<table>
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<tr>
<th>Artist</th>
<th>Album/Single</th>
<th>Label</th>
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<td>THE WALKER BROTHERS</td>
<td>Topping the charts this week. Currently their tempestuous stage appearances have been causing loads of interest, riots, and frenzied fan activities.</td>
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<tr>
<td>ALEX HARVEY</td>
<td>Agent 00 Soul</td>
<td>Fontana</td>
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<td>THE MERSEYBEATS</td>
<td>I love you, yes I do</td>
<td>Fontana</td>
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<td>DIRK BOGARDE</td>
<td>Darling...</td>
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SONNY AND CHER—MUSIC FOR IDIOTS?
Suggests an RM reader

I'd set up with horrible records, bought because of stupid gimmicks. Sonny and Cher's "I Got You Babe" is probably the most unoriginal number one ever. Its melody is a combination of Donovan's "Catch The Wind" and Dylan's "Like A Rolling Stone," and those ridiculous contrived lyrics ("I Got Flowers In The Spring")—I can just see Sonny with a bunch of writing stewdogs—gave me the gig. But because they wear those fantastic clothes and rebel against convention—oh, too much out of and boy, The Stones' latest is also unoriginal. Must be their worst—it sounds like a cross between the Yardbirds and the Dave Clark Five. For goodness sake, let's have some real originality—Ron Turner, St. Paul's Drive, Mississippi.

DON'T LOSE HIM

I was looking in Tony Jackson's Book of Lists the other day and saw that his number one recording artist was Sonny Bono. Well, at least he has a sense of humor. It seems that Sonny's first hit, "I Got You Babe," was a combination of Dylan's "Like A Rolling Stone" and Donovan's "Catch The Wind." A quick calculation shows that the melody of "I Got You Babe" is approximately 3,000,000 times original than either "Like A Rolling Stone" or "Catch The Wind." Of course, it still is unoriginal compared to Bob Dylan and Donovan, but at least Sonny is a bit more original than Dylan and Donovan.

ALL ROUND SQUARE

I have no doubt that the "worst album of the year" award will go to Sonny Bono's "Music For Idiots," which is a New Orleans-style record. The album contains such gems as "Barbara Lewis," "Make Me Your Baby," "Papa's Got A Brand New Bag," "The Drifters," and "Lesser Evil." The album is a collection of lesser-known songs that have been updated and given a new twist. The album is a great example of how a record can be made to sound more modern while still retaining its originality.

EDDIE ANSWER

A friend of mine, Eddie, who is a record collector, recently bought a rare album by Sonny Bono. Eddie was excited about the album because it was a rare find and he had been searching for it for a long time. He bought the album for $50, but it turned out to be a disappointment. The album is a collection of lesser-known songs that have been updated and given a new twist. The album is a great example of how a record can be made to sound more modern while still retaining its originality.

DEAR CLIFF...

Dear Cliff,

I'm a big fan of Sonny Bono and his music. I recently bought his album "Music For Idiots," and I have to say that I'm impressed. The album is a collection of lesser-known songs that have been updated and given a new twist. The album is a great example of how a record can be made to sound more modern while still retaining its originality. The album is available on CD and vinyl, and I highly recommend it to anyone who is a fan of Sonny Bono's music.

Barbara Lewis

Make me your baby
AT 641

The Drifters

I'll take you where the music's playing
AT 641

Papa's got a brand new bag
James Brown
And The Famous Flames
ML 9990 45 rpm record

Barbara Lewis

Outstanding Performances of the Week

"Barbara Lewis," "Make Me Your Baby," and "Papa's Got A Brand New Bag" are outstanding performances of the week. Barbara Lewis' voice is clear and strong, and her singing is emotional and powerful. "Make Me Your Baby" is a sweet and tender love song, and "Papa's Got A Brand New Bag" is a fun and energetic dance song. Both songs are great examples of the best in music.
‘I could sue them’ says Viv Prince, about newspaper articles which appeared about him in New Zealand.

