"'WHY CAN’T I SELL RECORDS IN AMERICA?' says Cliff to Peter Jones . . .

ONE QUESTION plagues Cliff Richard. Summed up, it is:

"Why is it that I can get hit records all round the world, including places like Siam where most people seem to think they don’t even still records, yet not get myself established in America?" A good question to be plagued with. And one which Cliff this week tried to answer for himself.

He said: "I must be honest and say this situation is a little bit... well, not puzzling but at least perturbing. I get these hit records in all these strange places yet, despite the current British boom in America, I’m not part of it.

"If honest, if a British record gets to Number One in the British charts, it’s a sure bet that it will at least make the American Top Twenty three days yet I had 'The Minute You're Gone' in the top spot in Britain, yet I don’t think it even made the top 150 in the States.

"I don’t say I’m worried. We’ve got along without America for a long time and it certainly hasn’t affected my working there. We’ve been over to do the Ed Sullivan Show on television about seven times and nobody has been worried about not having a hit record to go with it. And there is a fan-club going for me there. I get a lot of mail from America... though, of course, there are an awful lot of people living in America!

"What I’m told is that my record company there haven’t promoted me as a BRITISH artist. It seems they think the British craze is liable to die out and they don’t want me to die out with it. I suppose that is fair enough...

"But I must admit I often find myself getting involved in the craze that was started by the Beatles. I’d take the chance of dying on this. After all, it would be a challenge... just to see if we could outlive the craze. Still, I leave it to the record companies and meanwhile wonder what goes wrong."

What happens next for Cliff? The usual busy, busy round of work. "There’s a film script available. Haven’t read it yet, but if it is right I’ll start work on it. But I’d like to do a film completely without music. In fact, I’d like to have a film where I wouldn’t be the star, but would have a part I could get my teeth into. Maybe have somebody like Albert Finney or Alan Bates as the star.

"But we are doing a film version of 'Aladdin' in the New Year. The Shadows, of course, wrote the score for the London Palladium pantomime and I think they’re vastly underrated talents in this field. They’re in the throng of writing one for Frank Field now. "Robin Hood". There’s talk of me doing buttons in 'Cinderella' next year, so they’ll probably write that one as well.

"I watch them putting in long hours on writing songs and sometimes wonder if I shouldn’t work a bit harder at composing. But I must admit I haven’t been moved, or inspired, to write a new song for a long time. I sometimes sit down and tell myself to write a song. I start. And find, inevitably, that it rounds just like something else that is already in the hit parade. The last one I did, I think, was with the Shadows."

"Records? Well, it’s a lovely, lovely thing to have a hit record. I’d never knock the recording scene. But we’ve found that, even through the sort of slump periods, that not having a hit record hasn’t made any difference to the business at theatres and concerts. I think a hit record is a symbol of the moment— it’s not a whole career. At the start of one’s career, it colours things—helps things along. But later on you don’t depend so much. After all, if you go on stage, you sing the latest hit... but you’ve also got to include about ten other numbers."

Cliff, as ever, had been erudite, enthusiastic and matey through our chat. And, as ever, full of admiration for the Shadows. "We complement each other", he said. "If people hate the sight of me, they must still like the Shadows..."

Cliff tackles a few one-nighters soon, along with the Shadows, comedian Frank Berry and the Treble-Tones. Dates, fixed are: September 24, Glasgow Odeon; 25, Sheffield Gaumont; 26, Leicester de Montfort Hall; October 1, Bristol Colston Hall; 2, Liverpool Empire; 3, Derby Gaumont.

A continuation of seven years as a top star. You’ve heard of the Seven Year Itch. Cliff is the Seven Year Marvel.
FRADULENT CONVERSION?

An RM Reader complains about group changes

MUST write about a prac-

tice I regard as being a

fraud. A group gains con-

siderable success, usually

with a record, then some

member leaves and another

steps in to share the new-

found success. What about

the Tornados. NO MEMBER

of the original group now

remains — yet they still

trade under the same name.

It's not an isolated case.

There are the Shadows,

Merseybeats, Yardbirds and

Them. The last-named now

have only two of the five

who succeeded with "Baby

Please Don't Go" Do you

know about 'baby'? But

some of the others certainly

aren’t. It’s fraud — John

Wilson, Fairlyknowe, Beth-

well, Glasgow.

