who interrupt a very good record before it is completely over. The climax of a good disc is frequently at the end. Jeremy Millard, 69 The Downs, Harlow, Essex: In 1955, for the Sun label, Elvis recorded "Baby Let's Play House," which contains the lines "I'd rather see yuh dead, little girl, than to be with another man" ... those similar lines to the Beatles' "Run For Your Life". It was a half-million seller, as were all of El's Sun singles. But I believe the original was by Arthur Gunter, the composer.

John Wynne, 80 Holmefield Road, Ripon, Yorks: Can anyone tell me about the true meaning of Dylan's song "Desolation Row"? What exactly is he getting at? Righteous Rick Winkley, 30 Terry Street, Nelson, Lancs: Can anyone beat this? I have records of 124 American female singers and a further 77 American female groups. Add on 12 British girl singers and that's a total of 215 different girls on record.

Oliver McDerney, 215a Goldhurst Terrace, London, N.W.6: More appreciation please for the Irish show bands—the top ones are far better than the top English pop groups. Top ones include Joe Dolan and the Drifters, Brendan Bowyer and the Royals, Larry Cunningham, and the Mighty Avengers—Larry's Ireland's answer to Jim Reeves.

Harry "Let It Rock" Lamb, 64 Greenfield Road, Harborne, Birmingham, 17: Anyone notice this coincidence? The fifth and sixth bars of the first solo in the Beatles' "Long Tall Sally" are almost identical to the corresponding bars in the solo on Chuck Berry's "Carol".

Phillip Cole, 101 Shrubbery Street, Kidderminster, Worcs: RCA should release Jim Reeves' version of "Make The World Go Away" as an "A" side to show that no matter how old a record is, it can still be a hit. No one can replace the true, sincere voice and quality of the immortal Jim.

D. Lantridge, The New Venture, Queen's Square, Adestfield, Hemel Hempstead, Herts: Is Good Time Music really new? Surely it originates from the old juke-bands of the 1920's. Listen to the Spoonful's "Jug Band Music". You can compare it to "Whitewash Station" by Will Shade's Memphis Jug Band. Definition of Good Time Music: artist enjoying himself and conveying his happiness. Jesse Fuller is a good exponent.

Miss R. O'Donoghue, 4 Gardner Road, Liverpool 13: Does Tony Grinham, of Walthamstow, have a space reserved for his letters to RM? He's had five in the space of ten weeks. Is he the editor's son, or grandfather or something? James Craig: The unrelated Mr. Grinham has an encyclopaedic memory, an interesting letter-writing approach — produces facts, not merely "knocking" opinions. We welcome him — and anyone similar.

Don Plackett, 402 Nottingham Road, Nottingham: I die ballads but why are we subjected to the boredom of seeing and hearing the same old British ballad singers? Give the new boys a break, particularly Don Drake, the finest achieved recognition. Since Matt Monro finally achieved recognition.

EL'S MARRIAGE ...

WE thought you would let the fans know the truth about Elvis' supposed engagement to Priscilla Beaulieu, as we've received the following letter from Mr. Vernon Presley, El's father. He writes: "Recent articles in newspapers and some magazines carried

EVEN

Spencer has succumbed. There's a folk track on their next LP ...

NOW that the folk boom seems to be drawing its last breath, one more shot in the arm is about to be administered. This time by courtesy of Dr. Spencer Davis via his forthcoming LP.

The group recently finished work on the album and when I met Spence in a Soho pub on one of his rare nights off he told me about the record and also brought me up to date on the group's activities of late.

"We've done a folk number on the next LP," Spence said with much glee. "And guess who's singing it — me. We've got a twelve string guitar on that track. 'Neighbour Neighbour' is on the album as well.

"Rather than call it 'The Spencer Davis Group — Their Third Album' we're calling it 'The Spencer Davis Group — Autumn '66'. We thought it'd make a change.

Spence fished a few bob out of his pocket and that reminded him of his recent near disastrous trip to his local bank.

"We'd just come back from Ireland and I woke up in the morning and discovered there wasn't any English money in the house," he began. "The banks were almost closing, so I put on a pair of old jeans that had dinner spilled down them, forgot to shave, and rushed down to the bank. There was a queue of people and I sidled in hoping that nobody would notice me. When I got to the front, I pulled out this enormous wad and asked the girl if she could change it into English money for me.

"Irish notes are much thicker than ours. They're like thousand million German notes when the currency went all wrong. She told me to wait a minute, then the worst thing that can occur in a bank happened — she went into the back room. I could imagine people looking through little peep holes at this dishevelled figure at the counter. I was pretending not to be there. When she



SPENCER DAVIS caught tucking in. He talks about Ike & Tina Turner in this feature ...

finally gave me the money, it was just a little pile, I felt that much poorer." One of those transistor-bearing Mods passed by the door and the strains of "River Deep, Mountain High" wafted in. "I'm glad Ike and Tina Turner have had a hit at last. We used to have a lot of our stuff on them in the early days," Spence commented.

Pete York came in and asked us to recommend a film to him. All our suggestions were met with "seen it" or "don't fancy that." Pete mentioned "Monsieur Houllet's Holiday" and Spence told him that he'd already seen it three times.

Not to outdone, Pete replied: "I think I'll go and see 'Our Man Flint'. It's on down the road and I've seen it four times up to now."

RICHARD GREEN

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Here's how John Lennon (in the skiffle days) gave all his poems to Bill Harry (who lost them), who gave us an unpublished gem . . .

Y E CRACKE is a small pub quite near to Liverpool Art College and it was there that I first realised John Lennon was a poet. The Beatles were non-existent at the time, it was in the skiffle days.

John, Stuart Sutcliffe and I used to drop into the Cracke regularly as it was mainly habited by art students, and the talk covered all subjects — including the American Beat Generation which was receiving a terrific amount of publicity. A discussion on Beat poets such as Lawrence Ferlingetti and Allan Ginsberg was prompted when another friend, Rod Murray read extracts from a book of poems called "A Coney Island Of The Mind."

John took some papers out of his pocket and showed them to me. He'd written a long humorous poem about the country. It had the rustic flavour of the Benny Hill disc "Harvest Of Love" and I commented that it was worth publishing.

When, a few years later I started a music paper, I asked John to contribute and his first piece was called "On The Dubious Origin Of The Beatles." It created quite a stir locally, although the group weren't too well known at that time.

The piece touched the right chord. It was fresh, unusual — no-one had ever written about the birth of

a pop group in such a way before.

We were all pleased with the response and one day John brought a huge bundle of papers into the office. It consisted of his sole output to date, 250 stories, poems, articles and cartoons. I was delighted and began a John Lennon column using the pseudonym **Beatcomber**. Several items from this column were later used in John's first book some years later.

One item, which has still not been published elsewhere, concerned a lovable character **Small Sam**:

"Once upon a Tom there was a small little Stan, who was very small.

"You are very small Stan" they said.

"I am only little," replied Stan answering, feeling very small.

Who could blame him, for Stan was only small? "You must be small Stan," people were oft heard to cry noticing how extremely very small Stan was in fact, but being small (Stan was small) had its condensations. Who else but Stan (the small) could wear all those small clothes?

Stan was very highly regarded by everyone (for Stan was small and little). However, one day Stan saw an adverse in the Mersey Bean for "Club you quickly grow your boots". So on that very day Small Stan (by name called) purchased a pair of the very same. So now when Stan passes by, folks say "Is not that small Stan wearing a pair of the very same of those clubs you quickly grow your boots?"

And it is.

These items became increasingly popular — and I learned with horror that, on changing offices, all the contributions had been lost. I felt guilty about this and decided that I'd have to make up in some way, so I decided to try and track down any of John's

work which may still be in existence.

I advertised — and one day a girl came into the office and left two poems, including a very funny piece called "Land Of The Lunapots."

Unfortunately, I'd been out of the office at the time and I couldn't question her about the poems. However, I heard that she'd obtained them off her school teacher at Quarry Bank School. The teacher, I learned, had a whole book of John's works which he'd confiscated when John had been his pupil. The title of the book was "The Daily Howl."

The teacher couldn't be traced as the school term had ended for the summer. However, I found that there had been two exercise books called "The Daily Howl." The other copy had been left in Gambier Terrace, in a flat the Beatles used to play in. As the flat had belonged to Rod Murray I traced his whereabouts, discovered he still had the book — and John was able to recover it.

I wonder if the Quarry Bank teacher still has the other copy?

JOHN LENNON as he is now, seen singing "Paperback Writer". But in this feature **Bill Harry** talks about the slightly younger John Lennon.



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R&B Discs get Roulette

AFTER two Spring trips to USA Mrs. Rita Isens of R & B Records has set up an important deal with Roulette Records. She has acquired full British rights for the catalogue, which includes LPs by such top-line artists as Lou Christie, Joan Baez and Count Basie. The Roulette albums (which will be priced between 10s and 12s. 6d.) are scheduled for release here from August on.

The 6th National JAZZ & BLUES FESTIVAL 29th, 30th, 31st July WINDSOR. Spencer Davis, Georgie Fame, Yardbirds, Small Faces, Chris Barber, Stan Tracey, Louis Nelson, V. Ashford, The Ashbonds, The Acorn, Dick Morris, Jam, Jane Band, The Move, Ernestine Anderson, Eric Clapton, Jack Bruce, Ginger Baker, Chris Farlowe, Gary Farr, Ronnie Scott, Alan Bown, Kenny Baker, Kid Martin, Soul Agents, etc. etc. AFTERNOON 5.0, EVENINGS 10.0. ALL DAY 12/6 WEEKEND (Sat. Sun. 12.0). ADVANCE (ONLINE) From: MARQUEE, 90 Wardour Street, London, W.1. (GER 2375) RICKY TICK CLUB, Barry Avenue, Windsor, (60172). KEITH PROWSE, 96 New Bond Street, London, W.1. (HYD 6000) and all usual agents.

MARY BLAIR BUREAU. Introductions everywhere. Details free - 42/32 Ship Street, Brighton, S23 FRENCH penfriends, all ages from 12 to 21. Send s.a.e. for free details - Anelo French Correspondence Club, Hurry.

INTRODUCTIONS to new friends of the opposite sex arranged by post. Members aged 16 upwards everywhere. Details under plain cover from: Mayfair Introductions (Department 9), 60 Neal Street, London, W.C.2.

PENFRIENDS wanted by many; all ages. S.A.E. - Pen Society (T.29), Chorley, Lancs.

CHARLIE CHESTER CLUB. Servicemen aged 19/22 wanted urgently as penpals. Josie Veen, now at 49 Tunley Road, Tooting, London, S.W.17.

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

GEORGE FAME fan club. Secretary, 47 Gerard St., W.1. 1029

ROLLING STONES' FAN CLUB. S.A.E. Annabelle Smith, 1 Little Arzyle Street, W.1.

THE ANIMALS' OFFICIAL FAN CLUB. S.A.E. 39 Gerrard Street, W.1.

CHRIS FARLOWE FAN CLUB - 47 Gerrard Street, W.1.

GENE PITNEY Fan Club. S.A.E. to Sandee Thong, 7 Westbourne Terrace Road, London, W.2.

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publications SOUL R & B Magazine. Limited number of issue three still available. Pictures, Features, Discographies, Lyrics, Lyrics Impressions, Sam and Dave, Mirettes, Alvin Robinson and John Lee Hooker. 36 Pages. Send S.A.E. to 102 Beaumont Road, St. Jude's, Plymouth.