Norman Jopling reports…

“SHOCKED police found long-haired drunken members of English pop group the Pretty Things swigging whiskey only minutes before their performance.” Prince drank continually. The alcohol ran down his chin and on to the floor.”

He then roamed around stage drinking from his shoe.” He told me he was ‘seeing what the mephis tastes like.”

There were just a few of the reports to appear in the New Zealand press after the Pretty Things gap two weeks ago. I phoned Viv to ask his side of the story.

“I’ll wait you,” said Viv, “and we’ll go over these reports, word by word.”

By far the worst stories appeared in a paper called NZ Truth. Quotes like these…”

PRIVATE JOKE

“This is giving me an idea; I could write an excellent joke about Viv. I mean, Viv drinks constantly. He has a thing about alcohol, you see. It’s just like a private joke. He’s always laughing about it. It’s a private joke. I mean, Viv is a private joke.”

Congratulations to
THE WALKER BROTHERS
from PHILIPS RECORDS
on their
NUMBER ONE
CHART HIT
Make it easy on yourself
BF1428

VIV PRINCE (above) after he was turned off the home-bound plane from New Zealand. (Top right) with Eden Kane in the airport lounge, holding one of the infamous crashhats (centre). On stage at New Plymouth during the lighted newspaper incident.
FLAMINGO & ALL NIGHTER CLUBS

- records for sale
- RECORD BAZAAR. 50,000 from 2s. Write for lists. 43, 52 Shlo Street, Berleoton.
- JONATHAN KING FAN CLUB

RECORD MIRROR. Thursday, September 23, 1965

THE action

THE KENNY LYNCH RECORD CENTRE

Offers you personal and expert service in Pop, Jazz, Folk and Contemporary records.

imported jazz and popular records a speciality.

Announcing the Third of the FOURTH ANNUAL FOLK BLUES FESTIVAL featuring:

THE NATIONAL JAZZ FEDERATION in association with LIPPMAAN & RAU present the fourth the AMERICAN FOLK BLUES FESTIVAL

featuring:

Big Mama Thornton ▶ Lonesome Jimmy Lee Eddie Boyd ▶ Buddy Guy ▶ Doctor Ross Freddie Below ▶ J. B. Lenoir Big Shary Horton ▶ Roosevelt Sykes Mississippi Fred McDowell

THE LONGBEAUL YARD, 105 ONE WAY, LONDON, W.1.

NORTHBOURNE ROAD, LONDON, W.1.

NOT ALL OF THE RECORDS MENTIONED ARE CURRENTLY AVAILABLE IN THE RECORD STORES, AND THE PRICES SHOWN ARE ONLY APPROXIMATE.

READERS' CLUB

READERS' CLUB COUPON

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BIG R&B NAMES HERE

DONOVAN ALBUM TRACKS

Donovan's new LP can
be named after its author's
song and it will be
recorded in one of the
most personal experiences.

Bachelors—Barren show breaks records

The Bachelors' single "Barren"
sells 100,000 copies in a day.

SMALL FACES on film

Small Faces have been filmed
for a forthcoming movie in
England titled "Small Faces
Dinner." They shot their film
in a pub and in a restaurant.

New disc from Searchers

A Searchers' mini-LP includes
new songs from "The Sandman,"
"My Baby," and "You're
Gonna Miss Me."

U.S. ANIMALS

The Animals will record their
new LP "The House of the Rising Sun" in
England. It is a rock 'n' roll LP.

CILLA IN PANTO

Cilla Black stars in a pantomime
with the title "The Snow White." She
also stars in "Little Red Riding
Hood" on December 1st.

FIRST DISKING FROM INDIE ORG.

The first release from the new
independent record company is
"On Air 2: John Lennon." The
company, called "First Disking,"
was formed by PYE Henry in
January 1965.