James Craig: Peepin' Toms. However, there

are changes in almost any show business
group... Drifters down... The Zombies... The

Animals... The Who... Small Faces... The

Rolling Stones... The Hollies...

Peeping Toms

WHY are the great names

routinely subjected to the
temptations of capital and

moral bankruptcy?

Words from John Wilson.

SAY SMALL FACES TO RICHARD GREEN

"We don't copy the Who"

SAY SMALL FACES TO RICHARD GREEN

"We don't copy the Who"

FORGET IT! And that’s what

darling readers who are

Steve Marriott's version when

I asked him about the compar-
tions of Small Faces to the

Who. It has been said, and fairly

frequently lately at that, that Small Faces think they

are the Who. That they copy

their dress. That their play-

ning is based on that of the

Who. Present further and braved

with a glass of draught vint-

age cider. Steve ventured and

said: "We’ve only been to-
gether eight weeks, right? For

that time, we’re not bad.

I’m not saying I can play

the guitar, but I admire the

playing of Pete Townsend and

I admire the playing of Eric Clapton. The easiest of those

styles for me to follow was

Pete Townsend’s, so I did. But

we just don’t copy the

Who.

Small faces — not too keen on their record "Whatcha Gonna Do About It."

How about the feedback on "Whatcha Gonna Do About It?" Or the dressing of

Kenny Jones. Their version after the manner of Keith Moon.

"We don’t use feedback now," Steve patiently explained. "We did record four or five weeks ago. I could kick myself for it now.

Kenny has been playing like that ever since I’ve known him. He doesn’t know Keith Moon.

On stage, Small Faces generate a lot of excitement. They like numbers like “Ooh, Poo Pah Doo!” and things by Wilson Pickett and Bobby Bland. Rock ‘n soul type things.

"I’m not too keen on Solomon Burke, though," said Steve, warming to the sub-
ject. Rather a hard task con-
sidering our table was sur-
rounded by girls who kept

grabbing and kissing him.

"This music is the way it is,

fits hold of you when you’re on

stage. You want to yell and

laugh at it. It’s part of you and you just do what-

ever you feel like.

"Which sometimes means ad-

mitting Small Faces don’t con-
nform to any particular music

al standard, it seems. They

broke off into "You Are My Sunshine" during

one number, then went back
to the original song.

JANSON

DEPT

JANSON

THE NEW VOICE

IN BRITISH FOLK

"ONE OF THE MOST ORIGINAL

TALENTS TO EMERGE FROM

FOLK MUSIC."

TRANSMARINIC RECORDS LTD

120 MANSFIELD LANE W1

MANAGER: BOB HIND

PUBLICITY: DAVID BLACK LTD

73% W.C. 2 CO 1651

ZOOT MONEY

MANAGER: BOB HIND, 47 GERRARD ST. W1

GERRARD 1001

PUBLICITY: DAVID BLACK LTD, 12 GT. NEWPORT ST.

W.C. 2 CO 1651

SOMETHING'S WORRYING ME

b/w

STUBBORN KINDA FELLA

(COLUMBIA DB 7697)
The Beatles (you may have already heard, darn it) are back, leaving behind them—in addition to many thousands of happy fans—a televised Ed Sullivan show which will be screened throughout the USA this Sunday.

Sooner rather than later, the Beatles will be back on British soil. Shows are being set up for Glasgow, Newcastle, Liverpool, Manchester, Sheffield, Birmingham and London in early December. This is a surprise because this short tour was originally in the four-times '63 concerts. Reason is that we don't know yet whether they'll be starting on their next move in the autumn or next spring. Now they've decided, shooting starts next year, probably in Spain. Plans will probably be called "A Talent For Loving".

Meanwhile, they're on tour in a few weeks. They'll be working on a new single, a new LP for release before Christmas.

Of the day the four most popular Britons returned, BILL WYMAN recorded a lengthy report from its two most enterprising correspondents. They're two American girls—Alice Preissler and Alice Hooper—who wrote to us asking if we would authorize them to cover The Beatles' visit to Atlanta, Georgia, for our readers.