SHAKE No. 4 is appeared, dedicated to Eddie COCHRAN, with articles on J. Brown, Animals, Stones, Isley Brothers, 48 pages - photos. If you want to receive it send S.A.E. to Jean Claude Pognant, 42 rue d'Audincourt, 25, Selincourt, France.

f.a.r.b.s. RHYTHM & SOUL USA 3 contains pictures and features on JAMES BROWN, RO KO TAYLOR, THE VIBRATIONS, JAMES EARL RAY, VANELLAS, GLORIA GAYNOR plus up to the minute reviews of the latest hits and 150 photos free! Correspondence Club Hermes, Berlin 11, Box 17/M, Germany.

Dave would like to thank all friends who sent greetings to him during his recent hospitalisation.

HOLLIES

THE Hollies are being negotiated to top the bill on a three-week nationwide tour in early September. They will definitely be spending much of their Big Apple time in August and undertaking a fortnight's tour of Sweden in the late autumn, probably around October. They do concerts at Blackpool North Pier on August 7, 14, 21 and Bridlington Royal Hall (20), play Neilson Imperial on July 30 and spend a week in cabaret at Stockton Fiestas from September 25.

Due to the success of "Bus Stop", the Hollies have been re-booked for "Ready, Steady Go" tomorrow (Friday) when Chris Farlowe also appears. They do "Top Of The Pops" tonight and again on July 7. The record is issued in America tomorrow on the Imperial label and the group spend August 15 recording for the American market.

"Would You Believe" - their fourth LP - is released tomorrow. It contains four of their own compositions, including "Hard Hard Year", and the Fly Brothers' "The Flea" on which Graham Nash solos for the first time accompanying himself on acoustic guitar. A new EP is due in mid-August.

TWICE AS MUCH WRITE FOLLOW-UP

Twice As Much - Andrew Oldham's new singing duo - have written their follow-up to "Sittin' On The Fence". "Step Out Of Line" is expected to be released by Immediate in late August. The duo are currently working on their first LP which will contain a number of compositions by Mick Jagger and Keith Richards. Oldham is producing it and Art Greenslade is the a and r man. Jonathan King attended the recording session. Some of the tracks and said later: "I think you have the LP here to outsell the Beatles". Also at the session were Mick Jagger, Frank Allen, Terry Melcher and Papa John.

THE CREAM

Manfred Mann's bass player Jack Bruce has left the group to form his own outfit. He is joined by Eric Clapton (ex Yardbird and Bluesbreaker) and Ginger Baker (ex Graham Bond) in a trio called "The Cream". Bruce's replacement with Mann is Klaus Voorman, a former member of the Paddy, Klaus, and Gibson trio.

New discs from Walkers and Ryans, also Troggs

THE Walker Brothers have a new single released on July 8. Titled "(Baby) You Don't Have To Tell Me" it is released by Philips. Out the same day is the latest by Paul and Barry Ryan - "My Love How You Love Me" (Decca).

THE Troggs follow up their current hit with "With A Girl Like You" which Rick Preley wrote and the Alan Price Set re-serve "Hi-Lili Hi Lo" (Decca). Brenda Lee sings "Ain't Gonna Cry No More" (Brunswick) and Melba Moore has the new "Counting" (Decca). Wilson Pickett tells us "99 Times (Won't Do)" (Atlantic).

John Christie returns with "Painter" (MGM) on Columbia. Viv Prince has "The Light" (Mercury) and "Charge Brigade" and the Lovin' Spoonful sing "Summer In The City".

Other July 8 releases include: PHILIPS - Bobby Hebb's "Sunny", FONTANA - Spinners' "Family Of Man" and Rattles' "Say All Right", MERCURY - Karl Denver's "The Tips Of My Fingers" and Reg Leehey's "Underground".

"CBS - Joan Reagan's "Don't Talk To Me About Love", "King Brothers' "Go On", HMV - Sammy King and "Thirty Second Street", POLYDOR - Stan Reynolds' "Trumpet Tannour", "Dhys Walling's "Paper Heart".

DECCA - Storytelers' "Let's Get Back On The Love Scene" and Winston G's "Cloud Nine" RCA - New Society's "I Prilhee" Do Not Ask For Love and Roger Miller's "Hitch Hiker", BRUNSWICK - Rick Nelson's "You Just Can't Quit", "LONELY - The Sammie King and "You Got Too Much Going For You" and Billy Walker's "A Million Miles Away", "The Get Married", and the Voltaires' "Paul Carline" and Tommy Roe's "Sweet Pea". PARLOPHONE - Helie Goin's "Number One In Your Heart".

LIBERTY - Johnny Rivers' "Liddy Water", STATESIDE - Ronnie Dove's "Let's Summer Days", TAMLA - Miracles' "Whole Lot Of Shakin' In My Heart", OLIVIA - Major Lance's "Investigate" and She Trinity's "The Man Who Took The Valentine Off The Floor For Me".

PYE - Kenny Bernard's "Nye Can Change This Love", NYE INTERNATIONAL - Ivy and the Tribunes' "Barfooting", PICA - DILLY - Barbara Ruskin's "The Light Of Love", REPRISE - Mojo Men - Hanky Panky, DURTUM - Marcello Minerbi's "Manuel Benitez El Cordobes", CHESS - Ho Biddeley's "We're Gonna Get Married", VOGUE - Michael Polnareff's "La Poupee Qui Fait Non".

PLACES & FACES

DAVE DEE, DOZY, BEAKY, MICK AND TICH July 2 - Weston Super Mare Winter Gardens, 3 - Torquay Princess, 6 - TWVW, 7 - Douglas Palace, 8 - Wellington Majestic, 9 - Buxton Pavilion, 11 - Bats Pavilion, 12 - Marlborough Floral Hall, 13 - Bristol Top Rank, 14 - Drewsbury Town Hall.

GEORGE FAME July 4/5 - Copenhagen, 8 - Manor House Blueville, 10 - Farnborough Carousal, 12 - Harpenden Public Hall.

CHRIS FARLOWE July 1 - Crosby Casey, 2 - Bridlington Spa, 3 - Kirk Lavington Country Club, 4 - Nottingham Portland Buildings, 9 - Margate Dreamland, 10 - Camberley Agincourt, 11 - Wolverhampton Top Rank, 13 - Doncaster Top Rank, 14 - Newcastle Mayfair.

MANFRED MANN July 2 - Blackpool North Pier, 6 - Hereford Hillside, 9 - Bridlington Spa, 10 - Blackpool North Pier.

SMALL FACES July 1/3 - Hamburg, 4 - Frankfurt, 5 - Cologne, 6 - Stevenage Locarno, 7 - London Porchester Hotel, 8 - Hull Skyline, 9 - Southampton Floral Hall, 14 - Douglas Palace.

NORMA TANEGA July 2 - South Tyneside and Whisky A Gogo, 6 - Granada's "Scene At 6.30", 7 - Mayfair Scotch, 9 - Sheffield Mojo and Nottingham Dunoon.

WHO July 1 - Eastbourne Winter Gardens, 4 - Ramsgate Marine, 7 - Streatham Locarno, 8 - Cardiff Top Rank, 9 - Westminster Technical College.

YARDBIRDS July 1 - Chislehurst Caves, 2 - Brixton Ramjam, 3 - Blackpool North Pier, 5 - Malvern Winter Gardens, 9 - Derby Bass Recreation Ground, 10 - Hastings Pier, 14 - Kidderminster Town Hall.

Manfred disown new EMI single

MANFRED MANN came into open conflict with his former recording company this week following the release of "You Gave Me Somebody To Love". The disc is being issued by EMI on the HMV label. The group recently left that company and signed a contract with Fontana.

Via their publicist, Brian Sommerfield, Manfred Mann issued the following statement: "Manfred Mann with it to be known that their recording support. The recording was made before 'Pretty Flamingo' and was rejected by the group as not being of the high standard which the public has come to expect of Manfred Mann."

Manfred Mann will be releasing a single on Fontana in mid or late July which they consider to be more representative of their style and ability. The Fortunes' version of "You Gave Me Somebody To Love" is applauded by Manfred Mann and they are sure this will be another hit by the Fortunes.

When they heard of this statement, EMI issued a statement themselves. It read: "You Gave Me Somebody To Love" is one of a number of unissued Manfred Mann tracks that we have considered to be an excellent follow-up to their 'Pretty Flamingo' hit. John Burgess, their position manager, gave them our best wishes.

We are quite content to let the fans judge for themselves. But already reaction has been very enthusiastic. When they heard of this statement, EMI issued a statement themselves. It read: "You Gave Me Somebody To Love" is one of a number of unissued Manfred Mann tracks that we have considered to be an excellent follow-up to their 'Pretty Flamingo' hit. John Burgess, their position manager, gave them our best wishes.

BILL HARRY - UP NORTH

BIRMINGHAM'S THE MOVE, who regularly appear at London's MARQUEE Club, seem to be building up such a huge following that there can be no doubt of their notching up big sales with their debut disc.

However, their first record won't be out until October. Manager TOBY SECUNDA tells me: "I've decided not to put a record out until later in the year because the scene is such now that they don't need one. I'd like to establish the fact that a group can build up a big name Nationally without a disc."

FRANKIE & JOHNNY aren't lovers - just good friends. Six huge puppets will be used on the set of the television show "Action" when BOZ promotes his latest disc "Pinnocchio".

GUY DARRELL is opening a men's Boutique. MIKE HART has changed his mind about going to Rome. K O B A S and THE CREATION in Germany last week. DERRY WILKIE has decided to leave his group. THIS & THAT recording an album of SAM COOKE numbers. FOUR - MOST playing at Dorchester Hotel last week.

WOLF MANKOVITZ, now co-manager, with CYRIL SMITH, of THE PEDDLERS. He decided to take an interest in the group when organist ROY PHILLIPS penned the title song of Wolf's musical "Adam's Apple" within one day. CHAS. CHANDLER bringing ARTHUR FOGGIN down to London to record. Arthur is a friend from Newcastle

BEATLES COVER TROUBLE

The release of the Beatles' latest U.S. album was held up for a week following protests over the cover. The LP was eventually released last week.

Titled "Yesterday And Today", the album's cover was a colour picture of the Beatles in butcher's aprons and surrounded by pieces of meat and sections of dolls.

Many thousands of covers were withdrawn last week and replaced by a more suitable picture. A spokesman for NEMS told the RM: "We obviously have a say in what goes on the Beatles' cover. If they put out something that we absolutely hated we would put our foot down. It doesn't worry us that they aren't using it. It will not be used as the cover for their next LP here, though."

BUNCH OF FIVES couldn't get into club where they were booked recently unless they paid admission fee. Second surfing night at MARQUEE on July 1. GARY LUN EXPRESS. LIONEL MORTON growing a beard. DAVID GARRICK publicity on home.

HOLLY ALAN CLARKE beat everyone at wrist-wrestling. ROY PHILLIPS composing score for album, tentatively to be named "DREAM". BERNY ALEXANDER of CLAYTON SQUARES anxious to recover watch, identify bracelet and St. Christopher medal which were taken by fans at recent Queen's Ballroom, Wolverhampton appearance. THE MOVE have written

over 40 original compositions. Handsome souvenir brochure from NEMS to mark "Cilla At The Savoy" film to be televised on Rediffusion on July 6. Says TONY STRATTON-SMITH: "It's all happening in the States. Top Northern guitarist PETE ROCKING seeking position in a group. It's rumoured that BRIAN EPFSTEIN signed up Mercury outfit THE UNDERTAKERS on his recent trip to the States.