Beatles, Sonny and Cher shock

Singles by the Beatles, Sonny and Cher
were the centre of a hot controversy
among British radio stations.

EVERLY BROTHERS

Arrive London Airport 5 p.m. (KLM Flight 473)
Nationwide Tour with Cilla and Billy J
Commences Friday, October 8

Music News

Out of our heads

THE ROLLING STONES*

a great new LP

produced by andrew loog oldham

The Decca Record Company Limited
Decca House, Albert Embankment, London SE 14

*12" LP RECORD
BOB DYLAN songs are in great demand just now. Not just by record buyers, but also by other artists who want to record the American's work. Manfred Mann has a smash EP using a Dylan title song, now they have a hit single, again from Bob's pen. Just coincidence, or band waggoning?

"It's coincidence," Paul Jones stated quite categorically. "Manfred and Tom saw Dylan's television show — separately at their own homes — and both liked this one number. They told the rest of us about it and we asked publishers if they had a copy."

"They had taped the show and they made a beautiful acetate of the song. So we played it to John Burgess (Manfred Mann's recording manager) and he said: 'You've gotta be joking. Come back when you've got a book.'"

"But Manfred insisted he listen to it again and we went home. I wasn't that keen on it but I woke up the next morning singing it. I thought to myself: 'What's that? Then I realized what it was.'

"Not an awful lot of people will remember the Dylan version, especially as it has not been recorded. But to prove how fanatical people can be about Dylan, Paul raised an incident that happened to Mike Vickers.

"He was in HMV in Oxford Street waiting for me when a girl asked if they had our single. The assistant played it and after a few bars the girl said: 'Oh, it's the same No, I don't want it, it's not as good as the original.'"

Paul continued: "The thing is, there's no original. You get two lots of people. One lot say that a record has to be a hit because it's Bob Dylan and the others say he's a load of crap and everyone's just copying him."

On the subject of sounds, I asked Paul if they really took miming on TV shows seriously. On a recent "Lucky Stars" show, they seemed to be clowning it up quite a bit. Paul agreed: "Yes, we do when we're miming. We're not too keen on miming anyway. We'd like to do everything live if they could get the sound they'd like."

"Ready Steady Go" is terrible for sound. They don't care about the sound so long as you look good. They worry about if you're wearing the right gear. They ask you if it sounds okay and you say it does because you're fed up and by that time don't care.

"They can't care about the sound. Look at some of the people they get on. There were the Masterminds or the Masterminds, whoever they are. They were absolutely terrible. I can't see anyone recording them. The singer didn't even understand the song. Honestly 'She Belongs To Me' is impossible, nobody can know what it's about. If Dylan was serious when he recorded it he must have been joking!"
Holding been “away from it all” for a few weeks, Dusty Springfield had almost forgotten some of the tracks on her new LP — the marvellous, super-slewed ‘Everything’s Coming Up Dusty.’ So I laid on a refreshment-course play-through, sat back and listened to her comments.

On clicks the first track... “Won’t Be Long.” Says Dusty: “Oh, dear, I’d like to have done this one again. Love to hear more of that piano — it’s Jimmy O’Brien, who used to be with the Tornados, now with my Echoes. There’s a note there, E, I think, that I hit there for the first time ever. Those tambourines.

HIGH NOTES

In comes “Oh No! Not My Baby.” Says Dusty: “One of the most successful... a lovely favourite song by Berlin and King. I had difficulty reaching those high notes, those grab notes. Dusty, Roy, Nat and I worked on the same mals. I wrote it a long time ago. It got to a high note, they kind of forced me up to it. It ends up like the Madelaine Bell Show, and the fault. Didn’t like the Maud-laine Mass version of this song, I’m sure to say. Max- nie Braves was brilliant. I wanted to do this as a single...”

“Long After Tonight Is All Over” comes next. Dusty: “The session musicians and singers on this, Jimmy Red- dles recorded it, but I especially like the strings. The words are so beautiful. They say there’s no record strings but it depends on the engineer — sure was Peter Offle. My favourite song for tempo—sort of British. People ask me why I sound like—well, it’s like Baby Wash-ington here.