REPORT

Here's a (necessarily) condensed version of the report from our two Alixes in the Beatles Wonderland.

"When the door of the press gate met the 200 press officials were patiently standing in line talking with one another, in the confusion of fans that had infiltrated the crowd. The Atlantic officials also offered to buy our press pass, tried to steal it, or asked if we could take them along.

"We were ushered into the air conditioned dressing rooms at the Atlanta Stadium. We made our way up to the very front seat to the table and prepared to start taking pictures as soon as they came in. You can imagine how helpless we felt when The Beatles came and turned around the front of the table and stood right behind us taking pictures. In an attempt to take some better shots, we immediately took off across the table in various directions and they found their way into John's hand. He finally returned it to us after playing with it throughout most of the conference. He smiled and said "You lost something". George was highly amused.

"The Mayor preceded the boys with the key to the city and handed it to George. The Fan Club Presidents had a letter of welcome from the Governor of Georgia.

"We heard that The Beatles received from Governor Wallace of Alabama, then settled down to question.

"Q: How do you feel about the American groups copying your A: We don't think he's worse than the English ones doing it.

"Q: Paul, when do you and Jane Asher plan to marry? A: Well, you know, everybody has been writing about it and talking about it — so I'm beginning to believe it myself! No, I have no plans.

"Q: Can we look forward to more Beatles movies? A: There will be more, but I don't know if you can look forward to them."

ACOUSTICS

The two Alixes report that the acoustics of the concert, at which The Beatles performed for 27 minutes, were so good that the group could be heard above the fantastic screaming.

"Even after The Beatles disappeared from sight many continued to sit in their seats and look at the stage in their amazement. We heard one girl exclaim "I just can't believe that this has actually happened." That night will be cherished forever by everyone who had attended.

"We laugh at any rumour that The Beatles will fade. We feel they are here to last and we are very glad. They are four of the nicest young men we have met, and we hope they last until they are 80."

Thanks a lot to Alice Preissler and Alice Hooper for their entertaining report.

ZOOT MONEY and his BIG ROLL BAND. Left to right—Andy, Cheve, Nick, Colin, Paul and Zoot.

"WE'RE THE GREATEST"

SAYS ZOOT MONEY TO RICHARD GREEN

RCA 1469

HENRY MANCINI

HIS ORCHESTRA AND CHORUS

The sweetheart tree

What's new pussycats?

JAMES GALT

RCA VICTOR

Two Fantastic SINGLES

EVE OF DESTRUCTION

Barry McGuire

RCA 1471

The sweetest tree

What's new pussycats?

JAMES GALT

**Classified & Small Ads**

**Records for Sale**

**Local Bands**

- **Graham Bond** - Organ/Leader
- **The Rattles**
- **The Rolling Stones**
- **The Bremens**

**Satorday Allnighter**

- **90 Wardour St. W.1**
- **Radio London**
- **The E十月**

**Sunday Evening Session**

- **Saturday:**
  - **90 Wardour St. W.1**
  - **Radio London**
- **Sunday:**
  - **90 Wardour St. W.1**

**Following Attractions**

- **Sunday, September 12th**
  - **Emile More**
  - **Big Roll Band**
- **Monday, September 13th**
- **Tuesday, September 14th**
- **Wednesday, September 15th**
- **Thursday, September 16th**
- **Friday, September 17th**
- **Saturday, September 18th**

**Readers’ Club**

- **Saturday, September 18th**
  - **90 Wardour St. W.1**
  - **Radio London**
  - **The E十月**
The SEEKERS make their first-ever appearance on "Sunday Night At the London Palladium" on October 10—two days after the release of their new single. Judith Durham has replaced the group after her recent illness. She will continue the rest of their season at Bournemouth until October 2.

SONNY & CHER —new disc

SONNY has charted the new single for Cher and himself, "Doggone Right." It is the pair's 17th US hit and their first UK entry. Their last release, "I Got You Babe," was also their first hit here, in April of 1965. Their LP is due in the Australian States next week. Their UK release has yet to be decided. It will be issued by Decca Records, of whom BUDDY HOLLY'S "That'll Be The Day" has been a hit. The band will be playing at several English dates in November. It is expected they will return to the States to make their first US appearance next year. The single is issued by Decca on October 17.