DAVE JUSTIN'S first solo recording. JOHN MILK recording number "Inter State Forty". RIKKI FARR now handles THE BEATLES and FOUR PENNIES sharing table at CROWMELLING last week. TERRY KENNEDY and JOHN CARTER recording "The Beatle" GEORGE BEST.

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Sue Atchinson, 15, 34, Davison Avenue, Whitley Bay, Northumberland. Stars — David McCallum, Sonny & Cher, Who, Scott Walker, Small Faces, Stones. Hobby and interests — Pop scene, lads, clothes, watching UNCLE.



Sharon Partridge, 18, 4/64, Alum Rock Road, Alum Rock, Birmingham, 8. Stars — Walker Brothers, Sonny & Cher, Cliff Richard, Gene Pitney. Hobby and interests — Ice and Roller Skating, Films. Writing to penpals, records, dancing.

READERS' CLUB



Pirjo Tommila, 18, Hormisto, Finland. Stars — Cliff, Shadow, Cilla. Hobby and interests — Story writing, languages, photography.



Marek Grepowski, 15, Krakow, Anyka 3/3, Poland. Stars — Beatles, Stones, Who, Animals, Cilla Black. Hobby and interests — Records, Pop magazines, postcards, girls.



Karl Eldstuen, 17, Vesbyveien 19, Grorud, Norway. Stars — Byrds, Stones, Sonny and Cher, Donovan, Dylan, Pussycats. Hobby and interests — R & B, Folk music. Listening at Radio Luxembourg all through the night.



Dickie "Be-Bop" Harrell, 23, 217, Kay Road, Portsmouth, Virginia 23901. Stars — Like them all as I like all types of music with the beat. Hobby and interests — Writing articles, playing drums, show business, music.



Michael Turnadge, 16, 49, Bransby Road, Chessington, Surrey. Stars — Buddy Holly, Dave Brubeck, Coleman Hawkins, Charlie Parker. Hobby and interests — Clothes, records.



Stella Wilson, 20, Little Hill, Henfield, Sussex. Stars — Beatles, Stones, Billy J. Kramer, Billy Fury. Hobby and interests — Dancing, Pop records, sports.



Bernard Cosan, 17, 31, Leslie Rd., Finchley, London, N.2. Stars — Vera Lynn, Matt Monro, Alma, Frank Sinatra, Crosby, Rose Brennan, Perry Como, etc. Hobby and interests — Tape recording, collecting records by any GOOD singer! Penpals.



Tony Amadasun, 23, 17, Albacore Crescent, London, S.E.13. Stars — Cliff Richard, Elvis Presley, Rolling Stones, Kinks, Reeves, Dusty. Hobby and interests — Pop records, dancing, stars, films, girls.

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rm pic

WHEN I saw Gary Walker last week he was in two distinct frames of mind. A kind of temporary split personality. Firstly he was absolutely delighted at the Walker Brothers' new single "(Baby) You Don't Have To Tell Me."

"I've always liked rock 'n' roll," said Gary. "And this is the fastest and most beaty single we've recorded to date. I'm really looking forward to performing this one—I can't stress how much I like it. In fact I'd buy it by another group!"

Then I told him about various comments I'd heard about the Walkers' Palladium debut a few weeks ago. I didn't even mention what anyone said, but obviously Gary has some kind of complex about it because he immediately started a long and complicated theory to justify why the Walkers didn't move around on stage as was expected of them (so Gary said).

"We were not too nervous at the rehearsals. But when we actually came on to do the real thing we found that there were a lot of girls in the audience — young girls who were fans of ours."

"Now we have nothing against young girls! In fact I can say for the group that we prefer playing to young people to adults, because we are young ourselves, and we feel closer to the audience. But on the Palladium we were trying to come across to an adult audience — to really appeal to them. Now, we know that our records appeal to adults because of letters and things we've had, but we wanted to appeal to them in person."

"However, when we got on to the stage, and every time we moved

THE 2 MOODS OF GARY . . .

an inch there were screams and screams, and girls crying and everything, and we were paralysed with kinda fear. Whenever I looked up I could see about ten girls, all personal fans of mine I guess, and they screamed whenever I moved.

"So you see, every time we tried to do part of our act it just made the Palladium, which after all isn't a kids' place, into a shambles. Luckily I've been told the sound was OK, because they turned down all the house mikes which prevented viewers from hearing the audience noise. As you can guess, we were very brought down by it all."

Gary hasn't any plans for another solo single as yet. But he says that he intends to produce his next one, as everyone except him has been having a go at it.

Just lately, Gary has been getting the kind of publicity and limelight that his fans have wanted for him. I asked Gary what he thought about the extra publicity he was getting, as well as his much-talked-about appearance on "Whole Scene Going" a few weeks back.

"I think this is how it should be. After all we are a group. It isn't two of us backing Scott, or two of us backing John. We're a group. But that's one of the reasons why I like doing solo records. Because it sets me down sitting down at the back on the drums all the time. I like to get up and move."

"When I did the 'Whole Scene Going' I thought that I'd better be strictly honest at the interview. That way, no one can have a go at you afterwards. I didn't add it or anything. But I was so nervous . . . I guess it showed. The film that they showed was taken on a Sunday afternoon, but we spent all day working on it."

NORMAN JOPLING

The things the Faces are interested in . . .

WITH three Top Ten records comfortably behind them, the Small Faces no longer regard themselves as freaks, overnight wonders or disc-sellers who succeeded simply because people thought of them as "sweet little fellows".

Their publicist claimed they were now third biggest group in the country, but that sort of "league table guesswork" doesn't worry their talkative lead singer Steve Marriott.

Said he: "We're a bit strange, I suppose, because we get a pretty wide age-group of fans. Older folk do look at us and say we're nice little chaps and so on—that's O.K. by us. The younger ones are interested in our musical sound, which is the sort of appreciation that really means more to us."

"Right now we're interested in writing our own songs . . . mostly Mick and I. When we're not actually appearing somewhere we sit up till the early hours, working out songs. They're



THE SMALL FACES seen at . . . you guessed, RSG, of course, with that familiar backdrop thing.

meant for us . . . but if somebody else would like to record them—fine! There are six new numbers being considered for our new single. We write for ourselves because we know what we want. If it's also what somebody else wants, we're happy to oblige.

"Personally, I'm very keen to build up my knowledge of record production. It's difficult for a producer who handles dozens of artists to know precisely what each one wants, what each one is capable of. So if we make our own records, we must be better off."

"There's the promotional trip to the States coming up in August. We're looking forward to that—it's a new market for us to crack. Everything's fine, just as long as we keep trying something new. It's when you're bored that you find your standards slipping."

"Of course, we've had a fair

whack of difficult publicity recently—we all realise that 'People think those Small Faces had got Big Heads'—but that business of walking out of television shows. Well, it all got a bit twisted. We didn't worry, but our protests TOPPING the bill on these productions, but we did worry about being required to go on first. After all, we have had these hit records and it must add up to something."

"It happens that some producers said our particular record was just right for opening a programme . . . but our protests were really that if we DID go on first, we should have been given a couple of numbers later on, even if not topping the bill. Not a matter of being difficult but more a matter of not just giving in without a fight."

Steve struck me as being a total

realist about the whole business of pop music. This song-writing bit, for instance I've never been sure that when a group has a hit, then starts writing songs, acts further records on their own compositions . . . never sure that it's entirely fair on the song-writing community, the real professionals. Said Steve: "All right, it's true that group members can get through to the publishers more easily in some cases. But it's really all fair and above board. If your songs aren't any good, then you end up with nothing whether you're a big group name or not."

Steve's aim obviously is to be better than what has been known as "good all-rounder". If sheer enthusiasm counts for anything, then he's well on the way there.

PETER JONES



Cliff

HE TELLS

story by Richard
pictures by Fe

"I DON'T feel the petty jealousies I used to about people who have a big hit. Two years ago, I didn't think of anything but show business, now I think if it ended tomorrow I wouldn't care."

Ask Cliff Richard if his religious beliefs have made any difference to his life and you are liable to get the sort of answer contained in the quote above.

Cliff has received a lot of publicity lately, mainly because of his apparent religious fervour. When I visited the set of his new film, "Finder's Keepers", the other day, I asked him just how involved he had become in religion.

'LIFE IS BETTER'

"About four years ago, I started looking into it," he replied. "You have to study the theory of it, then it becomes far more interesting and easy to understand."

"I feel great, fabulous. Life is so much better. I can't say exactly when I first became convinced about religion. Two years ago, if someone asked me about religion, I would hedge round it. Now I like to talk about it. Some people say it's soft and sissy to be religious today, but I feel that much stronger by being able to say I'm a Christian."

"When Cliff went to Billy Graham's Youth Crusade, the cameras were turned upon the singer. Billy Graham seemed to be second on the bill for that evening. What prompted Cliff to attend that meeting? And what impression does he have of Billy Graham now?"

"I went to a five week course before Billy Graham came over. It teaches you exactly what is what. A counsellor of your own age sits beside you at each meeting so that they can talk to you. Some people don't like Billy Graham because of his dogma, but you have got to be dogmatic with religion. You have got to say black or white. He does that and some people take umbrage. Billy Graham gets the publicity, but it's the Press that gives it to him. Nobody would know he was at Earl's Court, so he has to put up a poster saying so. We're very well-known, but we wouldn't appear at a theatre unless there were posters up."

"When he has finished filming, Cliff will be considering flying off to Portugal for a holiday in his own villa. A regular visitor to that part of the world, Cliff told me how he came to "discover" the country.

"Muriel Young told me all about Portugal

Rather a nice colour photo of CLIFF (above) on the set of his next film being made at Pinewood Studios.

Below, there's two-and-a-half SHADOWS plus Cliff messing about on the film set (RM pix).



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HOW RELIGION HAS CHANGED HIS LIFE

ard Green
eri Lukas

five years ago," he revealed. "You can live there for almost nothing. Melons cost ninepence and fish are practically nothing. The Portuguese government won't allow people to build within a certain distance of the beach, so you have a lot of unspoiled coastline."

On the question of girl friends and the inevitable inquiry regarding marriage, Cliff gave a slight sigh, then said: "I have one or two girl friends at the moment, but not steady. There's certainly no question of marriage. When I started it was taboo to have a girl friend. If I was photographed with a girl all the fans would go mad. It doesn't matter today. I could get married tomorrow and nobody would care."

"Where do I go on a date? Usually to a theatre. I haven't been to a discotheque for years. I suppose they're played up a lot."

What, we wondered, did Cliff think of short skirts?

"I'm more against it than for it. If it's a fashion, it's okay — but not just to show a leg. You've got to be a Brigitte Bardot to wear one. When you sit down it's terrible."

I wandered out of the warm sun that was filling the magnificent garden and encountered Hank Marvin bearing down on the bar. He greeted me warmly and instructed the barmaid to provide two Guinnesses (or is it Galinis?).

After a suitable pause for the intake of refreshing liquids, I asked Hank how he felt about Cliff's religious activities.

BROADER OUTLOOK

"If I felt as strongly about something as Cliff does about religion, I would go into it very deeply," he said. "But I have a much broader mind and I don't get so involved with things. Cliff and I really aren't the same. I'm busy writing songs and that gives me a broader outlook on life."