Time for “La Bamba” — La Springfield says: “That’s brother Tom on piano. Pure Latin piano. I remember standing in the middle of the studio conducting that orchestral backing. Two extra percussion men..."

by Peter Jones

On comes “Who Can I Turn To,” the Resonance-New- birth dramatic ballad. Said Dusty: “That’s an arrange- ment idea for me in the States, just for a group. It was blown up to take full orchestra. I’ve Raymonds added the strings. Latin beat... my idea. I get it in whatever I call, any song you like. Doolittle next, Dusty: “A cry drum figure! Call this a Baby Washington crib. If you like! But I’ve a feeling I did it in a key too high. Thought hours just to unravel the lyrics. Dusty is doped — the wind- ing Madalaine Bell set it to a down — Dusty’s manager, Vic Billings sketches his legs. It’s Zombi Red Argant’s “If It Don’t Work Out” as the opener. Dusty: “That tambourine again is fantastic. Rod was there on piano. I added him, and on tour. To write something for me — this one. It’s the strength of the bass is lovely — the arrangement is lovely. It’s a lot of trouble. On American tours, you hear me every single note of the bass. Funny, I listen to the pro- duction these days... sup- pose the fans listen to it.”

It’s “That’s How Heart- ache Are Made.” Dusty: “Different musicians brought in for this one. Cuentas and echo... the drummer, woodpecker biz... or consti- pated woodpecker? Kenny Ballmen on organ — that ‘cinema organ’ approach was deliberate. That’s the rhythm sound I like; lots of echo on the drums.”

Up comes “It Was Easier To Hurt Him.” Dusty: “The idea of us again on the backing track, vocal. I like doing the backing... well, I honestly kneck exactly what I want. I sound a bit flat... it’s really the only one when I get to do it. Shit, I was running from miles to miles on this one!”

“Peev’s Wrong Before” next. Said Dusty: “This is Rennie Price on piano. I think we’ve got slightly more than Cilla Black had on her single — I wish I’d been a really big hit for her. Ronnie Verrall on drums. He’s a sympathetic drummer. Hear the way he swells, then goes down, brother Tom calls it ‘Honeymoons’...”

Now: “I Can’t Hear You.” Dusty says: “The Echoes with Déric, Madalaine and me. Lots of that guitar sound, a sort of great booping sound all the way. Three tracks added for this one. Yes, the rhythm’s just fine.”

And in “I Had A Tail, With My Man.” Dusty: “I think this is my favourite. Madalaine nodded agreement. ‘Such a lovely song and this. This comes up towards the end of the LP.” She’s a bit house and I’m still amazed that it came out. It’s the first track I’ve done in this style. Yes, that’s for sure. My favourite song.”

BASS SOUND

Finally, ‘Pickin’ Up,’ Said Dusty: “The three of us again on the backing. Wouldn’t mind hearing a bit more bass — it’s Denie Rees on bass all the way through. The Echoes get a good sound going... I think, they’re in Rome now. Yes, I like the sound on that one.”

In the previous session was over. You’ll notice that Dusty said very little about her own part on the LP, I’ll say it for her. She’s through-in, tremendously exciting vocal form — will be out in October 8 and has this LP, Baby Washington with colour and black-and-white pictures. It costs just a few shillings more (four, in fact) for it’s positively value for money.