WHERE AND WHEN

SEPTEMBER

FRI. 11: A.R.C., Chesterton, 6.15 & 8.30 p.m. /12/6.
SAT. 12: A.R.C., Wigan, 6.30 & 9.30 p.m. /12/6.
SUN. 13: Eton, Cardiff, 6.30 & 8.30 p.m. /10/6.
THU. 17: Granada, Horncastle, 6.30 & 9.30 p.m. /12/6.
SUN. 20: Granada, Chesterfield, 6.30 & 8.30 p.m. /10/6.
TUE. 22: A.R.C., Chester, 6.15 & 8.30 p.m. /12/6.
SAT. 25: A.R.C., Wigan, 6.30 & 9.30 p.m. /12/6.
SUN. 26: Colston Hall, Bristol, 5.30 & 7.45 p.m /12/6.
MON. 27: Odeon, Cheltenham, 6.15 & 8.45 p.m. /12/6.
TUE. 28: Capitol, Cardiff, 6.15 & 8.30 p.m. /12/6.
WED. 29: Granada, Shrewsbury, 6.15 & 8.30 p.m. /12/6.
THU. 30: Gaumont, Hanley, 6.30 & 8.30 p.m. /12/6.
OCTOBER

FRI. 1: A.R.C., Chester, 6.15 & 8.30 p.m. /12/6.
SAT. 2: A.R.C., Wigan, 6.30 & 9.30 p.m. /12/6.
SUN. 3: Odeon, Manchester, 5.15 & 8.30 p.m. /12/6.
MON. 4: Gaumont, Rugby, 6.30 & 8.45 p.m. /12/6.
TUE. 5: A.R.C., Cardiff, 6.15 & 8.30 p.m. /12/6.
WED. 6: Odeon, Glasgow, 6.15 & 9.00 p.m. /12/6.
THU. 7: Clay Hall, Newcastle, 6.15 & 8.30 p.m. /12/6.
TUE. 12: A.R.C., Stockton-on-Tees, 6.15 & 8.30 p.m. /12/6.
SAT. 15: Evesham, Leeds, 6.30 & 8.30 p.m. /12/6.
SUN. 16: Odeon, Leeds, 6.30 & 8.30 p.m. /12/6.
MON. 17: A.R.C., Darlington, 6.30 & 8.30 p.m. /12/6.
TUE. 18: Gaumont, Stevenage, 6.45 & 9.00 p.m. /12/6.
SAT. 21: Alhambra, Reading, 6.15 & 8.30 p.m. /12/6.
SUN. 22: Gaumont, Reading, 6.15 & 8.30 p.m. /12/6.
TUE. 24: A.R.C., Chester, 6.15 & 8.30 p.m. /12/6.
SAT. 25: A.R.C., Manchester, 6.30 & 9.30 p.m. /12/6.
SUN. 26: Odeon, Manchester, 6.30 & 8.30 p.m. /12/6.
THU. 29: Granada, York, 6.30 & 8.30 p.m. /12/6.
MON. 30: Gaumont, Sheffield, 6.15 & 8.30 p.m. /12/6.
TUE. 31: A.R.C., Chester, 6.15 & 8.30 p.m. /12/6.
ALLAN'S BOX OF TRICKS

Holly Allan Clarke demonstrates his amazing tricks to Peter Jones!

"I think the reason people make mistakes is because they're not thinking straight," said Allan Clarke, who won't let on about any other tricks. "When I asked him about something, he always said, "Myself, I'm not the sort of song that suits our style.""

"I never think of myself as having a problem," said Allan Clarke, who's never had much trouble with his speech. "I always think that "Thoughts" would be a hit."

"Just as I think differently. After all, for a couple of years, with a second lease of life, it looked like I would do. Now I think differently. After all, it doesn't usually have much, or anything."
ALLAN'S BOX OF TRICKS

Holly Allen Clarke demonstrates his amazing tricks to Peter Jones!

"STAND by for another Allan Clarke's box of tricks..."

"Bob Allen Clarke, had just stepped into my room. He had that kind of 'party tired' look about him, but then again, he always had that look, even after a night out. I knew the kind of tricks he was going to have up his sleeve.""I'm not sure what kind of tricks he has up his sleeve, but I do know that he always has a few up his sleeve."