Working on a film set for ten weeks, Hank, I felt, must get pretty tired very often. Long, tedious hours follow one another, and I wondered how he ever got time to sleep.

"We sleep on the set — in a standing position," he cracked. "Strange, I've never thought of Hank Marvin as either a penguin or an inscrutable Chinaman."

Young photographer bird ensconced in fishnet stockings, shirt and tight skirt and equally tight blouse led Hank away for a snapshot session. Fighting off the immediate urge to leap after them and join in the fun, I joined Brian Bennett at the buffet table and confronted him with my obviously ill-founded theory that making a comedy film about an H-Bomb might not be in the best of taste.

"Everything's so serious these days, so we might as well cod it up. Spy films are getting to the stage where they are bad. A bit of humour can't hurt anyone."



It's the whole lot of them! CLIFF, the SHADOWS and, of course, gorgeous VIVIEN VENTURA who co-stars with Cliff in this musical comedy about the Bomb. Some joke!

OS TODAY

- Y SPECIALLY RELEASED**
- IS PRESLEY**
letters c/w Come what may RCA 1526
- RY MCGUIRE**
y summer afternoon RCA 1525
- I GIBSON**
I'm hurting RCA VICTOR REL 45 rpm records
- SIMON**
per's prayer HLU 10057
- I'DES OF MARCH**
ouldn't listen LONDON 45 rpm records

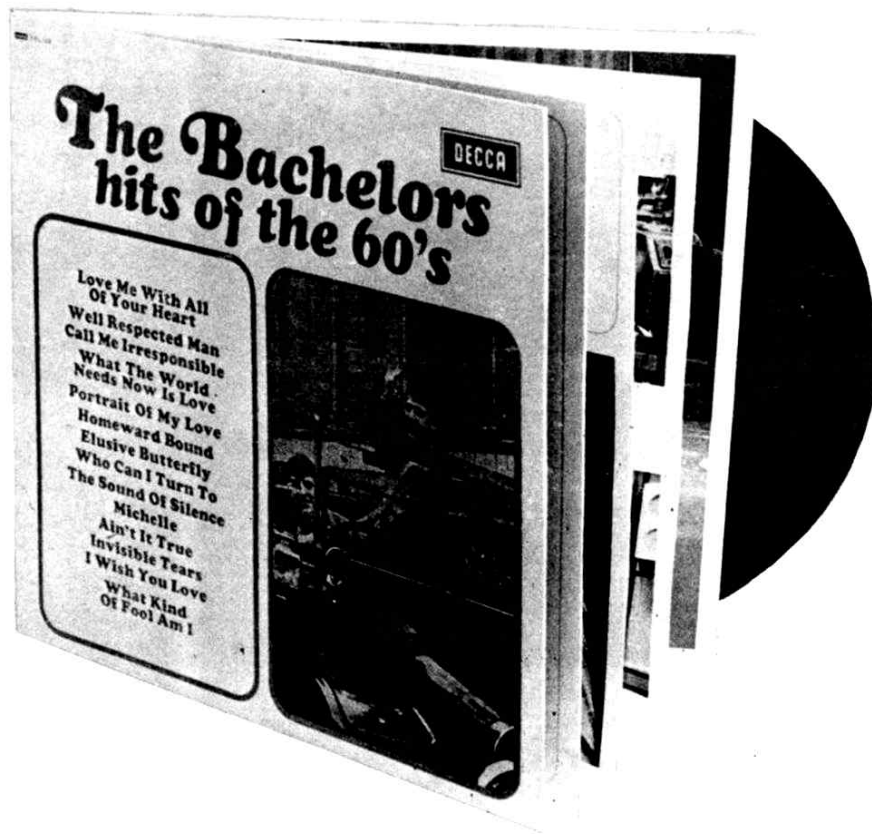
- LEN BARRY**
It's that time of the year 05962 Brunswick 45 rpm records
- ROY HEAD** ALREADY RELEASED
Wiggin' and gigglin' V-P 9274
- BOBBY BLAND**
Good time Charlie V-P 9273 vocalion 45 rpm records
- ROLY DANIELS and The Jim Farley Showband**
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CLIFF doesn't seem to be experiencing very much difficulty in escaping from a barred window. Especially with the help of a rather solid looking hammer, as can be seen from this series of photographs (RM pix).

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Norman Jopling and Peter Jones
new albums reviewed by Norman



DAVE DEE, DOZY, BEAKY, MICK and TICH—three hit singles in a row, and a good album just released (RM Pic).

Dave Dee — a good LP if you like their singles

DAVE DEE, DOZY, BEAKY, MICK & TICH—We Got a Good Thing Going; Here's A Heart; Something I Gotta Tell You; All I Want To Do; Frustration; Hold Tight!; Hard To Love You; Nose For Trouble; No More Love; After Tonight; No Time (Fontana TL 5350).

FOR their first LP, this group wisely take the brash approach and set out to impress the listener on first hearing, rather than rely on subtlety. The very beaty overall sound is similar to their singles but there are some ballads which add to the appeal of the LP. Anyone who liked their singles will also like this LP, which is a commendation. Try "Frustration," or "We Got a Good Thing Going" for beat, "Here's A Heart" or "Something I Gotta Tell You" for ballads, and "Nose For Trouble" for amusing vulgarity.

★★★★

FRANK SINATRA—"Strangers In The Night"—Strangers In The Night; Summer Wind; All Or Nothing At All; Call Me; You're Driving Me Crazy; On A Clear Day (You Can See Forever); My Baby Just Cares For Me; Downtown; Yes Sir, That's My Baby; The Most Beautiful Girl In The World. (Reprise R 1017).

NOT the best Sinatra LP by any means. Apart from the disgraceful ten-track economy, the selections leave much to be desired. Frank Sinatra on "Call Me" or "Downtown" doesn't sound right and his revitalised version of "All Or Nothing At All" is long and sounds like someone at a local wedding trying to sound like Sinatra. But "On A Clear Day" is good, and of course "Strangers In The Night" excuses plenty of failings. Unfortunately, a disappointment.

★★★

FRANCOISE HARDY—"Le Meilleur De Francoise Hardy" (Disques Vogue VRL 3023).

IN case anyone hasn't studied French, or like me forgotten all about it, the title means "The Best of Francoise Hardy". It contains her buggies, like "Tous Les Garcons", "Et Meme" and "Je Veux Savoir Revenir". pity they couldn't have included the English version of "All Over The World"; but you can't have everything.

★★★★

VARIOUS ARTISTES—"The Swinging Set" (MGM C 8012).

FROM the MGM motion picture of the same name comes this star-studded LP. It looks like an all-American film which is described as a bright, hip tuncful picture about today's music business. Artistes include the Dave Clarke Five, the Animals, Jimmy Smith Trio, the Standells and Stan Getz and Astrud Gilberto.

★★★

JACK HAMMER—"Brave New World"—Brave New World; Thanks; Love Ladder; Switch Blade Operator; From The Womb To The Tomb; Dobby Dania Amerikanski; Black Snow; Shut Up World; Down In The Subway; J.C.; When A Girl Loves A Girl; Off Limits Soldier Boy (Polydor 582001).

BACKED by a free-thinking, free-swinging bunch of British Jazzmen, American all-rounder Jack pushes through a dozen of his social comment songs. No direy folk-styling, he swings when getting the message across. A tough message, generally—"Switch Blade Operator", "Black Snow", "Shut Up World", sung in styles varying from ballad to Gospel. It's all unusual, original enough to be a big-seller. But if you want lyrical lightness and brightness, stay clear.—

★★★★

VINCE HILL—"Heartaches" (Columbia SX 6046).

SOME familiar songs on this LP from Vince. Like "You're World", "A Taste Of Honey", "No Regrets" and "A Little Band Of Gold". His valuable life experience enables him to cope well with many different types of songs. The only fault is however, that perhaps all varieties of songs and arrangements are too different for one LP. Doesn't fall into one market category despite the excellence of the performance.

★★★★

PETULA CLARK—"Petula '66" (Disques Vogue VRL 3022).

PLENTY of very good French songs from Pet, who really does seem to progress with the years. Try "Un Mai Pour Un Bien" and "La Gidouze" for size. Anyway with "Petula Clark '66" last year and "Petula Clark '66" this year we should be in for some regular LP's from Pet for some time to come.

★★★★

rapid reviews

IF you want to be reminded of Sun, Sea and Sand then try "The Sound of The Caribbean" by THE SUNSET SERENADES STEELBAND on CBS BPG 62676. It's a scintillating instrumental album but not hugely commercial. The "electric" sound of MARINO MARINI and his Quartet is on an LP of the same name issued on Durium DRL 50019. Now, Marino scored heavily some eight years ago, and his sound is just as crisp as ever. SOUNDS ORCHESTRAL included some classical melodies from their previous LP's and their new one "Favourite Classical Melodies" goes over entirely to the more lasting form of music. It's on Piccadilly NPL 3803 and contains such tunes as "Jesu, Joy Of Man's Desiring" and Chopin's "Nocturne in E-Flat Major". The tracks on "I Believe" by MAHALIA JACKSON have been issued before but the gospel big-voiced style on this Golden Guinea album is still very listenable and brings much pleasure. On "Colour Him Wild" or "Color" as they say on the cover, popular trumpet player MAYNARD FERGUSON and his big band really get down to some invigorating, exciting jazz playing. That's on Fontana TL 5293. And another good Golden Guinea record on the lists this month is "DINAH WASHINGTON SINGS THE BLUES" on GGL 0366. Very searing vocals from the late soul singer, and although it's quite old stuff it should sell well. A 'live' recording from ERBOLL GARNER on Philips BL 7717 called "Amsterdam Concert" which was a resounding success, judging by audience reaction. Also, a rather good LP.

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

MIKE REDWAY, and "One Day" (CBS 202092). Shows use of a very good ballad voice. Full of expression. Nice group: the SWINGIN' MEDALLIONS turn up with a violent show on "Double Shot (40) My Baby's Love" (Philips BF 1509). An odd set of lyrics but commercial and bouncy. WESTON GAVIN, an American in London sings "Got A Feeling" (CBS 202095), a perky double-tracked job of some charm. PETER LEE STRILING, songwriter-singer, vocally swarms through "The Sweet And Tender Hold Of Your Love" (Decca F 12433). A commendably urgent performance. New name SPIDER, in a time that designer now has a Dylan vocal kick with a debut "The Comedown Song" (Decca F 12430). Probably too derivative. The LOOSE ENDS sing "Send The People Away" (Decca F 12437), an unusual, chunky and jerky song, interestingly presented.

BUCK OWENS, revered by country fans, gets surprising punch into "Think Of Me" (Capitol CL 15452), a fast-paced jazz star. WALTER JACKSON on "I'll Be Home For Christmas" (Mercury MF 922), it'll probably miss out. "That's What You're Doing To Me" by the ANSWERS (Columbia DB 7953) is well-done but too hazardous for hit-dom. Lovin' Spoonful's Sebastian wrote "Younger Girl" (Mercury MF 925) but this version by the HONDELLS may miss out to the Critics DICK JORDAN, a fine stylist, tries for pop commercialism on "Somebody's Gonna Get In There Behind My Back" (Parlophone R 5475) quite swinging. Irish outfit THE BLUE ACES on "That's All Right" (Columbia DB 7954) could cut sales for a strident group performance. THE MOCKINGBIRDS' "One By One" (Decca F 12434) make the best of their catch but innocuous little ditty.