THE FANTASTIC

NEW FACES

“NEVER GONNA LOVE AGAIN”
THANK YOUR LUCKY STARS
(on September 25th, 1965)
for
HEATHER
singing
I'LL COME SOFTLY
on
KING RECORDS KG 1027
In your Local Record Shop Now

THE ROLLING STONES: "Out Of Our Heads" She Said Yeah; Merle; Mere; Hillbilly Things; Good Times; Get Away: Talkin' 'Bout You: Baby (We Got A Good Thing); Heart Of Stone: The Under Assistant West Coast Promotions Man; I'm Free (Decca UK 4023)

LONG-AWAITED album this. All new tracks, ranging from B & D standard to new Jagger/Richards compositions. Their smooth version of Slim Gaither's "Good Times" will please their fans, as well as the soulful "Heart Of Stone," a big single hit for the boys in the States. They seem to be concentrating more on the slower types of B & D numbers than their "Rolling Stones" album. "She Said Yeah" proves that they aren't letting down, any far of their popularity, better than their last album, possibly better than their first.

THE HOLLIES: "The Hollies"--Very Last Day; You Must Believe Me; Put Yourself In My Place; Down The Line; Thats My Desire; Too Many People; Lawdy Miss Clawdy; When I Come Home To You; Fortune Teller; So Lonely; Ive Been Wrong; Mickey's Monkey (Parlophone PMC 1261)

This usual high quality of the Hollies comes through on this album, better far than their last. The sound is typical Hollies, and there are some fine examples of both rock and roll, smooth ballads. Their version of "Thats My Desire" owes something to the Shadows, but their "You Must Believe Me" wont please Impressions fans. "Lawdy Miss Clawdy" is powerful, and heavy, while "Too Many People" and "So Lonely" have an interesting soothing quality. A pity that "Mickey's Monkey" has been on an E.P.'s not at all used. Altogether a varied, interesting and worthwhile album.

FOLK/ROCK/DYLAN

ROB DYLAN—"Highway 61 Revisited" (American Columbia CL 2388).

I thought Id junk the gun and tell you all about this LP, just issued on the States but not here. Side one starts off with "LIKE A ROLLING STONE" and presumably there's no need to talk about the drama of depression, well on its way to selling a million copies on single.

TOM STONE BLUES has a repetitive drum beat running through the length of five minutes and fifty-three seconds. Plenty of poppy guitar wash and Bob's lyrics are mainly cynical, sometimes blasphemous depending if you're religiously minded or not.

IT TAKES A LOT TO LAUGH: IT TAKES A TRAIN TO CRY is a lot slower, and partly reminiscent sound-wise of "She Belongs To Me." Pleading but hypnotic beat, and more conventional blues harmonica work instead of the usual scorplings. Works up to a mild climax. (3.25)

FROM A BUDDY & BOB'S best single, and there's very dominant and compulsive organ work, so that you have to catch to catch the rhythm. The voice here is the most beautiful, the best ever he's ever written. She doesn't need a chorus, it comes through loud and clear at the beginning (sensuous harmonic break). It seems as though he's made up by August 1st, 1965.

SHES GOT A RAY MAN is a slow blues with piping organ work, and you can hear through the grooves, though not clearly so. This band has a lot of potential in its own way, and is working out in his own obscure personal experiences, one can only interpret them in terms of something similar happening in society. (4.25)

QUEEN JANE APPROXIMATELY starts pretty with toned organ and piano backing. June is another interesting Dylan daisy who Bob invites to see him when things get too much for her. As there's a good tune here, it shouldn't be long before some group gets their teeth around this one. (4.45)

HIGHWAY 61 REVISITED: gallops along with references to various biblical characters and Highway 61 (where the hell is that?). A clever idea lyrically but the track is too much to be a pop album. Old people and things Bob plays the piano very well on this. (3.15)

JUST LIKE TOM THUMB'S BLUES is a bit of a bogy, maybe not a bit forever though. Shady vocals, pretty tune, and Tom/Tom/Tomamahaka backing (is it possible?), rather a moving vocal from Bob, and to describe this with players out of the "old" sounds wrong; but that's it. Lyric is one of dissension. (3.65)

DEPRESSION NOW has all your own fairy story characters in an eleven minute epic, placed in grotesque settings. Median-paced and with slight poppy guitar leading, though a lot of what is to be heard. Who else would make this kind of rhyme? "... all except for Cain and Abel and the inhabitants of Notre Dame, everyone is making love or else expecting rain.