"Yes, I think the only thing that's missing is the fact that he's always had a few up his sleeve."

"Allan Clarke, in his element, was about to show us some of his amazing tricks..."

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A RAVING NEW LP FROM ADAM

ADAM FAITH. "Faith Alive!"—Lady Oh Lady; High Heel Sneakers; Talk About Love; Leek Out Baby; Everybody's Talking 'Bout A Thing Called Love; Night Time Is The Right Time; I Wanna Be Your Man; Little Queenie; I Wanna Be Your Leash Girl; Hey Baby; I Can't Think Of Anyone Else; You Can't Blame Him; Heartbreak Hotel; I Need Your Loving (Parlophone 1204).

ADAM, recording manager John Burgess, the Roulettes, five songs from Chris Andrews, a Adam is slipping? Then listen to this little kid. It's a comparable performance, full of bounce and beat. It opens with a ringing rocker, cools only slightly, then mounts summits of excitement all over again. Mostly up-tempo... with variations on things like EJ's old "Heartbreak Hotel"... Adam switches his singles, but there are many who like him best on these all-out rockers. The Beatle's "I Wanna Be Your Man" comes out specially nicely. It's the power, the dynamics, the urgency that gets Adam across so well. This should turn out his biggest-selling album, with full marks to the hard-gritting Roulettes.

***

PERRY PRADO: "Latin, Artistic, Piano."—People Of Today; I'm All Over; He's My Baby; That Was When I Lost My Heart; Sands Of Mobile; The Same Old Tin Pan Alley; Spanish Season; Soldering Iron (United Artist ULP 1210).

Like previous material, this set is an interesting representation. A brittle, noisy, razor-tongued, juvenile type of music which is particularly musically and "Goldmind" have done nothing to American. Glosy performance.
THE ROYALETTES: I'm Your Man; Come Home; When A Girl Reality
Ya Ya (CBS 201807), Six
A Girl In A Million (Mercury MF
(Columbia DB 7675). Slow and al-
dible performance could see
performed.

THE TEMPTATIONS: I'm Not Sayin'; The Last
NICO: I'm Not Sayin'; The Last
EVIE SANDS: Take Me For A

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THE TEMPTATIONS: I'm Not Sayin'; The Last
NICO: I'm Not Sayin'; The Last
EVIE SANDS: Take Me For A

THE RYDERS: I'm Your Man; Come Home; When A Girl Reality
Ya Ya (CBS 201807), Six
A Girl In A Million (Mercury MF
(Columbia DB 7675). Slow and al-
dible performance could see
performed.
RECORD MIRROR, Week ending September 11, 1965

Names and Faces

Elvis loves from beneath his cap in this years-old pic, taken about the time that the majority of tracks were made for his latest album "Flaming Star And Summer Kisses". Cut out this pic, all you rock 'n' roll letter writers to us!

The group that look like a 1965 version of a 1920's styled group are in fact Spencer's Washboard Kings, who are associated with Spencer, who is also associated with the Kingston Trio. But his record was banned by the BBC and is banned by the FBI, the State Department and the FBI. They never cease to amaze me. Most songwriters come from a certain musical background, and I think that is a very good thing.

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SONNY

Laugh at me

AT 4038

THE HEADLINERS

That's the way I must go

F 2209

Decca

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## RECORD MIRROR CHARTS PAGE

### Cashbox Top 50

| #1 | HELLO DAD | (Columbia) |
| #2 | PLEASE DON'T GO | (Coral) |
| #3 | YOU'RE MY GIRL | (Bellaphon) |
| #4 | MY BOSS OWNS YOUR MIND | (London) |
| #5 | I'M FALLING IN LOVE | (Bellaphon) |

### Top E.P.'s

| #1 | THE UNIVERSAL SOLDIER | | |
| #2 | THE GIRL | (Columbia) |
| #3 | MARY POPPINS | (London) |
| #4 | DRINKING IT ALL BACK | (Bellaphon) |
| #5 | I'M ANGRY FOR LOVING YOU | (Bellaphon) |