LESLIE DAWSON sings well on "Faded Shades Of Blue" (Mercury MF 924), warmly and in parts excitingly. JASON EDDY (Parlophone R 5475) has a most peculiar sound, going in "Singing The Blues" sort of double-tracked backing over a good vibrant voice. And there is SHAWN PHILLIPS and his own song "Summer Games" (Columbia DB 7956), from the film "Run With The Wind"—well sung but remotely square. An concept. BOBBI JEAN has a quality ballad by Messrs. Black and Lewis in "Dry Your Tears" (Mercury MF 921), very good but perhaps a little bit too good for the charts. More from the World Cup Soccer Series: The England Football Song, by the ENGLAND FOOTBALL SINGERS (Jackson JRC 650), sponsored by the Football Supporters Association, with a spoken message on the flip.



THE SHADOWS



THE ROCKIN' BERRIES

PLENTY OF TIPS, AND BIG NAMES LIKE SHADS, PET CLARK, DUSTY, MANFRED MANN. PLUS BETTER SIDES FROM STARS WHOSE LAST DISC FLOPPED LIKE THE BERRIES, LEN BARRY, THE IVY LEAGUE, RAY CHARLES AND BARRY MCGUIRE.

BOBBY BLAND is a consistent seller and his flash-Harry type lyrics on "Good Time Charlie" (Vocalion 9273) should attract attention. TONY HARRY debuts on "When You're In Love With A Girl" (Decca F 12431), but it's rather confused sound-wise. CRAIG, not Craig Douglas, does a fast-building lively job on "I Must Be Mad" (Fontana TF 715) — a useful party disc. Great sense of song style from STEVE LEWIS on the ballady and bit "Sometimes When You're Lonely" (Mercury MF 919), lushly arranged. Crazy sound effects and oddities could give LEROY PULLINS a chance with "I'm A Nut (London HLR 10056), but it's touch-and-go. Slow and dreamy and emotional: THE WIMPLE WINCH and "Save My Soul" (Fontana TF 716), but it does so on a bit. Nice touches from THE LOVING KIND and "I Love The Things You Do" (Pye Piccadilly 35318), a mid-tempo roller with fair lyrics.

DAVE LEE AND HIS ORCHES.

TRA do the "Adam Adamant Theme" (Fontana TF 723) with fine piano intro and a strong building beat. Catchy, with strings. "Follow Me" (Columbia DB 7955) is a Lynch-Suman number for the MARK LEFMAN FIVE, well sung and commercially sound. A strong click. Back again: YOUNG GROWLER, with the Calypso Rhythm Kings (Columbia DB 7958) on "V For Victory" all about the Test series between West Indies and England. Calypso sound. SCOTT HAMILTON, with "Worry Is A Rockin' Chair" (Parlophone R 5477), soft-sung with vocal group and a really jazzy setting — pleasant. And there is SAMMY KING AND THE VOLTAIRES, on "Yeah" (Atlantic HMV 1531), self penned, a talkie bit with pop interest on the lines of "Life Gets Tedious". And definitely recommended almost without reservation. JIM AND THE GEORGETTES on "I Feel" (Decca F 12428), well-arranged, well-recorded, well-performed and charming.

BILLY STEWART: Love Me; Why Am I Lonely (Chess 8038). Visiting here, Billy could be one-time winner here. It's brisk-tempoed, sung excitingly and the lyrics are right. ★ ★ ★

ROY HEAD: Wrecking and Gargling; Driving Wheel (Vocalion 9274). Not really hit material, but a fair-enough light-voiced treatment of a teen-orientated description of an attractive girl. ★ ★ ★

KATHY KIRBY: Will I Never Learn; The Adam Adamant Theme (Decca F 12421). Double "A" side, this. Either could click—"Learn" is a cleverly sung ballad. "Theme" is from the new BBC TV series. ★ ★ ★

JACKSON AND SMITH: Party '66; And That's It (Polydor 36066). A busyness new boy-girl duo—lyrics are scattered with references to chart names and it could be a big commercial success. Atmospheric. Just missed. ★ ★ ★

KIM FOWLEY: The Trip; Beautiful People (Island WI 278). Half-sure, half-chanted, by the show-biz character actor. Could click; could miss—but it's certainly different. ★ ★ ★

LOU CHRISTIE: Painter, Du Bonita (MGM 1817). Christie Herbert song as ever, but not really strong enough to put Lou back in the charts. Sort of harpsichord backing, kirtle group, but takes too long to get anywhere. ★ ★ ★

PETER ELLIOTT: Thinking; The Song Is Love (Strike JH 311). Gentle, well-balanced, with vocal group (girls) and rather a sing-along approach. Experienced Peter sings excellently. ★ ★ ★

SHE TRINITY: The Man Who Took The Valise Off The Floor Of Grand Central Station At Noon; Wild Flower (Columbia DB 7959). A perky, sort of rushed-along song. A good song, with the girls punching away. But no hit. ★ ★ ★

RONNIE DOVE: Happy Summer Days; Long After (Stateside SS 524). A happy sing-along job for Ronnie, whose light-high voice invariably gets the American charts. Good, commended, could chance his luck. ★ ★ ★

SMITH: La Mer; Stormy Weather (Polydor RM 56078). Much-performed song, but this is a specially good treatment from the new boy — deserves to be a hit, only just missed a tip; and his snarlingly effective reading is as good as anything since Trent. One to watch closely. ★ ★ ★

ALLAN SHERMAN: Second Hand Rose; If I Could Play The Piano (Warner Bros. 5749). A send-up, par excellence, on the Streisand hit — Allan is going to get a second-hand nose. Very funny. ★ ★ ★

JACKIE DE SHANNON: Come And Get Me! Salsudom In The Grass (Liberty 64121). Trumpet obligato momentarily and Jackie goes into a fine version of the much-covered song. But she just doesn't sell big here. ★ ★ ★

THE MAGIC LANTERNS: Excuse Me Baby; Greeny Girl (CBS 202094). New British group on a sort of Lovin' Spoonful treatment of a song which could easily make the charts. Very catchy and foot-tapping. ★ ★ ★

JOHN STEWART: Until It's Time For You To Go; I Heard You Call My Name (CBS 202091). Walker Brothers' mate on a soft, breathy folksey sort of song, which the Pennies' previously did. Pleasant. ★ ★ ★

THE QUIET FIVE: I Am Waiting; Without You (Parlophone R 5476). Joking and fairly effective vocal-instrumental. But may lack impact for chart-dom. Catchy, though. ★ ★ ★

KENNY BALL AND THE JAZZMEN: Mame; Down By The River Side (Pye 17137). May miss out because of the Darin-Armstrong versions, but Kenny always picks up sales. Lots of personality here. He swines. ★ ★ ★

ESTHER PHILLIPS: When A Woman Loves A Man; Ups And Downs (Atlantic 584013). Positively marvellous version of the song but alas! Esther still won't be making it. She sings as if plumbin' her soul. ★ ★ ★

DEL SHANNON: For A Little While; Hey Little Star (Liberty 55889). A bit dated in sound, but still a fair representation of the Del double-tracked falsetto sound. Merely an OK song. ★ ★ ★

JACK HAMMER: Thanks; Love Ladder (Polydor 56091). Multi-talented Jack still talks through a dramatic, emotional series of lyrics, with double-bass intro. Either a massive seller, or a big flop. ★ ★ ★

JOE TEX: S.V.S.L.F.M. (The Letter Song); I'm A Man (Atlantic 54016). A novelty song, but losing none of Joe's bluesy touches. Very clever, but needs a few spins to get the full impact. Could easily click. ★ ★ ★

MARSHALL SCOTT ETC.: Same Old Feeling; How It Ought To Be (HMV 1536). A good group, this, with a professional way with a song — and a rolling, lifting overall rhythm. Danceable and listenable. ★ ★ ★

KENNY LYCH: The World I Live In; Come On, Come On (HMV 1534). A nostalgic song from Ken, sung in a strangely off-beat way. Very good but may not be quite in current commercial taste. Good lyrics. ★ ★ ★

THE SHADOWS: A Place In The Sun; Will You Be There (Columbia DB 7952). A semi-Continental sound, with some fine guitar figures from Hank and company. Instrumental again, with a solid enough beat but something reminiscent about the melody line. Written by the wife of Jerry Lordan, who had two number ones for the group. Flip is a vocal record, but in rough-knapp sounds. TOP FIFTY TIP.

THE IVY LEAGUE: Willow Tree; One Day (Pye Piccadilly 35226). Janingling opening, then the boys start going on their high-pitched harmonic way. The lyrics are well worth a study and there's a rather awe-inspiring sense of professionalism about the way they work. Not their catchiest, but good enough to click in a big way. TOP FIFTY TIP.

PRETTY THINGS: A House In The Country; Me Needing You (Fontana TF 722). A Ray Davies' song, but the treatment is a long way from Kink sounds. Rather commercial, with a voice, with strict guitar figures. All at a handsome mid-tempo beat. Lyrics are rather good, interesting. Generally, it's sizeable one. Flip is slower, more deliberate, and written by two thinkers. TOP FIFTY TIP.

NEIL CHRISTIAN AND THE CREWALBERS: Dumb; She Said (Yeh Strike JH 313). Another Neil Dallon number, delivered in the same style as Neil's last bludge. Clever, but not really selling most powerfully. It's a catchy sort of arrangement, with determined beat and simple sort of production. TOP FIFTY TIP.

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THE ROCKIN' BERRIES: Mid night Mary; Money Grows On Trees (Pye Piccadilly 35237). A touch and-go one for the Fifty, this. But it's a fully arranged vocal line, with tinkling backing and full orchestral sounds, catchy enough to make it. But the anti-feeling is that it is too cluttered up. Flip is livelier and more robust, but again perhaps too much is happening. TOP FIFTY TIP.

PETULA CLARK: I Couldn't Live Without Your Love; Your Way Of Life (Pye 17133). Show-paced instrumental opening, but the lyrics (by Tony Hatch and Jackie Trent) are perky and brisk and cheery. Yet at her most simple and effective. What you'd call artistic pop, but dead commercial. Flip is another good performance, self-penned, but more rambling. TOP FIFTY TIP.

RAY CHARLES: Let's Go Get Stoned; The Train (HMV Pop 1537). Slow and tortuous opening, with the title repeated over and over. Touch of piano, and then it's Ray. Singing fluently and with a stellar effect. Lyrics need a very careful study... they emerge as adult and interesting. Generally, it's typical Ray and excellently performed. TOP FIFTY TIP.

THE RIGHTEOUS BROTHERS: He, He, He Will Break Your Heart (Mercury MF 925). A religious hit, but from the brothers, with a big vocal sound and a certain amount of straining after effect. Almost deserving of the Top Spot. Flip, but good nonetheless. Lyrics strain ones credulity, but it should be reasonably hit. Flip is the old Jerry Butler record. TOP FIFTY TIP.

DUSTY SPRINGFIELD: Goin' Back; I'm Gonna Leave You (HF 1502). Top Ten bet for Dusty. This is a slow rather than a shapeless ballad in some rescued by some remarkably good vocal work from Dusty. Arrangement by Pete Night, though emotional and dramatic it probably won't make the top spot. Flip was written by Springfield, Leslie Duncan and Madeline Bell — a slowish, joggin' ballad. TOP FIFTY TIP.