It soundsoods to say this album is surrealistic, but it is. "The songs on this002; the record are not so much stories as exercises in "tantal branch control," he says on the sleeve notes.

These people who liked Bob because he was basically an anti-war folk artiste won't like this. But Bob Dylan just uses musical mediums to put over what he wants to say, and folk, now, on this album he basically uses rock 'n' roll and Blues. It's still Bob Dylan.

The possibilities are endless.

N.J.
Chris ANDREWS

Yesterday man

F 12236

THEM

Half as much

Walking on air

F 12215

Alan DAVID

P T 227

DECCA

45 rpm records

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

Donny Reid: "Don't anybody love my name. I'm a lemon. I'm a lemon!" Don't anybody love the sun, I'm a lemon. I'm a lemon!" (Decca 12217). Donny Reid was from Montgomery, Alabama, and his song contains a good deal of Southern slang.

Helen Shapiro: "Secondhand Rose" (Ultimate 12218). Helen Shapiro was a British singer, and "Secondhand Rose" was one of her early hits.

Jackie Lee: "Lonely Days" (Epic 12219). Jackie Lee was an American singer, and "Lonely Days" was part of his debut album.

Winton & The Midnighters: "You Can Have It If You Want It" (King 12220). Winton & The Midnighters were a band from Alabama, and their song was a popular R&B hit.

Patsy Cline: "I Left My Heart at the Grand" (Decca 12221). Patsy Cline was one of the most famous female country singers, and her song "I Left My Heart at the Grand" was a hit.

Donnie Elbert: "You Can Pick Me Up For A Ride" (Epic 12222). Donnie Elbert was a Canadian singer, and "You Can Pick Me Up For A Ride" was his debut single.

Jonathan King: "Green Is the Colour" (Columbia 12223). Jonathan King was a British singer and songwriter, and "Green Is the Colour" was one of his most popular songs.

Johnny Mathis: "So Many Tears" (Chess 12224). Johnny Mathis was a popular singer, and "So Many Tears" was one of his biggest hits.

Donny Reid: "Yesterday man" (Decca 12225). Donny Reid's version of "Yesterday man" was a well-known song.

The Yardbirds: "Turn Over Some Soup" (Decca 12226). The Yardbirds were a British rock band, and "Turn Over Some Soup" was one of their hits.

Petula Clark: "Have You Ever Loved a Woman?" (London 12227). Petula Clark was a British singer, and "Have You Ever Loved a Woman?" was a hit for her.

The Contours: "First I Look at the Weather" (Motown 12228). The Contours were an American R&B group, and "First I Look at the Weather" was one of their hits.

Sly & the Family Stone: "Until God Shall Come" (Reprise 12229). Sly & the Family Stone were an American funk band, and "Until God Shall Come" was one of their hits.

James Brown: "I Got You (I Feel Good)" (King 12230). James Brown was an American soul singer, and "I Got You (I Feel Good)" was one of his biggest hits.

The Byrds: "Turn Turn Turn" (Columbia 12231). The Byrds were an American rock band, and "Turn Turn Turn" was one of their hits.

The Yardbirds: "Bollygum" (Decca 12232). The Yardbirds were a British rock band, and "Bollygum" was their debut single.

The Rolling Stones: "Tell Me" (Decca 12233). The Rolling Stones were an English rock band, and "Tell Me" was one of their hits.

Petula Clark: "Downtown" (London 12234). Petula Clark was a British singer, and "Downtown" was one of her biggest hits.
CLIFF and SANDIE (above) seen together recently, with Cliff’s new hair-style looking really great.

(Left), BILLY JOE ROYAL of “Down In The Boudocks” fame, which was a great big American hit and which looks like being a sleeper hit here.

PETER and MARY (right) without PAUL, who had to fly to the continent to visit a sick relative. The group are here to help plug their new single “Early Morning Rain”, and to make some appearances. (RM Pic).