### Top L.P.'s

| #1 | APACHE | | |
| #2 | THE GIRL OF MY DREAMS | (Columbia) |
| #3 | A MILLION MILES AWAY | (Bellaphon) |
| #4 | DON'T WANT YOU | (Bellaphon) |
| #5 | THERE BUT FOR THE GRACE OF GOD | (Bellaphon) |

### 5 Years Ago

| #1 | SUGAR IN THE RAW | (Columbia) |
| #2 | THAT'S THE WAY OF THE WORLD | (Bellaphon) |
| #3 | TALKING BUSINESS | (Bellaphon) |
| #4 | MR. TAMBOURINE MAN | (Bellaphon) |
| #5 | I'M FALLING IN LOVE | (Bellaphon) |

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### BRITAIN'S TOP R & B SINGLES

| #1 | RESPECT | (Bellaphon) |
| #2 | I'M GONNA BE DOING YOU | (Bellaphon) |
| #3 | I'M SELLING MY HEART TO YOU | (Bellaphon) |
| #4 | I'M TALKING ABOUT YOU | (Bellaphon) |
| #5 | I'M FALLING IN LOVE | (Bellaphon) |

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### Britain's Top 10

- The Beatles
- The Rolling Stones
- The Who
- The Kinks
- The Turtles

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### The Beau Brummels

- The Buckinghams
- You tell me why
- To be or not to be

### The Turtles

- It Ain't Me Babe
- Lovin' Spoonful
- She's so fine

### The Righteous Brothers

- Let the Good Times Roll
- What a Difference a Day Makes
- I've Got You Babe

### The Montanas

- The Alan Bown Set
- All that is mine can be yours
- Can't Help Myself

### Peter, Paul and Mary

- Early Morning Rain
- We Shall be Free
- Sanchez

### The Beau Brummels

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### A Collection of Records

- The Beatles
- The Rolling Stones
- The Who
- The Kinks
- The Turtles

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### BEATLES

- She's so fine
- I've Got You Babe
- Can't Help Myself

### THE TURTLES

- It Ain't Me Babe
- Lovin' Spoonful
- She's so fine

### THE RIGHTEOUS BROTHERS

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LULU WITHOUT HER LUVVERS

Richard Green talks to Lulu & the Luvvers

The exciting backing on "Shout" played quite a part in securing a first hit for Lulu. Then there was a spell of absence from the charts until "Leave A Little Love" shot into the Top Ten. Now "Try To Understand" looks like being a smash. But both "Love" and "Understand" were recorded without Lulu's backing group, the Luvvers.

To try and find out why, and judge the reactions of Lulu and the Luvvers, I visited them during a recent radio show on which they appeared.

"We did 'Shout' but we weren't even on the next one," revealed Luvver Alex Bell. "They changed the formula.

NEW SOUND
"We really hated it that we weren't on the next few records. They said they had a completely new sound, but we didn't think it was fair."

Lulu was quick to state just how highly she regards the group. "I honestly think the Luvvers should get more recognition as a group," she told me. "Dave, our new guitarist, is working in well. I'm very pleased that he left Cliff Bennett.

Suddenly, Lulu's mood changed and she grinned and said "Hey, put down that Lulu hates Jonathan King." And put down that Jonathan King hates Lulu," interjected the singer who had just approached.

I asked Lulu whose idea it had been to issue "Try To Understand" as her new single.

"Actually I put it from my recording manager," she replied. "He phoned me: I didn't want that one at all. I wanted one that was going to be on the LP. It's called 'Tell Me Like It Is,' a Nancy Wilson type ballad.

Things are going very nicely thank you for Lulu and the Luvvers at the moment. Buddy Greco has written a song specially for her, which is quite something.

"He heard the new record on 'Juke Box Jury' and wrote a song for me on the lines of 'Try To Understand.' I've got to go and here it to night," said Lulu.

There's the constant round of clubs and

THE TRACKER

Recorded by
SIR DOUGLAS QUINTET

and KENNY BERNARD

and the WANGLERS

on PYE 7N15920

BURLINGTON MUSIC CO. LTD., 9 Albert Embankment, London, SE1


RIDE YOUR PONY

Recorded by
LEE DORSEY

on STATESIDE 5441