MANFRED MANN: You Gave Me Somebody To Love; Poison Ivy (HMV 1541). Paul Jones sings to perfection on this slow rather than Anthony biggie, but it's by no means the best the group has produced. Trouble is lack of distinction, though after the first half chorus it gets rather easy-on-the-ear. But otherwise it's a bit indifferent. Flip is the much-covered item, yes. TOP FIFTY TIP.

LEN BARRY: It's That Time Of The Year; Happily Ever After (Brunswick). Much better effort this time from the fastidiously high pitched Mr. Barry. It's all a bit old-fashioned in some ways, but there is also a dynamic approach and it's very catchy. Fair enough arrangement but it sells, or fails, on the sheer personality of Mr. Barry. Flip is also commended. TOP FIFTY TIP.

BARRY MCGUIRE: Cloudy Summer Afternoon; You've Got To Hide Your Love Away (RCA Victor 1525). A rather jolly Barry McGuire item, with no growling and no protesting and no experience necessary. R & B singers and protesters NOT wanted. No groups. Do not write us unless you are sure. Send demos or tapes AND photographs to: — David Nicolson, Kenneth Pitt Management Limited, 35 Curzon Street, London W.1. No Callers.

RECORD MIRROR

Every month Beat Instrumental answers hundreds of readers' enquiries, giving advice on auditions, where to make demo discs, who to contact at recording companies, how to get your songs, how to go about getting publicity, advice on management and agencies, and information on different instruments. ALL this advice is completely FREE too.

Just stick a fourpenny stamp on an addressed envelope and put it in with your query, and we'll tell you what you want to know.

The July issue of Beat Instrumental is out now, and some of the many great stories include features on Steve Cropper, Ike and Tina Turner, Jeff Beck, Mick Jagger, Mike Leander, Fats Domino, Keith Moon, etc., etc., . . . PLUS special articles on Echo and How To Get The Best From Your Records, etc., etc.

BEAT INSTRUMENTAL

costs 2s. 6d. each month, and it's the only magazine for every guitarist, drummer, keyboard player, songwriter and record collector.



Lords and Ladies and Gentlemen

THE Leader of Her Majesty's Opposition isn't the first person you'd expect to see at a pop reception, but on Friday he spent a couple of hours on the River Thames chatting to stars like Sandie Shaw, Lulu, Marianne Faithfull and Unit Four Plus Two.

With him, bedecked in his trad parliamentary gear was the Speaker, Dr. Horace King, providing a distinct contrast in style to the hit paraders. Marianne seemed amused by a conversation between Lulu and Dr. King (above top) aboard the "Southerner" which was moored alongside the HMS President.

(Above centre), Mr. Heath got into long discussions with Tommy Moeller about the use of electronics in pop music. He suggested that Tommy's little brother who is studying the piano might finish up at the Royal College of Music of which he (Mr. Heath) is a director.

Sandie and Marianne (above left) kept laughing like this all the time they were together. Unfortunately, I couldn't gather the nature of the jokes. When I see them again, I'll ask. R.G.

SITTIN' ON A FENCE
TWICE AS MUCH IM033

OUT OF TIME
CHRIS FARLOWE IM035

IMMEDIATE

FAST rising U.S. hits include — Whole Lot Of Shaking In My Heart — Miracles (Tamla); Happy Summer Days—Ronnie Dove (Diamond); Love Letters — Elvis Presley (RCA); You Can't Roller Skate In A Buffalo Herd — Roger Miller (Smash); Over Under Sideways Down — Yardbirds (Epic); Lonely Soldier—Mike Williams (Atlantic); I Want You — Bob Dylan (Columbia); The Work Song—Herb Alpert (A & M).

New U.S. releases include — I Saw Her Again—Mamas & Papas (Dunhill); Trains And Boats And Planes — Dionne Warwick (Scepter); A Letter From A Soldier—Connie Francis (MGM); The Magic Touch — Bobby Fuller Four (Mustang); Mercl



HER BEST

DUSTY Springfield's done it again! Her new single is her best yet. Remember her recent Sunday night TV shot? When she sang the Gerry Goffin-Carole King song "Goin' Back" and it stole the show? Well, that's her new 'A' side. And the record is just beautiful.

Actually, there's quite a little story behind this song. The first time I heard it was by Goldie. During her short and bittersweet association with Immediate. I've forgotten who found the song—Goldie or Andrew Oldham. But the record was made and announced to the trade. Test pressings went out. Then, suddenly, the record was withdrawn.

What had happened, I gather, was this. Goldie had altered some of the lyrics. (God knows why, they're so great!) Without Gerry or Carole's permission. They heard the record. And wouldn't agree to Goldie's alterations.

The next thing I heard was that Carole swore that only she herself would record the song. It meant so much to her personally, she wouldn't trust anyone else. Then Dusty cut "Some of Your Lovin'." And Carole was absolutely knocked out by it. Thought it was better than her own demo.

So Carole said to Dusty: "I'd like you to do 'Goin' Back'."

Basically, it's not the most commercial number ever written. But now for really the first time in her career, Dusty is in a position to take a bold step. After getting to number one with "You Don't Have To Say You Love Me." And hats off to her. She's done it so sensitively and sincerely, it stands every chance of going right to the top.

There are some gorgeous lines in the song. Like:

"I can recall the time when I wasn't ashamed to reach out to a friend;

And now I think I've got more than a skipping rope to lend."

"I can only play hide and seek with my fears
And live my days, 'stead of counting my years."

The flip side ("I'm Gonna Leave You") is a beautiful song, too. Dusty wrote the melody. Lesley Duncan and Madeleine Bell supplied the lyrics. Some very pretty lines here as well. The vocal backing tracks (by Mad, Lesley and Dusty herself) are even more appealing than the actual vocal solo.

Congratulations all round on a great record. And I can't wait to see Dusty's BBC-TV series.

★ A week or so ago, I spent a most enjoyable evening with BBC producer Berni Andrews and Don Paul (who with Tom Macaulay wrote Bill Fury's current 'A' side). Don played me an American record I'd never heard before. On Pye-International. By one Bobby Coleman. The title? ("Baby, You Don't Have To Tell Me"). Knocked me out. I got a copy the very next day. It was a great song. And very commercial. But obviously a more commercial version could be made. I was playing it in the office when Jonathan King walked in. "Hey, that's Scott Walker's next single." And I had to own up. It was made to measure for *The Walkers*. I've just got an advance pressing of their version. And, needless to say, it's very commercial indeed. I personally find the Bobby Coleman record more exciting. But the Walkers should have a smash hit with it.

★ Some Sounds for Soul People... Wilson Pickett's "Ninety Nine and a Half" (Atlantic) has one of the most original and fascinating rhythm tracks in ages. Can't keep my ears off it. The vocal is excellent. But have you noticed how, the more successful soul singers may become, the "soul" lines like "Yes, you do child," "Lord have mercy", etc., etc., seem to crop up more predictably than they did in the singer's earlier, hungrier career? Otis Redding's "My Lover's Prayer" (same label) is a beautifully sincere performance. Rather like some of his LP tracks. But, regrettably, uncommercial for this market.

★ Two nice compliments paid to your columnist over the past ten days. Both George Ffame and Andrew Oldham have asked me to contribute liner notes to forthcoming albums. George's features the Harry South Big Band. Andrew's is by Twice as Much. Gentlemen, it would be a privilege!

★ Talking of George, I'm so pleased his "Get Away" has got away. And his "Top of the Pops" performance last week was excellent. The record's success will also be a big boost to the morale of producer Denny Cordell.

★ There's far too much 'knocking' and 'putting down' in the business these days. So it's a pleasure to give praise to a really professional performance. By Petula Clarke. On her BBC-TV series. Whether it's your kind of music is neither here nor there. It's great. 'live' TV. And the overall sound—especially the blend of the backing vocal group with Pet's voice—was excellent. And Pet sings with so much confidence. Praise, too, for the expert production by Yvonne Littlewood. Incidentally, I thought Pet sang her new single 'live' on the first show with even more emotion than on the record.

Cherie—Bobby Darin (Atlantic); Love Attack — James Carr (Goldwax); Tear Down The Walls — Greenwood Singers (Kapp); Just Walk In My Shoes—Gladys Knight & The Pips (Soul); Two Ton Feather—Dion & The Wanderers (Columbia); Would You Believe — Jackie Lee (Mirwood); I Can't Save It—Gene Chandler (Constellation); Baby I Love You — Jimmy Holiday (Minit); Wahoo — Les Cooper & Soul Rockers (Samar); Happy Feet — Peggy Lee (Capitol); Call Me — Mongo Santamaría (Columbia); Pretend—Tymes (MGM); Frida's Child — Nancy Sinatra (Reprise); This Is My House—Moody Blues (London); "Yodelin' Sax" — Boots Randolph (Monument); Ain't Gonna Cry No More — Brenda Lee

a look 
AT THE
U.S.
CHARTS

(Decca); Good Times — Five Americans (HBR).
New albums include—Blonde On Blonde (double album set) — Bob Dylan (Columbia); Backstage — Gene Pitney (Musicor); Yesterday & Today — Beatles (Capitol); This Old Heart Of Mine — Isley Brothers (Tamla).—N.J.

NEW LP FROM BRENDA LEE



Bye bye blues

Sensational new album... one of her best... including the numbers *A taste of honey; Yesterday; Rusty bells* plus a host of other old and new favourites

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RECORD MIRROR CHARTS PAGE

CASHBOX TOP 50



AIR MAILED FROM NEW YORK

- 1 PAPERBACK WRITER* 26 YOUNGER GIRL*
1 (4) Beatles (Capitol)
- 2 STRANGERS IN THE NIGHT* 27 DAY FOR DECISION
2 (8) Frank Sinatra (Reprise)
- 3 PAINT IT BLACK* 28 POPSICLE
3 (8) Rolling Stones (London)
- 4 HANKY PANKY 29 YOU BETTER RUN
12 (4) Tommy James and the Shondells (Roulette)
- 5 RED RUBBER BALL* 30 HUNGRY
7 (4) Cyndie (Columbia)
- 6 YOU DON'T HAVE TO SAY YOU LOVE ME* 31 L'L RED RIDING HOOD*
10 (5) Dusty Springfield (Philips)
- 7 COOL JERK* 32 TAKE THIS HEART OF MINE*
5 (9) Capitols (Karen)
- 8 I AM A ROCK* 33 HOLD ON, I'M COMING*
6 (8) Simon and Garfunkel (Columbia)
- 9 DID YOU EVER HAVE TO MAKE UP YOUR MIND* 34 SWEET PEA
4 (8) Lovin' Spoonful (Kama Sutra)
- 10 SWEET TALKING GUY* 35 I LOVE 1,000 TIMES*
11 (7) Chiffons (Laure)
- 11 DON'T BRING ME DOWN* 36 CRYIN*
14 (4) Animals (MGM)
- 12 DIRTY WATER* 37 BAREFOOTIN*
5 (2) Standells (Tower)
- 13 OPUS 17* 38 MAMA*
9 (6) Four Seasons (Philips)
- 14 AIN'T TOO PROUD TO BEG* 39 SOMEWHERE MY LOVE
19 (5) Temptations (Gordy)
- 15 LITTLE GIRL 40 YOUNGER GIRL*
20 (3) Syndicate of Sound (Bell)
- 16 HE* 41 WHEN A MAN LOVES A WOMAN*
17 (4) Righteous Brothers (Verve)
- 17 OH HOW HAPPY 42 RAIN*
12 (7) Shades of Blue (Impact)
- 18 ALONG COMES MARY 43 THE MORE I SEE YOU*
28 (3) Association (Vallant)
- 19 PLEASE TELL ME WHY 44 GREEN GRASS*
21 (4) Dave Clark Five (Epic)
- 20 MUDDY WATER 45 I SAW HER AGAIN
28 (1) Johnny Rivers (Imperial)
- 21 A GROOVY KIND OF LOVE* 46 LOVING YOU IS SWEETER THAN EVER*
8 (10) The Mindbenders (Fontana)
- 22 WILD THING* 47 LAND OF MILK AND HONEY
— (1) Troggs (Aco-Fontana)
- 23 PIED PIPER* 48 OH YEAH
46 (2) Crispian St. Peters (Jangle)
- 24 DOUBLE SHOT* 49 MY LOVER'S PRAYER
18 (7) Swingin' Medallions (Smash)
- 25 LET'S GET STONED* 50 IMPOSSIBLE DREAM
27 (5) Ray Charles (A.B.C.)