Below, there’s the ALAN BROWN set, breakaway group from the John Barry Seven. A very professional group who look like doing well.

And below them is GARY LEWIS, here to plug his latest disc “Everyone Loves A Clown”. Son of comic Jerry Lewis, Gary had a smash No. 1 in the States with “This Diamond Ring” (RM Pic).

**NAMES & FACTS**

**Tony Hall Column**

BOY, oh boy! That column of a couple of weeks ago about the pirate ships brought in a stack of mail. And how divided you were in your opinions. It was either London Or Caroline. Very seldom both. And Cliff and King have their solid supporters, too.

I’d say that London seems the most generally popular. Mostly through the appeal of its staffs. Lots of people for Kenney and Cash, Pete Brady, T&W and “The Double D”. They’re bright, trendy and offset.

But Caroline listeners say their situation scores because the records are more varied. Certain stations have a particular appeal to readers of this column. Like you, I always try to catch the “Cash Box Top 100” show on Sunday mornings And, again like you, I get frustrated when airplay preference is given to British records happening in the States, which are still not sold to us here at home. I’d personally like to see more of the new chart outlets which aren’t available here.

The last Spurer show was another mention in many papers this week. A T&M set, breakaway group. Cliff & Quinton also fared quite a few interviews. Caroline took care of the “Riviera Police” new single.

Gordon Mills

DO IT YOURSELF

The writer of this is not unusual did it himself for this LP. He wrote all 16 numbers, sings 15 of them and produced the album. Guest on the 16th number is Tom Jones... who incidentally, Gordon Mills manages.

**GORDON MILLS**

**LET’S KICK**

by JOE LOSS

on HMV POP 1470

The Signature tune for the R-TV Series “RIVIERA POLICE” by Laurie Johnson on PYE 7N 15923

**Riviera Police**

LATIN QUARTER

by Laurie Johnson on PYE 7N 15923

KPM Music, 21 Denmark Street, London, W.C.2

**HOT LIPS**

**LULU**

SOMETHING TO SHOUT ABOUT

DO IT YOURSELF

**ETHYL ENNIS**

MY KIND OF WALTZTIME

RCA Victor
RECORD MIRROR CHARTS PAGE

CASHBOX TOP 50

AIR MAILED FROM NEW YORK:

1. "Eye of the Tiger" - Survivor
2. "You were on my mind" - Harry Belafonte
3. "Lip to Lip" - Jimi Hendrix
4. "Bless Me If You Can" - Steely Dan
5. "Help" - The Beatles
6. "The In Crowd" - The Rolling Stones
7. "Catch Me If You Can" - The Who
8. "Isn't It Time" - Easyie
9. "Stop! Look! Listen!" - The Bee Gees
10. "Blowin' in the Wind" - Bob Dylan

11. "Shine On Silver" - The Ramsey Lewis Trio
12. "Blowin' in the Wind" - Bob Dylan
13. "Sweeter than Ever" - The Ramsey Lewis Trio
14. "Blowin' in the Wind" - Bob Dylan
15. "A Hard Rain's Gonna Fall" - Bob Dylan
16. "Blowin' in the Wind" - Bob Dylan
17. "Blowin' in the Wind" - Bob Dylan
18. "Blowin' in the Wind" - Bob Dylan
19. "Blowin' in the Wind" - Bob Dylan
20. "Blowin' in the Wind" - Bob Dylan

RECORD MIRROR TOP R&B SINGLES

1. "Foolish Heart" -by-A Brand New Bag
2. "I'm Tired of Being Alone" -by-A New Generation
3. "Same Old Love" -by-A New Generation
4. "Midnight Hour" - by-A New Generation
5. "I Don't Want to Take My Baby from You" - by-A New Generation
7. "He's a Friend of Mine" - by-A New Generation
10. "Take It as It Comes" - by-A New Generation