*An asterisk denotes record released in Britain.

BUBBLING UNDER

Have I Stayed Too Long — Sonny & Cher (Aco)
Whole Lot of Shakin' in My Heart — Miracles (Tama)
Happy Summer Days — Ronnie Dove (Diamond)
Love Letters — Elvis Presley (RCA)
It's Over — Jimmie Rodgers (DOD)
Peter Rabbit — Dee Jay & Runaways (Smash)
The Work Song — Herb Alpert & The Tijuana Brass (A. & M.)
I Want You — Bob Dylan (Columbia)
Solitary Man — Neil Diamond (Bang)
Sunny — Bobby Hebb (Philips)

TOP L.P.'s

- 1 SOUND OF MUSIC
1 Soundtrack (RCA)
- 2 AFTERMATH
2 Rolling Stones (Kapp)
- 3 THE SMALL FACES
3 Small Faces (Decca)
- 4 ANIMALISM
4 Animals (Decca)
- 5 CILLA SINGS A RAINBOW
4 Cilla Black (Parlophone)
- 6 SHADOW MUSIC
5 Shadows (Columbia)
- 7 SWEET THINGS
7 George Fame (Columbia)
- 8 TAKE IT EASY WITH THE WALKER BROTHERS
8 Walker Brothers (Philips)
- 9 RUBBER SOUL
10 Beatles (Parlophone)
- 10 THE MOST OF THE ANIMALS
9 The Animals (Columbia)
- 11 THE MAMA'S AND THE PAPA'S
12 Beach Boys (Capitol)
- 12 BEACH BOYS TODAY
12 Beach Boys (Capitol)
- 13 INSTRUMENTAL ASYLUM
2 Manfred Mann (HMV)
- 4 I AM A ROCK
5 Simon and Garfunkel (CBS)
- 5 DID YOU EVER HAVE TO MAKE UP YOUR MIND
8 Lovin' Spoonful (Kama Sutra)
- 6 MACHINES
2 Manfred Mann (HMV)
- 7 WITH GOD ON OUR SIDE
7 Joan Baez (Fontana)
- 8 HARD RAINS ARE GONNA FALL
15 Eddie Cochran
- 9 TILL
— Tony Bennett (CBS)
- 10 SITTING AND THINKING
6 Spencer Davis Group (Fontana)

TOP E.P.'s

- 1 I NEED YOU
2 Walker Bros. (Philips)
- 2 BEACH BOYS HITS
1 Beach Boys (Capitol)
- 3 INSTRUMENTAL ASYLUM
2 Manfred Mann (HMV)
- 4 I AM A ROCK
5 Simon and Garfunkel (CBS)
- 5 DID YOU EVER HAVE TO MAKE UP YOUR MIND
8 Lovin' Spoonful (Kama Sutra)
- 6 MACHINES
2 Manfred Mann (HMV)
- 7 WITH GOD ON OUR SIDE
7 Joan Baez (Fontana)
- 8 HARD RAINS ARE GONNA FALL
15 Eddie Cochran
- 9 TILL
— Tony Bennett (CBS)
- 10 SITTING AND THINKING
6 Spencer Davis Group (Fontana)

5 YEARS AGO

- 1 TEMPTATION
1 Everly Brothers
- 2 RUNAWAY
2 Del Shannon
- 3 A GIRL LIKE YOU
3 Cliff Richard
- 4 HELLO MARY LOU/ TRAVELLIN' MAN
3 Ricky Nelson
- 5 WELL I ASK YOU
9 Eden Kane
- 6 TAKE IT EASY TO PARADISE
7 Billy Fury
- 7 PASADENA
4 Temperance Seven
- 8 SURRENDER
6 Elvis Presley
- 9 RUNNIN' SCARED
11 Roy Orbison
- 10 YOU DON'T KNOW
— Helen Shapiro
- 11 POP GOES THE WEASEL/BEE-BOM
16 Anthony Newley
- 12 OLD SMOKE/HIGH VOLTAGE
— Johnny & Hurricanes
- 13 BUT I DO
8 Clarence Frazerman Henry
- 14 ROMEO
— Petula Clark
- 15 RING OF FIRE
13 Duane Eddy
- 16 BABY I DON'T CARE/ VALLEY OF TEARS
— Buddy Holly
- 17 MOODY RIVERS
— Pat Boone
- 18 WEEK-END
15 Eddie Cochran
- 19 THE FRIGHTENED CITY
12 The Shadows
- 20 TIME
16 Craig Douglas

BRITAIN'S TOP 50

NATIONAL CHART COMPILED BY THE RECORD RETAILER.

- 1 PAPERBACK WRITER 26 COME ON HOME
11 (4) Gene Pitney (Stateside)
- 2 STRANGERS IN THE NIGHT 27 ONCE THERE WAS A TIME/NOT RESPONSIBLE
2 (8) Frank Sinatra (Reprise)
- 3 SUNNY AFTERNOON 28 LADY JANE
5 (4) The Kinks (Pye)
- 4 RIVER DEEP, MOUNTAIN HIGH 29 SITTING ON A FENCE
8 (4) Ike and Tina Turner (London)
- 5 NOBODY NEEDS YOUR LOVE 30 HEY GIRL
11 (4) Gene Pitney (Stateside)
- 6 DON'T ANSWER ME 31 SWEET TALKING GUY
7 (4) Cilla Black (Parlophone)
- 7 WHEN A MAN LOVES A WOMAN 32 PRETTY FLAMINGO
8 (4) Percy Sledge (Atlantic)
- 8 MONDAY, MONDAY 33 OUT OF TIME
3 (8) Mama's and Papa's (RCA Victor)
- 9 BUS STOP 34 I COULDN'T LIVE WITHOUT YOUR LOVE
12 (2) Hollies (Parlophone)
- 10 HIDEAWAY 35 BLACK IS BLACK
14 (4) Dave Dee, Doz, Beaky, Mick and Tich (Fontana)
- 11 DON'T BRING ME DOWN 36 SHOTGUN WEDDING
5 (8) Animals (Decca)
- 12 GET AWAY 37 MAMA
18 (2) George Fame (Columbia)
- 13 OVER UNDER SIDEWAYS DOWN 38 DAY DREAM
18 (2) George Fame (Columbia)
- 14 PROMISES 39 THE MORE I SEE YOU
13 (8) Ken Dodd (Columbia)
- 15 SORROW 40 RAINY DAY WOMEN
9 (10) Merseys (Fontana)
- 16 PAINT IT, BLACK 41 STOP HER ON SIGHT (S.O.S.)
12 (7) Rolling Stones (CBS)
- 17 I AM A ROCK 42 YOUNGER GIRL
23 (3) Simon and Garfunkel (CBS)
- 18 WILD THING 43 WATER
18 (10) The Troggs (Fontana)
- 19 SLOOP JOHN B. 44 I LOVE HER
16 (11) Beach Boys (Capitol)
- 20 LANA 45 HAVE I STAYED TOO LONG
24 (3) James Brown (Pye)
- 21 IT'S A MAN'S MAN'S MAN'S WORLD 46 MERCI CHERIE
20 (5) James Brown (Pye)
- 22 OPUS 17 47 TO MAKE A BIG MAN CRY
20 (5) Four Seasons (Philips)
- 23 THIS DOOR SWINGS BOTH WAYS 48 THE MORE I SEE YOU
27 (2) Herman's Hermits (Columbia)
- 24 NOTHING COMES EASY 49 TWINKIE-LEE
17 (7) Sandie Shaw (Pye)
- 25 NO ONE WILL EVER KNOW 50 EIGHT MILES HIGH
31 (2) Frank Ifield (Columbia)

A blue dot denotes new entry.

UP AND COMING

So What's New—Herb Alpert (Pye)
Making Time—The Creation (Planet)
Money On the Vine—Matt Monro (Capitol)
Keep The Freeway Open—Four Pennies (Philips)
Hold On I'm Coming—Cliff Bennett (Parlophone)
Can I Trust You—The Bachelors (Decca)

BRITAIN'S TOP R & B SINGLES

- 1 IT'S A MAN'S MAN'S MAN'S WORLD
2 James Brown (Pye Int. 782571)
- 2 RIVER DEEP
18 (1) Marvin Gaye (Tama-Motown 563)
- 3 YOU'VE GOT MY MIND MESS'D UP
18 (1) James Carr (Stateside 507)
- 4 LOVE ME
— Billy Stewart (Chess 8028)
- 5 BAD EYE
13 Willie Mitchell (London HL 10029)
- 6 I SPY FOR THE F.B.I.
7 Jamo Thomas (Polydor 2479)
- 7 TAKE SOME TIME OUT FOR LOVE
— Isley Brothers (Tama-Motown 566)
- 8 GONE FOR GOOD
16 O. V. Wright (Vocellon 9272)
- 9 I'M A ROADRUNNER
4 Junior Walker (Tama-Motown 568)
- 10 DETERMINATION
11 Contours (Tama-Motown 564)
- 11 WANG DANG DOODLE
19 Koko Taylor (Chess 8025)
- 12 COOL JERK
2 Capitols (Atlantic 26404)
- 13 TAKE THIS HEART OF MINE
14 Marvin Gaye (Tama-Motown 563)
- 14 YOU'VE GOT MY MIND MESS'D UP
18 James Carr (Stateside 507)
- 15 LOVE ME
— Billy Stewart (Chess 8028)
- 16 BAD EYE
13 Willie Mitchell (London HL 10029)
- 17 I SPY FOR THE F.B.I.
7 Jamo Thomas (Polydor 2479)
- 18 TAKE SOME TIME OUT FOR LOVE
— Isley Brothers (Tama-Motown 566)
- 19 GONE FOR GOOD
16 O. V. Wright (Vocellon 9272)
- 20 I'M A ROADRUNNER
4 Junior Walker (Tama-Motown 568)
- 21 DETERMINATION
11 Contours (Tama-Motown 564)
- 22 WANG DANG DOODLE
19 Koko Taylor (Chess 8025)
- 23 COOL JERK
2 Capitols (Atlantic 26404)

BRITAIN'S TOP R & B ALBUMS

- 1 GOT MY MOJO WORKING
1 Jimmy Smith (Verve 9123)
- 2 SOUL SESSION
4 Jr. Walker & the All-Stars (Tama-Motown 11029)
- 3 OTIS BLAIE
2 Otis Redding (Atlantic 2641)
- 4 SOLID GOLD SOUL
3 Various Artists (Atlantic 2640)
- 5 MOTOWN MAGIC
— Various Artists (Tama-Motown 11029)
- 6 THE NEW BREED
5 James Brown (Philips 81178)
- 7 THE MOST EXCITING ORGAN EVER
9 Billy Preston (Sue 812)
- 8 SATURDAY NIGHT AT THE UPTOWN
7 Various Artists (Atlantic 2640)
- 9 GREATEST HITS
8 Ben E. King (Atlantic 2645)
- 10 FOUR TOPS SECOND ALBUM
10 Four Tops (Tama-Motown 11021)

TWO NEW CHART CLIMBERS!

HITCH HIKERY

SKYLINER

CLAN

597 001

THE MIRACLES

SHADES OF BLUE



polydor 56 712



THE BEACH BOYS—their new LP "Pet Sounds" is their best to date and it's given a long review by Norman Jopling.

BEACH BOYS BEST

AN IN-DEPTH REVIEW OF THE BEACH BOYS WIDELY-PRAISED NEW ALBUM 'PET SOUNDS'

PET SOUNDS has been the most widely-heralded long-play pop album for some time, the subject of much praise and no criticism. If anyone is vaguely interested here is an UNBIASED in-depth review of the Beach Boys' new Capitol LP number T 2458.

"Wouldn't It Be Nice" starts off prettily, and develops into a complicated ponderous beat number taken at a reasonably fast tempo. It slows down half-way through but brightens up again, and the lyric is pleasant. But not exceptional Beach Boys. "You Still Believe In Me" is the kind of track which has made the Beach Boys the reputation they have today. It's a slightly off-tune ballad with a compassionate and moving set of lyrics and a delicate backing which thank heaven doesn't interfere with the complicated but smooth-flowing vocal harmonies.

"That's Not Me" is a quizzical sort of beat ballad with a self-obsessed sort of lyric which is clever without being in the least appealing. The backing on this gets Spector-ish at times and there's the usual off-tune flavour about the whole thing. "Don't Talk (Put Your Head On My Shoulder)" uses a ponderous church organ to give the song a very hymnal sound. Relaxing and slightly eerie with a tremendous atmosphere and a worthwhile lyric. Strings joining in adds to the effect which is late-night very-tired sitting on the rug at your girl's place.

"I'm Waiting For The Day" starts off with almost shotgun drums and some good blending of strings and organ, but used completely differently to the last track. A ballad, it suddenly develops into a thumpy heartbeating noise, which is the introduction for Brian Wilson to throw in everything including the proverbial kitchen sink, and presumably the washing up water.

"Let's Go Away For A While" is a romantic instrumental which suggests the beating of the waves against something or other. Again it's full of that out-of-tune prettiness that so typifies the LP. "Sloop John B." presumably needs no description.

"God Only Knows" has a rollicking salvationist flavour but isn't going to convert anyone. It's a simple medium-tempo number with a good lyric — perhaps one of the best on the LP, and which shows that whoever writes the lyrics of the Beach Boys' tunes (almost certainly Brian) has a poetical and astute insight into romance which he is able to convert into appealing pop lyrics.

"I Know There's An Answer" is a bell-like item and starts off Ronette-ish. Prominent bass, dramatic vocal work. Like "Don't Talk," there's a strong hymnal flavour on this one, but the only complaint is that the backing dominates the vocals. Sax break, which is very unusual on Beach Boy records, and tambourines galore at the end.

"Here Today" is probably the corniest song on the LP, but it would still be quite advanced for anyone else. Typically, the backing sounds change suddenly and one is left with the feeling that this track is a kind of condensed showcase of all the backing sounds that anyone could cram into a few minutes. Not too good at all.

"I Just Wasn't Made For These Times" is a nostalgic ballad, with sympathetic lyrics and a clever sense of development. But it's somehow depressing, which was probably the intention. Builds up all the time with slight hints of falsetto.

"Pet Sounds" is the second instrumental on the album. It's a sombre little tune, which has a fast backing but slower musical lead. A bit Latin-ish and Image-y and quite imaginative.

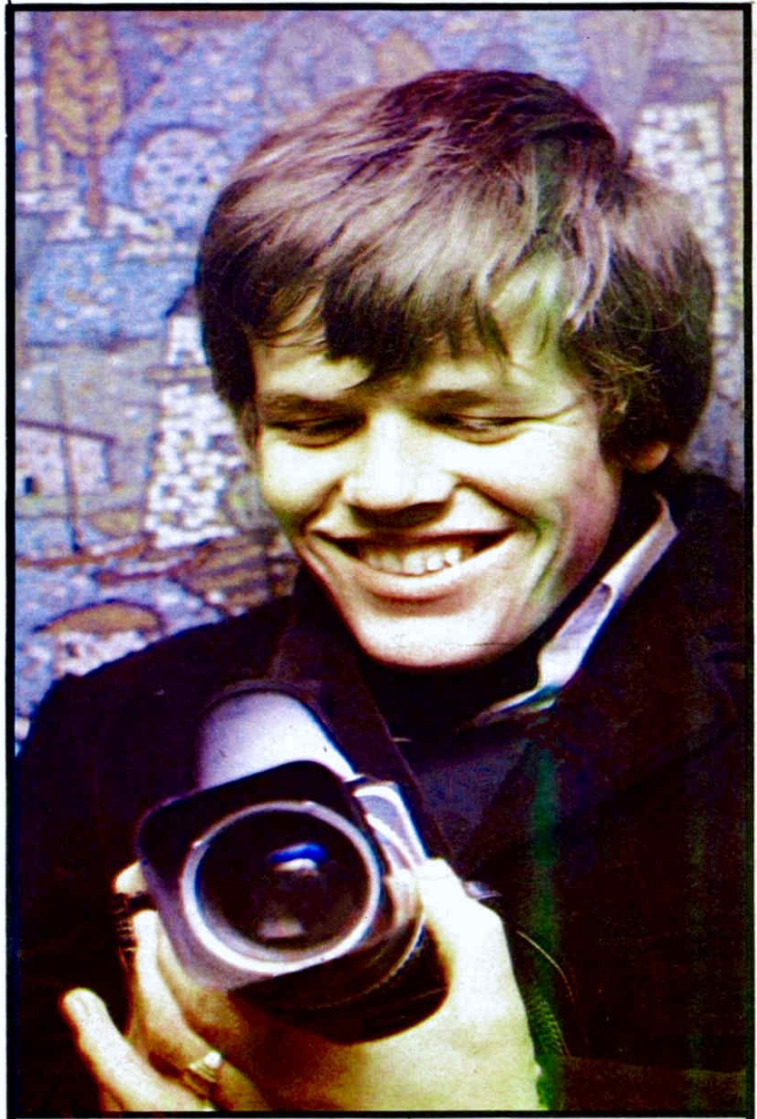
"Caroline No" was issued as a single by Brian Wilson, and it's one of the best things on the LP. Very sad and very romantic. In fact horribly sad. But Brian's singing is excellent and the backing remains simple and with a good deal of continuity which is more than can be said for some other tracks on the LP. Unfortunately the addition of sound effects (bells, dogs, express train) ruins an atmosphere which must have taken some amount of time and trouble to create. A pity because Beach Boy fans won't thank them for that kind of musical development.

The album is very clever and every track seems to have been planned and prepared individually. The overall sound is similar throughout, which is good, and interest isn't lost. The new sounds and things which the boys have so obviously been trying to create have all succeeded perfectly with the exception of the ending on "Caroline No."

The only real complaint is that nothing has been left to the listener's imagination. Every track is terribly complicated and cluttered up with vocals and backings galore, and even Beach Boys fans must like some simple and uncomplicated forms of music from their idols.

It will probably make their present fans like them even more, but it's doubtful whether it'll make them any new ones.

NORMAN JOPLING



We've all read about HERMAN'S million pound film contract, so here's a colour pic of the lucky lad who is also shooting up the charts with his new single "This Door Swings Both Ways".

NEXT Bob Dylan record likely to be "I Want You" . . . Manfred Mann's 'disowned' EMI single is an old Richard Anthony song . . . Jordan Christopher will be seen in film "Return Of The Seven" . . . EMI report an upsurge of interest in the Tamla Motown label . . . ten years ago, Gori Gram's "Wayward Wind" was top of the American chart . . . interesting film of Ike and Tina Turner with the Ikeettes on "Top Of The Pops" . . . Crispian St. Peters "The Pied Piper" top in South Africa . . . only Paul McCartney looked human when the Beatles embarked to Munich . . . Andrew Oldham must be pleased at having the publishing rights to Beach Boys new "Pet Sounds" LP . . . Herman's Hermits seen 'having a ball' at Jimmy Jacobs' Gargoyle Club . . . U.S. Bang records (London and Immediate here) have formed an B & B label called Shout . . . current U.S. group the Highwaysmen, playing at various colleges, are not the same group who recorded "Michael" . . . Jeff Beck estranged from wife . . . no pop shows among Top 20 TV . . . Tam rated shows . . . next Byrds single will be "SD" . . . 19 out of Radio London's 'Fab Forty' aren't in the National Top Fifty . . . Last Friday, Billy Graham told his audience that he notices a pre-occupation with death discs . . . Viv Prince plays with the Bunch Of Fives at (wait for it) Lady Elliot of Stobes' ball at Claridges on Monday . . . Julian Covey being considered for the lead in a Continental Batman TV series . . . Vagabonds go to New York for four days on August 12 . . . what knocked out Dana Gillespie when she was water skiing at the weekend? . . . This week's edition of "Now!!!" takes the form of a talent contest with ten top Wales and West groups competing . . . Presley's next single "Come What May"/"Love Letters" was cut in a Nashville studio actually for single release . . . the McCoy's "Runaway" may not be a revival of Del Shannon's old hit, but it could be mistaken for a re-write of "I'm Into Something Good" . . . Dean Martin's next



Matt Helm film likely to be "Murderer's Row" . . . on his next LP "For The In Crowd", Jack Jones sings numbers like "1-2-3", "Yesterday" and "You've Got Your Troubles" . . . Percy Sledge's new LP contains Deon Jackson's "Love Makes The World Go Round" . . . Temptations to record a U.S. radio spot to tie in with Peace Corps Program, to get 'youngsters to help their country and themselves' . . . Crispian St. Peters makes his cabaret debut at Stockton Fiesta on July 4 . . . ex-Pinkerton Barry Bernard forming his own group, the Jigsaw . . . Danish star Tommy Peterson writing for the Who and Brian Poole . . . John L. Barker has recorded Lulu, Marianne Faithfull, Unit Four Plus Two and Richard Anthony for Southern's "Tale Of Two Rivers" . . . Kim Fowley publishing Steve Darbishire's "Yum Yum" in America . . . is Terry King buying property in Iceland? . . . Cliff Richard talks about "the problem of old age" in BBC-Home's "Week's Good Cause" on July 3 . . . Truth, Unit Four Plus Two, Dreamers, Checkmates and Tappy attended party thrown by Ken Street to celebrate release of Frugal Sound's record which he produced . . . Guy Darrell opening men's boutique in Gravesend . . . Clifton Ford begins a Wednesday BBC-Light series on July 6 . . . Ray Davies writing a follow-up for David Garrick . . . Cliff Bennett and Rebel Rousers beat Sounds Inc. at golf . . . Californian artist Ruth Hindman in London hoping to paint Jeff Beck . . . Supremes have been made honorary members of Hollywood's "In" club "Daisy's" . . . Moody Blues triumphant at Brixton's Ramjam Club last Friday . . .

NEXT WEEK: THE HOLLIES