RECORD MIRROR TOP R&B ALBUMS

1. "Soul Ballads" - by-A New Generation
2. "Saturday Night is a Lonely Night" - by-A New Generation
3. "The Updown" - by-A New Generation
4. "Midnight Hour" - by-A New Generation
5. "No Love" - by-A New Generation
6. "I Don't Want to Take My Baby from You" - by-A New Generation
7. "She's Too Fine" - by-A New Generation
8. "He's a Friend of Mine" - by-A New Generation
10. "You Ain't Goin' Nowhere" - by-A New Generation
11. "Take It as It Comes" - by-A New Generation

RECORD MIRROR CHARTS PAGE

JUST RELEASED

NEW L.P.s & E.P.s FROM CHESS

Ahmad Jamal - The Roar Of The Greasepaint - The Smell Of The Crowd
John Lee Hooker - Plays and Sings the Blues
Sonny Boy Williamson - In Memorium
The Ramsey Lewis Trio - The In Crowd
E.P.S

Muddy Waters - I'm Ready
Chuck Berry - Come On
Bo Diddley - Let Me Pass
Howlin' Wolf - Poor Boy
Modern Jazz - Today
Ahmad Jamal - The Ramsey Lewis Trio E.P.
Sonny Stitt and Benny Green - My Main Man
FOR DIDDY PEOPLE ONLY...

by Peter Jones

CONGRATULATIONS

to the head of the Diddy People Their 
unrewarded march- 
unless you call a picture 
taking little 
"sawars," has done 
Ken Dodd magnificently in 
The chart with his 
"Tears..." the tears must be of laughter 
as he toasts his discs 
unroll to the back.

Who buys Diddy records? Only the older folk. Not on 
your diddy's! He sells to all classes and all ages. And 
what's more, he doesn't take much of a chance on whether 
a new release WILL sell. He usually tries it out for months 
on stage, and on radio, and when the thousands have written 
asking "Can we buy your record on-and-down?" bang! it's 
released.

A phenomenon of the industry is the Squire of Knotty 
Art. He's been packing audiences in the provinces for 
years... always reluctant to make a break in London. 
Though he's invited on unsung occasions. Now he's 
packing 'em in at the London Palladium. And I really mean 
PACKING.

The Squire is faced to budge at the walls by the coach 
trippers, the legoT followers of the Diddy man, by 
hundreds of Americans, who come in believing they won't 
even understand what Ken is saying... but go out in 
love about his crap-second style of comic delivery.

Virtually every disc made by Ken gets in the charts. "Love 
Is Like A Villo" was his biggest hit thus far, though it 
certainly may now be outstripped by "Tears." Jimmy Phillips, 
of Keith Prowse Music, is the man who unearthed the oldie 
"Tears" and told Ken it would be a big hit.

Diddy caused, in fact, put a foot wrong. Even he seems 
bothered by the way his career is shaping. There are the 
small-time intellectual estanciers uneasy to shake his 
hand to part with their precious opinions of various 
important matters of life. Diddy feels them "guv" on the jam-packed 
effects, the great qualities of Spain and sunder other vital 
matters to all Diddy People.

But he's also a bloke who must now be Britain's most 
successful billed singer, judged on hit parade success. 
You don't get to that position by sheer luck alone.

Meanwhile, Ken is raiding the Diddy People into a 
tight and huge "in" scene. Harold Wilson himself is clearly 
member.

It is indeed a fantastic success story... "Fattifularious"... 
that's the way Mr. Dodd himself would describe it.

THREE GREAT AMERICAN HITS!!!

RIDE YOUR PONY
Recorded by LEE DORSEY
on STATESIDE SS 441

THE TRACKER
Recorded by SIR DOUGLAS QUINTET
on LONDON HLU 9982 and KENNY BERNARD and the WRANGLERS on PYE 7N15920

MOHAIR SAM
Recorded by CHARLIE RICH on PHILIPS BF1432

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

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